

# LIVE AUCTION

ENTERTAINMENT MEMORABILIA



TREASURES FROM FILM AND TELEVISION

26<sup>th</sup> September 2017, London

In Partnership With



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Sian Taylor, Project Manager

Tim Lawes, General Manager

Felicity Beardshaw, Press Enquiries

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(t) +44 (0) 1494 766485

(f) +44 (0) 1494 766487

(e) [sian@propstore.com](mailto:sian@propstore.com)

(e) [tim@propstore.com](mailto:tim@propstore.com)

(e) [felicity@propstore.com](mailto:felicity@propstore.com)

(t) +1 818-727-7829

## Terms & Info

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### Buying with Prop Store

For an overview of how to participate in this auction as a buyer, please refer to the Buyer's Guide on page 356 of this catalogue.

### Conditions of Sale

This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 358 of this catalogue. Please note, some of the items in this sale attract VAT. Please see our VAT quick reference guide at the bottom of page 361. For a more thorough explanation see clause 5.2.4 of the buyer's guide.

### 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.

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- £20,000 - £50,000 by £2,500
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### Front Cover Image

490. ILM Y-wing Model Miniature  
*STAR WARS: RETURN OF THE JEDI* (1983)





# Entertainment Memorabilia Live Auction

**Tuesday, 26 September 2017 at 12 pm**  
**[propstore.com/liveauction](http://propstore.com/liveauction)**

## Live Auction

Tuesday, 26 September at 12 pm  
ODEON BFI IMAX  
1 Charlie Chaplin Walk  
Waterloo  
London SE1 8XR

Bidders are advised to arrive early to register for the auction. Bidding is also available online, via telephone and via absentee form. Whether registering online or in person, at least one (1) form of ID is required which must include one (1) government-issued photo identification. If this does not state your current address, proof of address will also be required. Please see the bidding registration document at the back of the catalogue for additional information.

## Exhibition

Thursday, 7 September - Tuesday, 26 September  
10:00 am - 9:30 pm Monday through Friday  
11:00 am - 9:30 pm Saturday & Sunday  
  
ODEON BFI IMAX  
1 Charlie Chaplin Walk  
Waterloo  
London SE1 8XR

A museum-grade exhibition showcasing over 300 of the auction lots will be presented to the public for just under three weeks prior to the sale. The exhibition offers an opportunity to examine many lots in person. Please inquire if the lot you are interested in is included in the exhibition. Lots not present at the exhibition can be viewed by appointment at Prop Store's office in Rickmansworth.

## Pre Auction Drinks Reception

Tuesday, 26 September  
10:30 am - 11:45 am

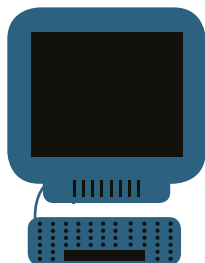
Please come and mingle with collectors, friends and Prop Store specialists before the action starts!

## Online

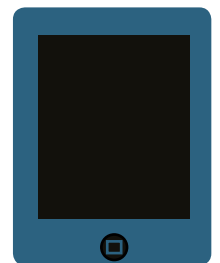
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## About Prop Store

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

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

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

key relationships within the industry that have provided access to material previously believed to be unavailable. We are also in continuous contact with those on the frontlines 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 catalogue 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 artefact collection will be on public exhibition prior to the sale, providing a first-hand view of the material. Whether you are a veteran collector or just getting started, we hope that you find pieces that speak to you amongst this truly unique offering. To make this material more accessible, every item can be purchased on an interest-free payment plan. We can also pack and ship material safely to any destination in the world.

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

## The Prop Store Certificate of Authenticity

Authenticity is the defining collectable element for original film and television props and costumes. Prop Store clients buy with confidence; all of our certificates carry multiple security elements to verify authenticity. For additional information on Prop Store's guarantee of attribution refer to 10. in the Terms and Conditions on page 360.

**Prop Store**  
Ultimate Movie Collectables  
London - Los Angeles

**Certificate Of Authenticity**

This is to certify that the item  
 ILM Y-Wing Model Miniature  
 has been inspected and is guaranteed to have been used  
 in the production of **Star Wars: Return Of The Jedi**

**Prop Store**  
Ultimate Movie Collectables  
London - Los Angeles

Prop Registration Number:  
PSL\*\*\*\*\*

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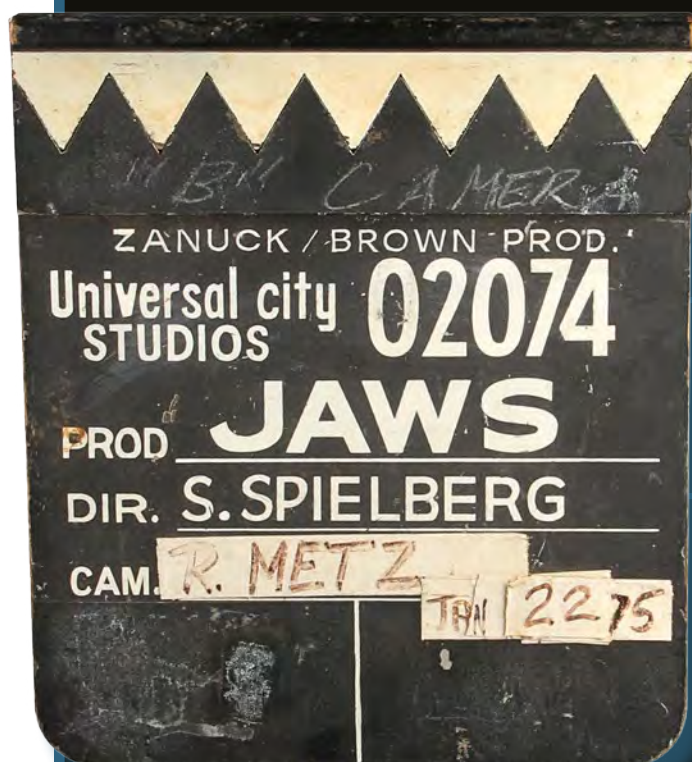
Signed on behalf of the Prop Store of London  
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Jaws Clapperboard  
 Sold: £84,000 (\$102,230)  
 World-record sale price for a clapperboard



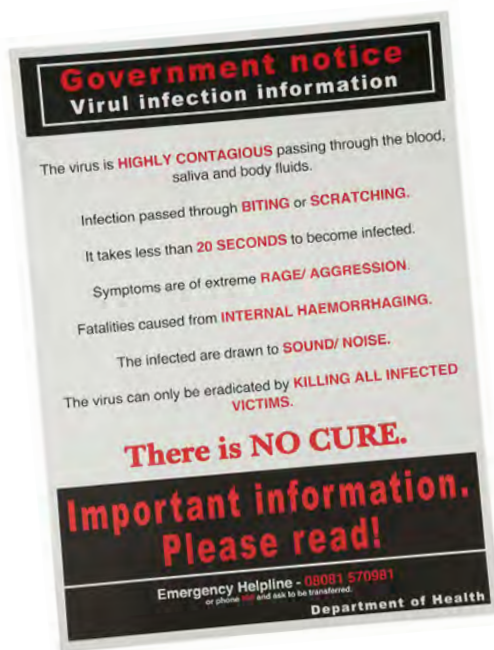
## 1. Laboratory Chimp Autopsy Head MA

28 DAYS LATER (2002)

An autopsy chimp head from Danny Boyle's post-apocalyptic horror film *28 Days Later*. The head was created for the opening sequence, in which misguided activists break into a research lab, unwittingly unleashing the Rage virus.

The silicone-skinned bust depicts a head with the brain exposed and includes a realistic paint effect and hand-punched faux hair. It is mounted on a black, circular wooden base. It remains in good condition. Dimensions: 30 cm x 26 cm x 23 cm (12" x 10 ¼" x 9")

£600-800



## 2. Warning Poster MA

28 DAYS LATER (2002)

A warning poster from Danny Boyle's post-apocalyptic horror film *28 Days Later*. Posters were displayed in shop windows and around London at the start of the film to provide citizens with information relating to the deadly Rage virus.

Printed on thick white paper, the Government Notice poster displays red and black text highlighting the symptoms and effects of the infection. It remains in very good condition, showing minor stains and edge wear on the corners. Dimensions: 59.5 cm x 42 cm (23 ½" x 16 ½")

£100-150

## 3. Laboratory Chimp Autopsy Body MA

28 DAYS LATER (2002)

An autopsy chimp body from Danny Boyle's post-apocalyptic horror film *28 Days Later*. The body was created for the opening sequence, in which misguided activists break into a research lab, unwittingly unleashing the Rage virus.

The silicone-skinned body — with an open chest cavity and internal organs — is painted realistically and covered with hand-punched faux hair. It remains in good condition. Dimensions: 125 cm x 42 cm x 22 cm (49 ¼" x 16 ½" x 8 ½")

£800-1,200





#### 4. Set of Clavius Base Decals $\Omega$

*2001: A SPACE ODYSSEY (1968)*

A set of Clavius Base decals from Stanley Kubrick's sci-fi adventure *2001: A Space Odyssey*. In the film, a team of scientists journeyed through space and found themselves in a confrontation between man and machine. Clavius Base decals can be seen on the equipment of the team working at the lunar settlement.

The three decals have diameters of 20 cm (8"), 14 cm (5 1/2"), and 7 cm (2 3/4") and are presented in a custom-framed display including a still from the film showing similar decals and a laser-cut title. Two of the three decals show some wear, but remain in very good condition. Dimensions: 56 cm x 56 cm x 3 cm (22" x 22" x 1")

£3,000-5,000



#### 5. Charlie Prince's (Ben Foster) Costume $\Omega$

*3:10 TO YUMA (2007)*

Charlie Prince's (Ben Foster) bloody jacket and trousers from the finale of James Mangold's Western *3:10 to Yuma*. Prince wore his leather jacket and sienna trousers throughout the film, as he and his gang attempted to rescue their leader, Ben Wade (Russell Crowe).

This version of Prince's costume is distressed by the production for the film's climactic shootout and shows bullet holes in the chest and back.

Prince's double-breasted jacket is made of leather and closes with seven brass buttons. The interior of the jacket shows strips of black tape where squibs were previously attached. Prince's trousers are made of wool, with button-up legs, and close at the hip with bar-and-hook closures. Both the trousers and the jacket are heavily distressed with stage blood and dried mud, but remain in otherwise fair condition.

£3,000-5,000



## 6. Dan Evans' (Christian Bale) Bloody Costume Ω

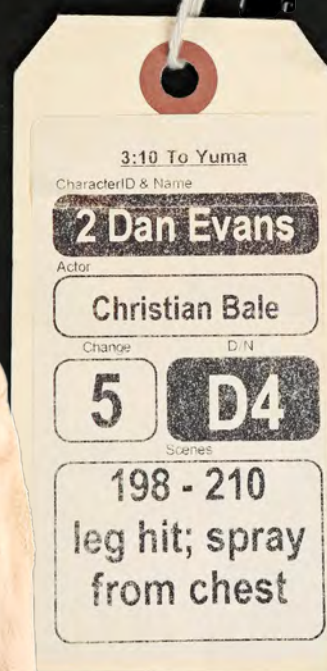
*3:10 TO YUMA (2007)*

Dan Evans' (Christian Bale) bloody costume from the finale of James Mangold's Western *3:10 to Yuma*. Evans wore his Western ensemble throughout the film as he attempted to bring gang leader Ben Wade (Russell Crowe) to justice.

This version of Evans' costume is distressed by the production for the film's climactic shootout and shows two bullet holes: one on the back of the overcoat and one on the chest of the shirt.

Evans' brown hat is made of felt, with leather bands stitched to the interior and exterior. The tan overcoat is made of cotton, with deep patch pockets and three wooden buttons on the right chest flap. The tweed jacket is made of dark wool with diagonal stitching, and closes at the front with five wooden buttons. The long-sleeved shirt is made of cotton, with a button-up collar; it has strips of tape inside the shirt where squibs were previously attached. The off-white cotton undershirt has a button-up collar, with stage blood below the neck. Evans' tweed trousers are made of blended materials, and have a button fly and leather cords to tie at the waist. Also included are a leather belt, Evans' brown leather boots and a production wardrobe tag. The entire costume is heavily distressed with stage blood and dried mud, but remains in otherwise fair condition.

£8,000-10,000





## 7. Ben Wade's (Russell Crowe) Bloody Costume Ω

*3:10 TO YUMA* (2007)

Ben Wade's (Russell Crowe) bloody costume from the finale of James Mangold's Western *3:10 to Yuma*. Wade wore his Western ensemble throughout the film as he was held in captivity by frontier cowboy, Dan Evans (Christian Bale).

This version of Wade's costume is distressed by the production for the film's climactic shootout and shows a bullet hole on the left arm, and blood stains throughout the costume.

Wade's grey felt hat is made by Akubra and has a braided hair-and-leather band stitched to the exterior. The black overcoat is made of velvet, with one breast pocket and a three-button placket. The black vest has a grey diamond pattern stitched throughout and includes a label at the neck which reads "RC Stunt". The grey long-sleeved shirt is made by Anto, shows stage-blood stains at the arms, and includes a custom label at the neck which reads "RC Oct 2006". The white cotton undershirt shows minor stains from stage blood. Wade's black felt trousers feature embroidery along one leg, and a reinforced leather crotch for horseback riding. Also included is a hand-written production wardrobe tag. The costume is distressed by the production with stage blood, but remains in otherwise good condition.

£8,000-10,000





## 8. Immortal Warrior Mask M

300 (2006)

An Immortal Warrior mask from Zack Snyder's swords-and-sandals action film *300*. The deadly Persian soldiers wore their masks during the epic battle scenes throughout the film.

The silver-coloured mask is made from fibreglass with foam padding inside, black elastic straps to secure it and black mesh behind the open eyes and mouth to disguise the wearer's face. It remains in very good condition, with some light wear. Dimensions: 20 cm x 18 cm x 13 cm (8" x 7" x 5 1/4")

£800-1,200

## 9. Immortal Warrior Swords and Scabbard M

300 (2006)

A pair of Immortal Warrior swords and scabbard from Zack Snyder's swords-and-sandals action film *300*. The deadly Persian soldiers use their weapons during the epic battle scenes throughout the film.

The hard urethane swords have a silver-painted decorative pattern moulded into the body. They rest inside a black fibreglass, twin-crossed scabbard with silver-coloured top; it can be secured to the wearer using flat nylon cord with leather straps and plastic buckles. The swords and scabbard remain in good condition, with wear to the paint and small chips on the scabbard. Accompanied by an official Warner Bros certificate of authenticity. Dimensions: 77 cm x 42cm x 7 cm (30 1/4" x 16 1/4" x 2 3/4")



£600-800

## 10. Spartan Sword and Scabbard M

300 (2006)

A Spartan sword and scabbard from Zack Snyder's swords-and-sandals action film *300*. The Spartans, led by King Leonidas (Gerard Butler) wielded their swords throughout the film's epic battle scenes.

Crafted from urethane with an internal metal armature for support, the weapon is painted in shades of metallic grey to resemble aged metal, with a curved blade and hooked handle and pommel. The grip is wrapped in brown leather and sits within a stitched leather scabbard, with metal rivets holding a belt loop on both sides. It remains in good condition, with some wear to the paint and a missing leather loop on the scabbard. Accompanied by an official Warner Bros certificate of authenticity. Dimensions: 77 cm x 11 cm x 3 cm (30 1/4" x 4 1/4" x 1 1/4")



£800-1,200



## 11. Captain's (Vincent Regan) Shield †Δ

300 (2006)

Captain's (Vincent Regan) shield from Zack Snyder's swords-and-sandals action film *300*. King Leonidas (Gerard Butler) and his army of 300 Spartans carried their shields throughout the film, each shield becoming more damaged as the battle progressed. This shield is an early, clean example.

Constructed from vacuum-formed plastic, the convex, circular shield is painted dark gold and features a distinct, raised 'V' shape. The back is covered in brown leather with a leather-wrapped handle. Nylon adjustable straps are hidden within a decorative leather cover, marked inside and tagged "Captain #5". The shield remains in good condition, with superficial scuffs and wear. Accompanied by an official Warner Bros. certificate of authenticity. Dimensions: 89 cm x 89 cm x 18 cm (35" x 35" x 7")

£1,200-1,800



## 12. Stelios' (Michael Fassbender) Shield †Δ

300 (2006)

Stelios' (Michael Fassbender) shield from Zack Snyder's swords-and-sandals action film *300*. King Leonidas (Gerard Butler) and his army of 300 Spartans carried their shields throughout the film, each shield becoming more damaged as the battle progressed. This shield is an early, clean example.

Constructed from vacuum-formed plastic, the convex, circular shield is painted dark gold and features a distinct, raised 'V' shape. The back is covered in brown leather with a leather-wrapped handle. Nylon adjustable straps are hidden within a decorative leather cover, marked inside and tagged "Stelios #6". The shield remains in good condition, with superficial scuffs and wear. Accompanied by an official Warner Bros. certificate of authenticity. Dimensions: 89 cm x 89 cm x 18 cm (35" x 35" x 7")

£1,200-1,800



### 13. Dilios' (David Wenham) Costume, Shield, and Spear

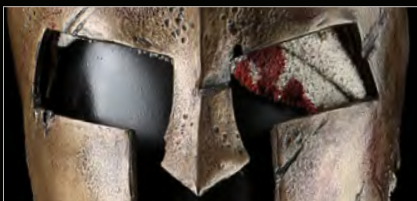
300 (2006)

Dilios' (David Wenham) costume, shield, and spear from Zack Snyder's swords-and-sandals action film *300*. King Leonidas (Gerard Butler) led 300 Spartan soldiers into battle against Persian King Xerxes (Rodrigo Santoro) and his army in a ferocious retelling of the ancient Battle of Thermopylae. Dilios was one of Leonidas' lead soldiers, and was featured heavily in the film.

The costume consists of a red canvas cape, a white canvas eyepatch, a leather codpiece, a sword and scabbard, and a pair of leather sandals. Finished in a metallic gold paint with dark highlights to show wear, the lot also includes a urethane helmet, a pair of urethane bracers and a pair of urethane greaves. The eyepatch, helmet and armour pieces are smudged with dried stage blood, while the cape has been faded to give it a battle-worn look. The bloodstains on the eyepatch screen matches to Dilios' return to Sparta. The sword and scabbard pieces are composed of a rubber sword with a metal insert and a brown leather scabbard. The helmet and eyepatch are displayed on a mannequin head included in the lot. The helmet's interior is noted with "Dilios Stage 4," and the cape interior and codpiece are also labelled "Dilios #4."

Dilios' bloody spear is made of wood with a grip wrapped in leather cords, and includes urethane spear tips at either end. The shield is made of fibreglass over foam, is painted to resemble rusted bronze. The back of the shield includes a leather bound grip, and a leather arm strap that shows "Dilios Extra # Stage 1" written in black ink. The shield shows dents and damage cast into the fibreglass, giving it a battle-worn appearance. Paired with the costume are Warner Bros. certificates of authenticity for the costume and sword, seven wardrobe tags for individual costume components, two character scene breakdown sheets, and seventeen continuity pages showing David Wenham as Dilios. The lot shows some wear from production use, but remains in overall good condition. Shield dimensions: 89 cm x 89 cm x 20 cm (35" x 35" x 8"); spear dimensions: 241 cm x 8 cm x 8 cm (95" x 3" x 3")

£10,000-15,000





## 14. Wolf Stand-In Puppet us

300 (2006)

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

The wolf is made of a polyfoam body, with hand-punched fur along the body and legs and furry fabric over the tail. The claws and teeth are made of urethane for durability. The gums in the mouth and eyes are made of acrylic, giving them a glossy appearance. This wolf is currently resting on a simple wooden platform and pipe base, as the legs are not sturdy enough to hold the weight of the body. This item features some signs of wear from production use, including some cracks in the paint and missing dewclaws on the front paws, but remains in excellent overall condition. Dimensions: 203 cm x 61 cm x 109 cm (80" x 24" x 43")

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.



£4,000-6,000



## 15. Lovecraftian Samurai's (Neil Fingleton) Sword †

47 RONIN (2013)

The Lovecraftian Samurai's (Neil Fingleton) sword from Carl Rinsch's fantasy epic *47 Ronin*. The Lovecraftian Samurai wielded its mighty blade in the staged fight against Kai (Keanu Reeves), and in the final battle between the Ronin and Lord Kira (Tadanobu Asano).

This massive odachi (great sword) comprises a steel blade incorporating hamon detailing; a resin grip with metal fittings; and dark blue laced grip binding. The scabbard features matching metal hardware, with octopus designs and a dark blue painted finish. Displaying minimal wear from use, the sword remains in very good condition. Dimensions (sheathed): 157 cm x 14 cm x 7 cm (62" x 5 1/2" x 2 3/4")

£600-800





## 16. SFX Foosh Gun $\Omega$

*THE 6TH DAY* (2000)

An SFX Foosh gun from Roger Spottiswoode's sci-fi action film *The 6th Day*. The fictional energy based "Foosh" gun is used by numerous characters throughout the film. Designed by Robert Cobb, this SFX gun combined calcium carbide and water to produce acetylene gas, which, when ignited by the trigger, produced colourful flashes from the exhaust ports on the sides of the prop firearm.

This prop is made of metal, with a resin top slide and foam caps over the grip, which served as a container for the gas canister. The piece shows impressions above the trigger, with "FOSS-HARVESTER" on one side, and the serial number "1111" on the other. The piece shows some wear due to production use, and is missing two pieces, including the top-back portion of the slide and a component between the barrel and battery compartment. Accompanying the piece is a letter of authenticity from associate producer David Latham. The piece remains in otherwise fine used condition. Dimensions: 25 cm x 15 cm x 6 cm (10" x 6" x 2 1/4")

This lot contains electronics components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

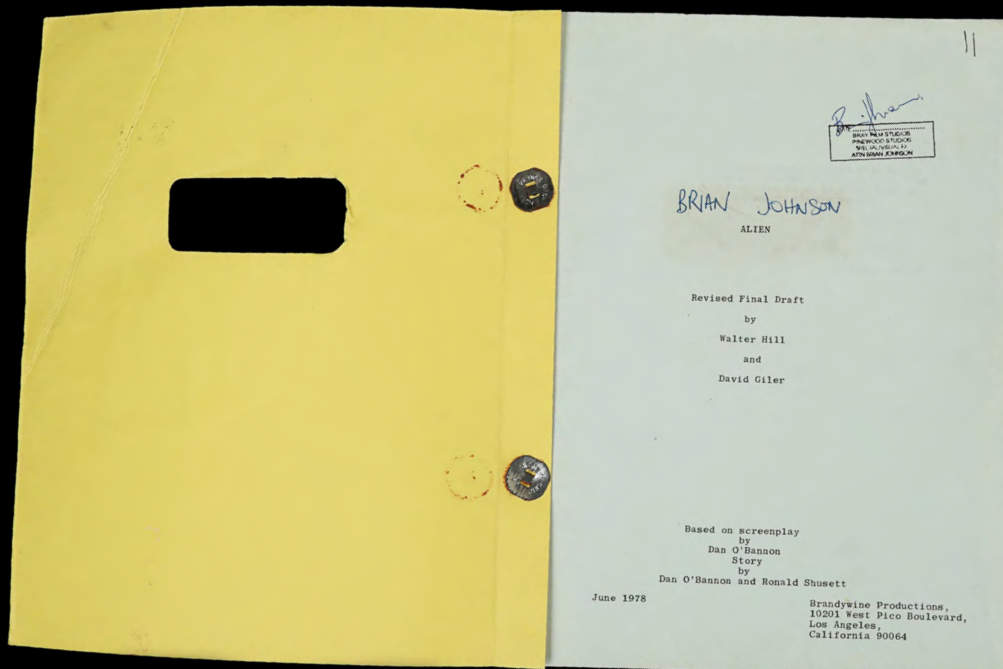
£1,500-2,500

## 17. Brian Johnson's Personal Script $M$

*ALIEN* (1979)

Brian Johnson's personal script from Ridley Scott's sci-fi horror *Alien*. The script was used by special effects supervisor Johnson, who would go on to win an Oscar® for his contribution to the film.

Bound in a yellow, windowed card cover with split pins, the revised final draft is credited to Walter Hill and David Giler, with story credit given to Dan O'Bannon and Ronald Shusett. A Bray Studios stamp is on the cover page, which is also signed by Johnson, with his name written alongside. It contains 111 unannotated pages, printed single-sided on light blue US Letter paper. The script displays some marks and wear to the card cover from use. Dimensions: 28 cm x 22 cm x 1.5 cm (11" x 8 1/2" x 3/4")



£800-1,200





### 18. Frost's (Ricco Ross) Peace Through Superior Firepower T-Shirt M

*ALIENS* (1986)

Frost's (Ricco Ross) T-shirt from James Cameron's sci-fi action film *Aliens*. Frost wore his shirt throughout the Colonial Marines' preparations for their drop to the colony on LV-426.

Originally acquired in the Camden House backlot auction, the grey T-shirt is marked as a size large and is emblazoned with James Cameron's concept image of the M41A Pulse Rifle and the motto "Peace Through Superior Firepower" in black print. Displaying some wear from use and signs of aging to the fabric, the shirt remains in good overall condition.

£3,000-5,000

### 19. Xenomorph Egg MΔ

*ALIENS* (1986)

A Xenomorph egg from James Cameron's sci-fi action sequel *Aliens*. Eggs were used in the Xenomorph hive, where the Alien Queen spawned her terrifying offspring throughout the film, most notably in the scenes when Ripley (Sigourney Weaver) incinerates the chamber with her flamethrower.

Made as a hollow fibreglass shell, the egg features hot glue veining which resembles oozing mucus, and a realistic leathery brown paint finish. The top displays the iconic "X" shape from which the alien Facehuggers emerge. Patches of burnt fibreglass are present along the surface, where fire from the flamethrower had caught the egg during the production. The egg has acquired some damage since shooting, including chips, scrapes and holes in the fibreglass. Dimensions: 65 cm x 56 cm x 76 cm (25 ½" x 22" x 30")

£2,000-3,000







## 20. Full-Sized Alien Queen Arms ΩΔ

*ALIENS* (1986)

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

This pair of Queen arms comprises forearms made of self-skinning foam over metal rods, with upper arms made in dense, but hollow, foam. Both sets are painted black and blue throughout. Both arms show wear to the foam due to production use and age, with one elbow showing the armature protruding from a break in the foam. However, they collectively remain in fair condition. Dimensions (per arm): 127 cm x 56 cm x 23 cm (50" x 22" x 9")

£2,000-3,000



## 21. Alien Warrior Special Effects Tail ΜΔ

*ALIENS* (1986)

An alien warrior special effects tail from James Cameron's sci-fi sequel *Aliens*. The terrifying Xenomorphs faced Ripley (Sigourney Weaver) and the marines on LV-426 during an ill-fated rescue mission.

The tail is made from polyfoam that has been moulded into a sequence of vertebrae flowing from large to small, decorated in a shade of brown and taking the classic 'bio-machine' shape, as imagined by artist H.R. Giger. Threaded through the entire length, is a thick steel wire cord, which would have allowed the tail to support the weight of a performer for a special effect. There are small cracks, flaking paint and some small missing chunks from extensive production use. The cable has developed a curved 'S' shape through storage and rests in this position naturally. Dimensions: 132 cm x 22 cm x 16 cm (52" x 8 1/2" x 6 1/4")

£800-1,200



## 22. M41A Pulse Rifle $\Omega$

*ALIENS* (1986)

An M41A Pulse Rifle from James Cameron's action sci-fi sequel *Aliens*. Pulse Rifles were used by the Colonial Marines when they searched Hadley's Hope for survivors. Lightweight resin Pulse Rifles were used frequently during production as they were easier for actors to handle and more suitable for action sequences. The lightweight cast versions can be identified specifically in the film as well as behind-the-scenes stills.

Made of resin, expanding foam, and wood, this lightweight prop rifle was designed by director James Cameron and realized by Simon Atherton, the head of movie armourers Bapty & Co. The rifle is designed around a World War II era M1A1 Thompson submachine gun with a SPAS-12 shotgun cage below the barrel to simulate a grenade launcher. The piece is painted "Brown Bess" and black. This example is the first unmodified *Aliens* Pulse Rifle offered at auction in over a decade. Showing light wear to the paint due to production use and age, the piece remains in very fine condition. Dimensions: 69 cm x 8 cm x 25 cm (27" x 3" x 9 3/4")



**£20,000-30,000**









## 23. Alien Creature Costume $\Delta$

*ALIENS* (1986)

An Alien warrior costume from James Cameron's action sci-fi sequel *Aliens*. Ripley (Sigourney Weaver) and the Colonial Marines battled Alien warriors throughout the film during their doomed rescue mission to the LV-426 colony.

Cameron tasked Stan Winston with updating H.R. Giger's original design for the alien creature. The creatures were portrayed by stunt actors and dancers to achieve the convincing dynamic movement of the revised warrior designs.

The costume consists of a black nylon bodysuit, with attached hard polyfoam parts moulded in the creature's iconic bio-mechanical shape, with foam boots, foam tail and slip-latex gloves. Completing the costume is a highly detailed replica headpiece, made from polyfoam with a soft foam interior; a slip latex-rubber replica chest panel; and back panel with the creature's distinctive 'exhaust' pipes. The components are held together with a combination of zippers, Velcro, metal pop fasteners, elastic and simple stitching.

The entire costume has a white, flaky residue, likely from the liquid applied during filming to give the creature its slimy look. It exhibits some cracks and small missing segments, the surface has become slightly tacky in places and it is missing the left elbow pipe, but otherwise remains in good condition. The costume is mounted on a custom-made display. Dimensions: 157 cm x 69 cm x 190 cm (62  $\frac{3}{4}$ " x 27" x 74  $\frac{3}{4}$ " )

£20,000-30,000







## 24. Drop-Ship Model Miniature $\alpha$

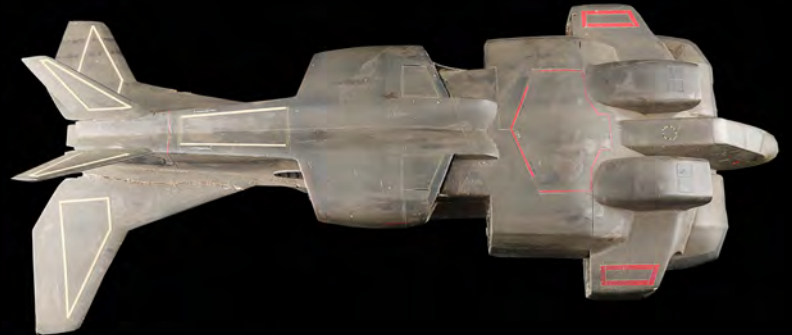
*ALIENS* (1986)

A small-scale model miniature drop-ship from James Cameron's action sci-fi sequel *Aliens*. Ripley (Sigourney Weaver) and the team of Marines used two drop-ships — "Bug Stomper" and "Smart Ass" — to access the stricken terraforming colony, Hadley's Hope.

Conceptual designer Ron Cobb and artist Syd Mead both submitted concepts, but the final design was based on one of Cameron's own, closely resembling an AH-64 helicopter. A 1/12 scale model was used for the majority of the film, but for long-distance shots a much smaller model was used. This model screen matches to the crew's initial descent to the surface of LV-426.

Constructed from wood, the model is painted a dark green/brown shade with black accents, and decorated with a weathered effect. Red, white and black vinyl appliques detail the wings and body, as well as a variety of kitbashed fuselage. A small red and yellow circle is painted either side of the clear cockpit to resemble the "Bug Stomper" emblem, and nine missiles are present in the forward armament pods. Two of three retracted landing pads are present underneath, while motion-control mounting points are located below the 'V' tail and underneath the body of the ship.

The ship has received repairs to the two horizontal wings, a single landing pad is missing, and a small section of painted plastic is damaged on the left side below a thin dent, but it otherwise remains in very good condition. Dimensions: 50 cm x 24 cm x 11 cm (19 ¾" x 9 ½" x 4 ½")



£40,000-60,000





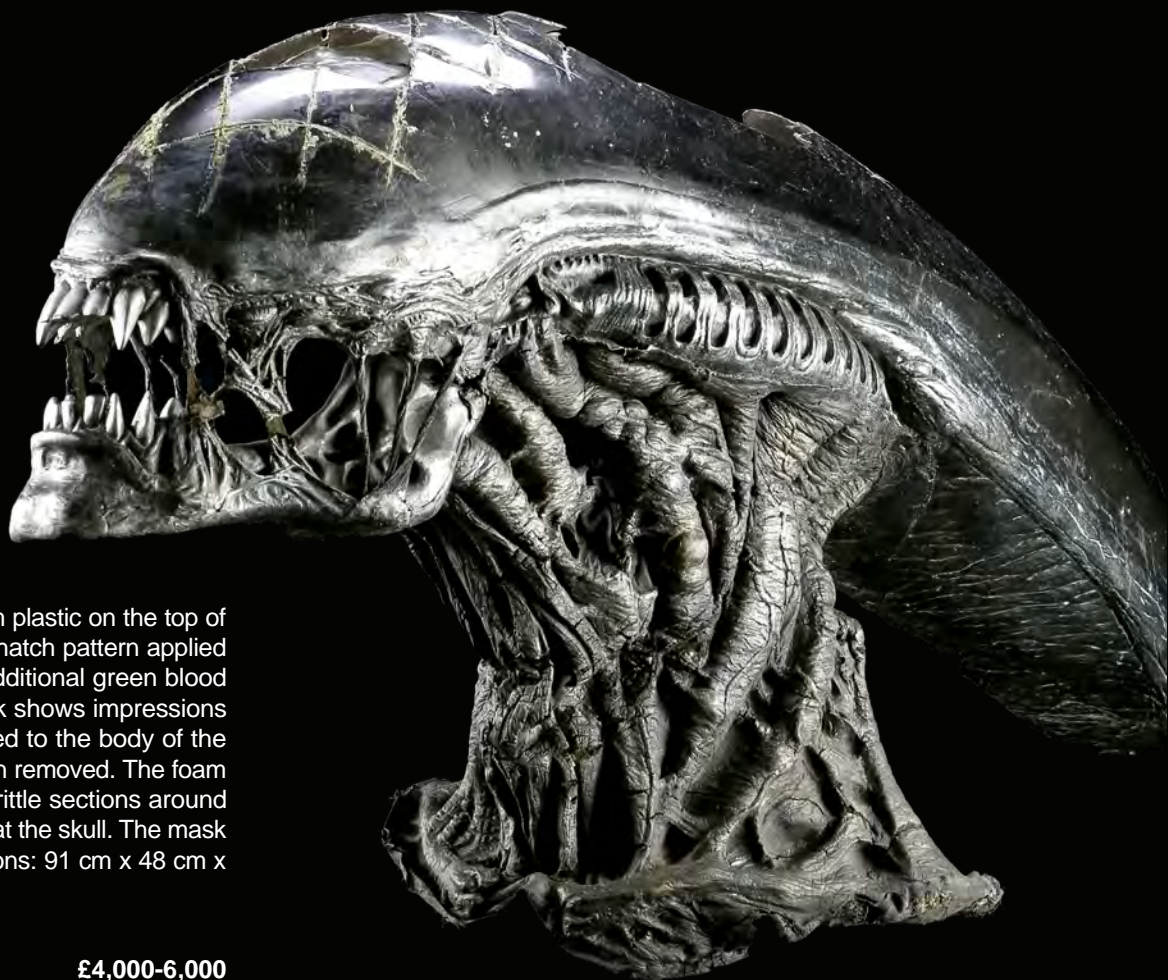


## 25. Grid Alien (Tom Woodruff Jr.) Creature Mask $\Omega$

*ALIEN VS. PREDATOR* (2004)

The Grid Alien's (Tom Woodruff Jr.) creature mask from Paul W.S. Anderson's sci-fi action film *AVP: Alien vs. Predator*. The Grid Alien was the lead Xenomorph protecting the Alien Queen from the Predators sent to Earth to prove themselves in the Antarctic pyramid. The creature was played by Tom Woodruff Jr., who is also the co-founder of Amalgamated Dynamics, Inc., the creature-effects company which created the Alien suits for the film.

The mask is made of foam latex with vacuform plastic on the top of the elongated skull. The head shows a cross-hatch pattern applied to create the creature's 'grid' scarring, with additional green blood painted in the recesses. The base of the neck shows impressions from snap buttons which would have attached to the body of the costume, however the buttons have since been removed. The foam latex shows some signs of aging, including brittle sections around the mouth and neck, with breaks in the plastic at the skull. The mask remains in otherwise good condition. Dimensions: 91 cm x 48 cm x 24 cm (36" x 19" x 9 1/2")



£4,000-6,000



## 26. Ash's (Bruce Campbell) Castle Torch $\Omega$

*ARMY OF DARKNESS* (1992)

Ash's (Bruce Campbell) castle torch from Sam Raimi's comedy-horror sequel *Army of Darkness*. Ash pulled a torch from the walls of Castle Kandor to use as a weapon against Evil Ash, his undead clone.

The torch comprises an aluminium basket mounted to the top of the wood staff via three bolts. The basket interior is charred black from fire and smoke. The piece shows minor wear due to production use, but remains in very fine condition. Dimensions: 22 cm x 22 cm x 110 cm (8 1/2" x 43 1/4" x 8 1/2")

£1,000-1,500



## 27. Full-Size Evil Ash (Bruce Campbell) Cable-Controlled Puppet us

*ARMY OF DARKNESS* (1992)

A full-size Evil Ash (Bruce Campbell) cable-controlled puppet from Sam Raimi's comedy horror sequel *Army of Darkness*. Ash battled an undead clone of himself at the end of the film. This puppet is designed to reflect Evil Ash's skeletal state after his skin melted away, and was used for shots in which Evil Ash was seen from the torso up.

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

The puppet rests on a steel frame with a cross base. The lot shows some wear, particularly to the foam-latex skin, which has hardened and cracked in some areas. Minor restoration and sealing has been carried out on the foam latex skin. The piece remains in fair overall condition. Dimensions: 94 cm x 86 cm x 178 cm (37" x 24" x 70")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

**£8,000-10,000**







## 28. Evil Ash's (Bruce Campbell) Costume Ω

*ARMY OF DARKNESS* (1992)

An Evil Ash (Bruce Campbell) costume from Sam Raimi's comedy horror sequel *Army of Darkness*. Ash battled an undead clone of himself at the end of the film.

Evil Ash's costume consists of a cape, long sleeve shirt, shoulder armour, ribcage armour, trousers, and hip armour. The red cape is made of linen and has two cape pins at the shoulder which feature resin horned skulls glued to leather. The knit shirt is made of cotton and is double breasted with a flap that closes over with snap buttons. The right shoulder armour features a biscuit foam skull over a fiberglass plate, and attaches to the arm with a leather strap. The right shoulder armor is made of aluminum, and also attaches with a leather strap. Both the shirt and the brown cotton trousers are outfitted with bloody urethane wounds that are visible through tears in the fabric. Evil Ash's ribcage armour and hip armour are made of fiberglass and attach via leather buckled straps. The costume displays intentional production distressing, with the cape, shirt, and trousers showing tears and frayed fabric in numerous areas. The costume remains in very fine condition.

£6,000-8,000





## 29. Ash's (Bruce Campbell) Distressed Medieval Costume Ω

*ARMY OF DARKNESS (1992)*

Ash's (Bruce Campbell) distressed medieval costume from Sam Raimi's comedy-horror sequel *Army of Darkness*. Ash wore his medieval costume while battling his evil clone in a windmill, and when he arrived at the location of the Necronomicon.

Ash's knee-length knit cape is made of heathered grey wool. The knit shirt is made of cotton and is double breasted, with a flap that closes over with snap buttons. Both the shirt and the brown cotton trousers are distressed with stage blood, mud stains and general tears. The cape is held in place with a modern pin, and does not include the cape pin. The costume remains in very fine condition.

£4,000-6,000

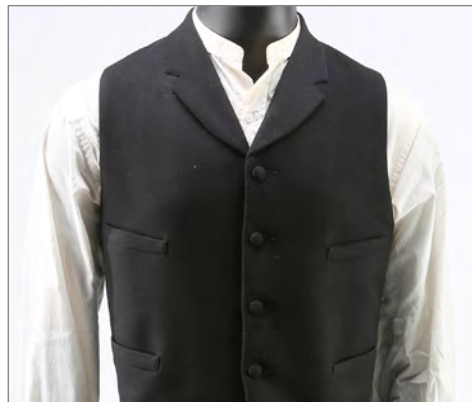


## 30. Jesse James' (Brad Pitt) Costume Ω

*THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD (2007)*

Jesse James' (Brad Pitt) costume from Andrew Dominik's historical Western *The Assassination of Jesse James by the Coward Robert Ford*. Jesse James wore his dark ensemble when he was murdered by Robert Ford (Casey Affleck) near the end of the film.

James' heavy double-breasted frock coat is made of black wool with satin lining, and closes at the front with three large buttons. Inside the left breast pocket is a production wardrobe label which reads "BRAD PITT". The matching vest also includes a production wardrobe label inside one of the four pockets. The white cotton button-up dress shirt shows make-up stains at the neck, and remnants of stage blood on the right sleeve. The black wool trousers have a button fly with a hook-and-bar closure. The costume shows minor wear due to production use, but remains in very fine condition.



£3,000-5,000





### 31. Printer's Proof UK Quad Advance Poster $\Delta$

*BACK TO THE FUTURE* (1985)

A UK quad advance poster (G rolled condition with edge creases, minor stains and a small tear on the bottom left edge) from Robert Zemeckis' time-travelling adventure *Back to the Future*. This printers proof would have been sent for the marketer to review before it was mass produced and dispatched. The poster features bleed lines and colour charts. Dimensions: 101 cm x 109 cm (39 ¾" x 43")

£400-600



### 32. Marty McFly's (Michael J. Fox) Fading Sibling Photograph $\Omega$

*BACK TO THE FUTURE* (1985)

Marty McFly's (Michael J. Fox) fading sibling photograph from Robert Zemeckis' time-travelling adventure *Back to the Future*. Marty's brother and sister faded away from his photograph when he unintentionally changed the past. This stage of the fading photograph was ultimately unseen in the film.

Printed on Kodak photo paper, the picture shows Marty standing by a well, with his sister Linda partially faded away, and his brother Dave gone completely. The photograph is in very fine condition. Dimensions: 6 cm x 9 cm (2 ½" x 3 ½")

£2,000-3,000

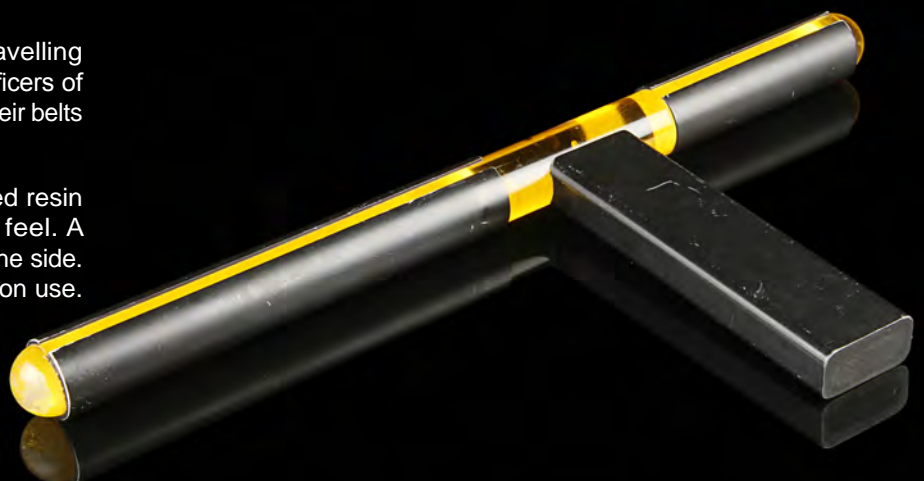
### 33. 2015 Hill Valley Police Baton $\mathbf{M}$

*BACK TO THE FUTURE PART II* (1989)

A futuristic police baton from Robert Zemeckis' time-travelling adventure sequel *Back to the Future Part II*. The police officers of 2015's futuristic vision of Hill Valley carried their batons on their belts at the small of their back.

The weapon is made of yellow acrylic, with black-painted resin components attached to give it a futuristic look and feel. A rectangular baton grip is screwed into the acrylic tube on the side. Some scratches and light wear are present from production use. Dimensions: 46 cm x 21.5 cm x 4 cm (18" x 8 ½" x 1 ½")

£400-600



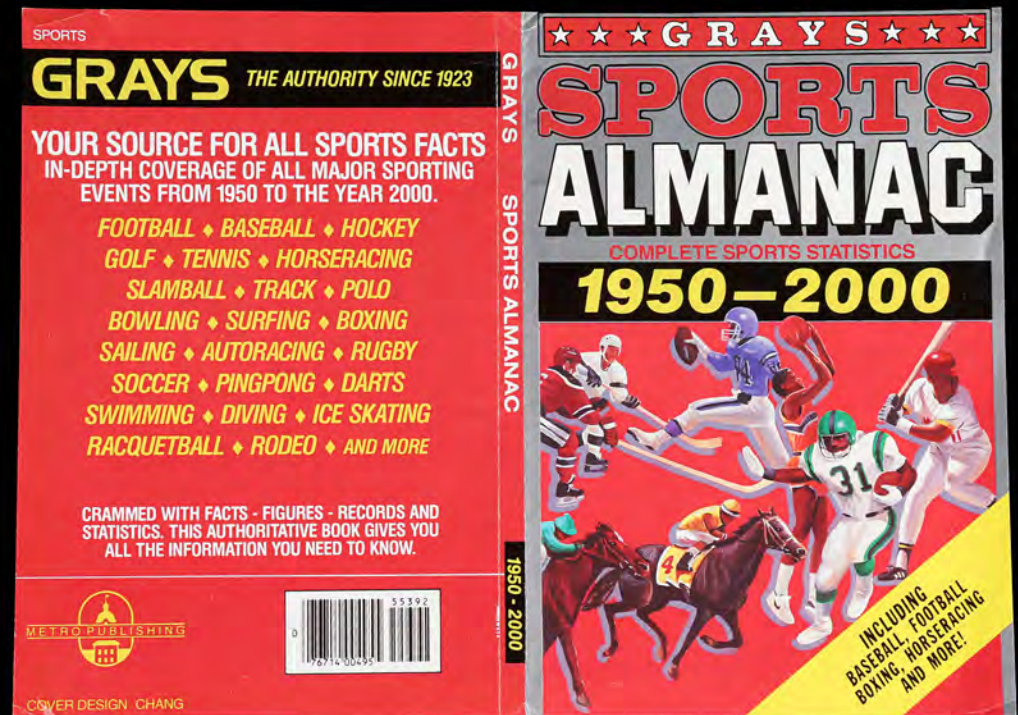


### 34. Grays Sports Almanac Cover M

*BACK TO THE FUTURE PART II*  
(1989)

A Grays Sports Almanac cover from Robert Zemeckis' sci-fi comedy sequel *Back to the Future Part II*. Marty McFly (Michael J. Fox) purchased his copy of the book in Hill Valley in 2015, which was then discovered by Biff Tannen (Thomas F. Wilson), who used it for financial gain after stealing the DeLorean time machine.

Custom-printed for the film, the colourful cover is made of paper and bears the title "Grays Sports Almanac, Complete Sports Statistics 1950-2000". The back cover lists numerous sports, along with a barcode and publisher's logo. The cover displays signs of wear, including light creases to the back and corners. Dimensions (unfolded): 30.5 cm x 22 cm (12" x 8 ¾")



£1,000-1,500



### 35. Oh Là Là Magazine Cover ΩΔ

*BACK TO THE FUTURE PART II*  
(1989)

An Oh Là Là magazine cover from Robert Zemeckis' sci-fi comedy sequel *Back to the Future Part II*. A copy of Oh Là Là magazine was discovered by Marty McFly (Michael J. Fox) as he attempted to recover the stolen sports almanac, only to find that Biff (Thomas F. Wilson) used the cover of the almanac to hide an adult magazine.

The front and back of the cover are printed in colour and feature images of scantily clad models below the title "Oh Là Là", with the magazine's issue number and price printed at the bottom of the front page. The inside pages are printed in black and white, featuring French text on the left and an image of a model on the right page. The cover is unfolded and remains in excellent condition. Dimensions: 30.5 cm x 23 cm (12" x 9")

£1,000-1,500





### 36. 2015 Hill Valley Police Cruiser us

*BACK TO THE FUTURE PART II* (1989)

A 2015 Hill Valley police cruiser from Robert Zemeckis' sci-fi comedy sequel *Back to the Future Part II*. When Doc Brown (Christopher Lloyd) and Marty McFly (Michael J. Fox) brought Marty's girlfriend, Jennifer (Elisabeth Shue), to the future, she was found unconscious by two police officers who flew her home in their futuristic police cruiser.

Initially designed by illustrator Tim Flattery, the cruiser was the only full-size vehicle of its kind to be produced for the film. The fibreglass body is of a completely original design and, unlike other vehicles in the franchise, is not based on an existing vehicle. Built without a motor, the prop vehicle was designed to be rolled on-screen, or lowered and lifted via forklift into camera for landings and take offs, and is purposely lightweight to accommodate such needs. The interior features a dashboard and steering wheel, with a pair of fibreglass seats originally moulded for a lightweight version of the DeLorean time machine.

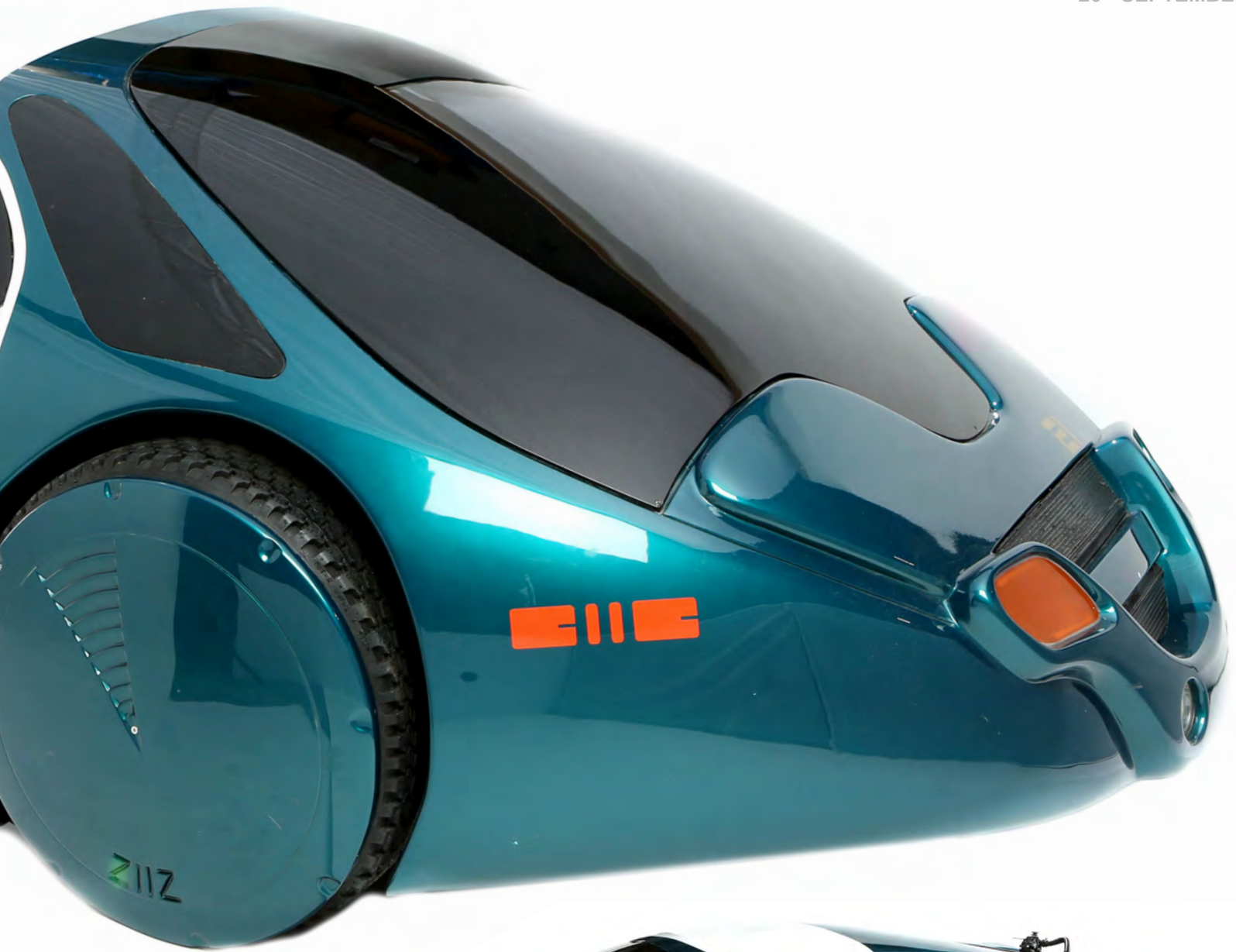
After filming, the car was left to the elements for years and sustained wear and tear, losing the rear-deck greeblies and police light from the roof. The car has since undergone sympathetic restoration work, including patching and repairing on the body, and repainting the body to match the piece's original on-screen appearance. The original door and body decals were left intact (carefully masked and painted around) to preserve the vehicle's authenticity. Interior repair work was also done, as the car now boasts a repaired and re-carpeted floor and cleaned up dashboard and seats. Following the restoration work, the cruiser is offered in good condition. Dimensions: 437 cm x 203 cm x 140 cm (172" x 80" x 55")

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

£50,000-70,000













### 37. Marty McFly's (Michael J. Fox) Light-Up 2015 Nike Shoes $\Omega$

*BACK TO THE FUTURE PART II* (1989)

Marty McFly's (Michael J. Fox) light-up 2015 Nike shoes from Robert Zemeckis' sci-fi sequel *Back to the Future Part II*. Doc Brown (Christopher Lloyd) gave Marty self-lacing shoes when they time-travelled to the futuristic Hill Valley.

Designed by Nike shoe veteran Tinker Hatfield, these shoes represented a futuristic take on the classic Nike brand. Several versions were created in order to achieve the various special-effects requirements for the self-lacing sci-fi shoes; this pair is a light-up walk-around version. The high-top sneakers feature a soft grey canvas panel with the Nike logo glued to the side, and blue-flecked foam sole around the perimeter. The sneakers are outfitted with LED lights on the side of the heel, and an illuminating "NIKE" logo on the ankle strap. The heels showcase "NIKE MAG" adhered to the foam.

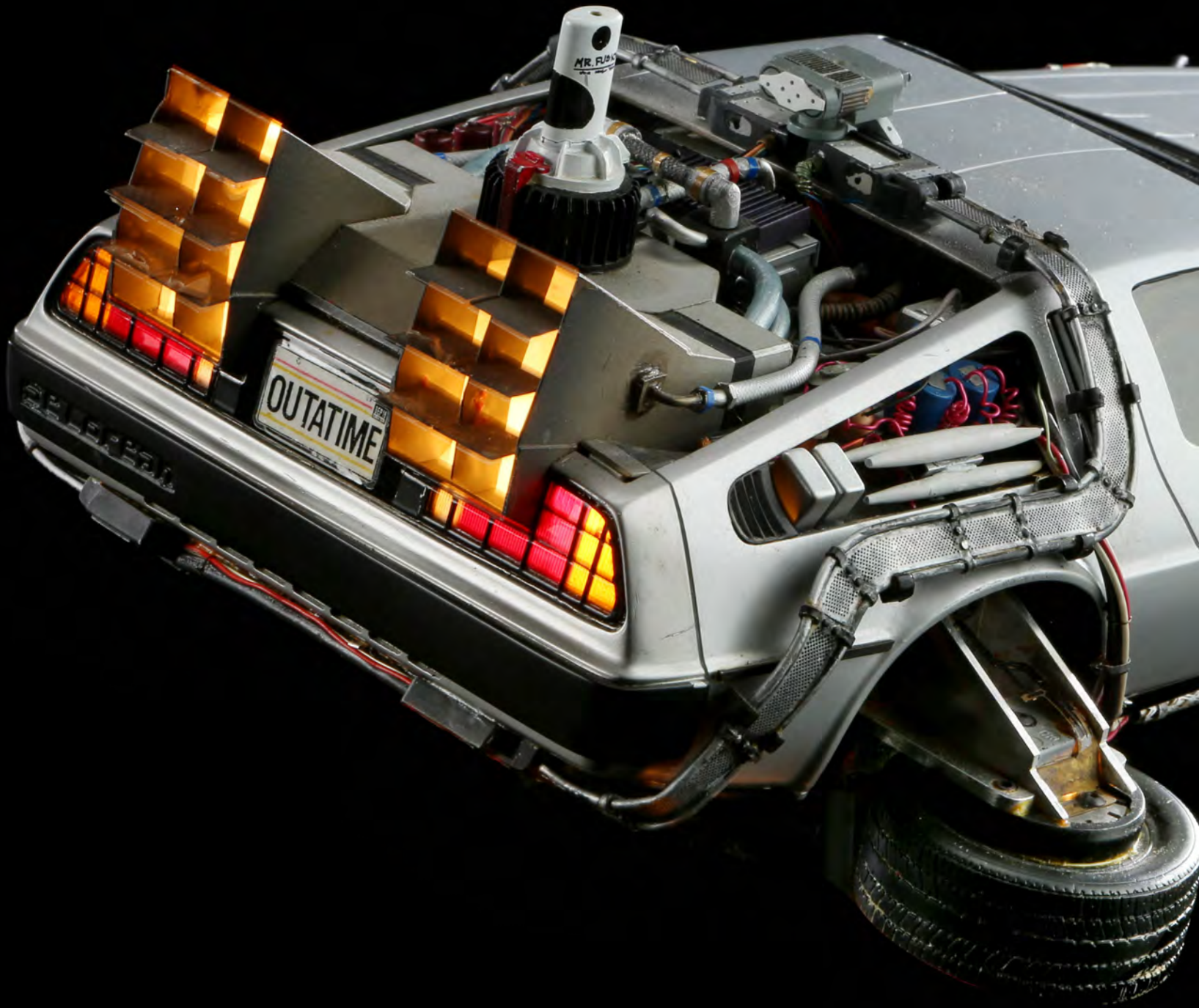
These shoes have undergone sympathetic and stabilization, especially to the blue-speckled foam soles which had hardened and cracked throughout the years. Additional electronic work has been carried out to restore the light-up elements of the shoes. The EL sheets have been replaced, however the originals are included with the lot. One of the original EL sheets is marked with the date "11-7-88". The lot remains in good restored condition and includes a custom-made display base.  
Dimensions: 25 cm x 30 cm x 24 cm (10" x 12" x 9 1/2")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£25,000-35,000









### 38. DeLorean Time Machine Model Miniature $\Omega$

*BACK TO THE FUTURE THE RIDE (1991)*

A DeLorean light-up model miniature from the Universal Studios attraction *Back to the Future: The Ride*. The attraction, which ran from 1991 - 2007, showed Biff Tannen (Thomas F. Wilson) stealing the DeLorean for a joyride through time, with Doc Brown (Christopher Lloyd) and the audience in close pursuit.

The DeLorean model is entirely custom-made, featuring a plastic body that has been fully dressed to match the time machine in the films, with the tires in a horizontal flying position. The model was hung from a marionette-style rig using nine small wires, and was puppeteered using a motion control rig. The model was used extensively for filming the Hill Valley and prehistoric scenes. The piece is held at a pitched angle by a custom wooden base. An external power source and control buttons activate the piece's two light features. One button operates the headlights and exhaust vent lights, while the other operates the tire lights. The power wires lead out from under the custom display base to a control box and external power source which plugs into an American outlet. The light bulbs are original to the piece while the wiring and external switches and power sources have been added recently. Included with this lot are digital production photographs that show special effects artist Hirotsugu Aoki preparing the DeLorean for filming. The lot remains in very fine condition. Dimensions on base: 36 cm x 23 cm x 28 cm (14" x 9" x 11")

This display contains electronics components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves in their safe use and maintenance.

**£40,000-60,000**





### 39. Marty McFly's (Michael J. Fox) 1885 Western Costume

*BACK TO THE FUTURE PART III* (1990)

Marty McFly's (Michael J. Fox) 1885 Western costume from Robert Zemeckis' sci-fi sequel *Back to the Future Part III*. Marty wore his colourful Western outfit when he initially travelled back in time to 1885 to save his friend Doc Brown (Christopher Lloyd). Marty's salmon-coloured shirt features leather tassels around the chest and wrists, along with embroidered atomic symbols. Each wrist includes six pearl-shaped buttons. The shirt shows production wear, with dirt and tears that screen match the scene when Doc saved Marty from being hung by Buford 'Mad Dog' Tannen (Thomas F. Wilson). Written at the collar is "MJF". Tied around the neck is a brown handkerchief that shows tape on the inside to hold its pointed shape. The burgundy trousers have a zipper fly with a hook-and-bar closure. The trousers show tears on the legs and mud stains from being dragged through the dirt by 'Mad Dog' Tannen. Written at the waist band is "MJF" (which has been crossed out) and "BIG". The costume shows intentional production distressing and remains in very fine condition.

£20,000-30,000





#### 40. Joker's (Cesar Romero) Grenade Kit and Grenade Balls $\Omega$

BATMAN (TV SERIES 1966-1968)

The Joker's (Cesar Romero) grenade kit and grenade balls from the classic live action television series *Batman*. Originally created as Egghead's (Vincent Price) Eggsplusive Radar Eggs Box in episode 213, "An Egg Grows in Gotham", and 214, "The Yegg Foes in Gotham", the prop was modified for use in episode 247, "The Joker's Last Laugh".

The prop consists of a wood crate with four painted soft foam balls. The box is painted black and red with "Joker Grenades" hand-painted on both hinged doors. Inside the box are six fabric-lined slots which house four foam grenade balls. Two off the balls are painted red, one orange, and one green. This piece is screen matched due to the paint on the sides of the box. Also included are a pair of autographed 8x10 photos of Cesar Romero and Vincent Price. The lot shows minor wear due to production use, with wear to the paint and breaks in the green grenade ball. The set remains in very fine overall condition. Dimensions (box): 26 cm x 20 cm x 18 cm (10 ¼" x 8" x 7"); (grenade ball) 5 cm x 5 cm (2" x 2")

£10,000-15,000







#### 41. The Penguin's (Burgess Meredith) Top Hat and Gloves

BATMAN (TV SERIES 1966-1968)

The Penguin's (Burgess Meredith) top hat and gloves from the classic live-action television series *Batman*. The Penguin wore his purple top hat and white fur gloves throughout the series. This hat was likely worn in numerous episodes, and was specifically outfitted with head straps for episode 305, "A Horse of Another Color", in which the Penguin rigged a horse race.



The signature top hat is spray-painted purple, and retains the jockey chinstrap stitched to the black nylon sweatband. The crème-coloured interior liner shows tears to the fabric which expose the shell. The Penguin's gloves are made of crème-coloured cotton with faux fur stitched over the top. The gloves are outfitted with snap buttons at the wrist for a snug fit. Also included is an autographed 8x10 photo of Burgess Meredith which reads "HELLO! from Burgess Meredith! (THE Penguin)". The lot shows minor wear due to production use and age, but remains in very fine condition. Dimensions (top hat): 20 cm x 15 cm x 25 cm (12" x 6" x 10"); (gloves): 23 cm x 3 cm x 15 cm (9" x 1" x 6"); (photograph): 20 cm x 25 cm (8" x 10")



£15,000-20,000



## 42. Catwoman's (Julie Newmar) Costume Ω

*BATMAN* (TV SERIES 1966-1968)

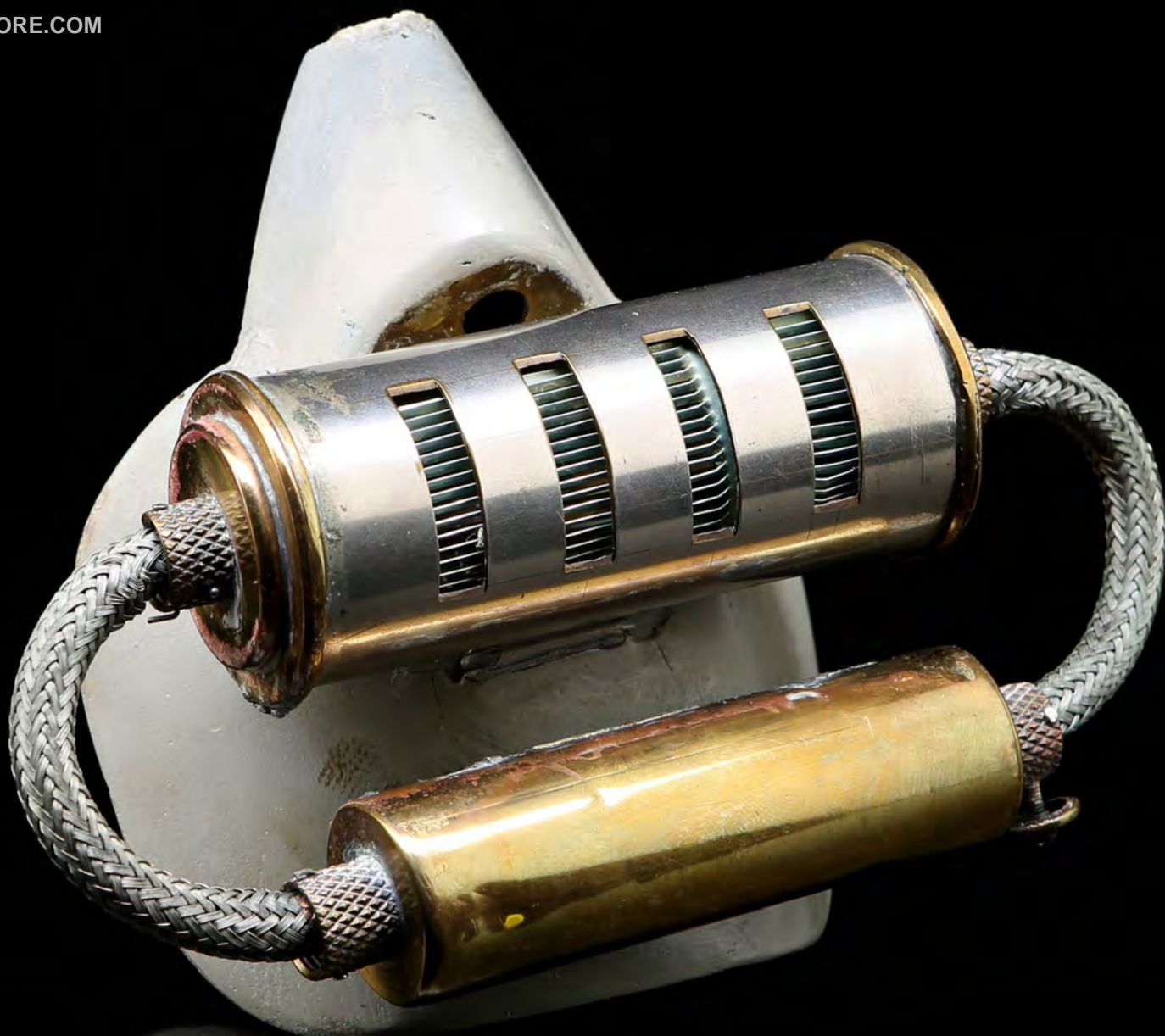
Catwoman's (Julie Newmar) costume from the classic live action television series *Batman*. Julie Newmar suited up as Catwoman in the first two seasons of the show.

The bespoke Catsuit is made of stretch lame spandex, and features stirrups at the heels, and a hidden zipper along the back. Stitched inside the Catsuit is a 20th Century Fox wardrobe label with "Julie Newmar" hand-written in black ink. The matching feline ears consist of the same material hand-stitched over a plastic headband, with black nylon cords at the tips for securing in place. Catwoman's belt features metal scales along the strap with a flower pendant on the buckle. Also included is an autographed 8x10 photo of Julie Newmar as Catwoman. The lot shows minor wear due to production use and age, with a small portion of the belt scales no longer firmly attached in place, however the costume remains in very fine overall condition.

£15,000-20,000







### 43. Batman's (Adam West) and Robin's (Burt Ward) Bat-Respirator $\Omega$

*BATMAN* (TV SERIES 1966-1968)

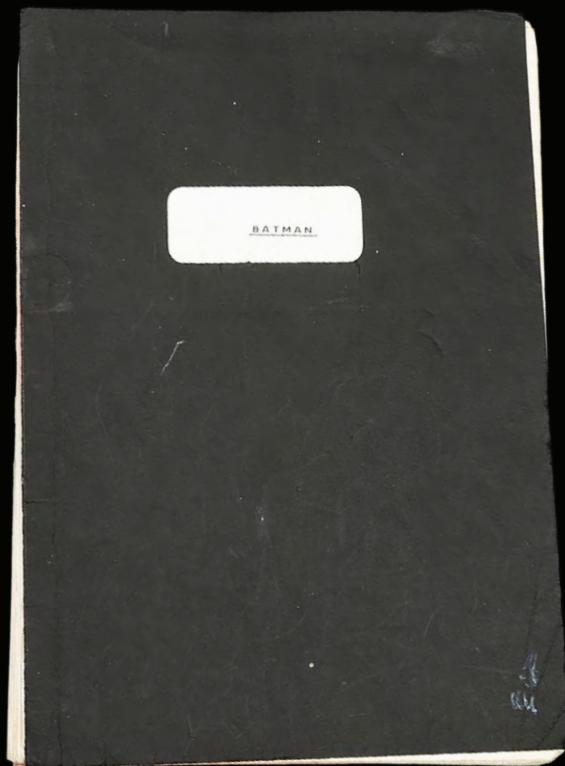
Batman's (Adam West) and Robin's (Burt Ward) Bat-Respirator from the classic live action television series *Batman*. Respirators were used interchangeably by Batman (Adam West) and Robin (Burt Ward) in numerous episodes, including episode 102, "Smack in the Middle" episode 245, "Batman's Anniversary", and 246, "A Riddling Controversy".

The respirator consists of a fibreglass face plate that covers the nose and mouth, and a pair of cylindrical aluminium canisters that are screwed in place. The lot shows minor wear due to production use and age, with small cracks in the fibreglass, and adhesive visible where the two canisters were previously glued together. The piece remains in overall good condition. Dimensions: 15 cm x 12 cm x 7 cm (6" x 4 ¾" x 2 ¾")

£15,000-20,000







#### 44. Production-Used Script MA

*BATMAN* (1989)

A production-used script from Tim Burton's superhero film *Batman*. This third draft script contains personal annotations and amendments hand-written in pencil by an unknown hand, and also blue highlighter ink.

Bound in black card with metal fastenings, the 112-page script is printed on A4 paper and includes pink-coloured revisions dated 15 August 1988. The cover features a cut-out window revealing the film's title on the first page. Worn from use, the script shows creases, minor stains and wear along the page edges throughout, and the cover shows white ink markings on the bottom-right corner. Dimensions: 30 cm x 21 cm x 1.5 cm (12" x 8 1/4" x 1/2")

£300-500

#### 45. 2nd Unit Clapperboard M

*BATMAN* (1989)

A 2nd unit clapperboard from Tim Burton's *Batman*. Made of wood, the clapperboard displays the film's title, *Batman*, painted in the top box next to "Production". The board is marked in white paint with the name of 2nd Unit director and cameraman Peter MacDonald, while the "Slate" and "Take" boxes have been wiped clean. A strip of white tape is secured to the lower part of the clapperboard reading "30th January '89, Night — Exterior" in black marker pen. As the tape was replaced each day of filming, an earlier dated tape strip is visible underneath. Well-used, the board displays signs of wear, including a slightly loose clapper stick hinge and scratches. However, it remains in very good overall condition. Dimensions: 38 cm x 35 cm x 1.5 cm (15" x 13 3/4" x 3/4")

£2,000-3,000







#### 46. The Joker's (Jack Nicholson) Fedora $\text{M}\Delta$

*BATMAN* (1989)

The Joker's (Jack Nicholson) fedora from Tim Burton's superhero action film *Batman*. The Joker wore his hat at various points throughout the film, as the stylish gangster carried out his private war against Batman (Michael Keaton) and the people of Gotham City.

A defining trait of the Joker in *Batman* was his vivid sense of style, something that was brought to life by costume designer Bob Ringwood. Made of a rich purple felt, the fedora — marked as size 7  $\frac{3}{4}$ " within — was made by New York hat maker Dobbs, and features a black band and black ribbon around the cap. White make-up marks are present all around the sweatband, from where Nicholson wore the hat under the hot stage lights of Pinewood Studios. Displaying some minor wear to the felt from use, the hat remains in excellent production-used condition and is presented on a custom-made display base. Dimensions (displayed): 34 cm x 34 cm x 35 cm (13  $\frac{1}{2}$ " x 13  $\frac{1}{2}$ " x 13  $\frac{3}{4}$ " )

£10,000-15,000





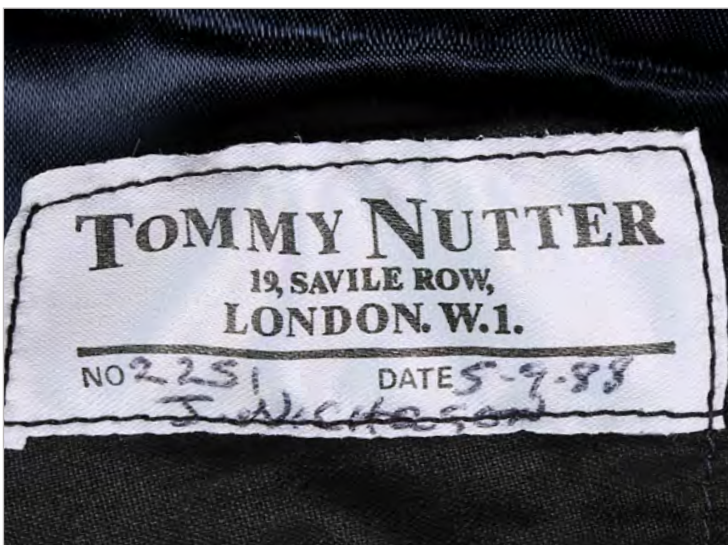
## 47. The Joker's (Jack Nicholson) Overcoat MA

*BATMAN* (1989)

The Joker's (Jack Nicholson) overcoat from Tim Burton's superhero film *Batman*. The Joker wore his distinctive coat while wreaking havoc on Gotham City with his deadly clownish antics. The jacket was designed by Oscar®-nominated costume designer Bob Ringwood, whose credits also include *Excalibur*, *Troy* and *Empire of the Sun*.

The long, single-breasted woollen jacket is a deep shade of purple, a shade chosen at the request of Jack Nicholson to match the colours of his favourite team, the LA Lakers. With a velvet collar in a lighter shade of purple, it has a breast pocket and two oversized front pockets. Four large lilac and brown buttons adorn the front, and each cuff features four smaller matching buttons. It is lined in navy blue material, and the inside pocket contains a hand-written label from Saville Row tailor Tommy Nutter which reads "J. Nicholson" and is dated "5.9.88". The overcoat remains in excellent condition.

£6,000-8,000









## 48. The Joker's (Jack Nicholson) Costume MA

*BATMAN* (1989)

The Joker's (Jack Nicholson) costume from Tim Burton's superhero film *Batman*. This complete costume comprises components from various scenes throughout the film, including Joker's meeting with the mobsters after killing Carl Grissom (Jack Palance), and the Gotham street parade.

Created by Academy Award®-nominated costume designer Bob Ringwood, the Joker's costumes were designed to express the mindset of the character. The Joker's mentality is reflected through colour; his costumes become increasingly vibrant and outrageous as he descends further into madness throughout the film.

The costume consists of a three-piece suit, shirt, gloves, necktie and shoes. The purple double-breasted suit is made of wool, with an orange and green pinstripe pattern and purple buttons running down the front of the waistcoat and jacket. The jacket is fully lined with brown satin, and the trousers feature turn-ups on the hem. The vibrant orange shirt is made of satin material. The necktie is labelled "TM Lewin & Sons" and is made of purple cotton, with a white and blue diamond pattern throughout. The pale purple suede gloves complement the matching suede detail on the pointed, purple leather Oxford shoes, which are marked as size 10.5.

The costume is displayed on a custom-made mannequin featuring Nicholson's likeness, with the Joker's signature green hair and maniacal grin. Dimensions: 178 cm x 65 cm x 50 cm (70" x 25 ½" x 19 ¾")

£20,000-30,000





## 49. "A" Camera Clapperboard $\Omega$

*BATMAN RETURNS* (1992)

A clapperboard from Tim Burton's superhero sequel *Batman Returns*. Marked for use with the main "A" camera, the clapperboard is made of acrylic with wooden clapper sticks, and features the production title "Batman II" engraved and highlighted in red paint. Director Tim Burton and director of photography Stefan Czapsky are noted on the board, as well as the production date "12-31-91", applied in red decals. The board shows signs of wear, particularly on the wooden clapper sticks, but remains in good condition. Dimensions: 28 cm x 24 cm x 2.5 cm (11" x 9 1/2" x 1")

£3,000-5,000



## 50. Selina Kyle's (Michelle Pfeiffer) Fur Coat $\Omega$

*BATMAN RETURNS* (1992)

Selina Kyle's (Michelle Pfeiffer) fur coat from Tim Burton's superhero sequel *Batman Returns*. Selina wore her white-and-black coat on the streets of Gotham City when Bruce Wayne (Michael Keaton) invited her to his manor for dinner. The distinct fur pattern on this piece screen matches to this invitation scene.

Selina's coat is made of off-white faux fur that has been printed with black and grey horizontal stripes. The coat features two side pockets, three plastic buttons and a wire-lined collar to keep the piece perfectly styled. The coat is lined in black with a Lilli Ann maker's tag sewn to the inside. An additional tag from the Western Costume Company features a hand-written "52" in black ink. The coat shows minor wear due to production distressing and use, but remains in very fine condition.

£1,500-2,500



## 51. Duck Gondola Model Miniature Ω

*BATMAN RETURNS* (1992)

A duck gondola model miniature from Tim Burton's superhero sequel *Batman Returns*. This miniature was made for use during a long establishing shot of the Penguin's (Danny DeVito) abandoned Arctic World hideout.

The gondola is made of vacuformed plastic and is been painted to appear worn and distressed. Two small wooden and metal seats are attached to the inside cab; these are also made to look distressed. The piece shows light wear, with a small crack on the back of the neck, but remains in fair condition. Dimensions: 41 cm x 20 cm x 23 cm (16" x 8" x 9")

£500-700



## 52. Rocket Penguin M

*BATMAN RETURNS* (1992)

A mind-controlled rocket penguin from the Tim Burton superhero sequel *Batman Returns*. For the scene where The Penguin (Danny DeVito) delivered his inspirational speech to a crowd of rocket-clad penguins, the production used models to fill out the crowd of live birds, many of whom wouldn't stay still for the duration of the sequence.

Crafted from rubber and foam with an internal armature, the penguin wears a helmet and harness, with a metal wire antennae and a plastic rocket harnessed to its back. It is painted black and white, with silver-coloured paint for the helmet and straps, and a red-and-white candy-cane pattern on the rocket. It has received some minor sympathetic restoration, including a metal rod in the tail for standing support, and re-insertion of an armature wire that was protruding from the beak. There is some wear from production use, including minor paint cracks. Dimensions: 33 cm x 22 cm x 46 cm (13" x 8 ¾" x 18")

£3,000-5,000









### 53. Batman's Batsuit Ω

*BATMAN FOREVER* (1995)

Batman's Batsuit from Joel Schumacher's superhero sequel *Batman Forever*. Bruce Wayne (Val Kilmer) wore his black "Panther Suit" to defend Gotham City throughout the film.

The body suit is made of black foam rubber over a neoprene suit base. The armour pieces show a refined, sculpted physique that is noticeably different from Batsuits created for other films. A zipper runs along the back for dressing and is marked on the inside with "K.C. #59" hand-written in silver ink, possibly referring to Keith Campbell, a Batman stunt double for the film. The foam rubber cowl secures to the suit via Velcro and has a cloth-covered face form inserted for display. The cape is made of latex-coated fabric and is scalloped along the bottom to fit the bat aesthetic. Small Velcro sections are hidden under the shoulder portions of the cape to allow it to be easily folded back off the arms, though some of the corresponding Velcro pieces have been lost over time. The cape is bolted to the front chest via metal screws.

Completing the lot are replica leather gloves and boots, and a replica resin belt and chest emblem, which attaches to the suit via screws. The components are displayed on a custom-made form, which has a rigid foam base painted to mimic stone and a small inset plaque with the film's title. Six original production tags are included with this lot, complete with small diagrams of the components. The costume shows light wear, with blistering and marks to the body suit and light cracking on the cowl, but remains in good condition. Dimensions: 58.5 cm x 73 cm x 195.5 cm (23" x 29" x 77")

£30,000-50,000





## 54. Batman's (George Clooney) Grappling Hook $\mu$

*BATMAN & ROBIN* (1997)

Batman's (George Clooney) grappling hook from Joel Schumacher's superhero sequel *Batman & Robin*. Batman's grappling hooks could be seen in his Batcave as he and Robin (Chris O'Donnell) suited up before heading to the Gotham Museum to prevent Mr Freeze (Arnold Schwarzenegger) from stealing diamonds.

Made of chrome-plated resin, the grappling hook is shaped like a bat with pointed ears and long wings. A hole has been drilled through the centre of the grappling hook, possibly for a special effect, and it displays light signs of wear, including small chips and dents to the chrome plating. Dimensions: 27 cm x 21.5 cm x 4 cm (10  $\frac{3}{4}$ " x 8  $\frac{1}{2}$ " x 1  $\frac{3}{4}$ "

£1,000-1,500



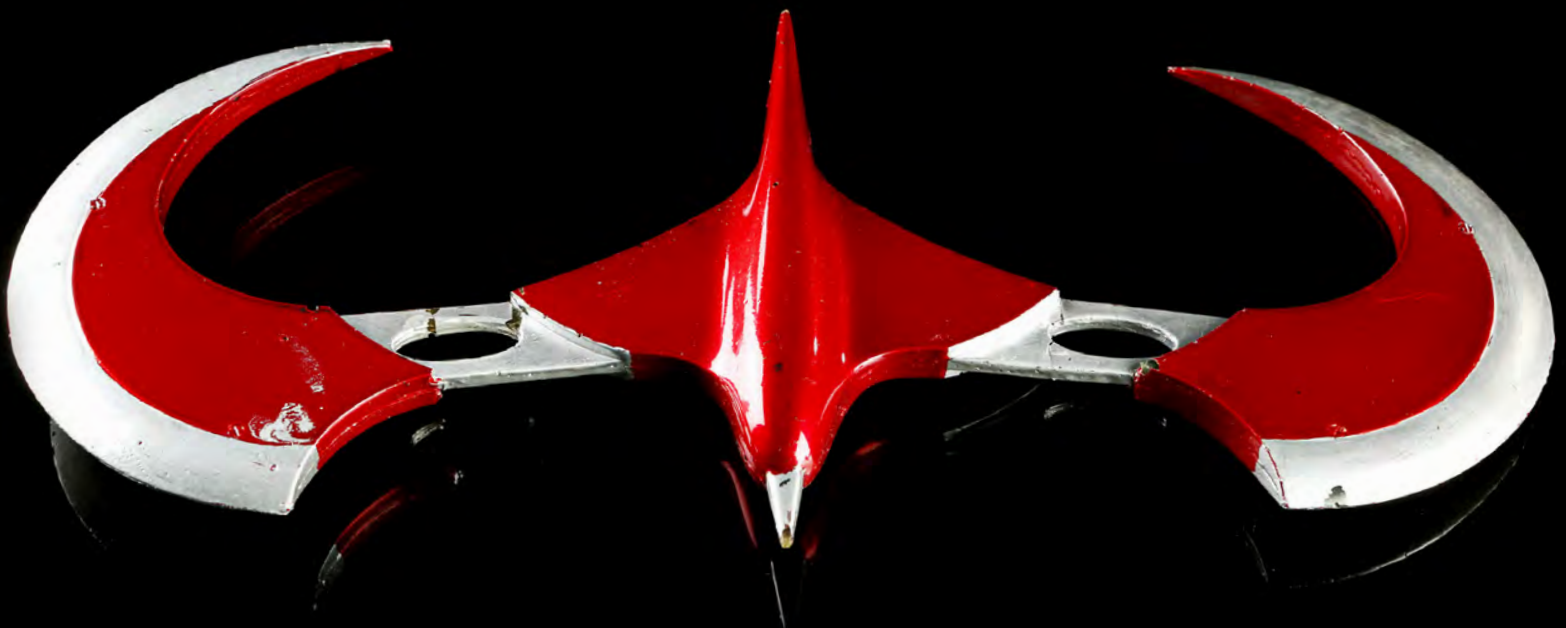
## 55. Robin's (Chris O'Donnell) Stunt Throwing Bird $\Omega\Delta$

*BATMAN & ROBIN* (1997)

Robin's (Chris O'Donnell) throwing bird from Joel Schumacher's superhero sequel *Batman & Robin*. Not to be outdone by Batman (George Clooney), Robin carried his own personalised version of the "Batarang".

Made of dense urethane, this stunt version is painted glossy red with metallic silver detailing, and is designed to mimic the appearance of a robin. The prop weapon shows minor wear due to production use, with some wear to the paint, but remains in good condition and is presented in a framed display. Dimensions (bird): 29cm x 3cm x 14cm (11  $\frac{1}{2}$ " x 1" x 5  $\frac{1}{2}$ "); (display): 52 cm x 8 cm x 64 cm (20  $\frac{1}{2}$ " x 3" x 25")

£2,000-3,000





## 56. Mr. Freeze's (Arnold Schwarzenegger) Light-Up Freeze Gun Ω

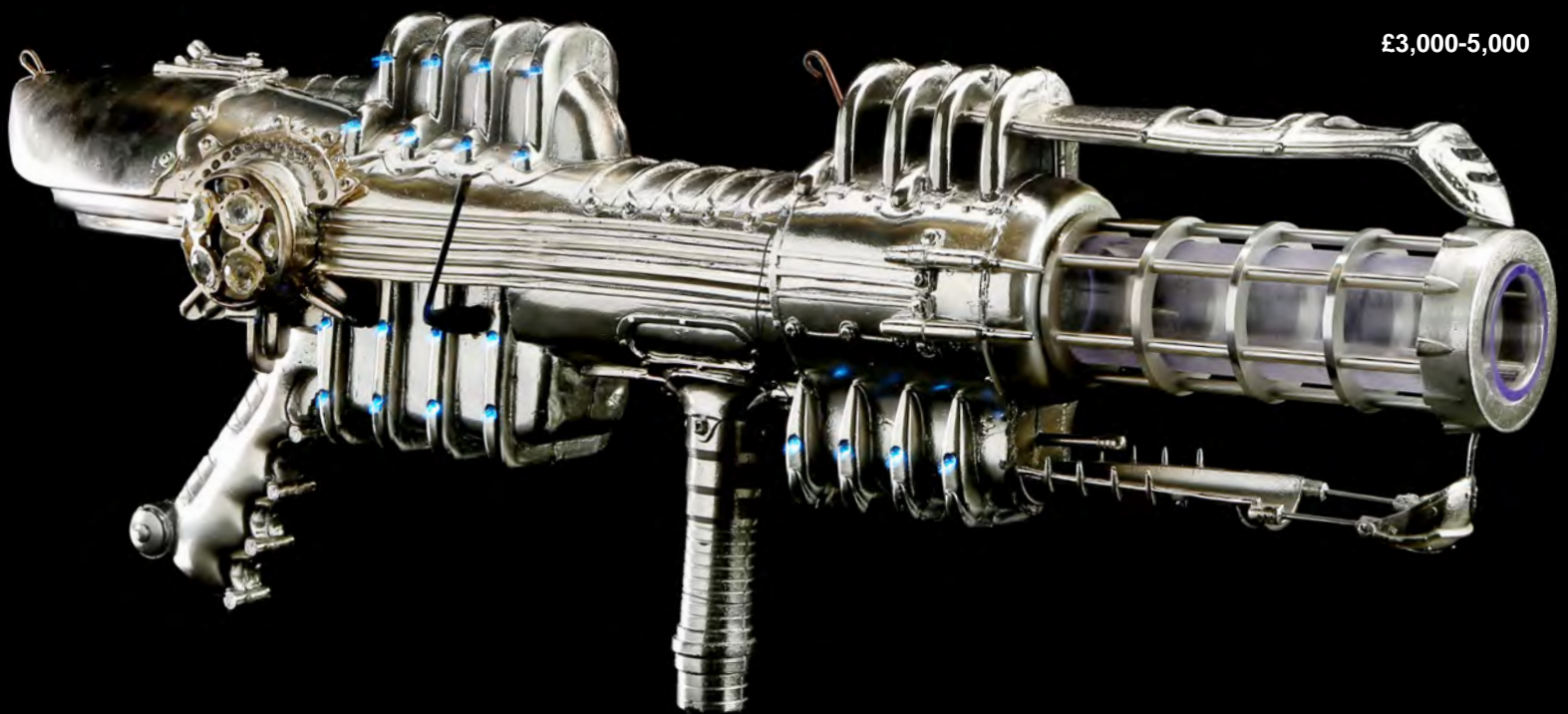
*BATMAN & ROBIN* (1997)

Mr. Freeze's (Arnold Schwarzenegger) light-up freeze gun from superhero sequel *Batman & Robin*. Mr. Freeze used his freeze gun while battling the dynamic duo and wreaking havoc in Gotham City.

Mr. Freeze's gun is made of rubber over a rigid structure. The body of the gun is covered in a chrome finish, with a small length of acrylic tube acting as the barrel. Faux diamonds are attached to the power source, which hides much of the weapon's inner electronics. A small switch on the left side of the gun operates the body of the weapon, and the electronics are powered by two 9V batteries concealed in the stock. A small radio antenna protrudes from the right side of the gun and relates to a small row of switches hidden inside the battery compartment.

Two wire hooks attached to the top of the gun indicate the piece was used in a sequence in the Gotham Museum, when Freeze's gun is kicked out of his hands and lands precariously on the edge of a giant stone face. The piece shows light wear, with some cracking on the original finish, but remains in good condition. This item includes a Certificate of Authenticity from Warner Bros. Dimensions: 99 cm x 18 cm x 36 cm (39" x 7" x 14")

This lot contains electronics components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.



£3,000-5,000



## 57. Gotham City Building Model Miniatures Ω

*BATMAN & ROBIN* (1997)

A set of Gotham City building model miniatures from Joel Schumacher's *Batman & Robin*. Building miniatures were used for the aerial shot of Gotham City, setting the scene for the Wayne Enterprises charity event where Poison Ivy (Uma Thurman) attempted to seduce Batman (George Clooney) and Robin (Chris O'Donnell).

Made from resin and acrylic, the building facade displays a dark green, teal and copper-coloured paint finish. It features a number of cast-in details, including angels and lion faces on either side. Accompanying it are two pointed pillars with floral motifs decorating the bases, finished to match the building. The miniatures show paint chips and scuffs throughout, from use on the production. Dimensions (building): 8.5 cm x 29 cm x 43 cm (3 1/2" x 11 1/2" x 17")

£800-1,200



## 58. Heinkel He 111 Model Miniature and Bomb

*BATTLE OF BRITAIN* (1969)

A model miniature Heinkel He 111 and bomb from the Guy Hamilton World War II movie *Battle of Britain*. Miniature versions of the German bombers were used to achieve shots when it was impractical to use the full-size planes. This is believed to only be one of two surviving models, as many were irreparably damaged when used for crash shots, during which they were dropped from a B-25 Mitchell, trailing special effects smoke, into the English Channel. Miniature bombs were used for close-ups of the bomb bay.



The large model is constructed from wood, fibreglass and acrylic over a solid metal frame that is painted shades of dark green. The fuselage is a separate component to the wings, stored unattached for ease of storage. The fin and horizontal stabilisers are edged in white, with a black and white swastika on the fin, and "Balkenkreuz" crosses applied in vinyl on the sides and underside of the wings. The ailerons are still mobile, as are the elevators, although they should be handled with care.

Inside the 'greenhouse' cockpit is a small pilot's chair, pedals joystick and wires. A single yellow nose cone accompanies the plane. Inside the body are the remains of electronic wiring, although this has not been tested. Also included is a prop SC50 bomb, approximately 1:1 scale, made of fibreglass and painted black. The plane remains in good condition with expected wear for an item of this age, including peeling vinyl. The cockpit cover is broken and the metal components display light rust. Dimensions (plane — approximate assembled): 400 cm x 578 cm x 195 (157" x 228" x 77"); (bomb): 120 cm x 19 cm x 19 cm (47 1/4" x 7 1/2" x 7 1/2")



£10,000-15,000









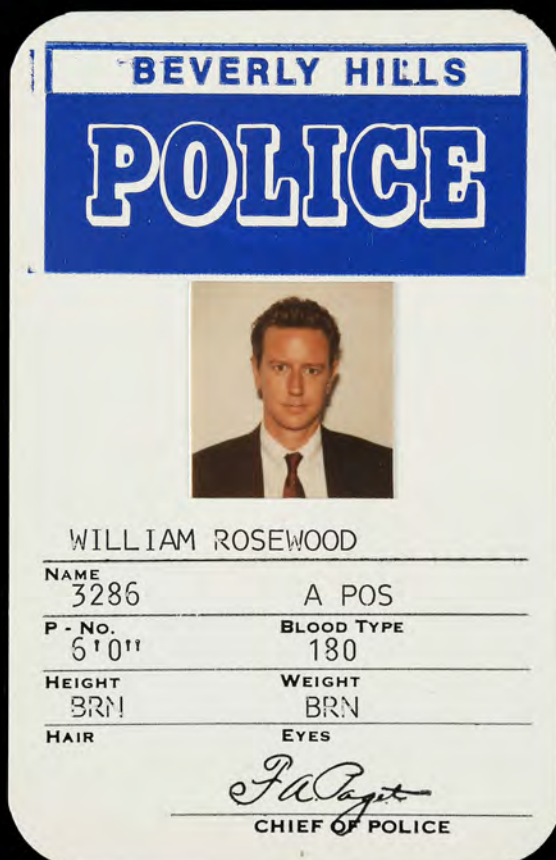
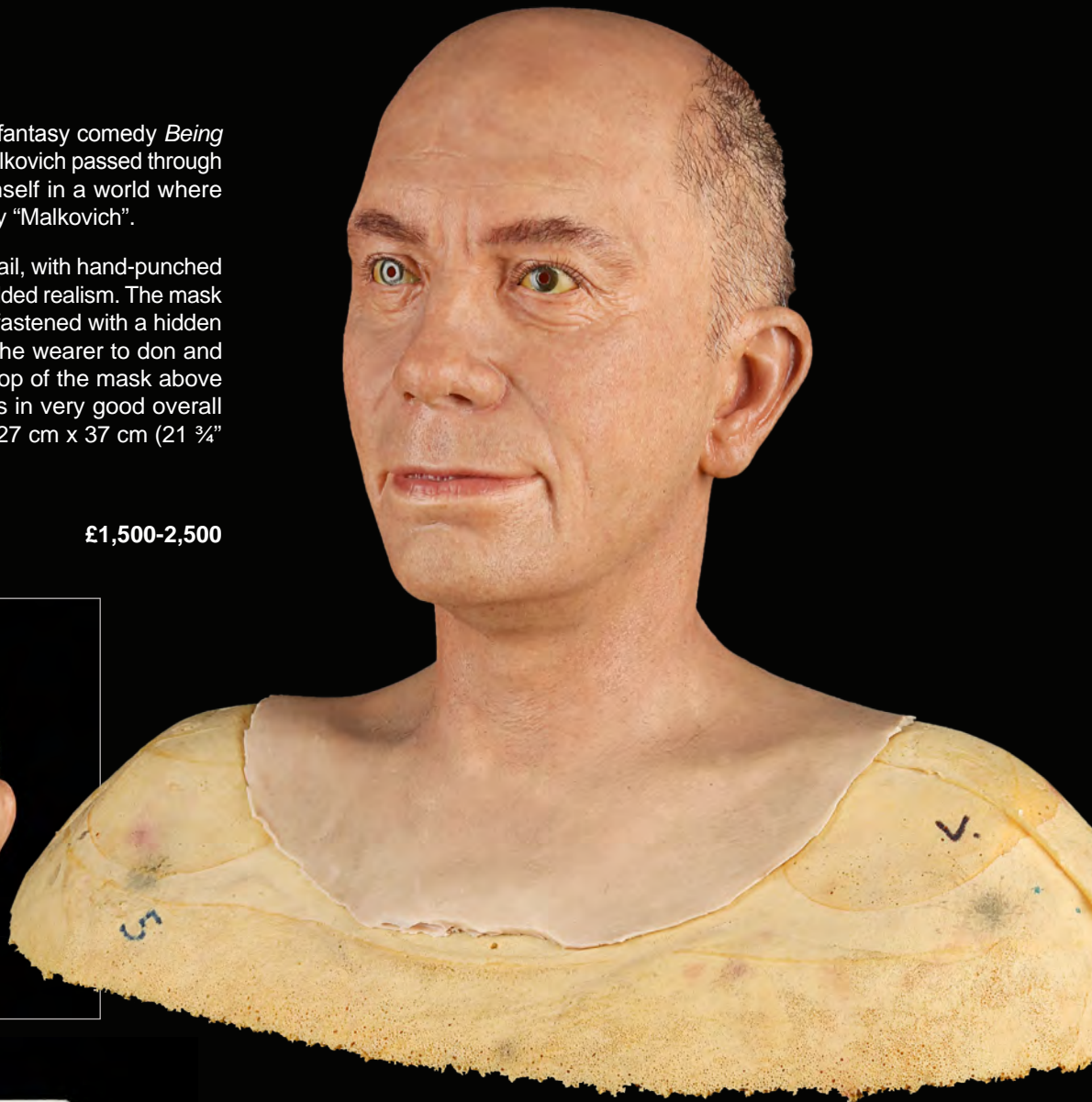
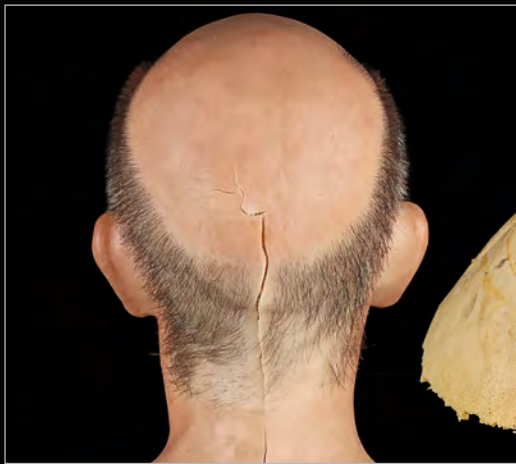
## 59. John Malkovich Mask M

*BEING JOHN MALKOVICH* (1999)

A John Malkovich mask from Spike Jonze's fantasy comedy *Being John Malkovich*. Masks were worn as John Malkovich passed through the portal into his own mind and found himself in a world where everybody looked like him and could only say "Malkovich".

Made of silicone, the mask displays great detail, with hand-punched hair, eyelashes and plastic blue eyeballs for added realism. The mask is presented on a production foam bust and fastened with a hidden zip running along the back, which allowed the wearer to don and remove it with ease. There is a split at the top of the mask above the zip as a result of use, though it remains in very good overall condition. Dimensions (displayed): 55 cm x 27 cm x 37 cm (21 ¾" x 10 ¾" x 14 ½")

£1,500-2,500



## 60. Detective William Rosewood's (Judge Reinhold) ID M

*BEVERLY HILLS COP II* (1987)

Billy Rosewood's (Judge Reinhold) ID Badge from the Tony Scott action-comedy sequel *Beverly Hills Cop II*. The badge was made for the detective but not seen in the final cut of the film.

The badge is printed on white card featuring a production photo of Judge Reinhold glued to the face, along with the character's personal details and the Beverly Hills Police logo. Dimensions: 10 cm x 6.5 cm (4" x 2 ½")

£600-800



## 61. Crew Jacket $\Omega$

*BLADE RUNNER* (1982)

A crew jacket from Ridley Scott's sci-fi thriller *Blade Runner*.

Custom-made by the Cloth Tattoo company, the jacket is made of maroon satin material with black elasticated cuffs and waistband, and a zip front. The back of the jacket features "Blade Runner" embroidered in red and silver, with the Japanese translation embroidered underneath in beige, and "Tim" embroidered on the chest. The bomber jacket is marked as size extra large and displays signs of wear, including light marks and plucks to the fabric.

£500-700



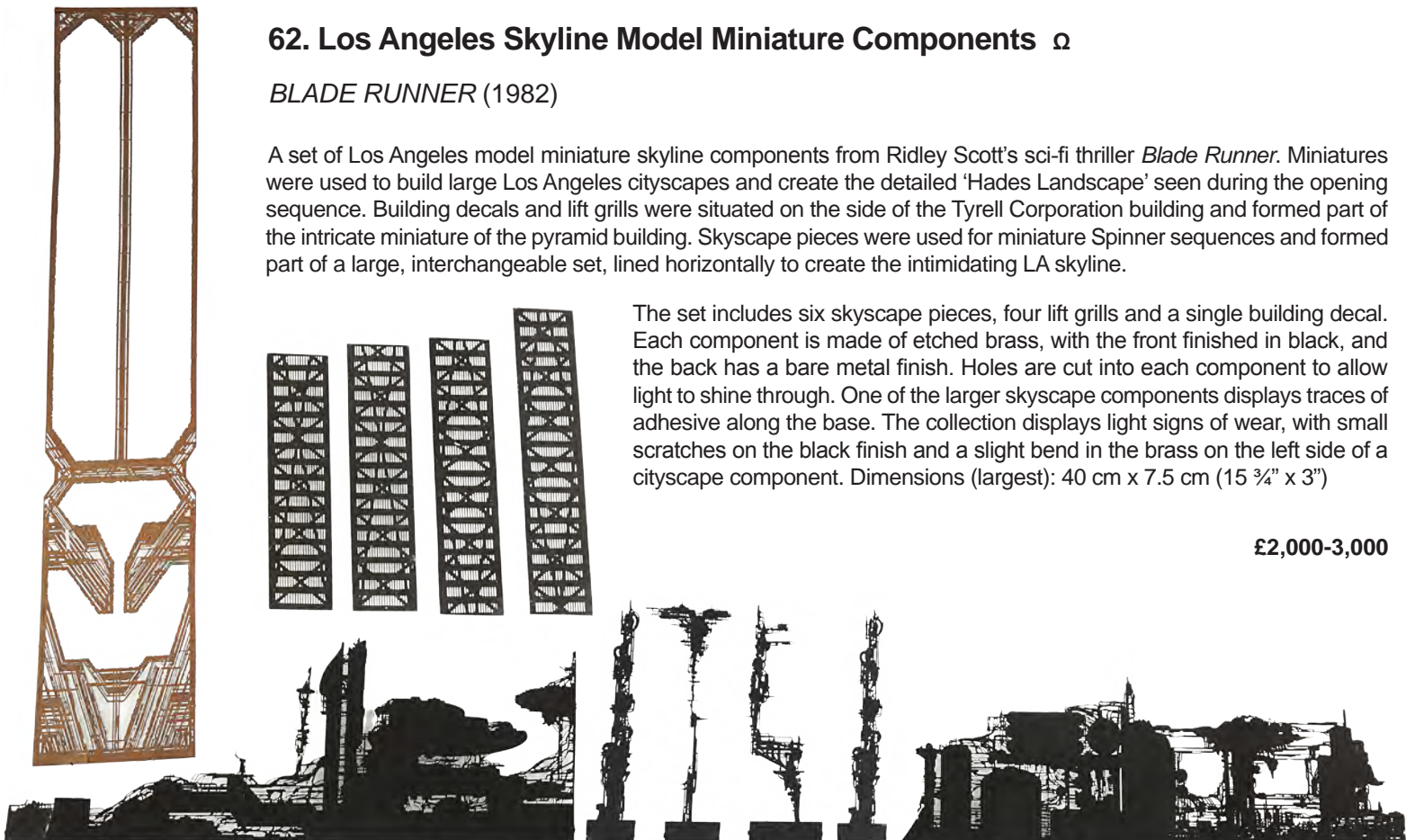
## 62. Los Angeles Skyline Model Miniature Components $\Omega$

*BLADE RUNNER* (1982)

A set of Los Angeles model miniature skyline components from Ridley Scott's sci-fi thriller *Blade Runner*. Miniatures were used to build large Los Angeles cityscapes and create the detailed 'Hades Landscape' seen during the opening sequence. Building decals and lift grills were situated on the side of the Tyrell Corporation building and formed part of the intricate miniature of the pyramid building. Skyscape pieces were used for miniature Spinner sequences and formed part of a large, interchangeable set, lined horizontally to create the intimidating LA skyline.

The set includes six skyscape pieces, four lift grills and a single building decal. Each component is made of etched brass, with the front finished in black, and the back has a bare metal finish. Holes are cut into each component to allow light to shine through. One of the larger skyscape components displays traces of adhesive along the base. The collection displays light signs of wear, with small scratches on the black finish and a slight bend in the brass on the left side of a cityscape component. Dimensions (largest): 40 cm x 7.5 cm (15 3/4" x 3")

£2,000-3,000





### 63. Set Dressing Decals $\Omega$

*BLADE RUNNER* (1982)

A collection of set dressing decals from Ridley Scott's sci-fi thriller *Blade Runner*. Decals were applied to various sets and props throughout the dystopian city of Los Angeles, notably the "Caution" decals which were found on the side of Spinners.

The collection comprises 49 printed decals, including bottle labels, warning signs and brand logos. The bottle labels feature Japanese text, with the warning and brand decals all written in English. The set is accompanied by 16 pages of colour copies of advertisements, and pages from reference books detailing city life in Japan. This was created for reference purposes during production, with one of the pages displaying hand-written annotations. A number of the decals display light marks, but the set remains in very good overall condition. Dimensions (largest decal): 35.5 cm x 21 cm (14" x 8 1/4")



£600-800



### 64. Rick Deckard's (Harrison Ford) Colour Test Pistol Grips $\Omega$

*BLADE RUNNER* (1982)

Rick Deckard's (Harrison Ford) colour test pistol grips from Ridley Scott's sci-fi thriller *Blade Runner*. Deckard carried his pistol while searching for recently escaped replicants in the dystopian city of Los Angeles.

These pistol grips were created during pre-production as a colour test to determine the pistol's final appearance, with a translucent amber ultimately chosen. The grips are cast in resin and display a pearlescent finish, with two screw holes in each. The grips are mounted on chipboard and display light marks, with remnants of glue around the edge of the board. Dimensions: 18 cm x 13.5 cm x 2.5 cm (7 1/4" x 5 1/4" x 1")

£1,000-1,500



## 65. Millennium Falcon Building Light-Up Model Miniature us

*BLADE RUNNER* (1982)

A model miniature 'Millennium Falcon' building from Ridley Scott's sci-fi thriller *Blade Runner*. Placed in the film as a nod to George Lucas' Star Wars movies, this piece was added to the Los Angeles skyline and is seen in numerous shots early in the film. The building is seen as Gaff (Edward James Olmos) flew Deckard (Harrison Ford) to the police headquarters.

Built by model miniature-effects artist Bill George as a personal project, this piece was selected by the production team in an effort to expand the city skyline. In order to disguise the fan-favourite spaceship as a building, the cockpit was removed from the side and the piece was outfitted with futuristic-looking greeblies and internal lights. Constructed from wood and plastic, the front side of the building has been painted in a dark grey colour, while the back side is entirely unpainted. In keeping the building upright, the Falcon is mounted to wooden supports that are screwed into a plywood base. The wooden supports are secured in place with two brackets on either side. For further support, the original black plywood base has been secured to an even larger plywood base, giving added stability. The internal lights are powered by an AC/DC adaptor which protrudes from the back of the miniature. This lot shows some wear due to production use and age. The original electronic components used to light up and power the building reside within the building frame, but remain untested. The building remains in good overall condition. Dimensions: 102 cm x 85 cm x 154 cm (40 ¼" x 33 ½" x 60 ½")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.



£10,000-15,000





## 66. Dracula (Gary Oldman) Contact Lenses Ω

*BRAM STOKER'S DRACULA* (1992)

A pair of Dracula (Gary Oldman) contact lenses from Francis Ford Coppola's horror adaptation *Bram Stoker's Dracula*.

Made of acrylic, these hand-painted hard lenses depict bloodshot blue/green eyes with thick retinal arteries spiralling away from the pupils. The centre of the lenses are clear, offering the actor a small amount of visibility through the acrylic. While the fronts of the contacts are highly detailed, their reverse sides are untreated. The contacts are individually stored in small, plastic cases, each showing "GARY EYE" hand-written on the lids in green ink. These contacts remain in very good condition. Dimensions (each): 3 cm x 3 cm x 2 ½ cm (1 ¼" x 1 ¼" x 1")

£2,000-3,000

## 67. Dr. Carl Hill's (David Gale) Winged Head Puppet Ω

*BRIDE OF RE-ANIMATOR* (1989)

Dr. Carl Hill's (David Gale) winged head puppet from Brian Yuzna's sci-fi horror sequel *Bride of Re-Animator*. Dr. Hill's winged head led a band of zombies against Dr. West (Jeffrey Combs) at the end of the film.

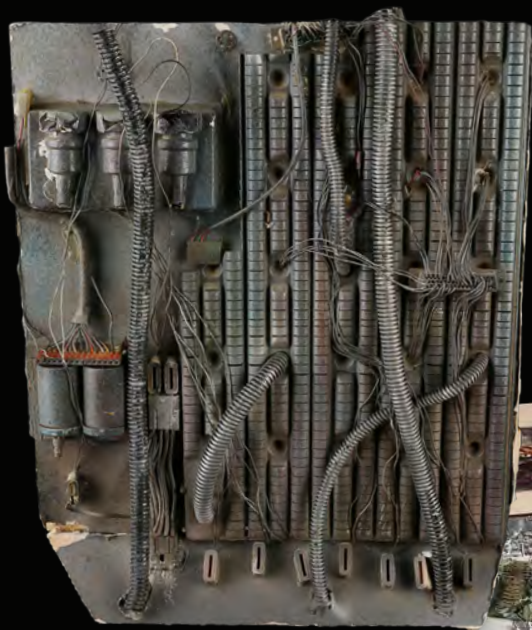
Dr. Hill's head features a foam-latex skin over a fibreglass form. It has acrylic eyes and teeth, and includes interior mechanisms and servos, which once operated the face and mechanical wings. The scalp is outfitted with hair appliances, and two bat-wings protrude from holes on the sides of Dr. Hill's head. The wings are made of black spandex wrapped around poseable wire rods. The head is mounted to a metal pipe, which is fixed to a wooden base. The lot shows notable wear to the foam, which has become brittle due to age. Subtle sympathetic restoration was undertaken on the foam latex skin which was also sealed. The left wing has also broken where the rod fits inside the forehead. The piece remains in poor overall condition. Dimensions: 66 cm x 41 cm x 28 cm (26" x 16" x 11")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£3,000-5,000







## 68. Model Miniature Set Components, Concept Designs and Photographs Ω

*CAPTAIN EO* (1986)

A section of model miniature, concept artwork and behind-the-scenes photographs from Francis Ford Coppola's sci-fi amusement experience *Captain EO*. The miniature formed part of the expansive set used for the scene in which Captain EO (Michael Jackson) and his crew descended to the planet's surface.



Made of plastic with a board backing, the piece is finished in grey paint, with assorted electronics used for additional detailing. The model miniature is accompanied by six sheets of printed concept artwork, some with pencil annotations, along with seven photographs detailing the construction of the trench set and a length of 70mm film from the filming of the trench scene. Dimensions (miniature section): 6 cm x 37 cm x 44 cm (2 ½" x 14 ½" x 17 ½")

£500-700

## 69. Trumpeteer's Jacket †

*CHITTY CHITTY BANG BANG* (1968)

A trumpeteer's jacket from Ken Hughes' musical adventure *Chitty Chitty Bang Bang*. Trumpeteers wore their jackets outside Baron Bomburst's (Gert Fröbe) castle in Vulgaria after he kidnapped Grandpa Potts (Lionel Jeffries), believing him to be creator of Chitty the flying car.

The purple jacket is made of felt material, with red collar, cuffs and epaulettes. A yellow trim runs throughout the jacket, with decorative metal buttons across the front, and hook-and-eye clasps to fasten it. Two M. Berman Ltd. costumiers labels are located in the lining. The jacket displays light signs of wear as a result of age and use, with stitching on the right epaulette having come away from the jacket and slight tears to the underarm lining.



£500-700



## 70. Caractacus Potts' (Dick Van Dyke) Grey Jacket MΔ

*CHITTY CHITTY BANG BANG* (1968)

Caractacus Potts' (Dick Van Dyke) grey jacket from Ken Hughes' musical adventure *Chitty Chitty Bang Bang*. Potts wore his jacket in a deleted scene as he and his family ventured to Vulgaria to save Grandpa Potts (Lionel Jeffries) from the evil Baron Bomburst (Gert Fröbe).

Made of grey wool, the jacket displays burgundy felt material on the lapels and cuffs, with matching burgundy accents on the hip pockets. Lined with grey cotton, the jacket features two M. Berman Ltd. labels, including a hand-written label located inside the interior pocket, reading "Dick Van Dyke" in black ink. Displaying light signs of wear as a result of age and use, there is slight discolouration to the lining of jacket and a small mark on the front. However, it remains in very good overall condition.

£300-500



## 71. Baron Bomburst's (Gert Fröbe) Tailcoat †

*CHITTY CHITTY BANG BANG* (1968)

Baron Bomburst's (Gert Fröbe) tailcoat from Ken Hughes' musical adventure *Chitty Chitty Bang Bang*. Bomburst wore his tailcoat when he captured Grandpa Bungie Potts (Lionel Jeffries) after mistaking him for Caractacus Potts (Dick Van Dyke) and ordered him to create another flying car.

The tailcoat is made of dark red velvet material with a gold fabric trim around the edges, pockets and cuffs. The coat displays an elaborate embroidered flower and leaf design throughout, featuring gold thread detailing and small iridescent sequins. The lining is made of padded cream satin material with hook-and-eye clasps to fasten the coat along the front. An Angels the Costumiers label is located in the collar, with an M. Berman Ltd. label in the interior pocket, reading "Gert Froebe" (sic). The tailcoat displays signs of wear and age, including marks and light plucks around the collar and hem.

£3,000-5,000



## 72. Baron Bomburst's (Gert Fröbe) Green Suit MΔ

*CHITTY CHITTY BANG BANG* (1968)

Baron Bomburst's (Gert Fröbe) green suit from Ken Hughes' musical adventure *Chitty Chitty Bang Bang*. Bomburst wore his suit as he was presented with the stolen car and attempted to make it fly.

The suit comprises a matching jacket and trousers made of woollen material featuring a brown, red and green checked pattern. The jacket displays dark green suede material around the collar, shoulders and cuffs, with large metal buttons running down the front and cuffs, and smaller matching buttons fastening the bottom of each trouser leg. The interior of the jacket features two M. Berman Ltd. Labels, with a heavily faded M. Berman Ltd. label located in the waistband of the trousers, reading "Gert Fröbe" in blue ink. The costume displays light signs of wear and use, including slight discolouration of the lining and marks to the suede on the right-hand cuff. However, it remains in very good overall condition.

£2,000-3,000





### 73. Child Catcher's (Robert Helpmann) Coat $\mu\Delta$

*CHITTY CHITTY BANG BANG* (1968)

The Child Catcher's (Robert Helpmann) coat from Ken Hughes' musical adventure *Chitty Chitty Bang Bang*. The Child Catcher wore his coat throughout the film as he hunted the Potts children in Vulgaria.

Made of thick black material, the coat features brown wooden buttons running down the front, with matching buttons located on the sleeves and the back of the coat. Two large pockets are located on either side of the coat, with a large vent in the back. The coat is fully lined with black fabric, with an M. Berman Ltd. label located inside the interior pocket reading "R. Helpman" (sic). The lining has been unstitched around the shoulders to remove the shoulder pads, and the exterior of the coat has faded as a result of age. Supplied with an original lobby card measuring 35.5 cm x 28 cm (14" x 11"), it remains in good overall condition.

£3,000-5,000

### 74. Tavros (Shane Rangi) Animatronic Head $\Omega\Delta$

*THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER* (2010)

A Tavros (Shane Rangi) animatronic head from Michael Apted's fantasy adventure *The Chronicles of Narnia: The Voyage of the Dawn Treader*. The minotaur Tavros served aboard King Caspian's (Ben Barnes) ship the Dawn Treader, as first mate.

The mask is constructed to be worn like a helmet. It features a foam-padded fibreglass shell; resin horns, gums and teeth; acrylic eyes; foam tongue; and foam skin with hair both glued and hand-punched throughout. The helmet contains a number of electronic components, including servos and receivers, which were operated by radio control during the production. The servos controlled two main articulation points, which included the jaw and eyes.

The piece shows minor wear due to production use, but remains in very fine condition. Dimensions: 41 cm x 46 cm x 41 cm (16" x 18" x 16")

As this item contains electronic components, every effort has been made to describe them accurately; however, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£3,000-5,000





## 75. Peter's (William Moseley) Hero Sword and Scabbard ΩΔ

*THE CHRONICLES OF NARNIA: PRINCE CASPIAN* (2008)

Peter's (William Moseley) hero sword and scabbard from Andrew Adamson's fantasy sequel *The Chronicles of Narnia: Prince Caspian*. The Pevensie children returned to Narnia, where they helped Prince Caspian (Ben Barnes) in his quest to claim his rightful throne from a cruel king. Peter used his sword and scabbard during many battles throughout the film.

Made by the legendary Weta Workshop, the sword is composed of an aluminium blade with laser-cut lettering reading "When Aslan Bares His Teeth Winter Meets Its Death" on one side and "When Aslan Shakes His Mane We Shall Have Spring Again" on the other. The sword's hilt and handle are made of urethane, and the resin pommel is moulded into a lion's head. Also made of urethane, the scabbard is designed to look like stitched maroon leather, and is finished with a metallic silver paint with gold highlights. There are also ornate designs featuring a lion's face engraved on one side of the scabbard. The lot shows some wear and scratches from production use, with some discolouration on the scabbard, but remains in good overall condition. Dimensions: 102 cm x 20 cm x 5 cm (40" x 8" x 2")

£2,000-3,000



## 76. Peter's (William Moseley) Costume ΩΔ

*THE CHRONICLES OF NARNIA: PRINCE CASPIAN* (2008)

Peter's (William Moseley) costume from Andrew Adamson's fantasy sequel *The Chronicles of Narnia: Prince Caspian*. The Pevensie children returned to Narnia, where they helped Prince Caspian (Ben Barnes) in his quest to claim his rightful throne from a cruel king. Peter most notably wore his medieval garb during the Narnians' raid on Miraz's (Sergio Castellitto) castle.

Made by the legendary Weta Workshop, the lot includes two leather sword frogs, two leather bracers, one pair of leather boots, one leather vest, one woollen shirt with cotton lining, one pair of faux-leather trousers with spandex stirrups, and one leather belt. The bracers are labelled for right and left, and both the shirt and trousers include sewn-in production wardrobe labels reading "Peter Hero" and "Costume Design by Isis Mussenden Prince Caspian, 2007". There are also wardrobe tags for each piece of the costume that note the actor, character and scene. The lot shows some wear from production use, but remains in very good condition.

£1,000-1,500





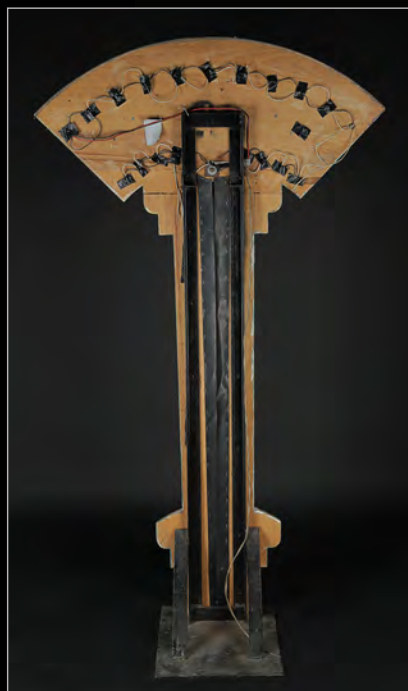
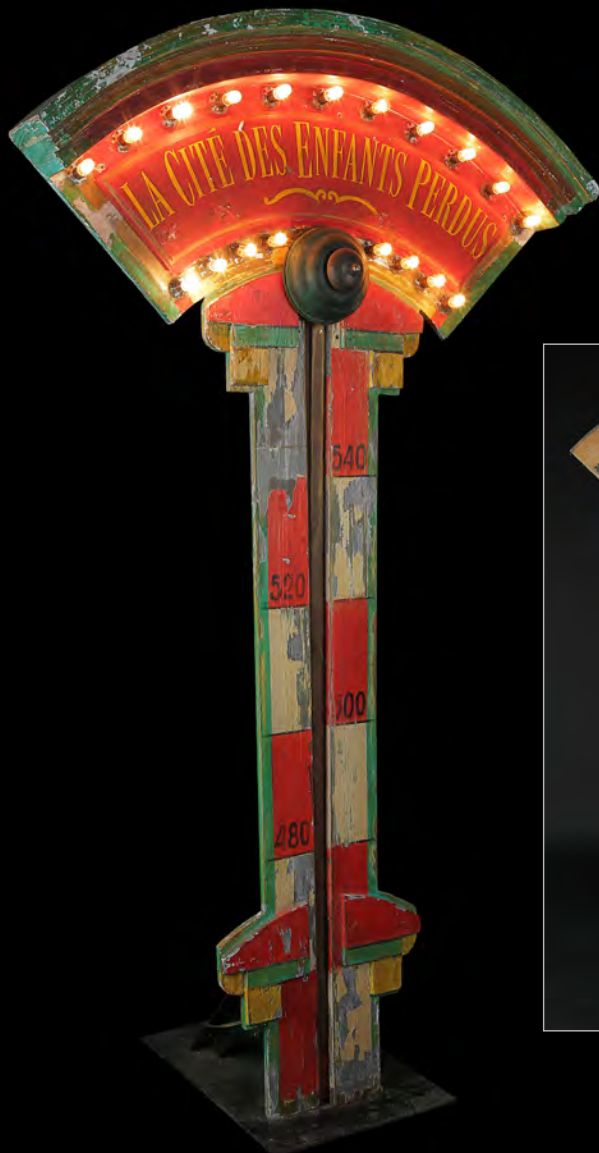
## 77. Cyclops Headset and Listening Device MA

*THE CITY OF LOST CHILDREN* (1995)

A Cyclops headset and listening device from Marc Caro and Jean-Pierre Jeunet's fantasy film *The City of Lost Children*. The mysterious cyborgs used their mechanical eyes and ears as they preyed upon the children of the port city.

The headset is made of leather, with an internal wire frame. The "Optacon" eyepiece is cast in plastic, with a transparent lens, metal dressing components and a rubber eye cup. An earpiece features a faux microphone suspended by a spring. Wires lead down to a metal power unit with an appliqué ammeter. The listening device features a wooden grip, with brass components and a trigger-operated extension mechanism for the microphone. Both devices are finished in brass and brown paint schemes to complete their steampunk look. The set displays some scratches and wear to the paint finish from use, and the wires connecting the listening device and the power pack have been severed. Dimensions (headset): 25 cm x 10 cm x 21 cm (10" x 4" x 8 ¼"); (listening device): 20 cm x 7 cm x 18 cm (8" x 2 ¾" x 7")

£1,000-1,500



## 78. Opening Titles Fairground Strength Tester MA

*THE CITY OF LOST CHILDREN* (1995)

The top of a fairground strength tester from Marc Caro and Jean-Pierre Jeunet's fantasy film *The City of Lost Children*. Used in the film's opening titles, the strength tester is made of wood, with a metal bell mounted on the front and a metal support on the rear. Lights ring the top, which is hand-painted in red and green paint, and bears the French title "La Cité des Enfants Perdus".

Exposed wiring runs down the back, connecting to the strength tester's bulbs. The strength tester displays some wear to the paint finish from use, with some bulbs replaced to allow the tester to be lit. Dimensions: 50 cm x 99 cm x 171 cm (19 ¾" x 39" x 67 ½")

As this item contains electrical components, every effort has been made to describe them accurately; however, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£1,500-2,500



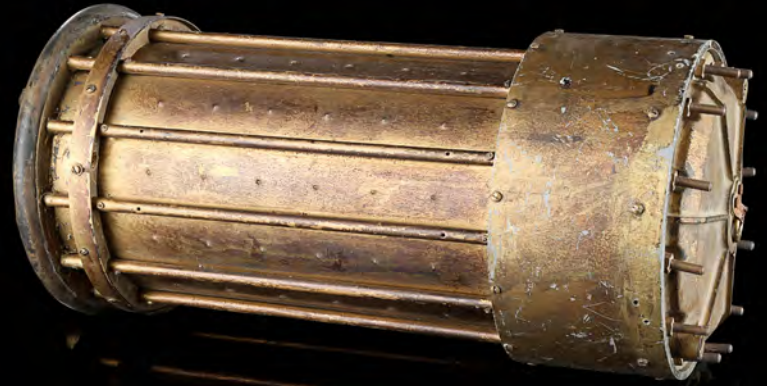
## 79. Dream Canister MA

*THE CITY OF LOST CHILDREN* (1995)

A dream canister from Marc Caro and Jean-Pierre Jeunet's fantasy film *The City of Lost Children*. Dream canisters were used to capture the dreams of children captured by Krank (Daniel Emilfork), an evil scientist whose inability to dream causes accelerated aging.

Made of plastic with wood and metal dressing components, the dream canister has a brass paint finish. It is constructed with a hollow container within, allowing a light to be inserted for scenes when the canister contained a dream. Holes are drilled in the 'door' of the canister to allow light to seep through. Displaying some minor wear to the paint finish, the piece remains in very good condition. Dimensions: 21 cm x 21 cm x 47 cm (8 ¼" x 8 ¼" x 18 ½")

£500-700



## 80. Cyclops Truck Sign MA

*THE CITY OF LOST CHILDREN* (1995)

A Cyclops truck sign from Marc Caro and Jean-Pierre Jeunet's fantasy film *The City of Lost Children*. Members of the mysterious Cyclops cult drove their truck as they kidnapped children in the city.

Made of wood with additional detailing sculpted using filler, the large, hand-painted triangular sign features a design based around the All-Seeing Eye. An ominous-looking skull peers out from the pupil of the eye at the centre, with French text reading "que l'eternel vous regarde et qu'il juge" in a scroll along the bottom. Displaying some scratches and wear to the wood and paint finish, the piece remains in good overall condition. Dimensions: 7 cm x 197 cm x 215 cm (2 ¾" x 77 ½" x 84 ¾")

£400-600





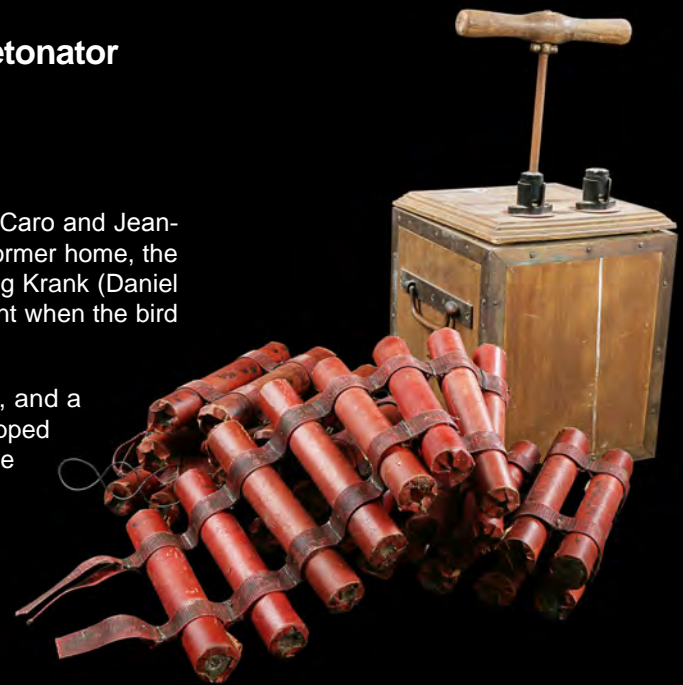
## 82. The Diver's (Dominique Pinon) Dynamite and Detonator Box

Box  $\text{M}\Delta$

*THE CITY OF LOST CHILDREN* (1995)

The Diver's (Dominique Pinon) dynamite and detonator box from Marc Caro and Jean-Pierre Jeunet's fantasy film *The City of Lost Children*. Returning to his former home, the Diver planted his dynamite and detonator to destroy the oil rig containing Krank (Daniel Emilfork) and his creations. The detonator screen matches to the moment when the bird lands on the plunger, blowing the rig to smithereens.

The detonator box is made of wood, with metal handles and banding, and a spring-loaded metal plunger. Each piece of dynamite is made of wood, capped in plasticine with red paper wrapping and red synthetic webbing straps. The detonator still has several 'bird dropping' marks from production, and the set displays some minor marks and general wear from use. Dimensions (detonator box): 25 cm x 25 cm x 52 cm (10" x 10" x 21 1/2"); (dynamite): 182 cm x 23 cm x 4 cm (71 3/4" x 9" x 1 1/2")



£500-700

## 83. Uncle Irvin's (Jean-Louis Trintignant) Brain $\text{M}\Delta$

*THE CITY OF LOST CHILDREN* (1995)

Uncle Irvin's (Jean-Louis Trintignant) brain from Marc Caro and Jean-Pierre Jeunet's fantasy film *The City of Lost Children*. Uncle Irvin, a sentient disembodied brain, lived in his tank alongside Krank (Daniel Emilfork) and Martha (Mireille Mossé) on their remote oil rig.

Made of foam latex, with an internal frame for structural reinforcement, the brain features tube detailing running into the back and sides. It is finished in a flesh tone paint to give it a realistic appearance. The brain exhibits some signs of wear, including scuffs to the paint finish throughout and some holes in the rear, revealing the hard shell reinforcement within. Some portions of the foam latex have also become brittle from age. Dimensions: 23 cm x 19 cm x 15 cm (9" x 7 1/2" x 6")

£400-600



## 84. Joppa Guardsman Helmet †

*CLASH OF THE TITANS* (1981)

A Joppa guardsman helmet from Desmond Davis' fantasy epic *Clash of the Titans* (1981). The city guards wore their helmets while patrolling Joppa, home of Queen Cassiopeia (Siân Phillips) and Princess Andromeda (Judi Bowker).

Made from fibreglass, this black painted helmet features a face detail with raised eyebrows, nose and floral designs above the ears. It has a wide crest along the top and the interior is lined with foam for the wearer's comfort during production. Signs of production use are evident, including chips, cracks and wear throughout. Dimensions: 35 cm x 21 cm x 33 cm (13 3/4" x 8 1/4" x 13")

£400-600





## 85. Argos Guard Shield $\Delta$

*CLASH OF THE TITANS* (1981)

An Argos honour guard shield from Desmond Davis' fantasy epic *Clash of the Titans* (1981). This shield was used by a member of King Acrisius' (Donald Houston) honour guard during the film's opening, as the baby Perseus was cast into the sea.

The shield is made of wood and features a bird motif made of pinned metal banding on the shield's face, which has been finished to replicate the appearance of worn, beaten iron. Leather handles are attached to the rear. The shield displays some wear, with scratches to the finish of the metalwork and wood from use and subsequent display. Wire has also been attached on the rear for display purposes. Dimensions: 11 cm x 66 cm x 66 cm (4 ½" x 26" x 26")

£800-1,200



## 86. Miniature Filming Paper Slates $\Omega$

*CLOSE ENCOUNTERS OF THE THIRD KIND* (1977)

A set of printed paper insert plates from Steven Spielberg's sci-fi film *Close Encounters of the Third Kind*. Paper insert slates were used during visual effects filming to allow effects crews to write extensive notes for each slate.

The pad is filled with unused plates, branded with the film's title and the Paramount Pictures logo, with fields for camera and scene detail below. A set of eight coloured insider slates is also included, along with a strip of film from effects tests which shows the slates in use. There are some marks to the plates, and the film has become discoloured with age. Dimensions (pad): 28 cm x 22 cm x 2 cm (11" x 8 ¾" x 1")

£600-800

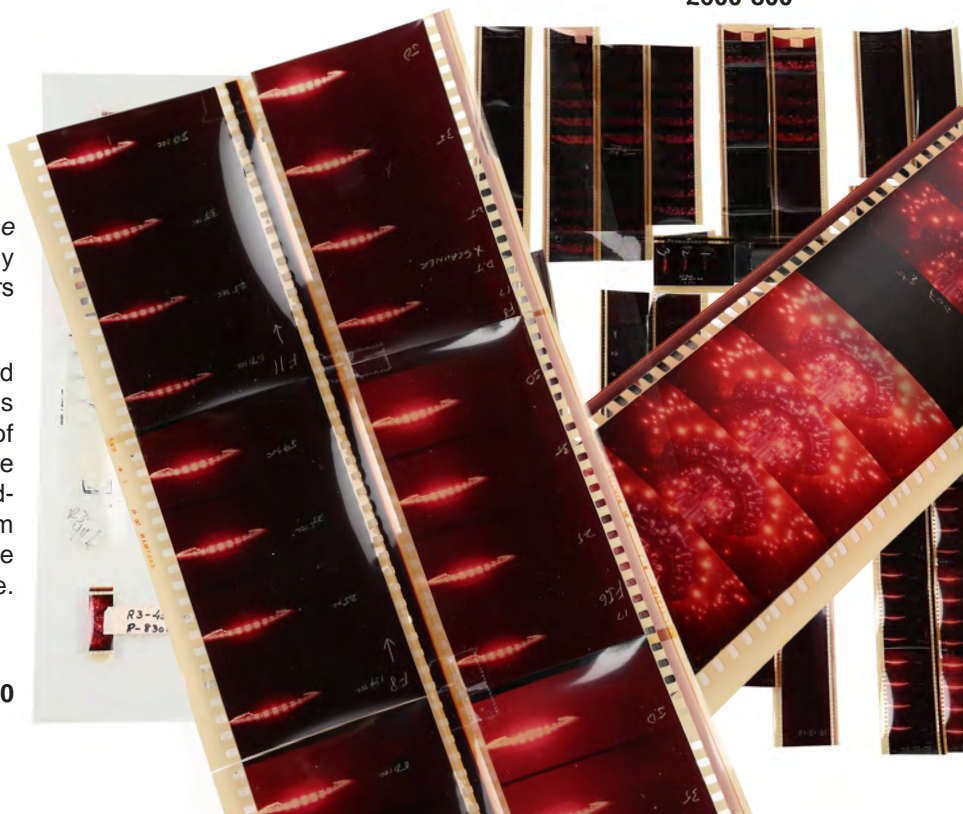
## 87. Mother Ship Test Film Strips $\Omega$

*CLOSE ENCOUNTERS OF THE THIRD KIND* (1977)

A set of test film strips from Steven Spielberg's sci-fi film *Close Encounters of the Third Kind*. The images captured in these early film strips tested the lighting effects for the mother ship that appears at the end of the film.

Captured on 70mm film, the set consists of 55 lengths of celluloid showing both colour and black and white test footage. It features shots including the underside of the mother ship, the base of operations and surrounding mountain terrain. Five sets of film are presented on original acetate mounts, with one displaying handwritten labels detailing shooting and technical references. The film displays evidence of production use, including some tape residue and minor scratches, with some discolouration as a result of age. Dimensions (acetate mount): 33 cm x 65 cm (13" x 25 ½")

£800-1,200





## 88. In-Camera Rail Crossing Filming Plate $\Omega$

*CLOSE ENCOUNTERS OF THE THIRD KIND* (1977)

An in-camera filming plate from Steven Spielberg's sci-fi film *Close Encounters of the Third Kind*. This plate, intended to be loaded into a camera's filter mount for visual effects purposes, shows the railroad crossing where Roy Neary (Richard Dreyfuss) has his close encounter with visitors from another world.

Created using a large-scale film print, it is secured between two glass sheets with black tape at the top and bottom. The film shows signs of age, including colour fading, with some scratches present on the glass. Dimensions: 20.5 cm x 25.5 cm x 0.5 cm (8" x 10" x ¼")

£1,000-1,500



## 89. Christmas Card, Production Stationery and Ephemera $\Omega$

*CONAN THE BARBARIAN* (1982)

A Christmas card and a set of original production stationery from John Milius' fantasy epic *Conan The Barbarian* (1982).

The Christmas card, designed by production artist William Stout, features the Master's Sword surrounded by Cult of Set iconography and a scroll reading "Merrie Crom's Mass and a Hyborian New Year". The card is accompanied by a pad from John Milius' personal stationery; a pair of business cards for production designer Ron Cobb; an A-Team Productions patch; a set of five sheets of headed Conan the Barbarian US Letter paper with branded production envelopes; and a Conan the Barbarian badge. Some stains are present on the pad, with the set in very good overall condition. Dimensions (Christmas card): 21 cm x 14 cm (8 ¼" x 5 ½"); (pad): 15 cm x 10 cm (6" x 4")



£400-600



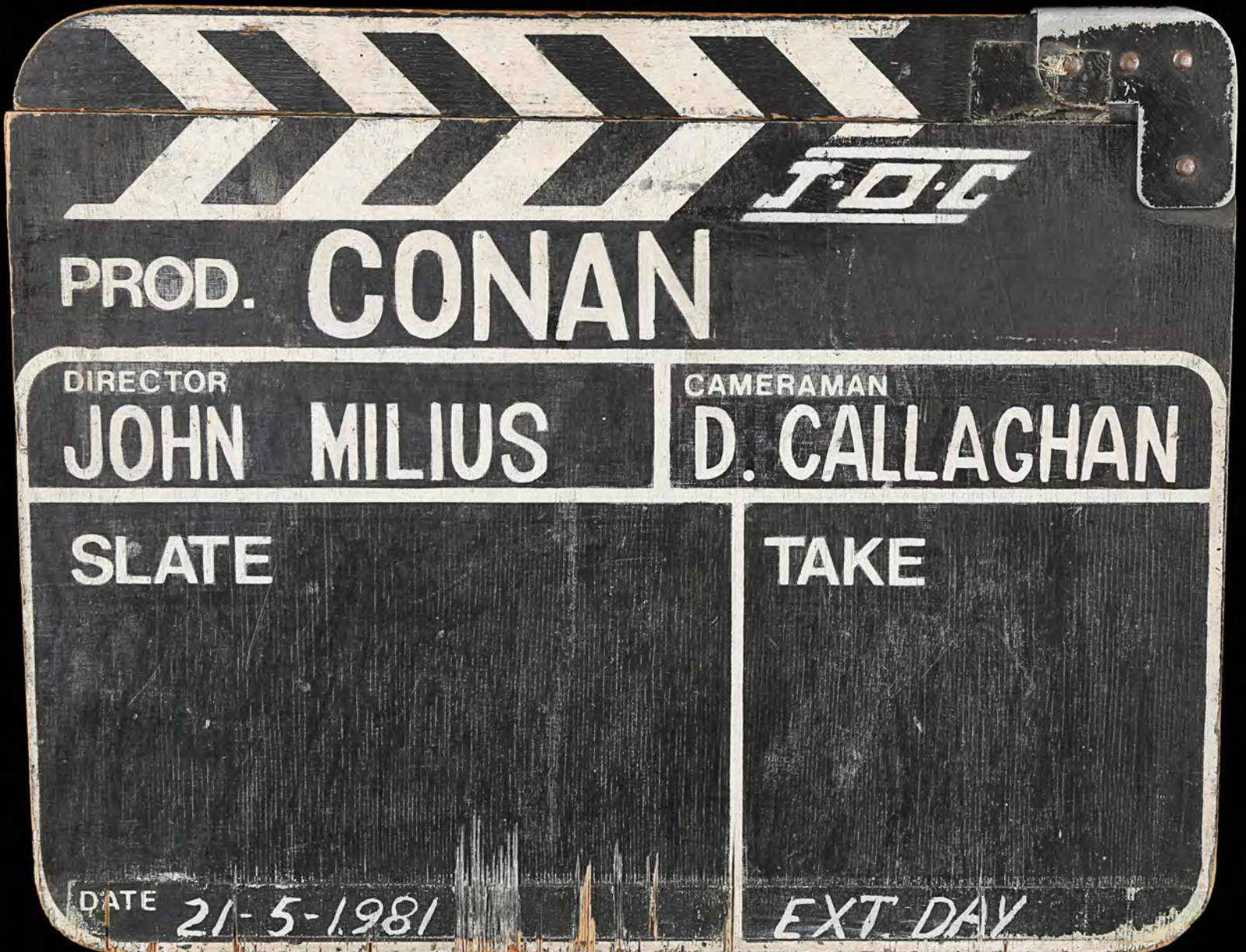
## 90. Clapperboard m

*CONAN THE BARBARIAN* (1982)

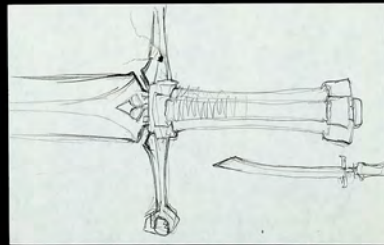
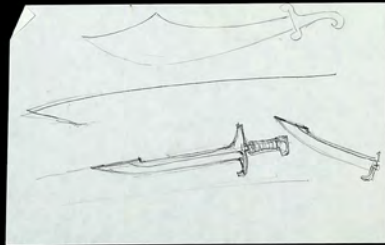
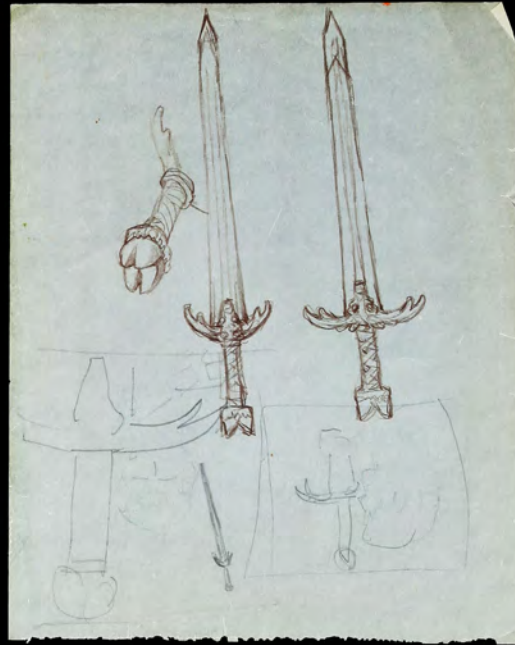
A clapperboard from John Milius' fantasy epic *Conan the Barbarian* (1982). This clapperboard can be matched by marks at the bottom of the plate to various behind-the-scenes photographs and footage from the making of the film.

The clapperboard is made of wood with metal hinges, and features the title "Conan" painted at the top. The names of director John Milius and director of photography Duke Callaghan are painted below. Spaces are present for take numbers, with the bottom dated 21 May 1981, the final day of principal photography. The plate and clapper sticks display plenty of chalk marks, with nicks and marks present in the paintwork throughout. Tape residue is still present, indicating the locations of labels on the top right and along the bottom of the plate, as well as across the rear. The clapperboard is offered in a custom-framed display. Dimensions (displayed): 8 cm x 60 cm x 100 cm (3 ¼" x 23 ¾" x 39 ½")

£14,000-18,000







### 91. Ron Cobb Hand-Drawn Sword Designs

CONAN THE BARBARIAN (1982)

A set of hand-drawn sword designs from John Milius' fantasy epic *Conan the Barbarian* (1982). The set of artworks, illustrated by production designer Ron Cobb, depicts early concepts of the various swords used by the main cast in the film.

The rough sketches are rendered in pencil, with various illustrations on each sheet. A single large sheet of white paper is used for the Atlantean Sword, with a large piece of tracing paper for the Father's Sword. Smaller white paper is used for the swords of Subotai (Gerry Lopez) and Valeria (Sandahl Bergman). Comprising four pages of artwork in all, the set displays minimal wear from use and remains in very good condition. Dimensions (largest artwork): 42 cm x 29.5 cm (16 1/2" x 11 3/4")

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£2,000-3,000

### 92. Ron Cobb Hand-Drawn Cult of Set Emblem Designs

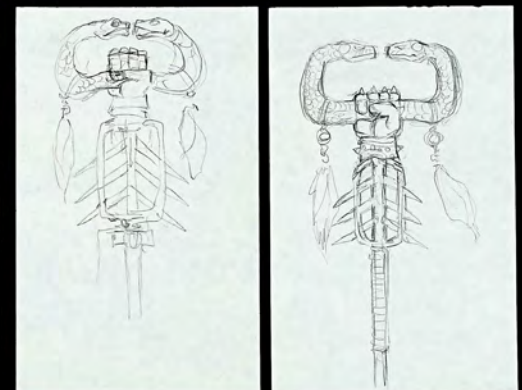
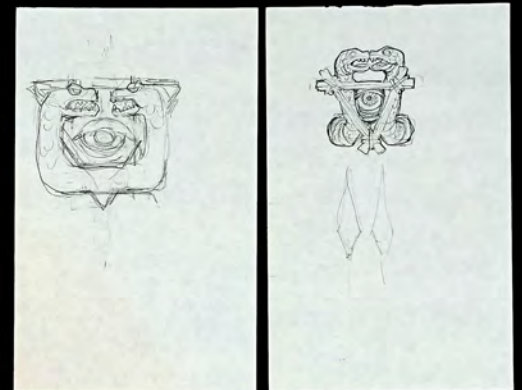
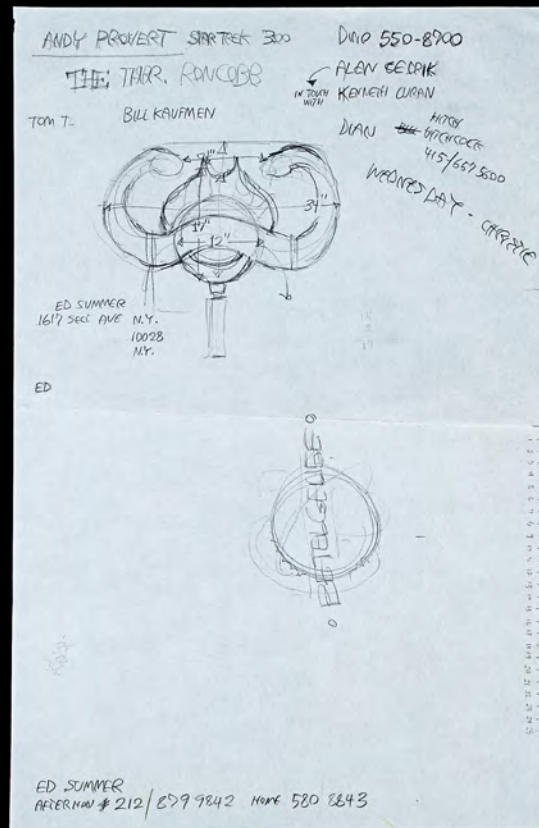
CONAN THE BARBARIAN (1982)

A set of hand-drawn concept designs from John Milius' fantasy epic *Conan the Barbarian* (1982). The artworks, created by production designer Ron Cobb, depict the early designs for banners and emblems of the Cult of Set, led by the mystical warlord Thulsa Doom (James Earl Jones).

The set comprises one image of a Set banner, illustrated in pencil on tracing paper, and five smaller pages showing banner and emblem designs in pencil on white paper. The large sheet shows the planned dimensions and design elements for the Cult of Set banner, with notes about production meetings, addresses and telephone numbers surrounding it. The artwork remains in very good condition, with some wear at the edges. Dimensions (largest artwork): 42 cm x 28 cm (16 1/2" x 11")

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£1,000-1,500





### 93. Set Temple Guard Helmet †Δ

CONAN THE BARBARIAN (1982)

A Set temple guard helmet from John Milius' fantasy epic *Conan the Barbarian* (1982). The temple guards wore their pointed helmets while stationed at the pyramid of warrior-mage Thulsa Doom (James Earl Jones).

The helmet is made of metal, with snake-scale detailing and flame designs at the crest. Leather cheek and neck guards hang down to protect the wearer, while a white cloth scarf is tied around the helmet brim. Rubber diamond detailing runs down the cheeks and a leather liner is fitted internally for comfort, with straps and buckles to secure the helmet under the wearer's chin. Well-used, the helmet displays scratches and corrosion to the metal plates and cheek guards. Dimensions: 27 cm x 25 cm x 44 cm (10 ¾" x 10" x 17 ½")

£800-1,200



### 94. Ron Cobb Hand-Drawn Gladiator Weapon Designs Ω

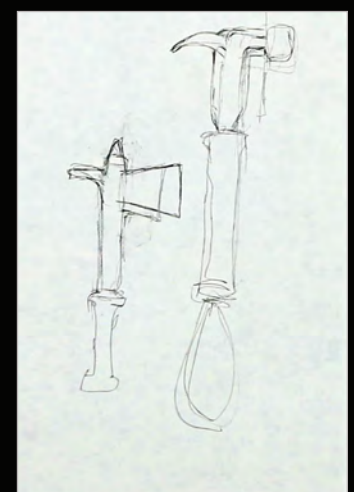
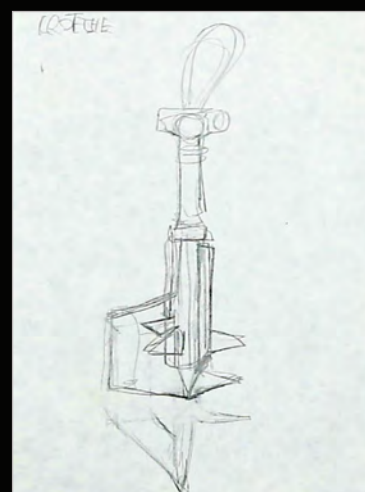
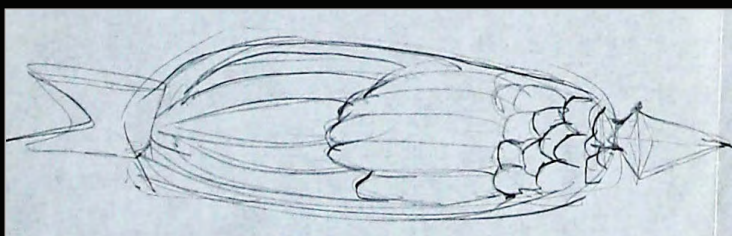
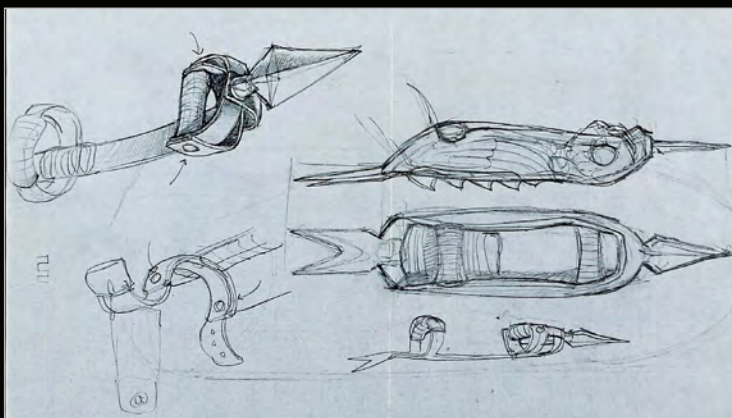
CONAN THE BARBARIAN (1982)

A set of hand-drawn gladiator weapon designs from John Milius' fantasy epic *Conan the Barbarian* (1982). The set of artworks, illustrated by production designer Ron Cobb, depicts early concepts of Conan (Arnold Schwarzenegger) and his weapons during his years as a famed gladiator and warrior while enslaved by Red Hair (Luis Barboo).

The rough sketches are rendered in pencil on white paper, with various illustrations on each sheet. The largest page shows Conan chained to the table during the Mongol feast, with various weapon, shield and armour designs surrounding him. Two smaller sheets show Conan's arm armour and spike weapons. Two smaller pages show rough designs for war hammers. Comprising five pages in all, the artworks display some folds but remain in very good condition. Dimensions (largest artwork): 48 cm x 61 cm (19" x 24")

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£1,500-2,500





## 95. Ron Cobb Hand-Drawn Crom and Wheel of Pain Emblem Designs $\Omega$

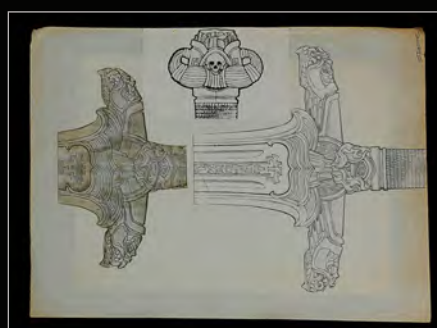
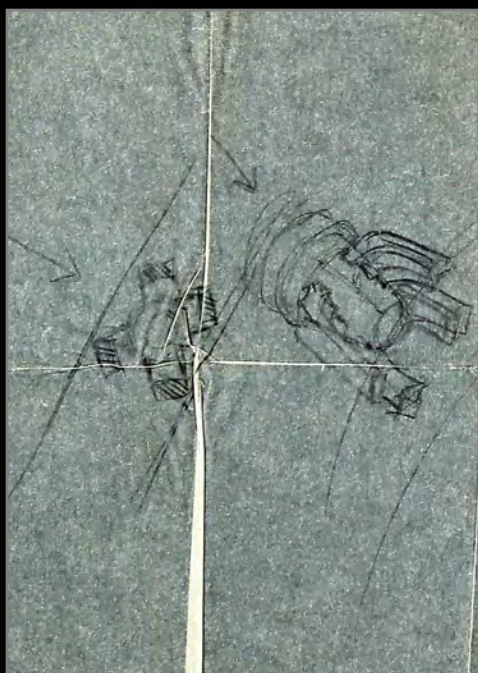
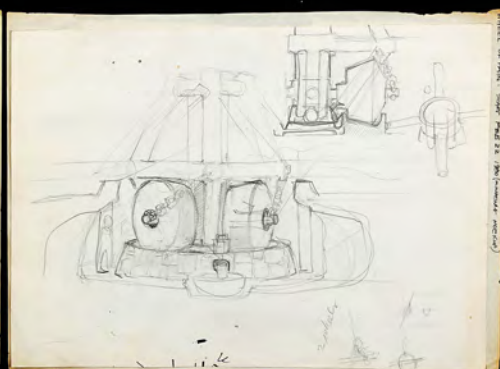
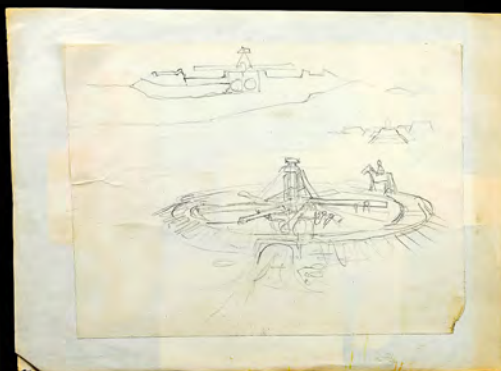
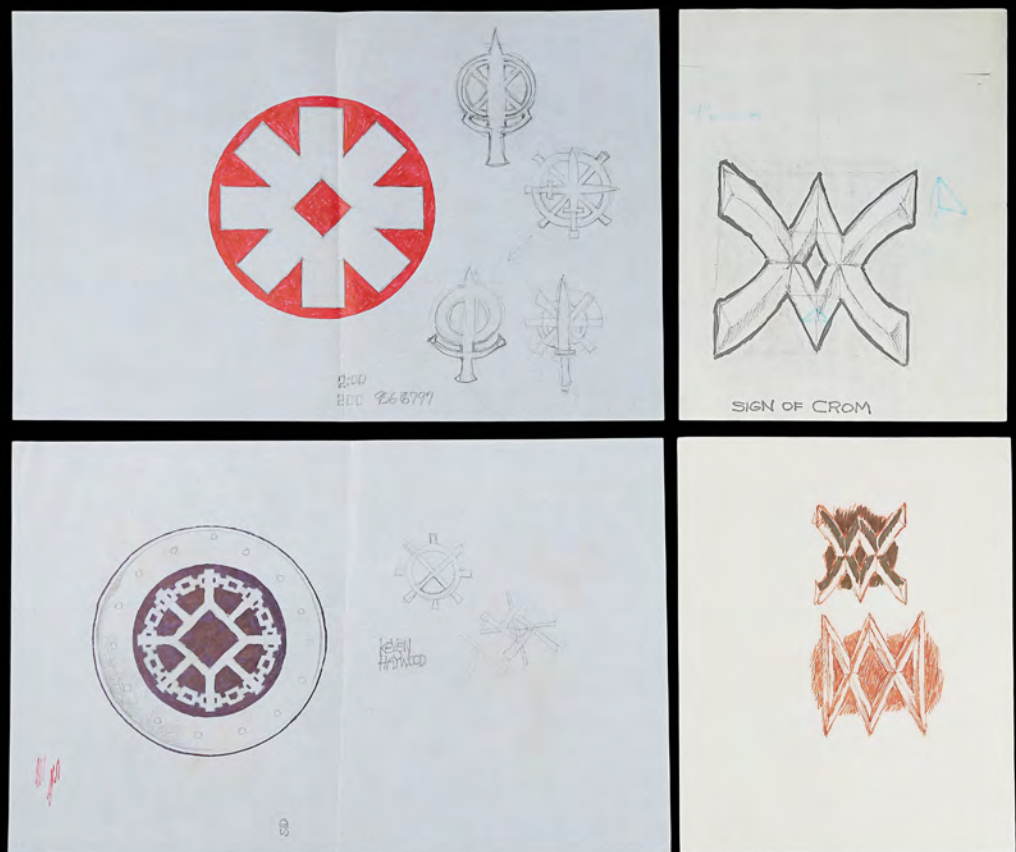
CONAN THE BARBARIAN (1982)

A set of hand-drawn concept designs from John Milius' fantasy epic *Conan the Barbarian* (1982). The artwork, created by production designer Ron Cobb, depicts early designs for emblems of Cimmerian god Crom and the Wheel of Pain, which was incorporated into the necklace worn by the mature Conan (Arnold Schwarzenegger) throughout the film.

The set comprises two sheets of designs for the emblem of the Wheel of Pain, illustrated in pencil and ink on tracing paper, and two smaller pages showing emblem designs for the mark of the Cimmerian god Crom in pencil and ink on white paper. One of the sheets is a production copy of a finished Cobb design, with additional embellishments in blue pencil. The artwork remains in very good condition, with some wear at the edges. Dimensions (largest artwork): 43 cm x 28 cm (16 1/2" x 11")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500



## 96. Ron Cobb Hand-Drawn Wheel of Pain Designs $\Omega$

CONAN THE BARBARIAN (1982)

A set of hand-drawn concept designs from John Milius' fantasy epic *Conan the Barbarian* (1982). The artwork, illustrated by production designer Ron Cobb, depicts early designs for the Wheel of Pain, the torturous device that the enslaved Conan (Arnold Schwarzenegger) pushed until he reached adulthood.

The set comprises two boards with three pages attached, accompanied by a single loose illustration, featuring designs for the Wheel of Pain and its operating mechanism. Three of the images, rendered in pencil on white paper, are mounted on pieces of card, and were used as part of a reference library. A sheet of printed copy of sword designs by Cobb is present on the rear of one of the card sections. A final illustration of the Wheel of Pain's mechanism is drawn in pencil on tracing paper. The artwork remains in overall good condition, with some creases and wear from mounting. Dimensions (largest artwork): 35.5 cm x 26.5 cm (14" x 10 1/2")

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£1,000-1,500



## 97. Ron Cobb Hand-Drawn Atlantean Sword Production Drawing $\Omega$

CONAN THE BARBARIAN (1982)

A hand-drawn concept design of the Atlantean Sword from John Milius' fantasy epic *Conan the Barbarian* (1982). The Atlantean Sword was discovered by Conan (Arnold Schwarzenegger) in an ancient tomb and became the signature weapon of the Cimmerian warrior.

Drawn by production designer Ron Cobb on thin white paper, this full-scale illustration of the Atlantean Sword is rendered in pencils and inks, with brown inks applied to give colour to the grip and bronze guard. Intricately detailed, the drawing — numbered "19C" at one corner — shows the engraved text along the blade, as well as the ornate detailing of the guard and pommel. The artwork displays light creasing and pinholes at the corners from use. Dimensions: 31 cm x 105.5 cm (12" x 42 1/2")

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£3,000-5,000

## 98. John Bloomfield Set Priest and Priestess Artwork $\mathcal{M}\Delta$

CONAN THE BARBARIAN (1982)

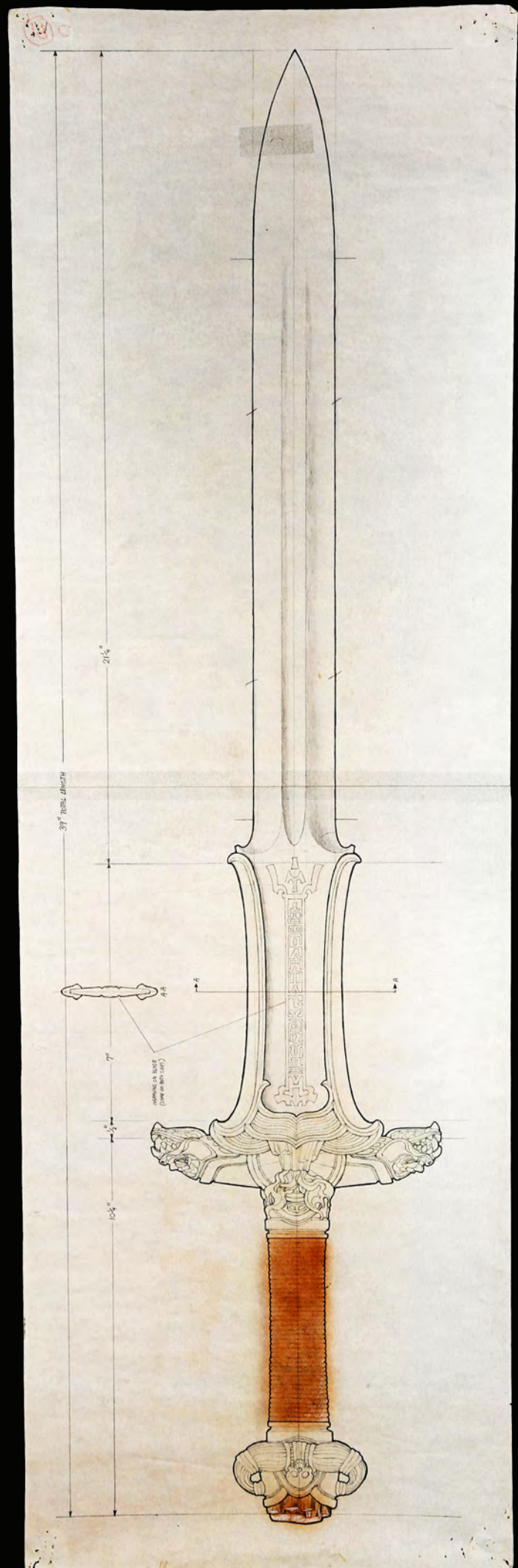
A hand-drawn concept image of a Set priest and priestess from writer-director John Milius' fantasy epic *Conan the Barbarian* (1982). This artwork was created by costume designer John Bloomfield — who was nominated for a Saturn Award for his work on the film — and shows a priest and priestess of the cult led by Thulsa Doom (James Earl Jones).

The artwork is a good example of Bloomfield's artistic method, which utilises paper cuttings to create unique collages for use by the wardrobe department. Facial details on the collage and annotations are executed in pencil, with the bottom of the artwork autographed in pencil by Bloomfield. The piece displays minimal signs of wear and is presented in a custom-made frame. Dimensions: 2.5 cm x 42.5 cm x 79 cm (1" x 16 3/4" x 31 1/2")

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£300-500





## 99. Conan's (Arnold Schwarzenegger) Atlantean Sword Production Master Ω

*CONAN THE BARBARIAN* (1982)

Conan's (Arnold Schwarzenegger) Atlantean Sword production master from John Milius' fantasy epic *Conan The Barbarian* (1982). The Atlantean Sword was discovered by Conan (Arnold Schwarzenegger) in an ancient tomb and became the signature weapon of the Cimmerian warrior, used throughout the film in Conan's battle against the Cult of Set and Thulsa Doom (James Earl Jones).

This sword casting was crafted as a colour test for different hilt and blade finishes, as well as to test weight and balance in the hands of Schwarzenegger. Made of fibreglass, the sword features a distinctive skull guard, with Cimmerian writing down the blade. A faux-gold finish has been applied to the hilt and guard, with one side given a warm bronze appearance and the other a subdued, burnished finish. A metallic faux-silver finish is present on both sides of the blade. The grip is finished in black paint.

The sword displays some wear, with small chips and scratches on the paint finish and some larger chips in the fibreglass blade. Dimensions: 98 cm x 17.5 cm x 4.5 cm (38 ½" x 7" x 1 ¾")

**£8,000-10,000**





## 100. Ron Cobb Hand-Drawn Father's Sword Production Drawing Ω

CONAN THE BARBARIAN (1982)

A hand-drawn concept design of the Father's Sword from John Milius' fantasy epic *Conan the Barbarian* (1982). The sword was crafted by Conan's father (William Smith) before being taken by Thulsa Doom (James Earl Jones) after his raid on the Cimmerian village.

Illustrated by production designer Ron Cobb on white paper, this full-scale rendering of the Master's Sword is accomplished in pencils and inks, with brown inks applied to give colour to the ornate grip. Every detail has been illustrated, from the horned pommel to the skull guard and the intricate engraving along the blade, featuring the text "Suffer No Guilt Yee Who Wield This In The Name of Crom" in a stylised font. The artwork is signed by Cobb and dated 1979 along the sword's blade. It displays pinholes at the edges from use, with some minor creasing as a result of use and age. Dimensions: 31 cm x 111 cm (12" x 43 3/4")

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£3,000-5,000



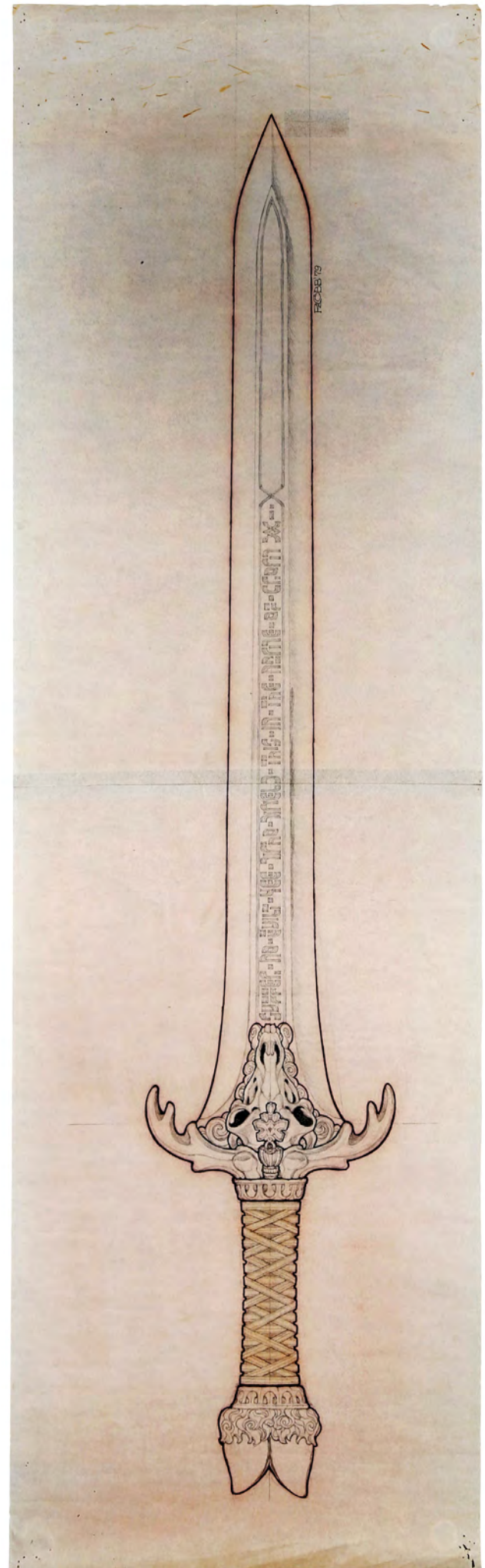
## 101. Set High Priestess Robes †Δ

CONAN THE BARBARIAN (1982)

Set High Priestess robes from writer-director John Milius' fantasy epic *Conan the Barbarian* (1982). The High Priestesses of Set congregated at the massive pyramid temple presided over by Thulsa Doom (James Earl Jones).

Created by costume designer John Bloomfield — who was nominated for a Saturn Award for his work on the film — the costume comprises a flowing black robe with orange ties hanging from the shoulders and a black hood edged with a white leather band around the front. Emblazoned with black serpent symbols, it echoes the designs used by the Cult of Set. The costume has soot stains and dirt applied throughout to give it a well-worn look. The costume remains in distressed but good condition.

£500-700







## 102. Conan's Father's (William Smith) Sword Production Master Ω

CONAN THE BARBARIAN (1982)

Conan's Father's (William Smith) Sword production master from John Milius' fantasy epic *Conan The Barbarian* (1982). The Father's Sword was crafted by Conan's father (William Smith) before being taken by Thulsa Doom (James Earl Jones) after his raid on the Cimmerian village. Shattered in his battle with Rexor (Ben Davidson), Conan used the remnants of the sword to kill Doom and avenge his people.

This sword casting was crafted as a colour test for different hilt and blade finishes. Made of fibreglass, the sword features a distinctive skull guard with the text "Suffer No Guilt Yee Who Wield This In The Name of Crom" cast into the blade in a stylised font. A faux-gold finish has been applied to the hilt on one side, with a metallic faux-silver finish applied to the opposite side. A note reading "Good Hilt Color" is written on one side of the blade. Black tape is wrapped around the grip. The sword displays some wear, with chips on the paint finish throughout and some larger chips in the fibreglass along the blade. Dimensions: 99 cm x 15 cm x 7 cm (39" x 6" x 2 3/4")

£4,000-6,000



## 103. Arnold Schwarzenegger Forearm Castings Ω

CONAN THE BARBARIAN (1982)

A pair of forearm castings from John Milius' fantasy epic *Conan The Barbarian* (1982). Taken from the arms of Arnold Schwarzenegger, the castings were used by the art department to craft the armoured gauntlets used by Conan during the film's gladiatorial battles.

Created in plaster, the castings are cut off at the elbow and have holes drilled into the clenched fists for fitting purposes. The castings display some minor wear, with cracks and natural wear from use and age. Dimensions (per arm): 43 cm x 11 cm x 11 cm (17" x 4 1/2" x 4 1/2")

£1,000-1,500





## 104. Conan's (Arnold Schwarzenegger) Atlantean Rehearsal Sword Ω

*CONAN THE BARBARIAN* (1982)

Conan's (Arnold Schwarzenegger) Atlantean rehearsal sword from John Milius' fantasy epic *Conan The Barbarian* (1982). The Atlantean Sword was discovered by Conan in an ancient tomb and became the signature weapon of the Cimmerian warrior, used throughout the film in his battle against the Cult of Set and Thulsa Doom (James Earl Jones). This sword was used for actor rehearsals so as to not damage the hero weapons, or hurt other performers.

The Atlantean rehearsal sword consists of a wooden blade bolted into a long aluminium grip and handguard. The blade is painted silver to appear metallic and features ancient characters carved near the guard. The handle is made of aluminium, with the grip wrapped in twine; the guard and pommel featuring cast skulls and creatures. The sword shows wear to the blade, which has chips on the sides from practice use, though the piece remains in fair overall condition. This lot includes a letter of authenticity from James Delson, a journalist who was gifted the sword while visiting the set for a story. Dimensions: 18 cm x 5 cm x 98 cm (7" x 2" x 38 ½")

£8,000-10,000







## 105. Cult of Set Standard Ω

*CONAN THE BARBARIAN* (1982)

A Cult of Set standard from John Milius' fantasy epic *Conan The Barbarian* (1982). The warriors of Thulsa Doom (James Earl Jones) carried their standards as a sign of their allegiance to the Cult of Set.

This standard was made for the production but ultimately unfinished. Made of expanding foam with a resin skin, the standard features the twin-headed snake of the Cult of Set coiled around a burning eye device. The piece has been primed in black paint with a leather thong tied around the snakes and a leather strap wrapped around the base. The piece displays some wear, with minor chips on the paint finish exposing the white resin beneath. Dimensions: 13 cm x 96 cm x 74 cm (5 ¼" x 38" x 29 ¼")

£2,000-3,000

## 106. Derice (Leon), Sanka (Doug E. Doug) and Stunt Jamaican Bobsled Team Suits M

*COOL RUNNINGS* (1993)

Jamaican Bobsled Team suits worn by Derice Bannock (Leon), Sanka Coffie (Doug E. Doug) and a stunt performer in Jon Turteltaub's comedy *Cool Runnings*. Bannock and Coffie wore their suits after team coach Irv (John Candy) bought them so the team could fit in among the world-class bobsledders at the 1988 Winter Olympics.

Made by Adidas, the suits are fabricated from a nylon-spandex blend and consist of a long-sleeved, short-leg bodysuit with a pair of matching leggings, with the stunt suit's components sewn together at the waist. The suits feature the colours of the Jamaican flag, with printed white Adidas logos. The bodysuits fasten via a zip along the front, with hand-loops on the sleeves, and zips and stirrups on the leggings. Each suit displays hand-written labels: Bannock's features "Derice" in the bodysuit and leggings; Coffie's displays "Sanka" in the bodysuit and leggings; and the stunt suit is labelled "Ron" in the collar. The suits display various plucks and marks, with scratches and exposed elastic throughout each from use.

£3,000-5,000









## 107. Victor Van Dort (Johnny Depp) Stop-Motion Puppet †Δ

*CORPSE BRIDE* (2005)

A Victor Van Dort (Johnny Depp) puppet from Tim Burton's stop-motion film *Corpse Bride*. Unfortunate hero Van Dort unknowingly married Emily (Helena Bonham Carter), a dead woman, when practicing his vows. He desperately attempted to annul his marriage and leave the underworld to be with his intended bride, Victoria Everglot (Emily Watson).

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

Constructed around a steel and aluminium poseable armature, the puppet is made of intricately painted resin and silicone components. It is outfitted in a grey shirt and blue cravat made of silicone, with the rest of the clothing made of fabric, including a grey frock coat and waistcoat, brown and black pinstripe trousers and a pair of black faux-leather shoes. Distressing has been applied to the garments for the sequence when Van Dort stumbled through the woods in shock.

To create Van Dort's many facial expressions in the film, the head is fitted with elaborate internal watch-like mechanisms. It houses a complex series of paddles, gears and pins that can be controlled by an Allen key inserted through the ears and back of the head. This allows the jaw to drop and the cheeks to contort. In addition, a cut in the back of the frockcoat gave the puppeteer access to control the armature within.

The puppet is presented on a black-painted wooden base and is accompanied by an original Warner Bros. certificate of authenticity. It shows evidence of age and production use, including small cracks on the right hand, shirt and cravat, and glue residue on the exposed leg. Dimensions: 18 cm x 18 cm x 50 cm (7" x 7" x 19 3/4")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£20,000-30,000







## 108. Fluffy Costume and Display us

*CREEPSHOW* (1982)

Fluffy's costume from George A. Romero's horror anthology *Creepshow*. In the segment based on Stephen King's short story *The Crate*, Fluffy appeared as a carnivorous monster unleashed from an intentionally sealed Arctic expedition crate.

This lot includes the one and only Fluffy costume created for the film along with a custom-made themed display incorporating a stack of crates. Fluffy was designed and built by noted make-up effects artist Tom Savini, and this costume featured heavily in Savini's first book on Make-up Effects *Grande Illusions*.

The Fluffy costume's bodysuit, which includes integral legs, clawed feet, arms and chest, has been professionally conserved and mounted upon a custom-made body form. The costume's hands were recreated from original moulds by Savini. The mask incorporates the original mechanical underskull with the character's signature teeth, which has a cable control attached (now locked in a fixed position) to control the jaw and lips, as well as tubes for fluid and air. The original face skin deteriorated over the years and a replacement skin was cast from the original mould and finished by Greg Nicotero, who worked as an effects artist for Savini on the film and is today a noted producer and director. A pair of display eyes have been mounted in the head for full effect. The costume rests in a custom-made three-stacked crate display featuring coloured LED lighting and a sound module that plays sounds from the film. The costume remains in good condition.

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

**£20,000-30,000**











### 109. John McClane's (Bruce Willis) Vest, Badge and Holster Rig †Δ

*DIE HARD WITH A VENGEANCE*  
(1995)

John McClane's (Bruce Willis) vest, badge and holster rig from John McTiernan's action thriller *Die Hard With a Vengeance*. McClane wore his vest throughout the film as he and Zeus Carver (Samuel L. Jackson) attempted to stop terrorist Simon Gruber (Jeremy Irons) in New York City.

The ribbed white vest is made of cotton and displays heavy distressing to reflect the wear and tear inflicted during McClane's adventure, including dirt and stage blood. The blue and gold badge is made of metal and reads "City of New York Police", with McClane's position given as "Lieutenant" underneath. The badge has a pin fastening and is secured to black leather backing, with a metal ball chain to be worn around his neck. The shoulder holster rig is made of brown leather and features a pair of rubber magazines in the right pouch.

The lot is accompanied by an original handwritten wardrobe tag reading "Sc# 161.6, McClane". Displaying intentional distressing by the production, the set remains in very good condition. Dimensions (badge): 8.5 cm x 6.5 cm x 1 cm (3 ¼" x 2 ½" x ¼")

£4,000-£6,000







## 110. The Doctor's (Sylvester McCoy) Hat

*DOCTOR WHO* (TV 1963-1989)

The Doctor's (Sylvester McCoy) hat from the long-running British sci-fi TV show *Doctor Who*. The seventh Doctor wore his hat during his adventures through space and time.

The Panama hat is made by Bates, London, who supplied hats to the production for filming the 24th season. It has a bound brim and a tobacco handkerchief tied around it as a hat band. Costume designer Ken Trew made the decision to use the notable design throughout the seventh Doctor's incarnation, buying 20 of them to last the filming run. The positioning of the distinctive fabric screen matches to the serial *Dragonfire*.

Sized at 7 ¼, the hat has a worn appearance and the handkerchief was sewn into place with red thread, although this has since come loose. The brim has acquired a wavy shape since filming, and some straw threads have become plucked. However, it remains in very good condition for its age.

£8,000-10,000





## 111. Necros Dalek Model Miniature M

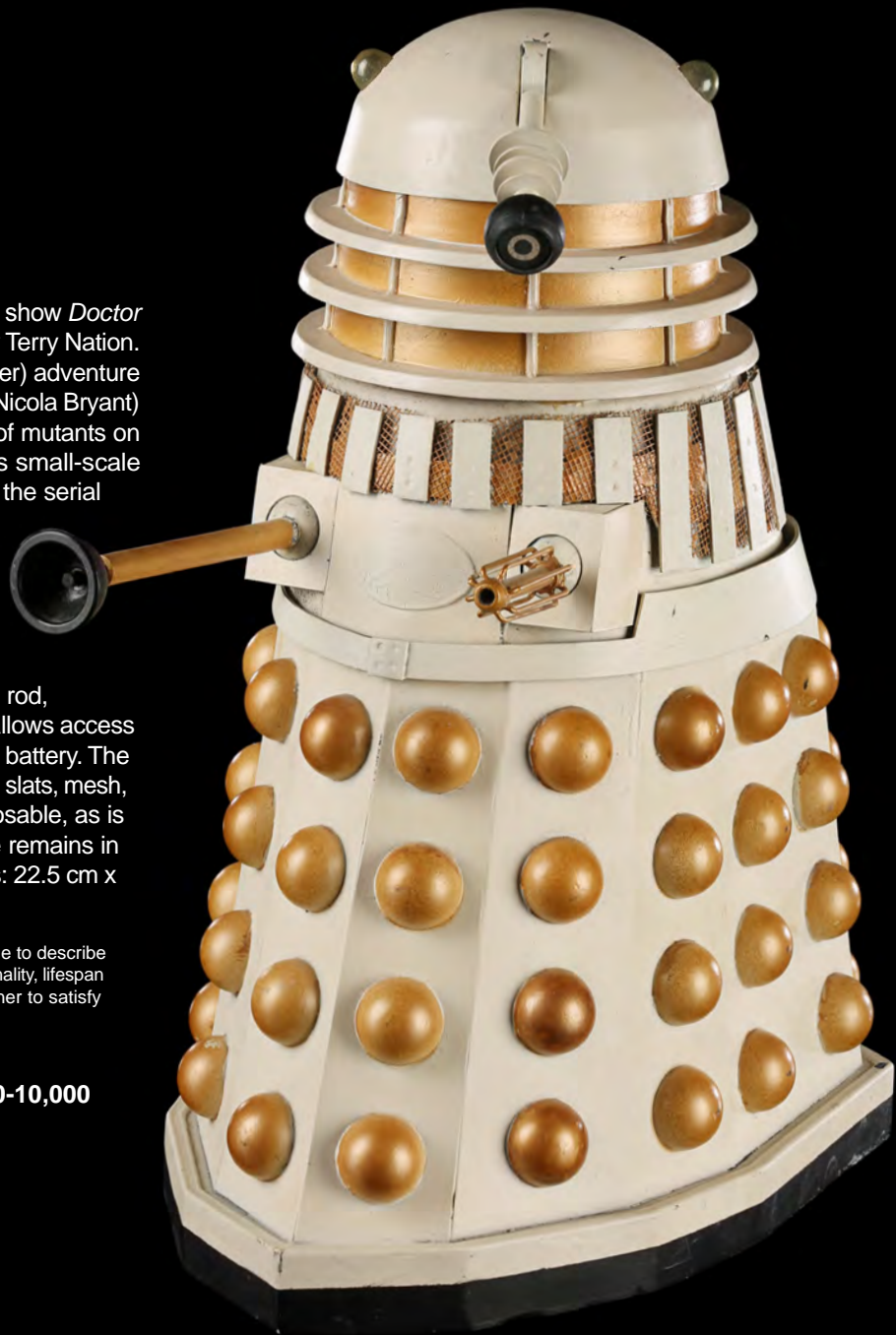
*DOCTOR WHO* (TV 1963-1989)

A miniature Dalek from the long-running British sci-fi TV show *Doctor Who*. The classic monsters were originally designed by Terry Nation. Necros Daleks featured in the sixth Doctor's (Colin Baker) adventure *Revelation of the Daleks*, in which the Doctor and Peri (Nicola Bryant) uncover Davros' (Terry Molloy) plot to rebuild his race of mutants on the planet Necros by manipulating human DNA. This small-scale version is a Sevans model kit that was customized for the serial and screen matches to a moment when Natasha (Bridget Lynch-Blosse) and Grigory (Stephen Flynn) are killed by a flying Dalek. The 'Necros' Daleks were a variant on the Mark 3 design.

This miniature is constructed from formed plastic with mesh detailing. The dome rotates via a thin metal rod, controlled through a hole in the Dalek's base that also allows access to a switch controlling the dome lights, powered by a 9V battery. The body is painted off-white with gold-coloured hemispheres, slats, mesh, gun stick and plunger rod; the latter two are still fully posable, as is the eye stalk. The base is painted black. The miniature remains in very good condition, with some light scuffs. Dimensions: 22.5 cm x 16.5 cm x 34 cm (9" x 6 1/2" x 13 1/2")

As this item contains electronic components, every effort has been made to describe them accurately; however, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£8,000-10,000



## 112. Bright Eyes' (Thor Kristjansson) Sword MΔ

*DRACULA UNTOLD* (2014)

Bright Eyes' (Thor Kristjansson) sword from Gary Shore's action-fantasy film *Dracula Untold*. One of a pair, the swords were carried by the Turkish soldier throughout the film, notably during the Easter feast at Castle Dracula and during his fight against Dumitru (Diarmaid Murtagh) on the journey to Cozia Monastery.

The scimitar-style sword features a polished stainless-steel blade and black leather-bound handle. The blade displays engraved details throughout, with a small faux-gold moon motif on each side of the pommel. It is blunt and smooth to ensure safety during use on set. The weapon shows minor production wear, including slight chips and scratches and silver paint residue on the leather handle. Dimensions: 75 cm x 12 cm x 2 cm (29 1/2" x 4 3/4" x 3/4")

£1,000-1,500





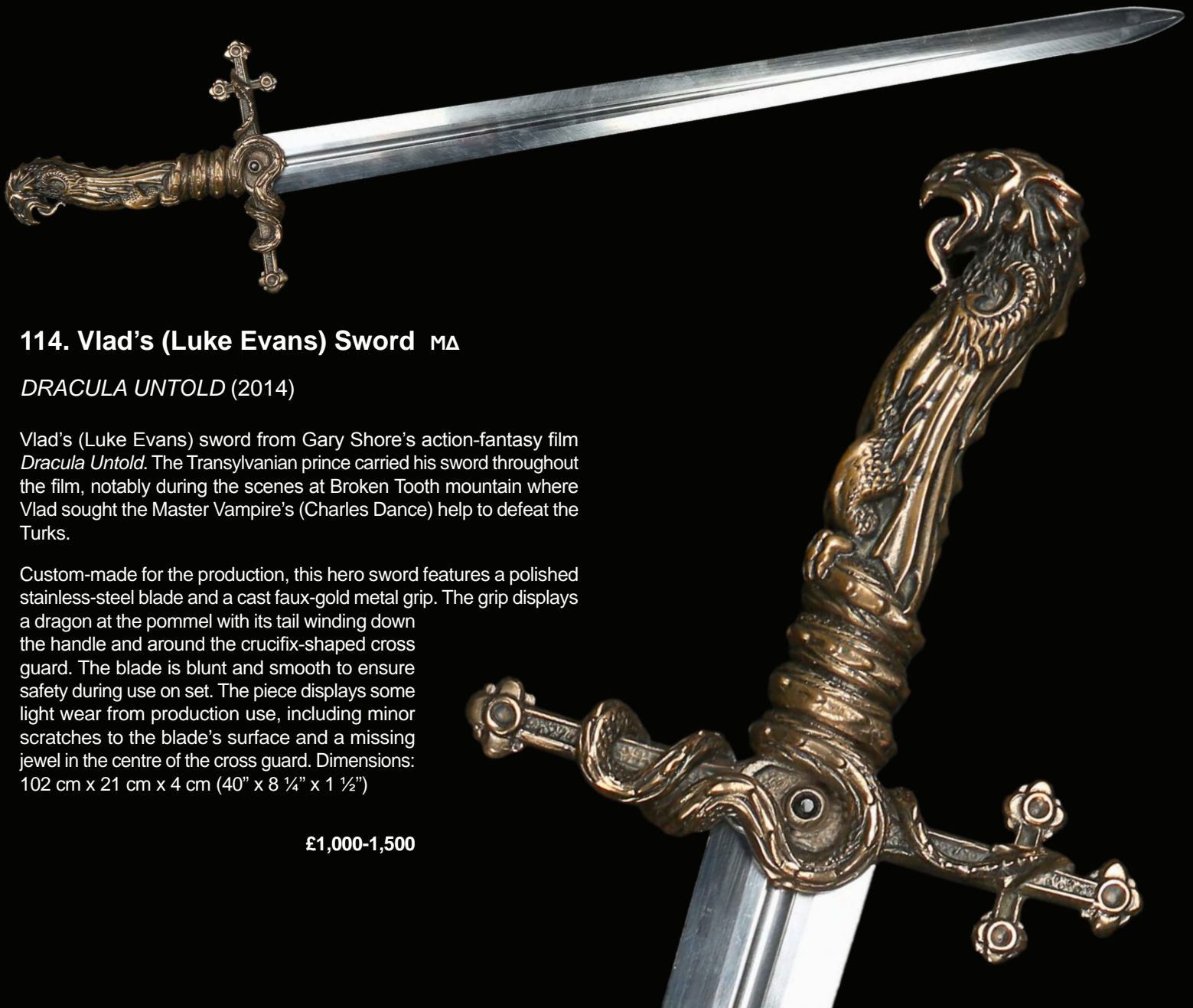
### 113. Mehmed's (Dominic Cooper) Sword MA

*DRACULA UNTOLD* (2014)

Mehmed's (Dominic Cooper) sword from Gary Shore's action-fantasy film *Dracula Untold*. The notorious Turkish sultan used his sword during the final battle with Vlad (Luke Evans) while surrounding him in silver — one of the vampire's weaknesses — to gain advantage over the immortal.

The sword features a polished aluminium blade and a cast resin grip. The grip displays ornate Turkish detailing finished with beige paint and has plastic jewels in the centre of each side. The blade is blunt and smooth to ensure safety during use on set. The piece shows production wear, including scratches and small dents on the blade and the paint finish on the grip is chipped and worn. Dimensions: 115 cm x 6.5 cm x 6.5 cm (45 1/4" x 2 1/2" x 2 1/2")

£1,000-1,500



### 114. Vlad's (Luke Evans) Sword MA

*DRACULA UNTOLD* (2014)

Vlad's (Luke Evans) sword from Gary Shore's action-fantasy film *Dracula Untold*. The Transylvanian prince carried his sword throughout the film, notably during the scenes at Broken Tooth mountain where Vlad sought the Master Vampire's (Charles Dance) help to defeat the Turks.

Custom-made for the production, this hero sword features a polished stainless-steel blade and a cast faux-gold metal grip. The grip displays a dragon at the pommel with its tail winding down the handle and around the crucifix-shaped cross guard. The blade is blunt and smooth to ensure safety during use on set. The piece displays some light wear from production use, including minor scratches to the blade's surface and a missing jewel in the centre of the cross guard. Dimensions: 102 cm x 21 cm x 4 cm (40" x 8 1/4" x 1 1/2")

£1,000-1,500



## 115. Production Storyboard Binder $\Omega$

*DRAGONSLAYER* (1981)

A production storyboard binder from Matthew Robbins' fantasy film *Dragonslayer*.

This brown plastic three-ring binder contains more than 650 printed production storyboards from the film's numerous visual-effects sequences. Each page features between one and three printed storyboards, with a description of the action printed underneath. Preceding each sequence is a cover page that notes the scene and special technical elements. Most pages include the title logo printed at the bottom-right corner. The storyboards show minor wear to the paper due to production use and age. However, the set remains in very good condition. Dimensions: 29 cm x 29 cm x 11 cm (11 ½" x 11 ½" x 4 ½")

£1,000-1,500



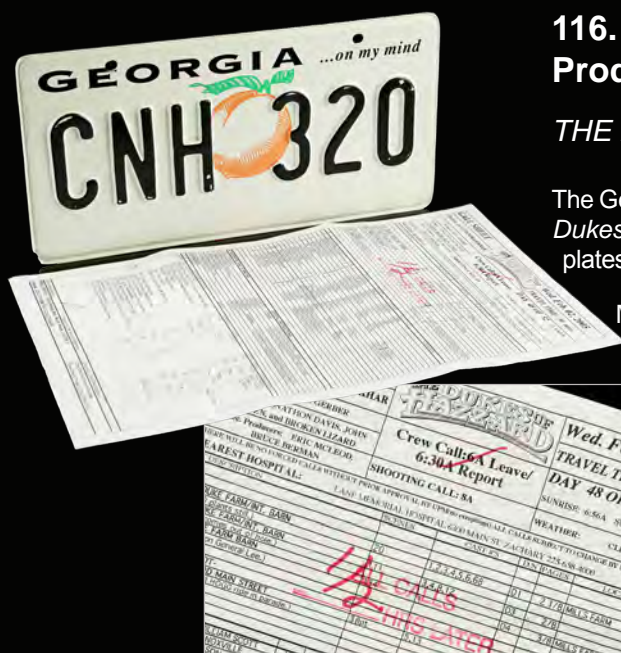
## 116. "General Lee" 1969 Dodge Charger License Plate and Production Call Sheet $\Omega$

*THE DUKES OF HAZZARD* (2005)

The General Lee's Dodge Charger license plate from Jay Chandrasekhar's action comedy *The Dukes of Hazzard*, based on the television show of the same name. Prop Georgia license plates were seen attached to the General Lee throughout the film.

Made from white plastic, this particular plate reads "GEORGIA" across the top and "...on my mind" in the right corner. The plate is stamped "CNH320" in black lettering, with an image of a peach between the numbers. The piece also includes a call sheet and map of locations used for the film's climax, such as some racing scenes from the Hazzard Rally. The lot shows some wear from production use, including some scratches on the license plate, but remains in very good overall condition. Dimensions: 30 cm x 15 cm x 1 cm (12" x 6" x ¼")

£500-700



## 117. ILM 20th Anniversary E.T. Crew Gift Statue $\Omega$

*E.T. THE EXTRA TERRESTRIAL* (1982)

An E.T. crew gift statue from the special edition of Steven Spielberg's classic sci-fi film *E.T. the Extra Terrestrial*. Issued to the Industrial Light & Magic visual-effects department working on the 20th Anniversary Special Edition, this is a statue of titular character E.T.

The figure is a casting of the maquette made at ILM during the process of creating a digital E.T. character for the updated release. The statue is made of resin and is attached to a custom-made metal base via bolts through the feet. The film title is engraved into the front of the base. The crew gift shows minor wear due to storage, with slight wear to the paint, but remains in very fine condition. Dimensions: 3 cm x 18 cm x 33 cm (10" x 7" x 13")

£1,000-1,500





## 118. "A" Camera Clapperboard $\Omega$

*EDWARD SCISSORHANDS* (1990)

An "A" clapperboard from Tim Burton's fantasy romance *Edward Scissorhands*.

The clapperboard consists of an acrylic slate, with a wooden clapper mounted on top with metal hardware. The slate displays red outlined boxes to divide the slate into fields for roll, scene and take. The piece has laser-cut lettering noting the production as "EDWARD SCISSORHANDS", the director as "TIM BURTON", and camera as "STEFAN CZAPSKY". The slate is dated "6-13-90", likely indicating the last shooting date for which the clapperboard was used. The item shows minor wear from production use, but the piece remains in very good condition. Dimensions: 28 cm x 23 cm x 3 cm (11" x 9" x 1")

£3,000-5,000



## 119. Buddy's (Will Ferrell) Costume $\Omega$

*ELF* (2003)

Buddy's (Will Ferrell) costume from Jon Favreau's holiday classic *Elf*. Buddy wore his elf uniform throughout the film while he befriends his father and helps save Christmas.

Buddy's tunic is made of green antron fleece with a white fur collar and cuffs. A green and gold flower filigree pattern runs along both sides of the tunic's opening where twenty metal hooks are hidden to close the tunic. Small button snaps run along the waste for securing the belt in place. A maker's label from Carelli Costumes marks the tunic for "Mr. Ferrell." The hat is made of the same fleece material, with a yellow sash and red feather. A Carelli Costume tag for "Mr. Ferrell" and a hand-written tag reading "Buddy Hero-2" are attached inside. The stockings are made of yellow material and are also completed by a "Mr. Ferrell" Carelli Costumes tag. The black leather belt has a large metal buckle and a diamond pattern running the length of the band. The underside of the belt features Velcro loops for attaching to the tunic's snaps and is labeled "Mr. Ferrell" and "('Understided Belt') in blue ink. The black leather shoes, with curled elf toes, complete the lot. The costume components show very light wear and remain in excellent condition.

£8,000-10,000





## 120. Carlyle Droid Stunt Rifle †Δ

*ELYSIUM* (2013)

A stunt rifle from Neill Blomkamp's sci-fi adventure *Elysium*. The "Cousar Crowe" rifle was the standard weapon of Elysium's Defence Force, with gold versions used by close-protection droids belonging to John Carlyle (William Fichtner), head of weapons manufacturer Armadyne.

Made by Weta Workshop — known for its work on *The Lord of the Rings*, *The Hobbit* and Blomkamp's debut feature *District 9* — it is moulded from a hero version of the rifle and cast in dense rubber. The futuristic firearm is finished in black with faux-gold detailing on the RIS rails, magazine, selector grouping, barrel and sight. Safety decals are applied to both sides.

The weapon displays some wear to the paint finish from use in stunt sequences and is accompanied by a Media Rights Capital certificate of authenticity. Dimensions: 59 cm x 7 cm x 24 cm (23 ½" x 2 ¾" x 9 ½")



£400 - 600

## 121. Crowe's (Josh Blacker) Stunt Body Armour and Gloves †Δ

*ELYSIUM* (2013)

Crowe's (Josh Blacker) stunt body armour and gloves from Neill Blomkamp's sci-fi adventure *Elysium*. The mercenary used his field equipment throughout the film as he joined Agent Kruger (Sharlto Copley) on the hunt for renegade hero Max (Matt Damon).

Created by Weta Workshop — known for its work on *The Lord of the Rings*, *The Hobbit* and Blomkamp's debut feature *District 9* — the equipment comprises a body armour vest covered in resin plating and an array of electrical wiring, a tactical belt with pouches, a set of padded plastic shin guards marked "Hero" and a pair of right-handed gloves with rubber wraps.

The vest, marked "Stunt", features hard rubber gas tanks and radio equipment, as well as a padded collar with camouflage-tape detailing. The armour plating is finished in blue with yellow detailing. In worn but good condition, and heavily distressed for use, the set is accompanied by Media Rights Capital certificates of authenticity.

£600 - 800



## 122. Elysium Defence Force Pistol †Δ

*ELYSIUM* (2013)

A pistol from Neill Blomkamp's sci-fi adventure *Elysium*. Elysium's mercenaries and defence personnel used their sidearms throughout the film, including Crowe (Josh Blacker) in Elysium's armoury after Kruger's (Sharlto Copley) facial reconstruction.

Made by Weta Workshop — known for its work on *The Lord of the Rings*, *The Hobbit* and Blomkamp's debut feature *District 9* — the static pistol was created using rapid prototyping resin and features an array of sculpted detail around the barrel, grip and the weapon's rear. The futuristic firearm is finished in black, with red and yellow detailing and faux-silver weathering applied to create a worn look. Displaying minor wear to the paint finish from use, the weapon is accompanied by a Media Rights Capital certificate of authenticity. Dimensions: 23 cm x 4 cm x 16 cm (9" x 1 ¾" x 6 ½")



£200 - 300





### 123. Max's (Matt Damon) Costume and HULC Suit ◊

*ELYSIUM* (2013)

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

This lot consists of a base costume and numerous urethane exoskeleton components. Max's base costume includes a bloodied and torn grey T-shirt, white tank top, crême-coloured Under Armour shirt, flesh-tone spandex shirt, armoured fingerless gloves, bloodied bandages, torn blue jeans, a pair of socks and armoured Adidas sneakers.

The HULC suit consists of numerous flexible urethane components that assemble to create Max's futuristic suit. Some of the exoskeleton parts are attached directly to costume components, such as the gloves, shoes, and flesh-coloured shirt. Other loose exoskeleton components attach to the body via Velcro straps, and anchor to the costume via thin bolts. The urethane is painted to appear metallic, and distressed to appear dirty from combat use. Paired with the costume is a lifecast of actor Matt Damon's face. The lot shows intentional production distressing, and is missing some of the bolts and hardware to the HULC suit. However, the set remains in good overall condition.

£2,000-3,000



### 124. Major König's (Ed Harris) Tunic †

*ENEMY AT THE GATES* (2001)

Major König's (Ed Harris) tunic from Jean-Jacques Annaud's World War II drama *Enemy at the Gates*. The German sniper wore his jacket and medals throughout the film as he battled the famed Russian sniper Vassili Zaitsev (Jude Law) during the Battle of Stalingrad.

The woollen 'Feldgrau' (field-grey) jacket is adorned with a Jäger sleeve patch, a single silver and green collar tab, matching shoulder boards, an Iron Cross button ribbon, a Wehrmacht breast patch, a pin and two pleated chest and hip pockets, as well as an internal pocket matching the khaki lining and metal belt hooks. Inside is an Angels Costumiers label reading "Ed Harris 2000". Also included are two prop medals: one Knights Cross of the Iron Cross with Oak Leaves, and a War Merit Cross. All remain in very good condition.

£600-800





## 125. Chris Evans Hand-Painted Matte Painting Studies ΩΔ

*ENEMY MINE* (1985)

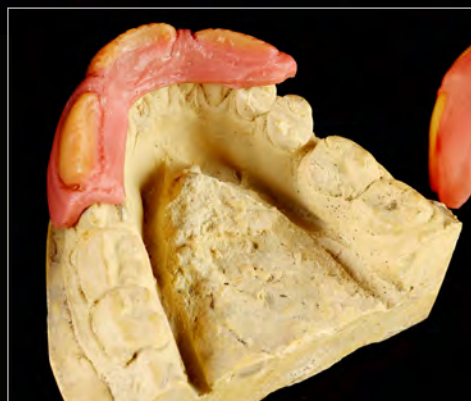
A pair of matte painting studies made for Wolfgang Petersen's sci-fi drama *Enemy Mine*. Visual-effects supervisor of photography Christopher Evans painted these studies on illustration boards.

The first board features three panels depicting Willis E. Davidge (Dennis Quaid) as he crash-lands on the planet Fyrine IV. The first board is labelled "215" at the bottom-left corner, and there is a rough drawing on the back of the board that suggests camera angles for Davidge's descent. The second board features a single panel depicting Davidge and Jeriba (Louis Gossett, Jr.) viewing a meteor shower at sunset. The board is labelled "96-1, 96-4 (meteors)" at the bottom. Showing minor wear due to production use and age, the boards remain in good condition. Dimensions: 22 cm x 28 cm (8 ½" x 11")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£600-800



## 126. Jeriba's (Louis Gossett Jr.) Drac Arms, Teeth Appliances, and Contact Lenses ΩΔ

*ENEMY MINE* (1985)

A set of Jeriba's (Louis Gossett Jr.) teeth appliances, arms, and contact lenses from Wolfgang Petersen's sci-fi adventure film *Enemy Mine*. In the film, fighter pilot Willis Davidge (Dennis Quaid) and an enemy Drac pilot, Jeriba Shigan (Gossett Jr.), crash land on an alien planet and learn to work together to survive.

The lot includes teeth appliances moulded from dental acrylic, a casting of Gossett Jr.'s own lower teeth made from plaster, and a pair of arm appliances made from foam latex. The contact lenses are detailed with flecks of green and orange and are stored in a contact lens case from the production. The lot shows some minor wear from production use, such as some worn edges on the arm appliances, but remain in overall good condition. Arm dimensions: 56 cm x 10 cm x 8 cm (22" x 4" x 3"); teeth dimensions: 5 cm x 8 cm x 3 cm (2" x 3" x 1"); contact dimensions: 5 cm x 30 cm x 1 cm (2" x 2" x ½")

£800-1,200



## 127. Lighting Stand-In Mask and Design

Artwork  $\text{M}\Delta$

*ENTRAPMENT* (1999)

A lighting stand-in Chinese mask and concept artwork from director Jon Amiel's heist film *Entrapment*. Due to the high value of the hero mask – which was only used on set for filming and was immediately whisked away once shooting was completed – this mask was used during framing and lighting set-ups.

Made of brass, it is finished in faux-gold with faux-jade inlay and features artificial gems fashioned to look like deep-red rubies. The mask is mounted on a black resin display stand.

Accompanying the mask is the production pencil drawing of the piece. Used during the conceptual stages of pre-production, this hand-drawn artwork is rendered in colour pencil on black paper and is presented in a framed display. Both pieces exhibit minimal production wear. Dimensions (mask): 12 cm x 28 cm x 50 cm (19 ½" x 11" x 4 ¾"); Dimensions (artwork): 2.5 cm x 28 cm x 35 cm (1" x 11" x 13 ¾")

£2,000-3,000



## 128. Hero Chinese Mask $\text{M}$

*ENTRAPMENT* (1999)

A hero Chinese mask from the Jon Amiel heist film *Entrapment*. The mask was the initial target of art thieves Virginia Baker (Catherine Zeta-Jones) and Robert MacDougal (Sean Connery), who stole the mask in an elaborate heist from the high-security Bedford Palace, where the priceless artefact was on display.

Made of metal, the piece is metal-plated with green faux-jade inlay and red plastic gems, made to look like fashioned red rubies, across the crown. Black washes run into the recesses across the face and ears. A mount is present on the rear to mount the piece on its display stand on set. The piece displays some wear from use, including two missing green stone inserts at the forehead and some light scratches around the cheeks and chin. Dimensions: 8 cm x 24 cm x 28cm (3 ¼" x 9 ½" x 11")

£5,000-7,000





## 129. Merlin's (Nicol Williamson) Robe and Helmet M

*EXCALIBUR* (1981)

Merlin's (Nicol Williamson) robe and helmet from John Boorman's medieval adventure film *Excalibur*. The magician wore his cloak and helmet throughout the film as he guided Arthur Pendragon (Nigel Terry) in his struggle against the forces of evil. The unique pattern of the cloak screen matches to the scene in which Morgana (Helen Mirren) attempts to imprison Merlin.

The helmet was made by noted British armourer Terry English, responsible for creating Batman & Robin's Mr. Freeze costume and the armour for the *Aliens* Marines, as well as the more traditional armour in *King Arthur* (2004). Hand beaten from aluminium, the skullcap-style helmet is a snug fit, having been custom-made for the actor. It is polished to a smooth shine and adorned with a gold-coloured emblem attached to the forehead. The inside is painted black, and English's signature "T" stamp can be found below the left ear. It is stored in the custom-made box used to transport it to and from set.

The floor-length robe is heavy, with long flowing bell sleeves, drawstring and elastic ties at the neck, and a stiff upright collar. The garment is a multi-coloured patchwork of different cloths and materials, including leather, velour, faux fur and wool. The garment is lined with mottled green and black fabric, and remains in very good condition, with some gaps appearing in the seams and dirt around the bottom edge.

£20,000-30,000









### 130. Necronomicon Lost Page $\mathfrak{M}$

*EVIL DEAD II* (1987)

A Necronomicon lost page from Sam Raimi's horror comedy *Evil Dead II*. Lost Necronomicon pages were brought back from an archaeological dig by Annie Knowby (Sarah Berry) and later used by Ash (Bruce Campbell) to defeat the evil forces in the cabin.

Made of thin paper, the page displays a printed image of a demon at the centre, surrounded by ancient symbols to represent the demon resurrection passages. The page has been intentionally distressed to appear old and worn, with creases and small tears to the edges. Dimensions: 20 cm x 16 cm (8" x 6 1/4")

£2,000-3,000



### 131. Organic Bone Gun $\Omega\Delta$

*EXISTENZ* (1999)

An organic bone gun from David Cronenberg's sci-fi film *eXistenZ*. Virtual-reality game designer Allegra Geller was shot in the shoulder by an assassin named Noel Dichter (Kris Lemche), who used an organic pistol.

The bone gun, also known as a "gristle gun", is made of resin with synthetic skin, and is designed to resemble an organic construction featuring skin, bones and teeth. The piece shows minor wear due to production use, but remains in fine condition. Dimensions: 25 cm x 17 cm x 9 cm (10" x 6 3/4" x 3 1/2")

£1,000-1,500



### 132. Dr. Doom's (Joseph Culp) Costume Ω

*THE FANTASTIC FOUR* (1994)

Dr. Doom's (Joseph Culp) costume from Oley Sassone's unreleased comic-book action film *The Fantastic Four*. Victor Von Doom took on the persona of Dr. Doom after being horrifically scarred in a science experiment conducted by his friend-turned-nemesis, Reed Richards (Alex Hyde-White).

The costume is constructed from a number of vacuum-formed plastic armour plates, and features a fibreglass mask. The leg and arm armour are hinged to allow the performer to walk and pose during filming. The armour comprises two elbow and arm pieces, two leg pieces, and two shoulder pieces, with an additional arm piece also included. Vacuum-formed plastic plates are attached to a pair of trainers (marked US size 10 ½) to make the character's boots. The costume is completed by a number of pieces not from production that were created for display purposes, including a tunic, cape and hood made of green faux-velvet and a leather holster and belt. The lot shows some wear and discolouration from age, with various scratches and minor cracks to the vacuum-formed components.

£3,000-5,000



### 133. Hero Police Blaster Shroud ΜΔ

*THE FIFTH ELEMENT* (1997)

A security blaster weapon shroud from Luc Besson's sci-fi adventure *The Fifth Element*. The NYPD and the security on Fhloston Paradise used their blasters to battle Zorg's (Gary Oldman) henchmen. This blaster is a close match to the weapon wielded by one of the cops who pulled over Korben Dallas' (Bruce Willis) taxi.

The shroud, designed to contain a working firearm, is machined from aluminium, with LED lights built into the left side. Rubber switches and detailing are present on the grip, forward of a functional trigger. Engraved lettering on the sides read "Police Dept 3428-60" and "Police Dept CP-352/NY5". Displaying scratches and wear from use, much of the paint was stripped, with traces of both gold paint (used by police) and blue paint (used by Fhloston security) present on the receiver. Dimensions: 42 cm x 7 cm x 15.5 cm (16 ½" x 2 ¾" x 6 ¼")

£2,000-3,000





**134. Futuristic Mobile Phone**  $\Delta$ *THE FIFTH ELEMENT* (1997)

A futuristic mobile phone from Luc Besson's sci-fi adventure *The Fifth Element*. President Lindberg (Tommy 'Tiny' Lister) and Right Arm (Tricky) both used the mobile devices as they went about their business on Earth, most notably during the film's final scene.

Made of resin, the non-functional communications device features various sculpted grips, buttons and switches, with a red acrylic aerial running out of the top. The phone is finished in black paint with white decals applied across the handset. The paintwork displays multiple chips and scuffs, the result of production use. Dimensions: 4.5 cm x 4 cm x 19 cm (7 1/2" x 1 3/4" x 1 1/2")

**£400-600****135. Korben Dallas' (Bruce Willis) Stunt Trophy**  $\Delta$ *THE FIFTH ELEMENT* (1997)

Korben Dallas' (Bruce Willis) stunt trophy from Luc Besson's sci-fi adventure *The Fifth Element*. The former Special Forces soldier displayed his awards in his apartment. In an attempt to prevent Dallas from travelling to Fhloston Paradise, Father Cornelius (Ian Holm) used a trophy to knock Dallas unconscious.

The trophy is made from foam, with a support running through the middle, and displays a faux-gold and brown paint finish. It features a circular headpiece, with a cross and eagle emblem in the centre and Dallas' name printed across the front of the base. The piece shows production-use throughout, including worn paint and creases in the foam. Dimensions: 12.5 cm x 8 cm x 30 cm (5" x 3" x 12")

**£400-600****136. Stunt Mangalore Rifle**  $\Delta$ *THE FIFTH ELEMENT* (1997)

A stunt Mangalore rifle from Luc Besson's sci-fi adventure *The Fifth Element*. The alien Mangalores used their rifles during their pursuit of Leeloo (Milla Jovovich), Korben Dallas (Bruce Willis) and the Mondoshawan elemental stones.

The weapon is made of hard rubber with internal metal supports providing additional rigidity. Ribbed detailing runs along the sides of the rifle, with rail detailing along the stock and barrel. The piece is finished in black and faux-silver paint, with a leather-wrapped canvas sling attached to the top to complete the alien weapon's aesthetic. Well-used, with some paint wear and distressing on the rifle's right-hand side, the weapon displays some minor distortion to the frame as a result of use. Dimensions: 88 cm x 29 cm x 11 cm (34 3/4" x 11 1/2" x 4 1/2")

**£2,000-3,000**





### 137. Model Miniature Pizza Delivery Car MA

*THE FIFTH ELEMENT* (1997)

A model miniature pizza delivery car from Luc Besson's sci-fi adventure *The Fifth Element*. Flying cars were used to populate a futuristic New York City, most notably during the scenes in which Leeloo (Milla Jovovich) crashed through the roof of Korben Dallas' (Bruce Willis) taxi cab after escaping the laboratory.

Constructed from fibreglass, foam and balsa wood, the main body of the car is finished with red and silver-coloured paint. It is decorated with an orange top lamp advertising "John's Famous Original Pizza", a string of small lights, yellow paper signs, plastic windows, plastic hydraulic details, a red and yellow striped serving canopy and a metal chimney.

Inside are intricate models, including pizzas on shelves, packets of cooking ingredients and wooden spoons. Hanging from the rear by wires are two rubber tyres and a line of three buoys. Distressing has been applied to the car to resemble dirt and smog stains from the industrial city. Eight AA batteries (not included) are hidden inside a custom-made stand and illuminate the lamp, festoon lights, brake lights and interior bulb via LEDs.

The model shows evidence of wear throughout, including a missing section on the bottom filled-in with tape, cracks, and paint chips on the main body, with glue residue present from fixing components together. The vehicle "Pizza" signage has been sympathetically restored. Dimensions (displayed): 31 cm x 62 cm x 38 cm (12 ¼" x 24 ½" x 15")

This item contains electrical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£5,000-7,000





### 138. Clapperboard $\Omega$

*FLIGHT OF THE INTRUDER* (1991)

A clapperboard from John Milius' war thriller *Flight of the Intruder*. This clapperboard includes an acrylic slate with a wooden clapper fixed to the top with metal hardware. The slate shows black outlined boxes to divide the slate into fields for roll, scene and take. The clapperboard has lettering noting the production as "FLIGHT O/T INTRUDER", the director as "J. MILIUS", and camera as "M. VARGO". The date is noted as "4-16-90", likely indicating the last shooting date for which the clapperboard was used. The item shows minor wear from production use, with slightly worn lettering, but the piece remains in very good condition. Dimensions: 28 cm x 23 cm x 3 cm (11" x 9" x 1")

£500-700



### 139. Hand-Drawn Fly Concept Artwork $\Omega\Delta$

*THE FLY* (1986)

A pair of hand-drawn Fly concept artworks from David Cronenberg's sci-fi horror *The Fly*. Drawn by creature-effects artist Stephan Dupuis, the first page shows a full-body illustration of Seth Brundle (Jeff Goldblum) as The Fly, with the second page featuring four versions of The Fly's head at various angles. Both are drawn using colour pencil on art paper, and include the artist's signature at the bottom-right corner. The lot shows minor wear due to production use, with small tack holes at the corner from being mounted on a wall, and remains in good condition. Dimensions (each): 36 cm x 28 cm (14" x 11")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

### 140. Hand-Drawn Seth (Jeff Goldblum) "#4" and "#5" Transformation Artwork $\Omega\Delta$

*THE FLY* (1986)

A pair of hand-drawn Fly concept artworks from David Cronenberg's sci-fi horror film *The Fly*. Drawn by special make-up designer Stephan Dupuis, the lot shows stages four and five of Seth Brundle's (Jeff Goldblum) transformation into The Fly.

The illustrations are drawn in colour pencil on art paper and show Seth in the later stages of his transformation. Hand-written next to each head are the page and scene number the artwork corresponds to. The lot shows wear due to production use, but remains in very fine condition. Dimensions (each): 36 cm x 28 cm (14" x 11")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£200-300

£200-300



## 141. Seth's (Jeff Goldblum) Detached Ear and Fingernails ΩΔ

*THE FLY* (1986)

Seth Brundle's (Jeff Goldblum) detached ear and fingernails from David Cronenberg's sci-fi horror *The Fly*. Seth's ear and fingernails deteriorated and fell off when he transformed into the film's title character.

This lot includes Seth's bloody left ear and six acrylic fingernails. Seth's ear is made of latex and is painted in flesh tones, with dried red stage blood throughout. The fingernails are similarly coloured and show spots of adhesive where they were temporarily applied to Jeff Goldblum. Also included is a pink plastic dentures case with "Finger Nails" written on the lid using red ink. The lot shows minor wear due to production use and age, but remains in fine condition. Dimensions (ear): 6 cm x 4 cm (2 1/2" x 1 1/2"); (plastic case): 10 cm x 9 cm x 6 cm (3 3/4" x 3 1/2" x 2 1/4")

£800-1,200



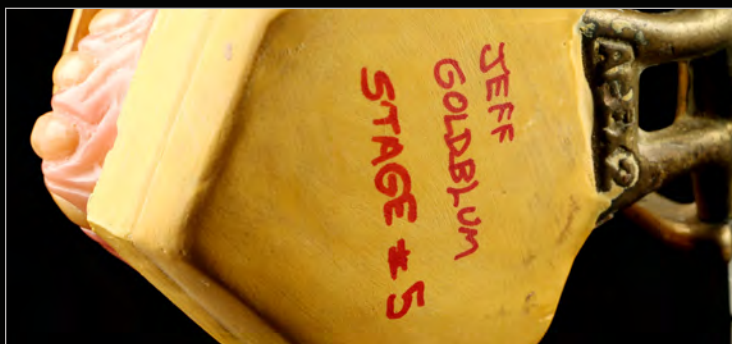
## 142. Seth's (Jeff Goldblum) Receding-Gums Teeth Appliances ΩΔ

*THE FLY* (1986)

Seth's (Jeff Goldblum) receding-gums teeth appliances from David Cronenberg's sci-fi horror *The Fly*. Seth's teeth became exposed as his gums receded due to his horrific transformation into The Fly.

This lot includes a set of acrylic teeth appliances and stone teeth castings. The acrylic dentures depict elongated teeth with gums that recede away from them. The stone teeth casting shows "JEFF GOLDBLUM STAGE #5" written in red ink. The lot shows minor wear due to production use and age, but remains in fine condition. Dimensions: 8 cm x 15 cm x 9 cm (3" x 6" x 3 1/2")

£800-1,200





### 143. Playboy Magazine M

FORREST GUMP (1994)

A Playboy magazine from Robert Zemeckis' Academy Award®-winning drama *Forrest Gump*. While serving in the army, Forrest Gump (Tom Hanks) is handed a copy of Playboy magazine by a fellow soldier and shocked to find a pin-up image of his childhood friend Jenny Curran (Robin Wright), which resulted in her expulsion from university.

Printed for the film, the Playboy magazine is dated July 1966 and features more than 200 pages of Playboy magazine content, printed in both colour and black and white. Page 123 features an image of scantily clad Jenny Curran, with an accompanying caption detailing her name and interests. The magazine displays signs of wear, including light creasing to the corners and spine, with water spots on the cover and multiple interior pages. Dimensions: 28.5 cm x 21 cm x 1 cm (11 ¼" x 8 ¼" x ¼")

£1,500-2,500



### 144. Peter Vincent's (Roddy McDowall) Vest Ω

FRIGHT NIGHT (1985)

Peter Vincent's (Roddy McDowall) vest from Tom Holland's horror film *Fright Night*. TV show actor Peter Vincent wore his gold-coloured vest when he was attacked in his home by "Evil" Ed Thompson (Stephen Geoffreys), and later during the film's finale.

The button-up vest is made of satin. It features four pockets at the front, and closes at the back with a long strip of Velcro. Inside the garment is a wardrobe label that notes the name as "Roddy McDowall [sic]" and the chest as size 40. The vest shows minor wear due to production use, but remains in very fine condition.

£600-800



## 145. Elvis Presley Autographed Photograph M

*G.I. BLUES* (1960)

An autographed photograph of Elvis Presley from the musical comedy *G.I. Blues*.

The photograph displays a black and white portrait image of Presley, with a blue border featuring guitars and musical notes, and "Sincerely, Elvis Presley" printed at the bottom. The photograph is autographed by Elvis Presley in blue pen, reading "To Sally, Elvis Presley".

The picture was acquired from the publicity department at Paramount Studios by Paramount's Assistant Music Librarian, who also served as an extra in the film. The reverse of the photograph displays a promotion department stamp featuring the name of Presley's personal secretary, Mrs Trude Forsher. The photograph displays signs of wear, including four small squares of clear tape on the border and discolouration marks on the back from tape residue. Dimensions: 25.5 cm x 20.5 cm (10" x 8")

£1,000-1,500



## 146. Clapperboard M

*GANDHI* (1982)

A production-used clapperboard from Richard Attenborough's biopic *Gandhi*. The clapperboard was used throughout the production while filming aerial sequences from a helicopter.

Marked for use by the "Helicopter Camera" along the clapper's stick, the slate is made of wood and features the title "Gandhi" painted across the centre. The name of aerial photographer Robin Browne is hand-written in black marker on tape along the top, along with the date, 8 March 1981. Scenes and take numbers are marked on another length of tape on the bottom edge. The clapperboard has numerous scuffs, scratches and chips throughout, and some of the ink has bled. Dimensions: 21 cm x 16 cm x 1.5 cm (8 1/4" x 6 1/4" x 1/2")

£800-1,200





## 147. Dr. Peter Venkman's (Bill Murray) Jumpsuit $\Omega$

*GHOSTBUSTERS* (1984)

Dr. Peter Venkman's (Bill Murray) jumpsuit from Ivan Reitman's supernatural comedy *Ghostbusters*. Venkman wore his Ghostbusters jumpsuit during numerous ghost-catching scenes throughout the film.

This bespoke one-piece zip-up jumpsuit is made of cotton, and features numerous cargo pockets on the sleeves, chest and legs. The jumpsuit includes an embroidered Ghostbusters logo patch over the right arm, and has a urethane valve stitched over the left thigh. This costume includes a spare valve and an unattached name patch that reads "VENKMAN". Written inside the costume is "TBS", which stands for The Burbank Studios, where the film was shot. The Burbank Studios later became part of Warner Bros., who acquired the costume department at that time. Paired with the costume are two Warner Bros. Certificates of Authenticity for the costume and patch respectively. The lot shows minor wear due to production use and age, but remains in very fine condition.

£6,000-8,000





## 148. Dr. Peter Venkman's (Bill Murray) Jumpsuit and Autographed Cast Photograph $\Omega$

*GHOSTBUSTERS II* (1989)

Dr. Peter Venkman's (Bill Murray) jumpsuit and an autographed cast photograph from Ivan Reitman's supernatural comedy sequel *Ghostbusters II*. Venkman wore his Ghostbusters jumpsuit in numerous ghost-catching scenes throughout the film.

This modified one-piece zip-up jumpsuit is made by Flight Suits Ltd. from polyester and cotton. The jumpsuit features numerous cargo pockets on the sleeves, chest and legs. The jumpsuit includes an embroidered Ghostbusters logo patch over the right arm, and a black patch over the left breast that reads "VENKMAN". There is also a urethane valve stitched over the left thigh. Paired with this costume is a photograph of the main cast, with signatures next to each actor. The lot shows minor wear to the costume due to production use and age, with a slight pink stain on one of the sleeves, but remains in very fine condition. This costume includes a Letter of Authenticity from an assistant to one of the cast members.

£6,000-8,000





## 149. Barbarian Chief's (Chick Allan) Hero Sword †

GLADIATOR (2000)

The Barbarian Chief's (Chick Allan) hero sword from Ridley Scott's Oscar®-winning historical epic *Gladiator*. The Chief wielded his sword as a trophy — taken from a slaughtered Roman emissary — while leading the barbarians into battle against Maximus' (Russell Crowe) Felix legion.

Made with a metal blade and a leather-bound wooden grip, the sword features a Roman cavalry-style blade with brass fittings on the pommel and guard. The sword is accompanied by a leather-bound scabbard, with Celtic designs engraved into its fittings. Both sword and scabbard are inlaid with red plastic jewels, with a leather strap allowing the weapon to be worn on the shoulder. Distressed and with some marks to the metalwork and leather from use, the sword remains in very good condition. Dimensions: 96 cm x 11 cm x 8 cm (38" x 4 ½" x 3 ¼")

£2,000-3,000



## 150. Praetorian Guard Hero Gladius and Scabbard ΩΔ

GLADIATOR (2000)

A Praetorian guard's hero gladius and scabbard from Ridley Scott's Oscar®-winning historical epic *Gladiator*. Praetorian guards carried gladius swords throughout the film as they served the emperor.

The sword features an aluminium blade with dulled edges and a wood grip with a spherical pommel. The scabbard is made of wood with metal plating and has black canvas material adhered to the body. Attached to the scabbard is a brown leather carrying strap. Showing minor wear due to production use, the item remains in very fine condition. Dimensions (sheathed): 81 cm x 11 cm x 6 cm (32" x 4 ½" x 2 ½")

£1,000-1,500



## 151. General Maximus' (Russell Crowe) Stunt Sword and Scabbard $\Omega$

*GLADIATOR* (2000)

General Maximus' (Russell Crowe) stunt sword and scabbard from Ridley Scott's historical epic *Gladiator*. Maximus carried his general's sword and scabbard in the opening battle in the forests of Germania.

The sword is made of cast rubber with a metal insert in the blade to hold shape and has a grip with the text 'SPQR' moulded into the band on the sword guard. The scabbard is made of rubber and includes a leather carrying strap; it has undergone minor restoration including the addition of a metal insert to keep the scabbard straight. Both the sword and scabbard were likely used for horse-riding scenes in the film's opening battle. The sword cannot be placed in the sheath. The sword and sheath show some wear from production use, but remain in overall good condition. Sword dimensions: 99 cm x 8 cm x 8 cm (39" x 3" x 3"); Scabbard dimensions: 79 cm x 8 cm x 1 cm (31" x 3" x 1/4")

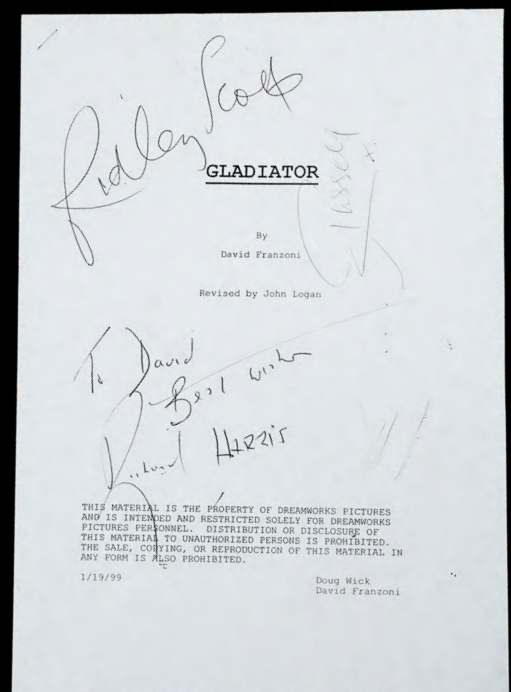
£4,000-6,000



## 152. Cast-Autographed Script Cover $\mathbf{M}\Delta$

*GLADIATOR* (2000)

A cast-autographed script cover from Ridley Scott's Oscar<sup>®</sup>-winning historical epic *Gladiator*. Printed on white A4 paper, the cover is dated 19 January 1999 and displays the names of screenplay writers David Franzoni and John Logan. The script cover features the autographs of Ridley Scott, Russell Crowe and a dedication from Richard Harris reading "To David, best wishes". The cover displays light signs of wear, including a very small hole and creases to the corners. Dimensions: 29.5 cm x 21 cm (11 3/4" x 8 1/4")



£400-600



### 153. Crew Shirt Ω

*THE GOONIES* (1985)

A crew shirt issued to the staff working on Richard Donner's action-adventure film *The Goonies*.

Made of cotton, the black long-sleeved shirt displays a graphic of a skull and crossbones on the back, with "Goonies" printed beneath. The shirt is labelled a size Medium and shows minor wear due to use and age, but remains in very good condition.

£300-500



### 154. Data's Stunt Trench Coat Ω

*THE GOONIES* (1985)

Data's stunt trench coat from Richard Donner's action-adventure film *The Goonies*. Data (Ke Huy Quan) wore his coat in numerous scenes throughout the film as he and the Goonies searched for One-Eyed Willy's treasure.

The double-breasted trench coat is made of olive green material and features twenty-four patches stitched to the front. The patches on Data's jacket were selected by the costume department from spare patches made for older productions. For example, Data's "Artanis Productions" (Sinatra spelled backwards) was believed to be made for the 1965 film *None But the Brave*. Another patch, which depicts Apollo 18, was likely made for the 1985 mini-series *Space*. The jacket shows a small cut at the back for the stunt harness wires. Inside the coat is a wardrobe label that reads "Double Data #1 Stunt", indicating the piece was likely used by stunt performer Laura Dash. It is signed on the interior by Ke Huy Quan in dark blue ink. The piece shows some wear due to production use and age, and was modified for use in later productions, with some of the patches removed and brown paint added to the lower portion of the coat. The costume remains in very fine overall condition.

The piece shows some wear due to production use and age, and was modified for use in later productions, with some of the patches removed and brown paint added to the lower portion of the coat. The costume remains in very fine overall condition.

£15,000-20,000









### 155. Vincent Mancini's (Andy Garcia) Coat M

*THE GODFATHER: PART III* (1990)

Vincent Mancini's (Andy Garcia) coat from Francis Ford Coppola's final instalment of his Mafia trilogy, *The Godfather: Part III*. Vincent wore his overcoat when he and Don Corleone (Al Pacino) traveled to the Vatican to discuss purchasing the Vatican's shares in property company Immobiliare.

The long, navy wool and cashmere coat is single breasted with six grey buttons at the front and two on each cuff. It has two large pockets and a small breast pocket. Made by Barneys New York, it has a hand-written label in the inside pocket reading "Andy Garcia", and is fully lined in black. It remains in very good condition.

£800 - 1,200



### 156. Michael Corleone's (Al Pacino) Shirt M

*THE GODFATHER: PART III* (1990)

Michael Corleone's (Al Pacino) shirt from Francis Ford Coppola's final instalment of his Mafia trilogy, *The Godfather: Part III*. Don Corleone wore his shirt while shaving in the Corleone villa and asking Vincent (Andy Garcia) to pretend to switch allegiance to Don Altobello (Eli Wallach).

The brown cotton dress shirt, made by Santine in Rome, has an iridescent sheen, with white pearlescent buttons at the front and holes for cufflinks on the sleeves. The initials "C.M." are embroidered below the left breast in navy blue thread for "Corleone, Michael", and a hand-written tag reading "Pacino #3" is sewn into the waist hem. It remains in very good condition, with tiny holes from being displayed previously.

£400 - 600





## 157. Simba Animatronic 'Screaming' Head Ω

*GORILLAS IN THE MIST* (1988)

A Simba animatronic head from Michael Apted's biopic *Gorillas in the Mist*. This fully articulating gorilla head was designed to animate Simba's angry roar during filming.

This remote-controlled gorilla face consists of hand-punched hair over a foam-latex skin, attached to a padded fiberglass skullcap. The face features realistic acrylic eyes, and both resin teeth and gums. Inside the mask is a padded skullcap which protected the actors face from the articulating face plates and wires. This head was designed with articulating facial features allowing controlled movement to the jaws, upper and lower lips, nose, brow and eyes. A puppeteer would use a remote control to send signals to the mask's interior servos, which operated the various facial features.

The piece rests on an original production foam headstand, mounted to a wooden base. The mask is accompanied by its original bespoke production transport case. The road case includes various stickers and labels such as "Simba Screaming" and "Property of Cinovation Studios". The lot shows some wear to the foam latex, which has hardened in some areas. However, the mask remains in very fine overall condition. Dimensions (mask): 38 cm x 28 cm x 36 cm (15" x 11" x 14"); (road case): 57 cm x 44 cm x 55 cm (22 ½" x 17 ½" x 21 ½")

This display contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£5,000-7,000







## 158. Digit Animatronic Head $\Omega$

*GORILLAS IN THE MIST* (1988)

A Digit animatronic head from Michael Apted's biopic *Gorillas in the Mist*. This fully articulating gorilla head was designed to animate Digit's varying emotions during filming.

This remote-control gorilla face consists of hand-punched hair over a foam-latex skin that is attached to a padded fiberglass skullcap. The face features realistic acrylic eyes and resin teeth and gums. Inside the mask is a padded skullcap, to protect the actor's face from the articulating face plates and wires. The head was designed with articulating facial features, allowing controlled movement to the jaws, upper and lower lips, nose, brow and eyes. A puppeteer would use a remote control to send signals to the masks' interior servos, which operated the various facial features.

The piece rests on an original production foam head stand, mounted to a wood base. The mask includes its original bespoke production road case. The road case includes a sticker on the door that reads "Digit". The lot shows some wear to the foam latex, which has hardened in some areas. However, the mask remains in overall very fine condition. Dimensions (mask): 41 cm x 30 cm x 48 cm (16" x 12" x 19"). Dimensions (road case): 44 cm x 57 cm x 55 cm (17 ¼" x 22 ¼" x 21 ½")

This display contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

**£5,000-7,000**



### 159. George Mogwai Puppet M

*GREMLINS 2: THE NEW BATCH*  
(1990)

A George Mogwai puppet from Joe Dante's horror-comedy sequel *Gremlins 2: The New Batch*. After water accidentally spilled on Gizmo in the Clamp Enterprises office, he spawned a number of new Mogwai, including George.

Created by Academy Award®-winning special-effects artist Rick Baker's Cinovation Studios, full-body Mogwai puppets were used for the film's earlier scenes, when the characters needed to be viewed in full.

The puppet's skin is made of foam latex; the mechanical body is covered with soft brown, white and black faux fur. The foam latex skin is fully painted and displays a high level of detail, with acrylic eyes and painted fingernails and toenails. A metal armature runs throughout the body, connected to four cables controlling the puppet's arms and legs. A team of puppeteers operated the limbs and hands using the four plastic squeeze-trigger cable controls while on set. Displaying light signs of wear, with slight hardening and cracking to the foam latex on the feet, the puppet remains in very good condition, and is presented on a custom-made light-up display stand. Dimensions (displayed): 40 cm x 41 cm x 49 cm (15 ¾" x 16 ¼" x 19 ¼")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£6,000-8,000







## 160. Lenny Mogwai Puppet M

*GREMLINS 2: THE NEW BATCH* (1990)

A Lenny Mogwai puppet from Joe Dante's horror-comedy sequel *Gremlins 2: The New Batch*. When water accidentally spilled on Gizmo and the new Mogwai were spawned, they made their way to an ice-cream parlour. A full-body puppet was required for the moment when Lenny lay hungrily underneath the ice-cream machine.

Created by Academy Award®-winning special-effects artist Rick Baker's Cinovation Studios, the puppet features foam latex skin, with the mechanical body covered with soft brown, white and black-striped faux-fur. The foam latex skin is fully painted and displays great detail, with eyelashes, resin teeth, and painted fingernails and toenails.

The back of the puppet is open, exposing an array of internal tubes. A metal armature runs throughout the body, which is connected to a series of cables controlling the hands, operated using two plastic squeeze-trigger cable controls. A pair of metal rods run through the arms to manually control their movement. A circle of black card is fixed to the back of the head, concealing the hole that allowed the ice cream to pour straight through, with a pair of thin white strings present on the back of the head to control the ears.

The puppet displays light signs of wear, with slight hardening and cracking to the foam latex. However, it remains in very good condition and is presented on a custom-made light-up display stand. Dimensions (displayed): 44 cm x 38 cm x 56 cm (17 ¼" x 15" x 22")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£8,000-10,000





## 161. Mohawk Mogwai Puppet M

*GREMLINS 2: THE NEW BATCH* (1990)

A Mohawk Mogwai puppet from Joe Dante's horror-comedy sequel *Gremlins 2: The New Batch*. When water accidentally spilled on Gizmo in the Clamp Enterprises office, he spawned a number of new Mogwai, including ringleader Mohawk, who forced Gizmo into an air vent.

Created by Academy Award®-winning special effects artist Rick Baker's Cinovation Studios, full-body puppets were required for the film's earlier scenes when the characters needed to be viewed in full.

The puppet's skin is made of foam latex, while the mechanical body is covered with soft black and white fur, featuring the puppet's signature mohawk hairstyle. The foam latex skin is fully painted and displays a high level of detail, with acrylic eyes, hand-punched hair on the chin, and painted fingernails and toenails.

A metal armature runs throughout the body and is connected to a pair of cables controlling the puppet's arms. Puppeteers operated the limbs and hands using the two plastic squeeze-trigger cable controls, although the trigger controlling the right hand is no longer functional. Displaying light signs of wear, with slight hardening and cracking to the foam latex on the hands and feet, the puppet remains in very good condition, and is presented on a custom-made light-up display stand. Dimensions (displayed): 40 cm x 38 cm x 51 cm (15 ¾" x 15" x 20 ¼")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£6,000-8,000



**GREMLINS 2**



## 162. Spider Gremlin Puppet us

*GREMLINS 2: THE NEW BATCH (1990)*

A Spider Gremlin puppet from Joe Dante's horror-comedy sequel *Gremlins 2: The New Batch*. Created by Academy Award®-winning special effects artist Rick Baker's Cinnovation Studios, the Spider Gremlin puppet was constructed from a standard Gremlin torso and head, with a custom-fabricated Spider body and legs.

The puppet is made from foam and latex, and is fully painted with a high level of detail. The Gremlin includes acrylic eyes and painted teeth and fingernails. The legs were armatured to be operated as a rod puppet. This is the only surviving Spider Gremlin puppet as the others were burned during filming. The piece has undergone sympathetic restoration, particularly to the legs; one leg is a resin replacement. The puppet is mounted to a metal pole that supports the piece on a display base. Some wear and age was left visible during the restoration, however the puppet remains in overall very good condition.

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This item is located in the United States and will ship to the buyer directly from a storage location.

£10,000-15,000













## 163. Peter “Star-Lord” Quill’s (Chris Pratt) Hero Helmet ΩΔ

*GUARDIANS OF THE GALAXY* (2014)

Peter ‘Star-Lord’ Quill’s (Chris Pratt) hero helmet from James Gunn’s space adventure *Guardians of the Galaxy*. Star-Lord used his helmet throughout the film for protection in battle, and in the vacuum of space.

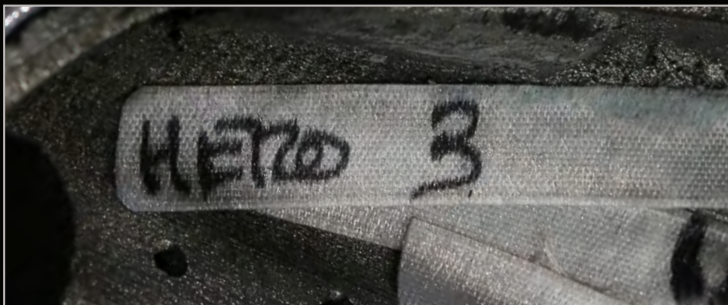
The two-piece light-up helmet is made of cast resin with a variety of different finishes mimicking metals. The helmet has been lightly distressed by production to simulate use. Small segments of metal tubing and mesh are incorporated throughout. The interior of the helmet is padded with foam, leather and vinyl materials, with Velcro straps for comfort. LED lights on the sides and behind the acrylic lenses connect to a lead wire and 3-pin circular connector, and illuminate the eyes with a red glow. A barcode labelled “Marvel 42362” is attached to the inside, along with a handwritten label reading “Hero 3”.

This helmet was the grand prize in a 2015 sweepstake held by Marvel and Fandango. Documentation on the sweepstake and a letter of provenance from the sweepstake winner are included. The helmet shows light wear, such as the distressing mentioned above, but remains in excellent condition. Dimensions: 20 cm x 25 cm x 18 cm (8” x 10” x 7”)

This lot contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.



£30,000-50,000





## 164. Paul Krendler (Ray Liotta) SFX Bleeding Scalp Bust $\Omega$

*HANNIBAL* (2001)

Paul Krendler's (Ray Liotta) SFX bleeding scalp bust made for Ridley Scott's violent thriller *Hannibal*. Hannibal Lecter (Anthony Hopkins) removed a piece of Deputy Assistant Attorney General Paul Krendler's brain, before feeding it to the drugged man.

The bust consists of a silicone skin over a fiberglass frame, with acrylic eyes and hand-punched faux hair along the scalp. Inside the bust are numerous tubes through which stage blood was fed. This item shows some wear due to production use and age, but remains in good condition. Dimensions: 53 cm x 43 cm x 30 cm (21" x 17" x 12")



£2,000-3,000



## 165. Hannibal Lecter's (Mads Mikkelsen) Straitjacket $\Omega\Delta$

*HANNIBAL* (2013-2015)

Hannibal Lecter's (Mads Mikkelsen) straitjacket, from episode 212 (titled "Tome-wan") of the television drama series *Hannibal*. Hannibal wore a straitjacket when he was suspended at Mason Verger's (Michael Pitt) pig farm.



The bespoke jacket is made of cream-coloured canvas and brown leather. Leather straps and buckles are attached to the ends of the sleeves to restrain the arms, while another strap connects the front and back of the jacket between the legs. Four buckles along the back secure the jacket. The jacket shows minor wear from production, but remains in very fine condition.

£1,000-1,500





## 166. Hannibal Lecter's (Mads Mikkelsen) Bloody Vinyl Kill Suit ΩΔ

*HANNIBAL* (2013-2015)

Hannibal Lecter's (Mads Mikkelsen) bloody vinyl kill suit from episode 110 (titled "Buffet Froid") of television drama series *Hannibal*. Hannibal wore a transparent jumpsuit while mutilating the body of Dr. Sutcliffe (John Benjamin Hickey).

The costume is a one-piece, clear plastic jumpsuit which covers the entire body, except for the hands and head. The custom-made suit features a zip-closure up the front. Dirt staining is present around the ankles, and large splatters of stage blood are dried over the sleeves and torso. The costume shows minor wear due to production use, but remains in very fine condition.

£800-1,200

## 167. Female Sasquatch Head †

*HARRY AND THE HENDERSONS* (TV 1991 - 1993)

A female Sasquatch head from fantasy-comedy television series *Harry and the Hendersons*. Designed by creature-effects make-up artist Rick Baker, the headpiece was created for the series, which followed the adventures of Harry (Kevin Peter Hall) and his family.

The head is constructed around a fibreglass skull with a detailed foam latex covering. It features a realistic paint finish with a set of acrylic teeth and has hand-punched hair throughout. The back of the skull displays labels reading "Kevin", "Harry" and "Back-up", suggesting the mask was created for use for the hero sasquatch. However, it was ultimately repurposed by production for the female of the species.

Due to its age, the foam latex has dried and become brittle, with foam degrading from underneath, and should be handled with care. It is offered on its original production base. Dimensions: 46 cm x 41 cm x 46 cm (18" x 16" x 18")

£2,000-3,000







## 168. Stunt Harry Cable-Controlled Mask $\Omega$

*HARRY AND THE HENDERSONS*  
(1987)

A stunt Harry cable-controlled mask from William Dear's family comedy *Harry and the Hendersons*. The Henderson family struggle to keep their new friend a secret when they return home from vacation with 'Bigfoot'.

Resembling the face of Sasquatch, the mask is made of foam latex and includes hand-punched hair on the scalp and face, with acrylic teeth inside the mouth. The mask is outfitted with numerous cable controls, which once operated the creature's facial features.

The piece rests on an original production biscuit-foam headstand, mounted to a wooden base. The mask is accompanied by its original bespoke production road case, which includes a sticker identifying the piece as a stunt mask. The lot shows some wear to the foam latex, which has hardened and become brittle in some areas. However, the mask remains in very fine overall condition. Dimensions (mask): 30 cm x 38 cm x 41 cm (12" x 15" x 16"); (road case): 48 cm x 50 cm x 65 cm (18 ¾" x 19 ¾" x 25 ½")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

**£5,000-7,000**



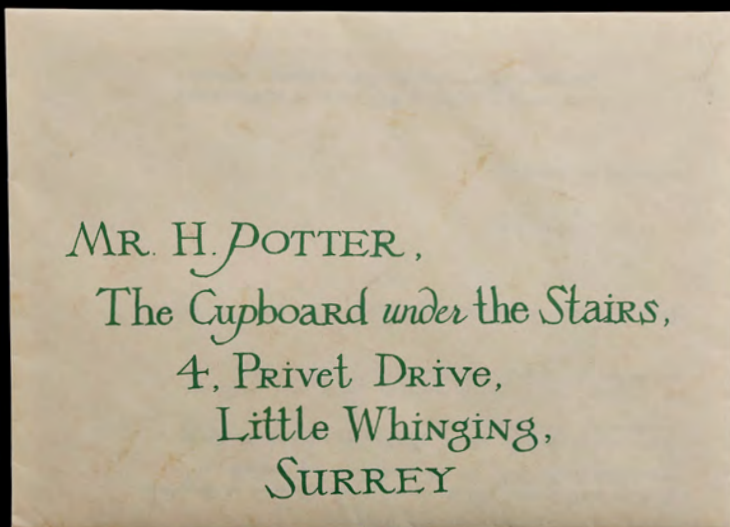
## 169. Harry Potter's (Daniel Radcliffe) Hogwarts Acceptance Letter with Wax Seal M

*HARRY POTTER AND THE PHILOSOPHER'S STONE* (2001)

A hero envelope and letter used in Chris Columbus' fantasy-adventure film *Harry Potter and the Philosopher's Stone*. Owl post inundated the Dursley household with letters informing Harry Potter (Daniel Radcliffe) of his acceptance into Hogwarts — despite Uncle Vernon's (Richard Griffiths) best efforts. The envelope is made from marbled-effect paper, with Harry's address printed in green on the front of the envelope, and the Hogwarts crest on the reverse.

The hero envelope features a real red-wax Hogwarts seal, unlike the many entirely printed versions that were also used in the scene. The envelope remains sealed with a letter seemingly contained within. The envelope is in excellent condition; the wax seal has cracked and two small fragments are missing, but the Hogwarts crest is still clearly identifiable. Originally sold at a charity auction, the envelope is accompanied by a letter of donation from Warner Bros. and a copy of the letter contained within. Dimensions (envelope): 13 cm x 18 x 0.5 cm (5 ¼" x 7 ¼" x ¼")

£3,000-5,000



## 170. Ron Weasley (Rupert Grint) Howler and Signed Still M

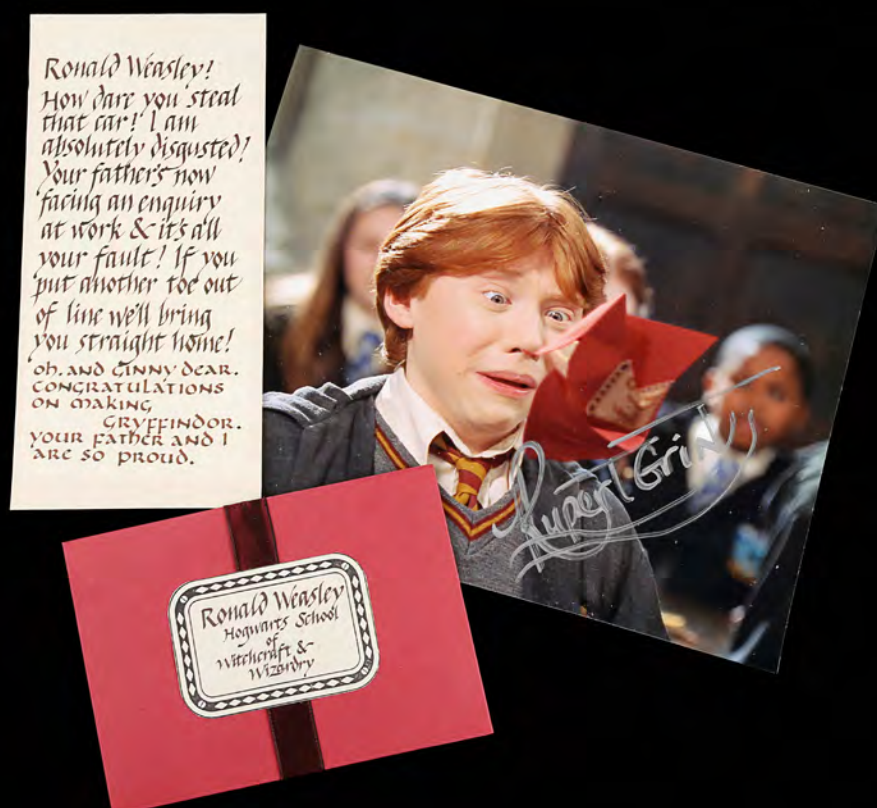
*HARRY POTTER AND THE CHAMBER OF SECRETS* (2002)

A howler used in Chris Columbus' fantasy-adventure sequel *Harry Potter and the Chamber of Secrets*. Ron Weasley (Rupert Grint) received a letter enchanted to shout loudly after he and Harry (Daniel Radcliffe) stole the flying Ford Anglia to get to school for the start of term.

The envelope is made of red card with a cream printed address label. A length of burgundy ribbon is wrapped vertically around it, and fixed at the back with a gold-coloured wax seal bearing a "W" for Weasley, which is still intact. The letter features the text of the Howler printed in a calligraphic font. Also included is an 8" x 10" still of the scene in the movie, autographed by Rupert Grint in silver pen.

The lot contents remain in good condition, with some glue residue present following its professional removal from a display, while the backup letter also exhibits some slight fading. Originally sold at a charity auction, the envelope is accompanied by a letter of donation from Warner Bros. Dimensions (envelope): 15 cm x 11 cm (6" x 4 ½")

£3,000-5,000





### 171. Fob Watch Crew Gift MA

*HARRY POTTER AND THE PHILOSOPHER'S STONE* (2001)

A fob watch crew gift from Chris Columbus' fantasy-adventure film *Harry Potter and the Philosopher's Stone*. These watches were gifted to both the cast and production crew who worked on the film.

The fob watch is made from gold-plated metal and features a white watch face detailed with black roman numerals, a lightning bolt for the 12, and gold-coloured stars. The front displays engraved text reading "Harry Potter Cast and Crew 2001", which circles a shield with an "H" in the centre. The watch has a length of chain running from it, which ends with a clasp. The piece shows minor scratches to the finish and is offered in a presentation box. Dimensions (laid out): 41 cm x 5 cm x 1.5 cm (16" x 2" x ½")

As this item contains electronic components, every effort has been made to describe them accurately; however no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.



£300-500



### 172. Main Cast Autographed Poster M

*HARRY POTTER AND THE HALF-BLOOD PRINCE* (2009)

An autographed quad poster (VG to EX condition) for David Yates' adaptation of the sixth book in J.K. Rowling's fantasy-adventure series, *Harry Potter and the Half-Blood Prince*. The transparent poster is signed by the three lead actors: Daniel Radcliffe, Rupert Grint, Emma Watson. There is a small crease and very minor water damage in the lower left corner. Dimensions: 76 cm x 102 cm (30" x 40")

£200-300

### 173. Autographed Crew Gift Poster M

*HARRY POTTER AND THE DEATHLY HALLOWS: PART 1* (2010)

An autographed crew gift poster created during the filming of *Harry Potter and the Deathly Hallows*, director David Yates' adaptation of the final book in J.K. Rowling's fantasy-adventure series. The imaginative colour artwork features around 200 characters from the films depicted in manga style.

The printed poster has been hand-signed by 19 cast members, including Daniel Radcliffe, Rupert Grint, Emma Watson and Alan Rickman. The page remains in very good condition, with light creasing at some corners. Dimensions: 42 cm x 30 cm (16 ½" x 11 ¾")



£600-800



### 174. Daniel Radcliffe-Autographed Crew Items MA

*HARRY POTTER SERIES* (2001-2011)

A set of crew items autographed by Daniel Radcliffe from the fantasy-adventure *Harry Potter* series. These pieces were specifically designed for, and gifted to, the crew members who worked on the films throughout their production.

The set consists of a jacket, a cap and a canvas bag. The black-coloured polyester jacket features embroidered text on the right arm and is autographed in silver marker. The black cap displays embroidered silver thread on the front and back with the autograph across the visor. The bag features a burgundy cotton interior decorated with a printed pattern of Hogwarts crests, and is autographed on the lining. Evidence of light wear is present on each of the items. Dimensions (bag): 53 cm x 28 cm x 23 cm (21" x 11" x 9")

£400-600



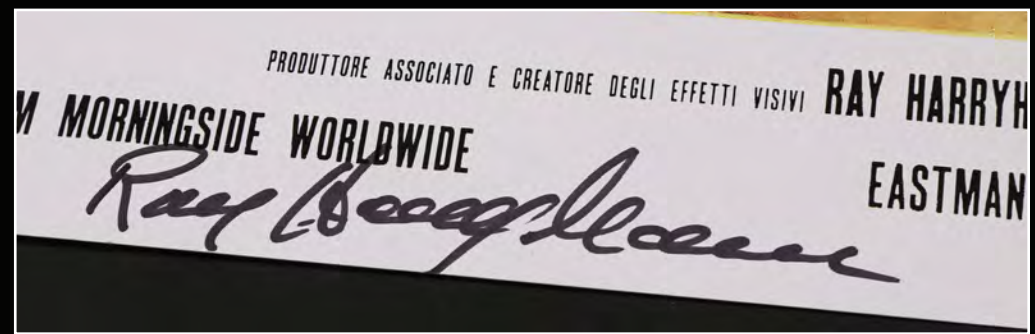


## 175. Ray Harryhausen Autographed Italian Poster M

JASON AND THE ARGONAUTS (1963)

An Italian poster (EX condition with very minor creases on the edges) from Don Chaffey's fantasy-adventure film *Jason and the Argonauts*. The vintage poster features Copizzi's artwork of bronze giant Talos surrounded by fleeing Argonauts. It displays Ray Harryhausen's autograph in black marker at the bottom beneath the credits. Dimensions: 42.5 cm x 28 cm (16 ¾" x 11")

£80-120



## 176. Ray Harryhausen Hand-Drawn Concept of Jason's (Todd Armstrong) Arrival at Mount Olympus MΔ

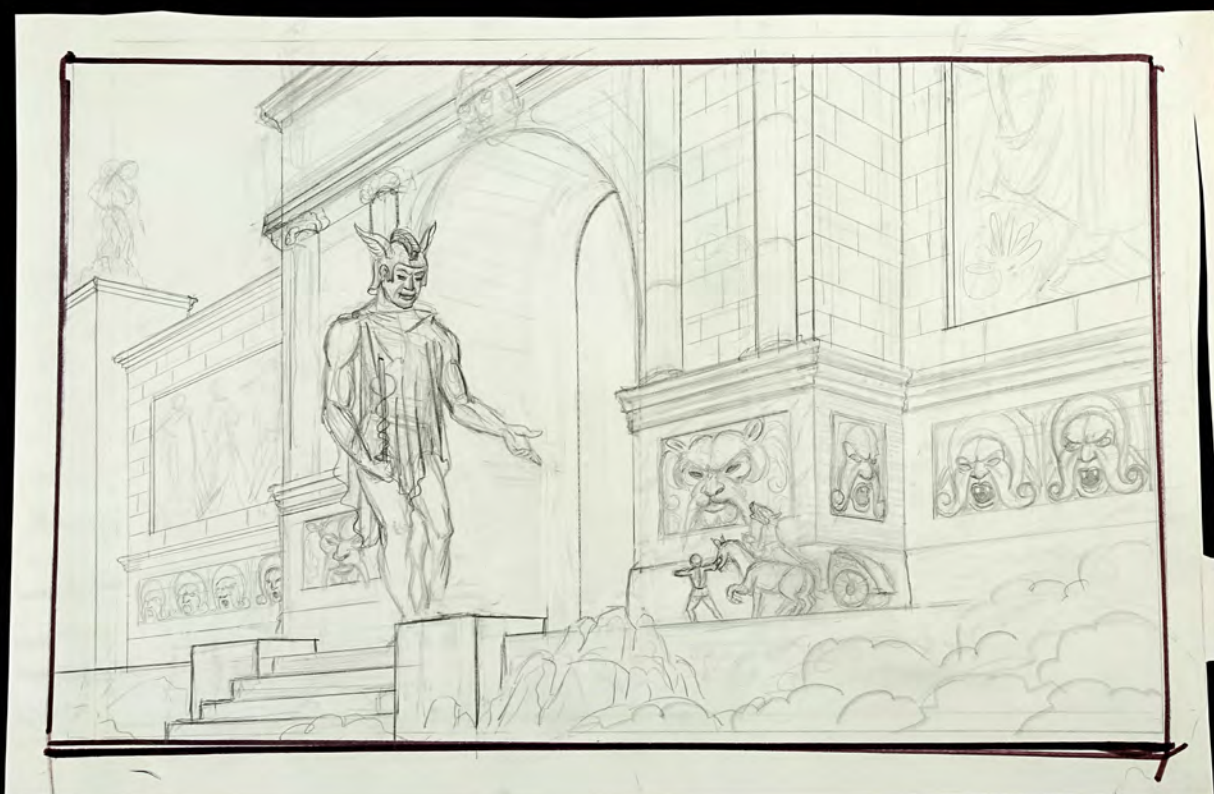
JASON AND THE ARGONAUTS (1963)

A hand-drawn concept sketch showing Jason's (Todd Armstrong) arrival at Mount Olympus from the Don Chaffey fantasy-adventure film *Jason and the Argonauts*. The artwork shows Jason at the Gateway to the Gods, being greeted by Hermes (Michael Gwynn).

The artwork is executed in pencil on white paper, with a black ink border completing the composition. Irregular cuts are present along the right side, but they do not affect the image. The artwork is in very good overall condition. Dimensions: 52 cm x 35 cm (21 ½" x 13 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500





## 177. Ray Harryhausen Hand-Drawn Early Concept of Jason (Todd Armstrong) and the Skeletons MA

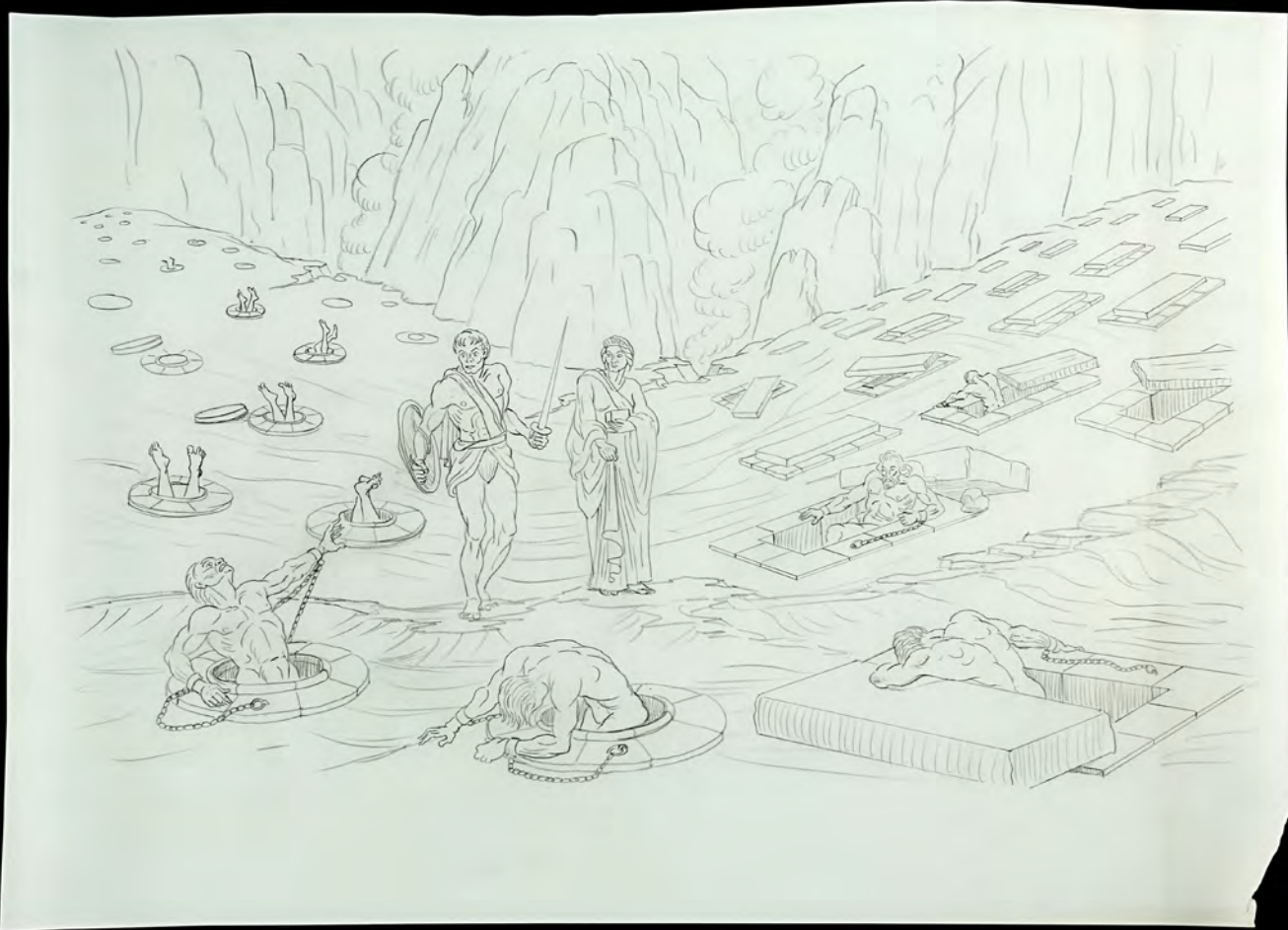
*JASON AND THE ARGONAUTS* (1963)

A hand-drawn concept sketch from circa 1961 showing a very early idea for Jason's (Todd Armstrong) battle with the skeletons from the Don Chaffey fantasy-adventure film *Jason and the Argonauts*. This image was created by legendary visual-effects artist Ray Harryhausen and shows Jason with the Children of the Hydra rising from the grave.

Harryhausen, inspired by the classics, envisioned the skeletons rising from Hades or their own graves, but the idea was dropped as it was felt the concept did not translate well to the big screen. The sketch is executed in pencil on paper vellum. The lower-right corner of the page is no longer present. Dimensions: 33 cm x 51 cm (13" x 20")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500



## 178. Ray Harryhausen Hand-Drawn Concept of Triton (William Gudgeon) and the Argo MA

*JASON AND THE ARGONAUTS* (1963)

A hand-drawn concept sketch from circa 1961 displaying Triton (William Gudgeon) and the Argo from the Don Chaffey fantasy-adventure film *Jason and the Argonauts*. The image shows Triton, son of Poseidon, holding back the rocks to allow the Argo safe passage.

It is executed in charcoal on paper. A black ink border completes the composition. The lower-right corner is torn with a tape repair, and a section of the upper-right corner is missing. Otherwise the artwork is in very good condition. Dimensions: 43 cm x 56 cm (17" x 22")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000

## 179. Ray Harryhausen Hand-Drawn Concept of Phineas (Patrick Troughton) and the Harpies MA

*JASON AND THE ARGONAUTS* (1963)

A hand-drawn concept sketch showing Phineas (Patrick Troughton) and the Harpies from the Don Chaffey fantasy-adventure film *Jason and the Argonauts*. It shows Phineas, the old, blind man, fleeing a ruined temple while being attacked from the sky by the mythical winged creatures.

It is executed in pencil on paper with the bottom edge irregularly cut. It remains in very good condition. Dimensions: 37 cm x 52 cm x (14 1/2" x 20 1/2")

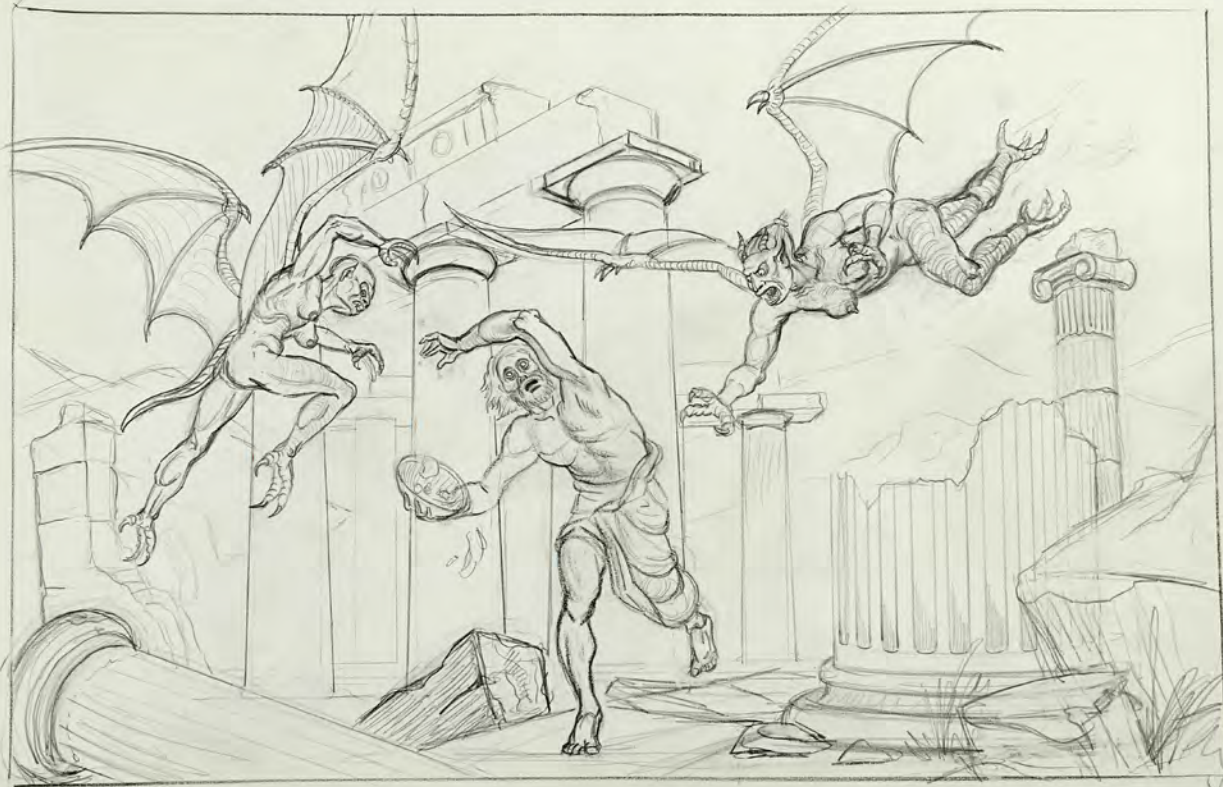
Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£3,000-5,000





Lot 178



Lot 179





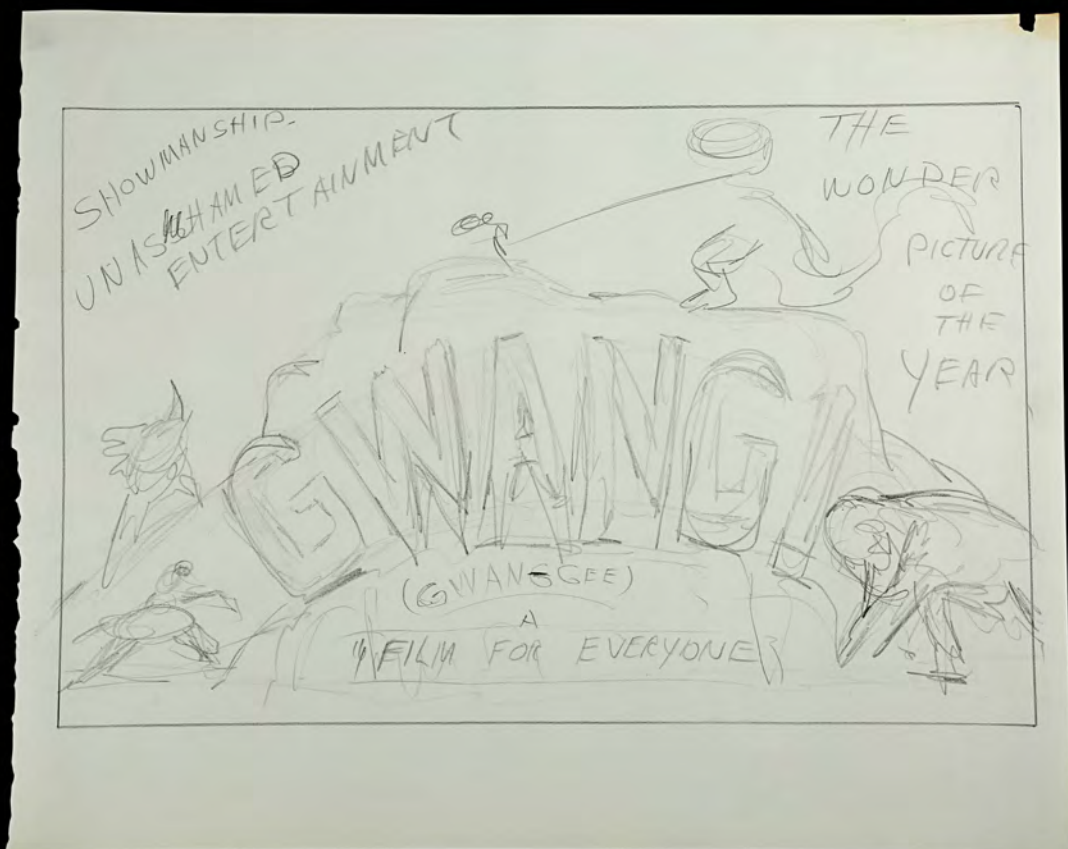
### 180. Argonaut Sword α

*JASON AND THE ARGONAUTS* (1963)

An Argonaut sword from the Don Chaffey fantasy-adventure film *Jason and the Argonauts*. Argonauts used their swords when they fought the winged harpies.

This sword consists of a dense metal blade affixed within an aluminium grip. The curved guard is silver in colour, while the grip and curved pommel are painted over with faux-bronze. The handle features three bolts to hold the blade in place, and each end is painted to match the grip. The Argonaut sword shows some wear due to production use and age, with the blade showing rust and the grip showing wear to the paint. The sword remains in very fine overall condition. Dimensions: 74 cm x 17 cm x 3 cm (29 ¼" x 6 ½" x 1")

£1,500-2,500



### 181. Ray Harryhausen Hand-Drawn Poster Concept μα

*THE VALLEY OF GWANGI* (1969)

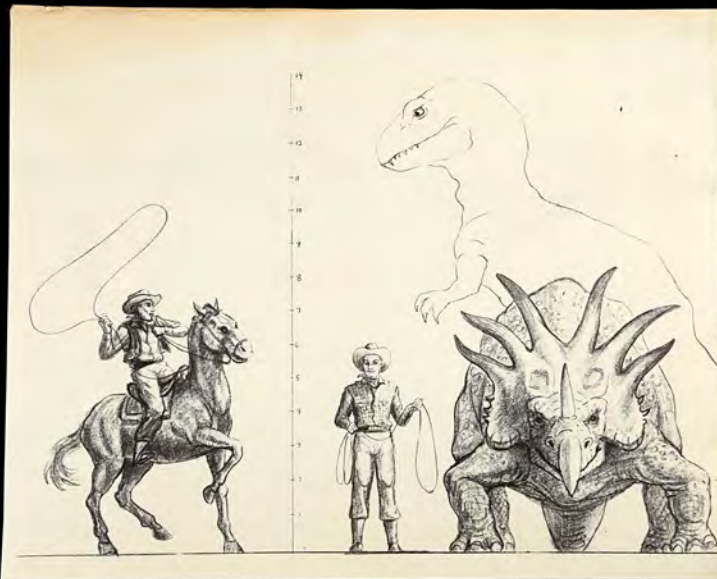
A hand-drawn poster design from Jim O'Connolly's sci-fi Western *The Valley of Gwangi*. This image shows the T-rex being lassoed, along with large title text.

Harryhausen would often create an idea for a movie poster as part of his process; it helped him refine the essence of his films. The sketch is drawn in pencil on white paper and is a very basic rendering of the image — likely the very first iteration of the design as part of his three-stage conceptualisation process. The paper is roughly cut along one side. Otherwise, the artwork remains in very good condition. Dimensions: 40 cm x 50 cm (15 ¾" x 19 ¾")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500





## 182. Ray Harryhausen Scale Comparison of Cowboys, Gwangi and Styracosaurus MA

*THE VALLEY OF GWANGI* (1969)

A printed scale comparison from Jim O'Connolly's sci-fi Western *The Valley of Gwangi*. The image shows two cowboys, one of whom is atop a horse with lasso in hand, along with a detailed rendering of a Styracosaurus and an outline of Gwangi. A height scale indicates a height of six feet for the standing human and 14 feet for Gwangi.

Harryhausen made detailed size comparisons as a matter of routine; they were vital for his own reference, as well as that of the actors, to help them visualise the true size of his creations. Printed on paper, the artwork remains in very good condition. Dimensions: 40 cm x 51 cm (15 ¾" x 20")

£600-800

## 183. Ray Harryhausen Hand-Drawn Scale Comparison of Cowboys, Gwangi and Styracosaurus MA

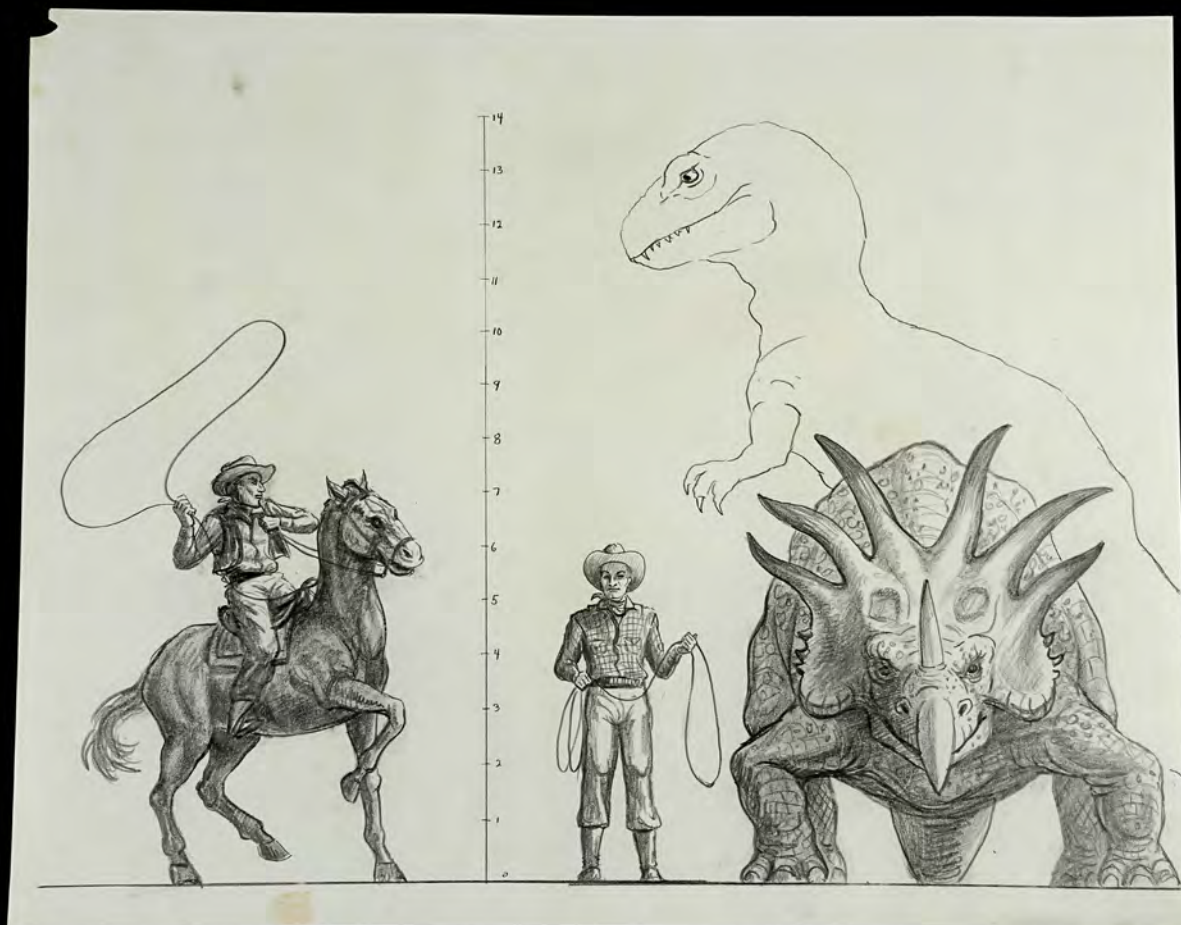
*THE VALLEY OF GWANGI* (1969)

A hand-drawn sketch for scale comparison from Jim O'Connolly's sci-fi Western *The Valley of Gwangi*. The image shows two cowboys, one of whom is atop a horse with lasso in hand, alongside a detailed rendering of a Styracosaurus and an outline of Gwangi. A height scale indicates a height of six feet for the standing human and 14 feet for Gwangi.

Harryhausen made detailed size comparisons as a matter of routine; they were vital for his own reference, as well as that of the actors, to help them visualise the true size of his creations. This drawing is very detailed and represents the final version of this image. It is executed in pencil on paper, with a tiny section of the upper-left corner missing, and remains in very good overall condition. Dimensions: 38 cm x 51 cm (15" x 20")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£4,000-6,000





## 184. Ray Harryhausen Hand-Drawn Ornithomimus Scale Comparison $\mathcal{M}\Delta$

*THE VALLEY OF GWANGI* (1969)

A hand-drawn sketch of an Ornithomimus from Jim O'Connolly's sci-fi Western *The Valley of Gwangi*. This image shows an Ornithomimus in profile, along with a very rough human figure towards the left edge for scale.

Harryhausen made this detailed size comparison during production as a matter of routine; it was vital for his own reference, as well as that of the actors, to help them visualise the true size of his creations. The artwork is executed in pencil on paper, with a vertical fold to the centre and some minor discolouration at the base of the fold. The left edge is uneven and there are some light handling marks throughout. Dimensions: 43 cm x 38 cm (17" x 15")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000



## 185. Ray Harryhausen Hand-Drawn Concept of Kali $\mathcal{M}\Delta$

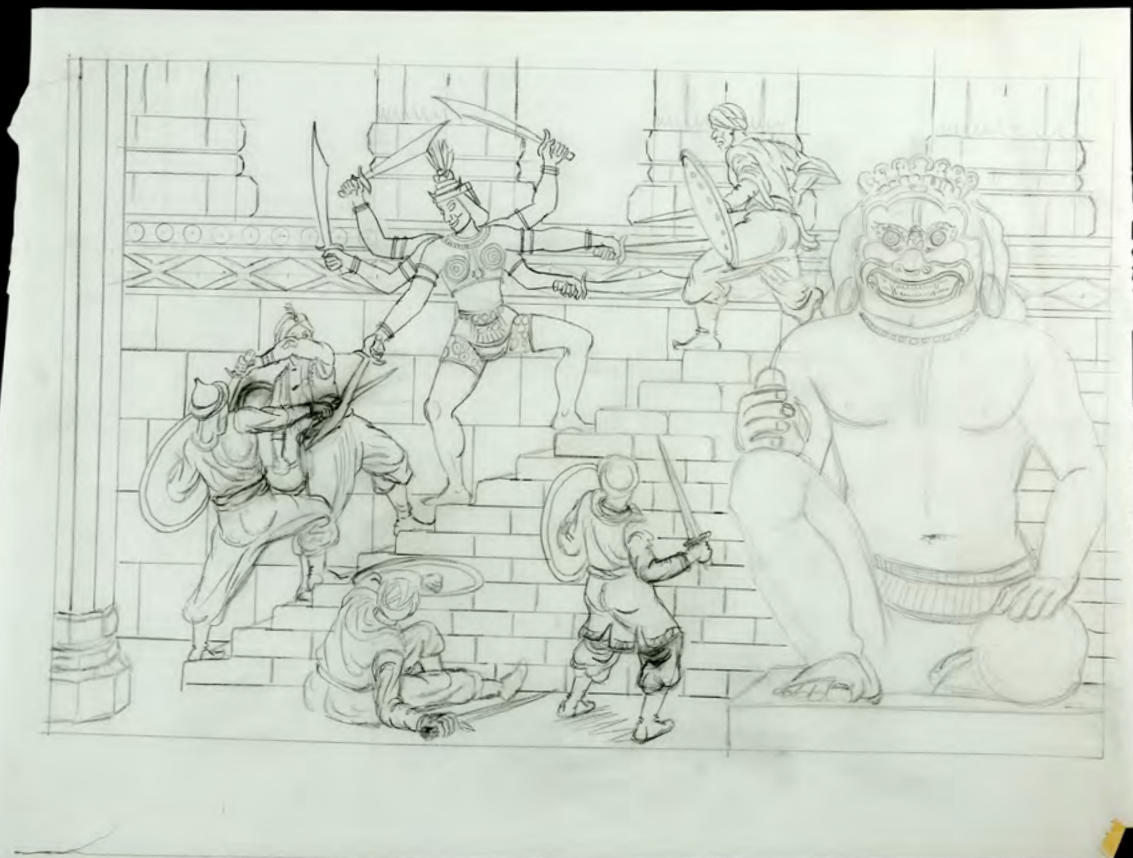
*THE GOLDEN VOYAGE OF SINBAD* (1973)

A hand-drawn concept sketch showing Kali from the Gordon Hessler fantasy film *The Golden Voyage of Sinbad*. This image was created by legendary visual effects artist Ray Harryhausen, and shows Kali during her memorable sword battle with Sinbad and his crew, fending off their advances with a blade in each of her six hands.

The piece is executed in pencil on velum paper. The left edge is irregularly cut and there is minor staining to the lower right. Dimensions: 51 cm x 38 cm (20" x 15")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000





## 186. Ray Harryhausen Hand-Drawn Concept of the Styrcosaurus Attack MA

*KING OF THE GENIIS* (1969)

A hand-drawn concept sketch from circa 1969-70 showing a Styrcosaurus attack in the unrealised film *King of the Geniis*, in which Sinbad would do battle in a forgotten world inhabited by dinosaurs.

This is one of only a handful of sketches made by Ray Harryhausen for the project. It shows the prehistoric creature flipping a poor soul over its head while his comrades look on. It is rendered on paper in pencil and remains in very good condition. Dimensions: 41 cm x 50 cm (16" x 19 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000



## 187. Angel of Death (Doug Jones) Lighting Stand-In Bust MA

*HELLBOY II: THE GOLDEN ARMY* (2008)

An Angel of Death (Doug Jones) lighting stand-in bust from Guillermo del Toro's action-adventure fantasy *Hellboy II: The Golden Army*. Stand-ins were utilised by the production for moments when they needed to set up a shot, but it was inappropriate to call the performers to the set in full costume and make-up.

Built upon a hard foam bust, the Angel, a personification of Hellboy's personal death, has a skeletal face with no eyes. Foam latex neck, face and head make-up appliances, which resemble those worn by the performer, are applied and painted, including the large circular forehead. A brown velvet shawl is attached via pins and tape around the shoulders. It remains in very good condition, with some small cracks and missing fragments from the ears. Dimensions: 35 cm x 39 cm x 69 cm (13 ¾" x 15 ¾" x 27")

£1,500-2,500





### 188. Hellboy's (Ron Perlman) Dented Locker Door M

*HELLBOY II: THE GOLDEN ARMY* (2008)

Hellboy's (Ron Perlman) dented locker door from Guillermo del Toro's fantasy action-adventure *Hellboy II: The Golden Army*. Hellboy had his face planted into the shower-room locker door during his sparring session with the gaseous Johann Kraus (voiced by Seth Macfarlane), leaving his recognisable face print in the metal.

The door is made of folded metal with a fibreglass insert for Hellboy's face, carefully applied to give it the seamless appearance of twisted metal. The piece is finished in dark green paint with a label bearing the door number 236 inside the face print. A lock is present on the door's left-hand side. The door has some minor chips to the fibreglass and some surface wear to the paint finish from use. Dimensions: 15 cm x 45.5 cm x 55 cm (6" x 18" x 22")

£800-1,200



### 189. Butcher Guard's Hero Sword MA

*HELLBOY II: THE GOLDEN ARMY* (2008)

A hero Butcher Guard sword from Guillermo del Toro's fantasy action-adventure *Hellboy II: The Golden Army*. The Butcher Guards used their swords in defence of King Balor (Roy Dotrice), before being slain by Prince Nuada (Luke Goss).

The sword is made of stainless steel with a resin grip in the form of a femur. The grip is bound in black leather with a leather strap on the wooden sheath for carrying the sword on a Butcher Guard's back. The grip is realistically finished to look like worn, aged bone, with the sheath finished in black. Some wear is present to the paint finish on the sword and sheath, though it remains in good condition. Dimensions (sheathed): 106 cm x 10 cm x 5 cm (41 3/4" x 4 1/4" x 2")

£600-800



### 190. Prince Nuada's (Luke Goss) Stunt Sword MA

*HELLBOY II: THE GOLDEN ARMY* (2008)

Prince Nuada's (Luke Goss) stunt sword from Guillermo del Toro's fantasy action-adventure *Hellboy II: The Golden Army*. Prince Nuada used his sword to assassinate his father, King Balor (Roy Dotrice), before giving it to Hellboy (Ron Perlman) during their duel for the Crown of Bethmora.

The stunt sword is made of rubber and features an elaborately detailed grip with cast-in engraving on the hooked blade. The blade is finished in metallic steel-coloured paint with black and faux-gold detailing on the grip. The piece displays some wear from use, including some tears in the rubber at the rear of the grip. Dimensions: 87 cm x 11 cm x 4 cm (34 1/4" x 4 1/2" x 1 3/4")

£600-800





## 191. Butcher Guard Costume MA

*HELLBOY II: THE GOLDEN ARMY* (2008)

A Butcher Guard's costume from Guillermo del Toro's fantasy action-adventure *Hellboy II: The Golden Army*. Butcher Guards surrounded King Balor's (Roy Dotrice) throne as Prince Nuada (Luke Goss) confronted his father over the missing part of the crown used to control The Golden Army.

The costume comprises a mask, a rubber neck brace, gauntlets, torso armour, a pair of leather trousers and skirt, and a pair of boots. Made of fibreglass, the mask is decorated to appear as though it is made of wood, with mesh sections in between to allow the wearer to see. A hairpiece hangs from the back of the mask, with dreadlocks down the front; these are wrapped in leather straps and have faux-bone decorations entangled between them.

The gauntlets are made of leather with faux-wooden armour plates; the armour on the fingers is made of rubber, attached with leather straps and metal fastenings. A rubber panel hangs from the bottom of the torso armour, to which a curtain of faux-hair, with faux-bones hanging from it, is secured by leather string. The shoes are made of leather, with foam and resin detailing.

The costume is completed by a sheathed sword, which hangs from the torso armour. The sword is made of resin and rubber, and features a faux-bone handle. A large "executioner's" sword is also held by the guard, and is made of fibreglass and resin.

Distressed by the production to appear worn, the costume remains in very good condition, with some separation of fibreglass on the sword. The costume is displayed on a custom-made mannequin. Dimensions: 63 cm x 83 cm x 204 cm (24 ¾" x 32 ¾" x 80 ¾")

£3,000-5,000



## 192. Abe Sapien (Doug Jones) Prosthetic Appliance Bust Display ΩΔ

*HELLBOY II: THE GOLDEN ARMY* (2008)

An Abe Sapien (Doug Jones) prosthetic appliance bust display from Guillermo del Toro's action-adventure fantasy *Hellboy II: The Golden Army*. This lot consists of appliances mounted to a display bust with a wood base, including a mask, neckpiece, torso and gloves.

The appliances are made primarily of foam latex, with silicone webbing on the cheeks, under the arms, and between the fingers. Plastic and resin fins, gills, teeth and eyes complete the amphibious look. The lot shows some wear due to production use and age, with abrasions to the paint and small tears in the foam and silicone. The lot remains in overall good condition. Dimensions: 71 cm x 30 cm x 107 cm (28" x 12" x 42")

£3,000-5,000



### 193. Prologue Butcher Guard Maquette $\Delta$

*HELLBOY II: THE GOLDEN ARMY* (2008)

A maquette of a Butcher Guard from the Guillermo del Toro action-adventure fantasy *Hellboy II: The Golden Army*. The movie's prologue, designed by Guillermo del Toro and Hellboy comic-book artist Mike Mignola, used a variety of puppets to tell the origin story of the titular Golden Army, creating reference maquettes during the process.

Sculpted and cast in resin, this study is of a Butcher Guard, one of King Balor's royal guard, and is fixed to a black wooden base. It is in very good condition, with some light yellowing through age. Dimensions: 43 cm x 33 cm x 25 cm (17" x 13" x 9 3/4")



£200-300



### 194. King Balor's (Roy Dotrice) Antler Headpiece $\Delta$

*HELLBOY II: THE GOLDEN ARMY* (2008)

King Balor's (Roy Dotrice) antler headpiece from Guillermo del Toro's action-adventure fantasy *Hellboy II: The Golden Army*. Balor, king of the elves, was seen with antlers on his head before he was slain by his son, prince Nuada (Luke Goss).

Painted with exceptional detail, the antlers are made of resin and fixed to a fibreglass skullcap. Attached to the scalp are hair appliances which resemble aging blond hair. The headpiece is missing a rounded component at the forehead, exposing areas of unpainted foam. The lot shows minor wear due to production use, with cracks on two of the antlers, but remains in otherwise fine used condition. Dimensions (on display head): 51 cm x 30 cm x 53 cm (20" x 12" x 21")

£800-1,200

### 195. Bethmora Goblin (John Alexander) Mask $\Delta$

*HELLBOY II: THE GOLDEN ARMY* (2008)

The Bethmora goblin (John Alexander) mask from Guillermo del Toro's action-adventure fantasy *Hellboy II: The Golden Army*. Hellboy (Ron Perlman) was brought before the Angel of Death by a Bethmora goblin.

This mask is made of foam latex with silicone ears and three resin horns. The skin is cast with a rough, bumpy surface and painted in light, earthy tones. The mask sits on a biscuit foam lifecast of actor John Alexander, and shows areas where paint was applied during production. Revealing minor wear, with small tears in the silicone ears, the mask remains in overall good condition. Dimensions: 28 cm x 36 cm x 46 cm (11" x 14" x 18")

£800-1,200





## 196. Chamberlain's (Doug Jones) Creature Costume †Δ

*HELLBOY II: THE GOLDEN ARMY* (2008)



Chamberlain's (Doug Jones) creature costume from the Guillermo del Toro action-adventure fantasy *Hellboy II: The Golden Army*. The Chamberlain wore his regal costume while serving King Balor in the hidden magical world during the film's early scenes.

The lot includes a costume and several prosthetic and animatronic components. The costume consists of a floor-length black and red coat decorated with lace detail, assorted buttons and a hood. The prosthetics comprise of two long, thin foam-latex arms and a creature head made of foam latex and fibreglass. The head also contains mechanics for the face and eyes and a hole for the performer's mouth, marked "Head 1". The costume remains in very good condition and is presented on a custom-made mannequin display. Dimensions (on display): 53 cm x 65 cm x 230 cm (20 ¾" x 25 ½" x 90 ½")

£4,000-6,000

## 197. Pillar Of Souls Maquette MΔ

*HELLRAISER III: HELL ON EARTH* (1992)

A maquette of the Pillar of Souls from Anthony Hickox's horror sequel *Hellraiser III: Hell on Earth*. The Cenobite Pinhead (Doug Bradley) returns to Earth through the Pillar of Souls, using club owner J.P. Monroe (Kevin Bernhardt) to bring him more victims.

Made of resin, the maquette's design features the Cenobite Pinhead, the anguished faces of his victims and the Lament Configuration puzzle box. Finished in black paint, the maquette displays moderate wear to the paint finish, with some flaking exposing the off-white resin beneath. Dimensions: 17 cm x 13 cm x 41 cm (6 ¾" x 5" x 16 ¼")

£400-600





## 198. Lament Configuration Puzzle Box $\Delta$

*HELLRAISER: HELLSEEKER* (2002)

A Lament Configuration puzzle box from Rick Bota's horror sequel *Hellraiser VI: Hellseeker*. Trevor Gooden (Dean Winters) tries to use the box to kill his wife Kirsty (Ashley Laurence) only to ultimately fall victim to the box and the Cenobite Pinhead (Doug Bradley).

Made of wood with a dark varnished finish, the puzzle box features etched brass appliques on each of the cube's sides to create the appearance of the Lament Configuration panels. The puzzle box displays some wear to the varnished finish from use and age, with one of the appliques having partially peeled from the wood. The box is accompanied by a certificate of authenticity from make-up artist Gary J. Tunncliffe. Dimensions: 7.5 cm x 7.5 cm x 7.5 cm (3" x 3" x 3")

£1,000-1,500



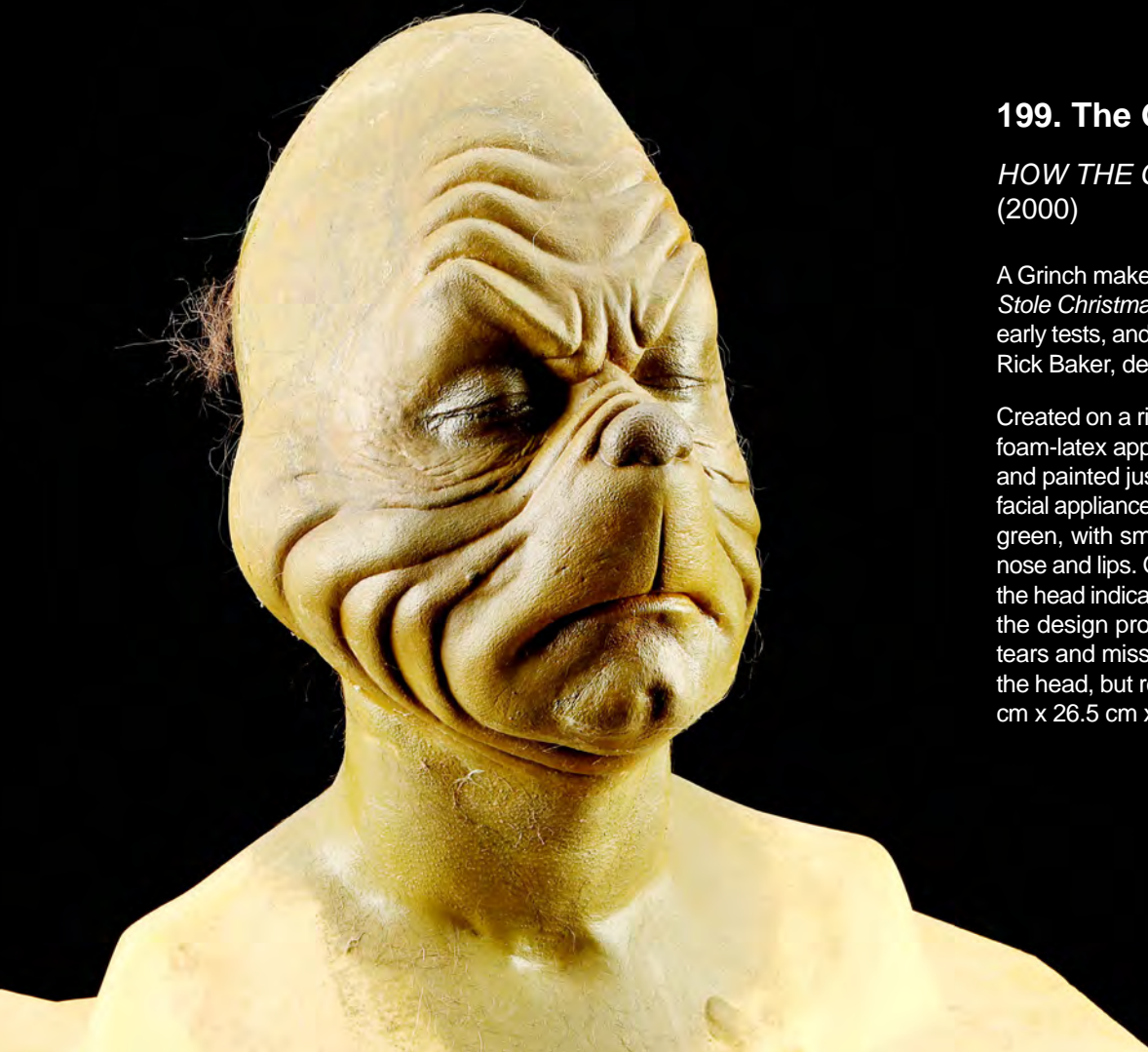
## 199. The Grinch Make-Up Test Bust $\Omega$

*HOW THE GRINCH STOLE CHRISTMAS* (2000)

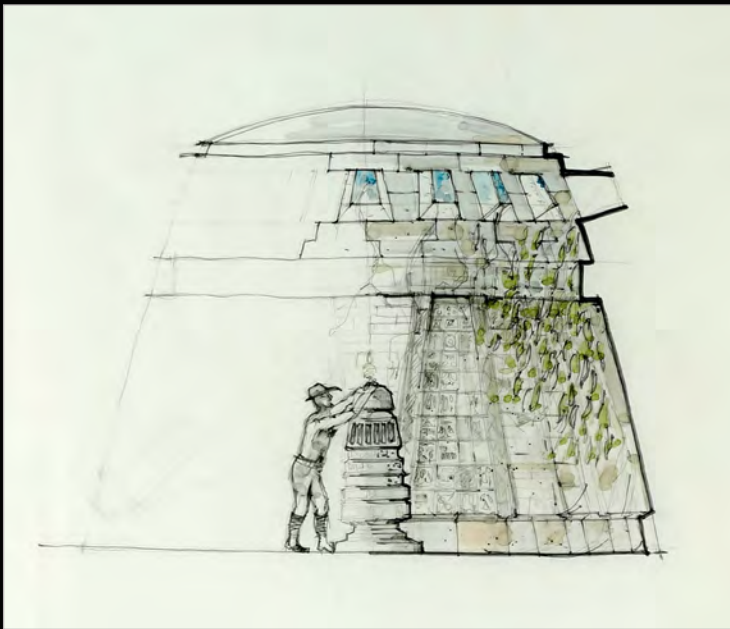
A Grinch make-up test from Ron Howard's *How the Grinch Stole Christmas*. This pre-production bust was created during early tests, and features a sculpt by legendary make-up artist Rick Baker, designed for himself as the character.

Created on a rigid foam headcast of Baker, this test features foam-latex appliances that have been glued down, blended and painted just as they would be if applied to an actor. The facial appliances are fully painted in the character's trademark green, with small details and accents on the eyes, cheeks, nose and lips. Glue and hair residue on the scalp and back of the head indicate this test was likely dressed with a wig during the design process. The bust shows light wear, with small tears and missing patches of paint on the neck and back of the head, but remains in good condition. Dimensions: 45.75 cm x 26.5 cm x 40.5 cm (18" x 10 1/2" x 16")

£1,000-1,500







## 200. Norman Reynolds Hand-Drawn Idol Chamber Concept Artwork M

*RAIDERS OF THE LOST ARK* (1981)

A hand-drawn concept sketch of the interior of the Golden Idol temple from Steven Spielberg's adventure film *Raiders of the Lost Ark*.

The temple appeared in the film's opening scenes as Indiana Jones (Harrison Ford) sought out the famed Hovitos treasure. Illustrated by production designer Norman Reynolds, the artwork is executed in pencil, inks and watercolours on tracing paper. It depicts Indy on the temple altar, reaching for the idol. The edges display some minor tears, with creases and stains present throughout. However, the piece remains in overall good condition. Dimensions: 59 cm x 42 cm (23 ¼" x 16 ½"); Artwork dimensions: 26 cm x 21 cm (10 ¼" x 8 ¼")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500

## 201. Norman Reynolds Hand-Drawn Raven Bar Interior Concept Artwork M

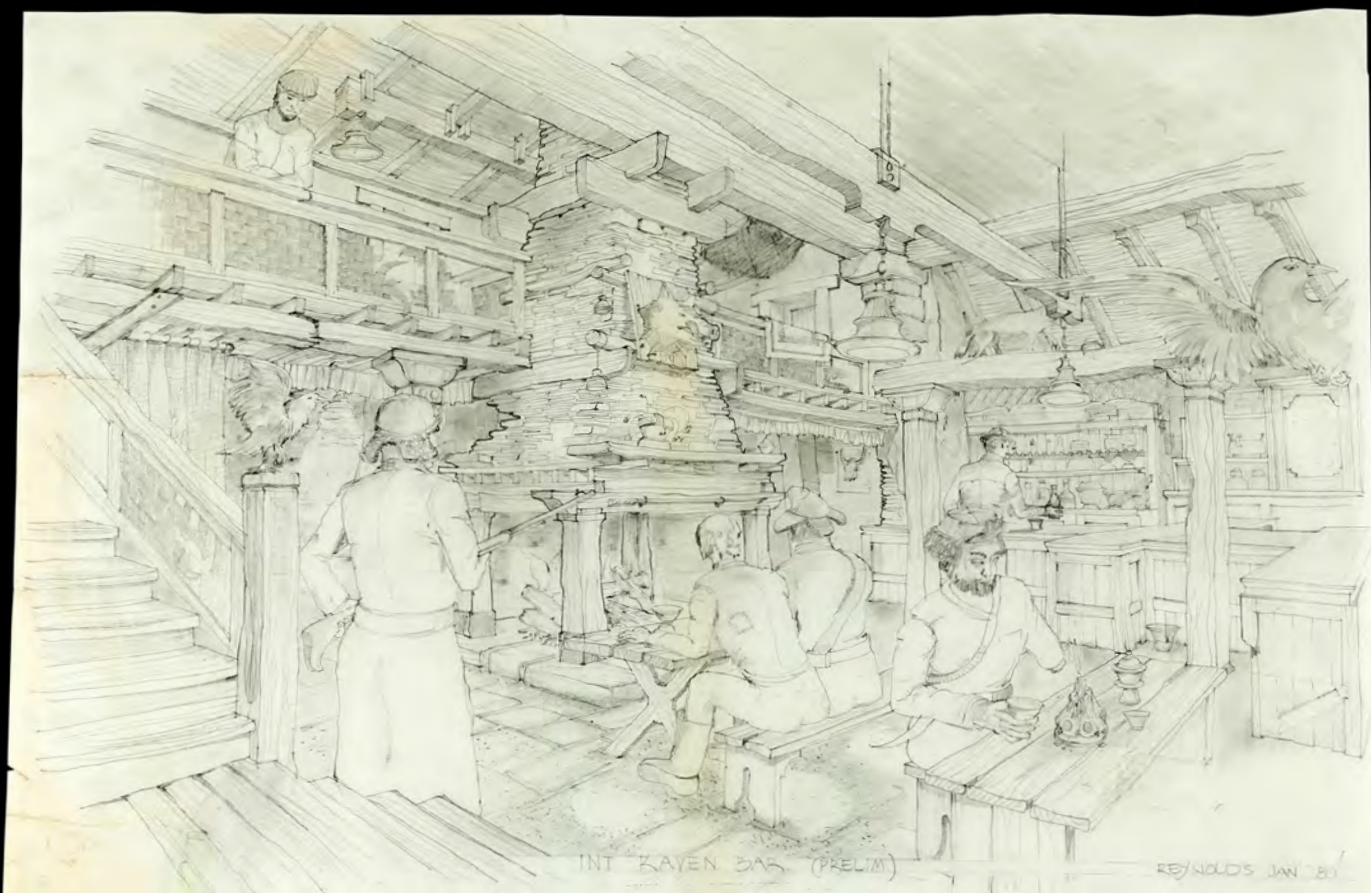
*RAIDERS OF THE LOST ARK* (1981)

A hand-drawn concept sketch of the interior of the Raven Bar from Steven Spielberg's adventure film *Raiders of the Lost Ark*. The Raven bar was the location in which Indiana Jones (Harrison Ford) was reunited with his old flame Marion Ravenwood (Karen Allen).

Created by production designer Norman Reynolds, the artwork is executed in pencil and inks on tracing paper and is dated January 1980. It depicts a detailed view of the Tibetan bar filled with local patrons. The edges of the paper display some wear, with some minor stains and creases. Dimensions: 59 cm x 42 cm (23 ¼" x 16 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500





## 202. Crew Cap and Screening Passes MA

RAIDERS OF THE LOST ARK (1981)

A crew cap and passes from Steven Spielberg's adventure film *Raiders of the Lost Ark*. Caps were given to crew members who worked on the film and can also be seen in a famous behind-the-scenes still of Spielberg as he looked over an art department set model.

The beige fabric hat displays an embroidered patch featuring the film's title in yellow, red and black, and has an adjustable brown plastic sizing band. Accompanying the hat is a pair of printed card passes, admitting one person to the special preview event on 31 May, 1981. The pieces show some minor wear, including stains and corrosion. Dimensions (each pass): 17 cm x 9.5 cm (6 3/4" x 3 3/4")



£300-500

## 203. Nazi Transit Crate MA

RAIDERS OF THE LOST ARK (1981)

A Nazi transit crate from Steven Spielberg's adventure film *Raiders of the Lost Ark*. The Nazi soldiers used crates to store ammunition on their submarine. Later the crates were used to transport weapons to the site of the Ark opening ceremony.

Made from wood, the green painted crate features metal handles, functioning hinges and fastenings. The lid and sides display white spray-painted Nazi symbols. The piece shows wear throughout, including scuffed edges, stains and worn paint, and a partial orange sticker is adhered to the crate lid. Dimensions: 107 cm x 35 cm x 25.5 cm (42" x 13 3/4" x 10")

£400-600



## 204. Nazi Soldier Cap MA

RAIDERS OF THE LOST ARK (1981)

A Nazi soldier's cap from Steven Spielberg's adventure film *Raiders of the Lost Ark*. Nazi soldiers wore their caps throughout the film, while attempting to procure the legendary Ark of the Covenant, as Indiana Jones (Harrison Ford) attempted to thwart their plans.

The khaki cap is made from cotton and features an embroidered Nazi emblem patch stitched on the front. It displays a black lining, with a "Bermans & Nathans" label adhered to the interior. Well-worn, the piece shows signs of production use and age, including fraying edges and small holes.



£400-600



## 205. Nazi Uniform M

*RAIDERS OF THE LOST ARK* (1981)

A Nazi uniform from Steven Spielberg's adventure film *Raiders of the Lost Ark*. Nazi soldiers wore their uniforms while transporting the Ark of the Covenant to the location where Belloq (Paul Freeman) performs the ceremonial opening. This uniform is screen matched to one of the Ark bearers on the march to the ceremonial site.

Based on a World War II German Afrika Korps uniform, the linen costume consists of a khaki jacket; a beige shirt and matching trousers; a tan cap; and a pair of dark brown leather boots. A set of canvas webbing with a metal buckle and two sets of brown leather ammunition pouches complete the outfit. Accompanying the costume is a letter of authenticity from the actor who wore the costume during filming. The garments show production use, including frayed threads, holes and leather wear.

£800-1,200



## 206. Joe Johnston Hand-Drawn Nazi Soldier Artwork ΩΔ

*RAIDERS OF THE LOST ARK* (1981)

Hand-drawn Nazi soldier artwork from Steven Spielberg's adventure film *Raiders of the Lost Ark*. Drawn by visual-effects art director Joe Johnston using ink pen and markers on paper, this illustration shows a Nazi soldier holding an eagle standard. Drawn in close proximity are a helmet and a rifle. The coloured rendering includes a laser-cut matte board showing the film title, and is displayed in a bespoke wood frame, which has a mounting wire. The illustration is in very fine condition. Dimensions: 34 cm x 2 cm x 53 cm (13 ½" x ¾" x 21")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£600-800

## 207. Hand-Drawn Ark Angel of Death Concept Art ΩΔ

*RAIDERS OF THE LOST ARK* (1981)

Hand-drawn Ark Angel of Death concept art from Steven Spielberg's adventure film *Raiders of the Lost Ark*. German soldiers opened the Ark of the Covenant during the film's climax, and encountered ghostly angels, which dispatched them.

This lot includes 12 drawings on 28 cm x 36 cm (11" x 14") paper, and two drawings on 46 cm x 61 cm (18" x 24") paper. Drawn in coloured pencil, they showcase various designs for the Angel of Death, both as a beautiful woman and as a terrifying skeletal figure. Showing minor wear due to production use, the artwork remains in very fine condition. Dimensions (largest): 46 cm x 61 cm (18" x 24")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500







## 208. Ark Lid Model Miniature $\Omega$

*RAIDERS OF THE LOST ARK* (1981)

A model miniature Ark of the Covenant lid made for Steven Spielberg's adventure film *Raiders of the Lost Ark*. This model was made for the scene in which the Ark's lid was blown off during the finale. As pyrotechnic effects were used during the sequence, a number of lids were constructed for the scene; however, the shot was completed in only a few takes and the unused lids were repurposed as crew gifts.

Crafted from resin, this item resides in a custom-built display case, with a plaque featuring the film title, along with "Industrial Light & Magic Special Effects Crew" below. Accompanying the piece is a letter of authenticity from former ILM General Manager Thomas G. Smith. This item remains in very good condition. Dimensions: 15 cm x 16 cm x 6 cm (6" x 6 1/4" x 2 1/2")



£3,000-5,000

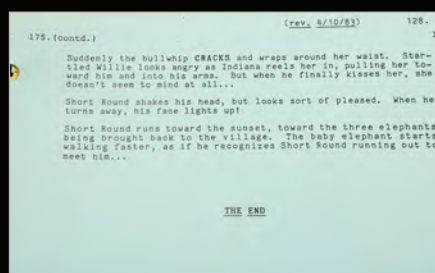
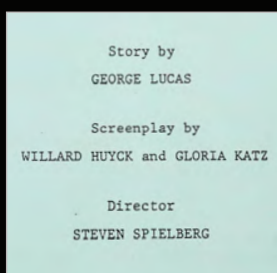


## 209. Production-Used Script $\Omega\Delta$

*INDIANA JONES AND THE TEMPLE OF DOOM* (1984)

A production-used script from Steven Spielberg's adventure sequel *Indiana Jones and the Temple of Doom*.

Dated 3/1/83, the 130-page script includes revisions as late as 5/9/83 that are printed on blue and yellow paper. Each page includes a red stamp for studio tracking purposes that reads "INDY040-2". The script is housed in a blue plastic three-ring binder, and includes out-of-date script pages in a side sleeve. The lot shows minor wear due to production use and age, but remains in very fine condition. Dimensions: 29 cm x 29 cm x 5 cm (11 1/2" x 11 1/4" x 2")



£1,000-1,500





## 210. Banquet Beetle $\mathbf{M\Delta}$

*INDIANA JONES AND THE TEMPLE OF DOOM*  
(1984)

A banquet beetle from Steven Spielberg's adventure sequel *Indiana Jones and the Temple of Doom*. Willie Scott (Kate Capshaw) and her companions were served the bugs during the infamous banquet scene, while Indiana Jones (Harrison Ford) attempted to solve the mystery surrounding Pankot Palace and the missing children.

Made from latex, the stag beetle features a shell, spindly legs and pincers, all painted with a gloss black finish. The underside is painted with in natural red tones, with a lower section missing, exposing strips of black Velcro. Missing two front legs, the beetle is fragile from age and production use. Dimensions: 14 cm x 11 cm x 3 cm (5 1/2" x 4 1/2" x 1 1/4")

£800-1,200

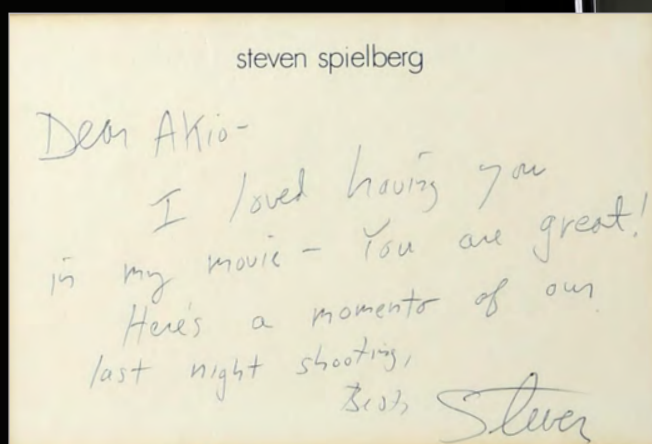
## 211. Chinese Pilot (Akio Mitamura) Cap, Scarf, and Note from Steven Spielberg $\mathbf{\Omega\Delta}$

*INDIANA JONES AND THE TEMPLE OF DOOM* (1984)

The Chinese pilot's (Akio Mitamura) cap and scarf, with a framed, signed note, from director Steven Spielberg's adventure sequel *Indiana Jones and the Temple of Doom*. Indiana Jones (Harrison Ford) was faced with a dilemma when Lao Che's (Roy Chiao) nefarious pilots bailed from his plane, leaving it to crash.

The vintage cap is screen matched to the one worn inside the plane, and is made of leather, with a chin strap and wool trim. The 137 cm (54")-long crème coloured scarf is made of a soft, synthetic material with frayed edges on either side. Also included is a metal-framed photograph and hand-written, signed note from Spielberg offering a memento of his time on set with Mitamura. The lot shows minor wear due to production use, but remains in good condition. Cap dimensions: 23 cm x 28 cm x 5 cm (9" x 11" x 2"); scarf dimensions (folded): 20 cm x 15 cm x 3 cm (8" x 6" x 1"); framed note dimensions: 35 cm x 41 cm x 3 cm (13 3/4" x 16" x 1")

£2,000-3,000





## 212. Model Miniature Mine Cart Thuggee Rifle $\text{M}\Delta$

*INDIANA JONES AND THE TEMPLE OF DOOM* (1984)

A model miniature rifle from Steven Spielberg's adventure sequel *Indiana Jones and the Temple of Doom*. Miniature rifles were held by Thuggee guard puppets during the mine cart chase sequence towards the end of the film. The gun was created by Industrial Light & Magic who received an Oscar® for Best Visual Effects on the film.

Cast in resin, the rifle is of a Mauser design and has an intricate hand-painted finish detailing the wood grain and metal components. Worn from age and time spent on production, the piece has paint chips, glue residue and is missing its trigger guard. Dimensions: 17 cm x 3 cm x 0.5 cm (6  $\frac{3}{4}$ " x 1  $\frac{1}{4}$ " x  $\frac{1}{4}$ " )

£400-600



## 213. Model Miniature Indiana Jones (Harrison Ford) Puppet Fedora $\text{M}\Delta$

*INDIANA JONES AND THE TEMPLE OF DOOM* (1984)

A model miniature Indiana Jones fedora from Steven Spielberg's adventure sequel *Indiana Jones and the Temple of Doom*. Indy (Harrison Ford), Willie (Kate Capshaw) and Short Round (Jonathan Ke Quan) escaped the temple mines in carts, closely pursued by Thuggee guards.

The artists at ILM used a combination of live action interspersed with miniatures to create the mine cart chase sequence. The puppets were mostly animated via stop motion, with remote control utilised when the tiny sets restricted the crew's access to the carts.

The distinctive hat is made from vacuum-formed plastic and painted in the recognisable sable colour. A small amount of glue residue remains, and paint has flaked off inside the headband from where it was previously attached to a 10" puppet of Indy, but it remains in very good condition. Dimensions: 5 cm x 4.5 cm x 2 cm (2" x 1  $\frac{3}{4}$ " x  $\frac{3}{4}$ " )

£3,000-5,000





## 214. Maharaja Zalim Singh's (Raj Singh) Indiana Jones Kryta Doll Ω

*INDIANA JONES AND THE TEMPLE OF DOOM* (1984)

Maharaja Zalim Singh's (Raj Singh) Indiana Jones kryta doll made for Steven Spielberg's adventure sequel *Indiana Jones and the Temple of Doom*. Under the Black Sleep of the Kali Ma, the young Maharaja Zalim Singh used a kryta doll to inflict severe pain on Dr. Jones.

Crudely crafted in the likeness of Indiana Jones, the doll has a biscuit-foam head and hat, burlap body, leather jacket and trousers, with leather cords for Indy's belt and whip. The head and hat are painted to imitate a carved-wood construction, while the burlap body and leather trousers are distressed with dirt and stage blood. The seams of the jacket and trousers are stitched with green thread, and the whip is stitched to the hand with brown thread. The doll shows minor wear due to production use and age, but remains in very fine condition. Dimensions: 38 cm x 14 cm x 8 cm (15" x 5 1/2" x 3")

£8,000-10,000





## 215. Marcus Brody's (Denholm Elliot) Hat M

*INDIANA JONES AND THE LAST CRUSADE (1989)*

Marcus Brody's (Denholm Elliot) hat from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. Brody wore his hat in Venice, as he and Indiana Jones (Harrison Ford) attempted to locate Professor Henry Jones (Sean Connery), and later when he meets Sallah (John Rhys-Davies) in Iskenderun.

The Panama hat is made of straw, with a black ribbed band running around the centre. A brown fabric sweatband is located inside, with Dunn Co. printed in faux-gold lettering, and a hand-written label is secured to the underside reading "D. Elliot Brody, sc119" in black marker pen. A strip of black foam runs around the inside of the hat underneath the sweatband, to hold its shape. The hat is marked size 59/7 ¼ and displays signs of wear from use, including plucks to the straw and slight marks on the sweatband. However, it remains in very good overall condition.



£1,000-1,500



## 216. Marcus Brody's (Denholm Elliot) Suit M

*INDIANA JONES AND THE LAST CRUSADE (1989)*

Marcus Brody's (Denholm Elliot) suit from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. Marcus wore his suit in early scenes as he and Indiana Jones (Harrison Ford) travelled to Venice to locate Jones' father, Professor Henry Jones (Sean Connery).



The grey suit comprises a matching double-breasted jacket and trousers. The suit displays brown and blue pinstripes throughout, and grey tortoiseshell buttons on the jacket. The jacket is fully lined with beige satin fabric and both components feature an interior Bermans & Nathans label reading "Denholm Elliott, 9299, Brodie #2, Indiana Jones III". The suit remains in excellent condition.

£1,500-2,500



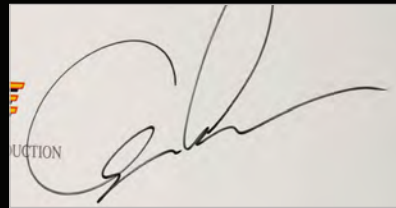


## 217. George Lucas-Autographed Advance One Sheet $\Omega$

*INDIANA JONES AND THE LAST CRUSADE* (1989)

An advance one-sheet poster (VG flat condition) from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*.

Autographed by George Lucas around the time of the film's release, the poster shows Indy (Harrison Ford) gripping his whip, with text to his side that reads "THE MAN WITH THE HAT IS BACK. AND THIS TIME HE'S BRINGING HIS DAD". At the bottom are the film's title and credits block. The original poster design is by Drew Struzan, whose signature is printed over Indy's wrist. Flat dimensions: 69 cm x 104 cm (27" x 41"); rolled dimensions: 69 cm x 8 cm x 8 cm (27" x 3" x 3")



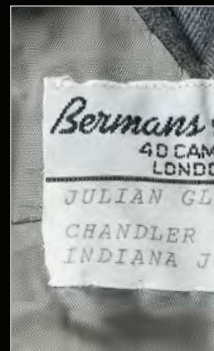
£400-600

## 218. Walter Donovan's (Julian Glover) Suit $\mathbf{M}\Delta$

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Walter Donovan's (Julian Glover) suit worn in Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. Donovan wore his suit at Castle Brunwald, as he revealed to Indiana Jones (Harrison Ford) that he and Dr Elsa Schneider (Alison Doody) were working for the Nazis.

The three-piece suit is made of light blue material and comprised of jacket, waistcoat and trousers. The jacket and waistcoat feature small grey buttons, with satin backing on the waistcoat and an adjustable strap. Each component features a Bermans & Nathans label, which reads "Julian Glover, Chandler 9343, Indiana Jones III" in the trousers and jacket; and "Julian Glover, 9343, Indiana Jones III" in the waistcoat. There are a few light marks on the suit jacket, however the costume remains in very good overall condition.



£800-1,200



## 219. Walter Donovan's (Julian Glover) Skull Master Pattern $\Omega$

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Walter Donovan's (Julian Glover) skull master pattern from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. Master patterns are used by prop makers to create moulds for on-screen props. This master pattern was made for the film's finale, when Donovan drank from the wrong chalice and rapidly aged until he crumbled to dust.

The skull is made of resin and painted in realistic tones to resemble bone. Donovan's jaw is unattached, but shows remnants of glue where it previously adhered to the skull. The lot shows minor wear due to production use, but remains in overall fine condition. Dimensions: 14 cm x 20 cm x 15 cm (5 1/2" x 8" x 6")

£600-800



## 220. Indiana Jones' (Harrison Ford) Nazi Uniform Jacket Ω

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Indiana Jones' (Harrison Ford) Nazi uniform jacket from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. When attempting to retrieve his father's diary from a Nazi book burning, Indy disguised himself as a Nazi, just before he came face to face with Adolf Hitler (Michael Sheard). The jacket screen matches to the moment when Indy confronts Elsa (Alison Doody).

The uniform jacket is made of green/grey material with a green velvet collar and silk lining. The jacket features multiple pins and decorations that faithfully recreate the historic look, including two pins, an eagle patch, epaulettes and collar bar patches. A Bermans & Nathans costume tag is sewn to the inside of the jacket with a hand-written note reading "Mr. Harrison Ford I.J. III" in blue ink. An additional hand-written note in red, reading "C.42", is written on the silk lining and likely refers to the scene number the garment was intended for. The jacket shows some light wear, with light fraying to some patches and stitching, but remains in excellent condition.

£12,000-16,000





## 221. Indiana Jones' (Harrison Ford) Zeppelin Waiter Jacket $\Omega$

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Indiana Jones' (Harrison Ford) zeppelin waiter jacket from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. When Indy and Henry Jones Sr. (Sean Connery) boarded a zeppelin out of Nazi Germany, Indy disguised himself as a waiter and tossed Vogel (Michael Byrne) off the ship. This jacket screen matches to the film and an official publicity still.

The white twill jacket is high-waisted with a double-breasted front and wide lapels. Gold buttons are sewn onto the front and breast pockets of the jacket. A Bermans & Nathans costume tag is sewn to the inside of the jacket, with a typed message reading "Harrison For 9306 #6 Indiana Jones III". The jacket shows light wear, with various staining and holes on the lapels where pins were once attached, but remains in fair condition.

£12,000-16,000





## 222. Indiana Jones' (Harrison Ford) Bullwhip m

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Indiana Jones' (Harrison Ford) bullwhip from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. Synonymous with his character, Jones carried his bullwhip throughout his adventures in all four Indiana Jones films. This particular whip was created for various scenes including the rescue at Castle Brunwald, where Jones swings from electric cables to reach the room holding his father, Henry Jones Sr. (Sean Connery).

Under the supervision of Glenn Randall, stunt co-ordinator for *Raiders of the Lost Ark*, Ford learned how to use the bullwhip between takes. By the time they came to film the third instalment, he was considered a whip expert; a major achievement for the actor, who injured his wrist in an earlier career as a carpenter.

The bullwhip was made by master whip maker David Morgan, who also made whips for *Catwoman* (Michelle Pfeiffer) and *Zorro* (Antonio Banderas). It is 10 feet long and constructed from 12-plait, natural tan kangaroo hide, with a ball-and-loop detail at the end of the handle.

Accompanying the whip is a letter of authenticity written by Bronco McLoughlin. McLoughlin was a stunt performer and wrangler for the film, as well as serving on *Indiana Jones and the Temple of Doom*. Also included is a 13" x 19" photograph in a rustic brown wooden frame. Autographed by Ford in blue marker, the photo depicts Jones wielding his whip. Displaying signs of natural wear from the production, the fall component shows minor leather fraying and cracking. Dimensions (unfurled): 334 cm x 4 cm x 4 cm (131 ½" x 1 ½" x 1 ½")



£50,000-70,000









### 223. Walter Donovan's (Julian Glover) SFX Hair Piece $\Omega$

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Walter Donovan's (Julian Glover) SFX hairpiece from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. Donovan drank from the wrong chalice and rapidly aged until he crumbled to dust. To achieve this shot, three heads were created and attached to a motion-control rig to mimic the actors' movements. This head was made for the shot in which Donovan's hair grows rapidly during his accelerated aging.

The bust is made of fibreglass and features long strands of greying hair protruding from the scalp. The hairs lead into the scalp and are attached to a round, metal grip that, when pulled, would cause the hair to recede into the scalp. The shot was then played back in reverse to imitate growing hair. The bust includes numerous straps to anchor to the motion-control rig. The lot shows minor wear due to production use and age. Dimensions: 43 cm x 25 cm x 33 cm (17" x 10" x 13")



£3,000-5,000

### 224. Walter Donovan's (Julian Glover) Jacket $\Omega$

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Walter Donovan's (Julian Glover) jacket from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. Donovan wore his grey jacket at the end of the film when he forced Indy (Harrison Ford) to retrieve the Holy Grail.

The bespoke grey button-up jacket is made of cotton, features four patch pockets at the front and includes a belt at the waist. Inside the jacket is a hand-stitched production label from Bermans & Nathans that reads "Indiana Jones Julian Glover". Also included for display purposes are a black dress shirt and a silk tie which features grey diagonal stripes. The costume shows minor wear due to production use and age, with small spot stains to the jacket and wrinkles to the tie where it was previously tied. However, it remains in very fine overall condition.

£1,500-2,500





## 225. Indiana Jones' (Harrison Ford) Shot-Up Aircraft Tail M

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Indiana Jones' (Harrison Ford) shot-up aircraft tail from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. After escaping the zeppelin, Jones piloted his a biplane, engaging in a dogfight with Luftwaffe fighters. During the sequence, his father Henry Jones (Sean Connery) poorly operated a machine gun and accidentally shot the plane's tail, necessitating an emergency landing.

The tail is constructed from a wooden frame, with a stretched canvas covering. Designed to look battle damaged, it features a number of holes, tears and scratches, and is painted in a red and grey colour scheme, with black streaks resembling burn marks. A small wooden rudder is adhered to the end with nails and metal hinges. Accompanying it is a set of 20 printed storyboards detailing the sequence. Distressed by the production, the tail displays age, including rust covering the hinges and staining on the edge of the canvas. Dimensions: 130 cm x 10 cm x 130 cm (51" x 4" x 51")

£2,000-3,000



## 226. Henry Jones' (Sean Connery) Machine Gun M

*INDIANA JONES AND THE LAST CRUSADE* (1989)

Henry Jones' (Sean Connery) machine gun from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. During the dogfight sequence with three Luftwaffe fighters, Henry naïvely operated his machine gun, while his son, Indiana (Harrison Ford), piloted the biplane.

Based on a unique hybrid design — which combined two upside-down Beretta Mod 38/42 submachine guns to replicate the appearance of the German Villar Perosa M1915 submachine gun — the weapon is made of metal with a resin grip, and is finished in black and tarnished faux-gold paint. It has twin barrels and magazines, with a circular gunsight adhered to the left flash suppressor. The base of the gun has a rotatory support for attaching the gun to the plane. The weapon displays some signs of production use and age, including paint chips and scratches throughout, corrosion to the gunsight and a broken end on the resin grip. Dimensions: 68 cm x 15 cm x 47 cm (26 ¾" x 6" x 18 ½")

Ownership of this item is restricted for UK residents to registered re-enactors, galleries or individuals in film, television or theatre production. Please inquire for further details. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this prop within their own country and its importation therein.



£1,000-1,500



## 227. Full-Size Stampe SV.4 Biplane, Tail Section and Character Figures M

*INDIANA JONES AND THE LAST CRUSADE* (1989)  
& *THE MUMMY* (1999)

A full-size prop biplane from Steven Spielberg's adventure sequel *Indiana Jones and the Last Crusade*. Indiana Jones (Harrison Ford) successfully 'landed' his biplane in the side of a farmhouse after Henry Jones (Sean Connery) shot up the aircraft's tail.

Constructed as a stand-in for a modified, flying version of a Stampe SV.4 biplane for filming during *Indiana Jones and the Last Crusade*, this mock-up aircraft has since been used in numerous productions, most notably *The Mummy* (1999), in which the crashed biplane carrying Rick O'Connell (Brendan Fraser), Jonathan (John Hannah) and Ardeth Bay (Oded Fehr) sank into the sands around the lost city of Hamunaptra.

The aircraft is made of wood, with a metal framework and a canvas skin. Leather-wrapped padding is present around the cockpit. Metal reinforcements have been fitted to both the cockpit and gunner's position, with a fixed turret mount in the rear position facing backward.

The wings at the front and rear of the aircraft can be detached for transit and storage, as can the engine block dressing, which is designed as a clamshell arrangement to wrap around the nose of the plane. The ailerons on the wings can be repositioned using metal rod controls.

The plane is accompanied by a foreshortened tail section, used in the production of *Indiana Jones and the Last Crusade*, along with two destroyed wing sections and a set of stand-in character figures used to represent Ardeth Bay and Jonathan during in-flight sequences in *The Mummy*. The two figures are made of polystyrene and dressed in the characters' costumes, with flying helmet detailing on the heads. They are secured to metal sheeting to allow them to be attached to the flying version of the aircraft.

The aircraft has been repainted multiple times following its use on *Indiana Jones*, most recently to represent the Royal Air Force aircraft seen in *The Mummy*. Multiple repairs to the skin have been applied over time, with damage applied to the sides of the fuselage for *The Mummy* still visible through patched repairs and layers of paint. Some additional wear is present, including tears and holes in the canvas, and damage to the exhausts on the engine cowling. Dimensions (biplane, assembled): 665 cm x 820 cm x 260 cm (262" x 333" x 102 1/2")

This lot requires assembly. Professional advice will be offered to the winning bidder for safe assembly and display.



£20,000-30,000











## 228. Iron Monger Helmet and Torso us

*IRON MAN* (2008)

The Iron Monger's helmet and torso from Jon Favreau's superhero film *Iron Man*. After Tony Stark (Robert Downey Jr.) escaped terrorist capture with a home-made iron suit, Obadiah Stane (Jeff Bridges) commissioned the Iron Monger suit and used it against Iron Man during the film's finale. This suit was used in shots where Stane viewed the armoured suit during its construction.

The torso piece is made of fibreglass shells assembled around a metal structure. Made for use as the stationary model, one wooden and two metal beams run inside the chest body piece from one shoulder to the other, reinforcing the shoulder mounts where the arms would have attached during production.

The fibreglass body is fully painted to give the appearance of machined metal, and features the chest "RT" (repulsor transmitter), with a smoked acrylic lens and metal ring, and various ports and accents on the back and sides. The helmet is also made of fibreglass and is painted to match the body piece's metallic hue. The piece is offered on a large wooden stand, constructed to hold the piece in a safe and secure position. The lot shows light wear, with some small scratches, but remains in good condition. Dimensions: 142 cm x 92 cm x 137 (56" x 36" x 54")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

**£15,000-20,000**





## 229. James Henry Trotter (Paul Terry) Stop Motion Puppet $\Omega$

*JAMES AND THE GIANT PEACH* (1996)

A James Henry Trotter (Paul Terry) stop motion puppet from Henry Selick's *James and the Giant Peach*. James wore his shirt, shorts, and tie throughout the film, and wore soiled versions during the final confrontation with the rhino and the peach's final landing in New York City.

This stop motion puppet is made of a jointed, metal armature that is covered in foam padding under the costumed portions of the character. James' face and hair are made of painted foam latex. His hands and arms were once skinned with foam latex as well, though these portions have fallen off over time. The puppet is mounted to a black acrylic base via two metal screws. A glass dome completes the display and helps protect the puppet from further wear. The lot shows noticeable wear, with missing skin on both arms and cracking to the foam latex face, but remains in fair condition. Dimensions: puppet 7.5 cm x 11.5 cm x 25.5 cm (3" x 4.5" x 10"), display 15 cm x 15 cm x 26.5 cm (6" x 6" x 10.5")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£6,000-8,000

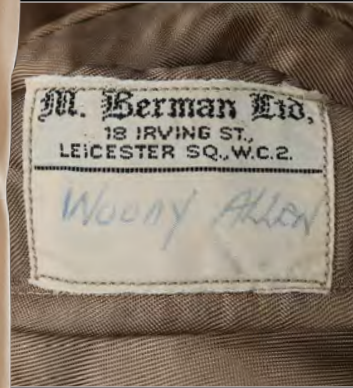




### 230. Jimmy Bond's (Woody Allen) Jacket $\Delta$

CASINO ROYALE (1967)

Jimmy Bond's (Woody Allen) jacket from the ensemble comedy *Casino Royale*. Bond wore his jacket as Sir James Bond (David Niven) and Miss Money Penny (Barbara Bouchet) travelled to Casino Royale and discovered he was the evil Dr. Noah, head of SMERSH.



Made of beige cotton fabric, the jacket features a pointed collar, with large brown buttons running down the front. Matching buttons are located on the hip pockets with a pair of hook-and-eye fastenings on the collar. The jacket is fully lined with light brown satin, and has an M. Berman Ltd. label inside the interior pocket, reading "Woody Allen" in blue ink. The jacket displays light signs of wear as a result of age and use, with slight discolouration around the inside of the collar and small plucks to the fabric.

£3,000-5,000

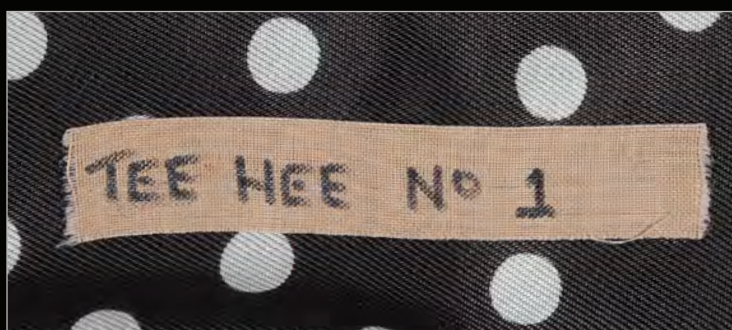
### 231. Tee Hee's (Julius Harris) Jacket $\dagger$

LIVE AND LET DIE (1973)

Tee Hee's (Julius Harris) jacket from Guy Hamilton's spy film *Live and Let Die*. Tee Hee wore his jacket towards the end of the film as he and James Bond (Roger Moore) fought in the train cabin, after he smuggled himself on board.

The double-breasted jacket is made from black and grey houndstooth material with black and white marbled buttons and a black and white polka dot satin lining. The right sleeve is longer than the left and displays a long slit along the seam in order to allow the use of Tee Hee's prosthetic pincer hand. The original hand-written label reading "Tee Hee No 1" has become unstuck from the interior pocket; however, it still accompanies the jacket. The jacket displays signs of wear from use, including slight tears and fraying to the lining surrounding the left-hand pocket.

£1,000-1,500





## 232. Shark Fin and Air Pellet $\Omega$

*LIVE AND LET DIE* (1973)

A shark fin and air pellet from Guy Hamilton's spy film *Live and Let Die*. James Bond (Roger Moore) looked off the back of Quarrel Jr.'s (Roy Stewart) boat and saw several shark fins in the water behind them. The air pellet comes from the film's finale where Bond finally bested Dr. Kananga (Yaphet Kotto) by forcing him to swallow the pellet.

The shark fin is hollow and is made of fiberglass that is painted matt brown. The air pellet is made of polished metal, with a small black, rubber ring around the bottom of the round that attaches to the screw top. Both pieces show light wear from production and age, but remain in great condition. Accompanying each piece is a letter of authenticity from William Grefe, who is credited for his work on the shark scenes. Dimensions (fin): 36 cm x 20 cm x 40 1/2 cm (14" x 8" x 16"); (pellet): 2 cm x 2 cm x 5 cm (3/4" x 3/4" x 2")

£4,000-6,000



## 233. Set of Four James Bond (Roger Moore) and Kananga (Yaphet Kotto) Contact Sheets $M$

*LIVE AND LET DIE* (1973)

A set of four contact sheets from Guy Hamilton's spy film *Live and Let Die*. Used by production staff to select press stills, the contact sheets show various scenes from the film, including the high-speed boat chase between James Bond (Roger Moore) and Kananga's (Yaphet Kotto) henchmen, and Moore interacting with local school children behind the scenes.

Each sheet is printed on glossy photographic paper and displays between 25 and 30 contact prints respectively, all made directly from original negatives, including shots from behind the scenes. Various shots are marked in orange, indicating choices for publication. The sheets display two punch-holes and creases through use. Dimensions (each): 25.5 cm x 20.5 cm (10" x 8")

Please note the photographs in this lot are sold without copyright, reproduction rights, licensing agreements or any other type of legal release.



£800-1,200





### 234. James Bond's (Roger Moore) Royal Navy Cap $\Delta$

*THE SPY WHO LOVED ME* (1977)

James Bond's (Roger Moore) Royal Navy cap from Lewis Gilbert's spy film *The Spy Who Loved Me*. Bond wore his hat at the beginning of the film when he received his mission briefing to investigate the missing submarines.

Created by Gieves & Hawkes Ltd., the cap is made of white cotton, with a black cotton and leather peak. It displays a black knitted band and is dressed with a black rubber chinstrap. Embroidered in fine faux-gold wire along the edge of the peak is a braid of oak leaves. A Royal Navy patch, from a subsequent production, is stitched to the front. The interior features a brown leather sweatband and a Bermans & Nathans costumiers label reading "Roger Moore. James Bond. 11523. The Spy Who Loved Me". A hand-written label, reading "Radford", is adhered in the sweatband, which suggests the cap was used in multiple productions.

Reinforced with a metal frame to maintain its shape, Bond's hat shows slight production use, including a loose thread on the front detail, minor stains and leather wear. Dimensions: 27 cm x 27 cm x 12 cm (10 ½" x 10 ½" x 5")

£5,000-7,000





### 235. Collection of Ten Set Photographs M

*FOR YOUR EYES ONLY* (1981)

A collection of 10 on-set photographs from John Glen's spy film *For Your Eyes Only*.

Printed on photographic paper, the collection comprises various behind-the-scenes shots, including the miniature set from the warehouse explosion and assorted gadgets, including the JIM diving suit worn by one of Aristotle Kristatos' (Julian Glover) henchmen. Six of the photographs display "Curly" hand-written on the reverse. With very light creasing to the corners, the photographs remain in excellent condition. Dimensions (each): 25.5 x 20.5 cm (10" x 8")

Please note the photographs in this lot are sold without copyright, reproduction rights, licensing agreements or any other type of legal release.



£100-150



### 236. Derek Meddings' "Keel Haul" Sequence Storyboards MΔ

*FOR YOUR EYES ONLY* (1981)

A set of storyboards from John Glen's spy film *For Your Eyes Only*. Issued to visual effects supervisor Derek Meddings, this set of 64 storyboards depicts the sequence when Bond (Roger Moore) and Melina Havelock (Carole Bouquet) escape Kristatos' (Julian Glover) assassination attempt by hauling the couple through shark-infested waters.

The storyboards are printed on A4 hole-punched white paper with a blue card cover displaying Meddings' name, sequence title and issue number hand-written in black marker. Accompanying the storyboards is a page illustrating the injuries Bond receives during the sequence, and a map. The cover shows production use and age, including fading and stains. Dimensions: 23 cm x 30 cm x 1 cm (9" x 12" x 1/2")

£400-600

### 237. Circus Sign MΔ

*OCTOPUSSY* (1983)

A circus sign from John Glen's spy film *Octopussy*. "Octopussy's Circus" signs were situated around the circus, including the sides of the lorry cabins pulling the float that carried the nuclear warhead set by General Orlov (Steven Berkoff).

Made from thick, glossy paper, the colourful sign reads "Octopussy's Circus" featuring an image of the human cannonball with a tiger and lion on either side. Six small foam pads are secured to the back of the sign, where it would have been attached during filming. The sign displays light signs of wear, including a small tear and slight curling of the edges. Dimensions: 34.5 cm x 30 cm x 0.5 cm (13 3/4" x 11 3/4" x 1/4")



£300-500



### 238. James Bond's (Roger Moore) Garrote Gadget Watch $\text{M}\Delta$

*A VIEW TO A KILL* (1985)

James Bond's (Roger Moore) garrote gadget watch from John Glen's spy film *A View to a Kill*. Bond had his watch (with hidden garrote) returned to him in a deleted scene, in which he was granted bail and had his various weapons and gadgets returned by a French police officer in Paris.

Based on a Seiko H558 diver's watch, the piece features a stainless steel and plastic case with a metal bezel and glass front. The dial features a static digital counter. A length of string extends from the crown, while a mechanism within the case allows the string to wind back inside when released. The watch is completed with a black, Seiko-branded rubber wrist strap. Displaying some minor wear to the case and strap from use, the watch remains in very good condition. Dimensions: 26 cm x 5 cm x 1.5 cm (10 ¼" x 2" x ¾")

This lot contains electronics components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£4,000-6,000



### 239. 500,000 Monaco Casino Chip $\text{M}\Delta$

*GOLDENEYE* (1995)

A 500,000 casino chip from Martin Campbell's spy film *GoldenEye*. Casino chips were used early in the film, when James Bond (Pierce Brosnan) met Xenia Onatopp (Famke Janssen) during a game of blackjack in Monaco.

The casino chip is made of plastic with a gold-and-silver holographic appliqué on both sides. The chip displays red-and-orange accents and reads "Société Des Bains De Mer 500,000 Monaco" on either side in orange-and-black font. The chip displays light signs of wear, and the appliqué is slightly coming away from one corner. The casino chip is presented on a custom-made display stand. Dimensions (casino chip): 11.5 cm x 7.5 cm x 1 cm (4 ½" x 3" x ¼")

£600-800







## 240. James Bond's (Pierce Brosnan) Gadget Phone †

*TOMORROW NEVER DIES* (1995)

James Bond's (Pierce Brosnan) Ericsson gadget phone from Roger Spottiswoode's spy film *Tomorrow Never Dies*. Bond used his phone as he escaped from Elliot Carver's (Jonathan Pryce) headquarters, using his remote-control BMW 750i car to evade Carver's guards.

This is a stunt, non-practical version of the phone, ideal for use in long-distance shots, or sequences in which the phone could only be seen from behind, rather than close-ups of the internal keypad and screen. One of only 12 created for the production, the prop is made of resin, with a hinge enabling it to open and reveal the keys, touchpad and screen inside, although the buttons are static and cannot be depressed. The front screen has a static display mimicking a real phone, and the inside screen has a similar display depicting the car's view of the attackers, which was added when on display at the 'Bond In Motion' exhibition at Beaulieu Motor Museum.

With some minor marks from use on set, the phone remains in very good condition and is presented on a custom-made display stand. Dimensions (displayed): 16.5 cm x 16.5 cm x 13.5 cm (6 ½" x 6 ½" x 5 ¼")

£5,000-7,000







## 241. Jinx's (Halle Berry) Hero Throwing Knife MA

*DIE ANOTHER DAY* (2002)

Jinx's (Halle Berry) hero throwing knife from Lee Tamahori's spy film *Die Another Day*. Jinx used her throwing knives during the film's finale as she battled the treacherous Miranda Frost (Rosamund Pike).

Made of stainless steel, the knife features a pointed, double-edged blade which is serrated along one side. The grip has holes machined into it to give it perfect balance. The blade is stamped "Stainless Rostfrei" at the base. The piece displays some scratching to the polished blade. However, despite this wear, it remains in good overall condition. Dimensions: 22 cm x 4 cm x 1 cm (8 ¾" x 1 ½" x ½")

UK residents must be over the age of 18 to purchase this piece. Please enquire for further details.

£800-1,200

## 242. Casino Royale Playing Cards MA

*CASINO ROYALE* (2006)

A pack of playing cards from Martin Campbell's spy film *Casino Royale*. Packs of playing cards were used at the Casino Royale in Montenegro during the film's various poker games.

Custom-made for the production by playing card manufacturer Cartamundi, the cards and packaging are made of high quality stock and are each branded "Casino Royale", with red patterned backing. The pack contains a complete set of playing cards and remains in excellent condition. Dimensions: 9.5 cm x 7 cm x 2 cm (3 ¾" x 2 ¾" x ¾")

£200-300



## 243. One&Only Club Playing Cards MA

*CASINO ROYALE* (2006)

A pack of playing cards from Martin Campbell's spy film *Casino Royale*. Packs of playing cards were used for the poker game played at the Bahamas' One&Only Ocean Club.

Custom-made for the production by playing card manufacturer Cartamundi, the cards and packaging are made of high quality stock and are each branded "OO", with blue patterned backing. The Ace of Spades card features "One&Only" printed at the centre of the spade. The pack contains a complete set of playing cards and remains in very good condition. Dimensions: 9.5 cm x 7 cm x 2 cm (3 ¾" x 2 ¾" x ¾")

£200-300





**244. \$1,000,000 Casino Chip MA***CASINO ROYALE* (2006)

A \$1,000,000 casino chip from Martin Campbell's spy film *Casino Royale*. Casino chips were used during the high-stakes poker game between James Bond (Daniel Craig) and Le Chiffre (Mads Mikkelsen) at the Casino Royale in Montenegro.

The casino chip is made of pearlescent blue plastic with gold-and-red accents at the centre, and "Casino Royale \$1,000,000 Montenegro" printed on both sides of the chip in gold-and-black font. The chip displays adhesive marks on one side, however it remains in very good overall condition and is presented on a custom-made display stand. Dimensions (casino chip): 11.5 cm x 8 cm x 1 cm (4 1/2" x 3 1/4" x 1/4")

**£600-800****245. No Lot**





## 246. Uber Jason Maquette ΩΔ

*JASON X* (2001)

An Uber Jason maquette from James Isaac's horror sequel *Jason X*. Waking from cryosleep in the year 2455, Jason Voorhees received an updated look for the film as he became the cyborg, Uber Jason.

This maquette served as a reference model for director approval when creating Uber Jason's look; it is made of a sculpting compound and painted with detail. The item shows some wear from use, but remains in very good condition. Dimensions: 36 cm x 20 cm x 15 cm (14" x 8" x 6")

£1,500-2,500

## 247. Courtroom Evidence Photographs M

*JFK* (1991)

A set of photographs from Oliver Stone's historical drama *JFK*. Photographs were used as evidence throughout the film to support Jim Garrison's (Kevin Costner) conspiracy theory around the assassination of US President John F. Kennedy.

The set includes 12 black-and-white photographs with a glossy finish; eight are 8" x 10", and three are 11" x 14". The photographs depict images of Dealey Plaza during the time of the assassination. Also included is a large recreation photograph of the famous Lee Harvey Oswald image, featuring Gary Oldman holding a rifle used in the scene where the *Life* magazine is assembled. The pieces show age and production use, including minor creasing and yellowing. Dimensions (largest photograph): 46 cm x 39 cm (18" x 15 ¼")



£600-800

## 248. Hand-Coloured Judge Sketch and Printed Weapon Design Artwork †

*JUDGE DREDD* (1995)

A set of concept artwork from Danny Cannon's sci-fi action film *Judge Dredd*.

The set comprises a hand-coloured artwork of Judge Dredd (Sylvester Stallone) accomplished in inks on white paper with printed line artwork, and five pages of printed weapon designs detailing material composition for weapons used by the Judges, the Hunters and the guards of Aspen Penal Colony, including two images of the Lawgiver pistol. The Judge Dredd artwork presents an earlier vision of the judges with more comprehensive body armour and a subdued design, lacking details such as the gold shoulder eagle. The set remains in excellent condition with minimal signs of wear. Dimensions (largest artwork): 42 cm x 29.5 cm (16 ½" x 11 ¾")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£400-600





### 249. Stunt Lawgiver Mk. II $\mathbf{m\Delta}$

*JUDGE DREDD* (1995)

A stunt Lawgiver Mk. II pistol from Danny Cannon's sci-fi action film *Judge Dredd*. Judges used their Lawgivers on the mean streets of Mega-City One.

Used for scenes in which hero, live-firing Lawgivers were not required, the stunt Lawgiver is made of resin with a turned aluminium barrel. Vented detailing runs along the top and sides, with a secondary barrel below. The light panels running along the sides of the futuristic firearm have been finished in metallic red paint, with faux-silver paint on the magazine, grip and trigger housing. Displaying some scratches and minor chips on the resin, the Lawgiver remains in good condition.

### 250. Hero Hunter Rifle $\mathbf{m\Delta}$

£2,000-3,000

*JUDGE DREDD* (1995)

A hero Hunter rifle from Danny Cannon's sci-fi action film *Judge Dredd*. Hunters used their rifles in pursuit of Dredd (Sylvester Stallone), from the barren wastes of the Cursed Earth to the Halls of Justice in Mega-City One.

The futuristic firearm is made of fibreglass, with MDF and turned aluminium dressing components along the sides and down the barrel. Finished in matt black and faux-silver paint, a switch on the right-hand side of the receiver activates light-up components situated at the rear and side. Housings are situated on either side and underneath the forward grip, for the mounting of tactical lights. A plastic panel has been fitted inside the ejection port of the weapon. A leather sling is fitted to the rifle along the left-hand side. Displaying some scratches on the fibreglass and signs of repair to the paint finish on the barrel and light mounts, the weapon remains in very good condition. Dimensions: 115 cm x 16 cm x 41 cm (45 1/4" x 6 1/4" x 16")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.



£2,000-3,000





## 251. Judge Dredd's (Sylvester Stallone) Shotgun M

*JUDGE DREDD* (1995)

Judge Dredd's (Sylvester Stallone) shotgun from Danny Cannon's sci-fi action film *Judge Dredd*. Judge Dredd used the shotgun in his hunt for Rico (Armand Assante). It screen matches to the weapon dropped in front of Judge Hershey (Diane Lane) during the battle in the Janus laboratory.

Made of fibreglass with aluminium components for the grip, barrel and tube, the shotgun was created for scenes in which a hero firing version of the weapon was not required. It has a foam pump handle with a long leather sling incorporating large rivet detailing secured on the left side. Velcro is attached to the rear of the sling. A red triangular light, activated with a slide switch, is present on the right-hand side of the receiver. Scratches are present on the fibreglass and grip components, and at the rear is a crack covered with black electrical tape. Dimensions: 82 cm x 8 cm x 23 cm (32 1/4" x 3 1/4" x 9")

This lot contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.



£4,000-6,000



## 252. Hunter Armour MA

*JUDGE DREDD* (1995)

A set of Judge Hunter armour from Danny Cannon's sci-fi action film *Judge Dredd*. The Hunters pursued Judge Dredd (Sylvester Stallone) throughout the film under the orders of Judge Griffin (Jürgen Prochnow).



The armour is composed of foam-rubber body armour (marked "Judge Leader Squad Leader"); a pair of foam and plastic pauldrons; a pair of plastic bracers (marked "3rd Judge Hunter L" and "Border Guard R"); and a rubber belt with three pouches. A pair of gloves (marked "Street Judge"), a rubber neck ring and a balaclava (marked "2nd Shuttle Pilot") accompany the armour, along with a replica Hunter helmet. A jumpsuit is included to complete the look. The components display some scratches and tears to the armour, with some stickiness and tears to the neck ring and missing detailing on the back of the gloves.

£1,000-1,500









### 253. Lawmaster Motorbike $\mathbf{M\Delta}$

*JUDGE DREDD* (1995)

A Lawmaster motorbike from Danny Cannon's sci-fi action film *Judge Dredd*. Judge Dredd (Sylvester Stallone), Judge Hershey (Diane Lane) and the Judges of Mega-City One rode their Lawmaster bikes as they dispensed their unique form of justice.

The design of the Lawmaster was a core concern for production designer Nigel Phelps and his team. Images of Dredd on his Lawmaster had sold the film to the producers, and the bike underwent multiple design iterations. Early versions created by vehicle designer David Allday had massive wheels at the front and rear, but upon completion it was found the bikes could no longer steer. A final revised design retained the rear wheel with a smaller wheel at the front, allowing the vehicles to take corners, albeit with a large turning circle.

Powerful 650cc versions were built for use by the stunt teams, with a handful of less powerful scooter-based versions intended for use by principal cast members. This Lawmaster bike is one of the latter, built around a scooter frame with simplified single-gear operation. The body of the vehicle, complete with Judge eagle emblem on the front, is made of fibreglass, with various plastic and metal dressing components and light-up panels on the body and handles. The bike is finished in the uniform blue of the Judges, with metallic faux-gold paint on the eagle emblem.

The Lawmaster is equipped with functioning lights, fitted at the front and rear, with police lights — which are able to cycle in a number of lighting modes — forward of the handlebars. A standard kickstand allows the bike to rest when not in use. Sympathetic restoration has been undertaken to the electronics on the vehicle, accessed via ports on the left-hand side and underneath the foam seat.

Displaying some scratches and signs of natural wear from use, the vehicle's kickstand has bent and become weak from years of use. However, the bike remains in very good production-used condition. Dimensions: 265 cm x 105 cm x 125 cm (104 ½" x 41 ½" x 49 ½")

As this item contains electronic and mechanical components, every effort has been made to describe them accurately; however, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

**£15,000-20,000**





## 254. Oversized Insert Dice $\Omega$

*JUMANJI* (1995)

A set of four large-scale dice from Joe Johnston's adventure film *Jumanji*. Large-scale dice were made for close-up and insert shots of the dice rolling.

The lot includes four dice, each pair blown up in size. Made of foam urethane, the dice are crème-coloured with round black indentations. The smaller pair of dice show cracks to the paint, but the set remains in very fine condition. Dimensions (larger dice): 8 cm x 8 cm x 8 cm (3 1/4" x 3 1/4" x 3 1/4"); (smaller dice): 4 cm x 4 cm x 4 cm (1 3/4" x 1 3/4" x 1 3/4")

£800-1,200

## 255. Dinosaur Handler Costume $\Omega$

*JURASSIC PARK* (1993)

A dinosaur handler costume from Steven Spielberg's Oscar®-winning action-adventure *Jurassic Park*. Dinosaur handlers were seen at the beginning of the film when they attempted to load a velociraptor into its paddock.

This costume includes an orange hard hat, grey shirt and grey trousers. The orange hard hat is made by Fibre-Metal from dense plastic, and includes a bespoke Jurassic Park plastic logo screwed to the base of the dome. Both the long-sleeved button-up shirt and trousers are made by Camo Distributors from cotton material. The heavy shirt includes four patch pockets with buttoned flaps, and has a Jurassic Park logo patch stitched to the left arm. The trousers are of a similar construction, with a button-up fly, adjustable sizing bands at the hips, and patch pockets on the legs. The ensemble shows minor wear due to production use and age, but remains in very fine condition. Hard hat dimensions: 28 cm x 22 cm x 20 cm (11" x 8 1/2" x 8")

£3,000-5,000





## 256. Jurassic Park Visitor Brochure $\Omega$

*JURASSIC PARK* (1993)

A visitor brochure from Steven Spielberg's Oscar<sup>®</sup>-winning action-adventure *Jurassic Park*. Brochures were seen throughout the film at various locations, including the Visitor Center and in the Ford Explorer tour vehicles.

This double-sided paper brochure features a printed map of Jurassic Park on the front, pinpointing different sites on the island, including the Visitor Center, helipad, electric fencing and dinosaur enclosures. The reverse shows a printed drawing of the park gates, with general information including a Japanese section of text, a Kodak Film advertisement and a mountain terrain photograph that forms the front cover of the brochure when folded. The brochure shows minor wear due to use and age, but remains in good condition. Dimensions (folded): 21 cm x 9.5 cm (8 1/4" x 4 3/4")



£600-800

## 257. Jurassic World Hard Hat $\Delta$

*JURASSIC WORLD* (2015)

A hard hat from Colin Trevorrow's action-adventure sequel *Jurassic World*. The theme park workers wore their hard hats while undergoing the construction and monitoring of the paddock which housed the newly genetically designed Indominus rex.

Made from rigid white plastic, the hat features a circular silver and blue Jurassic World logo on the front. It also displays a green "MSA" vinyl application on the side. The piece contains a grey and black adjustable comfort liner fitted within. The hat shows distress for use on the production, including a scratched section of the logo, peeling of the application and stains throughout. Dimensions: 31 cm x 27 cm x 19 cm (12 1/4" x 10 1/2" x 7 1/2")



£500-700

## 258. Hit Girl's (Chloë Grace Moretz) Fighting Staff $\dagger$

*KICK-ASS 2* (2013)

Chloë Grace Moretz's fighting staff from Matthew Vaughn's comedy superhero sequel *Kick-Ass 2*. The fighting staff is Mindy Macready's (aka Hit Girl) weapon of choice, and she used it throughout the film.

Made from machined aluminium, the lightweight prop features a 16" blade at each end, blunted for safety. The handle is wrapped in black nylon cord, and a section in the middle displays where the weapon would have split into two knives, although this particular version is solid. It remains in very good condition, with some stage blood residue at the hilts and small dents to the blade, and is accompanied by a production tag labelled "Mindy". Dimensions: 108 cm x 16 cm x 4 cm (42 1/2" x 6 1/4" x 1 1/2")

£2,000-3,000





## 259. King Kong Promotional Figure Ω

*KING KONG* (1976)

A promotional King Kong figure from John Guillermin's *King Kong*. This statue was made for promotional use during the film's initial release, likely cast from a maquette made by creature designer Carlo Rambaldi.

The King Kong figure is made of lightweight resin and is painted throughout, with detail work notable on the eyes and mouth. Kong is attached to a wooden stand that is painted black and features a bronze-plated plaque that reads "Dino De Laurentiis & Paramount Pictures present the most original & exciting motion picture even of all time King Kong". Four felt pads are attached to the bottom of the base for safety. The figure shows light wear from age, but remains in good condition. This lot includes a letter of authenticity from James Delson, a journalist who was gifted the statue. Dimensions: 25.5 cm x 25.5 cm x 56 cm (10" x 10" x 22")

£1,000-1,500

## 260. Lionel Logue's (Geoffrey Rush) Consulting Room Sofa M

*THE KING'S SPEECH* (2010)

Lionel Logue's (Geoffrey Rush) consulting room sofa from Tom Hooper's Oscar®-winning biopic *The King's Speech*. Lionel's dilapidated Harley Street address was furnished with his threadbare sofa, which was frequently sat upon by King George VI (Colin Firth) and his wife Elizabeth (Helena Bonham-Carter) during the king's therapy sessions.

The camel-back wooden sofa is painted gold with a distinctive flaking pattern, upholstered in beige fabric with faded floral embroidery that's secured with metal rivets, and includes three cushions on the metal-sprung seat. The antique piece shows its age and is heavily worn, with tears to the rear lining and cushion covers, and light stains throughout. Two legs have been reattached after production, but it otherwise remains in good condition. Dimensions: 210 cm x 90 cm x 102 cm (82 ½" x 35 ½" x 40")

£2,000-3,000

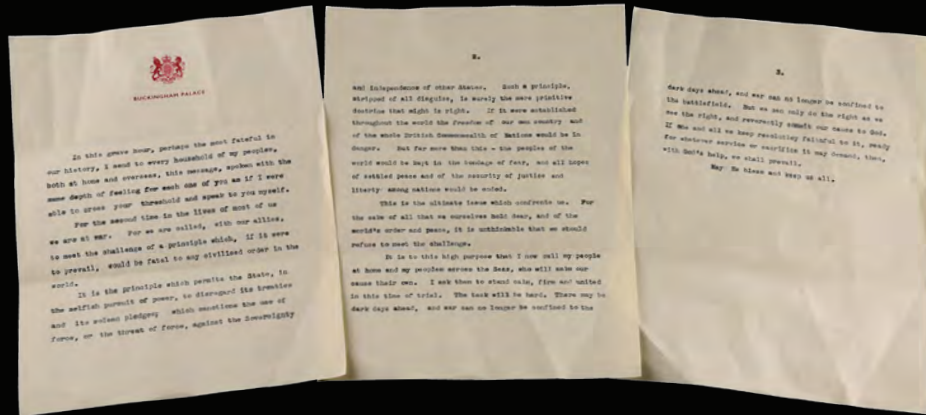




## 261. Lionel Logue's (Geoffrey Rush) Copy of King George's (Colin Firth) Broadcast Speech M

### THE KING'S SPEECH (2010)

Lionel Logue's (Geoffrey Rush) copy of King George's (Colin Firth) speech from Tom Hooper's Oscar®-winning biopic *The King's Speech*. Lionel was issued with, and carried his own, copy of King George VI's memorable speech before and during the broadcast, throughout which he supported the monarch.



The text is printed on three pages of cream Buckingham Palace-headed paper to appear type-written, complete with irregular and 'smudged' letters. It contains the entire speech and has two distinct folds across the pages, in the same manner that Logue's paper was folded in the broadcast room. It remains in very good condition, with light creases from use. Dimensions (each): 25 cm x 19 cm (9 ¾" x 7 ½")

£400-600

## 262. King George's (Colin Firth) Broadcast Speech Microphone M

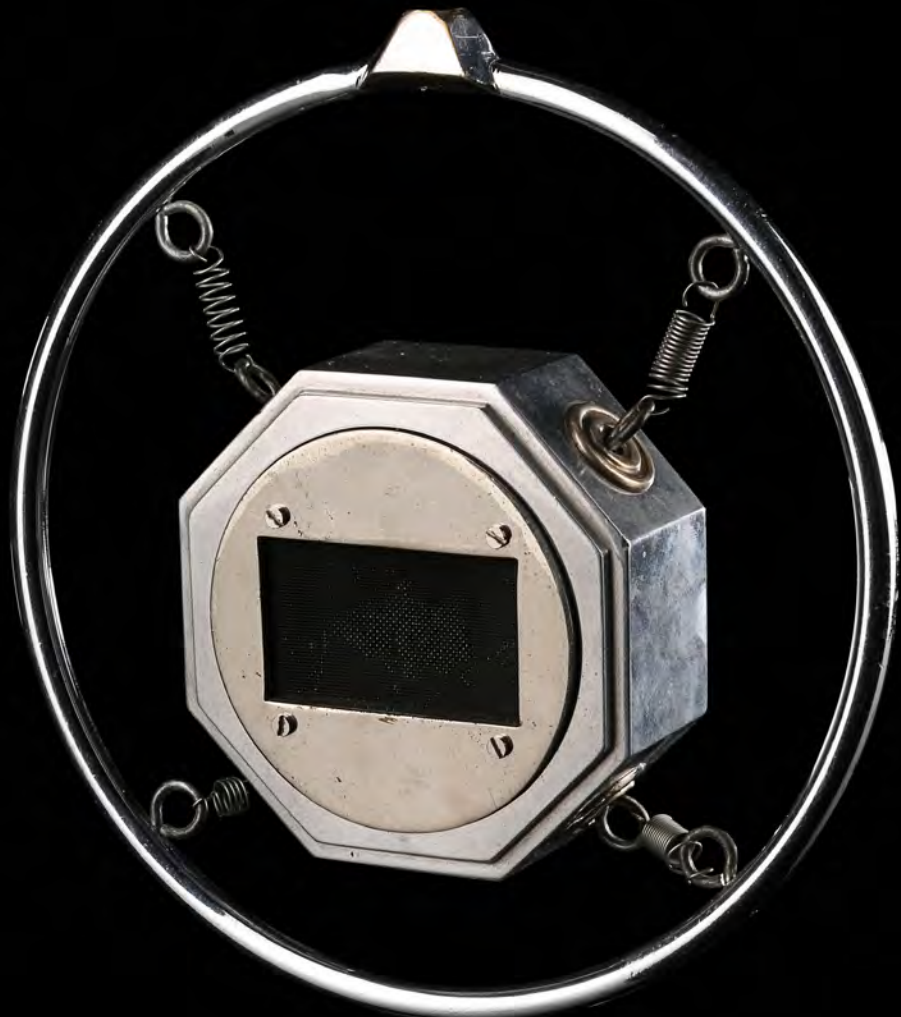
### THE KING'S SPEECH (2010)

King George's (Colin Firth) broadcast microphone from Tom Hooper's Oscar®-winning biopic *The King's Speech*. King George VI used his microphone to inform the British public of the declaration of war with Germany, while being supported by his speech therapist, Lionel Logue (Geoffrey Rush).

The vintage octagonal spring-suspended microphone, made by M.R. Supplies of London, is constructed from metal and hung from a hoop via four springs; a hole in the top of the hoop was used to suspend it from a rod above the speaker. The surface is pitted with distinct black marks that screen match the movie's pivotal final scene. The device remains in very good condition. However, the springs have stretched over time and some appear to have been replaced. Dimensions: 26 cm x 23 cm x 5.5 cm (10 ¼" x 9" x 2 ¼")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£4,000-6,000







### 263. Saladin's (Ghassan Massoud) Hero Sword †

*KINGDOM OF HEAVEN* (2005)

Saladin's (Ghassan Massoud) hero sword from Ridley Scott's crusader epic *Kingdom of Heaven*. The legendary sultan and general carried his sword as he led his armies in battle.

Made with a metal blade and a resin grip intended to replicate the appearance of worked ivory, the sword features ornate floral detailing along the grip and tang, with grooves and lion devices engraved into the blade. Serpent head designs are incorporated into the guard, with the end of the blade forking like a snake's tongue. The sword is retained in a wooden scabbard with black faux-snakeskin binding and faux-gold cast-metal fittings. The sword displays some wear to its paint finish from use. Dimensions: 109 cm x 16 cm x 3 cm (43" x 6 1/4" x 1 1/4")

£1,000-1,500

### 264. Lancelot's (Jack Davenport) Severed Half-Body M

*KINGSMAN: THE SECRET SERVICE* (2014)

Lancelot's (Jack Davenport) severed half-body from Matthew Vaughn's action comedy *Kingsman: The Secret Service*. Lancelot's body was violently split in two by Richmond Valentine's (Samuel L. Jackson) henchwoman, Gazelle (Sofia Boutella) after a single-handed attempt to rescue Professor James Arnold (Mark Hamill).

The body itself is made of silicone with an internal metal armature. It displays great detail, including a pained expression on Lancelot's face and his internal organs visible on the sliced side. A brown wig is loosely secured to his head and the costume is split in half. The costume comprises a green tweed three-piece suit, white plaid shirt and a single beige sock. Intentionally distressed by the production, the body displays light wear, including marks on the costume. Dimensions: 104 cm x 38 cm x 33 cm (41" x 15" x 13")

£1,500-2,500



### 265. Buzz Meeks' (Darrell Sandeen) Death Costume Ω

*L.A. CONFIDENTIAL* (1997)

Buzz Meeks' (Darrell Sandeen) death costume from Curtis Hanson's crime noir *L.A. Confidential*. Bud White (Russell Crowe) discovered the skeletal remains of retired police officer Buzz Meeks when he investigated the home of Susan Lefferts (Amber Smith).

This lot includes Meeks' three-piece suit, dress shirt, tie and a pair of suspenders. The bespoke heathered grey suit is covered in dirt and has hot glue applied across the jacket to mimic spider webs. Meeks' tie shows dried stage blood at the knot, while the dress shirt shows blood at the collar. Also included are seven production wardrobe tags which note the costume as "Chg. 2", "Dead", and "Sc. 158-161". The costume shows intentional production distressing throughout to imitate decomposition, but remains in fair production-used condition.

£800-1,200



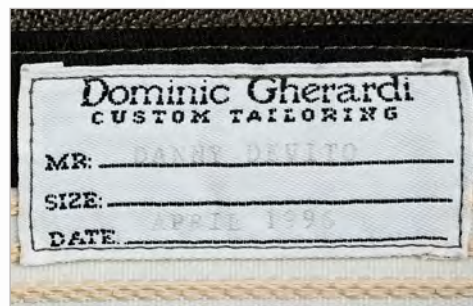
## 266. Sid Hudgens' (Danny DeVito) Costume $\Omega$

*L.A. CONFIDENTIAL* (1997)

Sid Hudgens' (Danny DeVito) costume from Curtis Hanson's crime noir *L.A. Confidential*. The Hush-Hush tabloid publisher wore his striped tie, dress shirt and tweed slacks when he was interrogated by Captain Dudley Smith (James Cromwell).

The diagonally striped tie is made of blended materials and has no keeper loop for the tail. The bespoke button-up dress shirt is made of silk by Anto, and includes one patch pocket at the breast. Stitched to the inner collar is a custom Anto label which includes Danny DeVito's initials and "April 1996". Hudgens' tweed slacks are made by Dominic Gherardi and include a label at the waist that has "Danny DeVito" printed on it. Also included is a wardrobe tag that notes the costume as "Change 6" and for scenes "191-211". The costume shows minor wear due to production use, but remains in very fine condition.

£2,000-3,000



## 267. Jack Vincennes' (Kevin Spacey) Costume $\Omega$

*L.A. CONFIDENTIAL* (1997)

Jack Vincennes' (Kevin Spacey) costume from Curtis Hanson's crime noir *L.A. Confidential*. Vincennes wore his grey suit in several scenes before he was shot by a trusted friend.

This lot includes a bespoke suit jacket with matching slacks, and a crème-coloured dress shirt. The suit is made of wool with satin lining, and includes production wardrobe tags stitched in both the jacket and the slacks that show "Kevin Spacey" typed next to the name field. The bespoke dress shirt is made of cotton by Anto, and includes Jack Vincennes' initials stitched to the breast pocket. Stitched to the inner collar is a custom Anto label which includes Kevin Spacey's initials and "May 1996". The shirt shows small remnants of stage blood at the left shoulder. Jack's slacks similarly feature a production wardrobe label at the waist. Also included are two production wardrobe tags which note the costume as "Change 9" and "not shot up". The costume shows minor wear due to production use, but remains in very fine condition.

£3,000-5,000



## 268. Bud White's (Russell Crowe) Jacket Ω

*L.A. CONFIDENTIAL* (1997)

Bud White's (Russell Crowe) brown tweed jacket from Curtis Hanson's crime noir *L.A. Confidential*. Bud White wore his brown jacket when he identified his partner's body at the hospital.

The bespoke jacket is made of brown wool with blue-and-crème-coloured flecks throughout. The jacket includes a production wardrobe label stitched inside a pocket that has "R. Crowe" typed next to the name field. Also included is a wardrobe tag that notes the costume as "Chg. #4" and for scene "47". The costume shows minor wear due to production use, but remains in very fine condition.

£2,000-3,000



## 269. SFX Temple Statue Bust ΜΔ

*LARA CROFT: TOMB RAIDER* (2001)

A SFX temple statue bust from Simon West's action-adventure *Lara Croft: Tomb Raider*. Stone statues decorated the hidden temple in Cambodia where Lara Croft (Angelina Jolie) sought the first half of the Triangle of Light. Once she'd obtained the relic, the tomb's statues came to life and attacked.

The statue is cast in plaster and has been painted with a stone-effect finish in the image of a snarling ape-like humanoid creature. A mesh material has been mixed with the plaster to help it keep form and stability. The piece remains fragile and shows wear throughout, including areas of corroding plaster, scratches and chips. Dimensions: 42 cm x 77 cm x 73 cm (16 ½" x 30 ¼" x 28 ¾")

£500-700





## 270. Homunculus Stop-Motion Puppet M

*THE LEAGUE OF GENTLEMEN'S APOCALYPSE (2005)*

A Homunculus stop-motion puppet from the black comedy *The League of Gentlemen's Apocalypse*. Dr Erasmus Pea (David Warner) created a monster from his deceased comrades when he and fellow the fictional town of Royston Vasey came under threat of extinction by the writers.

Created by MacKinnon and Saunders, the green three-headed, winged lizard features the heads of Sir Nicholas Sheet-Lightning (Mark Gatiss), Father Halfhearte (Reece Shearsmith) and Lemuel Blizzard (Steve Pemberton). The puppet has an internal armature for posing, and is covered in foam latex and carefully painted. Two claws from the right hand are separate but present, severed as part of the film's battle scene. The base of the feet has holes for securing it to the set. There are some minor cracks and rips on well-used joints, but the puppet remains in otherwise very good condition. Dimensions: 38 cm x 19 cm x 55 cm (15" x 7 1/2" x 21 3/4")

£1,500-2,500

## 271. Pair of Churchill Crew Flight Suits and Churchill Astronaut Patch M

*LIFEFORCE (1985)*

A pair of shuttle crew flight suits and a patch from Tobe Hooper's sci-fi horror *Lifeforce*. The crew of the space shuttle Churchill wore their flight suits as they explored the coma of Halley's Comet, finding the space vampires within.

Made of dark grey cotton, the flight suits — both marked as size 40" chest — have faux pockets on the chest and rear, with zip closures along the front and hip pockets. One of the flight suits has a Churchill shuttle crew patch on the left breast. A screen-printed Churchill crew patch, trimmed in red cotton embroidery, is also included. The set displays some minor wear, with glue marks on the flight suits indicating areas where other patches were secured for filming.

£400-600



## 272. Roger Derebridge (Nicholas Ball) Model Miniature Puppet ΩΔ

*LIFEFORCE (1985)*

A Roger Derebridge (Nicholas Ball) miniature puppet from Tobe Hooper's sci-fi horror film *Lifeforce*. British astronaut Derebridge donned a spacesuit when he ventured into an alien spaceship at the beginning of the film. Puppets were created for the model-miniature shots inside the spaceship.

The body is made of plaster and dressed in a baggy spandex spacesuit that is decorated with flag and emblem stickers at the shoulders. Attached to the chest via tape is a life-support-system box which is made of vacuum-formed plastic. The puppet is outfitted with a NASA Manned Maneuvering Unit, which is made of vacuum-formed plastic and decorated with various flag stickers and the Churchill mission logo. The puppet previously had wires attached to suspend the piece and make the legs kick; however, these wires have since been cut. The prop shows some wear due to production use and age, with a few torn stickers, and is missing a compartment door to the inside of the Manned Maneuvering Unit. The piece remains in good overall condition. Dimensions: 20 cm x 20 cm x 48 cm (8" x 8" x 19")

£600-800



## 273. Old Joe's (Bruce Willis) Costume Ω

*LOOPER* (2012)

Old Joe's (Bruce Willis) prisoner costume from Rian Johnson's sci-fi crime film *Looper*. Captured by the Gat Men, Joe was dressed in a canvas prisoner jacket and sent back in time for his younger self (Joseph Gordon-Levitt) to kill him.

This lot includes Joe's prisoner jacket, head shroud, T-shirt and jeans. Joe's bespoke jacket is made of heavy cotton that is tan in colour. The jacket wraps over the right breast but does not include any fasteners to hold it in place. The crème-coloured head shroud is made of lightweight linen with stitching along the side to hold the piece together. Joe's Banana Republic T-shirt is made of cotton and is marked size Medium. The blue Levi's jeans are the 505 Straight Fit style, marked size 32 x 32. Paired with the costume is a production wardrobe tag which identifies the actor as "Bruce Willis" along with notes on the change, day and scenes. The lot shows intentional production distressing, but remains in very fine condition.

£1,500-2,500



## 274. Young Joe's (Joseph Gordon-Levitt) Casual Costume Ω

*LOOPER* (2012)

Young Joe's (Joseph Gordon-Levitt) casual costume from Rian Johnson's sci-fi crime film *Looper*. Young Joe was dressed casually when he relaxed in his home in Shanghai in "Year 6".

This lot includes Joe's white T-shirt, jeans, belt and a pair of slippers. Joe's American Apparel T-shirt is made of cotton and is marked size Small. The blue Levi's jeans are the classic 501 style and are marked size 29 x 30. The Fossil belt is made of black leather and has "32" written on the inside in white ink. The Sanuk shoes are made of tan canvas with unfinished edges and are marked size 8. Paired with the costume is a production wardrobe tag which identifies the actor as "JGL", along with notes on the change, day and scenes. The lot shows intentional production distressing.

£800-1,200



## 275. David's (Kiefer Sutherland) Coat $\Omega$

*THE LOST BOYS* (1987)

David's (Kiefer Sutherland) coat from Joel Schumacher's horror film *The Lost Boys*. The vampire David wore his long black coat throughout the film.

Made by Clothcraft, the black woollen trench coat is customised, with several unique items (such as a watch timepiece) used as buttons, and includes a belt at the waist. Inside one of the coat pockets is a production label, on which "#1" is written in black marker. The coat has been modified by the production, with harness holes at the upper back to allow the piece to be used during flying sequences. The coat shows minor wear due to production use and is missing a button, but remains in very fine condition.

£8,000-10,000

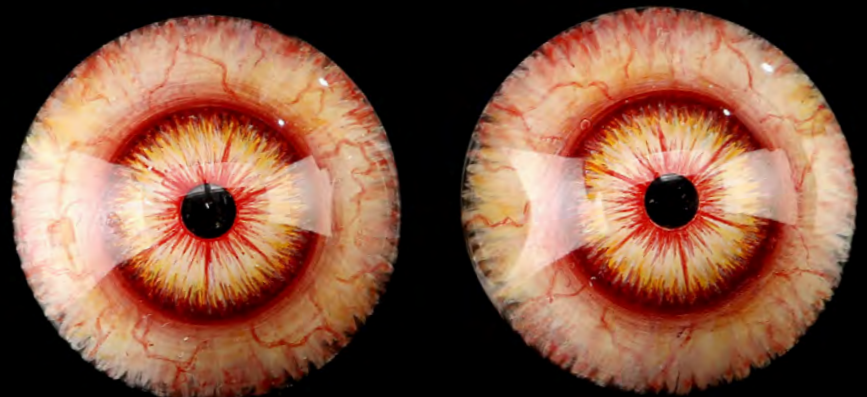
## 276. Max (Ed Herrmann) Vampire Contact Lenses $\Omega$

*THE LOST BOYS* (1987)

A pair of Max (Ed Herrmann) vampire contact lenses from Joel Schumacher's horror film *The Lost Boys*. In the film, two young brothers moved to a new town and discovered the neighborhood has a serious vampire infestation. These contact lenses were made for Max, who is revealed to be the main antagonist and head vampire.

Made of acrylic, these hand-painted hard lenses depict bloodshot eyes with thick retinal arteries spiralling away from the pupils. The centres of the lenses are clear, offering the actor a small amount of visibility through the acrylic. While the fronts of the contacts are highly detailed, the reverse side is untreated. The contacts are individually stored in small plastic cases, each showing "HERMAN" (sic) handwritten on the lids in black ink. These contacts remain in very good condition. Dimensions (each): 3 cm x 3 cm x 2 ½ cm (1 ¼" x 1 ¼" x 1")

£400-600







## 277. Witch-king of Angmar's Crown Ω

*THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001)*

The Witch-king of Angmar's crown from Peter Jackson's epic fantasy adaptation *The Lord of the Rings: The Fellowship of the Ring*. Frodo witnessed the spectral king when he put on the One Ring during the Nazgûl attack on Weathertop.

Created during the production by Weta Workshop, the crown is cast in resin and resembles an iron construction, with four long spires emerging from a twisted band. The resin is hand-painted and expertly weathered to reflect the eternal damnation of the Nazgûl.

This crown was released to United Cutlery, a New Line Cinema licensee, as a reference piece for creating a replica version. The piece shows minor wear due to production use, but remains in very fine condition. Dimensions: 30 cm x 32 cm x 33 cm (12" x 12 ½" x 13")

**£20,000-30,000**





**278. Thomas Magnum's (Tom Selleck)  
"ROBIN 3" Jeep Wagoneer License Plate Ω**

*MAGNUM, P.I.* (TV 1980-1988)

A "ROBIN 3" license plate from Robin Masters' 1984 Jeep Wagoneer, driven by Thomas Magnum (Tom Selleck) in the crime series *Magnum P.I.* Magnum was a private investigator who worked for Masters out of his estate, Robin's Nest, and would frequently drive his cars. Magnum drove Masters' Jeep Wagoneer in the sixth and seventh seasons.

The Hawaii state license plate is made of aluminium and features the plate number 'ROBIN 3' in brown raised lettering. At the top right corner is a registration sticker dated "OCT 1987". On the back of the plate are two strips of adhesive tape, which previously attached the plate to the car. The lot shows minor wear due to production use and age, with small cracks and chips to the paint, but it remains in good overall condition. Dimensions: 30 cm x 15 cm x 1 cm (12" x 6" x ¼")



£500-700



## 279. Ares III and Ares IV Mission Patches †Δ

*THE MARTIAN* (2015)

A set of mission patches from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Patches were worn by the astronauts to signify which mission and country they represented. Ares III was the mission undertaken at the start of the film; Ares IV was the next scheduled mission.

The set consists of three embroidered patches with Velcro applications on the reverse. The Ares III patch features an orange and black circular design, with the names of the astronauts encircling the emblem. The Ares IV patch is diamond-shaped and displays a black, white and primary-coloured emblem. The third patch shows the American flag. Each shows minor wear, including fraying threads on the edges. Dimensions (largest patch): 12.5 cm x 10 cm x 0.5 cm (5" x 4" x 1/4")

£300-500



## 280. Mark Watney's (Matt Damon) Rover Drilling Panel MΔ

*THE MARTIAN* (2015)

Mark Watney's (Matt Damon) rover drilling panel from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Watney modified his rover to allow longer journeys across the barren landscape of Mars, and this panel screen matches the scene in which he drills into the roof to construct an additional air sack.

The roof panel is made from fibreglass reinforced with MDF and foam. It features a metal surface finished in white paint and a number of drill holes that follow a hand-drawn red marker guideline. Distressed for production use, it shows stains from the sand simulating Mars' terrain, and a hairline crack across the centre. Dimensions: 106 cm x 122 cm x 10 cm (41 3/4" x 48" x 4")

£400-600

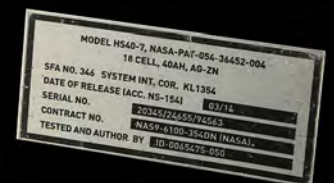
## 281. Mars Hab Door Instructions and Nomenclature Plate MΔ

*THE MARTIAN* (2015)

Mars Hab door instructions and nomenclature plate from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Instructions on how to open the hatch were adhered to the Mars Hab's door to ensure safe entry to, and exit from, the facility. A nomenclature plate from the Hab is also included.

Made from metal, the instruction plate has rounded corners and features black text throughout, with certain actions emphasised in capital letters. The nomenclature plate displays informative labels about the equipment, also in black text. Double-sided tape is attached to the reverse of both plates, from use on set. The pieces show wear throughout, including scratched sections of text and rust stains. Dimensions (instructions plate): 15 cm x 12.5 cm (6" x 5")

£100-150





## 282. Mark Watney's (Matt Damon) 'Drop' Rover Panel $\Delta$

*THE MARTIAN* (2015)

Mark Watney's (Matt Damon) rover roof panel from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Watney cut a hole in the top of his rover to allow him to travel longer distances across Mars, so he could rendezvous with the Ares IV mission location, dropping through the roof while making the modifications.

Made from fibreglass and foam, the panel is reinforced with wood featuring a white paint finish and a roughly cut hole through the centre. The edges of the cut-out have drill marks that follow a red marker guideline. Distressed for production use, it shows stains from the Mars set, and additional sections have broken away around the edges of the hole. Dimensions: 106 cm x 122 cm x 10 cm (41 ¾" x 48" x 4")

£400-600



## 283. Melissa Lewis' (Jessica Chastain) EVA Suit Skullcap, Insignia and Suit Components $\Delta$

*THE MARTIAN* (2015)

Melissa Lewis' (Jessica Chastain) EVA suit components and insignia from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Lewis wore her EVA suit components during the Hermes rescue sequences towards the end of the film.

The lot includes a black and white skull cap, a wrist device and a gold-coloured visor. The skull cap is made from synthetic fabric and features an Ares III engraved buckle. The wrist device is cast in plastic with a Velcro strap fastening. The plastic visor has a reflective interior to protect against sunlight. Accompanying the components is a set of "Lewis" insignias. The pieces show distressing and production repair. Dimensions (visor): 31 cm x 23 cm x 15 cm (12 ¼" x 9" x 6")

£400-600



## 284. Ares III Replica Helmet $\Delta$

*THE MARTIAN* (2015)

A replica Ares III helmet from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. The helmet was given away as a promotional gift for publicity purposes.

Designed by Scott's long-time collaborator, costume designer Janty Yates, the helmet is made from white ABS plastic with orange vinyl applications, two model lights and a faux-silver and faux-gold-painted sun visor. It displays numerous stickers, including the NASA logo, "Watney" and mission details across the back. Intentionally dressed down, minor lifting is present on the vinyl applications. Dimensions: 35 cm x 40 cm x 32 cm (13 ¾" x 15 ¾" x 12 ½")

£800-1,200









## 285. Melissa Lewis' (Jessica Chastain) EVA Suit †Δ

*THE MARTIAN* (2015)

Melissa Lewis' (Jessica Chastain) EVA suit from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Lewis wore her extravehicular activity (EVA) suit when operating the Manned Maneuvering Unit during the Hermes mission to rescue Mark Watney (Matt Damon).

The EVA costume was based on a version of a NASA suit used for moving outside the International Space Station, and created by costume designer Janty Yates, Scott's long-time collaborator. Yates and Scott have worked together on other sci-fi films, including *Prometheus* and *Alien: Covenant*.

The suit is constructed mainly from a white synthetic material and comprises a helmet; a black-and-white skull cap; a torso with a backpack and GoPro camera housing attached; a pair of trousers; a set of gloves with rubber fingertip and palm detailing; and a pair of boots with rubber-sole crampons. Completing the outfit is a mirror fastened to the wrist with a white Elastic strap.

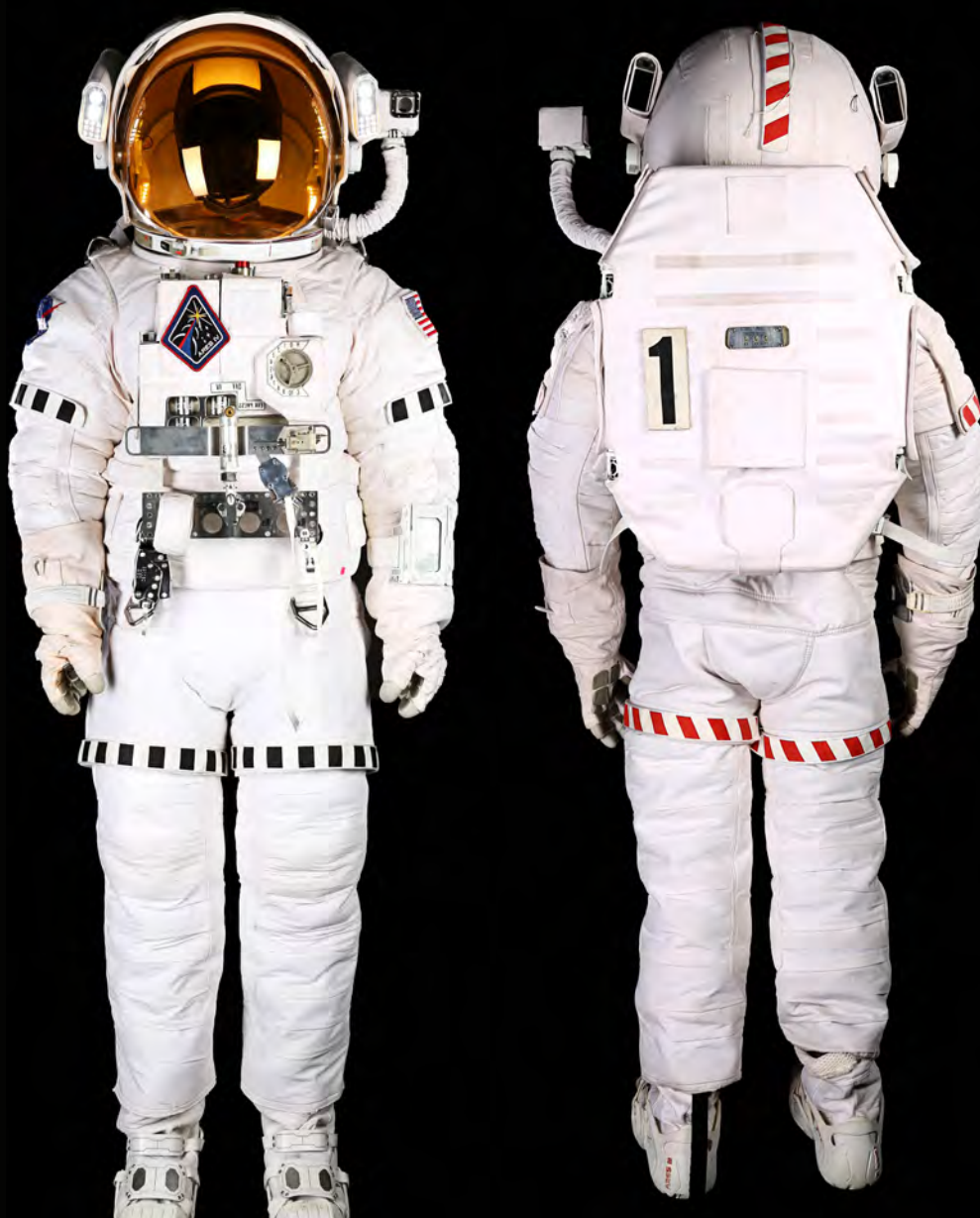
The helmet is made from white metal and features a clear plastic front, a functioning faux-gold sun visor and lights on either side. A chest pack is adhered to the torso and has a metal rig secured to the bottom with working clips and harness components. Velcro orange and white Lewis insignia strips and mission patches are attached across the suit. The skull cap displays a label on the inside reading "Lewis".

Electronic components are fitted to the helmet and the chest pack that allow them to illuminate with LEDs. The helmet is powered by a 12V lithium polymer battery (not included) inserted into the backpack and activated by an external remote control. A 9V battery (not included) can be fitted into the chest that lights up the digits on the front with blue LEDs.

The space suit shows minor distressing from use on the production and is mounted to a custom-made display mannequin. Dimensions (displayed): 50 cm x 72 cm x 190 cm (19 ¾" x 28 ¼" x 74 ¾")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£12,000-16,000





## 286. Mark Watney's (Matt Damon) EVA Suit †Δ

*THE MARTIAN* (2015)

Mark Watney's (Matt Damon) EVA suit from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Watney wore his extravehicular activity (EVA) suit during the Hermes rescue sequences at the end of the film.

Costume designer Janty Yates worked extensively with NASA officials, researchers and engineers to ensure the film's space suits were as realistic as possible. The EVA suit is modelled closely on a version worn by NASA astronauts on spacewalks outside the International Space Station.

Made primarily from a white synthetic fabric, the costume consists of a helmet; a black-and-white skull cap; a torso (marked "Male 2") with an adhered backpack and GoPro camera housing; a pair of trousers (marked "Character Male 5"); a set of gloves (marked "Slippy") with rubber fingertip and palm detailing; and a pair of boots (marked "Crampons Large") accompanied by a large pair of rubber-sole crampons. A wrist computer housing and mirror, fastened with white straps, completes the outfit.

Constructed from white metal with a clear plastic front, the helmet features a functioning faux-gold sun visor and two lights on either side. A rigging belt with holes for a harness connects the body to the trousers. The torso features a chest pack with a metal rig attached to the bottom. Velcro black and white Watney insignia strips and mission patches are attached across the EVA suit. Original costume labels are located inside the garments, including labels reading "Watney Stunt" in the skull cap and "Male Standard Spin Rig" in the trousers.



The suit features electronic components that allow the helmet and the chest pack to illuminate with LEDs. A 12V lithium polymer battery (not included) can be fitted into the backpack to power the lights, which are activated by an external remote control. A 9V battery (not included) can be inserted into the chest to light up the digits on the front with blue LEDs.

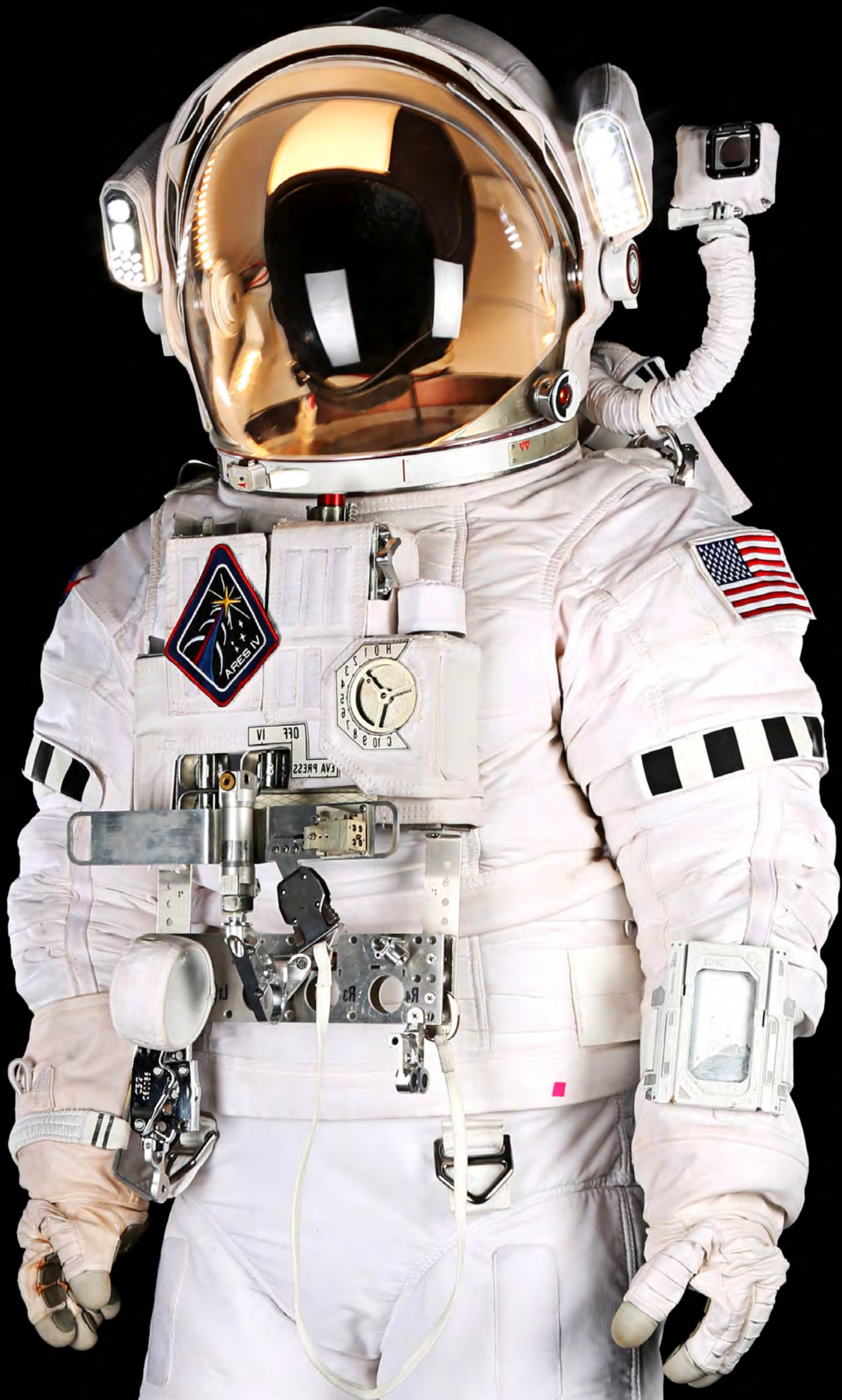
The costume is presented on a custom-made display mannequin and shows minor distressing from production use. Dimensions (displayed): 50 cm x 72 cm x 200 cm (19 3/4" x 28 1/4" x 78 3/4")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£15,000-20,000











## 287. Mark Watney's (Matt Damon) Boot, Skullcap and Accessories †Δ

*THE MARTIAN* (2015)

Mark Watney's (Matt Damon) boot, skullcap and accessories from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Watney wore his EVA suit components during the Hermes rescue sequences towards the end of the film.

The lot includes an Ares IV left boot, an Ares IV skullcap, a wrist device, a camera housing and two patches. The boot is made from white synthetic fabric with a white-painted rubber sole displaying a NASA logo in the tread and the mission name on the side. The skullcap, made of synthetic fibres, features the mission name on the chin strap. The wrist device is cast in plastic with a Velcro strap fastening. The plastic camera housing has a white fabric cover. Accompanying the components are two EVA suit chest pack patches with reversed numbers. The pieces show production use including paint wear, cracks and a loose strap on the device. The boot is marked size UK 10. Dimensions (wrist device without strap): 14 cm x 11 cm x 2.5 cm (5 ½" x 4 ¼" x 1")

£400-600

## 288. Mark Watney's (Matt Damon) "Iron Man" Cut Glove and Ares IV Mission Patch †Δ

*THE MARTIAN* (2015)

Mark Watney's (Matt Damon) glove and patch from Ridley Scott's Oscar®-nominated sci-fi film *The Martian*. Watney cut his pressure suit glove to go "Iron Man" and used the escaping air to propel himself to Melissa Lewis' (Jessica Chastain) Manned Manoeuvring Unit. Patches were worn by the astronauts to signify which mission they represented.

The glove is made from a white synthetic fabric with detailed grey rubber finger and palm sections, and features a small cut on the palm. Inside there is a blue-painted cast resin wrist lock and a white mesh lining. Labelled "Ares IV", the embroidered diamond-shaped patch displays a design made up of black, white and primary colours, and is backed with Velcro. The glove shows minor wear, including the lifting of glued rubber components on the palm. Dimensions (glove): 36 cm x 16 cm x 12 cm (14" x 6 ¼" x 4 ¾"); (patch): 12.5 cm x 10 cm x 0.5 cm (5" x 4" x ¼")

£600-800



## 289. Hand-Painted Re-Release Poster Artwork †Δ

*MARY POPPINS* (1964)

Hand-painted poster artwork from Robert Stevenson's musical family film *Mary Poppins*. Designed and executed by artist Vic Fair, the painting features a side-on view of Mary Poppins (Julie Andrews) holding her parrot-topped umbrella, and an image of Poppins flying over rooftops. A more refined version of the flying Poppins was used in the French release poster.

The artwork consists of a mixture of pen-and-ink drawing and painted elements presented on a white board. The painting shows some edge wear, including slight creases, and a rooftop silhouette remains where the image has been cut away on the bottom right. Dimensions: 47 cm x 74 cm x 1 cm (18 ½" x 29" x ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£400-600



## 290. Trinity's (Carrie-Anne Moss) Costume Ω

*THE MATRIX* (1999)

Trinity's (Carrie-Anne Moss) costume from the Wachowskis' sci-fi film *The Matrix*. Trinity wore her black coat and trousers when she and Neo (Keanu Reeves) fought their way through a lobby to save Morpheus (Laurence Fishburne); and she wore her low-cut leotard when escaping the Matrix with her team.

The black pleather coat has wide-set lapels and a waist sash for closing. The leotard is made of black Lycra material and is labelled "Trinity" in black ink on an inside tag. The glossy, latex coating deteriorated after production and is now nearly stripped off in full. The trousers are made of a similarly elastic material, with a black latex coating above the knee. The coating on this component has also suffered over time and shows extensive wear and flaking in several areas. Paired with the costume are two production wardrobe tags that note the costume for Carrie-Anne Moss as Trinity and a Letter of Authenticity from Warner Bros. The lot shows production wear, specifically the aforementioned substantial deterioration of the fabric treatment on the trousers and leotard, which are in otherwise fair condition. The coat, meanwhile, remains in very good condition.

£10,000-15,000





## 291. Oversized Worm Guy Animatronic Insert Puppet us

*MEN IN BLACK II* (2002)

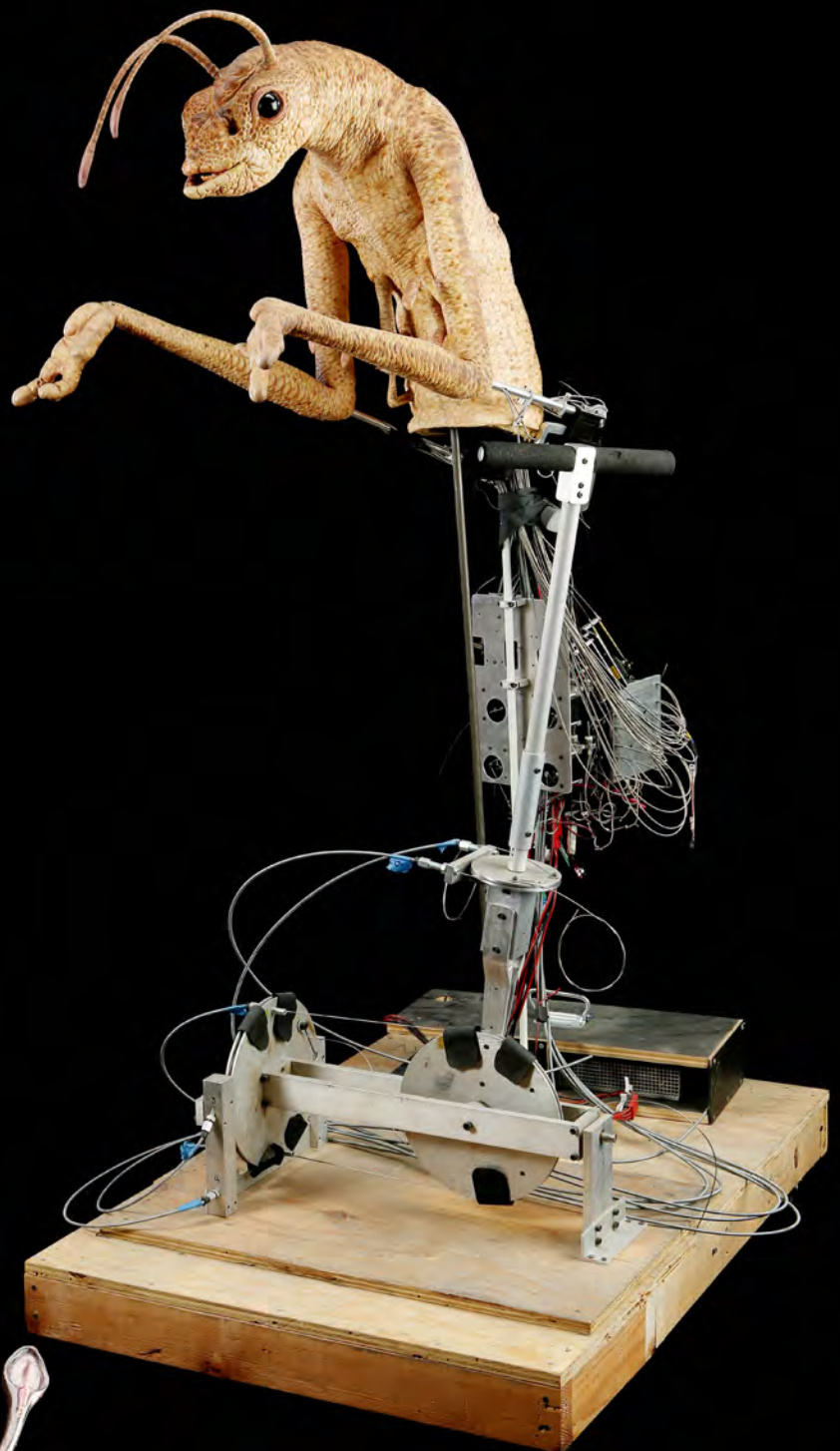
An oversized Worm Guy animatronic insert puppet from Barry Sonnenfeld's sci-fi comedy sequel *Men in Black II*. As key characters in the film, multiple types of puppets were created for the worm creatures, including this insert piece, built to three times the size of the aliens for use in close-up shots of the characters.

The piece has a foam-latex skin, with a metal-and-resin under-skeleton. An intricately built puppet, this piece features an array of cables, wires and controls (manual and electrical) to work its many functions. Notable in these controls are the rods and handles extending from the back of both elbows. These hand controls feature triggers and finger rings that operate movement in the wrists and fingers. Another such control is the large lever mounted in front of the piece, which controls the head's positioning. Other groups of cables and wires lead to the back mechanisms, or to a small wooden control box containing servos, with an on/off switch on top. The puppet is supported by two metal poles which connect to a wooden base, designed to keep the character stable and upright. The piece shows light signs of aging to the skin and remains in good condition. Dimensions: 94 cm x 46 cm x 165 cm (37" x 18" x 65")

This item contains electronic and mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

£4,000-6,000



## 292. Retro Saucer Man Head and Bust α

*MEN IN BLACK 3* (2012)

A Retro Saucer Man head and bust from Barry Sonnenfeld's sci-fi comedy sequel *Men in Black 3*. Agent J (Will Smith) encountered this alien race after awakening inside MIB Headquarters in 1969. The colour of this particular mask varies slightly from the versions seen on screen.

Created by Rick Baker's Cinovation Studios, this mask is made of resin, with acrylic eyes and neck skin crafted from silicone over spandex. Embodying a '60s sci-fi theme, this alien features a skull that resembles exposed brain tissue, and has large bulging eyes, two antennae and pointed ears. The mask rests on a biscuit-foam head and includes a silicone neck that zips-up at the back. This alien also includes a pair of magnifying eyeglasses. The lot shows minor wear due to production use and storage, but remains in very fine condition. Dimensions: 56 cm x 43 cm x 33 cm (22" x 17" x 13")

£2,000-3,000



### 293. Stalk Eyes Assassin Mask and Hand Appliances $\Omega$

*MEN IN BLACK 3* (2012)

The Stalk Eyes assassin's mask and hands from Barry Sonnenfeld's sci-fi comedy sequel *Men in Black 3*. Agent K (Tommy Lee Jones) neutralized this alien assassin when he and Agent J (Will Smith) came under fire in Wu's Chinese restaurant.

Designed by Rick Baker's Cinovation Studios, the mask is made of silicone and latex with resin teeth, and is built around a fibreglass helmet. The acrylic eyes rest within poseable silicone tentacles that attach to the head via magnets. Slits on either side of the tentacles allow for the actor to see out of the mask. The mask has a zipper at the back that is concealed by a flap of silicone skin. The piece rests on a biscuit-foam bust of the creature performer.

The alien's hand appliances are made of foam latex with silicone webbing at the side of the wrist, and fit over the actor's hands like gloves. Like the mask, the hands feature a spiky, bumpy and scaly texture throughout. Also included is a custom wooden crate used by Cinovation Studios to store and transport the piece. The lot shows minor wear due to production use, but remains in very good condition. Dimensions (bust): 51 cm x 36 cm x 69 cm (10" x 14" x 27"); (combined glove): 38 cm x 33 cm x 8 cm (15" x 13" x 3"); (crate): 53 cm x 44 cm x 100 cm (21" x 17 ½" x 39 ½")

£2,000-3,000



### 294. Spiky Bulba Puppet $\Omega$

*MEN IN BLACK 3* (2012)

A Spiky Bulba alien puppet from Barry Sonnenfeld's sci-fi comedy sequel *Men in Black 3*. Agents J (Will Smith) and K (Tommy Lee Jones) encountered the Spiky Bulba alien in Mr. Wu's (Keone Young) Chinese restaurant when they investigated his kitchen.

Created by Rick Baker's Cinovation Studios, this puppet is made of silicone skin over a biscuit-foam body form, and resembles an alien fish. The Spiky Bulba is painted in shades of orange, yellow and blue, and includes spiky talons on its fins and head. The creature also includes four acrylic eyes embedded within the head. The puppet rests on a metal support beam that is attached to its original production base. The piece shows some wear due to production use, with repairs to a crack on one leg and one arm. However, the piece remains in fine condition. Dimensions (puppet only): 44 cm x 25 cm x 17 cm (17 ½" x 10" x 6 ½")

£2,000-3,000



## 295. Boris The Animal Stunt Mask $\Omega$

*MEN IN BLACK 3* (2012)

A Boris the Animal stunt mask from Barry Sonnenfeld's sci-fi comedy sequel *Men in Black 3*. This mask resembles the film's antagonist and was prepared for stunt performers.

Created by Rick Baker's Cinovation Studios, this mask is made of silicone with hand-punched hair, and includes Boris' trademark metallic eye rims and a pair of aviator sunglasses. Worn on the head is Boris' black bandana. The ears and eyes are open, allowing the stunt performer to see and hear with ease. The mask is in very fine condition. Dimensions: 24 cm x 18 cm x 29 cm (9 1/2" x 7" x 11 1/2")

£2,000-3,000



## 296. Max's (Vanessa Redgrave) Blue Suit $M$

*MISSION: IMPOSSIBLE* (1996)

Max's (Vanessa Redgrave) blue suit from Brian De Palma's action film *Mission: Impossible*. Max wore her suit aboard the TGV train to Paris as she exchanged the NOC list — a comprehensive list of European agents — with Ethan Hunt (Tom Cruise).

Made by Catherine Walker for The Chelsea Dressing Company, the suit comprises a matching navy blue jacket, waistcoat and skirt. The suit is made of wool, with large blue buttons running down the front of the jacket and waistcoat, and matching buttons on the sleeves. Each component is fully lined with blue silk. The waistcoat features a hand-written label reading "Vanessa Redgrave", and the skirt is marked size 13. The suit remains in excellent condition.

£600-800

## 297. Pack of Exploding Gum $M$

*MISSION: IMPOSSIBLE* (1996)

A pack of exploding gum from Brian De Palma's action film *Mission: Impossible*. Exploding gum was used by Ethan Hunt (Tom Cruise) throughout the film, most notably when destroying the helicopter in the Channel Tunnel, ultimately killing the villainous Jim Phelps (Jon Voight) and Franz Krieger (Jean Reno).

The sealed gum packet is made of card, with five sticks of foil-wrapped foam latex chewing gum inside. The packaging is branded "Two-in-One Gum" and is divided into green and red halves highlighting the explosive flavours, mint and strawberry. The packet has been opened on the left side and displays light signs of wear, including creasing. Dimensions: 8 cm x 2.5 cm x 1 cm (3 1/4" x 1" x 1/4")

£400-600





## 298. Ethan Hunt's (Tom Cruise) Suspension Outfit MA

*MISSION: IMPOSSIBLE* (1996)

Ethan Hunt's (Tom Cruise) suspension outfit from Brian De Palma's action film *Mission: Impossible*. Ethan wore his special suspension rig for the unforgettable CIA vault scene, in which Ethan and his team attempted to steal the NOC list using a terminal that was only accessible from a ceiling heating duct.

The costume consists of a black canvas jacket with metal cable attachments on the side, under which is worn a black t-shirt and black jogging bottoms. A pair of smooth-soled black boots, a pair of black synthetic gloves, a pair of transparent surgical gloves, a pair of black-rimmed glasses and a communicator headset complete the outfit.

The costume is supplied with a custom-made mannequin display and an original lobby card, and remains in very good condition. Dimensions (displayed): 38 cm x 53 cm x 186 cm (15" x 21" x 73")

£8,000-10,000







### 299. Jane Carter's (Paula Patton) Moscow Prison Escape Costume †Δ

*MISSION: IMPOSSIBLE — GHOST PROTOCOL* (2011)

A costume worn by Jane Carter (Paula Patton) in Brad Bird's espionage thriller *Mission: Impossible — Ghost Protocol*. Carter wore her engineer disguise as she broke Ethan Hunt (Tom Cruise) out of a Moscow prison.

The outfit consists of a long-sleeved black top, black trousers, a black and grey gilet, black boots and a black cap. The gilet has a black fleece lining with an embroidered patch reading "System Master" in Cyrillic script above the left breast pocket. The top is made from cotton, and the trousers feature zips on the ankles — both are labelled size small. A hand-written label reading "Jane" is located in the collar of the top. The black leather boots are accompanied by a pair of black boot-liners. The costume displays minor production wear.

£200-300

### 300. Benji Dunn's (Simon Pegg) Shirt and T-Shirt MΔ

*MISSION: IMPOSSIBLE — ROGUE NATION* (2015)

Benji Dunn's (Simon Pegg) shirt and T-shirt from Christopher McQuarrie's action sequel *Mission: Impossible — Rogue Nation*. Dunn wore his shirt and T-shirt as he and Ethan Hunt (Tom Cruise) pursued undercover MI6 agent Ilsa Faust (Rebecca Ferguson) to recover the stolen drive holding the Syndicate ledger.

The button-down shirt is made of synthetic fabric, with short-sleeves and a Hawaiian-style pattern throughout. Made by Paul Smith, the orange T-shirt is made of cotton material with a cartoon image of a rabbit on the front, and is marked size medium. Both components display light signs of wear from use on set, including a small hole on back of the T-shirt and light marks on the back of the shirt.



£400-600



### 301. Ethan Hunt's (Tom Cruise) Shirt and T-Shirt $\Delta$

*MISSION: IMPOSSIBLE — ROGUE NATION* (2015)

Ethan Hunt's (Tom Cruise) shirt and T-shirt from Christopher McQuarrie's action sequel *Mission: Impossible — Rogue Nation*. Hunt wore his shirt and T-shirt as he and Benji Dunn (Simon Pegg) pursued undercover MI6 agent Ilsa Faust (Rebecca Ferguson) to recover the stolen drive holding the Syndicate ledger.

The shirt is made of silk material, with short sleeves and a red, orange and white circle pattern throughout. The dark grey T-shirt is made of cotton fabric with "Highway US 61" printed on the front, and is marked size medium. Both components display intentional distressing, including holes and tears indicating it was for use after his motorcycle crash. However, the set remains in very good overall condition.

£600-800



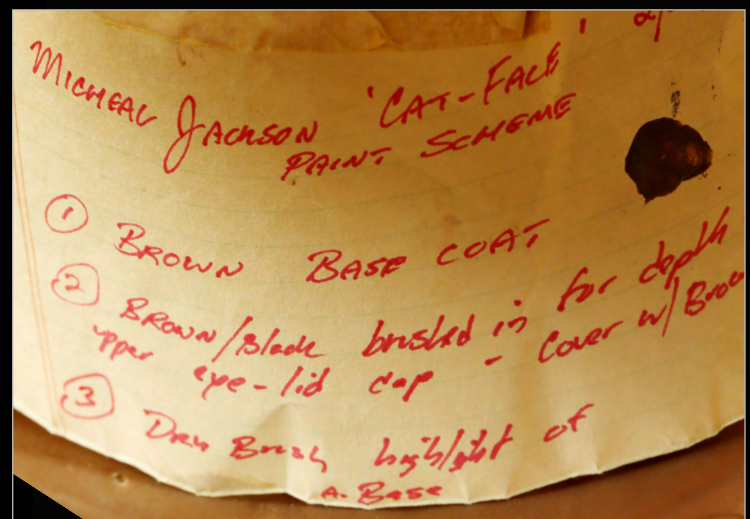
### 302. Michael Jackson "Cat-Face" Paint-Test Mask $\Omega$

*MICHAEL JACKSON: THRILLER* (1983)

A Michael Jackson "Cat-Face" paint-test mask made for the classic John Landis-directed music video *Michael Jackson's Thriller*. This mask was made to test the paint scheme for the cat monster Michael (Michael Jackson) turned into during the fake film at the beginning of the music video.

Made of latex, the mask resembles a sharp-fanged beast with yellow cat eyes. The piece is coloured with acrylic paints that stops at the edges. Taped inside the mask is a hand-written note which is dated 2/24/1988 and outlines the steps to accomplish the paint scheme. The lot shows minor wear to the latex, with a small tear at the corner of the mouth. However, it remains in overall very fine condition. Dimensions: 25 cm x 22 cm x 14 cm (10" x 8 ½" x 5 ½")

£2,000-3,000







### 303. Michael Jackson Light-Up Robotic Face and Lifecast Ω

*MICHAEL JACKSON:  
MOONWALKER (1988)*

A Michael Jackson light-up robotic face and lifecast from his music anthology film *Moonwalker*. This appliance comes from the scene when Jackson transformed into a robotic spaceship.

The lot consists of a two-piece mask and a lifecast of Jackson's head. The front of the mask is made of vacuform plastic and fits over the face with a black elastic strap. The face features lights attached within the eyes. The second mask component is a rigid hairpiece that slides onto the back of the scalp. The hairpiece shows black gaffer tape applied to the exterior, likely an on-set alteration intended to control light reflections. The pair displays geometric robot-like facial features that are painted faux silver to appear metallic. Also included is a fibreglass lifecast of Jackson, used as a stand-in during production, which is built on a simple wooden base. The piece shows minor wear due to production use, with small breaks in the vacuform plastic, and it has undergone electronics restoration, but remains in good condition. Dimensions (on base): 30 cm x 26 cm x 39 cm (12" x 10 1/4" x 15 1/2")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£10,000-15,000





### 304. Michael Jackson Robotic Facial Appliance $\Omega\Delta$

*MICHAEL JACKSON: MOONWALKER* (1988)

A Michael Jackson robotic facial appliance from the production of his music anthology film *Moonwalker*. This appliance was made for the scene when Jackson transformed into a robotic spaceship.

This latex mask was cast from a mould and is detailed with geometric, robot-like cheeks. The mask is painted silver to appear metallic. The appliance shows minor wear due to production use and age, but remains in very fine condition. Dimensions: 18 cm x 13 cm x 20 cm (7" x 5" x 8")

£1,000-1,500



### 305. Precrime Spyder and Holster Clip $\Omega\Delta$

*MINORITY REPORT* (2002)

A Precrime spyder and holster clip from Steven Spielberg's sci-fi thriller *Minority Report*. Agents of Precrime used mechanical spyders to scan the eyes of potential suspects.

Made of resin, this spyder is painted metallic silver and shows grid-like panels cut into the surface along with a static button. The spyder fits within a metal and plastic belt clip for fastening to the Precrime agent's thigh holster. Showing minor wear due to production use, the lot remains in very fine condition. Dimensions: 9 cm x 7 cm x 3 cm (3 1/2" x 2 3/4" x 1 1/4")



£600-800



### 306. Revised Shooting Script, Production Paperwork and Autographed Novel $\Omega$

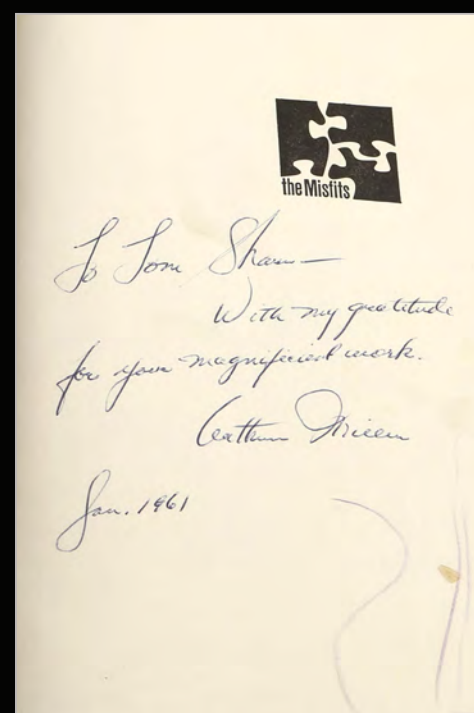
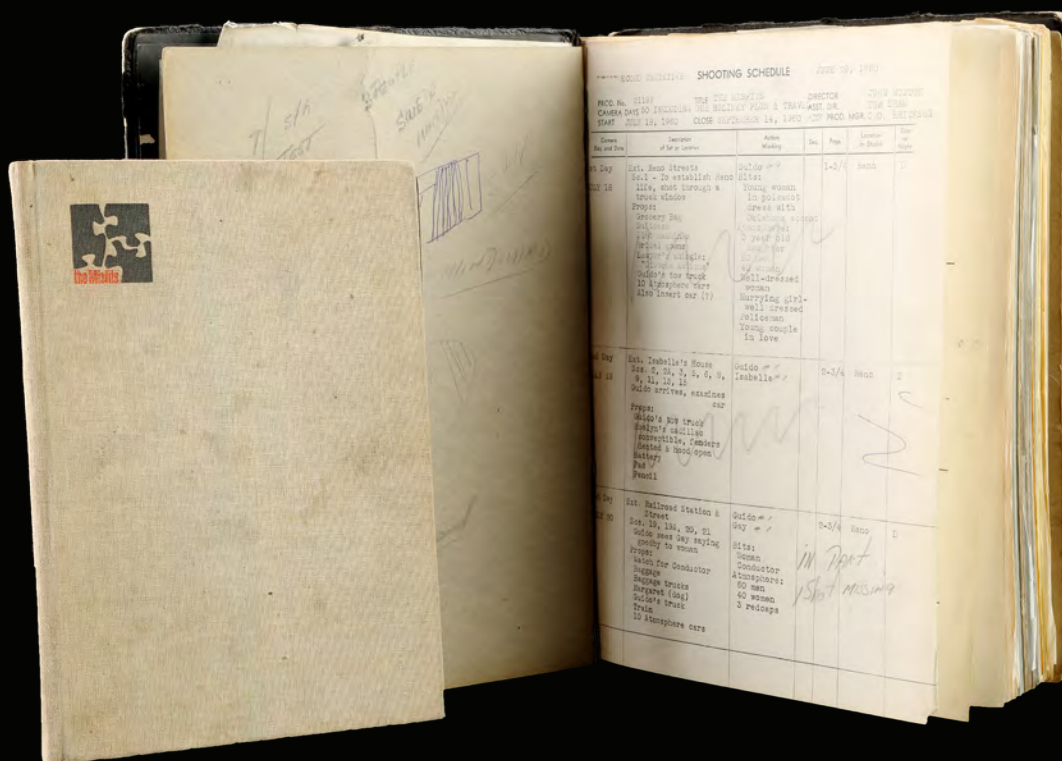
#### THE MISFITS (1961)

A revised shooting script and set of production paperwork from John Huston's drama *The Misfits*, accompanied by an autographed copy of the novel by Arthur Miller. The last movie completed by both Clark Gable and Marilyn Monroe, it followed the relationship between a divorcee and a cowboy.

The 147-page script is bound within a hardback cover, and includes a folded scene breakdown pasted to the inside cover followed by a 12-page shooting schedule. The script is printed on paper of varying colours, with revision dates printed at the top-left corner. The revisions are dated "7-13-60" (blue), "8-25-60" (gold), and "9/27/60" (yellow). The script book includes handwritten annotation throughout the production documents, with a few small notes on the script itself.

The 132-page hardback novelisation includes a handwritten inscription from author Arthur Miller to second unit director Tom Shaw, which is dated January 1961. The script book shows notable wear to the cover due to production use and age, while the novelisation shows minor wear, with stains to some of the pages. The pair remains in fair condition. Dimensions (script): 29 cm x 23 cm x 3 cm (11 1/4" x 9" x 1 1/4"); (novel): 17 cm x 24 cm x 2 cm (6 1/2" x 9 1/4" x 3/4")

£2,000-3,000



### 307. Knights of the Round Table Helmet $\mathbf{M}$

#### MONTY PYTHON AND THE HOLY GRAIL (1975)

A helmet from the cult comedy *Monty Python and the Holy Grail*. The Knights of the Round Table wore their helmets while dancing during a musical segue, as Arthur (Graham Chapman) and his knights approached Camelot.

The helmet is cast in fibreglass with faux-rivet detailing, a T-shaped opening and numerous holes drilled into each side. Foam lines the interior, which has yellowed with age, and the helmet is finished in a bright metallic steel paint. The helmet displays chips in the fibreglass across the top and around the neck from use in subsequent productions, with the addition of a small cylindrical tube at the back, and has been sympathetically restored. Dimensions: 28 cm x 24 cm x 36 cm (11" x 9 1/2" x 14 1/4")

£400-600



### 308. Taunting French Guard's Helmet $\mu\Delta$

*MONTY PYTHON AND THE HOLY GRAIL* (1975)

A helmet from the cult comedy *Monty Python and the Holy Grail*. The French guards wore their helmets while taunting King Arthur and his men. The tall domed helmet is made from cast fiberglass with faux-rivet detailing, and is painted silver and dull grey to resemble metal. It remains in good condition, with some cracks and chips to the fibreglass, and the older foam inside is crumbling. Dimensions: 23 cm x 21 cm x 19 cm (9" x 8 1/4" x 3 1/2")

£400-600



### 309. Schoolboy Uniform $\Omega$

*MONTY PYTHON'S THE MEANING OF LIFE* (1983)

A schoolboy uniform from Terry Jones and Terry Gilliam's sketch-comedy film *Monty Python's The Meaning of Life*. Schoolboys wore their blue uniforms during a sex-education lesson in which Humphrey Williams (John Cleese) demonstrated coitus, and later during a rugby match.

This costume includes a woollen cap, coat, tie and a scarf. The bespoke coat is made from wool by Beau Brummel and features the school crest embroidered in gold thread over the left breast pocket. Sharing the same colour scheme, the blue-and-gold striped tie is made of polyester by Victor Sumner & Co. The scarf is made of wool and features blue and gold stripes. Paired with the costume is a letter of authenticity from journalist James Delson, who was gifted the piece by Terry Gilliam and Michael Palin during post-production. The lot remains in very fine condition.

£2,000-3,000





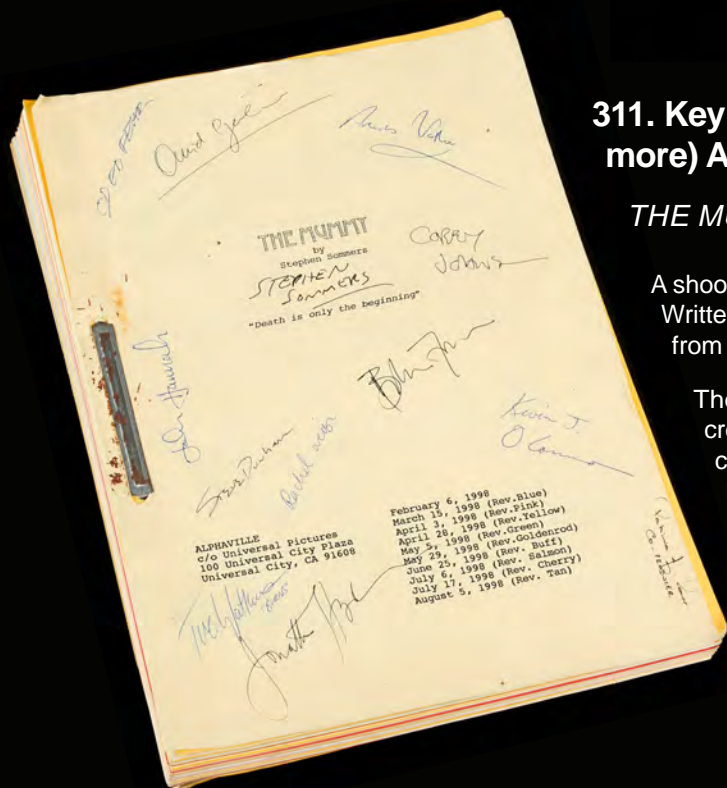
### 310. Mrs. Doubtfire (Robin Williams) Wig and Robin Williams Head Cast $\Omega$

*MRS. DOUBTFIRE* (1993)

A Mrs. Doubtfire (Robin Williams) wig and Robin Williams head cast made for Chris Columbus' comedic family drama *Mrs. Doubtfire*. Having lost custody of his children, voice-over actor Daniel Hillard (Robin Williams) donned prosthetic make-up to embody an elderly housekeeper so he could spend time with his kids.

The wig is made of faux greying blonde hair attached to a lace cap. The wig shows remnants of make-up inside the netting from production use. Also included is a biscuit-foam cast of Robin Williams' head which is painted off-white. The wig shows minor wear to the hair due to production use and storage. However, both wig and head cast remain in very fine condition. Dimensions: 33 cm x 25 cm x 46 cm (13" x 10" x 18")

£1,000-1,500



### 311. Key Cast (Including Brendan Fraser, Rachel Weisz and more) Autographed Shooting Script $\mathbf{M}\Delta$

*THE MUMMY* (1999)

A shooting script from Stephen Sommers' action adventure *The Mummy* (1999). Written by Sommers, this shooting script is dated February 1998 with revisions from March to August 1998.

The script is bound with metal script clips and has an array of cast and crew autographs on the cover page, including director Stephen Sommers, co-producer Patricia Carr and stars Brendan Fraser, Rachel Weisz, John Hannah, Oded Fehr and Arnold Vosloo. It contains 110 pages, along with numerous insert pages, and is printed on multi-coloured A4 pages, with each colour indicating a different revision of the script. Displaying some creases and folds from production use, the piece remains in good condition. Dimensions: 30 cm x 22 cm x 2 cm (12" x 8 1/2" x 3/4")

£600-800



### 312. Book of the Dead Page †

*THE MUMMY* (1999)

A page of the Book of the Dead from Stephen Sommers' action film *The Mummy* (1999). The Book of the Dead was accidentally used by Evy Carnahan (Rachel Weisz) and Rick O'Connell (Brendan Fraser) to raise the ancient priest Imhotep (Arnold Vosloo) from the grave.

The tablet is made of resin with a wood core and features ornate hieroglyph detailing on both sides. Images of the Egyptian gods Anubis, Horus and the eye of Ra appear on the front, with serpent detailing near the spine where the page was bound. The page displays some cracks to both faces of the tablet as a result of use and age, with some marks and scratches at the edges. Dimensions: 36 cm x 27 cm x 1 cm (14 ¼" x 10 ¾" x ½")

£1,500-2,500



### 313. Screaming Mummy Head ⓂΔ

*THE MUMMY* (1999)

A screaming mummy head from Stephen Sommers' action-adventure *The Mummy* (1999). Imhotep (Arnold Vosloo) resurrected his priests to attack Rick O'Connell (Brendan Fraser) during the climax of the film. As O'Connell defeated his adversaries, dismembered mummy body parts fell to the floor.

Made of foam, the head has a brown and black paint finish resembling decayed bone and rotting flesh. Bound in aged strips of calico, the face features a screaming expression with exposed sections showing rubber 'flesh' membranes inside. Distressed for use on the production, the foam head is missing a section on the back of the skull. Dimensions: 25 cm x 17 cm x 31 cm (10" x 6 ¾" x 12 ¼")

### 314. Rick O'Connell's (Brendan Fraser) Revolver †

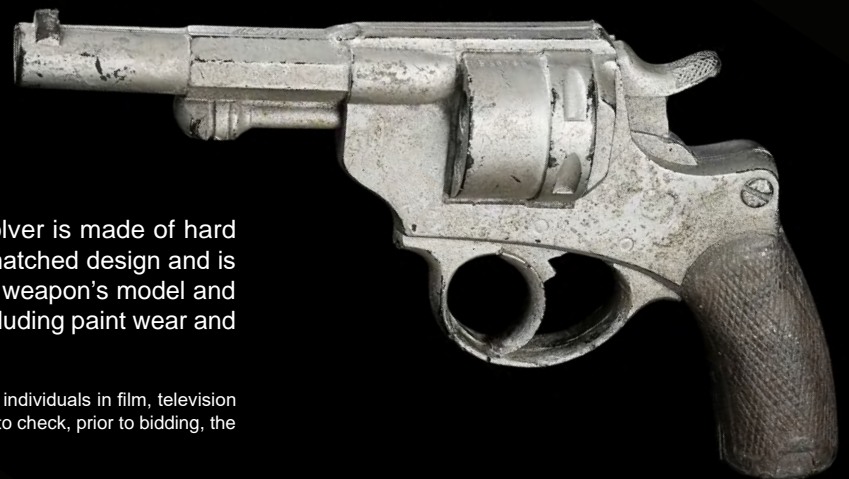
£600-800

*THE MUMMY* (1999)

Rick O'Connell's (Brendan Fraser) revolver from Stephen Sommers' action adventure *The Mummy* (1999). One of a pair, O'Connell carried his revolvers throughout the film as he battled the cursed mummy Imhotep (Arnold Vosloo), foiling his attempts to resurrect his beloved Anck-Su-Namun (Patricia Velasquez) and reign over all.

Cast from a Chamelot-Delvigne Model 1873 pistol, the prop revolver is made of hard rubber, painted with a grey metallic finish. Its grip displays a cross-hatched design and is painted brown. Cast-in detailing runs along the barrel, showing the weapon's model and production number. The weapon shows production use and age, including paint wear and stains. Dimensions: 24 cm x 5 cm x 13.5 cm (9 ½" x 2" x 5 ¼")

Ownership of this item is restricted for UK residents to registered re-enactors, galleries, or individuals in film, television or theatre production. Please inquire for further details. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this prop within their own country and its importation therein.



£600-800



### 315. Evy's (Rachel Weisz) Dress †

*THE MUMMY* (1999)

Evy's (Rachel Weisz) dress from Stephen Sommers' action adventure *The Mummy* (1999). Evy wore her dress throughout the latter part of the film, when she was taken by Imhotep (Arnold Vosloo) as a sacrifice to resurrect his beloved Anck-Su-Namun (Patricia Velasquez) at the lost city of Hamunaptra.

Resembling a night gown, the full-length dress is made of black silk, with a white lace sweetheart neckline. It displays two shoulder straps and fastens at the front with three matching silk-covered buttons, and down the back with small metal hooks and thread loops. An Angels costumiers label is adhered to the inside, with "#2 Evy" hand-written in black ink. The dress has frayed threads and many of the loops used to secure it at the rear have come away due to production use and age.

£2,000-3,000



### 316. Rick O'Connell's (Brendan Fraser) Suit †

*THE MUMMY* (1999)

Rick O'Connell's (Brendan Fraser) suit from Stephen Sommers' action adventure *The Mummy* (1999). O'Connell wore his suit after escaping execution, and while travelling by boat along the Nile with Evy (Rachel Weisz) and Jonathan Carnahan (John Hannah), guiding them to Hamunaptra.

The costume consists of a sand-coloured cotton jacket and a white cotton shirt. The jacket and shirt display Angels costumiers labels, reading "Brendan Fraser April 1998" and "Brendan Fraser Cos. 1". Also included is a production-used brown leather belt and brace, with "O'Connell" hand-written inside. Completing the costume is a pair of mustard-coloured trousers labelled "Brendan Frazar (sic) April 2000", indicating subsequent use in the sequel *The Mummy Returns*. Accompanying the costume is a pair of brown leather braces, also from *The Mummy Returns*. Distressed for production use, the costume shows loose stitching on the jacket, leather wear and a hole in the back of the trousers' right leg.

£3,000-5,000





### 317. Rick O'Connell's (Brendan Fraser) Weapons Bag †

*THE MUMMY* (1999)

Rick O'Connell's (Brendan Fraser) weapons bag from Stephen Sommers' action adventure *The Mummy* (1999). O'Connell carried his weapon bag throughout the film, while accompanying Evy (Rachel Weisz) and Jonathan Carnahan (John Hannah) on their archaeological expedition to Hamunaptra.

The brown canvas bag features tan leather straps, handles and edging, with faux-gold-plated fastenings and stitched side pockets. The interior features a rolled top flap which has a number of matching leather components, with studs, buckles and lengths of leather thong to secure weapons in place. Distressed for production use, the bag displays mud stains and leather wear throughout. Dimensions: 30 cm x 70 cm x 28 cm (12" x 27 ½" x 11")

£800-1,200



### 318. Production-Used Script, Polaroids and Call Sheet ΜΔ

*THE MUMMY RETURNS* (2001)

A script, production schedule and continuity Polaroids from Stephen Sommers' action-adventure sequel *The Mummy Returns*. The binder contains production information vital to creation the movie. The production-used script is 103 pages long, featuring blue revisions, and is accompanied by ten continuity Polaroids, costume drawings of the Medjai and Red Turban Guards, and a blue-page production schedule. The set remains in good condition. Dimensions: 32 cm x 29 cm x 5 ½ cm (12 ½" x 11 ½" x 2 ¼")

£300-500





### 319. The Scorpion King's (Dwayne Johnson) Scorpion Bracelet MA

*THE MUMMY RETURNS* (2001)

The Scorpion King's (Dwayne Johnson) scorpion bracelet from Stephen Sommers' action-adventure sequel *The Mummy Returns*. The Ancient Egyptian king wore his bracelet while commanding his army, becoming an important artefact and a key plot point throughout the movie.

The metal bracelet is plated in faux-gold chrome and features a solid figure of a scorpion with the head of Anubis perched atop a plate embellished with roundels. Six legs are hinged to raise up when the sides are opened. It fastens with a long pin along the base and has a padded leather cushion liner across the top of the wristband, which is painted gold. It remains in very good condition, with a crack to the base of the tail, light tarnishing and small flakes to the paint inside. Dimensions: 14 cm x 9 cm x 9.5 cm (5 ½" x 3 ½" x 3 ¾")

£2,000-3,000





### 320. The Scorpion King's (Dwayne Johnson) Hero Sword †

*THE MUMMY RETURNS* (2001)

The Scorpion King's (Dwayne Johnson) hero sword from Stephen Sommers' action-adventure sequel *The Mummy Returns*. The Scorpion King, imbued with the power of Anubis, conquered all of Egypt before having his soul taken by the Egyptian god.

Made of solid brass, the sword features a curved blade with engraved scorpions and hieroglyphs at its end, a woven grip and a guard with two scorpions. Brown paint has been applied a shade to bring out the detailing across the weapon. A ring mounted to the pommel once held a chain, part of which is still present. Well used, the sword displays some minor corrosion to the metal and signs of natural wear throughout. Dimensions: 89 cm x 15 cm x 4 cm (35 ¼" x 6" x 1 ½")

£3,000-5,000



### 321. Jim Henson Revolutionary War Patriot Puppet us *MUPPET VISION 3D* (1991)

A Jim Henson Revolutionary War Patriot puppet from the Disneyland attraction *Muppet Vision 3D*. The Muppets entertained park guests by taking them on a tour of Muppet Studios that soon unraveled in this 3D show.

The puppet was seen in Sam the Eagle's patriotic grand finale, toward the end of the show. Made of foam and polyurethane, the puppet wears red, white and blue Revolutionary War attire and stands mounted on a wooden display base. This lot includes a letter of authenticity from producer Thomas G. Smith, who was gifted the piece by Jim Henson. The puppet shows some wear and discolouration from production use and age, but remains in good condition. Dimensions: 48 cm x 48 cm x 127 cm (19" x 19" x 50")

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

£3,000-5,000





### 322. Hand-Drawn Mugwump Artwork ΩΔ

*NAKED LUNCH* (1991)

A pair of hand-drawn Mugwump concept artworks from David Cronenberg's bizarre semi-biographical film *Naked Lunch*. The artwork was used as reference in the design of the Mugwump creatures seen in junkie exterminator Bill Lee's (Peter Weller) hallucinations.

The sketches, drawn in pencil with blue, pink, and purple highlights, depict the Mugwump in different poses similar to Bill's first meeting with it in the bar. The pieces are dated 1990 and are signed by makeup artist Stephan DuPuis. The lot shows some minor wear and discolouration from age, but remain in very good condition. Dimensions: 43 cm x 36 cm x 1 cm (17" x 14" x 1/4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

### 323. Blue Mugwump Head Maquette ΩΔ

*NAKED LUNCH* (1991)

A blue Mugwump head maquette from David Cronenberg's semi-biographical drama *Naked Lunch*. Based on William S. Burroughs' bizarre novel, the film depicts Bill Lee (Peter Weller), a 'junkie' exterminator whose hallucinations send him on secret missions overseen by giant bugs.

Made from a sculpting compound, the piece is finished with blue and purple tones that closely resemble the final look of the Mugwump creatures seen throughout the film. Mounted on a wooden block, the item shows some wear and cracking from age, and remains in delicate condition. Dimensions: 36 cm x 15 cm x 15 cm (14" x 6" x 6")

£1,500-2,500



£800-1,200





### 324. Sitting Mugwump Maquette ΩΔ

*NAKED LUNCH* (1991)

A sitting Mugwump maquette from the semi-biographical drama *Naked Lunch*. Based on William S. Burroughs' bizarre novel, the film depicts Bill Lee (Peter Weller), a "junkie" exterminator whose hallucinations sent him on secret missions overseen by giant bugs.

This maquette served as a concept model for director approval while creating the Mugwump creatures seen throughout the film. The piece is made of a sculpting compound and is painted with great detail. The lot shows minor wear from use, but remains in very good condition. Dimensions: 25 cm x 25 cm x 25 cm (10" x 10" x 10")

£1,500-2,500



### 325. Benedictine Abbey Scriptorium Book M

*THE NAME OF THE ROSE* (1986)

A scriptorium book from Jean-Jacques Annaud's medieval crime drama *The Name of the Rose*. Books were found in the Benedictine Abbey scriptorium as William of Baskerville (Sean Connery) and novice Adso of Melk (Christian Slater) investigated the mysterious deaths in the abbey.

Bound in tan leather, the book features a raised ridged spine with blank paper pages, which have roughly cut edges to appear worn. The book displays intentional distressing by the production, with scuffs and marks to the cover. Dimensions: 36 cm x 28.5 cm x 5.5 cm (14 ¼" x 11 ¼" x 2 ¼")



£400-600



### 326. Willis Newton's (Matthew McConaughey) Costume Ω

*THE NEWTON BOYS* (1998)

Willis Newton's (Matthew McConaughey) costume from Richard Linklater's historical drama *The Newton Boys*. In the film, Willis Newton and his three brothers became some of the most successful bank robbers in American history. Newton wore his pinstripe suit throughout the film.

The bespoke three-piece pinstripe suit includes a pair of woollen trousers and a woollen jacket and vest with cotton lining. The vest and trousers also include sewn-in wardrobe labels reading "M. McConaughey" and list his wardrobe measurements. The lot remains in very good condition.



£1,000-1,500



### 327. Taryn's (Jennifer Rubin) SFX Needle-Track Arm Ω

*A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS* (1987)

Taryn's (Jennifer Rubin) SFX needle-track arm from Chuck Russell's horror sequel *A Nightmare on Elm Street 3: Dream Warriors*. This arm was made for Taryn's fateful confrontation with Freddy (Robert Englund), when he reminded Taryn of her former heroin use and made needle tracks bulge from her skin.

This piece features a urethane skin over a fibreglass frame, and includes cable controls attached to each of the needle tracks, which operated their motion during the sequence. The arm exhibits some wear due to production use and age, with some of the needle tracks pulled from the arm and recessed inside, leaving the piece in fair used condition. Dimensions: 66 cm x 18 cm x 18 cm (26" x 7" x 7")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.



### 328. Raizo's (Rain) Sword †

*NINJA ASSASSIN* (2009)

Raizo's (Rain) sword from James McTeigue's action thriller *Ninja Assassin*. Raizo wielded his sword in various fight scenes throughout the film, most notably in his fight against his elder brother, Takeshi (Rick Yune).

The sword is made of aluminium, with a wooden grip bound in black cloth and a metal tsuba. A blood groove runs along the length of both sides of the blade, with three Japanese symbols engraved into the base of the blade. The blade itself has been blunted to prevent injury to performers. The cloth exposes a small amount of adhesive at the base of the grip, but the sword remains in very good condition. Dimensions: 94 cm x 6.5 cm x 5.5 cm (37" x 2 1/2" x 2 1/4")

£400-600





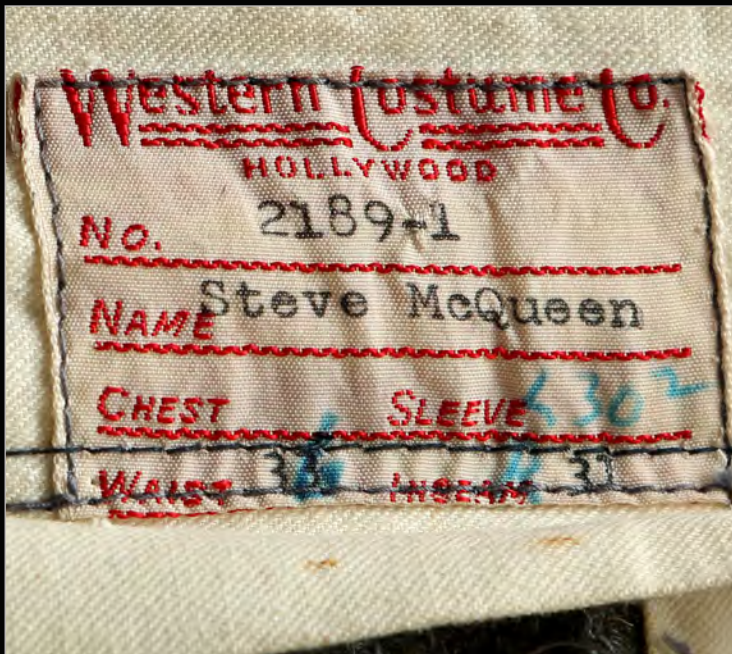
### 329. Henri "Papillon" Charrière's (Steve McQueen) Prison-Arrival Costume Ω

*PAPILLON* (1973)

Henri "Papillon" Charrière's (Steve McQueen) prison-arrival costume from Franklin J. Schaffner's prison drama *Papillon*. Sentenced to life imprisonment in 1933 French Guiana, Papillon wore his grey tunic and trousers when he travelled by ship to prison.

This bespoke costume consists of a heathered grey wool shirt and matching trousers. The top features a three-button collar with single-button cuffs. The trousers are made of the same rough wool material, but have cotton pockets and a plastic button-up fly. Wardrobe labels are stitched into both garments and note "Steve McQueen" as the actor. The costume shows minor wear due to production use, but remains in very fine condition.

£20,000-30,000





### 330. General Bradley's (Karl Malden) Tunic and Trousers

*PATTON* (1970)

General Bradley's (Karl Malden) tunic and trousers from Franklin J. Schaffner's war drama *Patton*. The biographical film revolves around U.S. General George S. Patton and his career during World War II. Bradley wore the tunic and trousers throughout the film as part of his uniform.

The bespoke tunic and trousers are made of wool and include sewn-in labels naming "Carl Malden" [sic] as the actor and listing his wardrobe measurements. The lot shows some minor wear from age, but remains in very good condition.

£1,000-1,500



### 331. General Patton's (George C. Scott) Dress Shirt

*PATTON* (1970)

General Patton's (George C. Scott) dress shirt from Franklin J. Schaffner's war drama *Patton*. The biographical film revolves around U.S. General George S. Patton and his career during World War II. Patton wore the dress shirt as part of his uniform throughout the film.

Made of a cotton-polyester blend, the bespoke shirt also includes a sewn-in label reading "Tailored Especially For George Scott". The lot shows some minor wear from age, but remains in very good condition.

£1,000-1,500





### 332. Globey (George McGrath) Animatronic Puppet $\Omega$

*PEE-WEE'S PLAYHOUSE* (TV 1986-1990)

A Globey (George McGrath) animatronic puppet from Paul Reubens' children's television series *Pee-wee's Playhouse*. Globey was seen during the opening credits and throughout the series, and resided inside Pee-wee's (Paul Reubens) home.

Designed to look like a living globe of the planet Earth, the piece features a soft foam exterior over a thin plastic sphere. The piece is largely painted blue, and has black tape applied to form a grid. Green and brown-painted foam continents are applied on top of the ocean, while Globey's animatronic facial features are located in the waters of the South Pacific. Globey's face has acrylic eyes, a long, rounded nose, bulging cheeks and a wide smile. Inside the globe are various electronic and mechanical components which once operated the puppet. A compartment door is found on the opposite side of the globe.

The head resides on a steel pole that fits within Globey's resin base. The base includes foam arms and hands that were also once operated by puppeteers. The lot shows wear to the material due to production use and age, with cracks to the foam, which has hardened in some areas, and Globey is missing his island eyebrows. It has undergone minor restoration and stabilization. The piece remains in fair condition. Dimensions: 46 cm x 46 cm x 51 cm (18" x 18" x 20")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£3,000-5,000



### 333. Sphinx Model Miniature $\Omega$

*PEE-WEE'S PLAYHOUSE* (TV 1986-1990)

A Sphinx model miniature from Paul Reubens' children's television series *Pee-wee's Playhouse*. The Sphinx miniature resided near the top of Pee-wee's home on the exterior playhouse set.

The Sphinx is made of Styrofoam and is painted light brown in colour. The amber-coloured eyes are wired, as the piece was previously powered to light-up. The underside features two red wires and two pegs, which attached the Sphinx to the rest of the set. The piece shows minor wear due to production use and has undergone light restoration, but remains in good condition. Dimensions: 30 cm x 28 cm x 23 cm (12" x 11" x 9")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£2,000-3,000





### 334. Totem Pole Model Miniature $\Omega$

*PEE-WEE'S PLAYHOUSE* (TV 1986-1990)

A totem pole model miniature from Paul Reubens' children's television series *Pee-wee's Playhouse*. The totem pole was seen during the opening credits and resided on the grass outside Pee-wee's home on the exterior playhouse set.

The piece is sculpted in clay, and features many colourful animal heads on both sides of the pole. The totem pole is mounted to a wooden base that is unpainted. The piece shows minor wear due to production use, and has undergone light restoration to reattach broken components. The piece remains in good, yet fragile condition. Dimensions: 14 cm x 14 cm x 43 cm (5 ½" x 5 ½" x 17")

£3,000-5,000



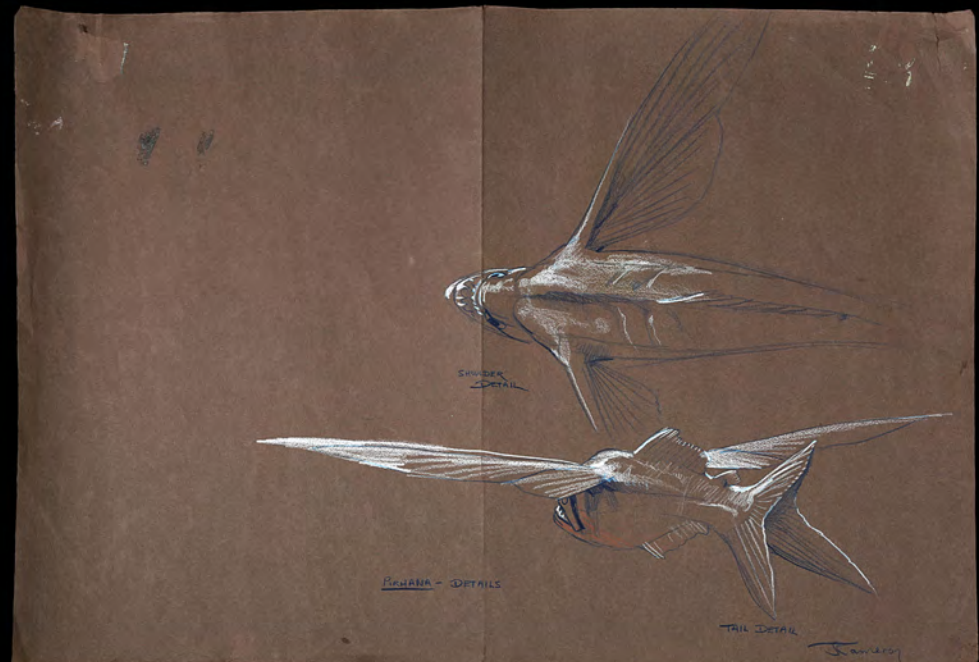
### 335. James Cameron Hand-Drawn Piranha Illustration $\Omega$

*PIRANHA PART TWO: THE SPAWNING* (1981)

A hand-drawn piranha illustration from James Cameron's horror *Piranha Part Two: The Spawning*. The illustration shows an overhead and back view concept drawing of a piranha. It depicts the shoulder and tail details, displaying the evolution of the fish's wings, which enabled it to fly.

Rendered on dark brown card with a centre fold, the artwork is drawn and shaded in blue, white and pink-coloured pencil. James Cameron's signature is present in the bottom-right corner of the paper, in pencil crayon. The drawing shows signs of age and production use, including stains, tape residue and small tears and creases along the edges. Dimensions: 50 cm x 70 cm (19 ¾" x 27 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£500-700



### 336. Cursed Aztec Gold Coin †Δ

*PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL* (2003)

An Aztec coin from Gore Verbinski's action-adventure film *Pirates of the Caribbean: The Curse of the Black Pearl*. Central to the film's plot, the coins formed the vast treasure hoard of Cortés, hidden on the Isla de Muerta, which transformed Captain Barbossa (Geoffrey Rush) and his crew into cursed immortals.

Created specifically for the film, the coin is made from cast metal and plated with a faux-gold finish. One side features a skull-and-sun symbol and the reverse displays an Aztec glyph. The coin shows some minor wear, including a white residue remaining in a side groove and in the skull's eye socket. Dimensions: 4 cm x 4 cm x 0.5 cm (1 ½" x 1 ½" x ¼")



£3,000-5,000



### 337. Will Turner's (Orlando Bloom) Frock Coat M

*PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL* (2003)

Will Turner's (Orlando Bloom) frock coat from Gore Verbinski's action-adventure film *Pirates of the Caribbean: The Curse of the Black Pearl*. Turner wore his frock coat during his first appearance in the film, when he presents a sword to Governor Weatherby Swann (Jonathan Pryce) for his approval.

The frock coat is made from thick brown linen fabric with a grey cotton lining. It fastens with eight plastic buttons down the front that are detailed with a wood-effect finish. Matching buttons are sewn to the wrist cuffs, pockets and on the reverse, where the frock coat tails join. Adhered to the interior lining is a hand-written label reading "W.T. Hero." The piece shows a few frayed and plucked threads from its time on production, with some stitching coming loose on the coat tails' seam.

£3,000-5,000









### 338. Captain Hector Barbossa's (Geoffrey Rush) Costume †Δ

*PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL (2003)*

Captain Hector Barbossa's (Geoffrey Rush) costume from Gore Verbinski's action-adventure film *Pirates of the Caribbean: The Curse of the Black Pearl*. Barbossa wore his signature costume throughout the film as he sought to end the curse of Cortés' stolen Aztec gold.

The costume is composed of a large felt hat accented with black and brown feathers (marked "Geoffrey Rush"); a long nailhead-patterned grey coat (marked "Barbossa hero"); an off-white linen shirt with pleated sleeves; an ornate, woven vest with metal buttons; a pair of pleated trousers (marked "Mr. Geoffrey Rush") and a pair of black leather boots (marked "Geoffrey Rush U3").

Accessories include a rubber stunt flintlock pistol; a leather baldric and sheath with faux-silver metal buckles; a metal pendant with ornate serpent designs on a metal chain; a leather fingerless glove; and a green bandana. An orange fabric sash and a replica sword have been added to complete the look of the costume, which is also accompanied by several costumier tags and Walt Disney Company certificates of authenticity.

Much of the costume has been distressed to give it the worn-in appearance of real pirate garb, with fading to the hat, bandana, vest and boots. A hole is present in the sole of the left boot for display purposes. The stunt pistol also shows signs of age, with some cracking to the paint finish. Presented on a custom-made display base, the costume remains in very good condition. Dimensions (displayed): 47 cm x 76 cm x 200 cm (18 ½" x 30" x 78 ¾")

£30,000-50,000





### 339. Captain Barbossa's (Geoffrey Rush) Peg Leg with Hidden Flask ΩΔ

*PIRATES OF THE CARIBBEAN: ON STRANGER TIDES* (2011)

Captain Barbossa's (Geoffrey Rush) peg leg with a hidden flask from Rob Marshall's action-adventure sequel *Pirates of the Caribbean: On Stranger Tides*. In this fourth instalment of the *Pirates* series, Captain Jack Sparrow (Johnny Depp) and Barbossa attempt to find the fountain of youth before Blackbeard (Ian McShane). Barbossa walked on a peg leg throughout the film, and revealed its hidden flask when he was tied to a tree.

This piece consists of a resin peg leg that is attached to a dense urethane leg rig, which straps to the actor's leg. Designed to be worn with a bent leg, the L-shaped leg rest has a padded interior, and includes leather and Velcro straps to attach to the actor. The peg has a metal apparatus that twists to lock into the leg rig. The peg leg resembles carved wood, and includes a removable cork at the top, allowing the piece to double as a flask.

The peg leg shows minor signs of wear from production use, such as dirtying to the padding and scratches throughout, but remains in very fine overall condition. Dimensions: 81 cm x 33 cm x 15 cm (32" x 13" x 6")

£3,000-5,000



### 340. Davy Jones' Heart Crew Gift Ω

*PIRATES OF THE CARIBBEAN: AT WORLD'S END* (2007)

A Davy Jones' heart crew gift from Gore Verbinski's action-adventure sequel *Pirates of the Caribbean: At World's End*. Davy Jones' hearts were given out to key members of the crew as a thank you for their work on the first three films of the franchise.

The heart and coral cradle are made of cast resin. The heart is painted in overall gold tones, with elements of gold glitter and metallic red throughout. The coral cradle is painted in similar gold values. The two resin elements sit on a stained-wood base under a glass dome. A gold plaque attached to the wooden base is engraved with the words "Pirates of the Carribbean [sic], II, & III, Thanks with all our heart! Ve & Joel". The pieces show light wear, but remain in excellent condition. Dimensions (display): 24 cm x 23 cm x 23 cm (9 1/2" x 9" x 9"); (heart): 8 cm x 10 cm x 15 cm (3" x 4" x 6")

£600-800





### 341. Jack Sparrow's (Johnny Depp) Spanish Flower Ring MΔ

*PIRATES OF THE CARIBBEAN:  
ON STRANGER TIDES* (2011)

Jack Sparrow's (Johnny Depp) Spanish flower ring from Rob Marshall's action-adventure sequel *Pirates of the Caribbean: On Stranger Tides*. One of a set of four, the ring was worn by Sparrow on his left-hand ring finger throughout the film, having been procured from a Spanish widow he seduced.

Made from metal, the ring displays a circular black plastic stone in the centre encased by faux-gold plated details. The stone features an engraved faux-gold painted flower with three embedded clear plastic jewels. The band has a cut in the bottom for adjusting its width. The ring shows production use, including worn plating which exposes the metal beneath. Dimensions: 3 cm x 3 cm x 3 cm (1 ¼" x 1 ¼" x 1 ¼")

£2,000-3,000



### 342. Jack Sparrow's (Johnny Depp) Stunt Jade Dragon Ring MΔ

*PIRATES OF THE CARIBBEAN:  
ON STRANGER TIDES* (2011)

Jack Sparrow's (Johnny Depp) stunt jade dragon ring from Rob Marshall's action-adventure sequel *Pirates of the Caribbean: On Stranger Tides*. One of a set of four, the ring was worn by Sparrow on his left thumb throughout the film, having been obtained during his adventures in the Far East.

The stunt ring is cast from rubber with black elastic banding. It features three dragon details painted in burnished faux-gold. The centre piece shows a circular stone, finished in jade-green paint, with a dragon on top. The piece displays signs of production use, including worn paint and cracking rubber on either side. Dimensions: 3.5 cm x 3 cm x 3 cm (1 ½" x 1 ¼" x 1 ¼")

£2,000-3,000





### 343. Jack Sparrow's (Johnny Depp) Silver Skull Ring MA

*PIRATES OF THE CARIBBEAN: ON STRANGER TIDES* (2011)

Jack Sparrow's (Johnny Depp) silver skull ring from Rob Marshall's action-adventure sequel *Pirates of the Caribbean: On Stranger Tides*. One of a set of four, the ring was worn by Sparrow on his right-hand index finger throughout the film as part of his signature costume.

The ring is made from faux-silver metal with an inlaid green glass jewel in the centre. It features a headpiece with four cast skulls flowing into winding details down the ring's band. The piece shows production use, including the squaring off of the bottom band for a comfortable fit. Dimensions: 3.5 cm x 2.5 cm x 1.5 cm (1 1/2" x 1" x 3/4")

£2,000-3,000



### 344. Cora Papadakis' (Jessica Lange) Gingham Dress Ω

*THE POSTMAN ALWAYS RINGS TWICE* (1981)

Cora Papadakis' (Jessica Lange) gingham dress from Bob Rafelson's romantic thriller *The Postman Always Rings Twice*. Cora wore her chequered dress when she first met Frank Chambers (Jack Nicholson) after he arrived at her diner.

The bespoke dress is made of silk and features a tan and crème checked pattern throughout. The dress fits like a robe, with two hip pockets and dual sashes to tie at the waist. Stitched inside the costume is a production wardrobe label that reads "Set 4". The dress shows minor wear due to production use, but is in very fine condition.

£2,000-3,000







### 345. Cole Evans' (Ricardo Medina Jr.) Red Ranger Jumpsuit and Promotional Helmet Ω

*POWER RANGERS WILD FORCE (TV 2002)*

Cole Evans' (Ricardo Medina Jr.) Red Ranger jumpsuit and promotional helmet from *Saban's Power Rangers Wild Force*. Cole wore his Red Ranger costume throughout the series while defending the world with his fellow Rangers.

The Red Ranger jumpsuit is made of red lycra with black-and-metallic gold fabric for the collar ring and sash accent, and an embroidered lion patch sewn to the chest. A hidden zipper runs along the left seam, from the waist to the end of the sleeve. Small segments of red Velcro are sewn to the sleeve and leg cuffs. The promotional helmet is cast in resin and painted to match the practical helmets used in the series. The piece is hollow though the neck and largely closed to allow for easy mounting on a statue or bust. Two production tags are included with this lot, which refer to the series and character. The lot shows light wear, with patches of paint missing or chipped from the promotional helmet, though it remains in fair condition.

£2,000-3,000





### 346. Mr. Black / Berserker (Bryan Steele) Predator Creature Costume †Δ

*PREDATORS* (2010)

A Mr. Black / Berserker (Bryan Steele) Predator costume from Nimród Antal's sci-fi action film *Predators*. A group of human warriors were brought to an otherworldly planet, where they were hunted by a vicious alien race known as Predators. Mr. Black, also known as Berserker, led the hunt throughout the film.

The costume consists of a body suit of foam latex painted in a speckled pattern of black, red, white and yellow; matching hands, which are tipped with resin claws, and feet; a foam-latex headdress featuring an array of foam dreadlocks; and a helmet constructed from hard rubber, with an internal fibreglass layer, internal padding, clear lenses, and decorations which resemble metal and bone, secured via Velcro to the scalp.

Also decorating the suit are hard rubber chest, thigh and shoulder armour pieces, secured with leather straps and several leather cloths; left and right bracers, each featuring a resin blade; a neoprene and rubber collar; a slip-latex loincloth hiding a zipper; and a resin shoulder cannon, the creature's signature weapon.

The comprehensive costume is presented on a mannequin display in a customised pose, with a base that is themed to mimic the forest in the film. It remains in good condition, with some minor wear from age and use on set, while the helmet has some sticky residue from filming. Dimensions (displayed): 110 cm x 85 cm x 225 cm (43" x 33" x 89")

£10,000-15,000







### 347. SFX Predator Hell-Hound Puppet †Δ

*PREDATORS* (2010)

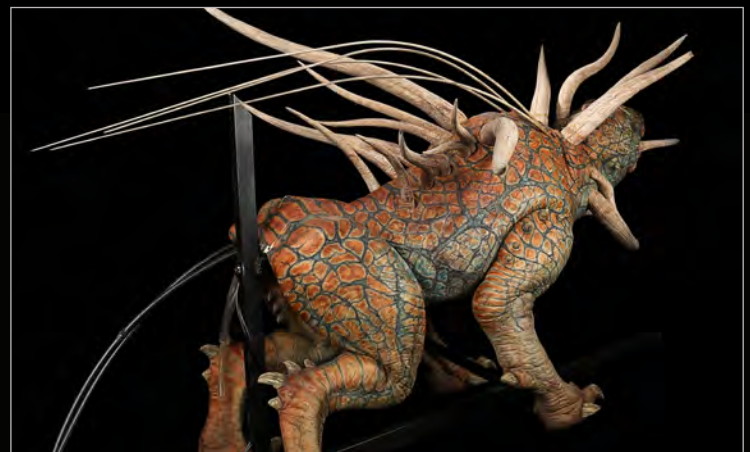
A special effects hell-hound puppet from Robert Rodriguez's sci-fi action film *Predators*. The quadrupedal monsters were used by the Super Predator clan to flush out their prey, and attacked Royce (Adrien Brody) and his party early in the film. While mostly presented as CGI characters, puppets were used for the more static close-ups, notably when Stans (Walton Goggins) was pinned by one of the pack, drool dripping from its jaws.

The dog-like creature is created around a metal armature with movable joints, covered with foam-latex skin over a fibreglass shell, and painted with a speckled orange, black, blue and green pattern, like its Predator masters. Its numerous spines are made from resin, accompanied by long thin metal versions. The mouth, teeth and jaws are made from foam rubber with a glossy finish, and there is a hole in the base of the mouth for the drool to drip through. Plastic, shiny eyes complete the appearance.

Protruding from the rear is an assortment of cables to control the movement, as well as the clear plastic tubing the drool was piped through. The puppet is held in position on a large, custom-made metal stand, which is inserted through its rear. It remains in very good condition, with some minor cracks and tears in the main joints. Dimensions: 185 cm x 80 cm x 90 cm (73" x 32" x 35")

This item contains mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£5,000-7,000





### 348. Buttercup's (Robin Wright) Dress †

*THE PRINCESS BRIDE* (1987)

Buttercup's (Robin Wright) Fire Swamp dress from Rob Reiner's fairy-tale adventure *The Princess Bride*. Buttercup was wearing her red dress when she was kidnapped by Vizzini's (Wallace Shawn) trio of bandits, during her reunion with her true love Westley (Cary Elwes), and while traversing the deadly Fire Swamp, where she survived its three terrors including the flame spurts, lightning sand and R.O.U.Ses (Rodents Of Unusual Size).

The full-length dress is made from red cotton with a herringbone weave and laces up at the back with ribbon fed through metal eyelets. It features puffy sleeves that also lace up at the cuffs, with red elastic ending in faux-gold aglets. An Angels costumiers label is present in the dress' lining. Showing wear from age and production use throughout, the dress has loose threads, particularly around the middle, stains, sun damage across the shoulders, and one of the cuff aglets is missing.

£2,000-3,000



### 349. Count Rugen's (Christopher Guest) Tunic †

*THE PRINCESS BRIDE* (1987)

Count Rugen's (Christopher Guest) grey tunic from Rob Reiner's fairy-tale adventure *The Princess Bride*. The villainous Rugen wore his tunic when accompanying Prince Humperdinck (Chris Sarandon) to Guilder, the sworn enemy of Florin, as they attempted to rescue the kidnapped Princess Buttercup (Robin Wright).

The tunic is constructed from grey leather and features lines of silver-coloured boning throughout. The interior consists of black felt lining. The back of the tunic laces together with a black leather thong fed through metal eyelets. It shows age and production use throughout, including leather wear, small holes and creases, while the bottom eyelet on the reverse remains loose.

£300-500



### 350. Janek's (Idris Elba) Concertina M

*PROMETHEUS* (2012)

Janek's (Idris Elba) concertina from Ridley Scott's sci-fi horror film *Prometheus*. The captain of the *Prometheus* used his squeezebox — which he said once belonged to musician Stephen Stills — while on watch on the bridge, as he flirted with Meredith Vickers (Charlize Theron).

The vintage musical instrument is made of wood, with metal grips and leather banding around the top and along the bellows. The piece has plenty of wear from its years of use, with natural scuffs and wear to the woodwork, keys and leather. Both leather finger loops have torn through age and use, and one of the wood panels has cracked. However, despite this wear, this characterful instrument remains in good condition and is supplied with a wooden carry case. Dimensions: 18 cm x 15 cm x 15 cm (7" x 6" x 6")

£400-600





### 351. Jules Winnfield's (Samuel L. Jackson) "Bad Mother Fucker" Wallet

*PULP FICTION* (1994)

Jules Winnfield's (Samuel L. Jackson) "Bad Mother Fucker" wallet from Quentin Tarantino's Academy Award®-winning crime film *Pulp Fiction*. Hitman Jules Winnfield turned over his wallet to Pumpkin (Tim Roth) before he took control of a restaurant robbery.

One of five created for the film, the wallet is made by Gary's Leather and is brown in colour with "BAD MOTHER FUCKER" embroidered in black thread on the front flap. Inside the wallet are eight credit card sleeves and two bill pouches. Paired with the wallet is a faxed Letter of Authenticity from property master Jonathan Hodges. The wallet remains in very fine condition. Dimensions: 11 cm x 9 cm x 1 cm (4 ½" x 3 ½" x ¼")

£20,000-30,000





### 352. Medium-Scale Starbug Model Miniature M

*RED DWARF* (TV 1988 - )

A miniature Starbug model from the BBC sci-fi comedy TV series *Red Dwarf*. The crew had to travel solely in Starbug when Lister 'forgot' where he parked the JMC mining ship *Red Dwarf*.

The medium-scale model is created from green moulded plastic and decorated with various kitbashed components. It is painted to appear heavily weathered and features the "Starbug 1" markings in white, with black and red lines applied in vinyl. A clear windscreen covers the cockpit, and the engine fuselage is painted metallic grey. The rear of the body has a square hole where a rod was placed for supporting the model during filming. It is mounted to a wooden board base and remains in very good condition, with some light wear, a small section missing from the nose, and signs of repair to the fins. Dimensions: 45 cm x 38 cm x 28 cm (17 ¾" x 15" x 11")



£4,000-6,000

### 353. Clapperboard M

*THE RETURN OF SHERLOCK HOLMES* (1987)

A production-used clapperboard from Kevin Connor's detective TV movie *The Return of Sherlock Holmes*. The clapperboard was used by the 'B' camera unit during the production.

The large-size wooden clapperboard features the film's title painted in white at the top and the names of director Kevin Connor and cinematographer Tony Imi beneath. The slate is marked "B' Camera" and has white chalk displaying the take reference and number. The last date it was used is marked as 10 August 1986. The board shows signs of use, including paint chips and scratches and rusting on the metal hinge on the clapper stick. Dimensions: 38 cm x 35 cm x 1 cm (15" x 13 ¾" x ½")



£400-600



### 354. Tik-Tok Crew Gift and Production Paperwork $\mu$

*RETURN TO OZ* (1985)

A collection of crew gifts and production paperwork from Walter Murch's fantasy adventure *Return to Oz*. These pieces come from unit manager Phil Kohler's estate and feature his personal annotations.

The set comprises two crew gifts, including a faux-gold plated metal Tik-Tok maquette and an Army of Oz metal shield mounted on a wooden plaque. Accompanying these is an array of production paperwork and ephemera, including unit and call sheets, scripts, production notes, schedules, scale charts, a name plaque and a sticker album. Signs of production use and age are evident, including paper wear and yellowing. Dimensions (maquette): 4 cm x 5.5 cm x 7.5 cm (1 1/2" x 2 1/4" x 3"); (plaque): 10.5 cm x 9 cm x 2.5 cm (4 1/4" x 3 1/2" x 1")

£400-600



### 355. Dorothy's (Fairuza Balk) Key to Oz $\mu\Delta$

*RETURN TO OZ* (1985)

Dorothy's (Fairuza Balk) key from Walter Murch's fantasy adventure *Return to Oz*. Dorothy uses her key in the Emerald City to escape the pursuing Wheelers, after discovering it in her garden in Kansas. This key matches the one held by Dr. Worley (Nicol Williamson) in his office, where Dorothy receives electrotherapy at the beginning of the film.

Made from metal, the key has been painted to resemble burnished brass. It features a circular headpiece with a diagonal line running through it, symbolizing an "O" and a "Z" and spelling out the iconic name of the magical land. The key shows evidence of production use, including paint chipping on one side of the headpiece. Dimensions: 8.5 cm x 2.5 cm x 0.5 cm (3 1/2" x 1" x 1/4")

£1,000-1,500



### 356. Hawk's (Forrest Goodluck) Equipment Belt $\Omega$

*THE REVENANT* (2016)

Hawk's (Forrest Goodluck) equipment belt from Alejandro González Iñárritu's Academy Award®-winning period survival drama *The Revenant*. Left to die after being gruesomely mauled by a bear and having his son murdered, Hugh Glass (Leonardo DiCaprio) fought for survival in an uncharted wilderness to exact his revenge on those who abandoned him. Hawk wore his leather equipment belt throughout the film until his death.

The belt is made of leather and includes a knife and leather scabbard, an axe, a racoon tail, a foam turtle shell and faux hair. The knife and axe are stunt pieces made of foam and are finished to look like weathered wood. The turtle shell is also made of foam and is painted with detail. The racoon tail is made of real fur, while the locks of hair tied to the turtle shell are faux.

The lot shows some wear from production use, but remains in good overall condition. Dimensions: 48 cm x 25 cm x 10 cm (19" x 10" x 4")

£1,000-1,500







### 357. Captain Andrew Henry's (Domhnall Gleeson) Stunt Pistol

*THE REVENANT* (2016)

Captain Andrew Henry's (Domhnall Gleeson) stunt pistol from Alejandro González Iñárritu's Academy Award®-winning period survival drama *The Revenant*. Captain Henry carried his flintlock pistol during the film's opening battle when his camp was attacked by Arikara warriors.

A reproduction of a Pedersoli Italian muzzle-loader, this weapon is made of urethane and is painted to resemble brass-and-steel construction over a wooden stock. The stunt pistol includes a round tag from the production that reads "Henry". Showing minor wear due to production use, it remains in very fine condition. Dimensions: 41 cm x 13 cm x 6 cm (16" x 5" x 2 ¼")

£1,500-2,500



### 358. Hugh Glass' (Leonardo DiCaprio) Stunt Pistol

*THE REVENANT* (2016)

Hugh Glass' (Leonardo DiCaprio) stunt pistol from Alejandro González Iñárritu's Academy Award®-winning period survival drama *The Revenant*. Hugh Glass carried his flintlock pistol during the film's opening battle when his camp was attacked by Arikara warriors.

A reproduction of a Pedersoli Italian muzzle-loader, this weapon is made of urethane and is painted to resemble brass-and-steel construction over a wooden stock. Showing minor wear due to production use, it remains in very fine condition. Dimensions: 41 cm x 13 cm x 6 cm (16" x 5" x 2 ¼")

£1,500-2,500



### 359. Hugh Glass' (Leonardo DiCaprio) Canteen M

*THE REVENANT* (2016)

Hugh Glass' (Leonardo DiCaprio) canteen from Alejandro González Iñárritu's Academy Award®-winning period survival drama *The Revenant*. Glass carried his canteen throughout the film, and this particular version screen matches to the scene at the French hunters' camp, where Glass freed Powaga (Melaw Nakehk'o) and stole Hikuc's (Arthur RedCloud) horse.

Made of metal, the canteen displays an engraved spiral pattern on the front and a short length of suede cord tied to the corked lid. The canteen has been intentionally distressed by the production to appear well used, including numerous dents and scratches. However, it remains in very good condition. Dimensions: 22 cm x 16.5 cm x 6.5 cm (8 ¾" x 6 ½" x 2 ½")

£4,000-6,000



### 360. Richard III's (Ian McKellen) Oil Portrait M

*RICHARD III* (1995)

Richard III's (Ian McKellen) oil portrait from Richard Loncraine's Shakespearean drama *Richard III*. The king's elaborate portrait, showing Richard posing regally, was hung above his lavish desk during the scene when James Tyrell (Adrian Dunbar) confirms the death of the princes.

Painted by Francis Martin, the real-life portrait is rendered on canvas with oil paints. Accompanying it is a pair of 8" x 10" reference photographs. One has been overexposed, and the other has been darkened to allow the artist to see highlights and shades for his work on the painting. The artwork also includes a US one sheet poster (G condition with edge creases and slight water damage down the left side) and the purchase order from Shepperton Studios for the portrait.

The canvas is offered in rolled condition and shows production use and age, including paint chips on the background buildings. Dimensions: 178 cm x 295 cm (70" x 116")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000





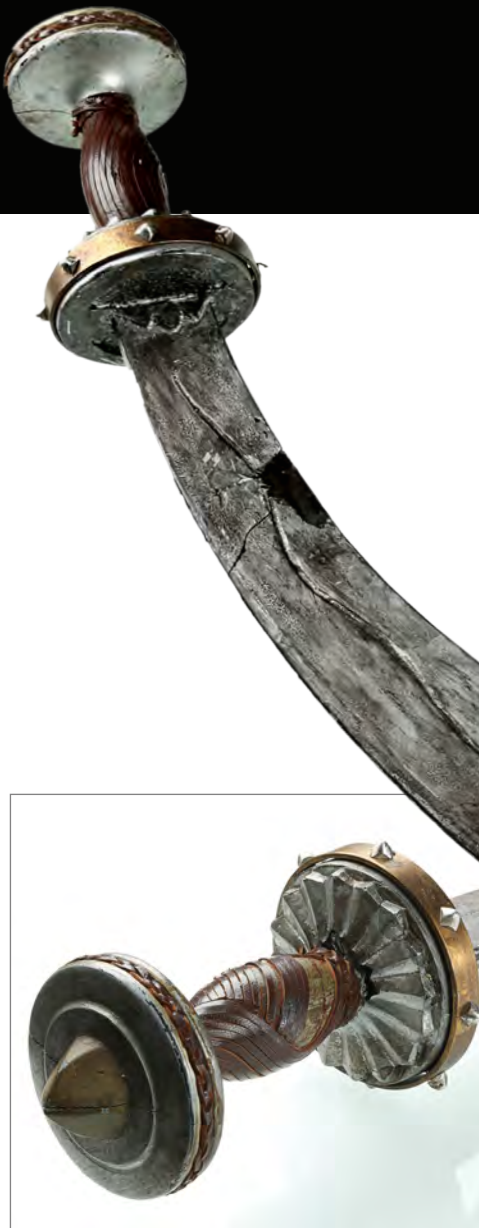
### 361. Robin Hood's (Kevin Costner) Cross Pendant †

*ROBIN HOOD: PRINCE OF THIEVES* (1991)

Robin Hood's (Kevin Costner) cross pendant from Kevin Reynolds' action-adventure film *Robin Hood: Prince of Thieves*. Robin Hood (Kevin Costner) acquired his pendant when he buried his father and wore it until the ransacking of his hideout by the Sheriff of Nottingham (Alan Rickman) and his Celtic warriors.

Cast in metal, the pendant consists of a cross surrounded by a circular ring and features a blue and glittery resin stone centrepiece. The ring is decorated with sections of faux-gold wrapped wire. It secures to a chain by a faux-gold metal loop fixed to the head of the cross. Showing minor production wear, the piece remains in very good condition. Dimensions: 12 cm x 7.5 cm x 2 cm (4 ¾" x 3" x ¾")

£600-800



### 362. Azeem's (Morgan Freeman) Scimitar ♂

*ROBIN HOOD: PRINCE OF THIEVES* (1991)

Azeem's (Morgan Freeman) scimitar from Kevin Reynolds' action-adventure film *Robin Hood: Prince of Thieves*. Azeem carried his scimitar throughout the film while aiding his friend, Robin Hood (Kevin Costner), in the fight against the villainous Sheriff of Nottingham (Alan Rickman), most notably during the climactic scenes in which he kills Nottingham's witch, Mortiana (Geraldine McEwan).

The scimitar is constructed from resin, with brown leather strips wrapped around the grip and a round brass-studded guard. It has been finished with grey and faux-gold paint and textured with red paint to simulate blood. The long curved blade displays simple decorative etching and the pommel is decorated with brown leather plaiting. Distressed from production use, the weapon shows repairs to the blade that were made on-set using resin and painted black, with cracks, paint chips, a missing tip and worn off sections of leather. Dimensions: 96 cm x 28 cm x 13 cm (37 ¾" x 11" x 5")

£2,000-3,000



### 363. RoboCop's (Peter Weller) Stunt Mask $\mu$

*ROBOCOP* (1987)

RoboCop's (Peter Weller) stunt mask from Paul Verhoeven's sci-fi action film *RoboCop*. A stunt mask was used for the scene in which RoboCop was crushed by girders dropped by Leon (Ray Wise) in the wrecking yard.

The mask is made of slip latex which forms the visage of Peter Weller, with an array of robotic mechanical detailing over the ears and around the rear. A bullet wound — administered by Clarence Boddicker (Kurtwood

Smith) at the start of the film — is sculpted into the forehead. The mask is finished in natural skin tones, with faux gold and faux silver for the mechanical components. Some foam latex and Velcro is still adhered to the rear of the mask, though some has come away as a result of natural aging. There is also some wear to the paint finish. However, the mask remains in overall good condition and is presented on a custom display base. Dimensions (displayed): 22 cm x 18 cm x 36 cm (8 ¾" x 7" x 14 ¼")



£2,000-3,000

### 364. RoboCop's (Peter Weller) Cowl $\omega$

*ROBOCOP* (1987) AND  
*ROBOCOP 2* (1990)

RoboCop's (Peter Weller) cowl from Paul Verhoeven's sci-fi action film *RoboCop* and Irvin Kershner's sequel *RoboCop 2*, for which it was reused.

The lot includes a black spandex cap that covers the head and neck; foam-latex armour that covers the chin and lower back of the head; and a foam neck-piece that also serves as a collar. The foam resembles a robotic construction and is painted black. The set shows wear due to production use and age, with small tears to foam and blemishes to the paint, and remains in fair condition. Dimensions (on head stand): 28 cm x 25 cm x 28 cm (11" x 10" x 11")



£1,500-2,500







### 365. RoboCop's (Peter Weller) Costume ΩΔ

*ROBOCOP 2* (1990)

RoboCop's (Peter Weller) costume from Irvin Kershner's sci-fi sequel *RoboCop 2*. This costume's chest plate screen matches the sequence in which RoboCop is shot in the chest with a taser by Angie (Galyn Görg). The body armour elements are also believed to be from the original *RoboCop* film, before being repainted for use in *RoboCop 2*. The fibreglass helmet was likely made specifically for *RoboCop 2*, as it is believed that all armour components on the original film were urethane.

Included is a set of urethane armour pieces, fibreglass helmet and a foam-and-spandex undersuit. The armour pieces are intricately crafted, painted with a metallic-blue finish, and were designed to be easily donned and removed. The helmet is cast and painted to match the armour components, with a latex face adhered into it to complete the look of the mechanical hero during stunt shots. A strip of Velcro is adhered to the inside-top of the helmet, where it would attach to the performer's headcap. The black undersuit is made of a polyester fabric with foam-latex padding, and is delicate due to age.

The suit shows wear from production use and age, such as chipped paint and cracks across most of the pieces, and the undersuit is highly fragile. A black abrasion runs down the left side of the chest piece. The suit has undergone sympathetic restoration and stabilization to the foam components, notably on the abdomen of the undersuit, which had become hardened and brittle over the years. Additional work has been done to the suit's fasteners to secure the costume in place. The piece is permanently mounted to a custom mannequin, and remains in fair condition.

£25,000-35,000





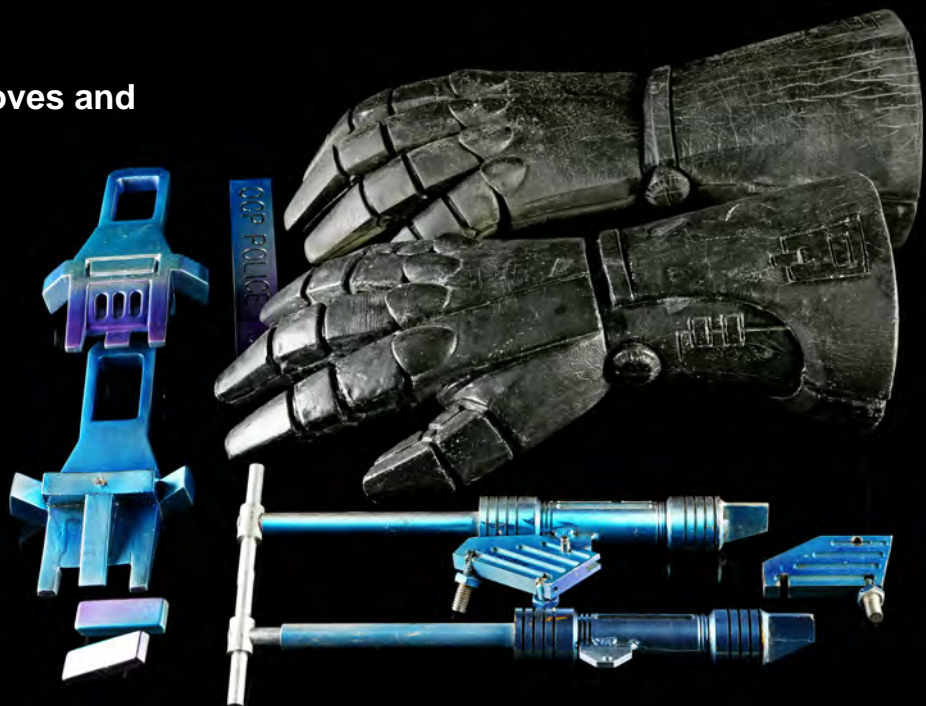
### 366. RoboCop (Peter Weller) Gloves and Suit Components Ω

*ROBOCOP 2* (1990)

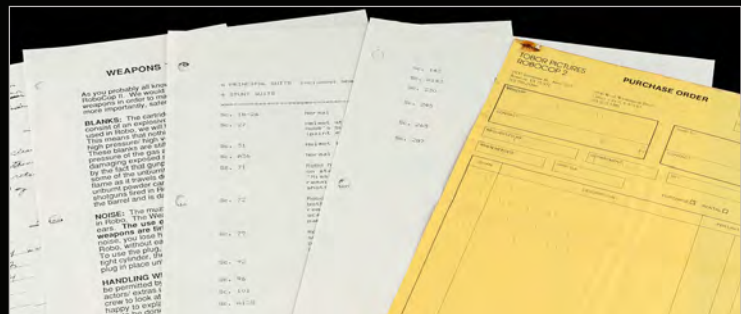
RoboCop (Peter Weller) gloves and suit components from Irvin Kershner's sci-fi sequel *RoboCop 2*. In a future, dystopian Detroit, RoboCop is put to the ultimate test when a rogue OCP member develops a more advanced and sinister model.

This lot includes numerous costume components, including a black spandex cowl, foam-latex gloves, fibreglass suit knees, fibreglass foot pistons, and a plastic helmet decal with laser-cut text that reads "OCP POLICE — 001". The suit components are painted to appear glossy and metallic, while the gloves are matt black.

Paired with the costume components are a production call sheet, purchase orders and a breakdown of suit components by scene. The pieces show some minor wear and discolouration from production use, but remain in very fine condition. Accompanying the piece is a letter of authenticity from Patricia Benjamin Doyle, sister to 'Roboteam' shop manager, Keith Benjamin. Dimensions (each glove): 18 cm x 36 cm x 13 cm (7 ¼" x 14" x 5"); (largest paperwork): 36 cm x 23 cm x 1 cm (14" x 9" x ¼")



£2,000-3,000



### 367. RoboCop's (Peter Weller) Stunt Beretta 93R 'Auto 9' and Call Sheets Ω

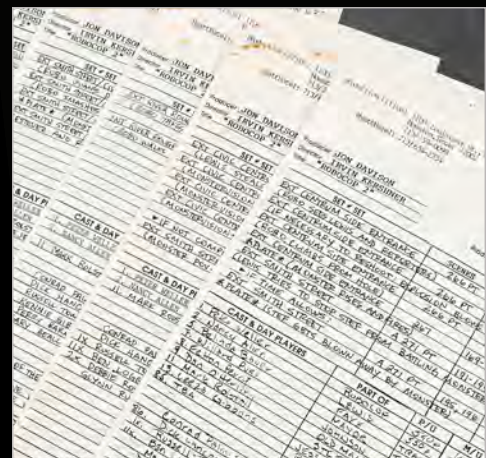
*ROBOCOP 2* (1990)

RoboCop's (Peter Weller) stunt Beretta 93R 'Auto 9' and a set of 29 call sheets from Irvin Kershner's sci-fi action sequel *RoboCop 2*. As in the first film, RoboCop used his Auto 9 pistol throughout, keeping the sidearm securely in his right thigh until needed.

The production team took advantage of the first film's success and used an airsoft toy replica as the stunt pistol for the film. Manufactured by MGC, the pistol was commercially dubbed the M93R-Auto 9, and is made out of hard black plastic and metal. The gun is semi-automatic and has an easily removable magazine. The gun comes complete with its original product box, a bag of green BBs and an instructional pamphlet, which is written largely in Japanese. The back of the production-used Styrofoam storage box tray has the word "STUNT" written large in black ink. Also included are 29 call sheets, dated between October 23, 1989 and November 28, 1989. The weapon shows light wear due to production use, and the call sheets show rust at the staples, but the set remains in good condition. Dimensions: 36 cm x 5 cm x 19 cm (14" x 2" x 7 ½")

Ownership of the stunt pistol in this lot is restricted for UK residents to registered re-enactors, galleries, or individuals in film, television or theatre production. Please inquire for further details. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this prop within their own country and its importation therein.

£3,000-5,000





### 368. RoboCop's (Peter Weller) Detached Hand

*ROBOCOP 2* (1990)

RoboCop's (Peter Weller) detached hand from Irvin Kershner's sci-fi action sequel *RoboCop 2*. Child criminal Hob (Gabriel Damon) shot off RoboCop's hand while the cyborg law enforcer confronted Cain (Tom Noonan) in a warehouse.

The hand is made of black-painted foam latex, and is dressed to appear robotic, with severed wires and tubes protruding from the wrist to imitate damage from being severed. The piece shows minor wear due to production use and age, but remains in very fine condition. Dimensions: 36 cm x 22 cm x 10 cm (14" x 8 1/2" x 4")

£1,500-2,500



### 369. Jake Holman's (Steve McQueen) Blue Jeans

*THE SAND PEBBLES* (1966)

Jake Holman's (Steve McQueen) blue jeans from Robert Wise's period war drama *The Sand Pebbles*. Machinist's Mate First Class Jake Holman wore his blue jeans in numerous scenes while serving aboard the USS San Pablo in China.

The bespoke jeans are made of soft denim with a button fly, and have a Navy boot cut. Stitched inside the jeans is a production wardrobe label that shows "Steve McQueen" as the actor in type, with the size noted as "32" at the waist and "31" at the inseam. The trousers show minor wear due to production use, but remain in very fine condition.

£4,000-6,000





### 370. Rocky's (Sylvester Stallone) Autographed Headgear †

ROCKY III (1982)

Rocky Balboa's (Sylvester Stallone) autographed headgear from Sylvester Stallone's boxing sequel *Rocky III*. Balboa wore his headgear in a practice match as he trained to face Clubber Lang (Mr. T).

Made of padded yellow and white leather, the headgear is fastened with a chin strap with black lacing along the back. The headgear is inscribed along the forehead guard in black marker reading "Best of Life", with Stallone's autograph and the year of the film's release. The piece was donated by the Stallone family to an auction at a Los Angeles school fundraiser shortly after the film was released. The headgear displays light wear from use, including minor scratches and marks. Dimensions: 28 cm x 25 cm x 20 cm (11" x 9 3/4" x 8")

£4,000-6,000



### 371. Mason "The Line" Dixon's (Antonio Tarver) Bloody Boxing Gloves Ω

ROCKY BALBOA (2006)

Mason "The Line" Dixon's (Antonio Tarver) bloody boxing gloves from Sylvester Stallone's boxing sequel *Rocky Balboa*. Rocky and Dixon wore Everlast boxing gloves when they took to the ring at the end of the film.

Manufactured by Everlast, the boxing gloves are made of premium black leather, with nylon ties and Velcro straps for tightening at the wrist. Both gloves include foam padding and are lightly distressed with stage blood from the fight sequence. Showing minor wear due to production use, they remain in good condition. Dimensions: 36 cm x 13 cm x 30 cm (14" x 5" x 12")

£1,500-2,500





### 372. Rocky's (Sylvester Stallone) Autographed Shorts †

*ROCKY III* (1982)

Rocky Balboa's (Sylvester Stallone) autographed shorts from Sylvester Stallone's boxing sequel *Rocky III*. Balboa wore his shorts during the film's opening montage and the fight with Thunderlips (Hulk Hogan).

Made of yellow and black nylon, the shorts have a black elasticated waistband, with "Rocky" embroidered in black on the right leg. The shorts feature Stallone's autograph in black marker, with the inscription "Best of Life" and the year of the film's release. The shorts were donated by the Stallone family to an auction at a Los Angeles school fundraiser. The shorts display minor plucks and marks from use. However, they remain in very good overall condition.

£8,000-10,000



### 373. Adonis Creed's (Michael B. Jordan) Everlast Speed Bag Ω

*CREED* (2015)

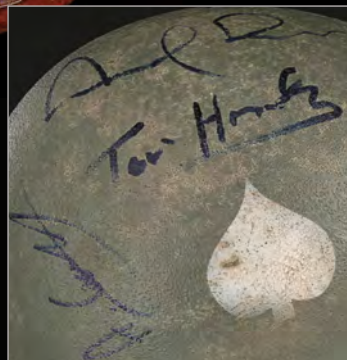
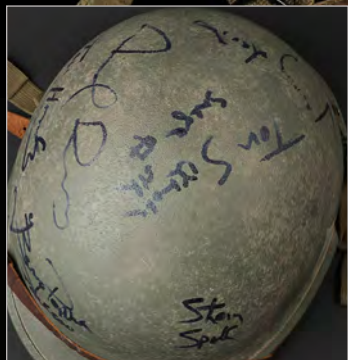
An Everlast speed bag from Ryan Coogler's sports drama *Creed*. Apollo Creed's son, Adonis (Michael B. Jordan), used a speed bag when he trained under Rocky Balboa (Sylvester Stallone).

Manufactured by Everlast, the speed bag is made of leather and includes a yellow lacing cord. The bag shows wear from production use, with a hole in the leather near the bottom of the bag, and also broken threads at the manufacturer patch. The piece remains in fair condition. Dimensions: 14 cm x 14 cm x 27 cm (5 ½" x 5 ½" x 10 ½")

£400-600







### 374. Main Cast Autographed Paratrooper Helmet †

SAVING PRIVATE RYAN (1996)

A cast-autographed paratrooper helmet from Steven Spielberg's World War II epic *Saving Private Ryan*. Members of the 101st Airborne, including Private James Ryan (Matt Damon), wore their helmets in battles throughout Normandy.

The steel M1 helmet features a specialist paratrooper liner with a leather chin strap secured within. A white 'spade' insignia is painted on either side, indicating it was worn by a member of Ryan's unit, the 506th Parachute Infantry Regiment. The helmet features autographs written in blue marker, which were gathered by a senior crew member on set; it bears the autographs of director Steven Spielberg and cast members Tom Hanks, Tom Sizemore, Barry Pepper, Adam Goldberg and Jeremy Davies. A final autograph is believed to be that of Giovanni Ribisi. Distressed for use, the helmet remains in very good condition. Dimensions: 29 cm x 23.5 cm x 20 cm (11 ½" x 9 ¼" x 8")



£2,000-3,000

### 375. Captain John Miller's (Tom Hanks) Beach Invasion Uniform Ω

SAVING PRIVATE RYAN (1996)

Captain John Miller's (Tom Hanks) beach invasion uniform from Steven Spielberg's *Saving Private Ryan*. Captain Miller wore his full uniform when he led his troops into battle on Normandy Beach.

Miller's Army green T-shirt has a hand-written label for "Miller" and a fading stamp that appears to read "U.S. ACAD EX-LARGE." The button-down shirt features a Rangers patch on the left sleeve, and an infantry crossed rifles pin and captain bars pin on the collar. The shirt also includes a hand-written tag for "Miller." The light green jacket has a front zipper, multiple pockets, and a Rangers patch on the right arm. The jacket is also labeled for "Miller" and includes small amounts of sand in the front pockets, possibly a remnant from filming. A pair of brown/green pants (size 34x34), marked "U.S. ACAD," are worn under a pair of green army pants (size 36), which feature a hand-written "Miller" tag. The canvas leg gators are both marked with a hand-written "WCC" and include an original production tag, noting the pieces for use during the "Water: Boat Explosion" at the beginning of the film.

The army helmet liner is from the production of the film however may not have been used as a "Miller" piece; it is unusual in that it is painted in the style of a helmet exterior when it is only a liner. The helmet liner is made of compressed paper fibres covered in resin and is completed with canvas straps on the inside for use. The pack is made of green canvas with multiple pockets throughout, many of which are stuffed with rolled burlap sections. A metal and wood shovel is attached to the back. The canvas belt is dressed with a leather pistol holster, metal knife and sheath, metal canteen, and two ammunition pouches filled with small wood blocks partially painted black. A canvas belt, green socks, and brown leather boots (size 8 ½) complete the lot, with mud and dirt residue still attached to the bottom of both shoes. Included with this lot is a UK mini poster from the film's release. The lot shows production wear throughout but remains in good condition.



£4,000-6,000



### 376. Cameron Vale's (Stephen Lack) Dart Prosthetic ΩΔ

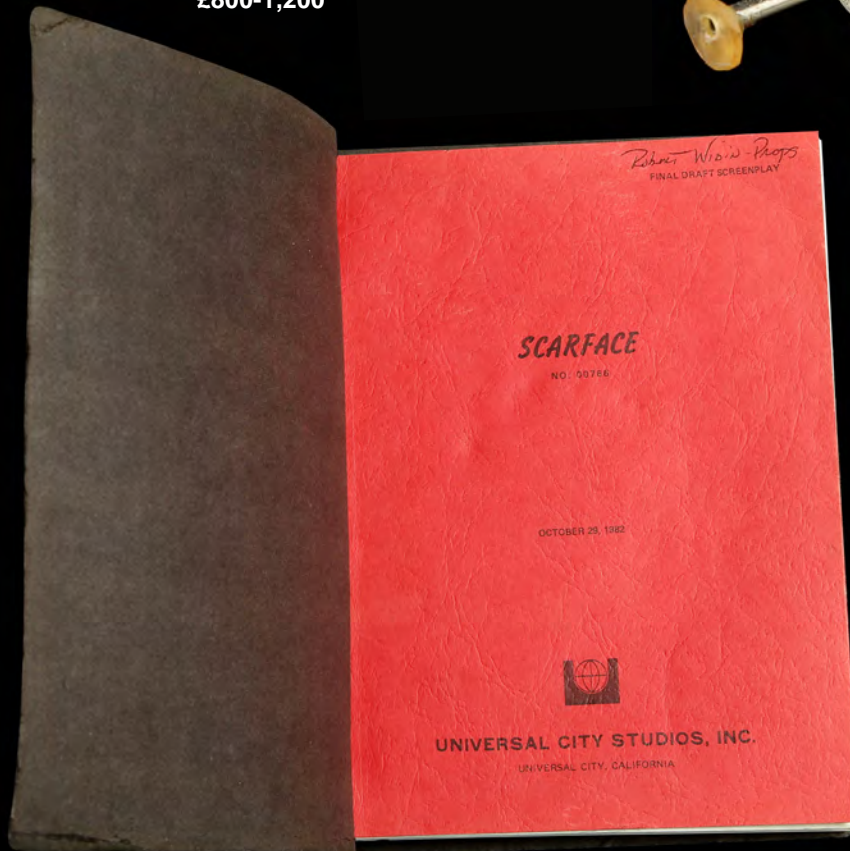
SCANNERS (1981)

Cameron Vale's (Stephen Lack) dart prosthetic from David Cronenberg's sci-fi thriller *Scanners*. Cameron was shot in the hand with a toxic dart when he fled agents in a mall.

The dart consists of an aluminium shell with pink-fur fletching at one end. The dull needle has a flesh-coloured plastic mound at the tip so it could be fastened to the actor's hand. The piece remains in very good condition. Dimensions: 8 cm x 2 cm x 2 cm (3" x ¾" x ¾")



£800-1,200



### 377. Production-Used Script Ω

SCARFACE (1983)

A production-used script from Brian de Palma's crime drama *Scarface*.

Written by Oliver Stone, the 168-page final-draft screenplay is bound by two brass brads, with a heavy black-paper front-and-back cover protector that shows "SCARFACE" in indented lettering. Dated "November 1, 1982", the script was issued to assistant property manager "Dangerous" Bob Widin, whose name is written on the red front cover in black ink. The script is marked with hand-written annotations and doodles. The lot shows minor wear from production use and age, but remains in very good condition. Dimensions: 23 cm x 29 cm x 3 cm (9" x 11 ½" x 1")

£1,000-1,500

### 378. Babylon Club Cocktail Napkins, Insert Posters and Screening Ephemera Ω

SCARFACE (1983)

A pair of Babylon Club cocktail napkins, a set of insert posters and screening ephemera from Brian De Palma's crime drama *Scarface*. In 1980 Miami, Cuban immigrant Tony Montana (Al Pacino) rises among the drug cartels and succumbs to overwhelming greed.

The lot includes two linen-material cocktail napkin from scenes set inside the Babylon Club. The insert posters include promotional posters that portray Tony Montana, with cast-and-crew credits and the film's release date. The lot also includes headshots of Michelle Pfeiffer and Mary Elizabeth Mastrantonio, an invitation for an event held by Al Pacino, and a ticket to a film screening. The pieces have some minor wear from age, but remain in very good condition. Dimensions (napkin): 15 cm x 15 cm x 5 cm (6" x 6" x 2"); (largest poster): 97 cm x 30 cm x 1 cm (38" x 12" x ¼")

£1,000-1,500





### 379. Hand-Painted Mansion Portrait of Tony Montana (Al Pacino) and Elvira Hancock (Michelle Pfeiffer) $\Omega$

SCARFACE (1983)

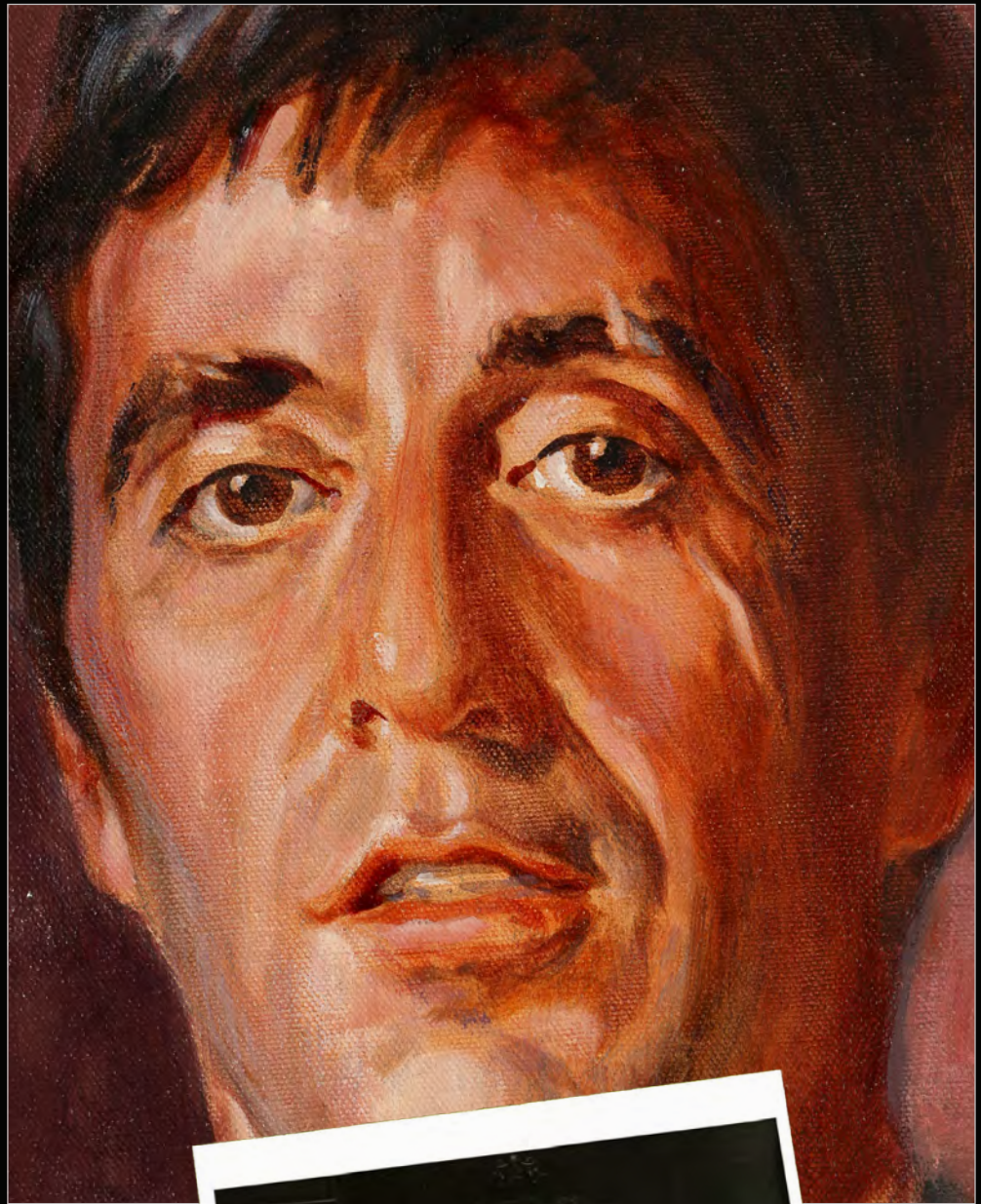
A hand-painted portrait of Tony Montana (Al Pacino) and Elvira Hancock (Michelle Pfeiffer) from Brian De Palma's crime drama *Scarface*. Tony Montana's portrait hung on the first floor of his mansion. The painting is seen in numerous scenes, however the bullet holes are not seen in the final cut of the film.

The large painting is rendered in acrylic paint on canvas, and shows Elvira wearing a red gown as she sits in a lavish chair, with Tony wearing a tuxedo as he stands proudly behind her. The portrait shows ten holes from being shot up during the violent gunfight at the end of the film, and tape residue on the back of the canvas from where squibs were previously attached.

Paired with the mansion portrait is a reference photograph of Tony and Elvira that assisted the portrait artist in painting the piece. The lot also includes three behind-the-scenes stills of the production crew on set with the portrait. Following the production, the painting was rolled and gifted to a crew member. The lot shows minor wear due to production use and age, and the portrait is rolled. However, the piece remains in very fine condition. Dimensions (portrait): 241 cm x 160 cm (95" x 63"); (photograph): 25 cm x 20 cm x 1 cm (10" x 8" x 1/4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£30,000-50,000



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### 380. Tony Montana's (Al Pacino) Green Card †

SCARFACE (1983)

Tony Montana's (Al Pacino) green card from Brian De Palma's crime drama *Scarface*. Montana received his green card after assassinating a former Cuban government official in exchange for release from a refugee camp in Miami. The green card screen matches to the scene in which Montana received his card shortly before leaving the camp.

Printed on green patterned card, the wallet-sized card displays Montana's full name, birthplace and additional immigration details. The card is printed accurately to replicate the genuine immigration document of the Mariel boatlift period and features a colour photo of Pacino in character as Montana. The card is presented on a custom-made display base in an acid-free ultraviolet filtering case which is magnetised for easy access to the prop. The card displays light creases to the corners from use and a small chip on the edge of the filtering case. Dimensions (green card): 9 cm x 6 cm (3 ½" x 2 ½")

£10,000-15,000





## 381. Production Paperwork Archive Including Call Sheets and Production Reports $\Omega$

### SCARFACE (1983)

A production paperwork archive from Brian De Palma's crime drama *Scarface*. In 1980 Miami, Cuban immigrant Tony Montana (Al Pacino) rises among the drug cartels and succumbs to overwhelming greed.

The archive includes 61 call sheets; 50 production requirement reports; 63 copies of De Palma's dailies notes; two production reports; four receipts for crew airfare; one five-page scene script; one packet containing Miami location contact information; four maps of Hollywood, Santa Barbara, and Montecito locations with written-out directions; five inter-office memos, between some of the film's producers; one shooting schedule from the Universal Studios Operations Desk; one "Ode To A Cuban Scar", credited to De Palma's assistant Gary Hill and production assistant Darryl Fong; one copy of notes; one payroll authorisation; and two airfare reimbursement invoices. The lot shows minor wear from production use, but remains in very good condition. Dimensions (largest): 36 cm x 23 cm x 1/4" (14" x 9" x 1")

£500-700

## 382. Mort Rainey's (Johnny Depp) Costume $\Omega$

### SECRET WINDOW (2004)

Mort Rainey's (Johnny Depp) costume from David Koepp's thriller *Secret Window*. Mort wore his bathrobe and light grey trousers regularly throughout the film, and paired them with a grey Henley shirt when he received the news that his house has burned down.

The bathrobe is made of multi-coloured material which forms pinstripes of varying colour and thickness. The robe has been heavily distressed by production to appear well-worn; most obviously in the two large holes on the right shoulder and a broken sash loop. The grey Henley shirt is made by Inditex and is 100% cotton, featuring a breast pocket and four buttons along the front. The light grey trousers feature a checked pattern and on the inside are marked "2" in blue ink and "CHRONOS 64" in black. A pair of light grey socks and brown leather-and-rubber sandals complete the lot. The articles show light wear and production distressing, but remain in good condition.

£800-1,200



## 383. Reaver Sword $\Delta$

### SERENITY (2005)

A Reaver sword from Joss Whedon's sci-fi adventure film *Serenity*. Terrifying mutant Reavers used their swords in their final battle with the crew of the *Serenity*.

Made from an aluminium blade with a wooden and resin handle, the sword features a serrated edge and a pointed end, finished with rust-coloured paint. It displays engraved claw marks down the length. The handle is bound in synthetic grey and brown hair. The weapon shows intentional distressing by the production to look rusted and well worn. Dimensions: 82 cm x 11 cm x 4 cm (32 1/4" x 4 1/4" x 1 1/2")

£200-300





### 384. Stack of Money †Δ

*SERENITY* (2005)

A stack of money from Joss Whedon's sci-fi adventure film *Serenity*. Bank notes were used at the beginning of the film, during the heist sequence, and later in the Maidenhead bar during River's (Summer Glau) Fruity Oaty Bar advert-induced breakdown.

The lot consists of 100 paper notes bound together with a taped paper sleeve. The notes are printed on either side with a colourful oriental dragon and planet design, and display the text "Five Hundred" across the top and in each bottom corner. Production wear is evident, including staining, creases and edge wear, with a small number of pin holes. Dimensions: 11 cm x 21 cm x 2 cm (4 1/4" x 8 1/4" x 3/4")



£300-500



### 385. Simon Tam's (Sean Maher) Costume Ω

*SERENITY* (2005)

Simon Tam's (Sean Maher) costume from Joss Whedon's sci-fi adventure film *Serenity*. Simon wore his blue sweater and trousers while he helped the crew prepare for their heist at the beginning of the movie.

Simon's sweater is made of blue and grey fabric and has a ribbed pattern throughout. A small "S" is written on the back collar in black ink. The grey and blue riding-style trousers have a zipper fly and three metal buttons on the side of each ankle. The trousers are marked "Hero" in black ink. Included with the lot is an original wardrobe tag from the production, which notes the articles of the costume and scene information. The costume shows minor wear due to production use, but remains in very fine condition.

£800-1,200

### 386. Shepherd Derrial Book's (Ron Glass) Costume Ω

*SERENITY* (2005)

Shepherd Derrial Books' (Ron Glass) costume from Joss Whedon's sci-fi adventure film *Serenity*. Shepherd Book wore his grey T-shirt and black trousers when he welcomed the crew of *Serenity* to his home on Haven.

Shepherd Book's T-shirt is made of grey/brown material and is marked "Book" in silver ink. The trousers are made of black crushed linen and are similarly marked "Book". The small pouch is made of grey suede and adorned with small tribal beads and bird feathers. Included with the lot is an original wardrobe tag from the production, which notes scene information for use in the character's headstone video. The costume shows minor wear due to production use, but remains in very fine condition.



£300-500



### 387. Hoban "Wash" Washburne's (Alan Tudyk) Costume Ω

*SERENITY* (2005)

Hoban "Wash" Washburne's (Alan Tudyk) costume from Joss Whedon's sci-fi adventure film *Serenity*. Wash wore his jumpsuit in multiple sequences throughout the film, including the character's final flight and death sequence.

Wash's army-green jumpsuit is custom made by the production and features a ribbed collar and cuffs, target designs on the shoulders, and multiple pockets throughout. The suit is dressed with three custom patches created by production, utilising a blend of American and Chinese imagery that's used throughout the film. The inside collar is labelled "Wash" in silver ink. Wash's flight vest is made of cast black urethane and is decorated with futuristic designs. A hidden zipper on the left side allowed for easy dressing. Two small wire accents and a hidden snap show wear and have come unglued over time. Wash's work belt is made of army-green fabric, with metal hooks and a small green pouch. The belt has been distressed by production, with small areas of red staining. The Gildan brand T-shirt (size Large) is made of a blue cotton blend and is marked for "Wash". The black Puma shoes are marked on the inside as "Hero". Included with the lot are two original wardrobe tags from the production. The costume shows minor wear due to production use, but remains in fine condition.

£3,000-5,000



### 388. Kaylee Frye's (Jewel Staite) Costume Ω

*SERENITY* (2005)

Kaylee Frye's (Jewel Staite) costume from Joss Whedon's sci-fi adventure film *Serenity*. Kaylee wore her jumpsuit and graphic top during the crew's heist at the beginning of the film, and during Shepherd Book's (Ron Glass) death.

Kaylee's graphic top comprises screen-printed fabrics stitched together to give a patchwork appearance. Many of the patterns feature Asian imagery. The shirt has a small collar zipper that has been sewn closed by production. The army-green jumpsuit features multiple pockets throughout and is heavily distressed by production, with torn sleeves and general grime. A floral design is stitched along the bottom half of the right leg, in keeping with the character's costume flourishes from the original television series, *Firefly*. The jumpsuit is labeled "Kaylee #5" in silver ink. Kaylee's work belt is made of brown leather and is similarly decorated and distressed, with studded pouch pockets and a small dragonfly patch glued onto the belt. The red and black leather sneakers are made by Swear and are labeled size 41. "Stunt Kaylee" is written on the inside walls of the shoes, though the writing is very difficult to make out. The costume shows minor wear and purposeful distress from production, but remains in very fine condition.

£3,000-5,000





### 389. Inara Serra's (Morena Baccarin) Costume Ω

*SERENITY* (2005)

Inara Serra's (Morena Baccarin) costume from Joss Whedon's sci-fi adventure film *Serenity*. Inara wore her black-and-gold costume when accompanying the crew of *Serenity* to the hidden planet Miranda.

Inara's costume comprises multiple layers, including a corset, shawl, waist wrap, culottes, and shoes. The corset is made of black velvet, with ribbing along the front and back. The shawl is decorated in gold, swirling patterns, with small metallic-gold stitching throughout. The Gucci waist wrap is made of 100% silk, and features leaf and branch designs. The culottes are made of a black fabric, with a zipper along the back for dressing. The Marni-branded heeled shoes are made of gold-painted leather material and are a size 37 ½. Included with the lot is an original wardrobe tag from production, which notes the articles of the costume and scene information. The costume shows minor wear due to production use, but remains in very fine condition.

£2,000-3,000



### 390. River Tam's (Summer Glau) Costume Ω

*SERENITY* (2005)

River Tam's (Summer Glau) costume from Joss Whedon's sci-fi adventure film *Serenity*. River wore her purple dress and net top when a heist went bad at the beginning of the movie.

River's dress consists of three pieces worn together as one outfit. The under dress is made of segments of tie-dyed material assembled in a patchwork design. The brown top is made of a spandex-blended fabric and has one long sleeve on the left arm. The mesh top features multicoloured netting throughout. A pair of black rubber goggles with glass lenses completes the lot. The costume shows minor wear, such as four small holes on the goggles band, but remains in very fine condition.

£3,000-5,000



### 391. Jayne Cobb's (Adam Baldwin) Costume Ω

*SERENITY* (2005)

Jayne Cobb's (Adam Baldwin) costume from Joss Whedon's sci-fi adventure film *Serenity*. Jayne wore his blue T-shirt and jacket when he and the crew attempted a heist at the beginning of the film.

Jayne's graphic T-shirt is made of faded blue fabric, with a screen-printed graphic on the chest, and is marked "J Hero" on the collar. The green jacket has a front zipper and is purposely distressed by production to appear battle worn. The collar is labelled "Jayne Hero". Jayne's trousers are a lighter green colour and are labelled "Jayne Hero Non Harpoon", which indicates it was prepared for the scene in which the character's leg was harpooned by enemy Reavers.

Jayne's black leather ammo belt has several pieces attached, including a brown leather knife sheath, ammunition holders with three stunt magazine clips, and a shoulder sash complete with a metal buckle for securing the stunt rubber Heckler & Koch MP5K. The ammunition belt is decorated with various small charms and trophies Jayne likely gathered from his victims over the years. An additional leather belt, black leather wristband and fingerless leather gloves complete the costume. Included with the lot is an original wardrobe tag from production, which notes the articles of the costume and scene information. The costume shows minor wear due to production use, but remains in very fine condition.

Ownership of the stunt weapon in this lot is restricted for UK residents to registered re-enactors, galleries, or individuals in film, television or theatre production. Please inquire for further details. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this prop within their own country and its importation therein.

£6,000-8,000





## 392. Zoë Washburne's (Gina Torres) Costume Ω

*SERENITY* (2005)

Zoë Washburne's (Gina Torres) costume from Joss Whedon's sci-fi adventure film *Serenity*. Zoë wore her salmon top and leather jacket during the heist at the beginning of the film. She later wore the same costume without the jacket in her final scene.

Zoë's Marc Jacobs jacket (size 8) is made of black, blended fabric and is lightly distressed by production. The salmon-coloured top is custom made for the film and features a high collar and thin line designs throughout. The top has a zipper along the back and a small elastic strip that goes between the legs and snaps at the back. The top is marked "Zoe" in black ink. The top trousers have metal bar accents attached throughout, as well as a zipper fly and two patches of Velcro on the back. The brown leather belt fastens with metal snaps at the front and features a patina metal buckle. The boots are brown suede and leather, and have a purple suede lining. Zoë's brown leather ammo belt and holster includes a stunt knife and Mare's Leg rifle. The stunt rifle is painted and distressed to appear authentic. A leather cord necklace and brown leather bracelet complete the lot. Included with the lot is an original wardrobe tag from production, which notes the articles of the costume and scene information. The costume shows minor wear due to production use, but remains in very fine condition.

Ownership of the stunt weapon in this lot is restricted for UK residents to registered re-enactors, galleries, or individuals in film, television or theatre production. Please inquire for further details. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this prop within their own country and its importation therein.

£6,000-8,000







### 393. Captain Mal Reynolds' (Nathan Fillion) Costume Ω

*SERENITY* (2005)

Captain Mal Reynolds' (Nathan Fillion) costume from Joss Whedon's sci-fi adventure film *Serenity*. Mal wore his brown coat throughout the film as a reference to the character's coat from the original television series, *Firefly*. He wore his brown shirt and trousers during the heist sequence at the beginning of the film.

Mal's brown coat is made of brown suede material, with leather cuffs and a cast rubber piece on the left shoulder. The coat is closed by three metal fasteners along the front. The light brown shirt has hidden snaps along the front to secure it closed, as well as two decorative magnetic fasteners. The shirt has a small hole in the back, likely from production use. The high-waisted brown trousers fasten with snaps on each side. Two moulded rubber pieces, similar to that attached to the shoulder of the overcoat, are similarly adhered to the left leg.

The costume's suspenders are made of moulded rubber with small metal fasteners, and are labelled "Mal Stunt" in silver ink. Mal's brown leather belt, holster, and ammo pouch complete the lot. All pieces are custom made by production. The costume shows minor wear due to production distressing and use, but remains in very fine condition.

£8,000-10,000



### 394. Ed's (Nick Frost) Costume †Δ

*SHAUN OF THE DEAD* (2004)

Ed's (Nick Frost) costume from the horror comedy *Shaun of the Dead*. Ed wore his costume throughout the film, as he and Shaun (Simon Pegg) attempted to tackle the sudden zombie outbreak, including the scene in which they kill a zombie in their back garden.

The costume is comprised of a light brown cotton T-shirt and a pair of dark grey sweat shorts. The T-shirt is printed with "I Got Wood" and marked size XXL; the shorts are size XL. The costume has been distressed by the production, with both components spattered with artificial blood.

£2,000-3,000



### 395. Shaun's (Simon Pegg) Costume †Δ

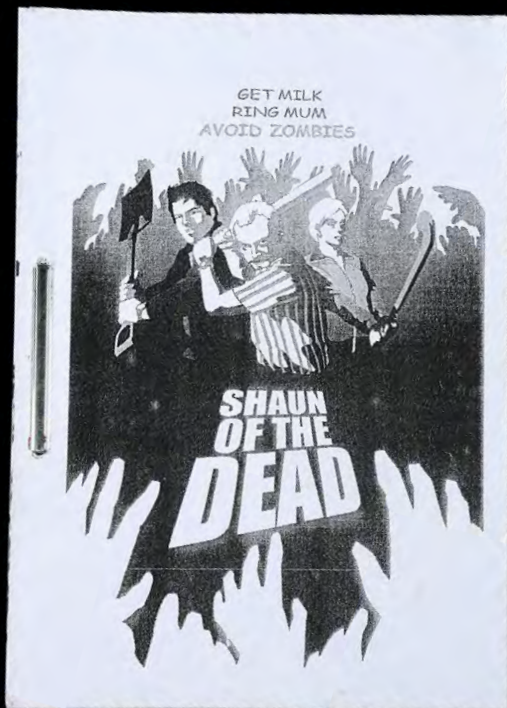
*SHAUN OF THE DEAD* (2004)

Shaun's (Simon Pegg) costume from the horror comedy *Shaun of the Dead*. Shaun wore his costume throughout the film, as he and his housemate Ed (Nick Frost) attempted to tackle the sudden zombie outbreak that hit their community.

The costume consists of a dark blue Gap zip-up jacket, a white short-sleeved cotton shirt, a red striped tie and a pair of black suit trousers. The costume displays artificial blood spatter, most notably on the shirt, with faded marks on the jacket. "Shaun" is hand-written on the waistband of the trousers. The jacket is marked size medium, the shirt a neck size 41 cm, and the trousers are marked as size 34" waist. Intentionally distressed by the production, the costume remains in very good condition.

£3,000-5,000





### 396. Production-Used Script $\Delta$

*SHAUN OF THE DEAD* (2004)

A production-used script from the horror comedy *Shaun of the Dead*. Written by Simon Pegg and Edgar Wright, this fourth draft script is dated 24 February 2003 and contains 92 printed A4 pages. The unannotated script features an illustration of Shaun (Simon Pegg), Ed (Nick Frost) and Liz (Kate Ashfield) wielding weapons on the cover, with the accompanying slogan "Get Milk, Ring Mum, Avoid Zombies". The script is bound together with a metal fastener and displays "Shaun of the Dead 24/02/03" hand-written in black marker pen along the spine. The script displays light wear from production use, including marks and creases to the corners. Dimensions: 30 cm x 21 cm x 2 cm (11  $\frac{3}{4}$ " x 8  $\frac{1}{2}$ " x  $\frac{3}{4}$ "

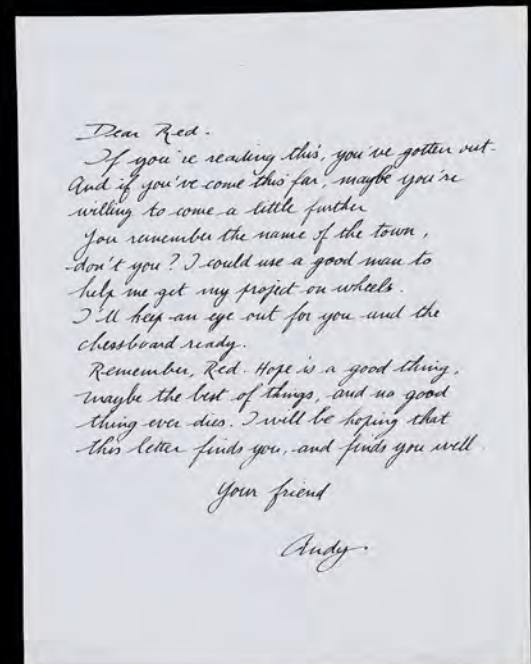
£300-500

### 397. Andy's (Tim Robbins) Letter to Red (Morgan Freeman) $\Omega$

*THE SHAWSHANK REDEMPTION* (1994)

Andy's (Tim Robbins) hand-written letter to his friend Red (Morgan Freeman), from Frank Darabont's prison drama *The Shawshank Redemption*. Sentenced to life in Shawshank State Penitentiary, Andy Dufresne (Robbins) developed a bond with a fellow inmate (Morgan Freeman) and laundered money for the corrupt warden (Bob Gunton). At the end of the film Red found a box of money Andy left hidden for him, along with a letter inviting him to join him in Zihuatanejo, Mexico.

The lot includes the letter, written in ink and differing to the final version seen on screen. There is minor discoloration and wrinkling from production use, but it remains in very good condition. Dimensions: 28 cm x 21 cm x 1 cm (11" x 8" x  $\frac{1}{4}$ "



£400-600

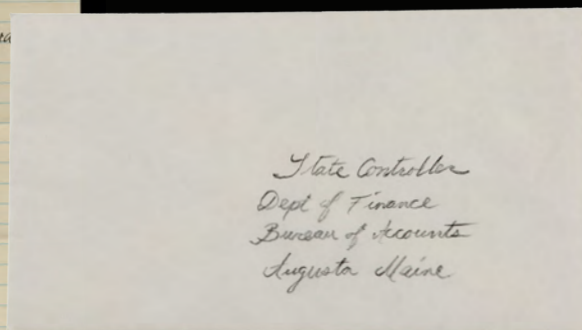
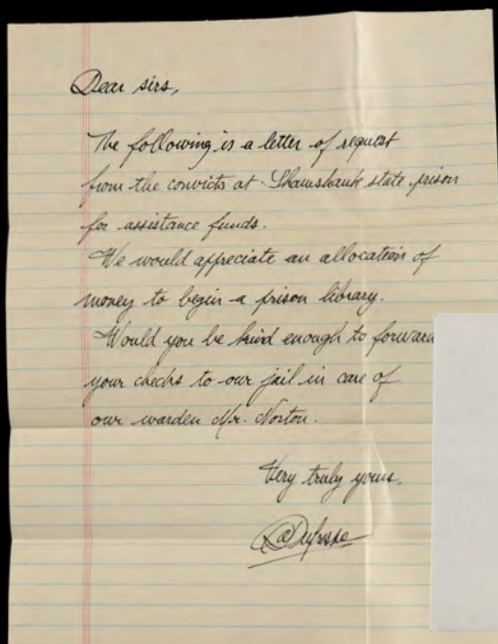
### 398. Andy's (Tim Robbins) Hand-Written Funding Request Letter $\Omega$

*SHAWSHANK REDEMPTION, THE* (1994)

Andy's (Tim Robbins) hand-written funding request letter from Frank Darabont's prison drama *The Shawshank Redemption*. Sentenced to life in Shawshank State Penitentiary, Andy Dufresne (Robbins) developed a bond with a fellow inmate (Morgan Freeman) and laundered money for the corrupt warden (Bob Gunton). During this time, Andy began writing weekly letters to the State's Department of Finance asking for funds to improve the prison's library.

The lot, which differs to the final version seen on screen, includes the addressed envelope, written in pencil, and Andy's letter, written in ink on lined paper, folded inside the envelope. The lot shows some wear from production use, but remains in very good condition. Dimensions: 15 cm x 8 cm x 1 cm (6" x 3" x  $\frac{1}{4}$ "

£400-600





### 399. Sherlock Holmes' (Robert Downey Jr.) Violin and Bow M

*SHERLOCK HOLMES* (2009)

Sherlock Holmes' (Robert Downey Jr.) violin and bow from Guy Ritchie's detective movie *Sherlock Holmes*. Holmes used his violin in several scenes, including Irene Adler's (Rachel McAdams) visit to request his involvement in a case. The instrument was custom-made for the production and can be screen-matched.

Made from wood, it has a deep brown varnish, with a hand-carved lion-head scroll. The bow is a similar colour, with mother-of-pearl decoration. The strings remain semi-taut and both pieces are in good condition, with light wear to the back. Dimensions: 73 cm x 25 cm x 9 cm (28 ¾" x 9 ¾" x 3 ½")

Please note this prop has not been tested as a musical instrument. No warranty is made as to its use.

£800-1,200



### 400. Set of Oversized Promotional Photographs MΔ

*THE SHINING* (1980)

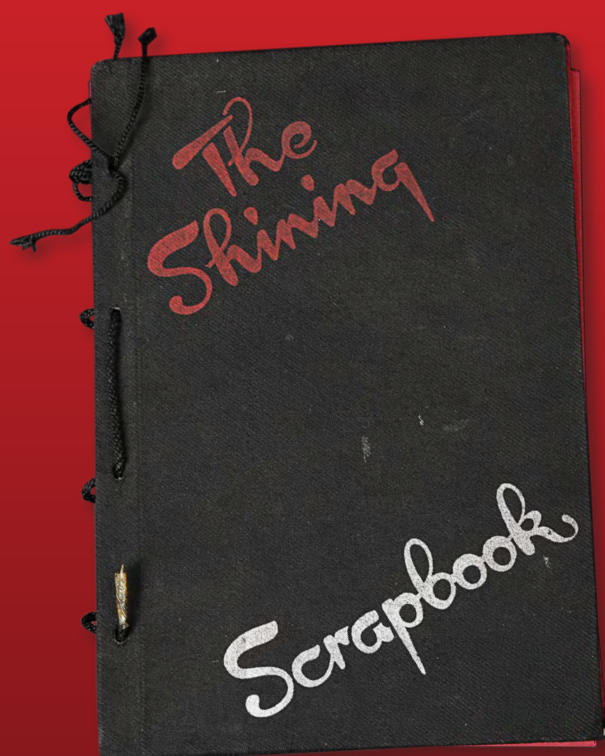
A set of oversized promotional photographs from Stanley Kubrick's *The Shining*.

The set comprises eight oversized photographs printed on thick photographic paper. It includes images of key scenes from the film, including the Torrance family's journey to the Overlook Hotel, Hallorann's (Scatman Crothers) premonition and Jack Torrance's (Jack Nicholson) infamous "Here's Johnny!" scene. The photographs display light signs of wear, with slight scuffs to the corners. Dimensions (each): 38.5 cm x 51 cm (15 ¼" x 20")

£80-120







## 401. Behind-The-Scenes Photograph Scrapbook with Copyright M

*THE SHINING* (1980)

A behind-the-scenes photograph scrapbook from Stanley Kubrick's horror film *The Shining*, sold with full copyright. The photographs were originally taken by a crew member while working on the film, with permission from Kubrick. They feature Jack Nicholson, Shelley Duvall, Scatman Crothers and Stanley Kubrick, alongside crew members on the set of the film at Elstree Studios.

The 42-page scrapbook contains 79 photographs in total, with 65 of these secured to the red scrapbook pages with adhesive, and 24 loose photographs. Featuring cloth-bound front and back covers, the book is held together with short lengths of thin black rope, with "The Shining Scrapbook" hand detailed on the front in red and silver. A letter from the crew member detailing the original sale of copyright of the scrapbook accompanies the lot. The scrapbook displays signs of wear, including nine pages that have become loose, and fraying to the rope binding. Dimensions: 31.5 cm x 22 cm x 2 cm (12 1/2" x 8 3/4" x 3/4").

Please note that the photographs within this lot are sold with copyright. The buyer is solely responsible for ascertaining that each photograph is otherwise cleared for publication.

£4,000-6,000











These two unique images are part of a larger archive forming lot 401. That collection will be sold with copyright. They are illustrated here for reference only and are not included with this lot.

## 402. Jack Torrance's (Jack Nicholson) Jacket M

*THE SHINING* (1980)

Jack Torrance's (Jack Nicholson) jacket from Stanley Kubrick's horror film *The Shining*. Torrance wore his jacket throughout much of the film, as he slowly descended into madness during the long winter spent with his family at the Overlook Hotel.

Based on Nicholson's own jacket — which was created by designer Margaret Howell — the jacket was ultimately chosen by Academy Award-winning costume designer Milena Canonero after Nicholson insisted it should be worn by his character. Howell was then contacted by the production and several were made for filming.

The custom-made blouson jacket is made from burgundy corduroy material with a brown, woollen elasticated waistband. Small red buttons run down the front of the jacket and are covered by a placket, with matching buttons on the waist, breast pockets and cuffs. The jacket displays light wear, including small marks on the collar and waistband. However, it remains in excellent condition.

£30,000-50,000





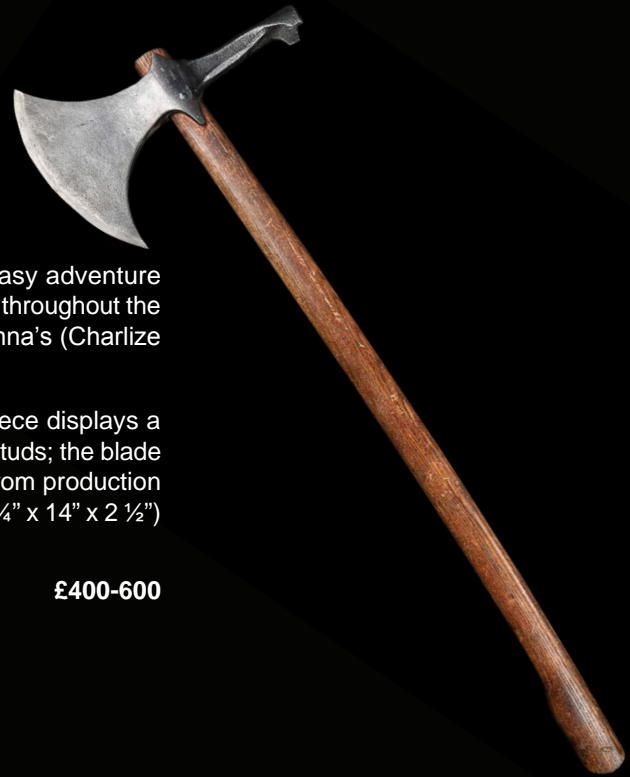
### 403. The Huntsman's (Chris Hemsworth) Hero Axe †

*SNOW WHITE AND THE HUNTSMAN* (2012)

The Huntsman's (Chris Hemsworth) hero axe from Rupert Sanders' fantasy adventure *Snow White and the Huntsman*. Eric the Huntsman carried his signature axe throughout the film, notably during his fight with Finn (Sam Spruell), the evil Queen Ravenna's (Charlize Theron) brother.

The axe features a metal headpiece and a long wooden grip. The headpiece displays a curved blade with an extended butt that's fastened to the handle with metal studs; the blade is blunted to ensure safety during use on set. It displays some light wear from production use, including scuffs and scratches. Dimensions: 105 cm x 36 cm x 6 cm (41 ¼" x 14" x 2 ½")

£400-600



### 404. Mega Maid Debris Model Miniature ΩΔ

*SPACEBALLS* (1987)

A model miniature of Mega Maid debris from Mel Brooks' sci-fi parody *Spaceballs*. The Mega Maid was a giant robotic maid with a vacuum cleaner that sucked the air from the planet Druidia, until she was blown up by Captain Lone Starr (Bill Pullman) and the crew of the Eagle 5.

The Mega Maid's hand and vacuum-cleaner handle is made of resin over a wooden rod and includes etched brass twisted at either end of the prop to simulate metal twisted by the explosion. The surface of the Mega Maid shows carved lines to simulate panelled construction, and the piece is painted grey in colour. The prop shows minor wear due to production use and age, but remains in very fine condition. Dimensions: 50 cm x 10 cm x 15 cm (19 ½" x 4" x 6")

£1,000-1,500



### 405. William Shatner and Leonard Nimoy Autographed Photograph M

*STAR TREK* (TV 1966-1969)

An autographed photograph from the sci-fi television series *Star Trek*.

The photograph shows Captain James T. Kirk (William Shatner) and Mr. Spock (Leonard Nimoy) in their signature Starfleet uniforms, and features the autographs of each actor in black marker pen. The piece remains in excellent condition. Dimensions: 26 cm x 21.5 cm (10 ¼" x 8 ½")

£200-300







#### 406. Robert Fletcher Hand-Painted Captain Kirk Costume Design and "The Cage" Autographed Script M

STAR TREK (TV 1966-1969)

An autographed production-used script and a hand-painted Captain Kirk costume design from the original series of *Star Trek*. This script is from the unaired pilot episode "The Cage". Bound in card with metal fastenings, the 76-page script is dated "Nov 20 1964" and printed on white US Legal-size paper.

The cover is autographed in blue and black ink by Gene Roddenberry (creator), Susan Oliver (Vina), Leonard Nimoy (Mr. Spock) and Majel Barrett (Number One).

The costume design, illustrated by Robert Fletcher on artist board with pencil and watercolour paint, depicts Kirk with blond hair in a grey, loose-fitting uniform. "Capt Kirk Lounge Suit (Make Grey Brown)" is written in pencil in the lower-right corner, above the artist's signature. The board remains in good condition, with a tear on the left edge and light bending of the corners; the script is in very good condition. Dimensions (design): 51 cm x 38 cm (20" x 15")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,200-1,800

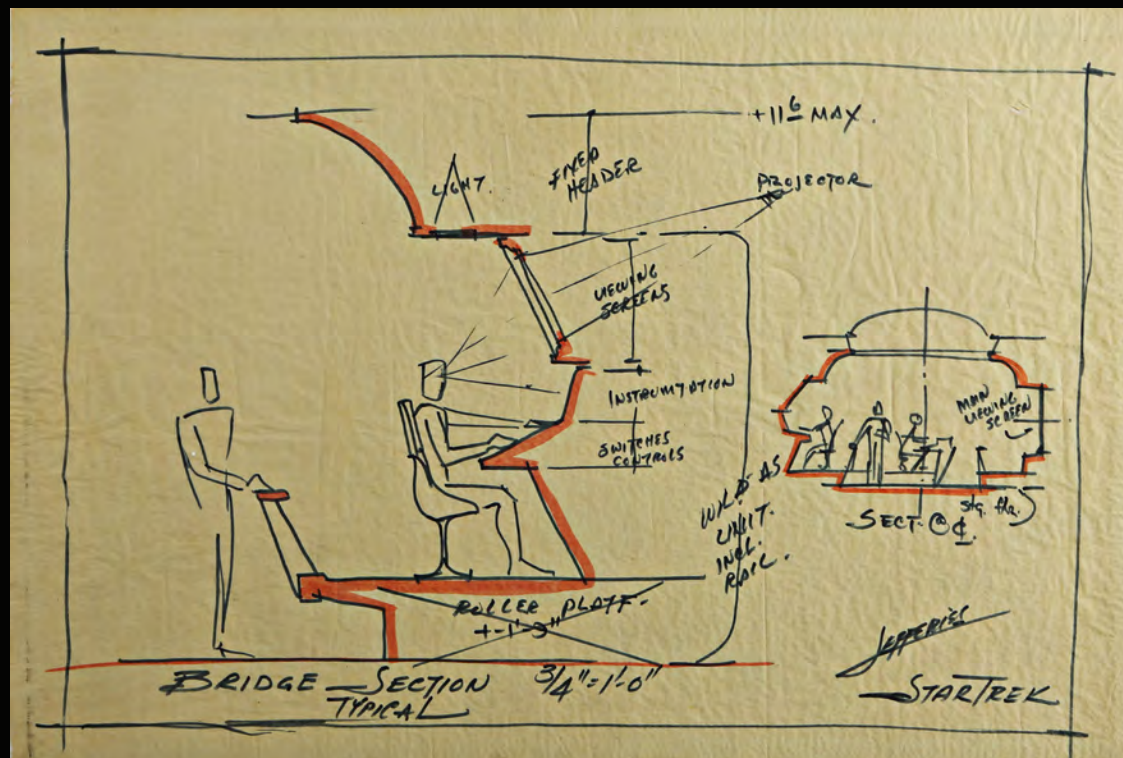
#### 407. Matt Jefferies Hand-Drawn USS Enterprise Bridge Illustration Ω

STAR TREK (TV 1966-1969)

A hand-drawn USS Enterprise bridge illustration drawn by Matt Jefferies for Gene Roddenberry's original television series *Star Trek*. Jefferies served as the Art Director for the original series and is credited for designing many iconic sets, props and vehicles for the show.

Drawn on flimsy paper in black and red ink, the bridge illustration details how sections of the bridge set would be lit, and how the view screens would be operated by hidden projectors. The piece is labeled "Star Trek" and signed by the illustrator. The piece shows yellowing from age, but remains in good condition. This lot includes a letter of authenticity from James Delson. Dimensions: 47.75 cm x 30.5 cm (18" x 12")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£3,000-5,000



## 408. Engineering Tunic M

*STAR TREK* (TV 1966 - 1969)

A red engineering division tunic from the sci-fi television series *Star Trek*. Members of the engineering division, including chief engineer Montgomery Scott (James Doohan), wore their tunics while performing duties on board the USS Enterprise.

Created for the third season of the hit series, this tunic was a departure from the versions used in previous years, made of a hardy synthetic blend in place of the trademark velour fabric used for tunics and dresses in the first two seasons. The collar is made of a loose-weave black fabric, which has lost its elasticity over the years, with hook closures and a zip fastening running down to the shoulder. An original faux-gold Engineering patch with black embroidery is stitched to the left breast of the tunic. Loose threads are present on the arms, where braiding for the rank of Lieutenant was once attached. Some minor plucks are present on the front, with red card Paramount labels secured within.

£4,000-6,000



## 409. Hand-Painted Chris Evans Matte Concept Paintings — Vulcan Temple ΩΔ

*STAR TREK III: THE SEARCH FOR SPOCK* (1984)

A pair of hand-painted Vulcan Temple concept artworks for Leonard Nimoy's sci-fi sequel *Star Trek III: The Search For Spock*.

Painted by ILM artist Chris Evans as matte shot studies, these renderings depict the Hall of Ancient Thought, a Vulcan temple on Mount Seleya, which was seen towards the end of the film when Spock (Leonard Nimoy) was brought to T'Lar (Judith Anderson). These artworks were created with acrylic paints on illustration board. The paintings show some signs of wear and discolouration from use and age, but remain in overall very good condition. Dimensions: 20 cm x 36 cm x 1 cm (8" x 14" x 1/4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£600-800





## 410. Hand-Drawn Ralph McQuarrie Storyboards – Time Travel Sequence Ω

*STAR TREK IV: THE VOYAGE HOME* (1986)

A set of hand-drawn production storyboards for Leonard Nimoy's sci-fi sequel *Star Trek IV: The Voyage Home*. The set depicts the Klingon Bird of Prey during the time-travel sequence toward the beginning of the film.

The art was drawn by the film's visual consultant and renowned film artist Ralph McQuarrie, and also includes storyboard notes and descriptions with many of the frames. The sequence is made up of 15 pages and includes 73 frames in total. The storyboard frames are sketched in ink and pencil, with pages varying from three to eight frames per page. The lot shows minor signs of discolouration and wear from use, but remains in very good overall condition. Dimensions: 36 cm x 23 cm x 1 cm (14" x 9" x ¼")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000



## 411. Hand-Painted Chris Evans Matte Study — Bird of Prey Departure Ω

*STAR TREK IV: THE VOYAGE HOME* (1986)

Hand-painted concept artwork for Leonard Nimoy's sci-fi sequel *Star Trek IV: The Voyage Home*.

Painted as a matte shot study by artist Chris Evans, this piece depicts the Klingon Bird of Prey before it departed from the planet Vulcan at the beginning of the film. The artwork was created with acrylic paints on illustration board. The painting shows some signs of wear and minor discolouration from age, but remains in very good overall condition. Dimensions: 46 cm x 20 cm x 1 cm (18" x 8" x ¼")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500







#### 412. Hikaru Sulu's (George Takei) Double Shirt Ω

*STAR TREK IV: THE VOYAGE HOME* (1986)

Hikaru Sulu's (George Takei) double shirt from Leonard Nimoy's sci-fi sequel *Star Trek IV: The Voyage Home*. In the film, the crew of the USS Enterprise travelled back in time to save Earth from an alien probe. Sulu wore his shirt throughout the film.

The shirt is made up of a combination of synthetic materials with a black spandex body. The collar is made of green, blue and purple material. A hidden zipper also runs along the back of the shirt. Inside the shirt is a custom wardrobe label that reads "Geo Takei DBL". The production term "double" could mean a double to the principal actor's main costume, or could mean a stunt double's or photo double's costume. The shirt shows minor wear due to production use and age, but remains in very good condition.

£300-500

#### 413. Pavel Chekov's (Walter Koenig) Shirt and Trousers Ω

*STAR TREK IV: THE VOYAGE HOME* (1986)

Pavel Chekov's (Walter Koenig) shirt and trousers from Leonard Nimoy's sci-fi sequel *Star Trek IV: The Voyage Home*. In the film, the crew of the USS Enterprise travelled back in time to save Earth from an alien probe. Chekov wore his brown leather outfit throughout the fourth *Star Trek* film as the crew trekked through San Francisco.

The lot includes a black spandex shirt, a pair of trousers and a jacket likely reused in this film from its predecessor, *Star Trek III: The Search for Spock*. Both the jacket and trousers are made of brown faux leather.

The jacket and trousers also include sewn-in wardrobe labels reading "Walter Koenig" and list his wardrobe measurements. The lot shows some minor wear and discolouration from age, but remains in fine condition.

£3,000-5,000





#### 414. Hand-Drawn Nilo Rodis-Jamero Storyboards – Alien Probe Sequence $\Omega$

*STAR TREK IV: THE VOYAGE HOME* (1986)

A set of hand-drawn production storyboards for Leonard Nimoy's sci-fi sequel *Star Trek IV: The Voyage Home*. The piece includes a sequence featuring the alien probe and the Klingon Bird of Prey.

The storyboards were sketched in pen, ink and pastel by the film's visual-effects art director Nilo Rodis-Jamero, and include production notes. The lot is made up of six pages and 20 frames, with most pages featuring four frames. The set shows some signs of wear and slight discolouration from age, but remains in very good overall condition. Dimensions (largest): 36 cm x 20 cm x 1 cm (14" x 8" x 1/4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£1,000-1,500



#### 415. Dr. Leonard "Bones" McCoy's (DeForest Kelley) Costume $\Omega$

*STAR TREK IV: THE VOYAGE HOME* (1986)

Dr. Leonard 'Bones' McCoy's (DeForest Kelley) costume from Leonard Nimoy's sci-fi sequel *Star Trek IV: The Voyage Home*. In the film, the crew of the USS Enterprise travelled back in time to save Earth from an alien probe. McCoy wore his tan suit throughout the fourth Star Trek film as the crew trekked through San Francisco.

The lot includes a scarf, jacket and a pair of trousers made of a cotton and polyester blend. The trousers were likely reused in this film from its predecessor *Star Trek III: The Search for Spock*. The jacket and trousers include sewn-in wardrobe labels reading "DeForest Kelley" and list his wardrobe measurements. The lot shows minor wear and discolouration from age, but remains in fine condition.

£6,000-8,000





## 416. USS Enterprise NCC-1701-D "Pyro" Model Miniature USA

*STAR TREK: THE NEXT GENERATION*  
(TV 1987-1994)

A USS Enterprise NCC-1701-D 'pyro' model miniature from episode 518, "Cause and Effect", of *Star Trek: The Next Generation*. When the Enterprise was trapped in a time warp, the ship was repeatedly attacked and destroyed until the crew was able to break the time loop.

This model comprises original pyrotechnic components created for use in the episode. The pieces were cast in a Bondo-like material, based on auto-body filler, and were layered with pre-scored sheets of tin to produce the desired visual effect when blown apart with pyrotechnics on camera. The model components were all prepared during the series' production with a complete paint job, primarily in light blue and grey shades, along with the ship's tell-tale insignia decals in place. The ship is dressed throughout with small "Enterprise" name decals. The large name around the ship's call number reads "USS Neufeld," an inside joke referring to Glenn Neufeld, the visual-effects supervisor for *Star Trek: Deep Space Nine* which was in production at the same time as *Next Generation*.

The components were not put together during production, as the model would have been assembled at the time, around the pyrotechnic charges used to destroy the pieces. Assembled later by industry professionals, the components are now permanently constructed as the Enterprise. When the components were assembled, the seams were left intact so as to maintain as much of the components' originality as possible. The model is supported by a metal pole attached to a black wooden display base. The model shows light wear, with small areas of flaking paint, but remains in good condition. Dimensions: 122 cm x 89 cm x 58 cm (48" x 35" x 23")

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

£20,000-30,000







#### 417. Naboo Security Officer Blaster M

*STAR WARS: THE PHANTOM MENACE* (1999)

A Naboo Security Officer's blaster pistol from *Star Wars: The Phantom Menace*. The security personnel of Captain Panaka (Hugh Quarshie) and Queen Amidala (Natalie Portman) used their blasters during the battle to reclaim Naboo's Theed Palace from the Trade Federation.

The blaster is built on a casting of a Walther LPM-1 air gun, with various dress-up components, including faux scopes and attachments under the barrel. It is made of solid resin and finished in black, faux-silver and metallic brass paint, with wood-effect paint used for the pistol grip. A prototype hand guard, made for the production but ultimately unused, is fitted on the weapon's right-hand side. Displaying some wear to the paint from use, the piece remains in very good condition. Dimensions: 41 cm x 20 cm x 9 cm (16 ¼" x 8" x 3 ½")

£3,000-5,000

#### 418. Yoda and Chewbacca Statue Crew Gifts Ω

*STAR WARS: REVENGE OF THE SITH* (2005)

Yoda and Chewbacca Industrial Light & Magic statues, gifted to the crew working on George Lucas' *Star Wars: Revenge of the Sith*.

Both busts are made of resin painted to appear bronze. The Chewbacca bust is mounted to a marble base with the film's title engraved on the front, while the Yoda bust is mounted to a plastic base with the title attached via a sticker. Both statues show "R. Miller" and "ILM" carved into the back, as the original sculptures were made by ILM model maker Richard Miller. The lot remains in very fine condition. Dimensions (Chewbacca): 10 cm x 10 cm x 24 cm (4" x 4" x 9 ½"). Dimensions (Yoda): 15 cm x 11 cm x 18 cm (6" x 4 ½" x 7")

£800-1,200







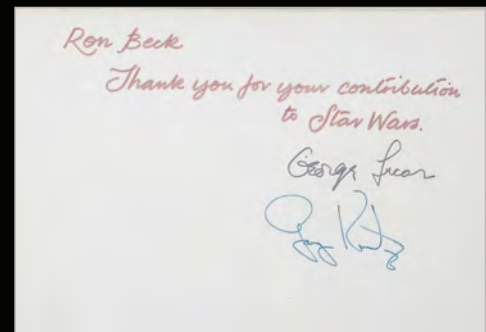
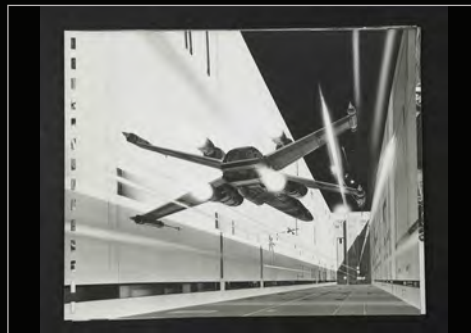
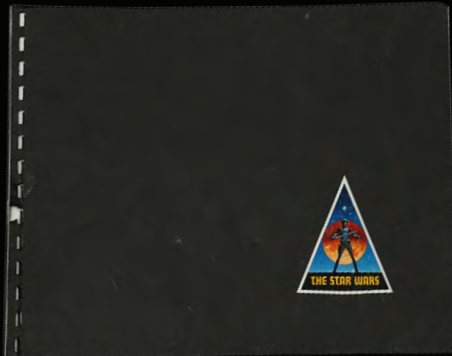
### 419. Hildebrandt UK Quad Poster M

*STAR WARS: A NEW HOPE* (1977)

A Hildebrandt UK Quad Poster (VG linen-backed condition, folded prior to mounting) from George Lucas' *Star Wars: A New Hope*.

The linen-backed poster features artwork by Greg and Tim Hildebrandt, also known as The Brothers Hildebrandt. The quad was used for only a couple of months in the UK before it was replaced by Tom Chantrell's style C artwork. The poster shows Luke Skywalker brandishing his lightsaber, along with Princess Leia, C-3PO and R2-D2, as the image of Darth Vader looms above them. The Star Wars logo is situated on the left side of the poster, with "Hildebrandt" printed in small orange lettering in the bottom left corner. Dimensions: 105 cm x 80 cm (41 ¼" x 31 ½")

£2,500-3,500



### 420. George Lucas and Gary Kurtz Autographed Crew Book and Crew Shirt M

*STAR WARS: A NEW HOPE* (1977)

An autographed cast-and-crew book and crew shirt from the *Star Wars* trilogy. This book of black-and-white images was given to the cast and crew of *Star Wars: A New Hope*.

The book contains 21 photos, including a number of rare images. A triangular sticker designed by Ralph McQuarrie bearing an early image of Luke with his lightsaber is applied to the book's cover. The final page is inscribed to wardrobe supervisor Ron Beck and signed with thanks from George Lucas and Gary Kurtz. The book is supplied with a crew T-shirt that was given to crew on *A New Hope*. In pristine condition, the shirt features the same Ralph McQuarrie design and is marked as size large. The book has some minor wear at the edges and the ring binding is no longer present. However, the set remains in overall very good condition. Book dimensions: 25 cm x 20 cm x 2 cm (9 ¾" x 8" x ¾")



£1,200-1,800





#### 421. US One Sheet Poster – Style D M

*STAR WARS: A NEW HOPE* (1977)

A style D US one sheet poster (VG folded condition) from George Lucas' *Star Wars: A New Hope*.

Featuring artwork by Drew Struzan and Charles White III, this one-sheet came to be known as the 'Circus' poster, referring to the design which displays the look of a torn poster placed on a rough plywood wall with additional images plastered alongside it. The unusual design was created out of necessity as the typography and billing block would not fit within the original image. Dimensions (flat): 104 cm x 68.5 cm (41" x 27")

£300-500



#### 422. Prototype Helmet Photograph Negatives with Copyright M

*STAR WARS: A NEW HOPE* (1977)

A set of 35mm photograph negatives from the production of George Lucas' *Star Wars: A New Hope*. The photographs were taken in 1976 by Colin Sheffield, at the request of Andrew Ainsworth, to show George Lucas the early castings for a number of helmets, including the stormtrooper, TIE fighter pilot and rebel pilot designs.

Shot on Ilford FP4 black-and-white film, the lot comprises 44 negatives, secured in their original negative sheets, and is supplied with a set of digital scans of the photographs. Offering a rare insight into the early designs of the helmets, including full-face helmet variants for the rebel pilots, the negatives remain in very good condition.

Please note that the photographs within this lot are sold with copyright. The buyer is solely responsible for ascertaining that each photograph is otherwise cleared for publication.

£600-800

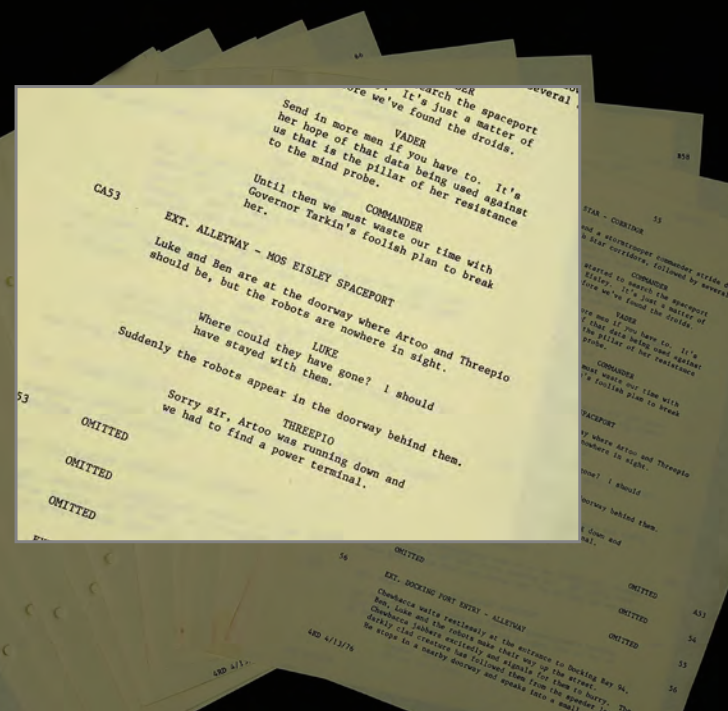
#### 423. Script Revision Pages MΔ

*STAR WARS: A NEW HOPE* (1977)

A set of script revision pages from George Lucas' *Star Wars: A New Hope*. Insert pages were used to update scripts in use during the production.

The set comprises 14 pages, printed single-sided on yellow US Letter paper, with pages detailing the events during the escape from Mos Eisley, the destruction of Alderaan and the Millennium Falcon's arrival at the Death Star. Holes are punched on the left-hand side for securing within the script, with the pages secured by paper clip to a blue cover sheet. Minor wear is present at the edges of the pages, with a crease in the top left corner. Dimensions: 28 cm x 22 cm x 0.5 cm (11" x 8 3/4" x 1/4")

£300-500





## 424. Promotional Pencil Cases and Soap Bars M

### STAR WARS: A NEW HOPE (1977)

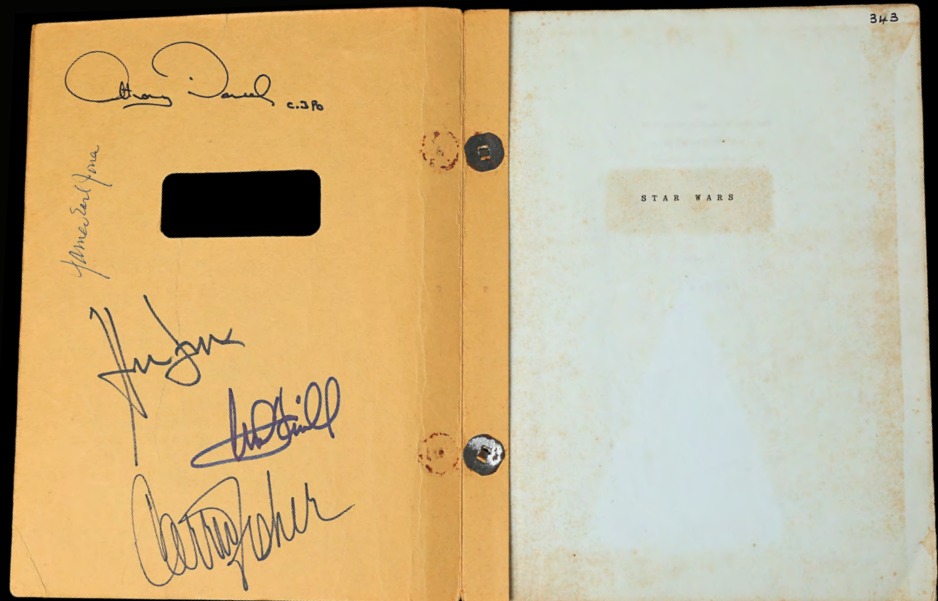
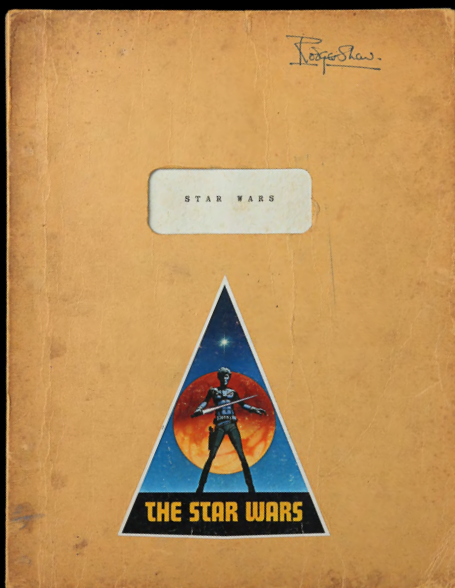
A collection of promotional pencil cases and soap bars from George Lucas' *Star Wars: A New Hope*. Pencil cases and soap bars were released in the UK in 1977 to promote the film's release.

The set comprises three soap bars and ten colourful pencil cases, including three yellow Darth Vader cases, three orange R2-D2 cases, three red stormtrooper cases and one green C-3PO case. Released by Helix, each zip-fastened pencil case is made of plastic and features the Star Wars logo, with an image of the character, the character's name and "May the force be with you" printed along the bottom. The boxed soap bars are made by Cliro, with two R2-D2 soap bars and one C-3PO bar included in the lot.

Each item is accompanied by its original packaging, including cardboard point of sale display stands. The set displays light wear, including creases to the display stands and small marks on the pencil cases. However, the set remains in very good overall condition. Dimensions (pencil case display): 54 cm x 34 cm x 15 cm (21 ¼" x 13 ½" x 6")



£200-300



## 425. Main Cast Autographed Fourth Draft Script †

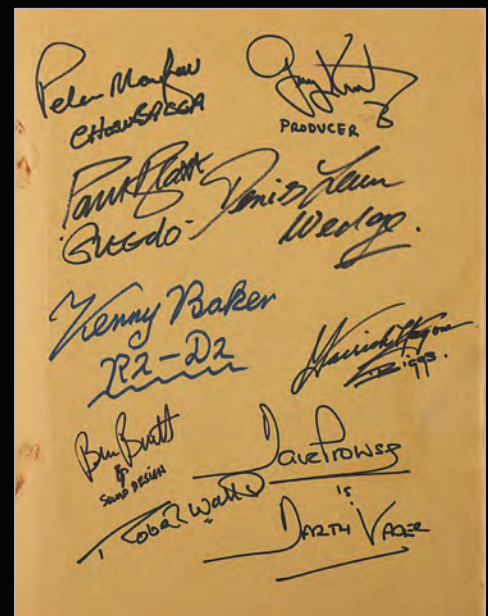
### STAR WARS: A NEW HOPE (1977)

An autographed fourth draft script from George Lucas' *Star Wars: A New Hope*. Dated 1 January 1976, this 145-page script bears the original title "The Adventures of Luke Starkiller, as taken from the 'Journal of the Whills'".

Bound with a yellow card front and back cover, with a Ralph McQuarrie-designed sticker for "The Star Wars" and the signature of uncredited art department technician Rodger Shaw on the front, the script offers remarkable insight into the creation of the beloved first Star Wars film, and includes early character names and locations, many of which would be omitted or changed by the time of filming.

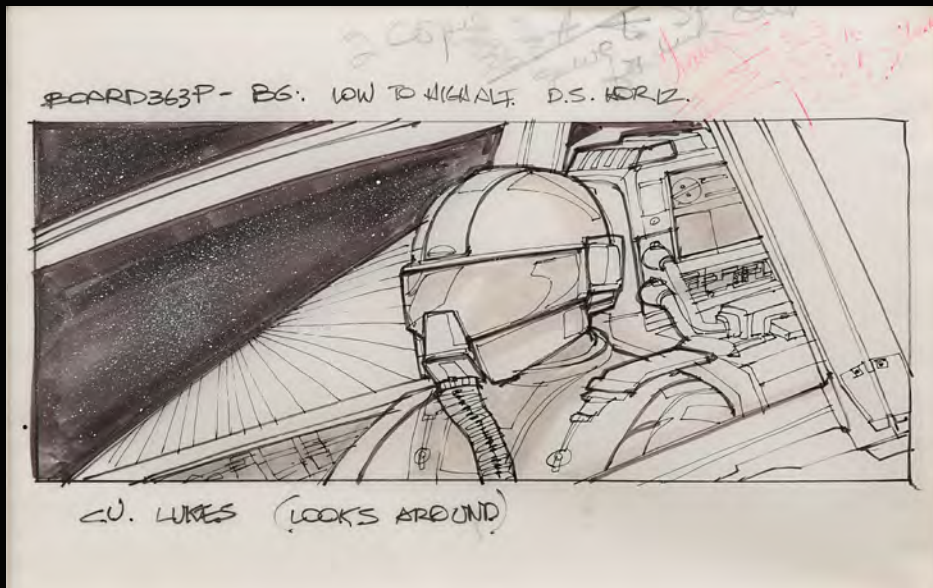
The interior of the covers feature autographs from many prominent cast and crew members, including Harrison Ford, Carrie Fisher, Mark Hamill, James Earl Jones, David Prowse, Peter Mayhew, Anthony Daniels, Kenny Baker, Denis Lawson, Garrick Hagon, Paul Blake, producer Gary Kurtz and sound designer Ben Burt.

This script displays some wear as a result of use and age, including dirt and marks to the cover and minor rust marks from the metal clip binding. However, in spite of this wear, it remains in good condition. Dimensions: 22 cm x 28cm x 2 cm (8 ½" x 11" x ¾")



£6,000-8,000





## 426. Joe Johnston Hand-Drawn Storyboard — Luke in X-wing M

*STAR WARS: A NEW HOPE* (1977)

A hand-drawn storyboard from George Lucas' *Star Wars: A New Hope*. This early production storyboard was illustrated by Joe Johnston, who would go on to win an Oscar® for his work on *Raiders of the Lost Ark*.

Executed in inks on tracing paper, this storyboard depicts Luke Skywalker in the cockpit of his X-wing as he flew above the surface of the Death Star. Hand-written notes are present at the top and bottom, detailing the action in the scene, with additional annotations detailing the frames the storyboard was to be used for. Displaying minimal wear from use, the artwork is matted and remains in excellent condition. Dimensions: 25 cm x 34 cm (10" x 13 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

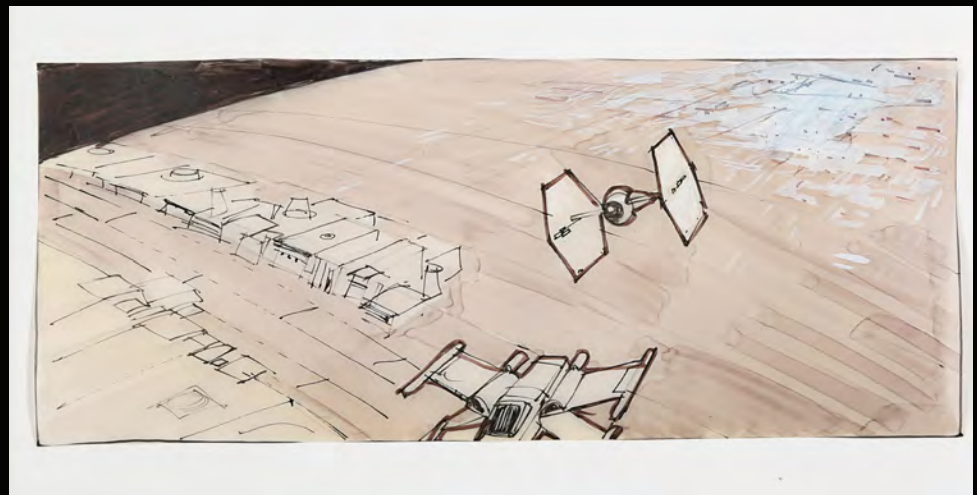
## 427. Joe Johnston Hand-Drawn Storyboard - TIE Fighter and X-wing M

*STAR WARS: A NEW HOPE* (1977)

A hand-drawn storyboard from George Lucas' *Star Wars: A New Hope*. This early production storyboard was illustrated by Joe Johnston, who would go on to win an Oscar® for his work on *Raiders of the Lost Ark*.

Executed in inks on tracing paper, this storyboard depicts a dogfight between a TIE fighter and an X-wing over the surface of the Death Star. The X-wing fighter is an earlier version of the one designed by Ralph McQuarrie — a design that was ultimately replaced, but which returned in *Star Wars: The Force Awakens*. Displaying minimal wear from use, the artwork is matted and remains in excellent condition. Dimensions: 25 cm x 34 cm (10" x 13 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£1,000-1,500

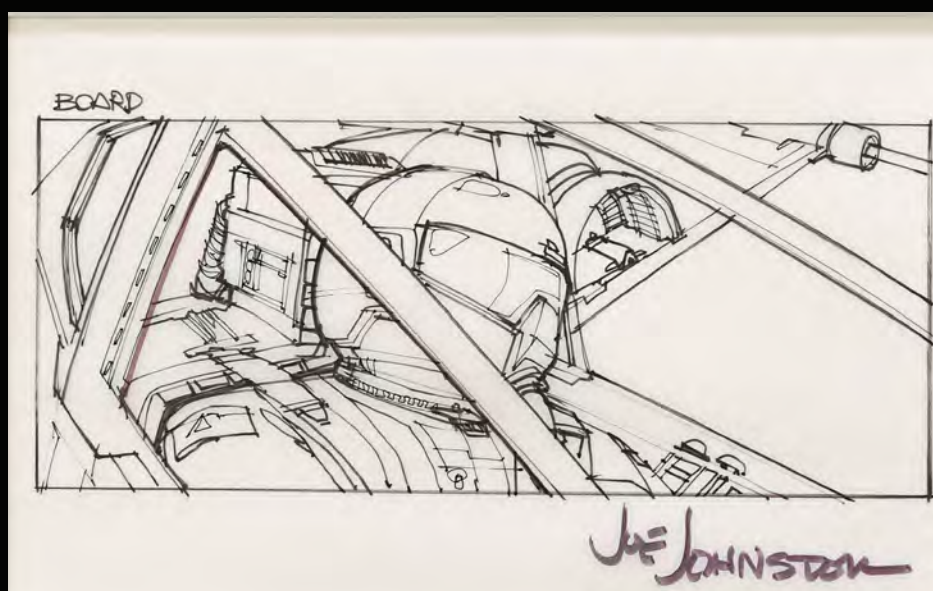
## 428. Joe Johnston Hand-Drawn Storyboard — X-wing Pilot M

*STAR WARS: A NEW HOPE* (1977)

A hand-drawn storyboard from George Lucas' *Star Wars: A New Hope*. This early production storyboard was illustrated by Joe Johnston, who would win an Oscar® for his work on *Raiders of the Lost Ark*.

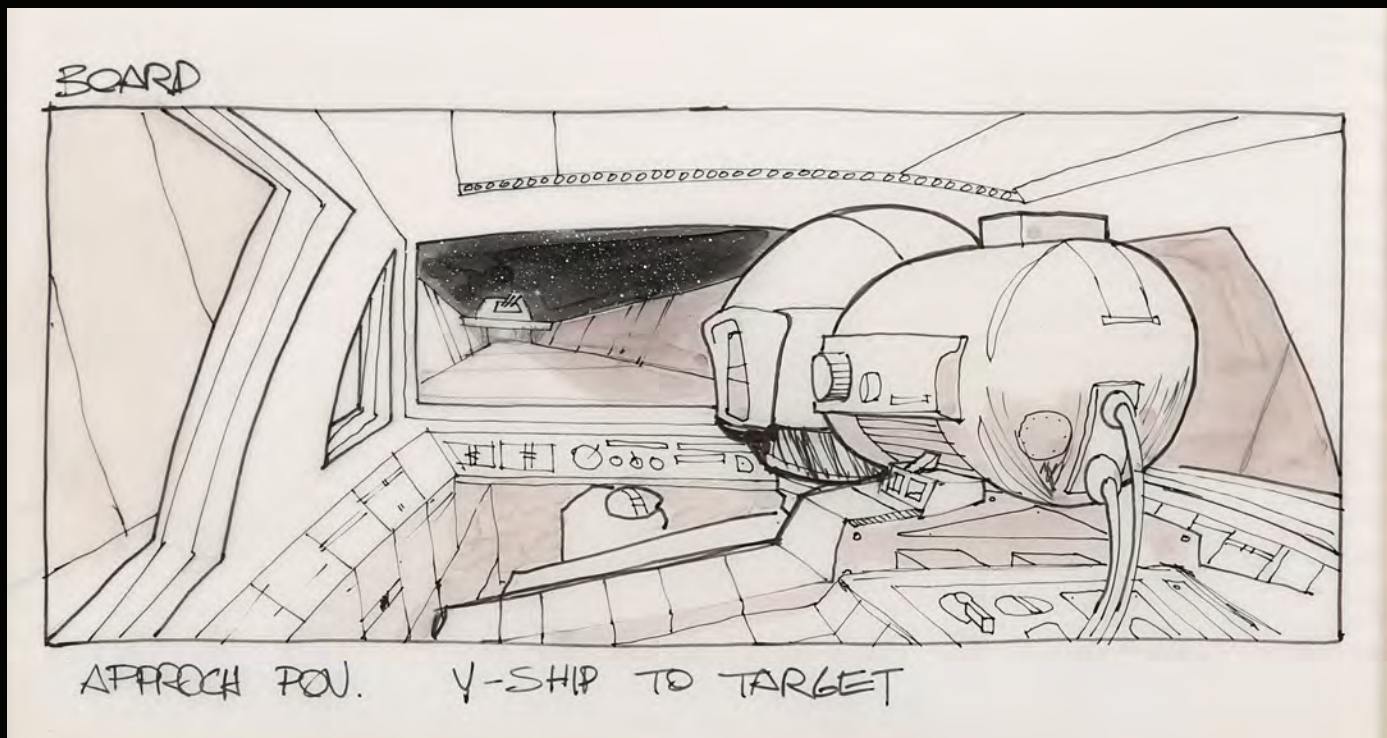
Executed in inks on tracing paper, this storyboard depicts one of the X-wing pilots during the battle around the Death Star. The X-wing fighter is an earlier version of the one designed by Ralph McQuarrie — a design that was ultimately replaced, but which returned in *Star Wars: The Force Awakens*. Displaying minimal wear from use, the artwork is matted and remains in excellent condition. Dimensions: 25 cm x 34 cm (10" x 13 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£1,000-1,500





#### 429. Joe Johnston Hand-Drawn Storyboard – Y-wing to Target M

STAR WARS: A NEW HOPE (1977)

A hand-drawn storyboard from George Lucas' *Star Wars: A New Hope*. This early production storyboard was illustrated by the groundbreaking effects designer Joe Johnston, who would go on to win an Oscar® for his work on *Raiders of the Lost Ark*.

Executed in inks on tracing paper, this storyboard depicts one of the Y-wings passing through the Death Star trench as it approaches the Death Star exhaust port. Hand-written notes are present at the top and bottom, detailing the action in the scene. Displaying minimal wear from use, the artwork is matted and remains in excellent condition. Dimensions: 25 cm x 34 cm (10" x 13 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

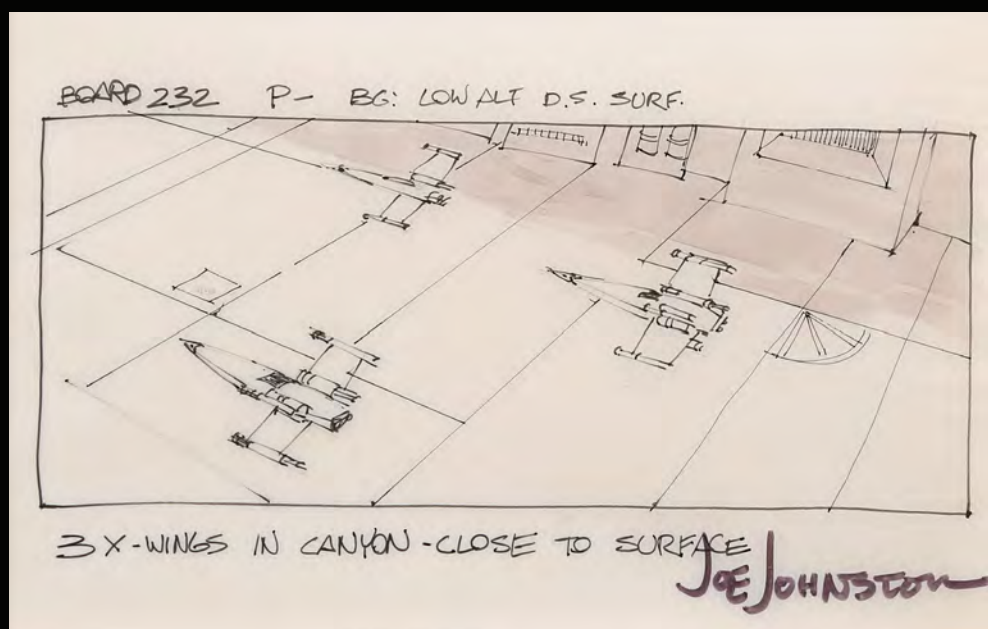
£1,000-1,500

#### 430. Joe Johnston Hand-Drawn Storyboard – X-wings in Canyon M

STAR WARS: A NEW HOPE (1977)

A hand-drawn storyboard from George Lucas' *Star Wars: A New Hope*. This early production storyboard was illustrated by the groundbreaking effects designer Joe Johnston, who would go on to win an Oscar® for his work on *Raiders of the Lost Ark*.

Executed in inks on tracing paper, this storyboard depicts one of the X-wing groups of Red Squadron fighters as they pass through the Death Star trench. Hand-written notes are present at the top and bottom detailing the action in the scene, along with Johnston's name written at the bottom-right of the image after use on the production. Displaying minimal wear from use, the artwork is matted and remains in excellent condition. Dimensions: 25 cm x 34 cm (10" x 13 ½")



Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500



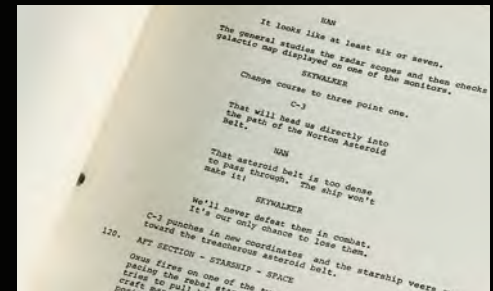
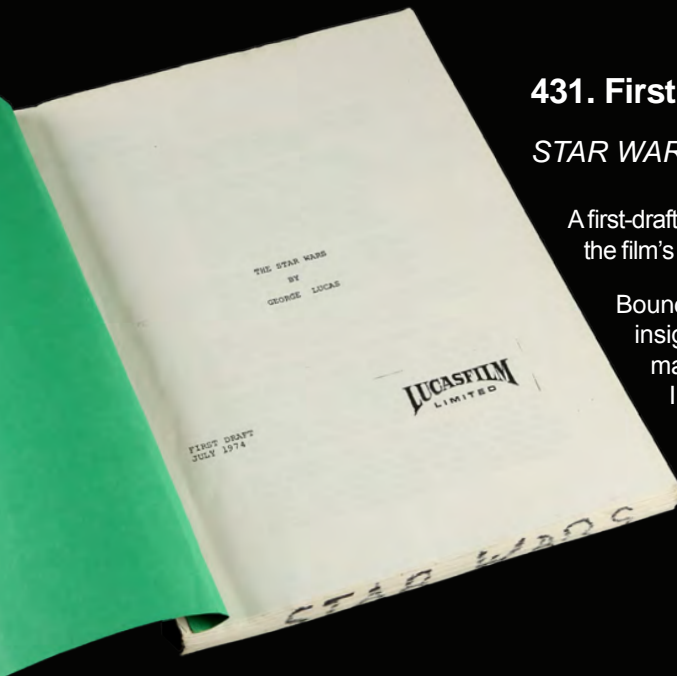
### 431. First Draft "The Star Wars" Studio Copy Script $\Omega$

*STAR WARS: A NEW HOPE* (1977)

A first-draft studio copy of George Lucas' *Star Wars: A New Hope*. Dated July 1974, this 146-page script bears the film's original title *The Star Wars*, and is the first revision to the rough draft completed only months earlier.

Bound with a heavy green paper front-and-back cover, this studio library copy offers remarkable insight into the creation of the beloved first film. It includes early character names and locations, many of which would be omitted by the second draft, titled "Adventures of the Starkiller, Episode I: *The Star Wars*". This script shows minor wear due to age, but remains in very good condition. Dimensions: 22 cm x 28 cm x 2 cm (8 ½" x 11" x ¾")

£2,000-3,000



### 432. Thai Poster $M$

*STAR WARS: A NEW HOPE* (1977)

A Thai poster (VG rolled condition) from George Lucas' *Star Wars: A New Hope*. The poster shows Tom Chantrell's style C artwork, featuring Luke Skywalker aiming his blaster, surrounded by Han Solo, Leia and Darth Vader wielding a lightsaber. All text is printed in Thai, with the exception of the title "The War of the World" in the bottom right corner. Dimensions (flat): 79 cm x 53.5 cm (31" x 21")

£200-300

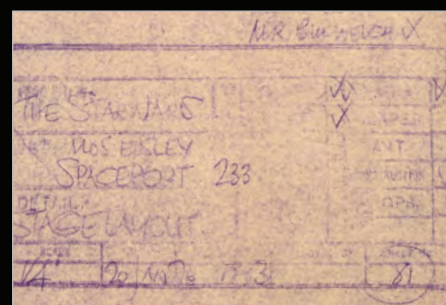
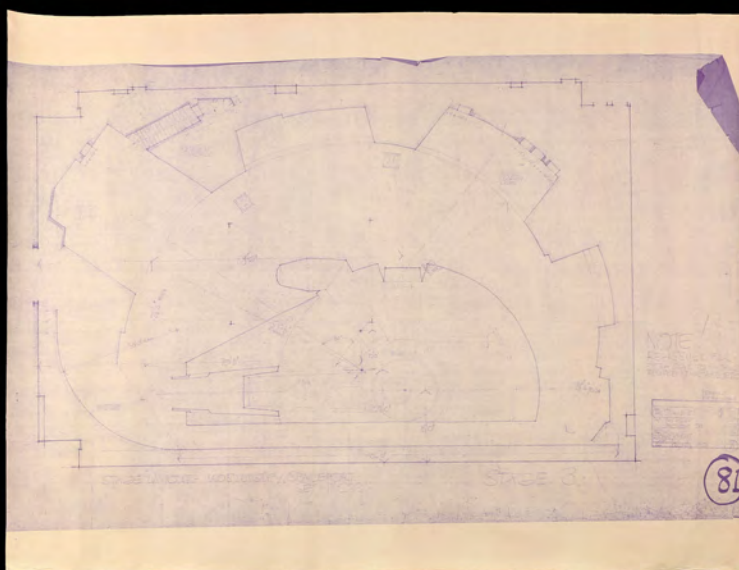
### 433. Docking Bay 94 and Partial Millennium Falcon Blueprint $\Omega$

*STAR WARS: A NEW HOPE* (1977)

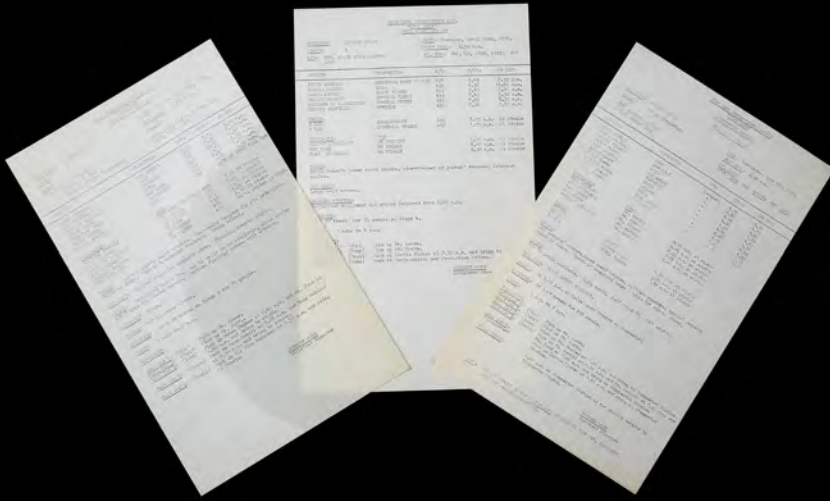
A blueprint of the Mos Eisley Spaceport with the Millennium Falcon from George Lucas' *Star Wars: A New Hope*.

Designed by Norman Reynolds, this ground plan details the stage layout for Docking Bay 94, where the Millennium Falcon was docked while at the Mos Eisley Spaceport on Tatooine. The blueprint is in ¼ scale and includes printed annotation throughout. The drafting block at the lower right corner features the original film title "The Star Wars", gives the date as "20 Jan 1976", and is signed off by the producer and construction manager Bill Welch. The blueprint shows minor wear to the paper due to production use and age, but remains in good used condition. Dimensions (flat): 91 cm x 114 cm (36" x 45"); (rolled): 93 cm x 8 cm x 8 cm (36 ½" x 3" x 3")

£600-800







#### 434. Set of Call Sheets MA

STAR WARS: A NEW HOPE (1977)

A set of three call sheets from George Lucas' *Star Wars: A New Hope*. These call sheets were used for the filming of scenes in the Massassi outpost, the Death Star control room and on board the Millennium Falcon.

The call sheets feature call times for the entire main cast, supporting actors and background extras, as well as notes regarding shooting requirements for props, special effects, catering and transport. Printed single-sided on foolscap-size paper, one of the sheets displays stains from its time in use. Dimensions (per sheet): 33 cm x 20.5 cm (13" x 8")

£300-500

#### 435. Death Star Surface Piece M

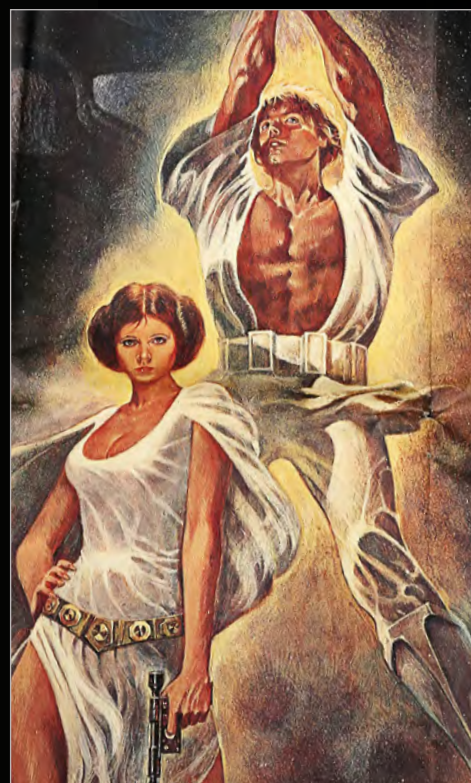
STAR WARS: A NEW HOPE (1977)

A Death Star surface piece from George Lucas' *Star Wars: A New Hope*. This is a large, detailed section of the Death Star surface created by Industrial Light & Magic's model miniature department for the film's final scenes, when the Rebel Alliance attacked the Death Star.

Made of biscuit foam, the Death Star surface features various pieces of surface detailing to create the surface structures of the killer space station. The panel is painted grey and shows slight wear, with some chipping to the paint and biscuit foam as a result of production use and age. Dimensions: 7.5 cm x 7.5 cm x 3 cm (3" x 3" x 1 1/4")



£1,500-2,500



#### 436. Three Sheet Poster MA

STAR WARS: A NEW HOPE (1977)

A three sheet poster (G fully folded condition, with small marks and tears on the edges and folds) from George Lucas' *Star Wars: A New Hope*.

Printed in one section, the poster features art by Tom Jung, and shows an image of Luke Skywalker brandishing his lightsaber, with Princess Leia, C-3PO and R2-D2 on either side of him and the looming image of Darth Vader above. A stamp reading "Star Wars 3 Sheet Foreign" is on the reverse. Dimensions: 194 cm x 104 cm (76 1/2" x 41")

£600-800





May the force be with you... (George Lucas)

### 437. George Lucas 1977-Autographed Howard Chaykin Poster $\Omega$

*STAR WARS: A NEW HOPE (1977)*

A George Lucas-autographed first-edition 'Chaykin' poster, designed by Howard Chaykin to promote George Lucas' *Star Wars: A New Hope*. The poster debuted at the 1976 San Diego Comic Con and served as the first promotional poster released for *Star Wars*.

The piece includes classic characters from the film, including Luke Skywalker, Han Solo, Princess Leia and Obi-Wan Kenobi. The left edge of the poster is autographed by George Lucas in his full name and reads "May the Force be with you". This item includes a letter of authenticity from Barbara Templeton, who obtained the piece in December 1977. The item includes some signs of wear from age and minor discolouration on the back, but remains in very good overall condition. Dimensions: 74 cm x 50 cm x 1 cm (29" x 20" x ¼")

£3,000-5,000

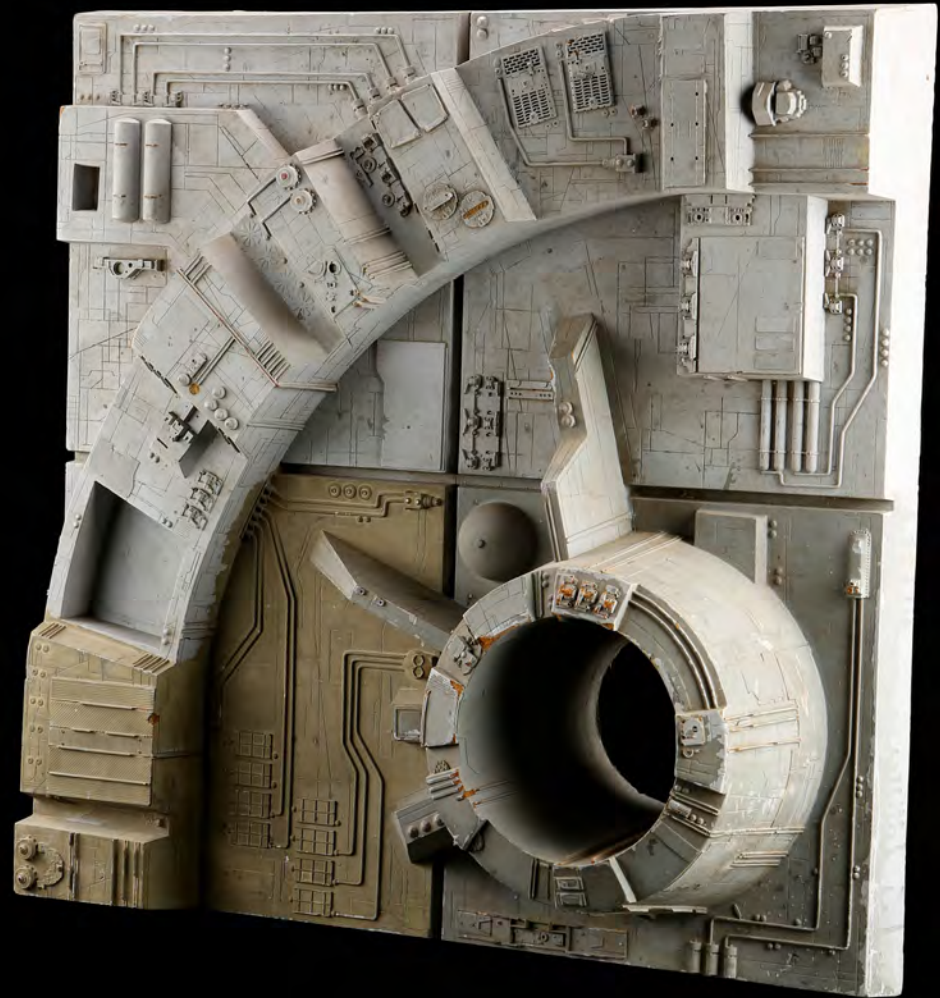


## 438. 2' x 2' Low-Altitude Death Star Surface $\Omega$

*STAR WARS: A NEW HOPE (1977)*

A large low-altitude Death Star surface panel from George Lucas' *Star Wars: A New Hope*. This piece was used as part of a miniature set of the Death Star's massive surface, specifically for low-altitude shots when fighters flew in close proximity to the station during the Rebel assault. Designed and constructed by Industrial Light & Magic's model miniature department, the construction of the Death Star was a massive undertaking, as the sequence called for a vast battlefield consisting of unique surface panels. Constructed from dense biscuit foam, the surface is decorated with greeblies to create an industrial patchwork of parts. Carved into the surface is a grid-like pattern, to simulate panelled construction. The surface is painted in varying shades of grey, with some colourful highlights, giving the piece a cold mechanical look. This item shows wear due to production use and age, with some chipping to the biscuit foam and paint. Select greeblies that protrude the furthest from the surface have bits broken off. The lot stands as one of the largest complete Death Star surface panels in existence and remains in good overall condition. Dimensions: 60 cm x 60 cm x 17 cm (23  $\frac{3}{4}$ " x 23  $\frac{3}{4}$ " x 6  $\frac{1}{2}$ " )

£12,000-16,000







### 439. Rebel Trooper Vest †

*STAR WARS: A NEW HOPE* (1977)

A Rebel trooper vest from George Lucas' *Star Wars: A New Hope*. The Rebel Alliance troopers wore their vests in various scenes throughout the film; on board the Tantive IV corvette while protecting Princess Leia (Carrie Fisher), and in the Rebel base on Yavin IV, both before the final battle and for the medal ceremony finale.

Designed by John Mollo and made by A.E. Bickel & Co. — a subcontractor of Bermans & Nathans which provided a wide range of costumes and accessories for the production — the vest is made of black Teredo polycotton material and features an array of pockets and pouches on the front and back. Mollo added vests to the costume design to create additional texture and interest to the look of the Rebel troopers. In line with Lucas' vision of the *Star Wars* universe, the vest has no fastenings along the front, with Velcro and tab closures used for the pockets. The garment exhibits some wear and fading to the internal label, but remains in excellent condition for its age.

£4,000-6,000

### 440. R2 Unit Model Miniature m

*STAR WARS: A NEW HOPE* (1977)

An R2 unit model miniature from George Lucas' *Star Wars: A New Hope*. Astromech droids sat behind the cockpit of starfighters to aid the pilots, the most well-known being R2-D2, who accompanied Luke Skywalker (Mark Hamill) during the assault on the Death Star. A behind-the-scenes photo taken during production shows this exact droid on board a miniature Y-wing, as identified by its hand-painted detail.

The fighters were designed by effects illustrator and designer Joe Johnston, and brought to life by the talented team at Industrial Light and Magic (ILM) in San Francisco, who utilised miniatures and pioneered new techniques for their ground-breaking special effects sequences.

The miniature is of only the droid's upper body and head, stopping just below the shoulders, as the rest would have been hidden when placed on the starfighter. Measuring only 1" across, it is constructed from cast resin painted white and grey, with black accents on the assorted panels and greeblies built into the mould. Some of the white paint has begun to flake away revealing the resin beneath, and some glue residue remains on the base. It comes presented on a custom-made acrylic display. Dimensions (droid): 2 cm x 2.5 cm x 2 cm (¾" x 1" x ¾")

£10,000-15,000





## 441. Don Post Studios C-3PO Statue Display us

*STAR WARS: A NEW HOPE* (1977)

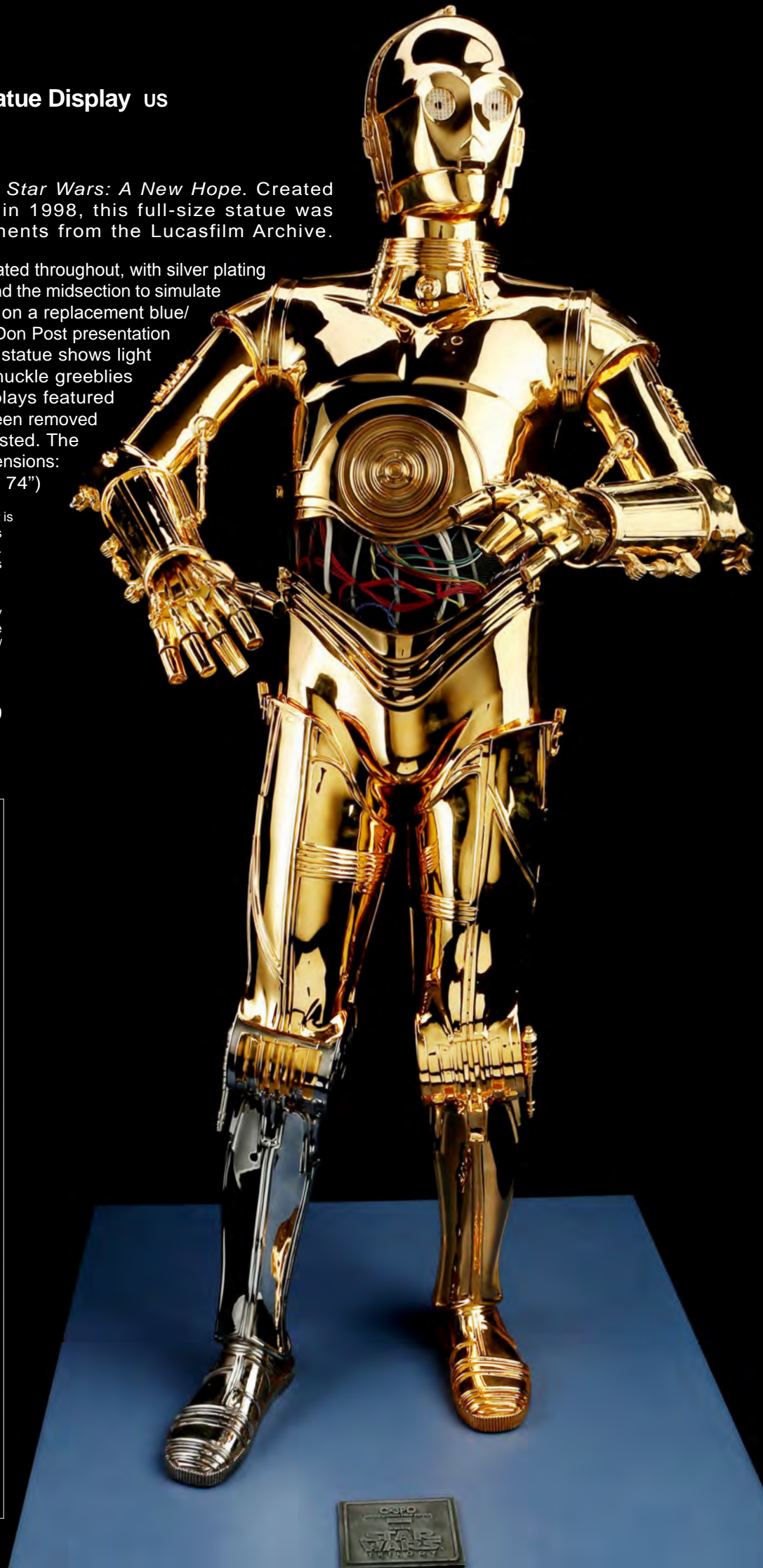
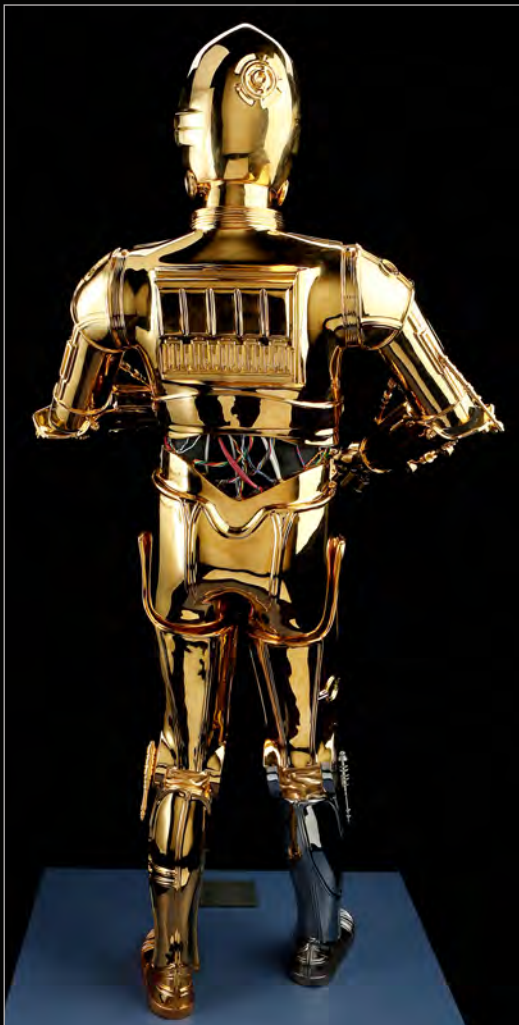
A C-3PO statue from George Lucas' *Star Wars: A New Hope*. Created by the legendary Don Post Studios in 1998, this full-size statue was modelled closely on original components from the Lucasfilm Archive.

The droid is made of fibreglass and is gold-plated throughout, with silver plating on the lower right leg. Wiring is attached around the midsection to simulate the original costume. The droid is presented on a replacement blue/grey display base, which features its original Don Post presentation plaque marked with the number "074". The statue shows light wear, with a missing left-arm piston and knuckle greeblies missing from each hand. The original displays featured light-up eyes, however the power cord has been removed from this version, with the electronics untested. The piece remains in good overall condition. Dimensions: 91.5 cm x 91.5 cm x 188 cm (36" x 36" x 74")

This display contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

**£6,000-8,000**





## 442. Don Post Studios R2-D2 Statue Display us

*STAR WARS: A NEW HOPE* (1977)

An R2-D2 statue from George Lucas' *Star Wars: A New Hope*. Created by the legendary Don Post Studios in 1998, this full-size statue was modelled closely on original components from the Lucasfilm Archive.

The droid is made of fibreglass, with some metal detail components. Rubber hosing has been attached around the feet to add to the realistic appearance of the piece. Electronics are activated via a wired plug that requires a US electricity supply to operate. The base of the right foot features labels providing Lucasfilm copyright details, dated 1998. The droid is presented on its original grey display base, which features a Don Post presentation plaque marked with the number "31". The statue shows light wear, but remains in good condition. Dimensions: 101.5 cm x 94.5 cm x 113 cm (40" x 37 ¼" x 44 ½")

This display contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

**£6,000-8,000**







#### 443. Harrison Ford and Mark Hamill Autographed Photograph M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

An autographed still from Irvin Kershner's *Star Wars: The Empire Strikes Back*. The photograph shows Luke Skywalker (Mark Hamill) riding a Tauntaun, and Han Solo (Harrison Ford) standing next to them on the icy plains of Hoth. Both Ford and Hamill's signatures are displayed in black marker on the top left and bottom right of the photograph. It shows a minor dent in the picture's surface under Hamill's autograph. Dimensions: 20 cm x 25.5 cm (8" x 10")

£400-600

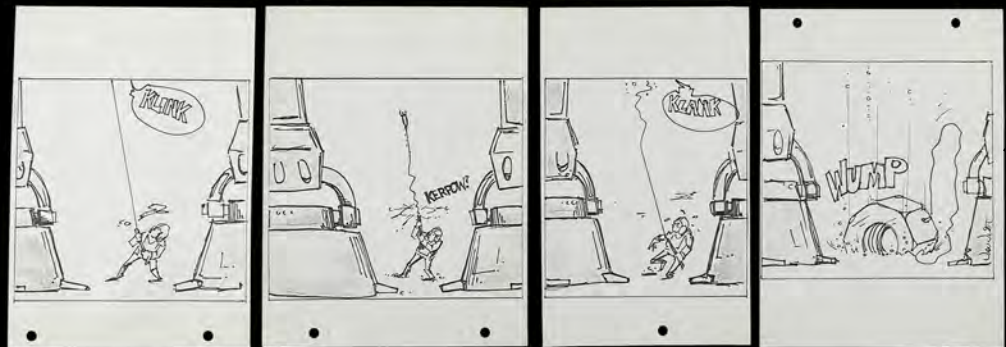
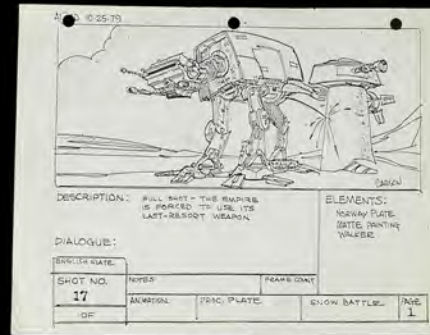
#### 444. Crew Comedy Spoof Storyboards M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A collection of five comedy spoof storyboards from the production of Irvin Kershner's *Star Wars: The Empire Strikes Back*. These light-hearted alternative takes of memorable moments in the movie were created by the crew for some comic relief.

Four small printed pages depict Luke Skywalker shooting his grappling hook at the belly of the AT-AT with hilarious results. An A4-printed page features an AT-AT urinating, dog-like, on a Rebel cannon, with a witty description of the action. Drawn by John T. Van Vliet and Dave Carson respectively, the hole-punched pages remain in very good condition, with slight yellowing from age.

£200-300



#### 445. Production Stationery and Ephemera M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

Production stationery and ephemera from Irvin Kershner's *Star Wars: The Empire Strikes Back*. Created for use during the production of the film, the set consists of six sheets of letter headed A4 paper, a notepad and two compliments slips.

The letter headed paper features the film's title at the top, followed by the Elstree Studios address printed in blue ink. The notepad displays the Star Wars logo printed in blue at the top of each page. The compliments slips are printed in black, with the film's title in the centre and the studio address at the bottom left corner. All remain in excellent, unused condition. Dimensions (notepad): 21 cm x 14 cm x 1.5 cm (8 1/4" x 5 1/2" x 1/2"); (slips): 10.5 cm x 14.5 cm (4 1/4" x 5 3/4")

£100-150









## 449. First Unit Hoth Battle Storyboards M

### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A binder of printed storyboards from Irvin Kershner's *Star Wars: The Empire Strikes Back*. These boards were used by location manager Philip Kohler during location filming in Norway for the battle sequences on the ice planet Hoth.

Bound with coloured binder partitions indicating shoot days between 5 and 9 March, 1979, the set comprises 24 storyboards printed on white paper, with each page detailing scenes to be shot by the production's main unit. Scenes detailed in the storyboards include Luke Skywalker's (Mark Hamill) capture by the Wampa, the destruction of the Probe Droid and Luke's on-foot attack on the AT-AT walker. Displaying some minor wear, the set remains in very good condition. Dimensions (in binder): 25 cm x 23 cm x 1 cm (10" x 9" x 1/2")

£600-800



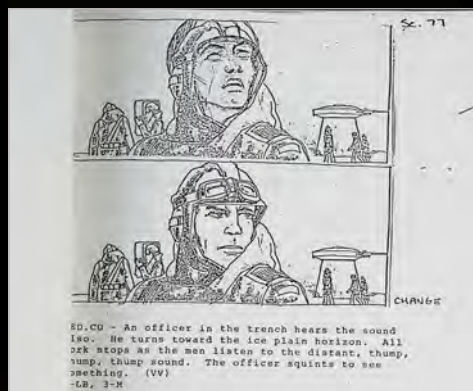
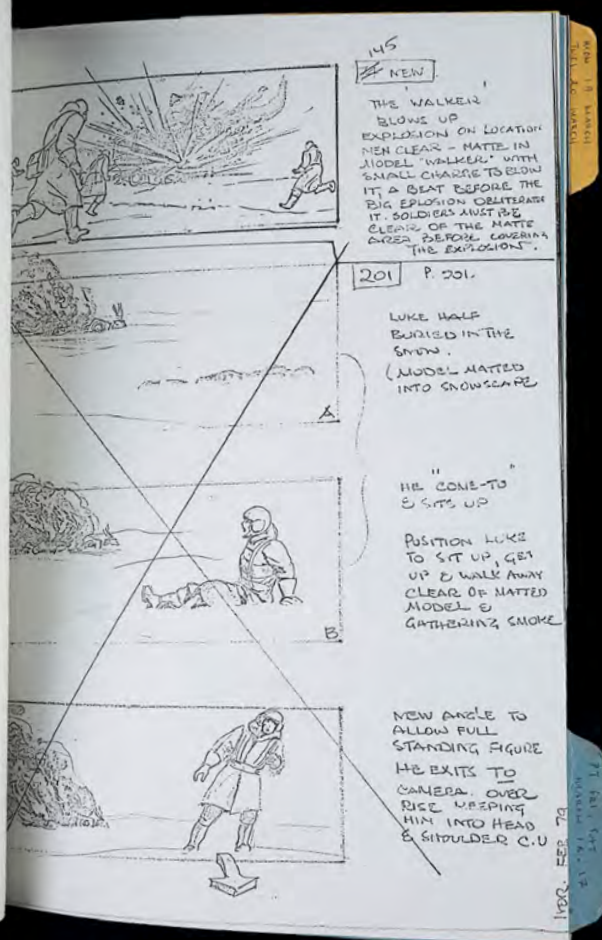
## 450. Second Unit Hoth Battle Storyboards M

### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A binder of printed storyboards from Irvin Kershner's *Star Wars: The Empire Strikes Back*. These boards were used by location manager Philip Kohler during location filming in Norway for the battle sequences on the ice planet Hoth.

Bound with coloured binder partitions indicating shoot days between 10 and 17 March, 1979, the set comprises 38 storyboards printed on white paper, with each page detailing scenes to be shot by the production's second unit. Scenes detailed in the storyboards include the arrival of the Probe Droid, Rebel preparations for the Imperial attack and the battle on the Rebel front lines. Displaying some minor wear to the card cover from use, the set remains in very good condition. Dimensions (in binder): 25 cm x 23 cm x 1.5 cm (10" x 9" x 3/4")

£600-800



## 451. Norway Tracked Vehicle Decals M

### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A pair of large vehicle decals from Irvin Kershner's *Star Wars: The Empire Strikes Back*. Trac-Master snow vehicles, used as towing and support vehicles on set, were emblazoned with the film's production logo during filming of the Hoth scenes in Norway.

Screen-printed on vinyl, the decals feature the visage of Darth Vader looming through flames over a blue field, surrounded by the film's title and borders in white. Red fields around the logo allowed the decal to blend in with the vehicle's prominent red paint scheme. Both decals are still attached to their backing paper and remain in good, unused condition. Dimensions (per decal sheet): 45 cm x 31 cm (17 3/4" x 12 1/4")

£400-600





## 452. Crew Gift Cup and Ephemera M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A crew gift cup and production materials from Irvin Kershner's *Star Wars: The Empire Strikes Back*. These items belonged to location manager Philip Kohler.

The set comprises a metal drinking cup given to crew members by the Norwegian location hotel, with the text "tank you Star Wars, Finse Hotel, March 1979" (sic) engraved on the side; an *Empire Strikes Back* crew patch; one of Philip Kohler's business cards; and a pair of *Empire Strikes Back* crew coasters. The cup is dented and displays some light scratches. Cup dimensions: 5.5cm x 6 cm x 10 cm (2 ¼" x 2 ½" x 4"); Patch dimensions: 13 cm x 8.5 cm (5 ¼" x 3 ½")



£200-300



## 453. Philip Kohler's Business Card and Production Coasters M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

Philip Kohler's business card and production coasters from Irvin Kershner's *Star Wars: The Empire Strikes Back*. The business card belonged to location manager Philip Kohler, with the coasters given out to members of the film's crew.



The set comprises 13 square coasters made of thick paper, with the film's logo printed on one side, and one circular coaster printed in metallic blue with an image of R2-D2 at the centre. A single business card displays Kohler's name and job title, along with production-office addresses and the *Star Wars* logo in the top left corner. The circular coaster displays minor scratches on the metallic finish due to age, but the set remains in very good overall condition. Dimensions (square coaster): 10.5 cm x 10.5 cm x 0.5 cm (4 ¼" x 4 ¼" x ¼")

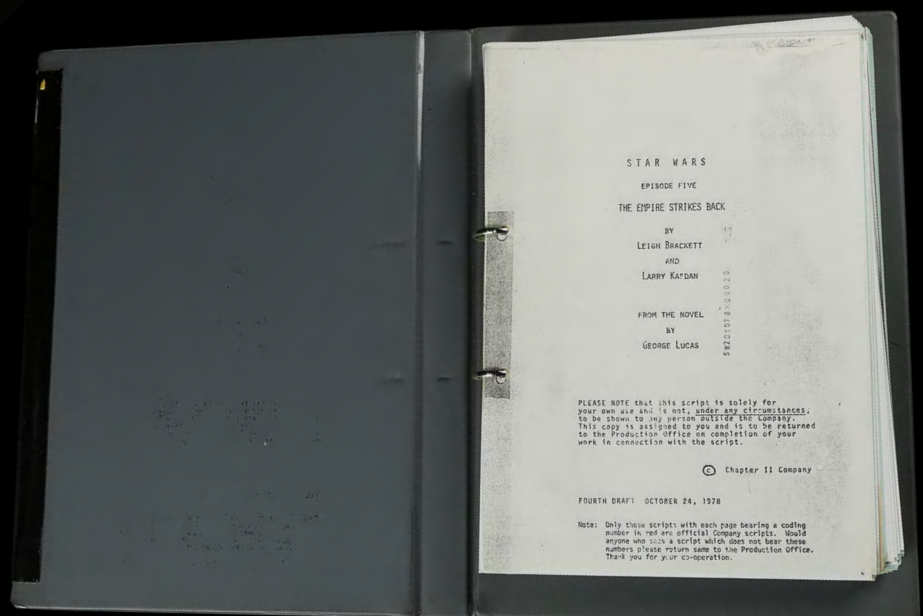
## 454. Philip Kohler's Personal Script M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A script from the production of Irvin Kershner's *Star Wars: The Empire Strikes Back*. Issued to location manager Philip Kohler, this script was used by Kohler for the film's shoot in Norway.

Bound in a blue binder, this script is a revised fourth draft dated 24 October 1978, with credit to Leigh Brackett and Lawrence Kasdan (script) and George Lucas (story). The script is comprised of 163 pages, printed single-sided on white, yellow, green and blue A4 paper. A set of 19 pages, subsequently revised and replaced, are present at the back. A page gives a return address for Philip Kohler at the production's Norway hotel. The script displays minimal signs of wear, with some ink transfer to pages, and remains in very good condition. Dimensions: 34.5 cm x 25 cm x 3 cm (13 ¾" x 10" x 1 ¼")

£100-150



£1,000-1,500





### 455. Norwegian Crew Jacket M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A Norwegian crew jacket from Irvin Kershner's *Star Wars: The Empire Strikes Back*. Jackets were given to members of the Norway crew for the location filming of the Hoth battle sequences. This garment belonged to assistant director Bill Westley to use throughout the remote shoot.

Made from a blue polyester-blend fabric, the distinctive ski jacket (US size 44) features yellow and navy striped upper sleeves, three zip and Velcro pockets across the front, and a hood rimmed with faux fur. It has three embroidered patches sewn to the front, including a Darth Vader detail with the film's logo, a Norwegian unit label and Westley's name hand-written in black ink, as well as a *Star Wars* patch on the left sleeve. Well-worn, the garment shows evidence of production use, including black stains on the right sleeve, white stains on the front and scratched paint on the front popper fastenings.

£4,000-6,000

### 456. Norwegian Crew Hat and Scarf M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A Norwegian crew hat and scarf from Irvin Kershner's *Star Wars: The Empire Strikes Back*. Cold weather clothing was given to members of the crew for filming the Hoth battle sequences on location in Norway. These garments were worn by location manager Philip Kohler during the gruelling location shoot.

Made of blue wool, the hat features a peak stiffened with card above a hole for the face, with a woollen pom-pom on top. An embroidered *Star Wars* patch is stitched to the front. The scarf, also made of wool, features blue tassels at each end. Displaying minor wear to the material from use and folds in the card visor support, the set remains in good condition.

£400-600





**457. C-3PO's (Anthony Daniels) Left Hand** Ω*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

C-3PO's (Anthony Daniels) left hand from Irvin Kershner's *Star Wars: The Empire Strikes Back*. The C-3PO costumes were heavily revised following the production of *Star Wars*. As part of the overall upgrade, the hands were simplified, switching from their original vacuum-formed plastic construction to a one-piece construction in cast urethane, making them hardier, easier to fit and more straightforward to manufacture.

This one-piece glove, cast in yellow urethane, features ridges along the back of the hand. Plated screw detailing is fitted above the fingers with additional detailing components, while square 'contact' detailing is sculpted into the palm. A press stud fitting runs across the wrist to secure the glove in place. Two cuts are present, running from the wrist to the palm and the rear of the thumb, to allow easy fitting and removal. A gold-plated paint covers the hand, with painted cables running up the fingers. Displaying signs of wear, the hand shows flaking to the gold paint and is missing the rings for each knuckle, which were reused on other hands. The lot remains in otherwise fine condition. Dimensions: 15 cm x 24 cm x 7 cm (6" x 9 1/2" x 2 3/4")

£6,000-8,000

**458. C-3PO's (Anthony Daniels) Right Hand** M*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

C-3PO's (Anthony Daniels) right hand from Irvin Kershner's *Star Wars: The Empire Strikes Back*. The C-3PO costumes were heavily revised following the production of *Star Wars*. As part of the overall upgrade, the hands were simplified, switching from their original vacuum-formed plastic construction to a one-piece construction in cast urethane, making them hardier, easier to fit and more straightforward to manufacture.

This one-piece glove, cast in yellow urethane, features detailed knuckles and ridges along the back of the hand. Plated screw detailing is fitted above the fingers, with metal rings around the finger joints and holes for securing additional detailing components, while square 'contact' detailing is sculpted into the palm. A press stud fitting runs across the wrist to secure the glove in place. Two cuts are present, running from the wrist to the palm and the rear of the thumb, to allow easy fitting and removal. A faux-silver basecoat covers the hand, with painted cables running up the fingers. Displaying significant signs of wear, the glove has lost much of its trademark reflective coating, revealing the base paint layers and tinted urethane underneath. The urethane displays some scratches, though it remains supple and malleable with minimal tearing. Dimensions: 25 cm x 15 cm x 7 cm (10" x 6" x 2 3/4")

£6,000-8,000









## 459. C-3PO Special Effects Head m

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

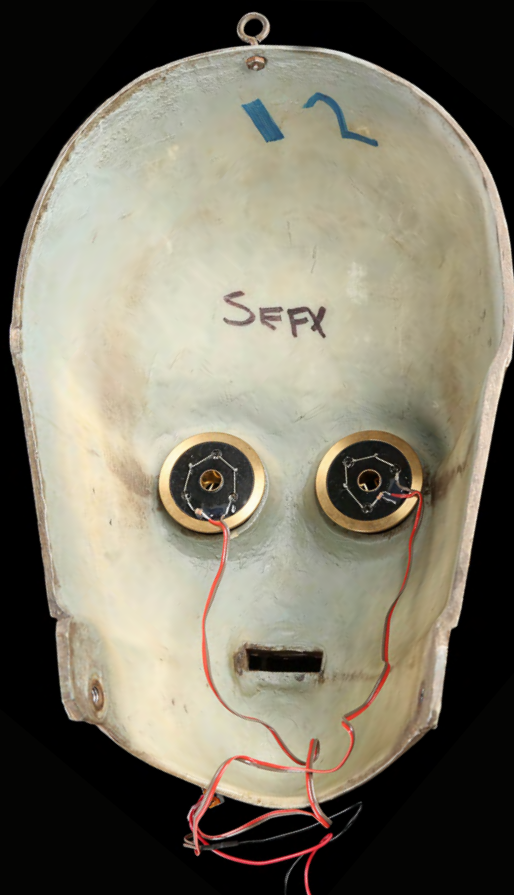
An injection-moulded C-3PO special effects head from Irvin Kershner's *Star Wars: The Empire Strikes Back*. Following the success of *Star Wars* and after feedback from Anthony Daniels, the decision was taken to overhaul the C-3PO costumes for *The Empire Strikes Back*. As part of the upgrade, the helmet was crafted from injection-moulded plastic, making it more comfortable than the previous fibreglass design. However, when the helmets arrived after manufacture, the plastic was found to have shrunk, making them too small for wear. Not to let them go to waste, some were turned over to the special effects department.

This plastic helmet is of a clamshell design, with an interlocking faceplate secured with threaded bolts at the top of the head and on both sides of the neck. Hand-written production markings are present within, with "SEFX" written in black marker along the inside of the forehead, and above it the number "12" in blue marker. Similar markings are present in the rear section, indicating a matched pair. Scoring is present in the eye sockets, where eyes were once fitted during use on the production. Replica eyes have been added to complete the look of the piece, with light-up functionality powered by a 9-volt battery.

The helmet retains much of its original metallic finish, achieved via a process of copper plating, with a vacuum-metallised top coat. The finish has tarnished and darkened with age, a common case with many original C-3PO pieces — the result of chemical reactions between the material and the coatings applied during the production. There are some additional scratches and chips on the finish, particularly around contact points near the neck and along the helmet's seams. However, in spite of this wear, it remains in very good condition. Dimensions: 24 cm x 22 cm x 33 cm (9 ½" x 8 ¾" x 13")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£60,000-80,000





## 460. Ralph McQuarrie Hand-Drawn Chicken Walker Sketch and Paperwork $\Omega$

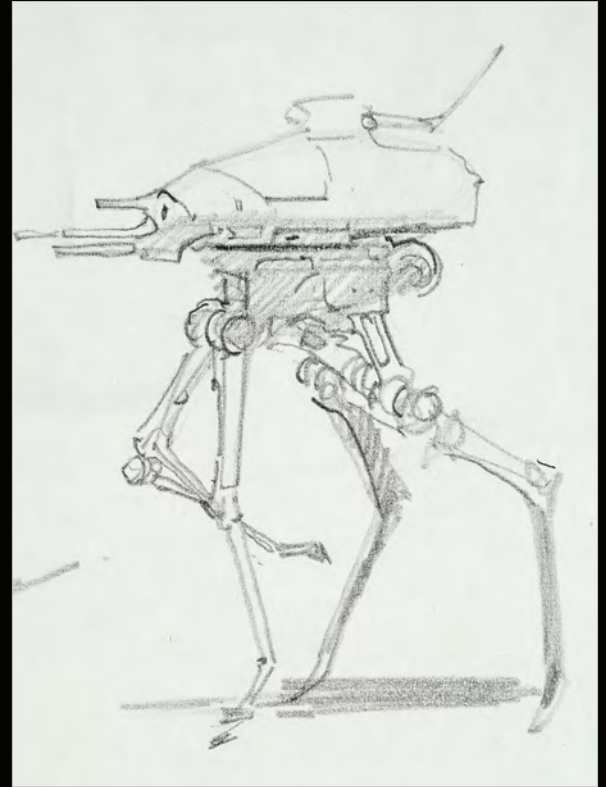
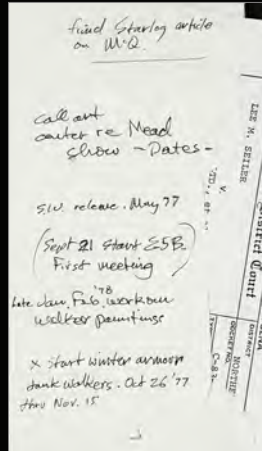
*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A Ralph McQuarrie hand-drawn chicken walker sketch and related paperwork from Irvin Kershner's *Star Wars: The Empire Strikes Back*.

This lot includes an early concept sketch for an Imperial Walker, and paperwork relating to a legal case several years later that challenged the ownership of the design. The early hand-drawn pencil sketch was rendered in pencil during the period McQuarrie was working with the Elstree Studios art department, in late 1978 or 1979. The sketch depicts a four-legged concept for a chicken walker, which later emerged as the AT-ST. McQuarrie had earmarked the sketch as possible evidence in the 1984 civil case challenging ownership; included is a letter dated 5 September 1984 inviting McQuarrie to contact the Law Offices for further discussion. Paired with the legal paperwork is personal stationery of McQuarrie's, with his handwritten notes on key dates, relating to the development of a two-legged walker. The lot shows minor wear due to age, but remains in very good condition. Dimensions (sketch): 10 cm x 9 cm (4" x 3 1/2"); (document): 22 cm x 28 cm (8 1/2" x 11"); (envelope): 24 cm x 10 cm (9 1/2" x 4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000



## 461. Ralph McQuarrie Hand-Drawn Matte Painting Study — Ice Hangar $\Omega$

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A Ralph McQuarrie matte painting study of the Rebel hangar on Hoth from Irvin Kershner's *Star Wars: The Empire Strikes Back*.

This lot consists of a photograph of the ice hangar set that has been painted over to indicate where the shot would be finished by a matte painting. Hand-painted by McQuarrie, the photograph shows white, grey and black paint over the roof of the hangar. The photograph shows small tack holes from being pinned to a wall, but remains in otherwise fine condition. Dimensions: 20 cm x 25 cm (8" x 10")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000







#### 462. Ralph McQuarrie Hand-Drawn Bridge Sketch and Photo $\Omega$

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A hand-drawn Ralph McQuarrie sketch and photograph of an Imperial Star Destroyer bridge from Irvin Kershner's *Star Wars: The Empire Strikes Back*.

The matte shot concept sketch is rendered in pencil on velum paper, with a grid drawn in blue pencil to aid the layout. On the sides of the sketch are dabs of paint and drafting tape. Also included is a reference photograph of the live-action photography to be combined with the matte, labelled "A 61" in pencil at the bottom right corner. The lot shows minor wear due to production use and age, but remains in fine condition. Dimensions (sketch): 29 cm x 14 cm (11 1/2" x 5 1/2"); (photograph): 18 cm x 25 cm (7" x 10")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



#### 463. Ralph McQuarrie Hand-Drawn Reactor Vane Thumbnail $\Omega$

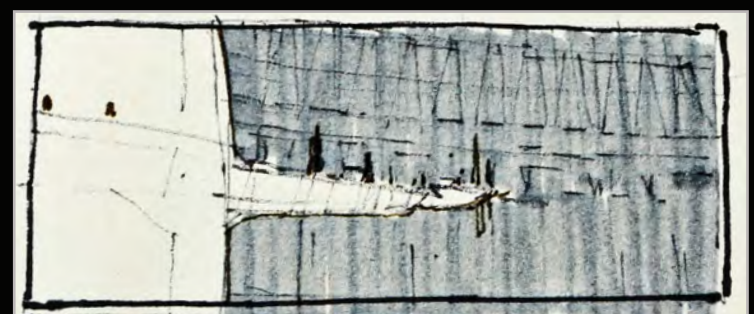
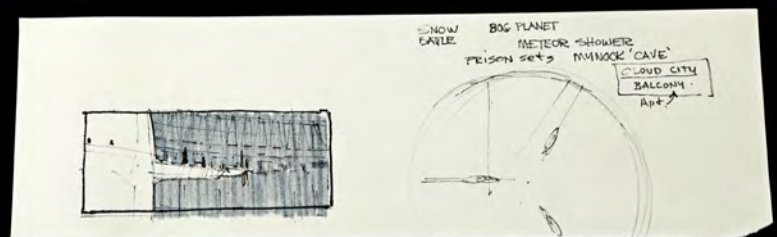
*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A hand-drawn thumbnail concept drawing used for Irvin Kershner's *Star Wars: The Empire Strikes Back*. Drawn by legendary concept artist Ralph McQuarrie, the piece includes a concept sketch of the reactor vane within Cloud City, where Luke Skywalker (Mark Hamill) and Darth Vader (David Prowse) duelled.

McQuarrie was known for exploring concepts for larger artworks by doing small thumbnails, and this piece is drawn in his typical widescreen-framed style. It was likely done during his period working with the art department at Elstree Studios. There are also notes on other things McQuarrie was thinking about at the time, reading "Snow Battle", "Bog Planet", "Meteor Shower", "Prison Sets", "Mynock 'Cave'", and "Cloud City Balcony". The lot includes some signs of wear from age, but remains in very good overall condition. Dimensions (overall): 20 cm x 8 cm x 1 cm (8" x 3" x 1/4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£2,000-3,000



£2,000-3,000



## 464. Snowtrooper Backpack M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A snowtrooper backpack from Irvin Kershner's *Star Wars: The Empire Strikes Back*. Snowtroopers wore their backpacks as part of their cold weather equipment as they assaulted the hidden Rebel base on the ice planet Hoth.

Designed by John Mollo from initial concepts by Ralph McQuarrie and Joe Johnston, the backpack was intended as a power pack for the advanced Imperial soldiers, powering an array of gadgetry, including radios and heaters built into the chest armour. The backpack, along with the other hard armour components, were sculpted by Jan Stevens.

The backpack is constructed from white vacuum-formed ABS plastic, with separate plates for the front, rear and sides. Various cast-in detailing is present for ports and buttons across the backpack, with various sections highlighted in red and grey paint.

Made for the production but ultimately unfinished, the piece displays some discolouration as a result of light exposure and age, with some signs of wear through use, including scratches to the paint finish across the top, bottom and sides. The grey section at the bottom of the pack has been cut out, with additional cut sections on the back. Tape residue is also present. However, in spite of this wear, the backpack remains in overall good condition. Dimensions: 15 cm x 40 cm x 40 cm (6" x 15 3/4" x 15 3/4")

£15,000-20,000





## 465. Snowtrooper Helmet M

*STAR WARS: THE EMPIRE STRIKES BACK*  
(1980)

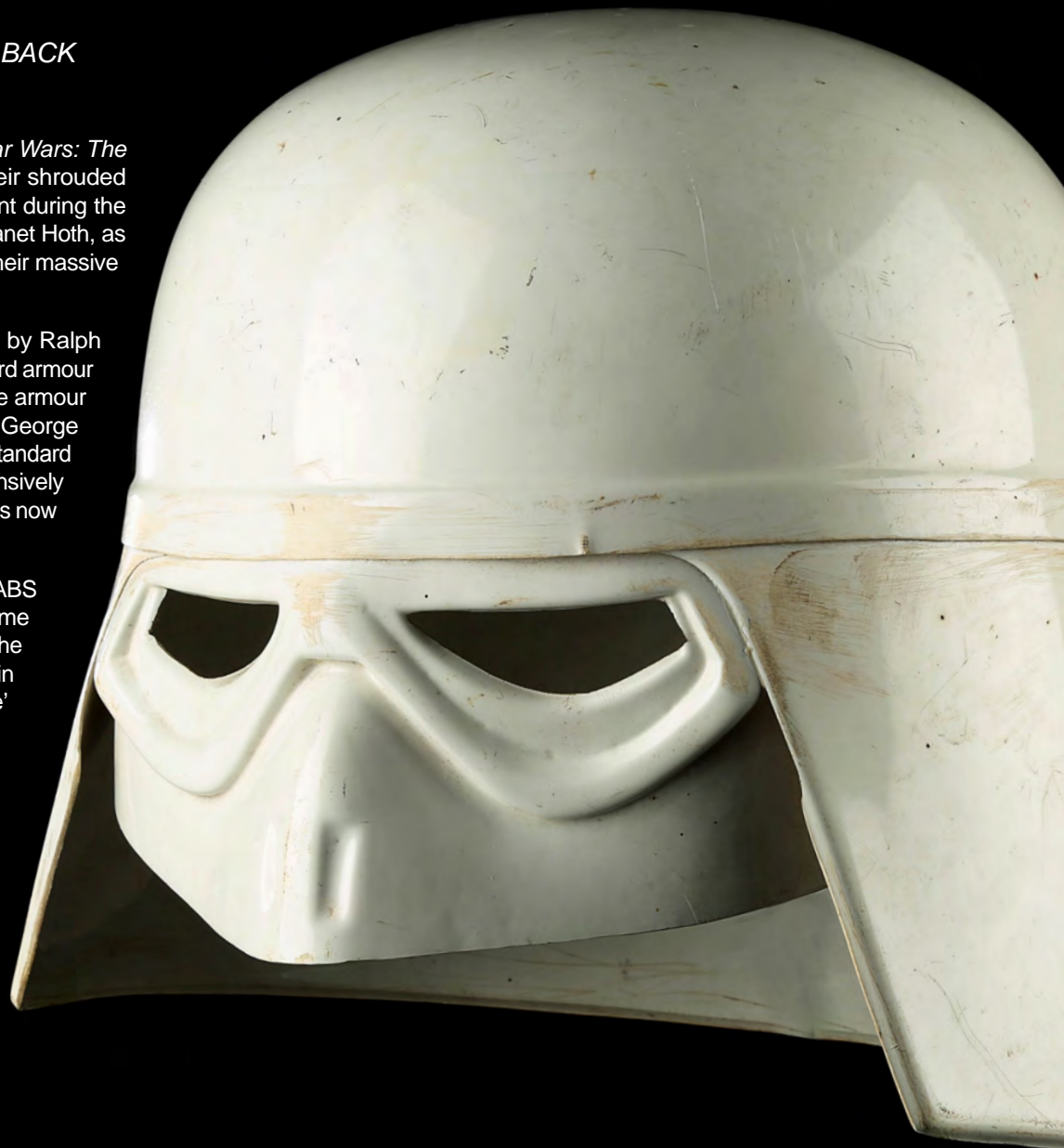
A snowtrooper helmet from Irvin Kershner's *Star Wars: The Empire Strikes Back*. Snowtroopers wore their shrouded helmets as part of their cold weather equipment during the assault on the hidden Rebel base on the ice planet Hoth, as they battled the entrenched Rebels alongside their massive walkers.

Designed by John Mollo from initial concepts by Ralph McQuarrie and Joe Johnston, the helmet and hard armour components were sculpted by Jan Stevens. The armour of the snowtrooper was initially envisioned by George Lucas as a samurai-themed modification to the standard stormtrooper, however the design evolved extensively throughout pre-production, eventually acquiring its now distinctive look.

The helmet is constructed from vacuum-formed ABS plastic, with glued sections for the faceplate, dome and neck guard. Recesses are incorporated into the faceplate for the installation of eye lenses. Cast-in depressions are present on the faceplate's 'nose' and down the back of the neck guard.

Made for the production but ultimately unfinished, this particular helmet shows evidence of sanding around the edges and joins in the plates in preparation for painting, and no liner is present within. However, the helmet shows minimal discolouration — a common trait of aging and light exposure in white plastic of the time — and despite the presence of scratches and marks, it remains in very good condition. Dimensions: 32 cm x 30 cm x 25 cm (12 ¾" x 12" x 10")

£20,000-30,000





#### 466. "Director" Office Door Sign $\mathfrak{M}$

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A "Director" office door sign from Irvin Kershner's *Star Wars: The Empire Strikes Back*. From the estate of location manager Philip Kohler, this crew sign would have adorned the door of director Irvin Kershner's office on location at the Finse 1222 hotel in Norway.

The sign is made of white card featuring a blue screen-printed *The Empire Strikes Back* logo. The title "Director" has been hand-written by the film's lettering artist in blue, and the sign is laminated and sealed. Displaying light signs of wear, including marks from age, the sign remains in very good overall condition. Dimensions: 33 cm x 8 cm x 0.5 cm (13" x 3 1/4" x 1/4")

£800-1,200



#### 467. Hand-Drawn Storyboards — M158 and A40 $\Omega$

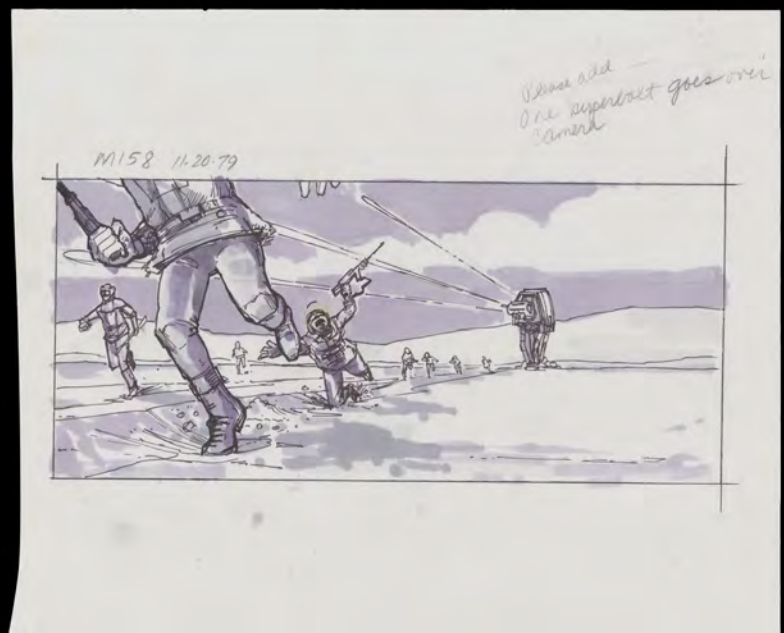
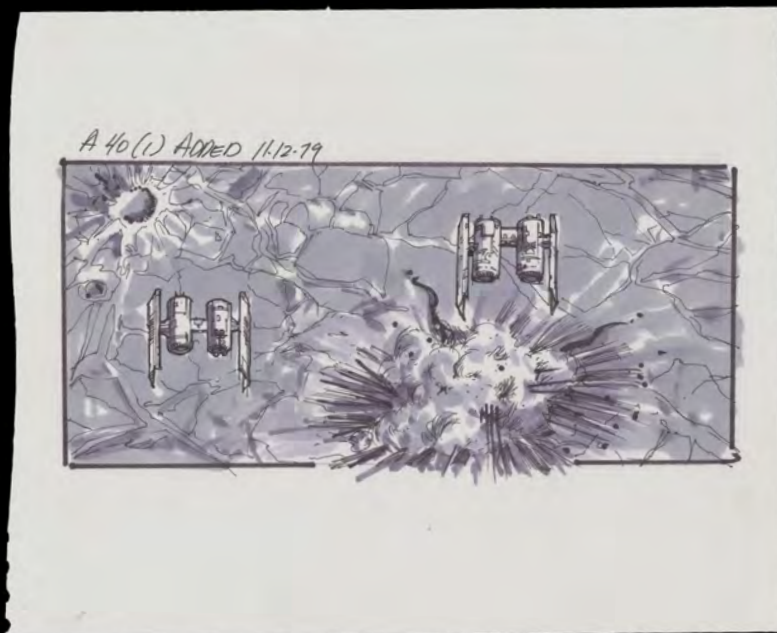
STAR WARS: THE EMPIRE STRIKES BACK (1980)

A pair of hand-drawn storyboards from Irvin Kershner's *Star Wars: The Empire Strikes Back*. This lot includes a hand-drawn revision of a storyboard shot, by Industrial Light & Magic artist Dave Carson.

Illustrated using pen and marker on paper, the first storyboard is labelled "M158", dated "11-20-79", and shows Rebels fleeing from the AT-AT attack on Hoth. A note is written at the top-right corner that reads "Please add One superbolt goes over camera". The second storyboard is labelled "A40 (1)", dated "11-12-79", and shows TIE bombers assaulting the surface of an asteroid. The storyboards remain in very fine condition. Dimensions (each): 22 cm x 27 cm (8 1/2" x 10 1/2")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£800-1,200





## 468. Hand-Drawn Storyboard — TIE Fighter Armada Ω

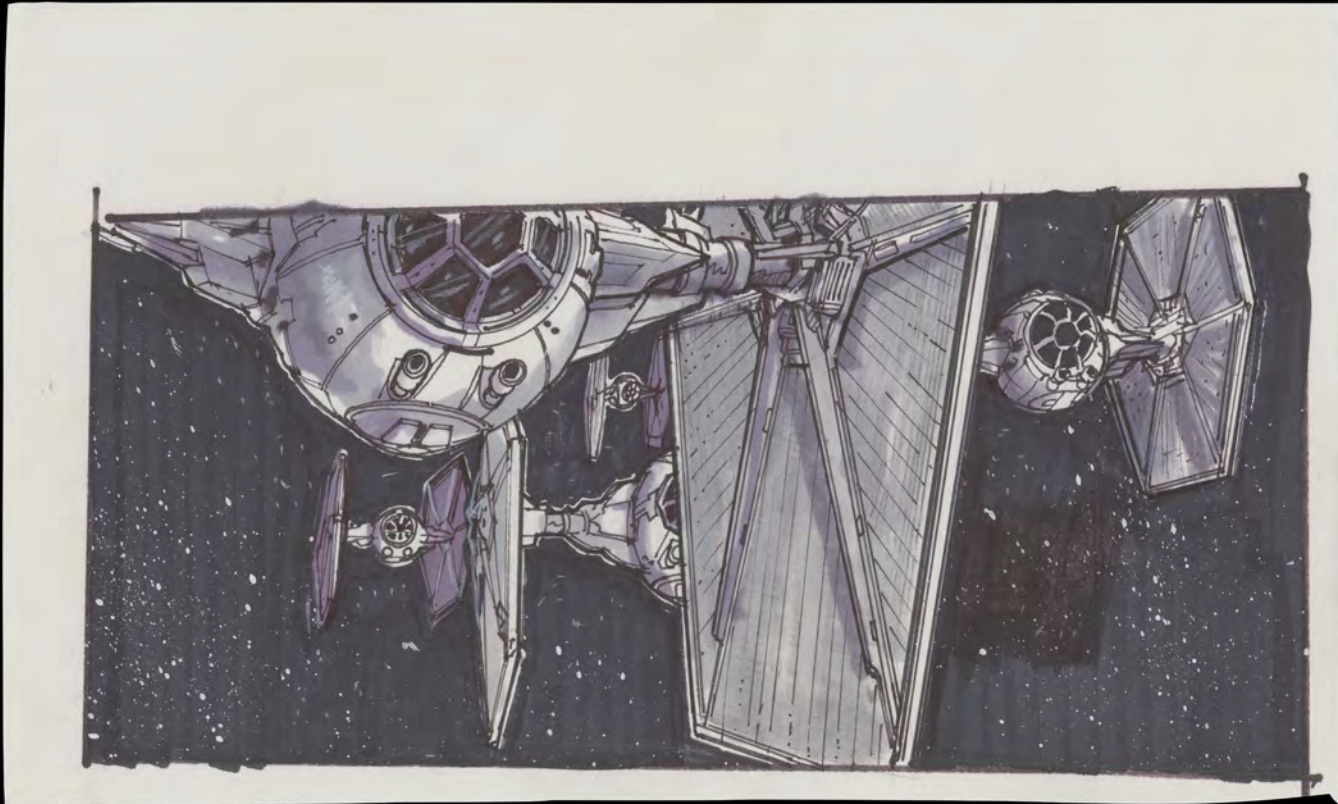
*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A hand-drawn storyboard from Irvin Kershner's *Star Wars: The Empire Strikes Back*.

This revised hand-drawn storyboard is done by Industrial Light & Magic artist Dave Carson using pen and marker on paper. The unlabelled storyboard shows five TIE fighters flying towards the camera. The storyboard shows minor wear due to production use, but remains in very fine condition. Dimensions: 15 cm x 3 cm (6" x 10")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£400-600



## 469. Hand-Drawn Storyboard — CC1 (2) Ω

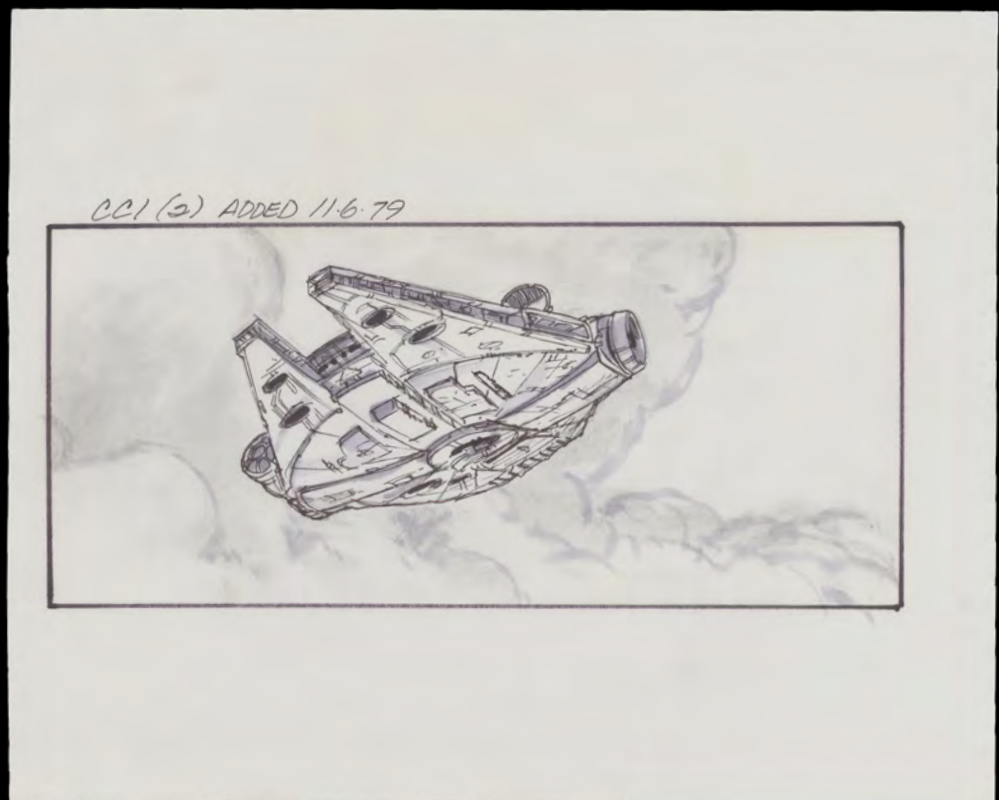
*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A hand-drawn storyboard from Irvin Kershner's *Star Wars: The Empire Strikes Back*. This lot includes a hand-drawn revision of a storyboard shot, by Industrial Light & Magic artist Dave Carson.

Illustrated using pen and marker on paper, the storyboard is labelled "CC1 (2)", dated "11-6-79", and shows the Millennium Falcon flying through the clouds on Bespin. The storyboard shows minor wear due to production use, but remains in very fine condition. Dimensions: 22 cm x 27 cm (8 1/2" x 10 1/2")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£400-600









## 470. High Speed 'Empireflex' Camera Designed and Built by ILM $\Omega$

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

The high-speed 'Empireflex' VistaVision camera was designed and built by Industrial Light & Magic for Irvin Kershner's *Star Wars: The Empire Strikes Back*, and was used extensively on ILM productions for more than 20 years. The camera's name references both the film for which it was built, and the reflex viewing system incorporated into the unit. It was the first reflex VistaVision camera ever built and was dubbed "one of ILM's pride and joys" by *Cinefex* magazine in 1980.

After *Star Wars: A New Hope*, ILM sought to upgrade its equipment and manufactured some of the first new VistaVision cameras since the film format's hey day during the 1950s. VistaVision, which is traditional 35mm turned on its side to create a larger image area, was originally conceived by Paramount as a response to television. ILM utilised it as the format of choice due to the need for a larger image area in photochemical effects work, where pieces of film were frequently copied several times.

Two Empireflex cameras were built: the sound-speed camera, capable of running at up to 36 frames per second (fps), and the high-speed camera, capable of running at variable speeds, including single frame for stop-motion work, sound speed (24fps) and high speed (72fps). High-speed photography was employed throughout the original *Star Wars* films for miniature work. In addition to the reflex viewing system, the Empireflex cameras had bodies custom-made by Sam Zolltheis in ILM's model shop. Carbon-fibre cloth was used to create a light-proof enclosure that was also lightweight. They were among the lightest VistaVision cameras ever made.

This high-speed Empireflex camera utilises a high-speed movement made specifically by Mitchell, and perfected for this camera by ILM's Jim Beaumonte. It also features a modified Arriflex 400' magazine with a handwritten "High Speed Empire" label, as well as an integral motor in the base of the body. The camera's mirror and shutter are gear-driven. The ground-glass viewing device is capable of accepting a pin-registered film clip to line up matte shots in the camera. The back of the camera features digital displays to show the frame rate and footage count. It includes an original ILM lens, a Nikon still-camera lens modified to give another stop down, and a clip-on rubber matte box. Also included is the original ILM camera control box, designed and built in-house to run the camera and perform a variety of special duties. This unit is currently non-operational.

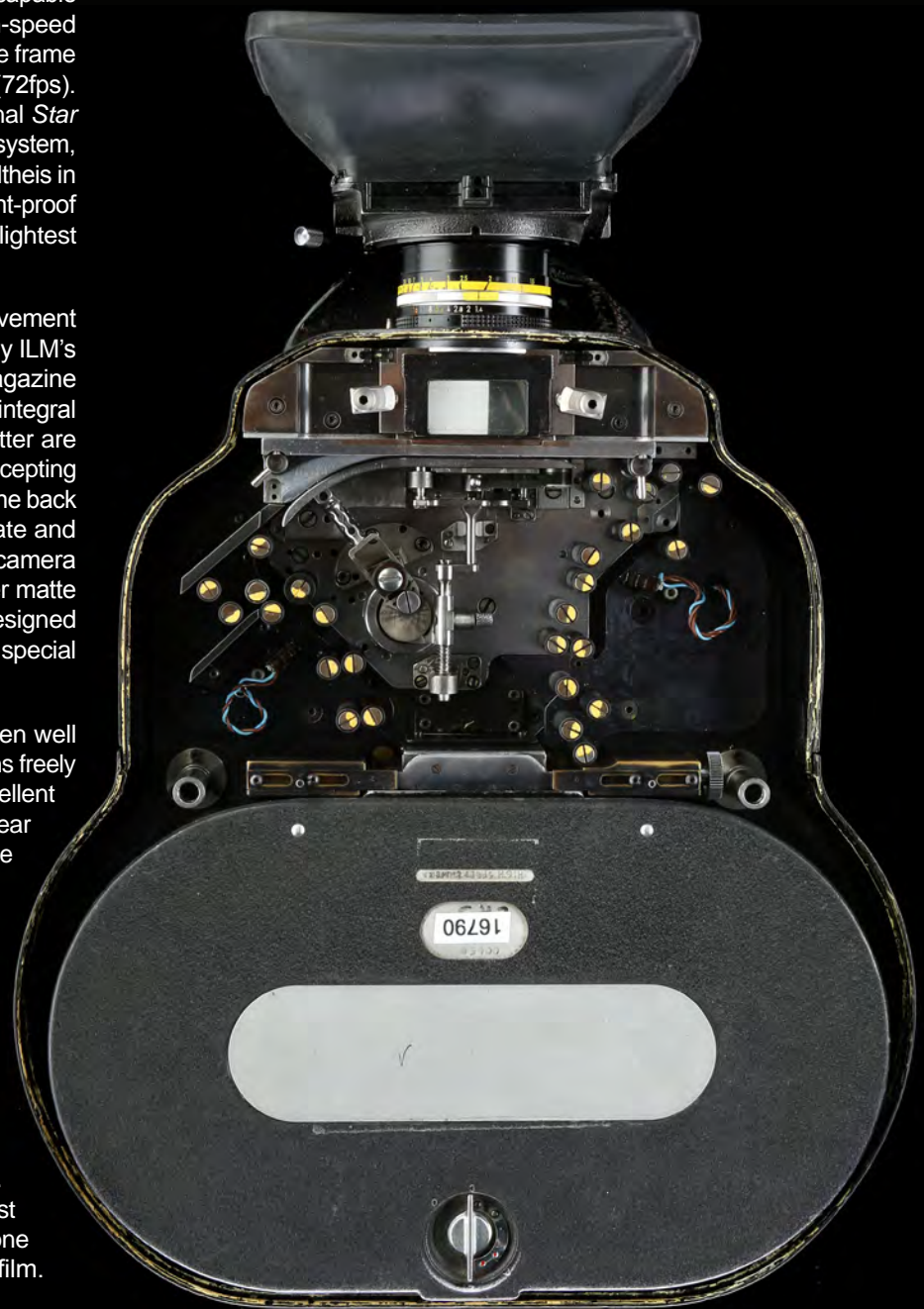
The camera itself is in perfect running condition, having been well maintained and looked after over the years. The movement turns freely with the inching knob, and all internal components are in excellent condition. The body is also in excellent condition, with some wear from age and use and a cut-out at the front of the viewtube where a video tap was once installed (now closed with a cover plate.)

The Empireflex cameras are some of the most recognisable cameras in visual-effects history; photographs of the cameras in action can be seen extensively in *Cinefex* and *American Cinematographer* magazines from the 1980s and 1990s. The camera is also the recipient of a prestigious award — Richard Edlund and ILM won an Academy Scientific and Technical Award in 1982 for the development of the Empire Motion Picture Camera System. Edlund led the design of the camera, along with Gene Whiteman, Mark West and Jim Beaumonte. The cameras were responsible for capturing some of the most memorable shots in effects history and remained the backbone of ILM's camera department until it stopped shooting on film.

Included with the camera are copies of ILM documents relating to its history, and a set of 38 printed photographs showing Empireflex cameras in use on films such as *The Empire Strikes Back*, *Return of the Jedi*, the *Back to the Future* trilogy, the *Indiana Jones* trilogy, *Ghostbusters 2*, and more. Also included is a letter of provenance from Richard Edlund. ILM built one sound-speed Empireflex camera, which is now in the collection of the Academy of Motion Picture Arts and Sciences. The high-speed Empireflex camera offered here is likely the only one that will ever be publicly available. Dimensions (camera): 48 cm x 39 cm x 27 cm (19" x 15 1/2" x 10 1/2"); (control box): 39 cm x 46 cm x 17 cm (15 1/2" x 18" x 6 1/2")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£200,000-300,000





## 471. Sprocket Systems KEM 35mm Film Editing Table us

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A KEM 35mm film editing table, developed by Sprocket Systems, a division of Lucasfilm that would evolve into Skywalker Sound. Established in 1975, Sprocket Systems was Lucasfilm's editing and sound division around the time of the original *Star Wars* trilogy. The Sprocket Systems name came into widespread use during the production of *Star Wars: The Empire Strikes Back*.

This flatbed editing table is made largely of stamped steel and is outfitted with a viewing head and a speaker. Flatbed KEM tables were used extensively to cut movies in the pre-digital age. The four-plate table allowed editors to review two reels of film at once and physically splice material between the two to make edits. The table features an optical sound head capable of playing optical sound printed onto film, and a magnetic sound head (currently disconnected) capable of playing sound magnetically recorded to 35mm film. The table is in operational condition and can still be used to watch 35mm film. Additional features include controls to play the film at various speeds in either direction, and a digital footage counter, not currently connected.

The table and viewing head both have Sprocket Systems inventory tags attached. A plate designed to support the user's arm while operating the table for hours on end has been bent down, which serves as a unique identifying trait for the piece. A well-known photo exists of *Empire* director Irvin Kershner standing next to this exact table, with support plate bent down, during the editing of the film. A copy of the photo is included with the lot. The 1983 Lucasfilm yearbook also shows a photograph of George and Marcia Lucas sitting at the table.

One of a small number of flatbed editing tables on which *Empire* was cut, the table was almost certainly used by George Lucas at some point; Lucas enjoyed editing and was very hands-on in the editing of all of his films. The editing table was also used on many other Lucasfilm projects of the era, including *Raiders of the Lost Ark*, *Star Wars: Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and others. Visual-effects artist Dennis Muren can be seen using the table in a documentary on the effects of *Temple of Doom*. The editing table shows minor wear due to production use and age, but remains in fine condition. Dimensions: 117 cm x 119 cm x 124 cm (46" x 47" x 49 1/2")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

This lot is currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from Los Angeles. Please see the Conditions of Sale for information on applicable VAT and/or import duties.

£10,000-15,000













## 472. Darth Vader Promotional Tour Helmet $\Omega$

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A Darth Vader helmet from promotional touring appearances during the release of Irvin Kershner's *Star Wars: The Empire Strikes Back*. Lucasfilm commissioned a number of studio-quality Darth Vader costumes for use in publicity and marketing of the film including public and press appearances. The helmet was likely also used for *Star Wars: Return of the Jedi*-era promotional events.

Cast from original production moulds, this two-piece helmet is made of fibreglass and is painted black and grey. The mask consists of a faceplate and a dome, which attaches to the top of the faceplate and forms the back of the helmet. Inside the mask are acrylic lenses which are screwed in place, with foam pads at the cheeks, forehead, and scalp for actor comfort. The mask includes adjustable nylon straps to secure to the head. Written inside the mask is the number "5" in yellow paint and "15" in red paint. The piece shows minor wear due to use on tour and age, with small breaks in the fibreglass and scratches to the paint. Dimensions (faceplate): 22 cm x 23 cm x 36 cm (8 1/2" x 9" x 14"); (dome): 35 cm x 38 cm x 30 cm (13 3/4" x 15" x 12"); (case): 66 cm x 58 cm x 53 cm (26" x 23" x 21")

£30,000-50,000







### 473. Bespin Guard Jacket †

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Bespin security guard jacket from *Star Wars: The Empire Strikes Back*. The Bespin guards appeared on Cloud City and were administered by Lando Calrissian (Billy Dee Williams). The guards were under the control of Lando's cyborg aide Lobot (John Hollis) and were a constant presence during the third act of the film.

The costume consists of a collarless blue jacket, with gold braid detailing at the lower portion of the front and a gold pinstripe running along the edge of the garment. The front of the costume is sealed with Velcro while the cuff is burgundy, with its initial black trim laid over a gold trim. The jacket displays only minor wear from use, with the name "Kevin Ellis" written within the jacket near the left shoulder.

£2,000-3,000

### 474. Lando Calrissian (Billy Dee Williams) Puppet Ω

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Lando Calrissian (Billy Dee Williams) puppet from Irvin Kershner's *Star Wars: The Empire Strikes Back*. Lando rose from the top hatch to catch Luke (Mark Hamill) after the young Jedi's fateful confrontation with his father, Darth Vader (David Prowse); the quick shot was achieved at ILM using a custom-built Lando puppet.

This Lando puppet features a soft-foam torso, with a blue-painted papier mâché shirt, and has a head that is made of sculpting compound and painted with detail. The puppet is mounted to a rod that raised the piece through the top hatch before Luke's fall from Cloud City. At the base of the puppet is a fabric tag that reads "Hand Puppet by Carson". This item shows wear due to production use and age, with cracks to the sculpting compound at the neck and general wear to the shirt. The piece remains in fair overall condition. Dimensions (on stand): 15 cm x 15 cm x 37 cm (5 ¾" x 5 ¾" x 14 ¾")

£3,000-5,000





### 475. "Producer" Office Door Sign M

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A "Producer" office door sign from Irvin Kershner's *Star Wars: The Empire Strikes Back*. From the estate of location manager Philip Kohler, this crew sign would have adorned the door of producer Gary Kurtz's office on location at the Finse 1222 hotel in Norway.

The sign is made of white card featuring a blue screen-printed *The Empire Strikes Back* logo. The title "Producer" has been hand-written by the film's lettering artist in blue, and the sign is laminated and sealed. Displaying light signs of wear, including marks from age, the sign remains in very good overall condition. Dimensions: 33 cm x 8 cm x 0.5 cm (13" x 3 1/4" x 1/4")



£800-1,200

### 476. Set of Call Sheets MΔ

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A set of five call sheets from Irvin Kershner's *Star Wars: The Empire Strikes Back*. These call sheets were used for the filming of scenes in Cloud City, on the planet Dagobah, Darth Vader's Super Star Destroyer and the Rebel base on Hoth.

The call sheets feature call times for the entire main cast, supporting actors and background extras, as well as notes regarding shooting requirements for props, special effects, catering and transport. Two of the call sheets also have attached call sheets for second unit filming. Printed single-sided on foolscap-size paper, one of the sheets displays stains from its time in use. Dimensions (per sheet): 33 cm x 20.5 cm (13" x 8")



£300-500

### 477. Printer's Proof UK Quad Poster MΔ

*STAR WARS: RETURN OF THE JEDI* (1983)

A printer's proof UK Quad poster (G rolled condition with creases and a small tear on one edge) from Richard Marquand's *Star Wars: Return of the Jedi*.

Printer's proof posters are issued in limited numbers before the design is signed off for mass production. Two versions of the UK Quad were made, with this version the rarer of the two. The difference is identified by the image of an Ewok below Han Solo, Princess Leia and Luke Skywalker. Flat dimensions: 104 cm x 78 cm (41" x 31")



£400-600





#### 478. Richard Marquand "Revenge of the Jedi" Crew Gift Plate M

STAR WARS: RETURN OF THE JEDI (1983)

A commemorative crew gift plate from Richard Marquand's *Star Wars: Return of the Jedi*. Given by the director to the production's heads of department, this particular plate was gifted to wardrobe supervisor Ron Beck after the completion of filming.

Hand-made by the Chelsea Pottery, the plate bears the film's original title "Revenge of the Jedi" with the year of filming, 1982, at the centre. The glazed plate has a light and dark brown finish with holes present at the rear to allow it to be displayed. The plate displays minimal wear from use, with some minor marks on the rear. Dimensions: 18.5 cm x 18.5 cm x 3cm (7 1/4" x 7 1/4" x 1 1/4")

£600-800

#### 479. Blue Harvest Crew Cap ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

A Blue Harvest crew cap from Richard Marquand's space-opera sequel *Star Wars: Return of the Jedi*.

This hat was custom made by The Thinking Cap Co. and displays an embroidered "Blue Harvest" patch using the *Star Wars* font. Blue Harvest was a working title used by the production company to divert attention from one of the most anticipated films of all time. The hat is made from grey fabric and includes a black plastic sizing band. The cap shows some wear, with minor stains, and has two staples locking the sizing band in place. The item remains in otherwise good condition. Dimensions: 25 cm x 15 cm x 20 cm (10" x 6" x 8")



£1,000-1,500



#### 480. Collection of Cast and Crew Autographs MΔ

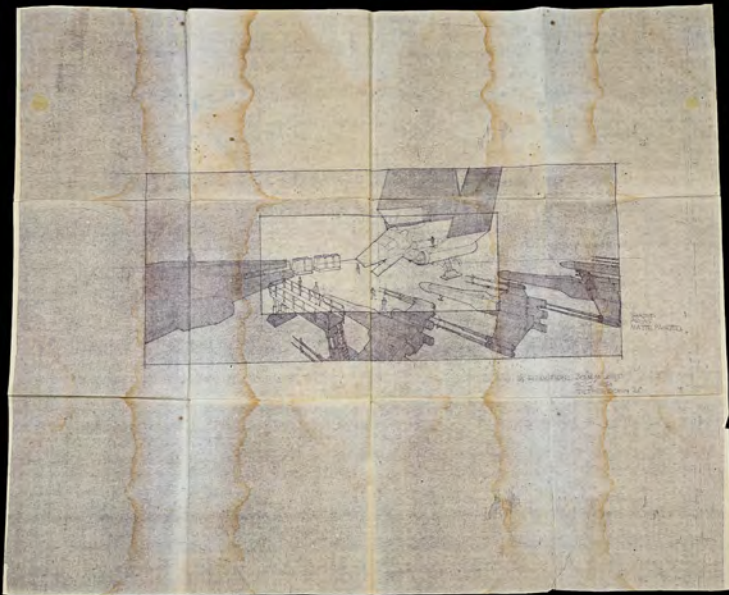
STAR WARS: RETURN OF THE JEDI (1983)

A collection of autographs from Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. The autographs were acquired during the wrap party for *The Dark Crystal* on 13 September, 1981, while *Return of the Jedi* was in pre-production.

The set consists of two wrap party invites and a one pound note. The card tickets feature autographs by Jim Henson, Frank Oz, Gary Kurtz and Mark Hamill, as well as personal dedications in blue ink. The invitation's reverse shows *The Dark Crystal* logo and the text "It's a wrap!" The note displays Peter Mayhew's autograph and dedication in black ink. The pieces have stains and markings throughout. Dimensions (ticket): 14 cm x 8.5 cm (5 1/2" x 3 1/2")

£300-500





### 481. Rebel Hangar Design Copy $\Delta$

*STAR WARS: RETURN OF THE JEDI* (1983)

A production-used design copy of the Rebel hangar from Richard Marquand's *Star Wars: Return of the Jedi*. Production designs were distributed to members of the art department to help visualise the sets and locations of the film. This design illustrates portions of the hangar set to be created using matte paintings, with central portions created full-scale at Elstree Studios.

The artwork presents a docking bay with the Millennium Falcon flanked by the stolen Imperial shuttle Tyderium and a number of X-wing starfighters. Technical details for filming are marked at the bottom right of the image. Printed on thick paper, the document is in good folded condition, with some stains and minor tears along the folds. Dimensions: 73 cm x 85 cm (28  $\frac{3}{4}$ " x 33  $\frac{1}{2}$ " )

£300-500

### 482. Death Star Gun Tower Model Miniature $\Omega$

*STAR WARS: RETURN OF THE JEDI* (1983)

A Death Star gun tower from Richard Marquand's *Star Wars: Return of the Jedi*.

Constructed by Industrial Light & Magic from biscuit foam and resin, the gun tower features a futuristic industrial design and has grid lines carved into the sides to simulate a panelled construction. While static, the top portion of the gun tower is shaped to resemble a rotating gun turret and has two laser cannons mounted at the top. Below the turret, the body of the gun tower stretches to a wider base for stability. The entire piece is painted light grey in colour. This lot shows some wear due to production use, with breaks in the gun tips and paint, but remains in otherwise good condition. Dimensions: 7 cm x 6 cm x 19 cm (2  $\frac{3}{4}$ " x 2  $\frac{1}{4}$ " x 7  $\frac{1}{2}$ " )

£2,000-3,000





### 483. Ralph McQuarrie Hand-Drawn Portfolio Thumbnail Sketches — Ewok Village Ω

STAR WARS:  
*RETURN OF THE JEDI* (1983)

Ralph McQuarrie hand-drawn portfolio sketches showing the Ewok village on the forest moon of Endor, from Richard Marquand's *Star Wars: Return of the Jedi*.

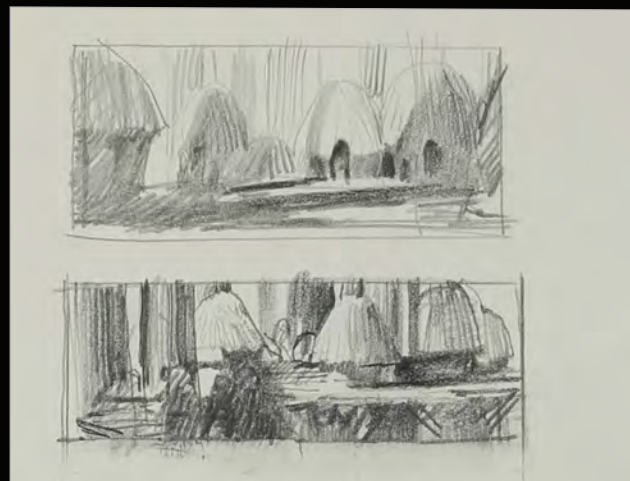
Drawn immediately following Jedi at a time when McQuarrie was brought back to do additional paintings for the Ralph McQuarrie Return of the Jedi portfolio, this page features multiple thumbnails for compositions McQuarrie considered for the final artwork. Drawn with pencil on paper, the page includes three thumbnails of Ewok huts in the forest. The lot shows minor wear to the paper due to production use, but remains in very fine condition. Dimensions (sketch): 14 cm x 15 cm (5 1/2" x 6"); (paper): 36 cm x 28 cm (14" x 11")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,500 - 2,500



Full page ▲



Artwork detail ►



### 484. Ralph McQuarrie Hand-Drawn Portfolio Thumbnail Sketches — Battle of Endor Ω

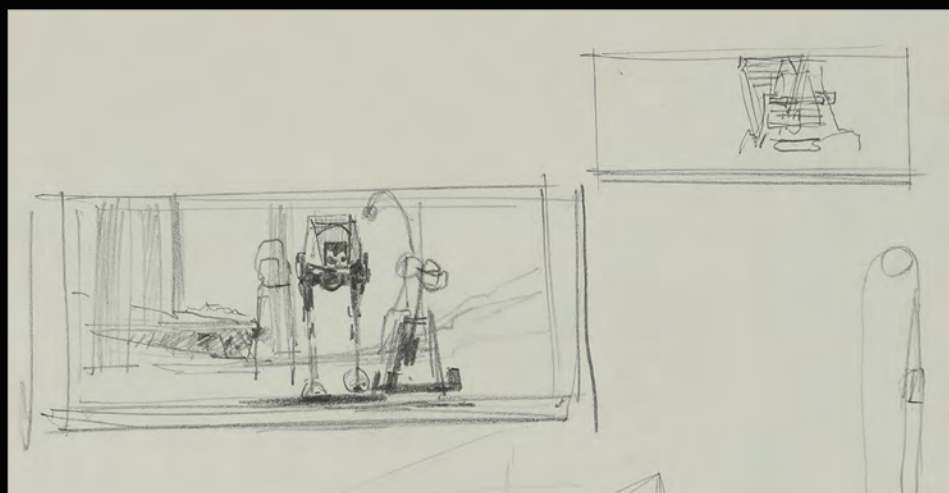
STAR WARS:  
*RETURN OF THE JEDI* (1983)

Ralph McQuarrie hand-drawn portfolio painting thumbnail sketches showing the Battle of Endor, from Richard Marquand's *Star Wars: Return of the Jedi*.

Drawn immediately following Jedi at a time when McQuarrie was brought back to do additional paintings for the Ralph McQuarrie Return of the Jedi portfolio, this page features multiple thumbnails for compositions McQuarrie considered for the final artwork. Drawn with pencil on paper, the page shows an Imperial walker in the forest and an Ewok trebuchet. The lot shows minor wear to the paper due to production use, but remains in very fine condition. Dimensions (sketch): 22 cm x 18 cm (8 1/2" x 7"); (Paper): 36 cm x 28 cm (14" x 11")

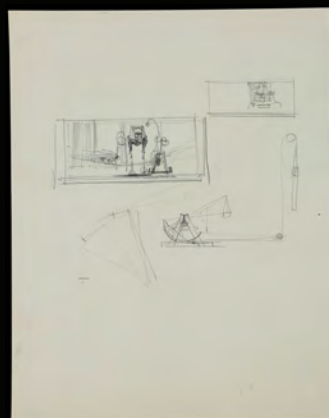
Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,500 - 2,500



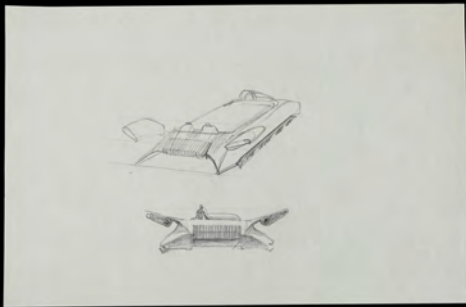
Artwork detail ►

Full page ▼

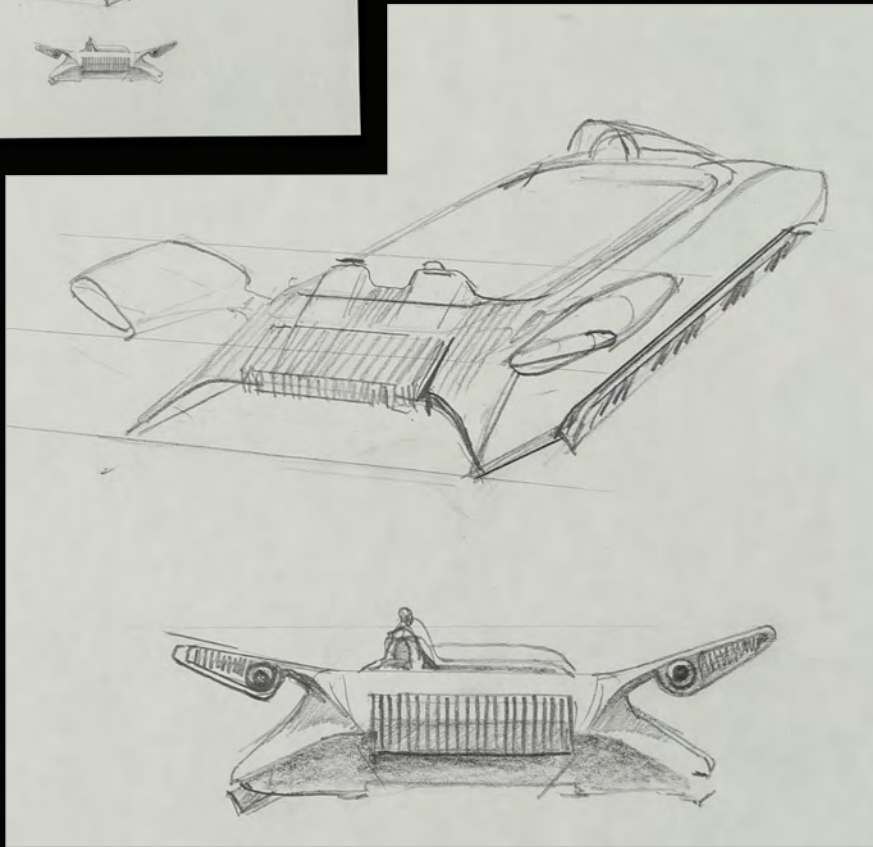




◀ Full page



Artwork detail ▼



## 485. Ralph McQuarrie Hand-Drawn Illustration — Tatooine Skiff Rear Ω

*STAR WARS:  
RETURN OF THE JEDI* (1983)

A Ralph McQuarrie hand-drawn illustration of the Tatooine skiff from Richard Marquand's *Star Wars: Return of the Jedi*. This early concept sketch depicts the skiff that took Luke Skywalker (Mark Hamill) over the Great Pit of Carkoon.

The sketch is rendered in pencil on paper and shows two views of the massive vehicle from behind. The lot shows minor wear to the paper due to production use, but remains in very fine condition. Dimensions (sketch): 16 cm x 15 cm (6 ¼" x 6"); (paper): 43 cm x 28 cm (17 ½" x 11 ¼")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,500 - 2,500

## 486. Ralph McQuarrie Hand-Drawn Illustration — Tatooine Skiff Ω

*STAR WARS:  
RETURN OF THE JEDI* (1983)

A Ralph McQuarrie hand-drawn illustration of the Tatooine skiff from Richard Marquand's *Star Wars: Return of the Jedi*. This early concept sketch depicts the skiff that took Luke Skywalker (Mark Hamill) over the Great Pit of Carkoon.

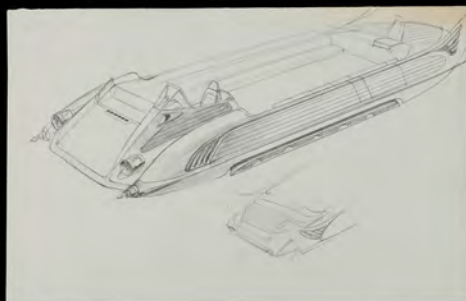
The sketch is rendered in pencil on paper and shows a profile view of the massive vehicle, with a second sketch at the bottom showing the back of the ship. The lot shows minor wear to the paper due to production use, but remains in very fine condition. Dimensions: 44 cm x 29 cm (17 ½" x 11 ¼")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

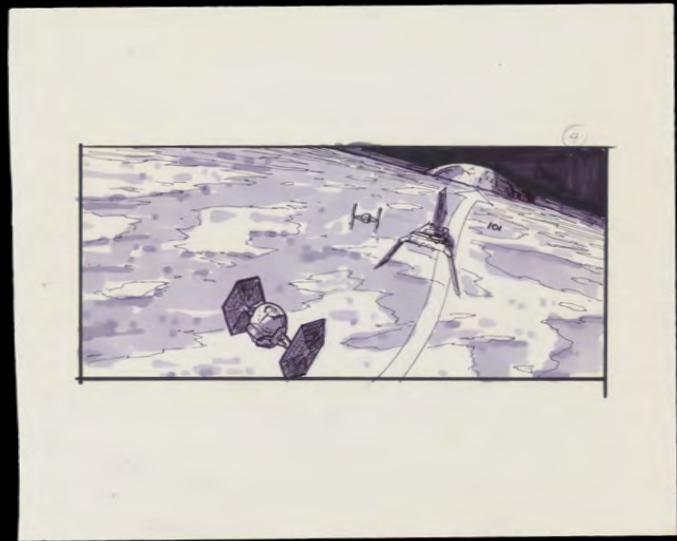
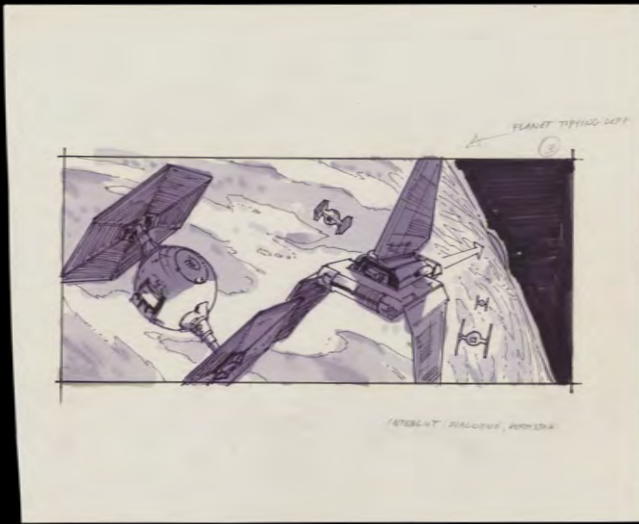
£3,000 - 5,000

◀ Full page

Artwork detail ▲







## 487. Hand-Drawn Storyboards — Imperial Shuttle Escort $\Omega$

*STAR WARS: RETURN OF THE JEDI* (1983)

A set of hand-drawn storyboards from Richard Marquand's *Star Wars: Return of the Jedi*. This storyboard set depicts the opening scene of the film, as TIE fighters escorted an Imperial Shuttle carrying Darth Vader to the second Death Star.

Drawn in ink by ILM artist Dave Carson, the illustrations also include hand-written annotations made during production. The lot shows minor wear and discolouration from age, but remains in very good condition. Dimensions: 28 cm x 23 cm x 1 cm (11" x 9" x ¼")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500

## 488. Hand-Drawn Storyboards – SB 76 (1) and SB 81 $\Omega$

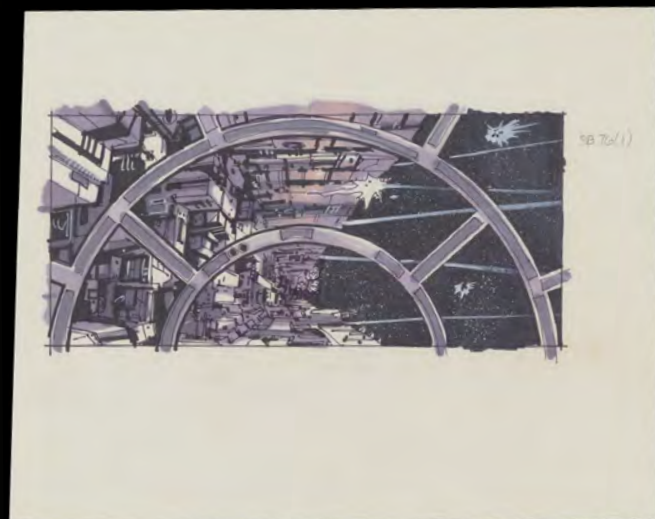
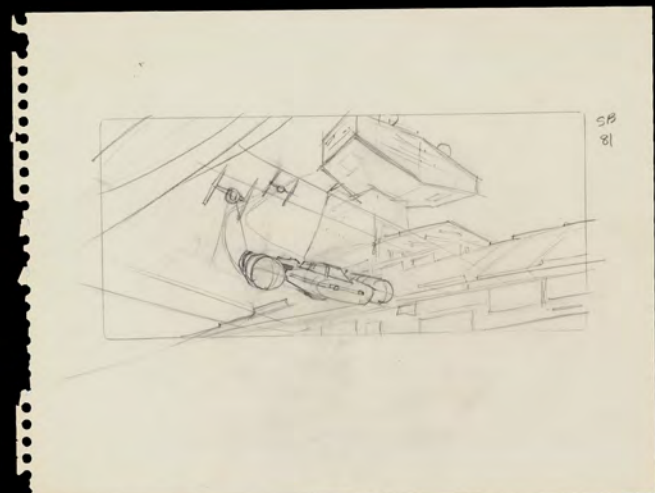
*STAR WARS: RETURN OF THE JEDI* (1983)

Two hand-drawn storyboards from Richard Marquand's *Star Wars: Return of the Jedi*. This lot includes a rough-sketched storyboard drawn by Joe Johnston, using pencil on paper, and a hand-drawn revision of another shot by Industrial Light & Magic artist Dave Carson, using ink on paper. Visual-effects art director Johnston would sometimes sketch quick storyboards to convey his ideas for a sequence, then pass them on for other ILM staff to complete a more detailed version, which could then be used by the production.

Johnston's pencil sketch is labeled "SB 81" (SB standing for space battle) and shows a Y-wing starfighter diving alongside an Imperial Star Destroyer, with two TIE fighters in pursuit. Carson's revised illustration is labeled "SB 76 (1)" and provides a view from the cockpit of the Millennium Falcon racing down an Imperial trench. The revised illustration is fleshed out with vivid details and coloured with ink and markers. The set remains in very fine condition. Dimensions (each): 23 cm x 30 cm (9" x 12")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£800-1,200





## 489. Mark Raats Hand-Painted 30th Anniversary Poster Artwork $\Omega$

*STAR WARS: RETURN OF THE JEDI* (1983)

A hand-painted poster artwork made for the 30th anniversary celebration of Richard Marquand's *Star Wars: Return of the Jedi*.

The artwork was created by poster artist Mark Raats, and is rendered in gouache and Prismacolor pencils on MDF board and sealed with Artist's varnish. The painting was completed in 2013 and used as the official poster at a 30th anniversary cast-and-crew screening of the film held at Pixar Animation Studios in Emeryville, California. The artwork is presented in a custom-built wooden display frame with UV-filtering Perspex. The art remains in very fine condition. Dimensions (framed): 100 cm x 70 cm x 4 cm (29 ¼" x 27 ½" x 1 ½"); (artwork): 90 cm x 60 cm (35 ½" x 23 ½")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£6,000-8,000







## 490. ILM Y-wing Model Miniature m

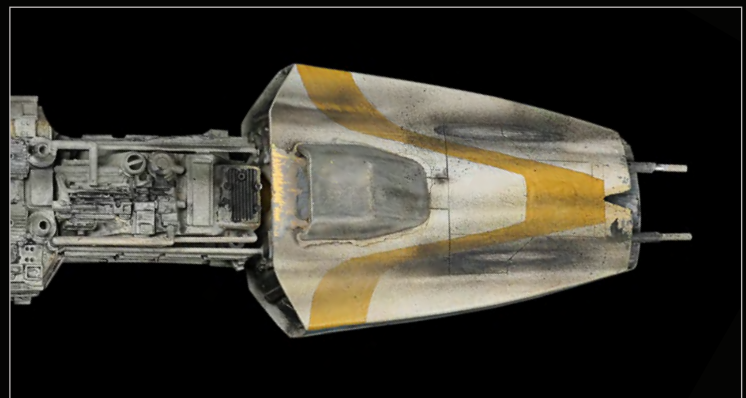
*STAR WARS: RETURN OF THE JEDI* (1983)

A Y-wing model miniature from Richard Marquand's *Star Wars: Return of the Jedi*. Y-wing miniatures were used during the filming of the battle above the moon of Endor, as the Rebel fleet sought to destroy the second Death Star.

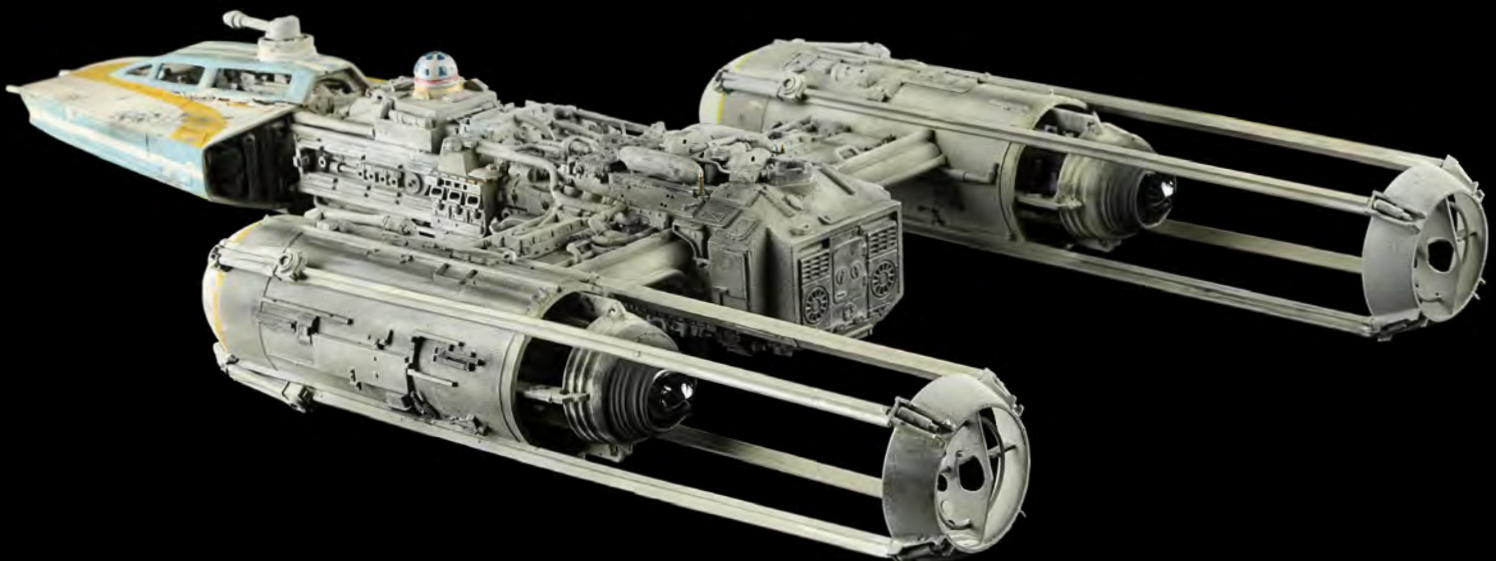
Made by the team at Industrial Light & Magic (ILM), this particular model was crafted for use in the film's visual effects sequences and was rigged with lights in the nacelles to simulate the appearance of burning ion jet engines. The model was mounted on a rod for use in the extensive motion-controlled filming sequences the film required.

The Y-wing is made of resin, with an array of metal and plastic detailing components running across the fuselage. An astromech droid is situated to the rear of the fighter's canopy. Many of the components attached to the body of the starfighter are acquired from other model kits, with model engine blocks, radiators, traffic lights and street lights used to imply detail across the surface. Lightbulbs for illumination are situated at the rear of the nacelles, and contact posts for electrical wires are present on the top of the fuselage, but the bulbs no longer function. A panel at the rear of the fighter is removable, revealing a motion-control mounting point within.

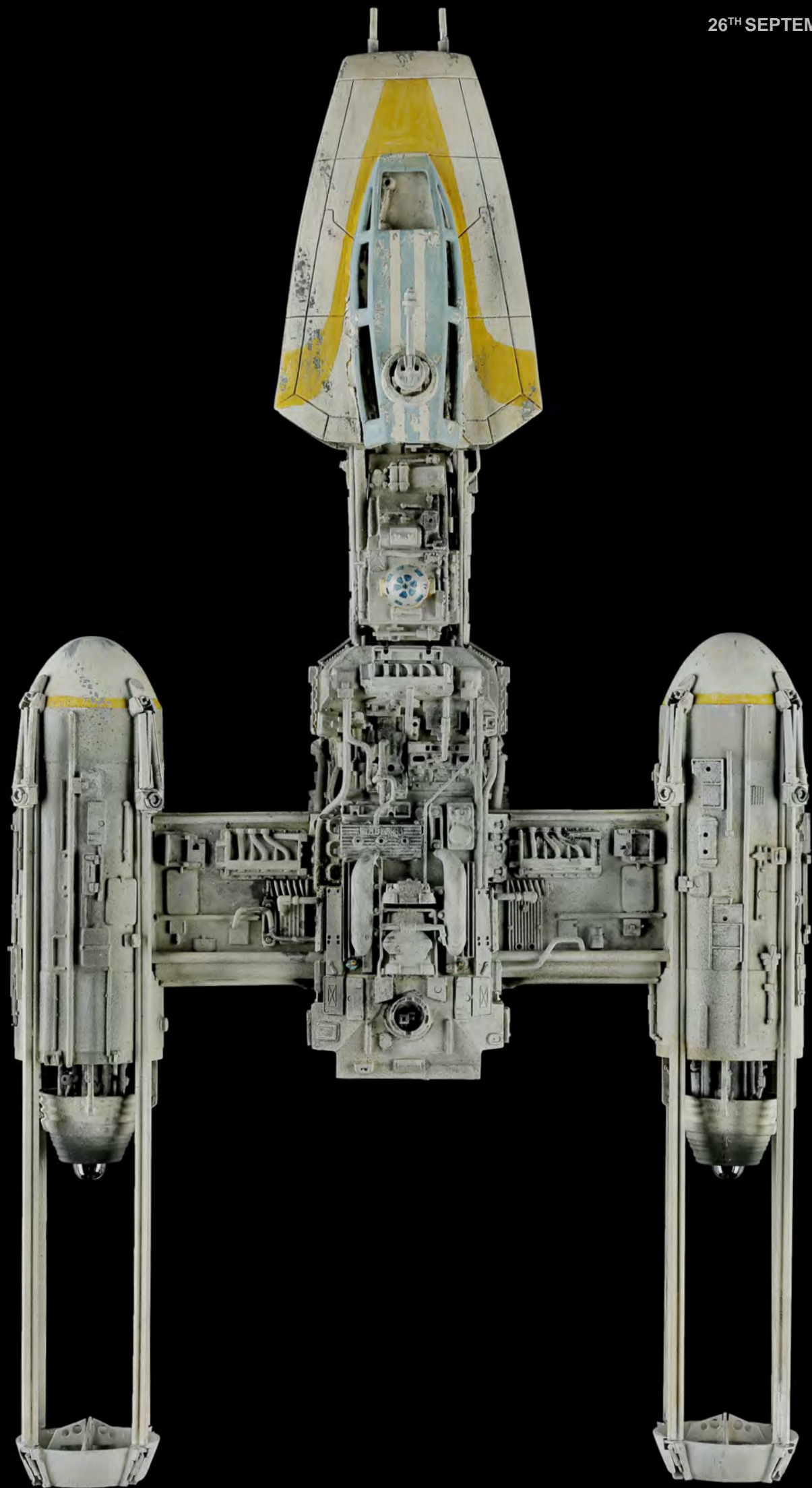
The model features an elaborate painted finish, giving the fighter a battle-scarred look that was a staple of ILM's models throughout the original *Star Wars* trilogy. The model displays intentional production distressing, with laser fire and smoke damage applied throughout. The piece shows minor wear due to production use and age, with cracking along the canopy and underside detailing. Presented on a simple wood display base and metal mounting rod, the model miniature remains in very good condition. Dimensions (displayed): 45 cm x 19 cm x 26 cm (17 3/4" x 7 1/2" x 10 1/4")



£100,000-200,000









## 491. Crew Shirt and Patches **M**

*STAR WARS TRILOGY* (1977-1983)

A crew shirt and two patches from the *Star Wars* trilogy. Gifted to crew members who worked on *Star Wars: A New Hope*, the yellow polyester T-shirt features a triangular logo designed by Ralph McQuarrie, bearing an early image of Luke Skywalker (Mark Hamill) with his lightsaber, and "Star Wars" printed underneath.



Accompanying the crew shirt are two embroidered patches. The first displays a circular image of Yoda under the heading "Revenge of the Jedi". The second patch shows the iconic ILM logo of a magician with a light beam on a mechanical cog. The shirt is marked as size large and the patches show minor thread frays on the edges. Dimensions (largest patch): 13.5 cm x 8 cm (5 1/4" x 3")

£150-250

## 492. George Lucas-Signed Star Wars: Frames Tipped-In Page and Prototype Medallions **Ω**

*STAR WARS: THE COMPLETE SAGA*

A George Lucas-signed tipped-in page and set of prototype medallions from the production of a limited-edition run of *Star Wars: Frames*. The *Star Wars: Frames* limited-edition box set of books included a wooden box adorned with Darth Vader and Yoda high-relief medallions, and a tipped-in page signed by Lucas.

The tipped-in page has a short introduction and Lucas' autograph in blue ink. The page is hand-numbered "0001" of 1,138 and protected by a black canvas folder. It comes complete with a small "Quality Control Card" from the publisher. The two medallions are prototype versions of the ones used on the limited-edition wooden box. Cast in resin, these high-relief medallions are painted to mimic tarnished bronze. The items in this lot remain in great condition. Dimensions (tipped-in page portfolio): 35.5 cm x 25.5 cm x 1 cm (14" x 10" x 1/2"); (medallion): 18 cm x 18 cm x 1.5 cm (7" x 7" x 1")



## 493. Hand-Drawn Asteroid Ice Cave Drawings and Model Photographs **Ω**

*STAR WARS: STAR TOURS* (1986)

A set of hand-drawn concept artworks and production photos from the original Disney *Star Tours* simulator attraction. Based on the classic *Star Wars* films, the tour was intended to take visitors on a trip to the forest moon of Endor, but instead took riders on an unplanned voyage through space and the trenches of the Death Star.

Illustrated by ILM artist Dave Carson using pencil, pen and marker, the drawings depict the ice fragments and asteroid cave the tour flies through. The lot also includes production photos of the ice cave and the maintenance bay featured at the beginning of the ride. The lot shows some signs of wear and discoloration from age, but remains in very good overall condition. Dimensions (largest): 28 cm x 23 cm x 1 cm (11" x 9" x 1/4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£800-1,200

£500-700





## 494. Complete Set of Printed Simulator Attraction Storyboards M

*STAR WARS: STAR TOURS* (1986)

A set of storyboards from the Disney theme park ride *Star Tours*. First opened at Disneyland in 1987, the *Star Wars*-themed simulator ride remained open for more than 20 years before closing its doors for renovation in 2010.

Illustrated by Industrial Light & Magic visual effects supervisor Dave Carson, the set comprises 105 preliminary storyboards printed on white US Letter paper. The boards are dated 15 August 1985 and show the adventures of the droid Rex and its hapless passengers, from their botched launch through to their encounter with the Death Star. Holes are punched at the top of each page where the storyboards were bound. The pages display some wear from use, with minor tears and marks at the edges. Dimensions: 22 cm x 28.5 cm x 1.5 cm (11 1/4" x 8 3/4" x 3/4")

£1,000-1,500



## 495. Light-Up Starspeeder 3000 Model Miniature Ω

*STAR WARS: STAR TOURS* (1986)

A light-up Starspeeder 3000 model miniature from the classic Disneyland motion simulator ride *Star Tours*. Based on the *Star Wars* films, the ride opened on 9 January 1987 and took park visitors on a misguided journey to Endor that ultimately led them into the very trenches of the Death Star. This model miniature was created by Industrial Light & Magic for use in the ride video and was seen near the end of the film, when guests arrived back at the spaceport.

Made of resin, this miniature was outfitted with illuminating headlights that are no longer functional. The Starspeeder is painted white with blue and grey highlights, and includes a tiny Astromech droid on top. This item shows minor wear due to production use and remains in very good condition. Dimensions: 9 cm x 3 cm x 4 cm (3 1/2" x 1 1/4" x 1 1/2")

This item contains electronic components. While every effort has been made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£1,000-1,500





## 496. Sparky the Robot Miniature Crew Gift and Brochure $\Omega$

### INDUSTRIAL LIGHT & MAGIC

A Sparky the Robot crew gift made for those involved with building the practical Sparky puppets for the late-1980s Panasonic advertisement campaign. Sparky was designed by veteran Star Wars concept artist Ralph McQuarrie for the campaign, and appeared alongside George Lucas in a series of advertisements that ran in Japan as well as a live promotional tour. The sparky puppets and the crew gift were built by Industrial Light & Magic; this piece is a casting of the original design maquette and was issued to a member of the Sparky build team.

The head, torso, and base are made of resin and fit into each other without locking in place. The antennae, ears, and arms are made of aluminium, and the arms are poseable. Also included is a Japanese Panasonic brochure, introducing Sparky the Robot in his joint venture with Lucasfilm. The lot shows minor wear due to production use, but remains in very fine condition. Dimensions (Sparky): 17 cm x 14 cm x 29 cm (6 1/2" x 5 1/2" x 11 1/2"); (brochure): 29 cm x 21 cm (11 1/2" x 8 1/4")

£1,000-1,500



## 497. Crew Shirt Set $\mathcal{M}$

### ROGUE ONE: A STAR WARS STORY (2016)

A set of three crew shirts from Gareth Edwards' Star Wars prequel *Rogue One: A Star Wars Story*. Garments were gifted to the crew to commemorate their hard work on the film.

Included in the lot is a grey long-sleeved T-shirt (size M) with the film logo embroidered on the left breast and "Lucasfilm" across the back; and a black short-sleeved T-shirt (size XL) with "Lucasfilm" printed in white across the chest. Also included is a dark grey long-sleeved T-shirt (size L) gifted specifically to the stunt team, with a printed stormtrooper falling over the text "All Stunts Inc." in faux-bronze on the left breast, the logo for the company "Reel Action Guardians" printed on the right sleeve, and an image of the Death Star with the film's title printed across the back.

£200-300



## 498. Crew Jacket and Cap $\mathcal{M}$

### STAR WARS: THE LAST JEDI (2017)

A crew jacket and cap from Rian Johnson's upcoming *Star Wars: The Last Jedi*.

Made by Stormtech, the navy blue quilted jacket displays a zip fastening along the front and a yellow embroidered "VIII" on the right arm. The black cap is made of cotton, and features a black and white embroidered

astronaut panda on the front, and a yellow embroidered "VIII" on the back. The panda logo represents "Space Bear", which was the code name of the film. The set is accompanied by a black crew gift bag, featuring "VIII" on either side in the signature Star Wars font. The jacket is marked as a size large and the lot remains in excellent, unworn condition.

£300-500





#### 499. Clapperboard $\Omega$

*STARGATE* (1994)

A clapperboard from Roland Emmerich's sci-fi movie *Stargate*.

This clapperboard consists of an acrylic slate, with a wooden clapper fixed on top with metal hardware. The item shows black outlined boxes to divide the slate into fields for roll, scene and take. The piece has laser-cut lettering noting the production as "STARGATE", the director as "R. EMMERICH", and the camera as "K.W. LINDENLAUB". The date is noted as "12-29-93", likely indicating the last shooting date for which the clapperboard was used. The slate shows minor wear due to production use, but the piece remains in very good condition. Dimensions: 28 cm x 23 cm x 3 cm (11" x 9" x 1")

£1,500-2,500

#### 500. Dr. Daniel Jackson (James Spader) US Air Force Jacket $M$

*STARGATE* (1994)

Dr. Daniel Jackson's (James Spader) US Air Force jacket from the Roland Emmerich sci-fi movie *Stargate*. Daniel wore his military-issue jacket from the scene just prior to his team's departure through the Stargate and throughout his adventure on the distant planet Abydos.

The green-collared jacket has a button front and four pockets, a stitched tag on the chest reading "U.S. AIR FORCE" and an embroidered patch on the right-breast pocket. It remains in good condition and is accompanied by a Walt Disney Attractions Letter of Authenticity.

£800-1,200



#### 501. Stunt Morita Carbine $M\Delta$

*STARSHIP TROOPERS* (1997)

A stunt Morita carbine from Paul Verhoeven's sci-fi action film *Starship Troopers*. Mobile Infantry officers carried their carbines into battle against the vicious Arachnids.

Made of foam rubber, the carbine is cast from a hero version of the firearm and features elaborate receiver, magazine and grip detailing. A black sling made of synthetic webbing is attached to the left-hand side of the body. The body of the weapon is finished in olive green paint, with barrel and receiver components finished in black with metallic highlights. The magazine is finished in faux-silver paint to match the hero weapons. Displaying some minor tears in the foam rubber, the weapon remains in very good condition. Dimensions: 81 cm x 6 cm x 24 cm (32" x 2 1/2" x 9 1/2")

£600-800





## 502. Rodger Young Communications Tower M

*STARSHIP TROOPERS* (1997)

A model miniature communications tower from Paul Verhoeven's sci-fi action film *Starship Troopers*. This tower was used for a large-scale version of the troop carrier Rodger Young and screen matches to the scene in which Cadet Carmen Ibanez (Denise Richards) takes the Rodger Young out of harbour during her first starship training flight.

Made of fibreglass and resin, the tower features an array of surface panel detailing, finished in various shades of battleship grey to create a multi-layered appearance. Fibre optic wires used for lighting the tower still run through it, and are visible when the top of the tower is removed from the base. Displaying some minor wear to some aerials on the rear, the tower is presented on a custom-made display stand. Dimensions: 29 cm x 30 cm x 27 cm (11 1/2" x 11 3/4" x 10 3/4")

£1,500-2,500



## 503. Light-Up Mobile Infantry Laser Tag Vest ΩΔ

*STARSHIP TROOPERS* (1997)

A Mobile Infantry laser tag vest from Paul Verhoeven's sci-fi action film *Starship Troopers*. The Mobile Infantry played laser tag during combat training.

The laser tag vest is made of resin and rubber, with LED lights built into the straps and both the chest and back units. The straps of the vest are made of black nylon encased in hardened rubber. The chest and back units are made of resin, with removable doors to compartments that house 9V batteries, which power the vest. The straps include eight LED lights housed within resin octagon-shaped compartments. The LEDs on the vest are operated using a small wireless remote that triggers them with the push of a button. The lot has been outfitted with new LED lights, however the original lights which have burnt out are included on the side. The lot shows minor wear due to production use and age, with small breaks to the rubber straps. However, the piece remains in very fine overall condition. Dimensions (flat): 112 cm x 33 cm x 5 cm (44" x 13" x 2")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£1,000-1,500



## 504. Mobile Infantry Uniform $\mathbf{M\Delta}$

*STARSHIP TROOPERS* (1997)

A Mobile Infantry uniform from Paul Verhoeven's sci-fi action film *Starship Troopers*. Mobile Infantry troopers wore their combat uniforms and armour throughout their training, and during their planet-hopping campaign against the Arachnids.

The uniform comprises a fibreglass helmet (marked 'STUNTS' within) and a set of foam rubber armour, under which is worn a matching grey jacket and a pair of trousers (marked 'M 98 32-34'), a pair of gloves (marked 'ML') and a pair of boots (marked UK size 9). A magazine pouch is worn on the belt. A ration pouch is secured at the left shoulder. A replica grenade pouch with grenades, canteen pouch and thigh rig accompany the costume, and a pair of replica dog tags with barcode detailing complete the outfit. Artificial blood is present on the pouches, trousers and armour, with some scuffs to the helmet's paint finish and minor tears, signs of repair and some repainting applied to the foam rubber armour. A hole is present in the sole of the left boot and additional foam padding present in the helmet from time spent on display.

£800-1,200



## 505. Hero Mobile Infantry Morita Rifle $\mathbf{\Omega\Delta}$

*STARSHIP TROOPERS* (1997)

A hero Mobile Infantry Morita rifle from Paul Verhoeven's action sci-fi *Starship Troopers*. High-schooler Johnny Rico (Casper Van Dien) signed up to serve in the United Citizen Federation's Mobile Infantry and found himself at war with the alien Arachnids. The Mobile Infantry used Morita rifles throughout the film as they waged war against the Arachnids.

Made of fibreglass and urethane, the futuristic was designed to cover a Ruger Mini-14 rifle, which fired blanks during production. The Morita includes a ribbed pistol grip, a rifle sling and two barrels situated at the front. The rifle shows some wear from production use, but remains in good overall condition. Dimensions: 104 cm x 25 cm x 8 cm (41" x 10" x 3")

£2,000-3,000





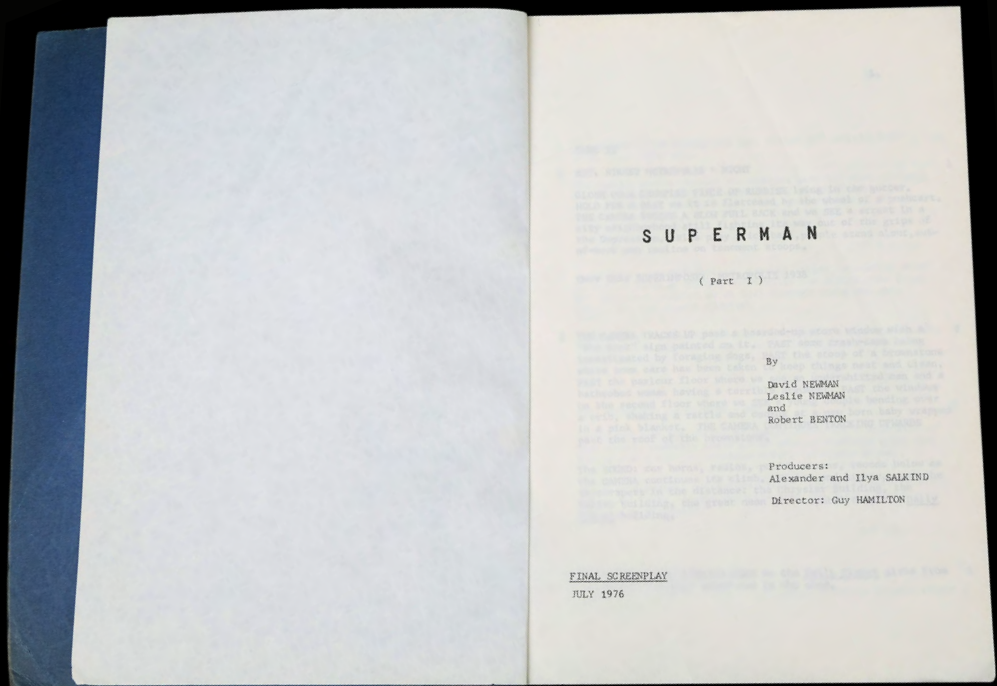
## 506. Production-Used Script M

*SUPERMAN (1978)*

A script from the production of Richard Donner's superhero film *Superman*. Intended to be filmed alongside *Superman II*, the production encountered a host of difficulties and setbacks, including the departure of director Guy Hamilton, who had to leave the production due to his status as a tax exile.

Bound in a blue card cover, this script is a final draft dated July 1976, with credit to David Newman, Leslie Newman and Robert Benton. The cover page credits Guy Hamilton as director, with Alexander and Ilya Salkind as the film's producers. The script is comprised of 230 pages, printed single-sided on white A4 paper. It displays natural production wear, with some marks and creases at the edges. Dimensions: 29 cm x 21 cm x 2.5 cm (11 1/2" x 8 1/4" x 1")

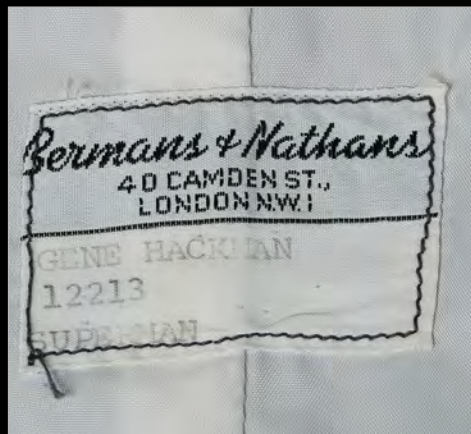
£300-500



## 507. Lex Luthor's (Gene Hackman) Grey Waistcoat and Trousers M

*SUPERMAN (1978)*

Lex Luthor's (Gene Hackman) waistcoat and trousers from Richard Donner's superhero classic *Superman*. Luthor wore his costume when he discovered Superman's (Christopher Reeve) weakness, Kryptonite. The waistcoat screen matches the scene in the library where Luthor plots against the superhero.



Made from linen, the costume comprises a grey pinstripe waistcoat with matching trousers. The waistcoat has six shiny grey plastic buttons down the front, with two pockets and a black silk back with an adjustable strap. Both components feature a Berman & Nathans costumiers label in the lining, which reads "Gene Hackman 12213 Superman". The waistcoat displays stains down the front and some sun damage is present across the shoulders.

£700-900



## 508. Fortress of Solitude Crystal $\Omega$

*SUPERMAN* (1978)

A prop crystal from Richard Donner's superhero film *Superman*. Crystals were seen in the Fortress of Solitude when Superman (Christopher Reeve) summoned the consciousness of his father Jor-El (Marlon Brando).

The piece is made of clear resin and shows some wear from production use, but remains in fine overall condition. Dimensions: 28 cm x 3 cm x 3 cm (11" x 1" x 1")

£2,000-3,000



## 509. Travelling Matte Unit Clapperboard $\Omega$

*SUPERMAN* (1978)

A travelling matte unit clapperboard from Richard Donner's superhero film *Superman*. The travelling matte unit was responsible for masking moving objects during special-effects photography, particularly when Superman (Christopher Reeve) was seen flying.

This slate is made of black-painted wood with a clapper that is attached via metal hardware. The clapperboard shows white paint which divided the piece into sections for production: director, camera, slate, take and date. Though the paint has faded due to production use and age, "Superman", "R. Donner", and "A. Thomson" are legible under "Prod.", "Dir.", and "Cam." The slate also shows rust on the clapper hardware. However, the piece remains in fine overall condition. Dimensions: 38 cm x 36 cm x 1 cm (15" x 14" x 1/2")

£4,000-6,000





## 510. Lex Luthor (Gene Hackman) and Superman (Christopher Reeve) Contact Sheets M

*SUPERMAN (1978)*

A set of four contact sheets from Richard Donner's superhero film *Superman*. Used by production staff to select press stills, these contact sheets show Gene Hackman during Lex Luthor's swimming pool sequence and Christopher Reeve during Superman's heroic crime prevention spree.

Each sheet is printed on glossy photographic paper displaying a number of contact prints, made directly from the negatives. Shots include Superman intercepting a thief and stopping an assault on a boat; Luthor swimming; and eight behind-the-scenes prints showing Reeve and Hackman beside the camera crew. The sheets show labels with the film's title and credit photographers Bob Penn and Douglas Luke. They display minor scratches on the glossy finish. Dimensions (each): 25.5 cm x 20 cm (10" x 8")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£600-800

## 511. Combined Superman and Superman II Script MA

*SUPERMAN (1978) AND SUPERMAN II (1980)*

A combined script used in the production of Richard Donner's superhero film *Superman* and Richard Lester's superhero sequel *Superman II*. Both films were intended to be shot simultaneously, and much of *Superman II* had been shot when a break was called to finish *Superman*. Lester was ultimately called upon to complete filming after the studio and Donner experienced creative differences.

Bound in red card with metal fastenings, this 247-page script draft is printed on white US Legal paper. The opening page features a cast list with Jor-El (Marlon Brando) and Lex Luthor (Gene Hackman) locked, and with suggested cast members for roles including Lois Lane, General Zod, Perry White and Jimmy Olsen. The script displays some minor tears, folds and marks from use. Dimensions: 37 cm x 23 cm x 3.5 cm (14 1/2" x 9" x 1 1/2")

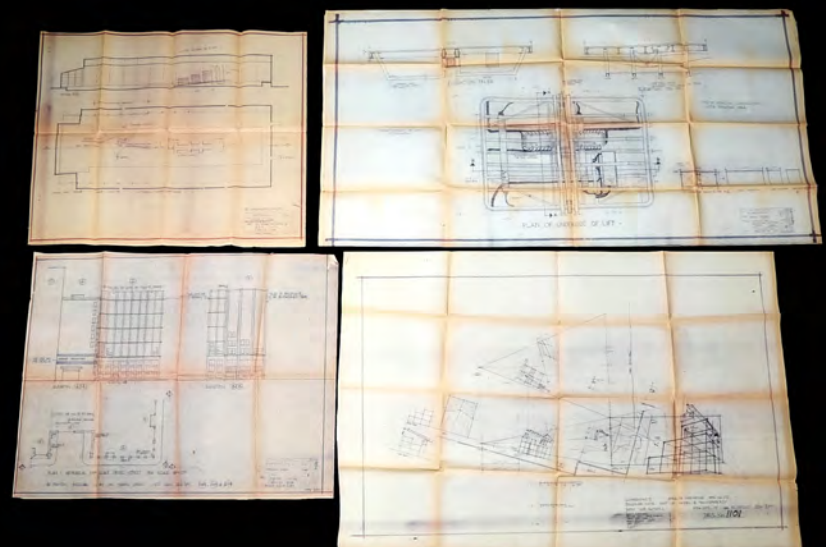
£600-800

## 512. Set of Four Building Construction Blueprints M

*SUPERMAN II (1980)*

A set of building construction blueprints from Richard Lester's superhero sequel *Superman II*. This collection of four paper blueprints includes one print of the Eiffel Tower from the beginning of the film and three prints of Metropolis buildings.

The Eiffel Tower print includes a detailed plan of the elevator underside that Lois Lane (Margot Kidder) holds on to during the Tower attack scene. The other prints display the layouts and designs for buildings and streets during the Battle of Metropolis sequence. All the prints exhibit wear from production use, including creases, tears, stains and yellowing from age. Dimensions (largest blueprint): 75 cm x 126 cm (29 1/2" x 49 1/2")



£100-150





### 513. Peter Murton's Personal Script MA

#### *SUPERMAN II* (1980)

Peter Murton's personal production script from Richard Lester's superhero sequel *Superman II*. The movie was originally filmed by Richard Donner alongside Superman, but Donner was controversially replaced with Lester by producers Alexander and Ilya Salkind. This second-draft script, issued to Murton as production designer, utilised already-filmed scenes and new ones added by writers David and Leslie Newman.

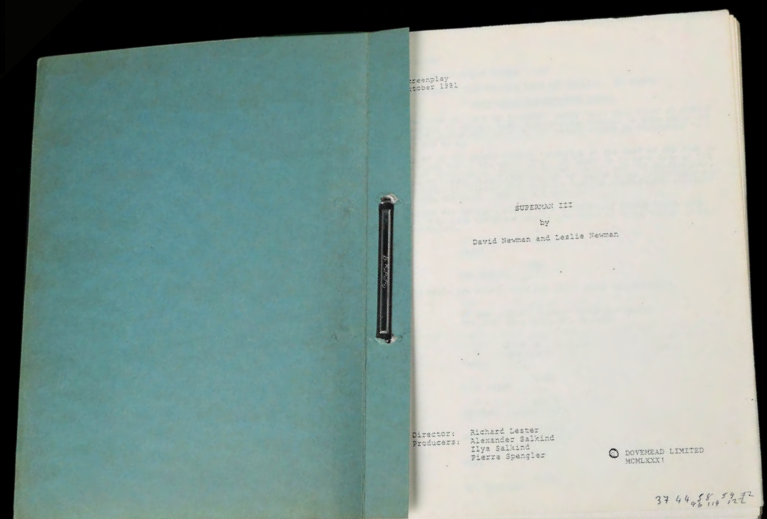
Bound in brown card with metal fastenings, the 140-page script is printed on white A4 paper. The cover features a cut-out window revealing the film's title. Murton's name and an issue number of 18 are written on the cover page. Printed lines cross through scenes that had already been shot. The script displays creases and wear to the card cover. Dimensions: 30.5 cm x 21.5 cm x 2 cm (12" x 8 1/2" x 3/4")

£400-600

### 514. Production-Used Script MA

#### *SUPERMAN III* (1983)

A production-used script from Richard Lester's superhero sequel *Superman III*. Written by David and Leslie Newman, this final-draft script is dated October 1981 and was issued to uncredited construction manager Terry Apsey. The script is bound in a blue card cover with script clips and contains 161 US Letter-sized pages printed on white paper. Displaying only minor folds and wear at the edges of the pages, with some minor water marks to the front cover from production use, it remains in overall good condition. Dimensions: 28 cm x 22 cm x 2 cm (11" x 8 3/4" x 3/4")



£300-500



### 515. John Stockle Prototype Poster Artwork MA

#### *SUPERGIRL* (1984)

A piece of hand-painted concept poster artwork for Jeannot Szwarc's superhero film *Supergirl*.

This concept artwork, created by poster artist John Stockle, is rendered in acrylics on artist's board. The artwork depicts Supergirl (Helen Slater) in front of the Omegahedron shadow demon. A plastic sheet overlay bears a version of the film's title. The artwork displays minimal wear from use and storage, with minor scuffs to the overlays and edges of the board. Dimensions: 70 cm x 46 cm x 1 cm (27 1/2" x 18 1/4" x 1/2")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£300-500



## 516. Superman's (Christopher Reeve) Flying Tunic MA

*SUPERMAN IV: THE QUEST FOR PEACE (1987)*

Superman's (Christopher Reeve) flying tunic from Sidney J. Furie's *Superman IV: The Quest for Peace*. This tunic was created for use in flying sequences.

Originally designed by Yvonne Blake for the original Superman films, and made by costumiers Bermans & Nathans, the tunic is made of Polyamide, a specially blended synthetic fabric designed to provide some stretch while limiting visible signs of sweat during use under the heat of production lighting. The fabric for *Superman IV* was specially made to create a shimmering effect under lighting.

The costume bears the Superman "S" symbol on the chest, with press studs attached at the shoulders for attaching Superman's flowing red cape. A zipper running down the back allows easy access and removal. A Berman & Nathans costumier label at the collar reads "Christopher Reeve; 4913 Flying; Superman IV." The tunic displays only very minor wear from use, including minor stains at the back of the neck and across the front. However, despite this wear, it remains in very good condition.

£8,000-10,000







## 517. Character, Continuity and Behind-the-Scenes Photographs Ω

*THE TEN COMMANDMENTS (1956)*

A collection of character, continuity and behind-the-scenes photographs from Cecil B. DeMille's Biblical drama *The Ten Commandments*.

This lot contains 36 black-and-white behind-the-scenes and publicity photographs, 11 colour lobby cards, 16 8x10 photograph negatives and 30 costume continuity sets. The photographs depict many of the film's leading actors, such as Charlton Heston, Yul Brynner, Debra Paget, Vincent Price and others. The continuity photographs consist of photographs of the actors stapled to costume inventory sheets that note each component in the costume. Several of the continuity sets include fabric swatches stapled to the photographs. The lot shows some wear to the paper due to production use and age. Dimensions (publicity photographs): 20 cm x 25 cm (8" x 10"); (continuity sets): 10 cm x 17 cm (4" x 6 ½")

£1,000-1,500



## 518. Pair of Future War Resistance Soldier Jumpsuits Ω

*TERMINATOR 2: JUDGMENT DAY (1991)*

A pair of future war Resistance soldier jumpsuits from James Cameron's sci-fi action sequel *Terminator 2: Judgment Day*. Resistance fighters are seen battling Skynet during the film's opening scene.

The jumpsuits are manufactured by Public Safety Apparel, zip up at the front, and include numerous patch pockets at the chest, thighs and calves. Stitched around the upper torso is a nylon ribbed half-vest that covers the right chest and left shoulder. The jumpsuits include bespoke patches at the inner left arm that read "P OL-78-987" and "W SI-37-971". Both costumes show intentional production distressing to appear battle worn, with light grey spray paint. The jumpsuits remain in very fine condition.

£800-1,200





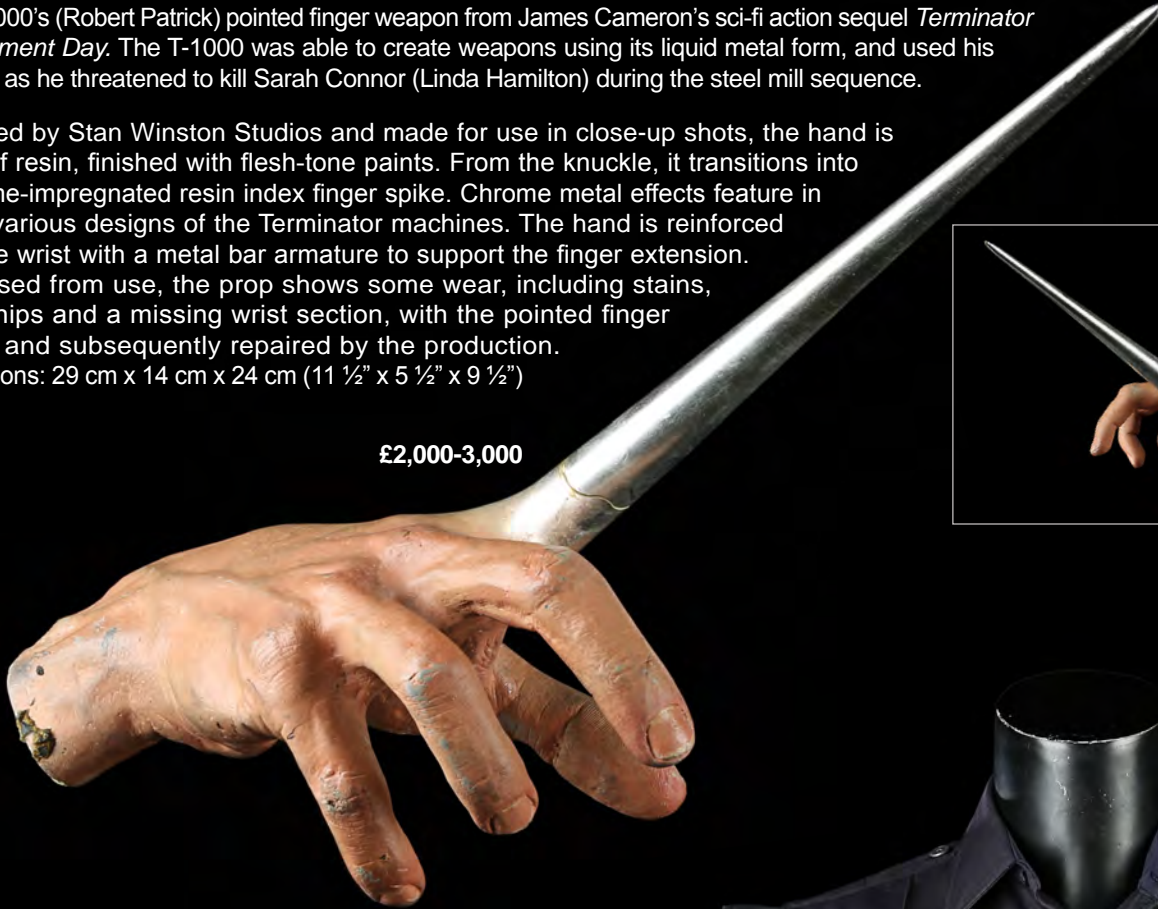
## 519. T-1000's (Robert Patrick) Pointed Finger Weapon M

*TERMINATOR 2: JUDGMENT DAY (1991)*

The T-1000's (Robert Patrick) pointed finger weapon from James Cameron's sci-fi action sequel *Terminator 2: Judgment Day*. The T-1000 was able to create weapons using its liquid metal form, and used his weapon as he threatened to kill Sarah Connor (Linda Hamilton) during the steel mill sequence.

Designed by Stan Winston Studios and made for use in close-up shots, the hand is made of resin, finished with flesh-tone paints. From the knuckle, it transitions into a chrome-impregnated resin index finger spike. Chrome metal effects feature in all the various designs of the Terminator machines. The hand is reinforced from the wrist with a metal bar armature to support the finger extension. Distressed from use, the prop shows some wear, including stains, paint chips and a missing wrist section, with the pointed finger broken and subsequently repaired by the production. Dimensions: 29 cm x 14 cm x 24 cm (11 1/2" x 5 1/2" x 9 1/2")

£2,000-3,000



## 520. T-1000's (Robert Patrick) Bullet-Hit Shirt M

*TERMINATOR 2: JUDGMENT DAY (1991)*

The T-1000's (Robert Patrick) bullet-hit shirt from James Cameron's sci-fi action sequel *Terminator 2: Judgment Day*. The T-1000 wore his shirt during the asylum sequence as the Terminator (Arnold Schwarzenegger) prevented him from entering the elevator.

Made from a polyester blend, the shirt is based on a navy blue police uniform, with an official label stitched to the bottom. The shirt has a full-front zip and a Velcro side seam for easy dressing, two pockets and epaulettes. It features 17 foam latex 'bullet wounds' finished in faux-silver paint on the front and back, designed to replicate bullet hits received by the T-1000's liquid metal body. The sleeves of the garment were removed to allow for the antagonist's claw arms during the scene. Age and production use are evident on the shirt, including some deterioration of the foam latex, paint chips and minor stains.



£3,000-5,000





**521. T-1000 (Robert Patrick) Bust M***TERMINATOR 2: JUDGMENT DAY (1991)*

A T-1000 (Robert Patrick) bust from James Cameron's sci-fi action sequel *Terminator 2: Judgment Day*. Created for the production, the bust depicts the T-1000, a liquid metal Terminator sent back in time to eliminate the ten-year-old John Connor (Edward Furlong) before he can grow up and lead the human resistance against the machines.

The bust is made of dense, yellow foam rubber and is mounted on a wooden base. It features the actor's likeness covered in a watered-down white paint, with patches of very light silver-coloured paint. The lifecast shows slight wear, including minor indentations and scratches. Dimensions: 28 cm x 53 cm x 41 cm (11" x 21" x 16")

£300-500

**522. Sarah Connor's (Linda Hamilton) Stunt Pistol M***TERMINATOR 2: JUDGMENT DAY (1991)*

Sarah Connor's (Linda Hamilton) stunt pistol from James Cameron's sci-fi action film *Terminator 2: Judgment Day*. Connor used her pistol after raiding her desert weapon stash, using it in the attack on the Dyson family home and in the Cyberdyne shoot-out.

Cast from one of the custom-made hero Detonics Speedmaster pistols, the weapon is made of rubber with cast-in Pachmayr comfort grips and a barrel extension. It is finished in faux-silver paint, with black paint picking out the grips, safeties and sights. The pistol displays some minor wear to the slide and receiver from its use in production. However, it remains in excellent condition. Dimensions: 25 cm x 4 cm x 14 cm (9 3/4" x 1 1/2" x 5 1/2")

Ownership of the stunt pistol in this lot is restricted for UK residents to registered re-enactors, galleries, or individuals in film, television or theatre production. Please inquire for further details. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this prop within their own country and its importation therein.

£1,000-1,500







## 523. T-X's (Kristanna Loken) Costume Display and SFX Arm

*TERMINATOR 3: RISE OF THE MACHINES* (2003)

The T-X's (Kristanna Loken) costume and special effects cyborg arm from Jonathan Mostow's sci-fi action sequel *Terminator 3: Rise of the Machines*. Sent by the artificial intelligence Skynet to destroy members of the Human Resistance in the past, the T-X wore her signature costume throughout the film.

Designed by April Ferry, the costume consists of a red faux-crocodile skin jacket and a pair of burgundy faux-leather trousers dressed over a thin red nylon mesh leotard. The jacket fastens with brown and red plastic buttons and Velcro strips. It shows two hand-written labels on the interior, reading "KL Stunt 5" and "PEG Stunt." The trousers fasten at the right hip with a side zip and hook-and-eye clasp. Also included is a pair of short brown leather boots with silver-coloured stiletto heels.

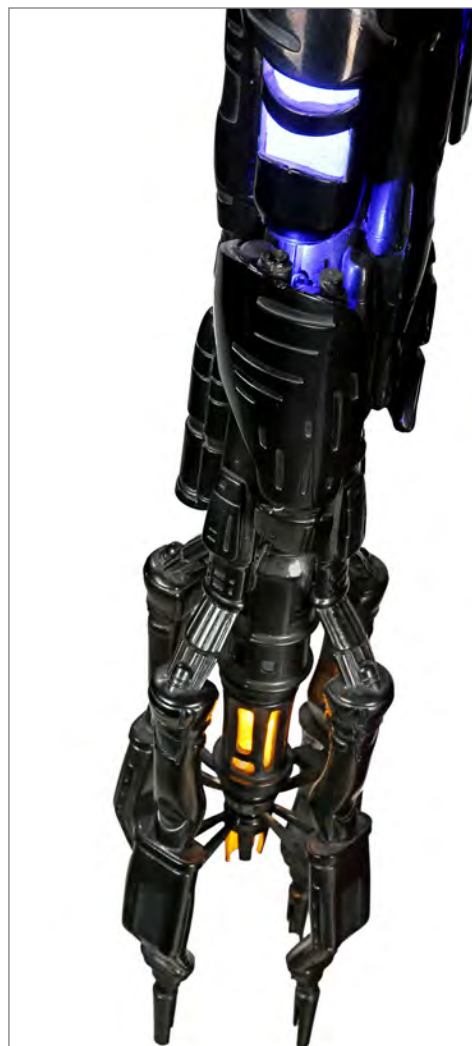
Accompanying the costume is a special effects endoskeleton arm created by Stan Winston Studios. Stan Winston Studios was a well-known special effects company with credits that include *Jurassic Park*, *Predator* and *Aliens*. Stan Winston himself was instrumental in the creation of all cyborg machines throughout the original Terminator trilogy.

Made from chrome-impregnated resin, the cyborg arm has a four-pronged 'hand' with cast-in cables and hydraulic details — one of a selection of weapons that were available to the character in the film. Blue and orange LEDs illuminate at the wrist and tip of the arm, powered by a battery pack and switch built into the display.

The costume and arm is presented on a custom-made mannequin display that features a replica endoskeleton skull and neck-piece, made from chrome-impregnated resin to match the T-X arm component. The costume displays very light production use, including minor leather wear and scratches on the arm's metallic paint finish. Dimensions (displayed): 38 cm x 55 cm x 186 cm (15" x 21 ¾" x 73")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£10,000-15,000





## 524. The Terminator's (Arnold Schwarzenegger) Battle Damage Reference Bust M

*TERMINATOR 3: RISE OF THE MACHINES* (2003)

The Terminator's (Arnold Schwarzenegger) reference bust from Jonathan Mostow's sci-fi action sequel *Terminator 3: Rise of the Machines*. Reference busts were used by the make-up and visual effects departments to plan where the facial appliances and CGI components would be placed for the sequence at the end of the film, when the Terminator emerges from a crashed helicopter.

The bust is constructed from hardened yellow foam with a resin coating and shows sculpted details of his exposed endoskeleton components. Marks and labels detailing each appliance's reference number, size and placement are hand-drawn over the bust in blue and black ink. Displaying minor wear from production use, the bust remains in very good condition. Dimensions: 25 cm x 31 cm x 36 cm (10" x 12 1/4" x 14")

£1,000-1,500



## 525. The Terminator's (Arnold Schwarzenegger) Boots Ω

*TERMINATOR 3: RISE OF THE MACHINES* (2003)

The Terminator's (Arnold Schwarzenegger) boots from Jonathan Mostow's sci-fi action sequel *Terminator 3: Rise of the Machines*. The Terminator wore leather boots throughout the film after he stole them from a male stripper in a bar.

The steel-toed motorcycle boots are made of premium black leather and feature buckled straps at the top and vamp. A decorative chain is attached around the heel. The boots show minor wear due to production use, but remain in very fine condition.

£1,000-1,500



## 526. The Terminator's (Arnold Schwarzenegger) Battle-Damaged Gloves $\Omega$

*TERMINATOR 3: RISE OF THE MACHINES* (2003)

The Terminator's (Arnold Schwarzenegger) battle-damaged gloves from Jonathan Mostow's sci-fi action sequel *Terminator 3: Rise of the Machines*. The Terminator wore leather gloves throughout the film after he stole them from a male stripper in a bar.

This particular set is made of black leather and shows battle damage, with the left glove displaying endoskeleton and gore appliances beneath the torn leather. The gloves show intentional production distressing and some minor signs of wear to the leather through use.

£2,000-3,000



## 527. The Terminator's (Arnold Schwarzenegger) Battle Damage Appliances and Bust $M$

*TERMINATOR 3: RISE OF THE MACHINES* (2003)

The Terminator's (Arnold Schwarzenegger) appliances from Jonathan Mostow's sci-fi action sequel *Terminator 3: Rise of the Machines*. Appliances were used by the make-up department for the scenes towards the end of the film, when the Terminator emerges from the wreckage of the helicopter crash.

Presented on a foam lifecast of the actor, the appliances are made of silicone and finished in realistic flesh tones resembling severely burnt skin. The largest burn covers most of the left side of the face, while smaller burns are adhered to the right side. Sections of endoskeleton painted faux-silver are exposed among the flesh pieces. Mounted to a custom-made wooden base, the bust shows evidence of age and production use, including wear to the foam. Dimensions: 31 cm x 31 cm x 51 cm (12 1/4" x 12 1/4" x 20")

£1,200-1,800







## 528. The Terminator's (Arnold Schwarzenegger) Costume M

*TERMINATOR 3: RISE OF THE MACHINES* (2003)

The Terminator's (Arnold Schwarzenegger) costume from Jonathan Mostow's sci-fi action sequel *Terminator 3: Rise of the Machines*. The Terminator wore his signature costume throughout the film. The garments became steadily more distressed as the story progressed, notably after the police shoot-out sequence in the cemetery, during which the Terminator carried John Connor (Nick Stahl) to safety in a coffin.

The costume comprises a black leather motorcycle jacket and trousers, with a grey cotton T-shirt (marked size XL), a black leather belt and a pair of black motorcycle boots. The jacket features padding on the arms and across the shoulders, a full-zip front fastening, four pockets and a belt. Adhered to the interior of the jacket is a hand-written label reading "A.S. 20H WET", suggesting the jacket was created for the sequence when the Terminator and T-X (Kristanna Loken) battle at the Air Force base. Also stitched to the interior is the embroidered text "AST Original 3/3".

The components have been heavily distressed, with the jacket showing a number of bullet holes, some of which are filled with painted flesh remnants. The T-shirt is stained and ripped across the chest, and wear has been applied to the knees of the trousers for a battle-damaged appearance.

The costume is displayed on a custom-made mannequin that features a fibreglass sculpt of the actor's likeness, detailed with a head of artificial hair and a pair of replica sunglasses to complete the Terminator's look. Dimensions (displayed): 38 cm x 68 cm x 200 cm (15" x 26 3/4" x 78 3/4")

£10,000-15,000





## 529. Endoskeleton Light-Up Power Pack $\mathbb{M}\Delta$

*TERMINATOR SALVATION* (2009)

An endoskeleton light-up power pack from McG's sci-fi action sequel *Terminator Salvation*. Power packs were used towards the end of the film in the Skynet factory during the escape sequence, when John Connor (Christian Bale) and his comrades set the components to detonate the facility.

Made from chrome-impregnated resin, the pack features a mechanical design resembling the style of the Terminator machines. At the centre, there is a clear acrylic casing surrounding a printed 'motherboard' component that illuminates with a red LED. Wires extend from the back of the pack for attaching to a 9V battery (not included) to light the prop. The pack shows production wear throughout, including scratches and scuffs, and a glue residue is present on its end. Dimensions: 4 cm x 12 cm x 3 cm (1 ½" x 4 ¾" x 1 ¼")

This item contains electronic components. While every effort is made to describe them accurately, no guarantee or warranty is made as to functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.

£1,000-1,500





### 530. Thor's (Chris Hemsworth) Mjölner Hammer Ω

THOR (2011)

Thor's (Chris Hemsworth) Mjölner hammer from the character's debut movie *Thor*. Gifted to him by his father, Odin (Anthony Hopkins), Thor carried Mjölner until it was taken from him and sent to Earth, where Thor had to prove himself worthy enough to wield the weapon again.

Mjölner's head is made of dense, rigid foam rubber and features intricate Nordic designs and runes. The head is painted to resemble battle-tested steel. The handle is a hero-style component made of solid material wrapped in brown leather, with a repeating faux silver pattern that runs along its length. It could be used interchangeably with heads of different materials. A small leather wrist loop is attached to the end of the handle. The piece shows light wear, with small cracking and chipping of the finish on the hammer head, but remains in good condition. This lot was originally sold in the Captain America: The First Avenger Auction in 2012. Dimensions: 23 cm x 15.25 cm x 43 cm (9" x 6" x 17")



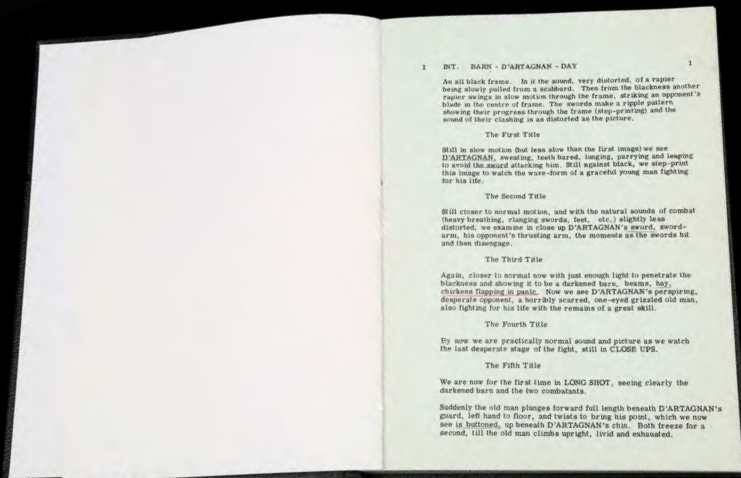
£20,000 - 30,000











## 531. Combined *The Three Musketeers* and *The Four Musketeers* Script MA

*THE THREE MUSKETEERS* (1973)

A combined script from Richard Lester's action-adventure film *The Three Musketeers* (1973) and its sequel, *The Four Musketeers*. The script features both titles, as filming for both parts ran concurrently before it was ultimately decided to split the feature into two movies. The script is filled with art department annotations and amendments, underlined in coloured pencils and written in blue ink.

Bound in a black hardback binder, the 206-page script is printed on blue and white trimmed US Letter paper. The colour pencil annotations relate to props, main characters and background characters. The binder has the film's titles written in gold-coloured text on the spine. The script shows minor stains on the pages, but remains in very good condition. Dimensions: 28.5 cm x 22 cm x 2.5 cm (11 1/4" x 8 3/4" x 1")

£100-150

## 532. Athos' (Kiefer Sutherland) Costume and Photo Album MA

*THE THREE MUSKETEERS* (1993)

Athos' (Kiefer Sutherland) hat and tunic from Stephen Herek's action-adventure *The Three Musketeers* (1993). Athos wore his signature uniform throughout the film as he endeavoured to foil Cardinal Richelieu's (Tim Curry) plans. This particular costume was gifted by Sutherland to his assistant when production wrapped.

The custom-made costume consists of a navy-blue felt tunic and a beige, wide-brimmed felt hat. The tunic features faux-silver embroidered cross detail at the centre and on either arm, with matching embroidered trim along the edges. A label reading "Keifer" (sic) is adhered to the tunic's interior. The hat displays two large feathers on the left, held in place by a decorative band. One feather is a large white ostrich plume and the other is brown-striped with minor damage to its length. Accompanying the costume is a red hardback photo album created by Sutherland's assistant, featuring approximately 85 behind-the-scenes photographs and hand-written annotations.

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£3,000-5,000





### 533. Clapperboard M

*THE THREE MUSKETEERS* (1973)

A production-used clapperboard from Richard Lester's action-adventure film *The Three Musketeers* (1973). The clapperboard was used throughout the production, and its sequel *The Four Musketeers*. It was originally intended to be one film, but was ultimately split into two.

The large wooden clapperboard features the film's title painted in white at the top and the names of director Richard Lester and director of photography David Watkin beneath. The last date it was used is marked as 25 September 1973, for an exterior night shot. The board shows signs of use, including lifting tape edges, stains and rusting on the metal hinge on the clapper stick. Dimensions: 38 cm x 36 cm x 1 cm (15" x 14" x 1/2")



£400-600

### 534. Walker's (Jean-Claude Van Damme) Tactical Vest Ω

*TIMECOP* (1994)

Walker's (Jean-Claude Van Damme) tactical vest from Peter Hyams' sci-fi action film *Timecop*. Time Enforcement Commission police officer Max Walker wore his tactical vest during numerous scenes throughout the film.

The bespoke vest is made of leather with satin lining, and features vertical stitching to create a ribbed appearance. The vest also features two patch pockets, one of which includes a flap that seals with Velcro. The piece shows minor wear due to production use and is missing the plastic ID screen from the right breast. However, the costume remains in otherwise very good condition.

£2,000-3,000



### 535. Passenger Life Vest Ω

*TITANIC* (1997)

A passenger life vest from James Cameron's 1997 Academy Award-winning historical drama *Titanic*. Passengers made use of their life vests throughout the film's iconic sinking sequences as they struggled to evacuate the doomed vessel.

This vest is constructed from nylon and has foam squares stitched into the front and back of the garment. The piece has four nylon straps stitched to the back sides that wrap around to the front, where they are tied in place. This garment shows some wear from production use and storage, with spot stains throughout. However, it remains in very good overall condition.

£1,000-1,500









## 536. Pete 'Maverick' Mitchell's (Tom Cruise) Flight Suit M

*TOP GUN* (1986)

Pete 'Maverick' Mitchell's (Tom Cruise) flight suit from Tony Scott's action film *Top Gun*. Maverick wore his flight suit during aerial operations with the US Navy's Fighter Weapons School and on board the carrier USS Enterprise.

The military-issue flight suit is made of sage green material, with a long zip running down the front and adjustable waistbands fastened with Velcro at the hips. Zips and pockets are present along the legs, chest and arms. Padding is stitched into the shoulders, a design feature unique to the flight suits worn by Tom Cruise. A manufacturer's label within is marked as size 38 Regular, and a length of cord is attached to one of the pockets to simulate the presence of the aviator's safety knife. A napkin from a production catering company based in Burbank is still present in the chest pocket, suggesting this particular flight suit was used for interior cockpit sequences, which were shot using a custom-built rig at Burbank airport.

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 Maverick's flight suit is no exception. A Tomcat patch, worn by various F-14 pilots, is attached at the left shoulder, with United States Navy insignia on the chest and a patch for the VF-1 fighter squadron stitched on the right breast. Maverick's name patch is attached to the left breast with Velcro. The piece displays only minor wear from use, with one patch on the right arm removed after production.

£20,000-30,000





### 537. Hand-Drawn Recognizer Concept Art and Pre-Production Character Colouring Test Artwork $\Omega$

*TRON* (1982)

Hand-drawn Recognizer concept art and pre-production character colouring test artwork from Steven Lisberger's sci-fi film *Tron*. Recognizers were hovering attack vehicles that could also capture fugitive programs.

The Recognizer artwork is by conceptual artist Peter Lloyd, and is done using ink on paper. The pre-production character colouring tests consist of nine Kodalith prints showing Expert Disc Warrior (Sam Schatz) throwing his disc, and nine hand-coloured sheets showing the same frames. The hand-colouring test was abandoned due to the spread of the ink on the paper. The lot shows minor wear due to production use, and remains in very fine condition. Dimensions (Recognizer art): 28 cm x 13 cm (11" x 5"); (colour test): 39 cm x 32 cm (15 1/2" x 12 1/2")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.



£600-800

### 538. Printed Main Title Concept Art $\Omega$

*TRON* (1982)

A set of printed main title concept art from Steven Lisberger's sci-fi film *Tron*.

This lot consists of four production prints featuring title art designed by Syd Mead. The prints show variations of the title font, each printed in different colours and backgrounds. The lot shows minor wear due to production use and age, with tack holes present on the largest sheet due to being pinned to a wall. The lot remains in fine condition. Dimensions (largest): 41 cm x 23 cm (16" x 9")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£400-600

### 539. Set of Background Elements and Wedge Concept Art $\Omega$

*TRON* (1982)

A set of background elements, Kodaliths, matte and film exposure 'edge' tests from Steven Lisberger's sci-fi film *Tron*.

The background pieces consist of combined elements used to create a single background frame. Included are a pair of blue transparencies taped together to form one background; three transparencies with black tape applied to form a matching matte negative; a transparency labelled "Pod Approaches Mesa"; and a transparency labelled "crash canyon".

The Kodalith prints of Tron (Bruce Boxleitner) and the four related holdout mattes were printed together to create a single frame of the character in the grid. Also included is a set of three sheets of film strips used for testing exposures, or 'wedges,' as well as hand-written cheat sheets explaining the production elements in the lot. The lot shows minor wear due to production use, but remains in fine condition. Dimensions (largest sheet): 51 cm x 32 cm (20" x 12 1/2")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£400-600





## 540. Sark's (David Warner) Grid Costume Ω

*TRON* (1982)

Sark's (David Warner) grid costume from Steven Lisberger's sci-fi film *Tron*. Sark was the primary antagonist and was a merciless program which served as overseer of the battles fought on the Game Grid. A groundbreaking film, *Tron* was the first feature to include entirely computer-animated scenes. Most of the scenes, though, involved human actors in the movie's digital world, and while computer graphics were involved, the scenes were primarily hand-animated using layers upon layers of cels.

Sark's costume includes a spiked headdress; a full body unitard; a chest piece; two arm sleeves; two gauntlets; two pauldrons; a codpiece; a set of chaps; two leg sleeves; and a pair of boots. Sark's headdress is made of crème-coloured leather, with aluminium armour attached via strips of Velcro. Black tape detailing is applied to the helmet to indicate where animators would add the glow effect. The footed unitard is made of spandex, with a full-length zipper at the back, and shows grid lines drawn by hand using black marker. The chest piece is made of leather and spandex, with grid lines achieved using markers on the front and black tape on the back. Sark's sleeves are made of padded spandex, with the grid lines drawn on, while his gauntlets are made of foam, with the grid lines consisting of pasted-on sticker decals. The codpiece is made of leather with hook-and-eye closures at the side, while the chaps are made of leather with nylon straps. The boots are made of leather with a crème boot cover stitched over the upper front, with the rest of the black boot painted crème to match.

Sark's costume shows some wear to the material due to production use and age, with paint chipping to the helmet and boots, and peeling of the grid-line tape and stickers. In spite of this, the costume remains in remarkably good condition for its age.

£10,000-15,000





## 541. Decayed Full-Size Female Body $\Delta$

*TRANCE* (2013)

A decayed full-size female body from Danny Boyle's crime drama *Trance*. A young woman's body was found in the boot of a car, after Simon (James McAvoy) strangled her, having mistaken her for Elizabeth (Rosario Dawson).

Made from silicone, the body was cast from the actress Tuppence Middleton and displays great detail to give the effect of extensive decay. The teeth are resin, the nails are made of plastic, and there are punched eyebrows and eyelashes for added realism. The body is dressed in a heavily soiled floral dress, with an accompanying pair of distressed leather sandals. A metal armature runs throughout the body for support and rigidity, and it has been weighted, with the limbs stuck together to ensure a consistent pose. Heavily distressed by the production, the body remains in very good condition. Dimensions: 135 cm x 56 cm x 34 cm (53 ¼" x 22" x 13 ¼")



£1,000-1,500

## 542. Kevin Sandusky's (Jay Baruchel) Helmet, Dog Tags, and Glasses $\Omega$

*TROPIC THUNDER* (2008)

Kevin Sandusky's (Jay Baruchel) helmet, dog tags and glasses from Ben Stiller's war comedy *Tropic Thunder*. Kevin Sandusky wore his helmet and accessories when he was dropped into the jungles of Vietnam to shoot a movie, guerilla style.

The helmet is an American M1 military helmet and is covered in cotton camouflage material. The cover features hand-drawn designs in black ink, including a peace symbol, a Star of David, and a man peeking over a fence. There are also hand-written messages on the helmet that read: "Brooklyn U.S.A." and "If I die before I should have bury my ass on Flatbush Ave". A strap holds numerous decorations in place, including a rabbit's foot, a small bag and a canister.

Also included are Kevin Sandusky's dog tags, which are made of metal and are embossed with his name and personal statistics. The tags are attached to a beaded metal chain. The glasses are made by Shuron and feature black rims with tape wrapped around the left lug. The nose pads show dried stage blood. The lot shows intentional production distressing, but remains in very fine condition. Dimensions (helmet): 28 cm x 23 cm x 18 cm (11" x 9" x 7")

£1,500-2,500







### 543. Jeff Portnoy's (Jack Black) Helmet Ω

*TROPIC THUNDER (2008)*

Jeff Portnoy's (Jack Black) helmet from Ben Stiller's war comedy *Tropic Thunder*. Jeff Portnoy wore his helmet and accessories when he was dropped into the jungles of Vietnam to shoot a movie, guerilla style.

The helmet is an American M1 military helmet and is covered in cotton camouflage material. The cover features hand-drawn designs in black ink, such as mushrooms and a target on the scalp. There are also hand-written messages on the helmet that read: "Keep on Truckin" and "Dead Meat". A strap holds numerous decorations in place, including a bottle of weapons oil, half a Hershey's chocolate bar and a condom wrapper. The lot shows intentional production distressing, but remains in very fine condition. Dimensions (helmet): 28 cm x 23 cm x 18 cm (11" x 9" x 7")

£2,000-3,000

### 544. Alpa Chino's (Brandon T. Jackson) Helmet, Dog Tags, and Necklace Ω

*TROPIC THUNDER (2008)*

Alpa Chino's (Brandon T. Jackson) helmet, dog tags and necklace from Ben Stiller's war comedy *Tropic Thunder*. Alpa Chino wore his helmet and accessories when he was dropped into the jungles of Vietnam to shoot a movie, guerilla style.

The helmet is an American M1 military helmet and is covered in cotton camouflage material. The cover features hand-drawn designs in black ink, such as the Leo zodiac symbol, and text that reads "SOUL BROTHA'S" and "B.M.F.". A strap holds numerous decorations in place, including a pack of cigarettes, a playing card, a beaded necklace, and a Black Panther hair pick.

Also included are a single Alpa Chino dog tag and his bullet necklace. The dog tag is made of metal and is embossed with his name and personal statistics. The tag is attached to a beaded metal chain and is wrapped in olive green tape. Alpa Chino's necklace features three hollow 223 ammunition shells threaded on a leather cord, with numerous wood beads on either side. The lot shows intentional production distressing, but remains in very fine condition. Dimensions (helmet): 28 cm x 23 cm x 18 cm (11" x 9" x 7")



£2,000-3,000







## 546. Tugg Speedman's (Ben Stiller) Helmet and Dog Tags Ω

*TROPIC THUNDER (2008)*

Tugg Speedman's (Ben Stiller) helmet and dog tags from Ben Stiller's war comedy *Tropic Thunder*. Tugg Speedman wore his helmet and accessories when he was dropped into the jungles of Vietnam to shoot a movie, guerilla style.

The helmet is an American M1 military helmet and is covered in cotton camouflage material. The cover features hand-drawn designs in black ink, such as a skull, crossbones and a four-leaf clover. There is also a hand-written message on the helmet that reads: "Psalm 23: 'Yea, though I walk through the Valley of the Shadow of Death'". A strap holds numerous decorations in place, including a pack of cigarettes, matchbook, hollow 223 ammunition shells, and insect repellent.

Also included are Tugg Speedman's dog tags, which are made of metal and are embossed with his name and personal statistics. The tags are wrapped in olive green tape and attached to a beaded metal chain that is dressed in stage blood. The lot shows intentional production distressing, but remains in very fine condition. Dimensions (helmet): 28 cm x 23 cm x 18 cm (11" x 9" x 7")

£3,000-5,000



## 547. Hector's (Eric Bana) Carved Lion ΜΔ

*TROY (2004)*

Hector's (Eric Bana) carved lion from Wolfgang Petersen's mythical epic *Troy*. The Trojan prince worked on this lion as a toy for his son, as his ship left Sparta for Troy.

Hand-carved in wood, the piece is made in the form of a male lion with a flowing mane, stretched legs and a long tail. Distinct thick cuts run throughout the mane, with thick gouges made in the wood to make the carving appear unfinished. The lion displays some wear, including black ink stains on its belly and feet. Dimensions: 14.5 cm x 5 cm x 8.5 cm (5 ¾" x 2" x 3 ½")

£300-500







### 548. Patroclus' (Garrett Hedlund) and Achilles' (Brad Pitt) Necklace $\text{M}\Delta$

*TROY* (2004)

Patroclus' (Garrett Hedlund) necklace from Wolfgang Petersen's mythical epic *Troy*. Patroclus wore his seashell necklace throughout the Trojan campaign until his untimely death at the hands of Hector (Eric Bana). After his death, the necklace was taken by Achilles (Brad Pitt), who kept it as a memento of his fallen cousin.

The necklace is made of silver, with pearlescent seashells attached to loops along the silver chain. Metallic-green paint has been applied to some of the shells to enhance their natural lustre. A minor crack is present on the large shell, with the rest of the necklace exhibiting only minor wear from use.

£600-800

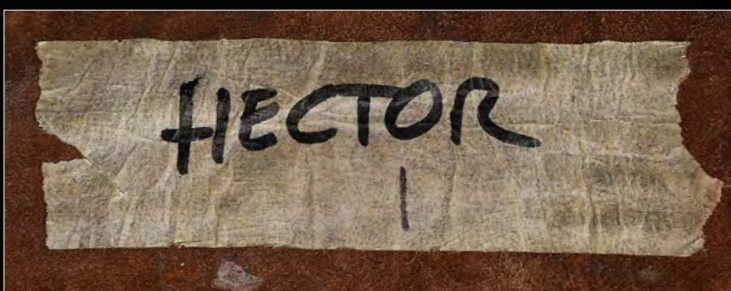
### 549. Hector's (Eric Bana) Armour $\text{M}\Delta$

*TROY* (2004)

Hector's (Eric Bana) armour from Wolfgang Petersen's mythical epic *Troy*. Hector wore his armour as he battled the combined armies of Greece, ultimately facing off against the legendary warrior Achilles (Brad Pitt).

The armour is made of vinyl with leather lacing, and is composed of a helmet with a long-haired plume; a set of torso armour; a pair of bracers; and a pair of greaves. A metal cap secures the long plume to the helmet. The armour is leather-lined throughout for comfort, and finished in a metallic faux-gold paint. The body armour and greaves are marked "Hector" within. Also included is a set of production-made cuffs crafted from dark blue fabric, with faux-gold accents and vinyl and metal disc detailing. The costume displays some minor wear to the paint finish and laces are missing from one of the greaves. However, in spite of this wear, the costume remains in excellent condition.

£3,000-5,000







### 550. Rooster Cogburn's (Jeff Bridges) Vest and Suspenders Ω

*TRUE GRIT* (2010)

Rooster Cogburn's (Jeff Bridges) vest and suspenders from Joel and Ethan Coen's Western remake *True Grit*. Young farm girl Mattie Ross (Hailee Steinfeld) hired drunken lawman Rooster Cogburn after an outlaw murdered her father. Cogburn wore his vest and suspenders under his coat throughout the film.

The bespoke button-up vest has a grey-wool tweed front, with a brown cotton back and crème-coloured lining. The suspenders are made of brown nylon, with leather button-on tips for fastening to trousers. The set shows minor wear due to production use, but remains in very fine condition.

£600-800

### 551. Tom Chaney's (Josh Brolin) Coat Ω

*TRUE GRIT* (2010)

Tom Chaney's (Josh Brolin) coat from Joel and Ethan Coen's Western remake *True Grit*. Young farm girl Mattie Ross (Hailee Steinfeld) hired drunken lawman Rooster Cogburn (Jeff Bridges) to track down outlaw Chaney, who murdered her father. Chaney wore his coat throughout the film.

The dark grey tweed coat is made of wool, and buttons up in front. The vintage coat shows minor wear due to production use and age, with areas showing frayed fabric. However, the piece remains in good overall condition.

£1,500-2,500





## 552. Selene's (Kate Beckinsale) Death Dealer Costume †

*UNDERWORLD: EVOLUTION* (2006)

Selene's (Kate Beckinsale) Death Dealer costume from Len Wiseman's gothic horror *Underworld: Evolution*. Selene wore her signature costume throughout the movie as she fought against the Lycans, the race she believed responsible for killing her family.

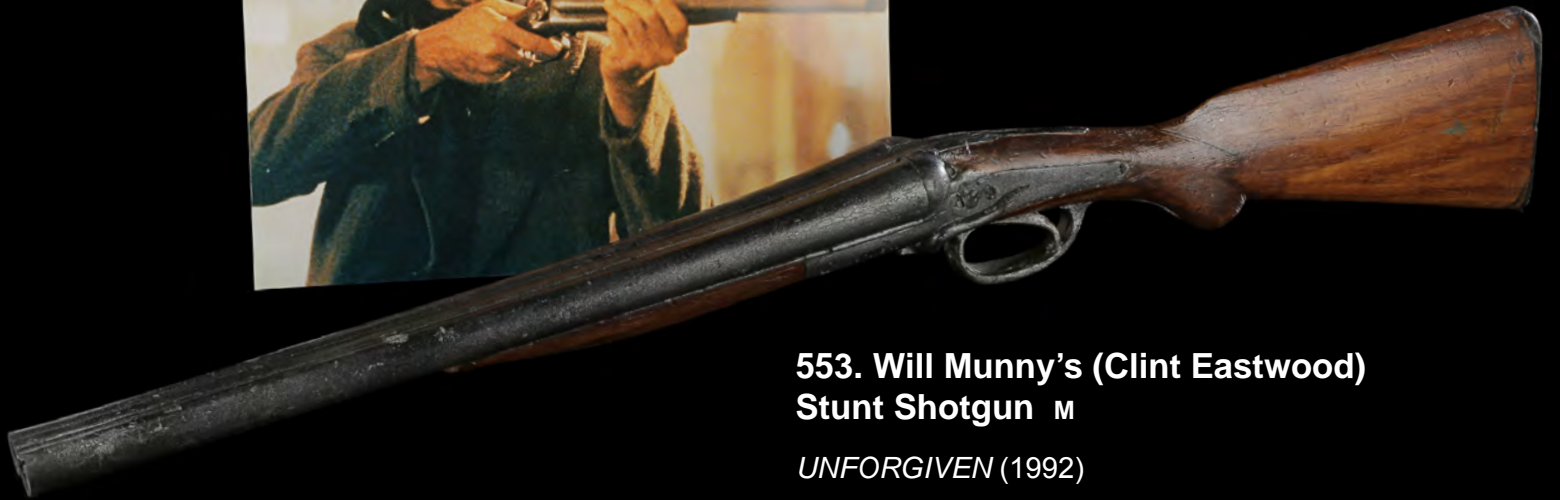
The skintight outfit consists of a black PVC-coated Spandex zip-up bodysuit with two buckles at the collar; a black faux-leather corset with buckles at the sides; long black leather boots with buckles and laces; and a pair of leather bracers. The corset features elaborate stitched detailing running up the front, with zip-up and lace-up fastenings at the rear. The corset is labelled "KB New SM Hero", and the boots are labelled "KBH2". No sizes are marked.

A rubber stunt pistol, cast from one of the hero custom Beretta sidearms, is secured in a magnetised holster at the hip. The magnets were incorporated to allow the weapon to adhere to the costume without the need for bulky clips or attachments. The outfit is displayed on a custom-made mannequin form and remains in excellent condition. Dimensions (displayed): 36 cm x 50 cm x 178 cm (14" x 19 1/2" x 70")

£10,000-15,000







### 553. Will Munny's (Clint Eastwood) Stunt Shotgun M

*UNFORGIVEN* (1992)

Will Munny's (Clint Eastwood) stunt shotgun from Clint Eastwood's Oscar®-winning Western *Unforgiven*. Munny threw his shotgun at Bill Daggett (Gene Hackman) in the bar shoot-out after using it to blast owner Skinny Dubois (Anthony James).

Cast from a hero 10 gauge Richards coach gun, the stunt weapon is made of lightweight foam rubber for use in the throwing scene. The weapon is finished in metallic-steel paint, with a wood-effect finish for the stock at the rear. It displays some damage from use, including a missing trigger and both hammers lost over time. Some scratching is also present on the paint finish. A large autographed photograph of Eastwood wielding the Richards coach gun in the film accompanies the weapon. Dimensions (shotgun): 87 cm x 6 cm x 18 cm (34 ¼" x 2 ½" x 7")

Ownership of the stunt shotgun in this lot is restricted for UK residents to registered re-enactors, galleries or individuals in film, television or theatre production. Please inquire for further details. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this prop within their own country and its importation therein.

£6,000-8,000

### 554. Squad Shuttle Model Miniature M

*V* (TV 1983-1985)

A model miniature squad shuttle from Kenneth Johnson's sci-fi television series *V*. Squad shuttles were used throughout the series to transport Visitors and supplies from Earth to the Mothership. The numerous shuttles in the series feature a modular design that is evident through all the different vehicle variants.

Created by model designer Greg Jein, the miniature is cast in resin and finished in an off-white paint with black windows, red engraved symbols and small vinyl labels. The front and rear of the model resemble a Sky Fighter and the mid-section comprises four cabins. Presented on a black custom-made stand, a mirror reflects its underside revealing details of the vehicle's underside panels, one of which is a replica to complete the model. The piece is mounted on the display by its original filming screw thread rod. Signs of production use and age are evident throughout the main body, including paint wear, cracks and chips. Dimensions: 40 cm x 70 cm x 30 cm (15 ¾" x 27 ½" x 12")



£4,000-6,000





## 555. Harold Longbaugh's (Benicio Del Toro) Costume M

*THE WAY OF THE GUN* (2000)

Harold Longbaugh's (Benicio Del Toro) costume worn in Christopher McQuarrie's crime drama *The Way of the Gun*. Longbaugh wore his costume throughout the film, as he and Mr Parker (Ryan Phillippe) kidnapped surrogate mother Robin (Juliette Lewis) and held her to ransom.

The costume is comprised of a brown jacket, a US Armor Corporation body-armour vest, beige shirt, cream-coloured Levi's jeans, a brown patterned leather belt and a pair of black leather boots. The jeans are marked "W34 L34", the shirt is a size large and the boots size 11 ½. The costume displays intentional distressing, including stage blood and bullet holes on the jacket, and body armour and stage blood stains on the back of the jeans.

£600-800



## 557. The Gunslinger's (Yul Brynner) Shirt Ω

*WESTWORLD* (1973)

The Gunslinger's (Yul Brynner) shirt from the 1973 sci-fi classic *Westworld*. The Gunslinger robot wore its shirt throughout the film as its corrupted programming sent it on a murderous quest.

The grey/blue shirt was made by Machin Shirtmaker in Los Angeles and features an original maker's label reading "Tailored Especially For Yul Brynner, March 1973". A hand-written note in black ink on the collar reads "WC C.16 1970's". The shirt has two chest pockets and six buttons along the front. These buttons are replacements and have been added to complete the piece. The shirt shows evidence of having been re-dyed during its history and there is light production wear with minor imperfections, but it remains in fine condition.

£6,000-8,000



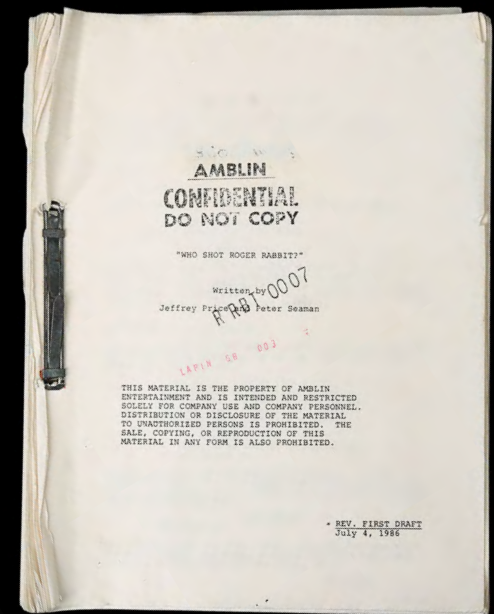


## 558. George Gibbs' Revised First Draft Script and UK Quad Poster M

*WHO FRAMED ROGER RABBIT* (1988)

George Gibbs' script from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. From Gibbs' personal estate, the script was used in his role as mechanical effects supervisor, and features his personal highlights throughout.

The first draft revision script contains 130 printed pages on white US Letter paper bound together with metal fastenings. The first page forms the front cover and includes the film's original title, and is dated 4 July, 1986. Accompanying it is a UK quad poster (VG rolled condition with some stains and edge creases). The script shows signs of production use, including small tears and creases on the cover, and worn page edges. Dimensions (script): 28 cm x 22 cm x 2 cm (11" x 8 3/4" x 3/4"); (poster) 76 cm x 102 cm (30" x 40")



£400-600



## 559. Hand-Drawn Animation Artwork — Roger and Jessica MΔ

*WHO FRAMED ROGER RABBIT* (1988)

A pair of hand-drawn animation illustrations from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. These drawings were used to help animate the action-packed finale as Roger and Jessica dangled over a tank of Toon-killing Dip.

Executed in red and black pencil on white paper, the artwork shows Roger and Jessica hanging from a crane hook. The pages are numbered "27" and "51", as part of the "233-38.2" sequence. The pages are reinforced at the bottom for securing in a binder. Displaying minor creasing at the edges, one of the pages has been redrawn and secured to the mounting with tape. Dimensions (per page): 40.5 cm x 30 cm (16" x 12")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£500-700

## 560. Set Access Sign and Character Scale Drawing M

*WHO FRAMED ROGER RABBIT* (1988)

A sign and scale drawing from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. The white sign is painted on hardboard and features an image of Roger Rabbit, along with grey and red text; it was used to prevent public access to the set. The sign is accompanied by a printed black and white copy of a scale comparison, which displays characters including Roger and Jessica Rabbit and Eddie Valiant (Bob Hoskins), along with well-known Disney and Looney Tunes characters. Charts were used by the animators to accurately scale cartoon characters to the actors on film. The pieces show minor stains and paint chips along the corners of the sign, and worn edges on the drawing. Dimensions (sign): 66 cm x 43.5 cm x 0.5 cm (26" x 17" x 1/4")



£400-600



### 561. Clapperboard M

*WHO FRAMED ROGER RABBIT*  
(1988)

A production-used clapperboard from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. The black wooden clapperboard features the film's title painted in white at the top and the names of director Robert Zemeckis and director of photography Dean Cundey beneath. There is space to write the slate number, take number and date in chalk. It shows age and use, including scratches and rusting on the metal hinge on the clap-stick with some gold paint residue. Dimensions: 20.5 cm x 26 cm x 1.5 cm (8" x 10 1/4" x 1/2")

£3,000-5,000



### 562. Hand-Painted Roger Rabbit "Somethin's Cookin'" Animation Cel M

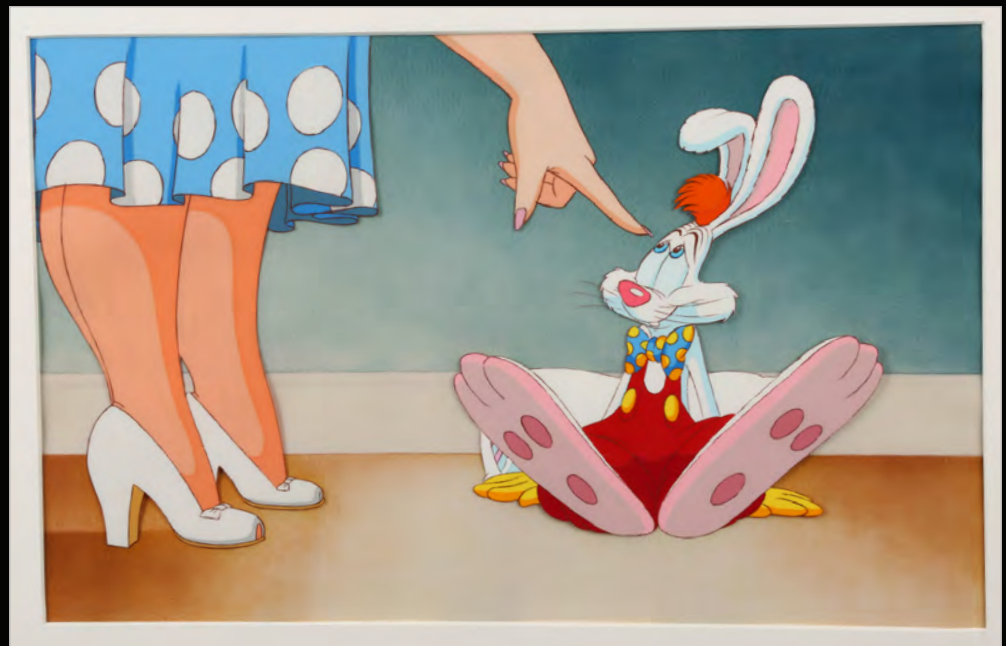
*WHO FRAMED ROGER RABBIT*  
(1988)

A hand-painted cel from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Cels were used to animate the cartoon characters throughout the film, including the opening sequence, in which Maroon Cartoons shot a new production called "Somethin's Cookin'", starring the comedy duo Roger Rabbit and Baby Herman.

The cel features an image of Baby Herman's mother in a blue-and-white polka-dot skirt, pointing at Roger and warning him he will be returned to the science lab if he doesn't take care of the infant. The characters are hand-painted with acrylic on transparent acetate. The cel is laid over a traditional watercolour-painted background. The piece is offered in a sparkling blue glass-fronted frame, surrounded by a white card mount with a cream seal. The frame shows minimal wear, including minor scratches along the edge. Dimensions: 2 cm x 66.5 cm x 53 cm (3/4" x 26 1/4" x 21")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£1,000-1,500





### 563. Jessica Rabbit Dressing Room Framed Pictures M

*WHO FRAMED ROGER RABBIT* (1988)



Two framed pictures from Robert Zemeckis' Oscar<sup>®</sup>-winning detective comedy *Who Framed Roger Rabbit*. Framed pictures of Roger Rabbit were used in the background of Eddie Valiant's (Bob Hoskins) "Patty Cake" photographs — notably in the versions of the photographs which dressed Valiant's desk.



Presented in two wooden and glass frames, the pictures feature black and white printed images of Roger, with pencil-coloured details on top. The frames show "A" and "C" hand-written in black ink on the reverse, for placement purposes. Both show production use and age, including scratches to the wood finish and some moulding, and wear to the backing board stand. Dimensions (largest frame): 4 cm x 24.5 cm x 29.5 cm (1 1/2" x 9 3/4" x 11 3/4")

£600-800

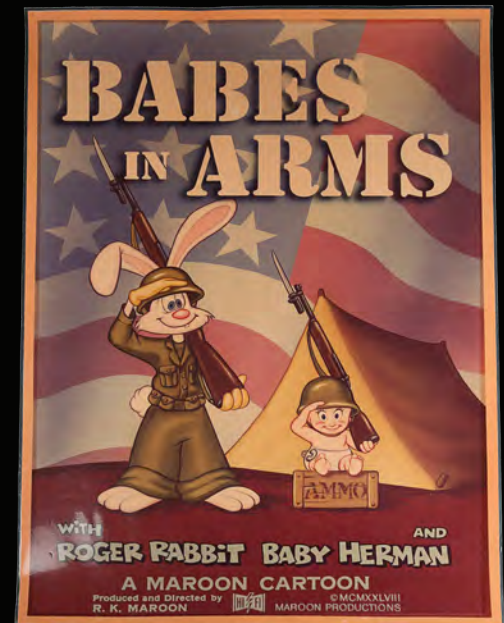
### 564. Maroon Cartoons "Babes In Arms" Poster M

*WHO FRAMED ROGER RABBIT* (1988)

A Maroon Cartoons poster from Robert Zemeckis' Oscar<sup>®</sup>-winning detective comedy *Who Framed Roger Rabbit*. Posters decorated R.K. Maroon's (Alan Tilvern) office when he hired Eddie Valiant (Bob Hoskins) to investigate Jessica Rabbit; and later, when Maroon was murdered. Ultimately, this version of the poster was not seen in the final cut of the film.

This laminated poster (VG rolled condition, with minor creases and faded finish) features an image of Roger Rabbit and Baby Herman dressed in military outfits under the banner "Babes In Arms." Accompanying the piece is a letter of authenticity hand-written by UK publicist Gordon Amell, dated March 2003. Dimensions: 75 cm x 105.5 cm (29 1/2" x 41 1/2")

£200-300



### 565. Acme Jumpsuit †

*WHO FRAMED ROGER RABBIT* (1988)

An Acme jumpsuit from Robert Zemeckis' Oscar<sup>®</sup>-winning detective comedy *Who Framed Roger Rabbit*. Acme employees wore their jumpsuits during the scenes at the Acme warehouse, where the police were investigating the murder of its owner, Marvin Acme (Stubby Kaye).

Made from cream cotton, the jumpsuit features the Acme slogan "If it's Acme it's a gasser!" printed in burgundy across the back. It shows pockets on the left breast and on either hip and has removable button fastenings running down the front. During the jumpsuit's time in storage, the top three buttons have been removed and it shows minor production wear. The piece is marked size 104cm in height.

£300-500



## 566. Acme Elephant Pills, Rubber Bands and Bird Seed Boxes M

WHO FRAMED ROGER RABBIT (1988)

A collection of Acme boxes from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Assorted boxes formed the vast stock of products and resources stored within the Acme warehouse, for use in Toontown's cartoon productions.

The set includes three decorated cardboard boxes in varying sizes, with printed paper covering their sides. The cartoonish products include "Elephant Pills" on a pink background, "Rubber Bands" on white and "Bird Seed" on yellow; all include "Acme" brand labels. The pieces show minor tears, creases and rough edges throughout. Dimensions (largest box): 33 cm x 25 cm x 19 cm (13" x 10" x 7 1/2")

£600-800



## 567. Acme Glue Barrel M

WHO FRAMED ROGER RABBIT (1988)

An Acme glue barrel from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Glue barrels were part of the vast stock of products stored within the Acme warehouse. Villainous Judge Doom (Christopher Lloyd) mistakenly punched a barrel, fusing himself to a roller towards the film's end.

The card barrel has an orange paper covering and a removable lid. It features two labels adhered to the front and top, depicting "Acme Glue Extra Sticky" details. Distressed throughout, the piece has tears and stains. Due to the age of the barrel, the adhered label on the front displays air bubbles, minor lifting and creases. Dimensions: 36.5 cm x 36.5 cm x 51 cm (14 1/4" x 14 1/4" x 20")

£600-800

## 568. Acme Large Pill Box and Packing Boxes M

WHO FRAMED ROGER RABBIT (1988)

A set of Acme boxes from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Large pill boxes formed a number of the Acme products which were stored within the warehouse as props for Toontown's cartoon productions.

The pill box is made from cardboard with blue text printed on a pink paper covering. Accompanying the pill box are two large cardboard packing boxes, with "Acme Large Pills" spray painted on the front. These boxes are designed to resemble shipping crates for transporting mass produce. The pieces have small tears and creases along the edges, and the packing boxes are offered in a collapsed state showing brown tape residue. Dimensions (collapsed box): 100 cm x 62 cm x 1.5 cm (39 1/2" x 24 1/2" x 1/2")

£600-800





No. \_\_\_\_\_

# Last Will and Testament

OF

DATED \_\_\_\_\_, 19\_\_\_\_

DO NOT RECORD

This standard form covers most normal problems in the field indicated. Before you sign, read it, fill in all blanks, and make changes proper to your transaction. Consult a lawyer if you doubt the form's fitness for your purpose.

## 569. Marvin Acme's (Stubby Kaye) Last Will and Testament M

### WHO FRAMED ROGER RABBIT (1988)

Marvin Acme's (Stubby Kaye) Will from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Acme carried his Will in his right pocket during Jessica Rabbit's song number at the Ink & Paint Club and their rendezvous later in her dressing room, as photographed by private investigator Eddie Valiant (Bob Hoskins). The Will features heavily throughout the film as it proves Roger Rabbit's innocence and the true inheritance of Toontown.

The printed paper Will is bound in a blue card cover with three metal staples. The front features "Last Will and Testament" printed in black ink, with a brief disclaimer and a space for adding name, date and issue number. It contains three white A4 printed documents with black filler text and a red border. It shows minor production-use and age, including rusting on the staples and slight worn edges. Dimensions: 23 cm x 10 cm x 0.5 cm (9" x 4" x 1/4")

£1,000-1,500

## 570. Los Angeles Chronicle "Toon Kills Man" Newspaper M

### WHO FRAMED ROGER RABBIT (1988)

A Los Angeles Chronicle newspaper from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Pivotal to the film's plot, newspapers were used by Eddie Valiant (Bob Hoskins) to uncover the truth about Marvin Acme's (Stubby Kaye) will.

Printed on newspaper stock, the paper consists of a printed front-and-back cover page dated "Friday Morning, August 15, 1947". It features the headlines "Toon Kills Man" and "Marvin Acme Murdered at the Hands of Jealous Rabbit" followed by Valiant's photograph of Acme and Jessica Rabbit. The photograph displays early concept art used for Jessica. The newspaper also shows a picture of Roger Rabbit, and an article suggesting Valiant fanned the flame of Roger's jealousy. The piece remains fragile from production use and age, with paper yellowing, edge tears and creases. Dimensions (unfolded): 55 cm x 41 cm (21 3/4" x 16")

£1,500-2,500





### 571. Bomb and Dynamite Stick M

WHO FRAMED ROGER RABBIT (1988)

A bomb and dynamite stick from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Cartoonish oversized explosives were used to dress the Acme warehouse, most notably towards the film's climax when Eddie Valiant (Bob Hoskins) juggled bombs to cause mass hysteria amongst the Weasels.

Made from biscuit foam, the bomb is painted black with a wooden top and string fuse. It features "BOMB" sprayed on the front with white paint. The dynamite is constructed from red-painted wood, with a white string fuse. In the film, it was overlaid with an animated dynamite stick. Both pieces show minor paint chippings and stains throughout. Dimensions (bomb): 20 cm x 20 cm x 26 cm (8" x 8" x 10"); Dimensions (dynamite): 4 cm x 4 cm x 22 cm (1 ½" x 1 ½" x 8 ¾")

£800-1,200



### 572. Set of Terminal Station Bar Dressing, Labels and Tickets M

WHO FRAMED ROGER RABBIT (1988)

A set of props and labels from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Custom-made props dressed the Terminal Station Bar where Judge Doom (Christopher Lloyd) almost dunks Roger Rabbit into Dip — a toon-killing substance used by the villain throughout the film.

The set consists of a paper Maroon Records label as seen on the vinyl record playing the classic toon anthem during the bar scene. Accompanying it is an Electric-Pacific vinyl application, a card beer mat, a tram schedule sticker, three printed paper tickets, a packet of cigarette papers and five Dip canister stickers. The set displays minimal production wear, with minor creases on the cigarette packet. Dimensions (largest vinyl application): 28.5 cm x 28.5 cm (11 ¼" x 11 ¼")

£200-300



### 573. Set of Two "Patty Cake" Jessica Rabbit and Marvin Acme (Stubby Kaye) Photographs M

WHO FRAMED ROGER RABBIT (1988)

A pair of photographs from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Photographs were taken by Eddie Valiant (Bob Hoskins) to show Roger Rabbit that his wife Jessica was having an affair with Toontown owner Marvin Acme (Stubby Kaye). Although these images differ from the close-up versions, they can be seen as dressing on Valiant's desk.

The two black-and-white photographs show the characters playing "Patty Cake" — a hand-clapping game — and the image of Jessica is particularly Disney-like. Both display minimal production wear, including light stains and scratches. Dimensions (each): 25.5 cm x 20.5 cm (10" x 8")



£600-800





### 574. "Valiant and Valiant Private Investigations" Office Sign M

*WHO FRAMED ROGER RABBIT* (1988)

A "Valiant and Valiant Private Investigations" office sign from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Signs were used on the outside of Eddie Valiant's (Bob Hoskins) office building, most notably in the sequence when Valiant fixes the sign so it hangs straight.

The sign is made from wood, and features the company name painted on the front in yellow and brown paint. A screw is located in each corner of the sign. It is designed so the two top screws allow it to swing and secure in place for Valiant's sign-fixing sequence. Production-use is evident, including minor paint chipping on the corners. Dimensions: 4 cm x 40.5 cm x 30.5 cm (1 ½" x 16" x 12")

£800-1,200

### 575. Crew Gift Toon Handgun and Six Character Bullets M

*WHO FRAMED ROGER RABBIT* (1988)

A crew gift toon handgun and six character bullets from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Castings of the toon pistol and its animated ammunition were given to heads of department after completion of the film.

Made from fibreglass with metal armatures, the handgun has simplistic, oversized gun components and a cartoonish grey-and-brown paint finish. It is accompanied by a complete set of cast resin statues of the pistol's bullets, all of whom were Western-themed characters. The gun displays chips, scuffs and scratches throughout, and half of its hammer is missing. The bullets remain unfinished, with small air bubbles present from the casting process. Dimensions (gun): 15 cm x 25 cm x 7 cm (6" x 10" x 2 ¾")

£800-1,200







### 576. Set of Seven Eddie Valiant (Bob Hoskins) Letters M

*WHO FRAMED ROGER RABBIT* (1988)

A set of letters from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Early in the film, bills and letters were handed to Eddie Valiant (Bob Hoskins), which he then promptly threw into the waste bin before going to the Terminal Station Bar to see Dolores (Joanna Cassidy).

The seven sealed paper envelopes feature printed stamps and company stationery headings, designed to resemble bills. Each one is addressed to Edward (or Ed) Valiant at "244 S. Wilton, Los Angeles 28, Calif". Three are hand-written and four are printed. The pieces show age and production-use, including staining of the paper and ink fading. Dimensions (largest envelope): 24 cm x 10.5 cm (9 1/2" x 4 1/4")

£400-600



### 577. Eddie Valiant's (Bob Hoskins) SFX Handcuffs M

*WHO FRAMED ROGER RABBIT* (1988)

Eddie Valiant's (Bob Hoskins) SFX handcuffs from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Valiant's handcuffs were used during the scenes when Roger Rabbit comically bound himself to the private detective to trick him into helping prove his innocence – most notably during the scenes when Valiant hides Roger from the Toon Patrol.

Made from tarnished metal, the handcuffs comprise one sealed cuff and one functioning cuff. They feature a spring-loaded mechanism within the central links which connect the cuffs. The mechanism was designed by the special effects department to add a sense of weight and tension while attached to Hoskins' wrist. This in turn created the illusion of Roger existing at the other end of the cuffs. They exhibit production use, including minor scratches. Dimensions: 29 cm x 9 cm x 2.5 cm (11 1/2" x 3 1/2" x 1")

£2,000-3,000



## 578. Eddie Valiant's (Bob Hoskins) Tie M

*WHO FRAMED ROGER RABBIT* (1988)

Eddie Valiant's (Bob Hoskins) tie from Robert Zemeckis' Oscar<sup>®</sup>-winning detective comedy *Who Framed Roger Rabbit*. Toon-hating private investigator Valiant wore his signature tie throughout the movie as he grudgingly helped Roger Rabbit clear his name and discover the truth about the inheritance of Toontown. Memorably, the tie was flirtatiously tugged by Jessica Rabbit during her musical number at the Ink & Paint Club.

Designed by Oscar<sup>®</sup> nominee Joanna Johnston, the tie is custom-made from silk and features a burgundy, purple and white diamond pattern. Faintly hand-written on the white inside lining with black ink is "B Hoskins." The piece shows age and production-use, including sun-fading mid-length along the tie, minor stains, and the lining has come adrift on one end.

£500-700



## 579. Eddie Valiant's (Bob Hoskins) Suit M

*WHO FRAMED ROGER RABBIT* (1988)

Eddie Valiant's (Bob Hoskins) suit from Robert Zemeckis' Oscar<sup>®</sup>-winning detective comedy *Who Framed Roger Rabbit*. Valiant wore his suit throughout the film as he reluctantly worked to clear the name of Roger Rabbit, who had been accused of murdering Toontown owner Marvin Acme (Stubby Kaye).

The suit comprises matching grey pinstripe jacket and trousers. The jacket features tortoiseshell buttons running down the front and on the cuffs, and is partially lined with brown satin fabric. Both components display an interior Angels the Costumiers label, with the jacket reading "Bob Hoskins, Dec 1986" and the trousers labelled "Bob Hoskins — Nov 1986". The suit displays light signs of wear, though it remains in very good overall condition.

£1,500-2,500





## 580. Judge Doom's (Christopher Lloyd) Glasses M

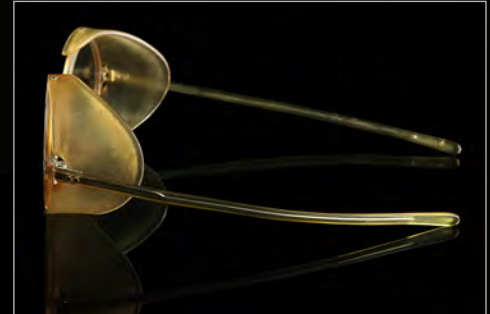
*WHO FRAMED ROGER RABBIT* (1988)

Judge Doom's (Christopher Lloyd) glasses from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. The villainous Doom wore his signature goggle-like glasses throughout the film as he attempted to frame Roger Rabbit for Marvin Acme's (Stubby Kaye) death and ultimately destroy Toontown by transforming it into a freeway.

The glasses have transparent yellow plastic frames with metal armatures and hinges, as well as clear plastic non-prescription lenses. They feature two goggle-like plastic covers around the lenses that fold inwards for storage purposes.

The character of Doom was designed to be heavily made-up to mask the fact that he was actually a toon in disguise. Make-up residue is still evident on the nose bridge and both the covers from their time spent on the production. Dimensions (when closed): 17 cm x 5 cm x 4 cm (6 ¾" x 2" x 1 ½")

£2,000-3,000



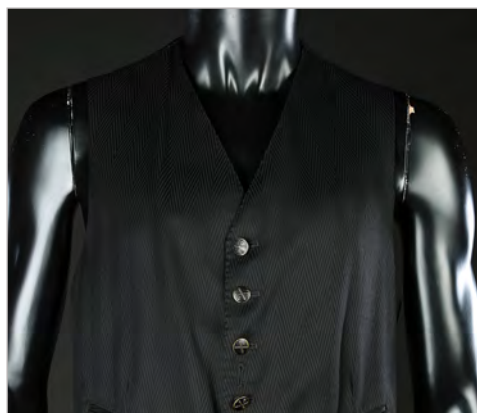
## 581. Judge Doom's (Christopher Lloyd) Suit M

*WHO FRAMED ROGER RABBIT* (1988)

Judge Doom's (Christopher Lloyd) suit from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Doom wore his suit throughout the film as he attempted to frame Roger Rabbit for the murder of Marvin Acme (Stubby Kaye).

The suit comprises matching jacket, waistcoat and trousers, each made of black herringbone fabric. The jacket displays large black buttons running down the front and on the cuffs, with the waistcoat featuring gold-painted buttons. Each component features an Angels the Costumiers interior label, with the waistcoat label reading "Chris Lloyd, Feb '87" and jacket label reading "C Lloyd — Nov 1986". The suit displays signs of wear, including marks and plucks to the fabric, with chipped paint on the waistcoat buttons and torn lining in the jacket, most notably around the right underarm.

£1,500-2,500





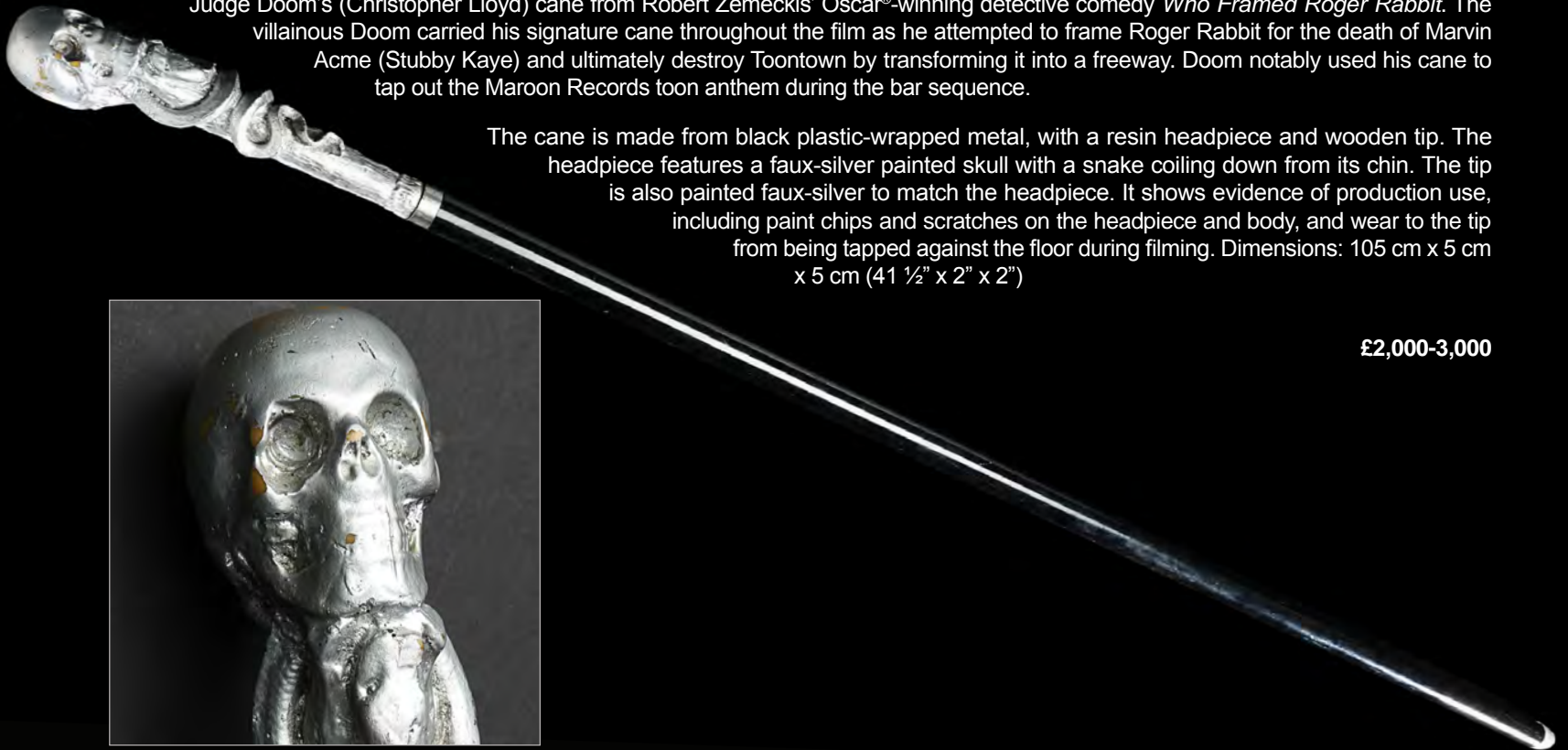
## 582. Judge Doom's (Christopher Lloyd) Cane M

*WHO FRAMED ROGER RABBIT* (1988)

Judge Doom's (Christopher Lloyd) cane from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. The villainous Doom carried his signature cane throughout the film as he attempted to frame Roger Rabbit for the death of Marvin Acme (Stubby Kaye) and ultimately destroy Toontown by transforming it into a freeway. Doom notably used his cane to tap out the Maroon Records toon anthem during the bar sequence.

The cane is made from black plastic-wrapped metal, with a resin headpiece and wooden tip. The headpiece features a faux-silver painted skull with a snake coiling down from its chin. The tip is also painted faux-silver to match the headpiece. It shows evidence of production use, including paint chips and scratches on the headpiece and body, and wear to the tip from being tapped against the floor during filming. Dimensions: 105 cm x 5 cm x 5 cm (41 ½" x 2" x 2")

£2,000-3,000



## 583. Full-Scale Smart Ass Weasel Stand-In M

*WHO FRAMED ROGER RABBIT* (1988)

A Smart Ass Weasel stand-in from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Used during the production, this stand-in helped the actors with their performances in scenes featuring the lead weasel of Judge Doom's (Christopher Lloyd) Toon Patrol, most notably Eddie Valiant's (Bob Hoskins) confrontation with the Smart Ass Weasel in his office while washing his socks and concealing Roger Rabbit. During post-production the stand in was replaced by an animated version of the character.

The weasel is constructed from foam surrounding a posable metal armature skeleton. Made to scale, it is finished in paint and features the smirking weasel wearing a matching pink gangster-like hat and zoot suit with black shoes. It has been very well preserved, but due to its material and age it shows some evidence of foam deterioration, creases, paint chips and stains. Dimensions: 38 cm x 50 cm x 100 cm (15" x 19 ¾" x 39 ¼")

£3,000-5,000





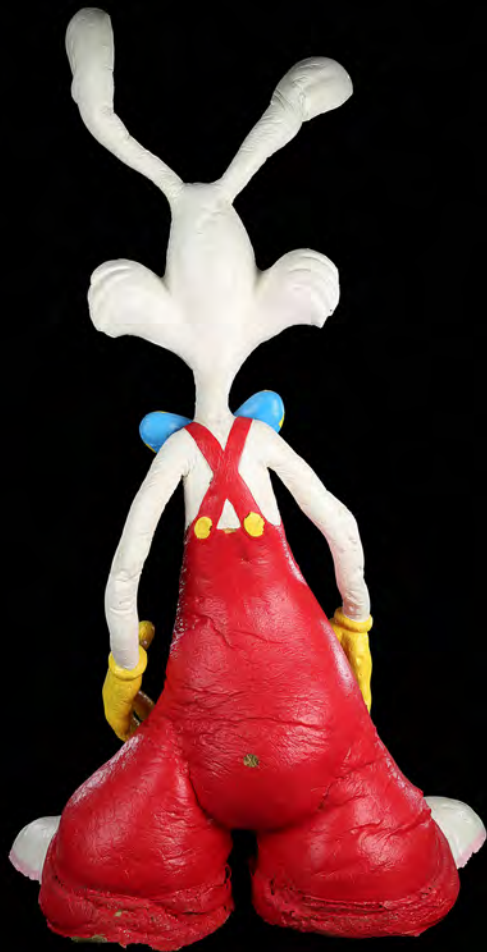
## 584. Full-Scale Roger Rabbit Stand-In M

*WHO FRAMED ROGER RABBIT*  
(1988)

A Roger Rabbit stand-in from Robert Zemeckis' Oscar®-winning detective comedy *Who Framed Roger Rabbit*. Made to scale, stand-ins were used during the production to help the actors, giving them a reference to act against during the scenes involving Roger. The stand-in was later replaced by the final animated version of Roger.

Made from foam with a metal armature skeleton for posing, the stand-in has been paint-finished to match the iconic rabbit. To protect it from foam deterioration, it has been sympathetically restored and coated in latex paint. Roger shows evidence of age and production use, including a tear across the neck and folds, cracks and dents in the foam throughout. Dimensions: 34 cm x 72 cm x 118 cm (13 ¼" x 28 ¼" x 46 ½")

£3,000-5,000





### 585. Clapperboard M

WILLOW (1988)

A production-used clapperboard from Ron Howard's fantasy adventure *Willow*. The black wooden clapperboard features the film's title painted in white at the top and the names of the director and cinematographer Adrian Biddle beneath. There is space to write on the slate and take numbers in chalk. The reverse displays white tape, which forms the diagonal stripes on the clap-stick. It shows age and use, including paint wear and chips and rusting in the metal hinge on the clap-stick, while two pieces of tape have been removed from the back. Masking tape residue is present at the bottom of the clapperboard where shooting dates would have been written. Dimensions: 20.5 cm x 26 cm x 2 cm (8" x 10 1/4" x 3/4")

£3,000-5,000



### 586. Hand-Painted Matte Study — Willow in the Forest Ω

WILLOW (1988)

A hand-painted matte study from Ron Howard's fantasy film *Willow*. The matte study depicts Willow (Warwick Davis) as he journeyed through the forest.

Labelled "MP 10", the art was created by ILM matte artist Chris Evans using acrylic paint on medium-weight illustration board. The item also has notes and photos of frames attached to the reverse. The piece shows some signs of wear and slight discolouration from age, but remains in very good overall condition. Dimensions: 30 cm x 20 cm x 1 cm (12" x 8" x 1/4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£800-1,200



### 587. Hand-Painted Matte Study — Nelwyn Village Ω

WILLOW (1988)

A hand-painted matte study from Ron Howard's fantasy film *Willow*. The matte study depicts Willow's (Warwick Davis) home, the Nelwyn Village.

Labelled "MP 39", the art was created by ILM matte artist Chris Evans using acrylic paint on medium-weight illustration board and also has some production notes along the border. The piece shows some signs of wear and slight discolouration, but remains in very good overall condition. Dimensions: 30 cm x 20 cm x 1 cm (12" x 8" x 1/4")

Please note this lot is sold without copyright, reproduction rights, licensing agreements or any other type of legal releases.

£800-1,200







## 588. Franjean's (Rick Overton) Staff Ω

*WILLOW* (1988)

Franjean's (Rick Overton) staff from Ron Howard's fantasy film *Willow*. Franjean carried his long staff when Willow was captured by the wood-dwelling brownies.

The staff is made of wood and is decorated with trinkets, feathers, a rubber frilled lizard and a rubber snake. Tied to the staff with leather cords are a metal bell and numerous wooden bells. The snake and lizard are glued with their tails wrapped around the staff, with the lizard's frilled hood expanded to its 'open' position. The staff shows some wear due to production use and age. Dimensions: 20 cm x 15 cm x 188 cm (8" x 6" x 74")

£1,000-1,500

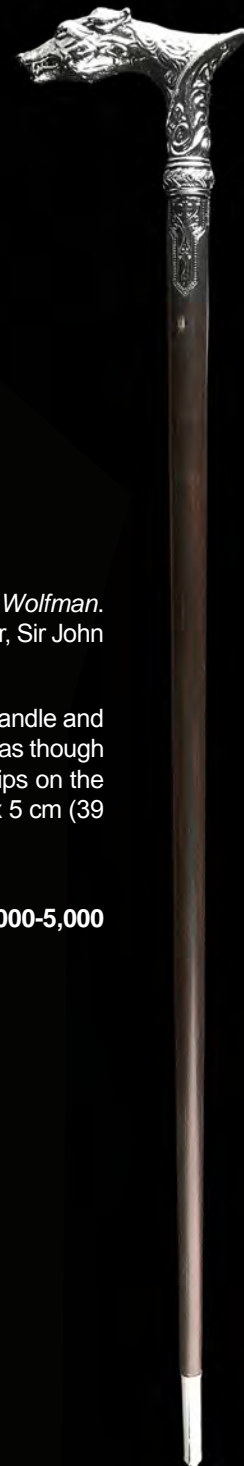
## 589. Lawrence Talbot's (Benicio Del Toro) Cane ΜΔ

*THE WOLFMAN* (2010)

Lawrence Talbot's (Benicio Del Toro) cane used in Joe Johnston's horror drama *The Wolfman*. Talbot carried his cane throughout the film, and it was used by both he and his father, Sir John Talbot (Anthony Hopkins), during their final confrontation in Talbot Hall.

The cane is made of wood with a dark-brown painted finish, and resin wolf-head handle and resin tip. The handle and tip display ornate detail, and have been plated to appear as though they are made of metal. The cane displays light signs of wear, including paint chips on the tip and a mark towards the top of the cane's body. Dimensions: 100 cm x 15 cm x 5 cm (39 1/2" x 6" x 2")

£3,000-5,000





**590. "A" Camera Clapperboard MA***THE WOLFMAN* (2010)

An "A" camera clapperboard from Joe Johnston's horror film *The Wolfman*. Used by the "A" camera unit during the production, the clapperboard consists of a white acrylic slate with magnetised wooden clapper arms. The small-sized clapperboard features the film's title engraved in black at the top, with fields beneath for the slate number, take, roll and date. The names of the director and director of photography Shelly Johnson are shown, along with a red engraved "A" for the camera unit. Hand-written dry-erase pen details are still present within the fields. This clapperboard shows minor wear due to production use, including scratches and paint wear along the clapper arm edges. Dimensions: 4 cm x 19 cm x 17.5 cm (1 ½" x 7 ½" x 7")

£600-800

**591. Sir John Talbot's (Anthony Hopkins) Top Hat MA***THE WOLFMAN* (2010)

Sir John Talbot's (Anthony Hopkins) top hat from Joe Johnston's horror film *The Wolfman*. Talbot wore his top hat as he and his estranged son Lawrence (Benicio Del Toro) attended the funeral of his son, Ben (Simon Merrells).

The vintage hat is made from black plush fabric, with a black silk ribbon around the centre held in place by a black clasp. The interior is lined with white fabric and a black ribbed sweatband, beneath which is a hand-written label, reading "Anthony Hopkins Hero". Intentionally distressed by the production to appear well-worn, the hat displays worn patches, most notably around the top and rim, with material coming away from the underside of the brim. Dimensions: 30.5 cm x 29 cm x 20 cm (12" x 11 ½" x 8")

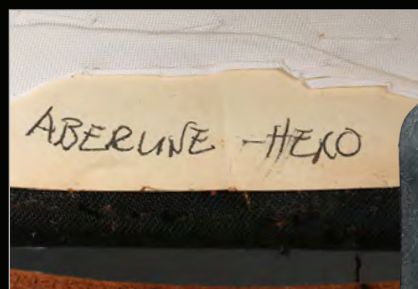
£800-1,200

**592. Inspector Aberline's (Hugo Weaving) Top Hat MA***THE WOLFMAN* (2010)

Inspector Aberline's (Hugo Weaving) top hat from Joe Johnston's horror drama *The Wolfman*. Aberline wore his hat throughout the film, as he investigated the mysterious killings taking place in village of Blackmoor.

The hat is made of black felt material, with a black silk ribbon around the centre and a matching silk border around the brim. The interior is lined with white silk fabric featuring the maker's mark, and a brown leather sweatband. The interior of the hat displays several hand-written markings, including "7 1/8" hand-written in yellow and the letter "A" in black. Markings under the sweatband read "Aberline Hero" and "R. How". The hat displays signs of wear, including small worn patches on the brim, and the sweatband is coming away from the interior of the hat. Dimensions: 31 cm x 27 cm x 14 cm (12 ¼" x 10 ¾" x 5 ½")

£400-600





### 593. Sir John Talbot Werewolf Mask $\Omega$

*THE WOLFMAN* (2010)

A Sir John Talbot werewolf mask from Joe Johnston's horror drama *The Wolfman*.

Created by Rick Baker's Cinovation Studios, this piece is made of slip latex and has been painted brown, with hand-punched grey hair throughout, giving the piece a lifelike appearance. The hair on the mask is untrimmed, indicating it was never completed during production. The mask has holes at the eyes, nose and mouth for user comfort. The piece resides on its original production head stand and base, which is made of wood and plastic. The mask is in very fine condition. Dimensions: 41 cm x 13 cm x 8 cm (16" x 13" x 8")

£3,000-5,000



### 594. Lawrence Talbot Wolfman Mask $\Omega$

*THE WOLFMAN* (2010)

Lawrence Talbot Wolfman mask from Joe Johnston's horror drama *The Wolfman*. After his fateful bite, Lawrence Talbot transformed into the Wolfman several times throughout the film.

This mask is made of slip latex and has been painted throughout in various shades of brown. Hand-punched brown and grey hair has been applied to the mask to achieve the animalistic feel. The mouth of the mask features a top and bottom row of fully painted latex teeth. The mask is labelled "SHOP MASTER" and "RE" on the back of the head. The shop master note likely refers to the paint effect on this mask being used as a reference when creating more masks, while the "RE" likely refers to stunt performer Rick English. The piece is offered on an original wooden stand and remains in good condition. Dimensions: 25 cm x 20 cm x 28 cm (10" x 8" x 11")

£6,000-8,000







### 595. Gerry Lane's (Brad Pitt) Fire Axe †

*WORLD WAR Z* (2013)

Gerry Lane's (Brad Pitt) fire axe from Marc Forster's zombie film *World War Z*. Lane used a fire axe within the WHO medical facility as he tried to infect himself with a deadly pathogen.

The fire axe is made of rubber, for the safety of performers during filming, and is finished in red and faux-silver paint. An equipment inventory barcode decal is affixed to the left side of the axe. The weapon displays some scratches and wear from use, including marks to the head and both sides of the axe handle. Dimensions: 82 cm x 19 cm x 7 cm (32 1/4" x 7 1/2" x 2 3/4")

£400-600

### 596. Gerry Lane's (Brad Pitt) Jumper MA

*WORLD WAR Z* (2013)

Gerry Lane's (Brad Pitt) jumper from Marc Forster's zombie film *World War Z*. Lane wore his jumper early in the film as the zombie outbreak first hit Philadelphia and he and his family were taken to a US Navy vessel for safety.

Made by Banana Republic, the blue V-neck jumper is made of a silk, cotton and cashmere blend and is marked as size medium. The jumper remains in very good condition, with light marks around the cuffs from use.

£300-500









## 597. Magneto's (Ian McKellen) Helmet and Tunic Ω

*X-MEN* (2000)

Magneto's (Ian McKellen) helmet and tunic from Bryan Singer's superhero film *X-Men*. Magneto wore his helmet and tunic when he abducted Rogue (Anna Paquin), and during his attack on the Statue of Liberty and Ellis Island.

Magneto's two-piece helmet is made of fibreglass and is painted with a multi-toned maroon finish. The helmet's front piece attaches to the back section with two small magnets and Velcro. The inside of the helmet is lined with black leather hide for comfort.

Magneto's tunic is a one-piece garment made of grey material with a red lining. Velcro segments close the front opening and Nehru collar. Three hidden straps inside the tunic were used to properly secure the garment to the actor. The lot shows light wear, with scratches and smudges to the helmet's finish, but remains in good condition. Helmet dimensions: 20 cm x 18 cm x 25.5 cm (8" x 7" x 10")

£20,000-30,000





## 598. Sabretooth's (Tyler Mane) Costume and Hair Appliances M

*X-MEN* (2000)

Sabretooth's (Tyler Mane) costume and hair pieces from Bryan Singer's comic book adaptation *X-Men*. The feral mutant wore his costume throughout the film, notably as he battled Wolverine (Hugh Jackman) to kidnap Rogue (Anna Paquin) in the snowy forests of Alberta, Canada.

The custom-made costume comprises a long brown suede jacket with wide collar, claw fastenings, leather thong and woven leather seams, with extensive prop dirt application to make the garment appear filthy. Worn beneath is a grey suede tunic, with ragged edges and a leather thong, and there are Velcro patches on the entire right side to assist the actor when getting into costume. Remnants of prop snow are still present within, from the snowy set. Also included is a long brown wig, a pair of eyebrows and matching sideburns fixed to a blue acrylic pane for storage. Supplied with Fox certificates of authenticity, the set remains in good condition.

£2,000-3,000



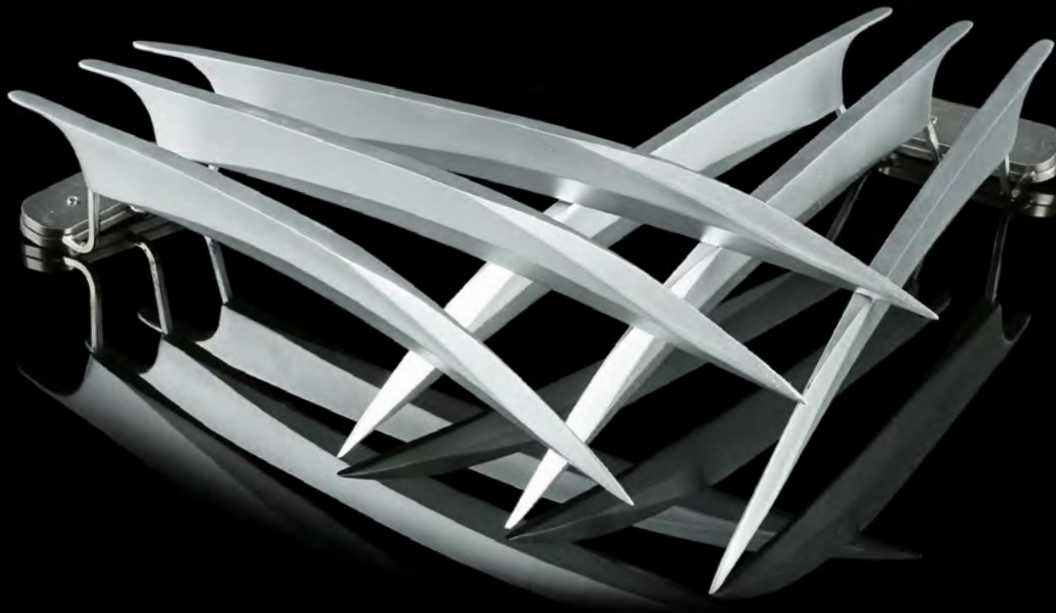


## 599. ADI Replica Wolverine (Hugh Jackman) Claws and Autographed Display MA

*X-MEN ORIGINS: WOLVERINE* (2009)

A set of replica Wolverine (Hugh Jackman) claws as used in superhero prequel *X-Men Origins: Wolverine*. Made by Amalgamated Dynamics, Inc., who made the claws for the film, these replica claws are crafted from resin and mounted on machined metal grips. The grips are marked "L" and "R" to indicate the correct hand for each claw. Notches in the claws allow them to be worn in such a way that they appear to be coming from inside the knuckles of the wearer.

The set is presented in a framed display, the front of which has been autographed in matte black marker by Hugh Jackman. There is some minor wear to the frame, with some scratches to the edges of the autograph on the glass. Dimensions (framed): 8 cm x 41 cm x 41 cm (3 ¼" x 16 ¼" x 16 ¼")



£800-1,200

## 600. Professor Waxflatter's (Nigel Stock) Ornithopter Components M

*YOUNG SHERLOCK HOLMES* (1985)

Professor Waxflatter's (Nigel Stock) ornithopter components from Barry Levinson's detective adventure *Young Sherlock Holmes*. The retired professor invented his flying machine while the youthful Sherlock Holmes (Nicholas Rowe) attended Brompton Academy. Later, Holmes used the ornithopter to fly to the rescue of his childhood sweetheart, Elizabeth Hardy (Sophie Ward).

The components consist of two central wings, a tail wing and a front wing. They have a wooden skeletal frame that is reinforced with metal for stability. The frames are covered in treated canvas, secured with leather thong ties through metal findings. A number eight is printed on the central wings in dark grey ink, denoting the eighth incarnation of the invention. The components show age and production use throughout, including tears in the canvas on the central wings, rusting and water damage. The leather thong ties have also become brittle. Dimensions (largest wing): 130 cm x 282 cm x 10 cm (51 ¼" x 111" x 11 ¾")

£2,000-3,000





## Buyer's Guide

### 1. Introduction

This Buyers' Guide contains a brief overview of Prop Store's auction process and the terms under which Lots are made available for sale at auction. A more detailed statement of our Terms and Conditions of Sale follows after this Buyer's Guide. Please read the Buyer's Guide and the Terms and Conditions of Sale carefully. By registering to bid and participate in a Prop Store auction, you will be deemed to have agreed to be bound by them.

### 2. Definitions

2.1. When the following words are used in this Buyers' Guide, they mean:

<b>Auction</b>	A live sale by auction hosted by Prop Store
<b>Bidder</b>	Any person, properly registered and approved by Prop Store to participate in the Auction who makes or considers making a bid to buy a Lot at Auction
<b>Buyer</b>	The person or organisation making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent
<b>Buyer's Premium</b>	A commission of 22% (plus VAT if applicable) of the Hammer Price for a Lot, payable by the Buyer to Prop Store
<b>Conditions of Sale</b>	Prop Store's terms and conditions of sale at auction, from time to time as may be amended, a copy of which appears in the Buyer's Guide
<b>Credit Card Fee</b>	An additional 2% (plus VAT if applicable) of the aggregate amount of the Hammer Price, and Buyer's Premium plus any relevant VAT, charged to the Buyer, if the Purchase Price is paid by credit card
<b>Guarantee of Attribution</b>	Prop Store's limited guarantee relating to the provenance of each Lot, given to the extent set out in Condition 10 of the Terms and Conditions of Sale
<b>Hammer Price</b>	The highest bid for a Lot accepted by the auctioneer at the Auction or the post-Auction sale price of that Lot
<b>Lot</b>	Each item or group of items consigned by the Seller to Prop Store to be made available for sale at an Auction, as detailed in the catalogue
<b>Prop Store</b>	Prop Store Limited (company number 08622002) of Great House Farm, Chenies, Rickmansworth, WD3 6EP
<b>Purchase Price</b>	The Hammer Price plus Buyer's Premium (plus VAT if applicable)
<b>Reserve Price</b>	(Where applicable) the minimum price at which the Seller has authorised Prop Store to sell a Lot
<b>Seller</b>	The person or organisation offering the Lot for sale, including their agents or personal representatives

### 3. Before the Auction

#### 3.1. Bidder Registration

- 3.1.1. Every person or organisation wishing to make a bid is required to register with Prop Store before participating at an Auction.
- 3.1.2. To register, the registration form (available in this Buyer's Guide or online at [www.propstore.com](http://www.propstore.com)) must be completed in full and Prop Store provided with valid Visa, MasterCard or American Express credit card details to be held on file; and
- 3.1.2.1. at least one (1) form of ID is required which must include one (1) government-issued photo identification. If this does not state your current address, proof of address will also be required.
- 3.1.2.2. an organisation must provide a certified copy or original certificate of incorporation, or, in the case of unregistered entities, other evidence satisfactory to Prop Store – contact Prop Store on +44 (0)1494 766485 for confirmation of what will be acceptable;
- 3.1.2.3. a person registering as an agent to bid on behalf of a third party must bring the appropriate identification documents as set out above for themselves and for the third party on whose behalf they are authorised to make a bid and provide to Prop Store a signed authorisation from the third party confirming their authority to participate at the Auction on that third party's behalf.

#### 3.2. Pre-Auction Viewing

- 3.2.1. Over 250 of the Lots can be previewed at the public exhibition held at ODEON BFI IMAX, 1 Charlie Chaplin Walk, Waterloo, London SE1 8XR from Thursday 7 September–Tuesday 26 September, 10:00 am – 9:30 pm on weekdays and 11:00 am - 9:30 pm on weekends. Please inquire if the lot you are interested in is included in the exhibition.
- 3.2.2. During the Pre-Auction Viewing period, as set forth in the Auction catalogue, any Bidder may preview Lots not present in the public exhibition free of charge by appointment with Prop Store.

#### 3.3. Delivery costs

- 3.3.1. Without any liability, Prop Store can provide shipping estimates before the Auction; a Bidder requiring this information should email [support@propstore.com](mailto:support@propstore.com) including the Lot number and shipping address at least 3 days before the start of the Auction.

#### 3.4. Bidders outside the U.K.

- 3.4.1. If the Bidder is based outside the United Kingdom, the Bidder should ensure in advance of the Auction that the Lot can be exported from the U.K. and imported into the country of destination. No sale will be cancelled because the Lot may not be imported into the country of destination.
- 3.4.2. Prop Store's recommended third-party independent freight agent, Precision Cargo, can advise Bidders on relevant export licensing regulations and may submit export licence applications upon request. Neither Prop Store nor its freight agents can guarantee that any licences, permits or consents will be granted.

### 4. At the Auction

#### 4.1. Estimates

- 4.1.1. Estimates represent Prop Store's guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer's Premium, Credit Card Fee or VAT.
- 4.1.2. Prop Store reserves the right to amend its estimates from time to time



## 4.2. Reserve Price

- 4.2.1. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.

## 4.3. Bidding

- 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.
- 4.3.2. All bids must be made in English only.
- 4.3.3. The auctioneer may accept bids from Bidders present in the sale room, via telephone, online or written bids delivered to Prop Store before the Auction commences, either using the form in this Buyer's Guide or the online form at [www.propstore.com](http://www.propstore.com).
- 4.3.4. Telephone Bidders must provide to Prop Store a list of Lots on which they intend to bid at least 24 hours before the start of the Auction. Telephone bids will only be accepted on Lots with low-end estimate of at least £500 and telephone calls may be recorded by or on behalf of Prop Store.
- 4.3.5. Written bids will be executed at the lowest possible price, taking into account the Reserve Price.
- 4.3.6. Online bids shall be made in accordance with and subject to the terms of the online auction platform access provider.
- 4.3.7. The auctioneer may also execute (non-identified) bids on behalf of the Seller up to the Reserve Price only. No bids may be made by the Seller in excess of the Reserve Price.
- 4.3.8. Save as expressly stated in this Buyer's Guide, Prop Store accepts no liability for errors or omission in respect of bids made online, by telephone or in writing.
- 4.3.9. The auctioneer may accept or decline bids at his entire discretion.

## 5. After the Auction

### 5.1. Successful bids

- 5.1.1. Prop Store will notify successful Bidders and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemising the Hammer Price, Buyer's Premium, and if applicable Buyer's Expenses plus any applicable VAT within 7 working days of the end of the Auction.

### 5.2. Payment

- 5.2.1. Payment is due within 7 working days from receipt of invoice and must be made by the Buyer. Payments from any other source will not be accepted and shall be returned by Prop Store.
- 5.2.2. Payment must be in Pounds Sterling and may be made by electronic transfer, debit card, credit card (up to a maximum of £25,000) bankers draft or cash (up to a maximum of £5,000). Please note that the Credit Card Fee will be charged and payable in addition to the Purchase Price on any amounts paid by credit card. Please quote the Lot number, invoice number and Bidder registration number when making payment to ensure it can be processed as efficiently as possible.
- 5.2.3. Credit card payments are only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable and no charge card credit or refund of the Credit Card Fee may be issued in the event of any such return. If payment is made by credit card, Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts – or any Credit Card Fee assessed thereon – by the issuer of the credit card.
- 5.2.4. [†] These lots are sold under standard VAT rules. For buyers within the EEC, 20% VAT will be due on the hammer price; 20% VAT will also be due on the Buyer's premium (as well as Credit Card Fee if applicable). If EEC based buyer is a business outside of the U.K. who has provided their VAT number, no VAT will be due. When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium only (as well as Credit Card Fee if applicable); unless items are exported to a registered business outside the EEC, in which case no VAT is due.

[Ω] These lots have been temporarily imported from outside the EEC for sale at auction in London. For buyers within the EEC (private individuals or registered businesses), 5% VAT will be due on the hammer price; 20% VAT will also be due on the Buyer's premium (as well as Credit Card Fee if applicable). When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT will be due.

[M] These lots are sold under the margin scheme. For buyers within the EEC (private individuals or registered businesses), no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium (as well as Credit Card Fee if applicable). When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT is due.

[US] These lots are currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from the Los Angeles facility. For buyers within the EEC (private individuals or registered businesses), no VAT will be charged by Prop Store on the hammer price; 20% VAT will be due on the Buyer's premium (as well as Credit Card Fee if applicable.) For buyers outside the EEC, no VAT will be charged by Prop Store.

### 5.3. Export and Import

- 5.3.1. It is the Buyer's sole responsibility to arrange and obtain all necessary export/import licences, permits and any other necessary consents before the Lot is shipped.
- 5.3.2. Prop Store's third-party independent recommended freight agent will be able to deal with enquiries from Bidders and Buyers on importing and/or exporting of Lots. Precision Cargo is Prop Store's freight agent of choice.
- 5.3.3. With regards to lots exported outside the EEC, if your Lots are shipped by Prop Store or through Prop Store's authorised shipper, you will not be required to pay VAT when settling your invoice. If you are using any other shipper, or hand carrying your Lots outside the EEC, then VAT will be due on the invoice, which will be refunded once acceptable proof of export is provided by your shipper of choice.
- 5.3.4. To prove export of your Lots, on Ω Lots, obtain HMRC form C88 through Prop Store's authorised shipper, which must be stamped by HMRC upon leaving the U.K.. On † or margin scheme Lots, obtain Notice 4 07 from Prop Store's authorised shipper, which must be stamped by HMRC upon leaving the U.K.. In all cases Lots must be exported within no more than 3 months of the sale date, and proof of export must be reported via the appropriate form.

### 5.4. Shipping and storage

- 5.4.1. The Buyer is solely responsible for all shipping and delivery costs. Prop Store recommends Lots are custom-packed and recommends FedEx as its carrier of choice. For oversized Lots, Prop Store recommends Precision Cargo.
- 5.4.2. In the event of delay in shipping or failure to collect a Lot (for a reason outside Prop Store's control) within 14 days of the due date for payment of Prop Store's invoice (or such other date for shipping or collection agreed by Prop Store a storage fee of 3% of the Hammer Price per month shall be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Prop Store, at its option may cancel the sale..



## Terms & Conditions

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These Terms and Conditions of Sale ("Conditions") set out the legal relationship between the Bidder/Buyer and Prop Store and the Seller. By registering to bid and participate in a Prop Store Auction, you will be deemed to have read and agreed to be bound by these Conditions and the accompanying Buyer's Guide, as set forth in the catalogue for the Auction and online at [www.propstore.com](http://www.propstore.com).

### 1. Interpretation

These Conditions shall include the terms set out in the Prop Store Live Auction Buyer's Guide, a copy of which has been made available to the Bidder. In the event of any conflict between these Conditions and the Buyer's Guide, these Conditions shall take precedence.

### 2. Definitions

2.1. See 2.1 of Buyer's Guide on page 356 of this catalogue

### 3. Prop Store as agent

3.1. Unless expressly agreed otherwise, Prop Store acts as agent for the Seller. The contract for the sale of the Lot is made between the Seller and the Buyer.

### 4. Catalogue descriptions and condition of Lots

4.1. All Lots are sold subject to their condition at the date of the Auction. The nature and age of the Lots means they are often unique and are likely to have wear and tear, damage and other imperfections and may have been totally or partially restored or repaired. 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'.

4.2. Prop Store's staff are not professional restorers so descriptions of Lots, images and statements of condition in Prop Store's brochure or on its website are for illustrative purposes only. Prop Store cannot guarantee that colours are properly shown. Save for Prop Store Terms of Guarantee of Attribution all Lots are sold 'as is'. Bidders are encouraged to inspect Lots and satisfying themselves as to condition before bidding, taking independent professional advice where required.

4.3. Condition reports are available for each report upon request

4.4. Film posters in the sale include condition abbreviations: M = mint; EX = excellent; VG = very good; G = good; F = fair

4.5. Lots are sold only as collectibles and unless stated expressly to the contrary, Prop Store makes no representation or warranty that any Lot is fit for any other purpose.

4.6. Mannequins, display stands, scale measures and other display equipment are not included with the Lots unless expressly stated in the Lot description in the catalogue.

4.7. Estimates are simply a guide and should not be relied upon as to advice on value or the ultimate Purchase Price, which could be significantly higher.

### 5. Before the Auction

5.1. Every Bidder must register with Prop Store (including providing evidence of identity) in accordance with the Buyer's Guide. Personal information shall be used only in accordance with Condition 8 below.

5.2. From time to time, Prop Store may offer a Lot which it owns in whole or in part or in which it has a financial interest and any such Lot will be identified in the catalogue with the symbol  $\Delta$  next to its Lot number.

5.3. Bidders are aware that, due to the one-of-a-kind nature of the materials, Prop Store only guarantees the provenance of Lots to the extent set out in the Terms of Guarantee of Attribution, and Prop Store will not accept returns of any material and will not issue refunds, credits or exchanges except as provided for in the Guarantee of Attribution.

5.4. As a courtesy to Buyers, Prop Store offers interest free payment plans on all auction Lots (see Condition 7.3 of the Conditions of Sale).

### 6. At the Auction

6.1. Prop Store reserves the right to refuse admission and/or participation at the Auction and to reject any bid. Bids may not be accepted from unregistered bidders and all Bidders must be 18 or over.

6.2. All bids must be made in GBP Sterling. The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or 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 Bidder, 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.

6.3. Unless otherwise indicated, all Lots are offered subject to a Reserve Price. The Reserve Price will not exceed the low estimate printed in the catalogue. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.

6.4. The auctioneer may open the bidding on any Lot below the Reserve Price by placing a bid on behalf of the Seller. The auctioneer may continue to bid on behalf of the Seller up to the amount of the Reserve Price, either by placing consecutive bids or by placing bids in response to other Bidders.

6.5. 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, Buyer's Expenses (if applicable), Credit Card Fee (if applicable), all applicable taxes and any and all shipping charges, storage and other costs). A successful Bidder will be deemed to be the Buyer unless it has been explicitly agreed in writing with Prop Store before the start of the Auction that the Bidder is acting as agent on behalf of an identified third party acceptable to Prop Store (and registered with Prop Store), and only then will Prop Store regard that third party as the Buyer. In such circumstances, the Bidder acting as agent confirms that he is authorised to bind the third party and that the Buyer has been made aware of and accepts these Conditions.

6.6. Prop Store will use reasonable efforts to execute written bids delivered before the Auction for Bidders unable to attend the auction in person, by an agent or by telephone or online. All such written bids must be made on Prop Store's Absentee Bids Form (in the catalogue).

6.7. If Prop Store receives written bids on a particular Lot for identical amounts, and at the auction these are the highest bids on the Lot, it will be sold to the person whose written bid was received and accepted first.

6.8. Online bidding at Prop Store Auctions is made available via third party service providers and use of their services and all online bidding is subject to their respective terms of use. Successful online bids will be subject to payment of Buyer's Expenses.

6.9. The Auction will be tracked on a video or digital screen, which may display, among other things, a photograph of the Lot offered for sale and the then-current bid. Bidders understand and agree that errors may occur in its operation and, except as expressly stated in the Buyer's Guide or these Conditions, Prop Store shall have no liability arising out of or related to any errors or omission in respect thereto.

6.10. By participating in and/or attending the Auction and signing the registration form, each person consents to be filmed and/or photographed and agrees and authorises Prop Store to use and publish such film and/or photographs, name and likeness for use in (1) providing online access to the Auction, (2) recording the results of the Auction, (3) print, digital, online and all other media for marketing purposes (including without limitation,



on Prop Store's website, YouTube and other online platforms) and (4) in any other Prop Store publications of whatever nature. The participant releases Prop Store and holds it harmless from any reasonable expectation of confidentiality or privacy associated with such images and releases Prop Store and any third parties involved in the making, creation or publication of the images or any marketing or other materials 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.

- 6.11. 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. Risk and responsibility for the Lot (including frames or glass where relevant) passes to the Buyer on the date seven calendar days from the date of the sale or on collection by the Buyer if earlier and the Buyer should arrange insurance cover for the Lot if required.

## 7. After the Auction

- 7.1. Prop Store will notify successful Bidders and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemising the Hammer Price, Buyer's Premium and Buyer's Expenses plus any applicable VAT within 7 working days of the end of the Auction.
- 7.2. Unless a payment plan (as set out in condition 7.3 below) has been agreed by Prop Store, payment is due within 7 working days from receipt of invoice and must be made by the Buyer. Payments from any other source will not be accepted and shall be returned by Prop Store.
- 7.3. Payment plans will be available in 1, 2, or 3 month increments. Bidders wishing to utilise the payment plan service, if approved by Prop Store, will be responsible for paying a 20% deposit on their Lots within 7 calendar days of receiving their invoice. The balance will then be split over 1, 2 or 3 months per the Buyer's selection. If the 1 month option is selected, the remaining balance on the Lot will be due 30 days after the deposit date. If the 2 month option is selected, half of the remaining balance will be due 30 days after the deposit date and the remaining half 30 days after that, and so on.
- 7.4. Prop Store offers no grace period on payment plan deadlines. If the Buyer does not adhere to payment deadline as agreed under the terms of the payment plan, the Buyer will have defaulted. In the event of default all funds already paid to Prop Store will be forfeited by the Buyer, and title of the Lot will not transfer to Buyer. Prop Store and the Seller shall also be entitled to all remedies for non-payment as described below and at law.
- 7.5. Title in the Lot will pass to Buyer and the Lot will be made available for collection by the Buyer only when Prop Store is completely satisfied that all monies owing have been paid in full.
- 7.6. Payment must be in Pounds Sterling and may be made by electronic transfer, debit card, credit card (up to a maximum of £25,000) bankers draft or cash (up to a maximum of £5,000). Please note that the Credit Card Fee will be charged and payable in addition to the Purchase Price on any amounts paid by credit card. Please quote the Lot number, invoice number and Bidder registration number when making payment to ensure it can be processed as efficiently as possible.
- 7.7. Credit card payments are only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable and no charge card credit or refund of the Credit Card Fee may be issued in the event of any such return. If payment is made by credit card, Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts – or any Credit Card Fee assessed thereon – by the issuer of the credit card.
- 7.8. [†] These lots are sold under standard VAT rules. For buyers within the EEC, 20% VAT will be due on the hammer price; 20% VAT will also be due on the Buyer's premium (as well as Credit Card Fee if applicable). If EEC based buyer is a business outside of the U.K. who has provided their VAT number, no VAT will be due. When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium only (as well as Credit Card Fee if applicable); unless items are exported to a registered business outside the EEC, in which case no VAT is due.
- [Q] These lots have been temporarily imported from outside the EEC for sale at auction in London. For buyers within the EEC (private individuals or registered businesses), 5% VAT will be due on the hammer price; 20% VAT will also be due on the Buyer's premium (as well as Credit Card Fee if applicable). When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT will be due.
- [M] These lots are sold under the margin scheme. For buyers within the EEC (private individuals or registered businesses), no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium (as well as Credit Card Fee if applicable). When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT is due.
- [US] These lots are currently located in Prop Store's Los Angeles facility and will ship directly to the buyer from the Los Angeles facility. For buyers within the EEC (private individuals or registered businesses), no VAT will be charged by Prop Store on the hammer price; 20% VAT will be due on the Buyer's premium (as well as Credit Card Fee if applicable.) For buyers outside the EEC, no VAT will be charged by Prop Store.
- 7.9. The Buyer will not acquire title to the Lot until all amounts due to the Seller and Prop Store from the Buyer have been received by Prop Store in cleared funds even in circumstances where Prop Store has released the Lot to the Buyer.
- 7.10. By registering for this auction the Buyer authorises Prop Store to charge the credit card provided at registration for all Lots purchased at the auction, and any future auction a Bidder may participate in, if not paid in full within 7 calendar days after the auction close.
- 7.11. If the Buyer does not make any payment due to Prop Store by the due date for payment, Prop Store may charge interest on the overdue amount at the rate of 5% a year above the base lending rate of LloydsTSB Bank plc from time to time. This interest shall accrue on a daily basis from the due date until the date of actual payment of the overdue amount, whether before or after judgment. The Buyer must pay Prop Store interest together with any overdue amount.
- 7.12. In addition to its rights in condition 7.11 and at law, in the event of default by the Buyer, Prop Store may take one or more of the following actions:
- 7.12.1. hold the Buyer liable for the total amount due and commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- 7.12.2. cancel the sale;
- 7.12.3. resell the Lot publicly or privately on such terms as Prop Store shall think fit;
- 7.12.4. pay the Seller an amount up to the net proceeds payable in respect of the Hammer Price;
- 7.12.5. set off against any amounts which Prop Store may owe to the Buyer in any other transactions, some or all of the outstanding amount remaining unpaid by the Buyer;
- 7.12.6. apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the Buyer so directs;
- 7.12.7. 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;
- 7.12.8. exercise all the rights and remedies of a person holding security over any Lot in Prop Store's possession owned by the Buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such Lot is located. The Buyer will be deemed to have granted such security to Prop Store and it may retain such Lot as collateral security for such Buyer's obligations;
- 7.12.9. take such other action as Prop Store deems necessary or appropriate. If Prop Store resells the Lot under condition 7.12.3 above, the Buyer shall be liable for payment of any deficiency between the total amount originally due to Prop Store and the amount received upon resale as well as all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with



both sales or otherwise arising from the default. If Prop Store pays any amount to the Seller under condition 7.12.4 above, the Buyer acknowledges that Prop Store shall have all of the rights of the Seller, however arising, to pursue the Buyer for such amount.

- 7.13. Prop Store shall be entitled to retain Lots sold until all amounts due have been received in full in good cleared funds or until the Buyer has performed any other outstanding obligations as Prop Store shall reasonably require. Subject to this, the Buyer shall collect, or have shipped or collected for shipment, purchased Lots within 7 calendar days from the date of the sale unless otherwise agreed between Prop Store and the Buyer. Lots can be collected in person by appointment only.
- 7.14. Each Lot will require a custom packing service and by bidding on a Lot a Bidder agrees to pay all relevant shipping costs. Prop Store's carrier of choice is FedEx, although some Lots will require special freight service. Potential shipping estimates can be obtained by emailing support@propstore.com detailing the Lot number of interest and the shipping address prior to the auction.
- 7.15. Prop Store recommends working with its preferred third-party independent freight agent Precision Cargo on any questions regarding importing and exporting Lots.
- 7.16. Although Prop Store shall use reasonable efforts to take care when selecting third parties for these purposes, the Buyer will contract directly with such third party and Prop Store accepts no liability or responsibility for the acts or omissions of any such third parties. Similarly, where Prop Store suggests other handlers, packers or carriers, its suggestions are made on the basis of its general experience of such parties in the past and Prop Store is not responsible to any person to whom it has made a recommendation for the acts or omissions of the third party concerned.
- 7.17. 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 Buyer's local jurisdiction. Prop Store will ship all packages with the full value of the Lot declared. Buyer understands and agrees that Prop Store shall have no obligation or responsibility for any import duties, taxes, VAT, customs, shipping or other charges for the Lots shipped. Failure by the Buyer to pay all necessary amounts may result in the relevant authorities returning the Lot to Prop Store and in those circumstances the Buyer will be charged and will pay storage cost and Prop Store's additional reasonable costs and expenses.
- 7.18. It is the Buyer's responsibility to ensure that any Lot purchased from Prop Store enters the shipping location lawfully, that all duties and taxes have been paid and that all required export procedures, regulations, and laws were properly complied with. Buyer understands and agrees that Prop Store shall have no obligation or responsibility for complying with any export procedures, regulations, or laws applicable to the Lot.
- 7.19. Unless otherwise agreed by Prop Store in writing, the fact that the Buyer wishes to apply for an export licence does not affect or postpone the Buyer's obligation to make payment in accordance with Prop Store's payment terms nor Prop Store's right to charge interest or storage charges on late payment. If the Buyer requests Prop Store to apply for an export licence on his or her behalf, Prop Store shall be entitled to make a charge and be paid for this service. Prop Store shall not be obliged to rescind or cancel a sale nor to refund any monies paid by the Buyer to Prop Store as a result of or related to the Buyer's failure or inability to obtain an export licence.
- 7.20. Where Lots are not collected within 14 calendar days from the due date of payment, whether or not payment has been made, a storage fee of 3% of the Hammer Price per month shall be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Prop Store, at its option may cancel the sale.

#### **8. Use of information**

- 8.1. Prop Store will hold all personal information provided by the Bidder at registration and the Bidder agrees and consents to such information being used by Prop Store to:
- 8.1.1. make available each Lot for shipping to the Buyer;
  - 8.1.2. process the Buyer's payment;
  - 8.1.3. contact credit reference agencies and keep records of any searches carried out on Prop Store's behalf;
  - 8.1.4. inform the Bidder about other auctions, products and services provided by Prop Store and its affiliates (please contact Prop Store by email at enquiries@propstore.com or by phone +44 (0)1494 766485 if you wish to stop receiving these).

#### **9. Liability**

- 9.1. If Prop Store fails to comply with these Conditions it is responsible for loss or damage a Buyer suffers that is a foreseeable result of Prop Store's breach or its negligence. Prop Store is not responsible for any loss or damage that is not foreseeable. Loss or damage is foreseeable if an obvious consequence of Prop Store's breach or if contemplated by the Buyer and Prop Store at the time the hammer falls on the Lot at the Auction.
- 9.2. Subject to condition 9.3, Prop Store's liability shall be limited to the amount actually paid for the Lot by the Buyer. Save to the extent required by law, in no event shall Prop Store be liable for incidental or consequential damages of any kind.
- 9.3. Prop Store does not exclude or limit its liability for:
- 9.3.1. death or personal liability caused by its negligence or the negligence of its employees, agents or subcontractors;
  - 9.3.2. fraud or fraudulent misrepresentation; and
  - 9.3.3. breach of the terms implied by sections 12, 13, 14 and 15 of the Sale of Goods Act 1979 (title, description, quality and fitness for purpose) save to the fullest extent permissible at law.

#### **10. Terms of Guarantee of Attribution**

- 10.1. Prop Store warrants the attribution of each Lot as stated in the title block (film title and item title) of that Lot in the Auction catalogue, subject to any revisions (which may be given in writing or online before or during the Auction at which the Lot is purchased by the Buyer); this is Prop Store's Guarantee of Attribution. Buyers should be aware that multiple examples of props and costumes are frequently used during production and it is often impossible to determine whether a specific piece has been used on-camera. Any specific on-camera usage known to Prop Store will be noted within the description, but no warranties are given by Prop Store on that description.
- 10.2. If a Buyer demonstrates, to Prop Store's reasonable satisfaction, that the Guarantee of Attribution is materially incorrect, the sale will be rescinded if the Lot is returned to Prop Store in the same condition in which it was at the time of sale. In order to satisfy Prop Store that the Guarantee of Attribution is materially incorrect, Prop Store reserves the right to require the Buyer to obtain, at the Buyer's expense, the opinion of two experts in the field, mutually acceptable to Prop Store and the Buyer.
- 10.3. In the event a sale is rescinded in accordance with condition 10.2, Prop Store shall repay to the Buyer the Purchase Price. Repayment of the Purchase Price shall be the Buyer's sole remedy for an incorrect Guarantee of Attribution, to the exclusion of all other remedies to the extent permissible at law. It is specifically understood that this will be considered the Buyer's sole remedy under this clause 10.
- 10.4. The Buyer expressly agrees that Prop Store shall not be liable in whole or in part, for, and the Buyer shall not be entitled to recover, any special, indirect, incidental or consequential damages including loss of profits or value of investment or opportunity cost.
- 10.5. Bidders are aware that description revisions may occur on some Lots, and should inquire before the Auction whether any description revisions have occurred on a given Lot and/or examine a lot before bidding on it. Prop Store will make all reasonable efforts to make description revisions readily available during the Auction.



10.6. Except as expressly provided in these Conditions Prop Store shall have no liability to the Buyer in respect of a Lot and all and any implied warranties and conditions are excluded to the fullest extent permitted by law.

#### 11. Intellectual property rights

11.1. The copyright in all images, illustrations and written material produced by or for Prop Store relating to a Lot (including the contents of the Auction catalogue), is and shall remain at all times the property of Prop Store and shall not be used by the Buyer, nor by anyone else, without Prop Store's written consent. Prop Store and the Seller make no representation or warranty that the Buyer of a Lot will acquire any copyright or other reproduction rights in it.

11.2. In the catalogue descriptions, Prop Store takes steps to identify and provide provenance for Lots offered at auction. In many cases, the Lots offered were used in or in conjunction with motion pictures or other programmes and information is furnished in order to fully identify and describe the Lot offered at Auction, including photographs and illustrations. Prop Store in no way claims any connection to or relationship with the producers of the motion picture or other programme. In all cases, the use of the titles or other elements of a motion picture or other programme is for informational purposes only.

#### 12. Events outside our control

Prop Store will not be liable or responsible for any failure to perform, or delay in performance of, any of its obligations under these Conditions that is caused by an event outside its control, that being any act or event beyond Prop Store's reasonable control, including without limitation strikes, lock-outs or other industrial action by third parties, civil commotion, riot, invasion, terrorist attack or threat of terrorist attack, war (whether declared or not) or threat or preparation for war, fire, explosion, storm, flood, earthquake, subsidence, epidemic or other natural disaster, or failure of public or private telecommunications networks. Prop Store's obligations shall be suspended and time for performance extended until such time as the event outside it's control is over, following which a new collection or shipping date can be agreed.

#### 13. Other important terms

13.1. If any part of these Conditions is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the Conditions shall continue to be valid to the fullest extent permitted by law.

13.2. The contract is between the Seller, Buyer and Prop Store and no other person shall have any rights to enforce any of its terms.

13.3. If Prop Store fails to insist on performance of any of a Buyer's obligations under these Conditions, or if it delays in doing so, that will not mean that Prop Store has waived its rights against the Buyer and does not mean the Buyer no longer has to comply with those obligations.

13.4. These Conditions are governed by English law, without regard to its choice of law provisions. The Parties agree that any dispute or claim (including non-contractual disputes or claims) arising out of or in connection with this agreement or its subject matter or formation may be brought in any court of competent jurisdiction located in England or Wales or, alternatively, in any court of competent jurisdiction where Prop Store or the Bidder/Buyer resides, at the option of the Party bringing the claim, only. The Parties expressly agree to the jurisdiction of such courts and agree to submit to the jurisdiction of such courts.

The prevailing party shall be entitled to an award of all attorneys' fees, costs and expenses incurred by it/him/her in connection with the dispute. "Attorneys' fees and expenses" includes, without limitation, paralegals' fees and expenses, attorneys' consultants' fees and expenses, expert witness' fees and expenses, and all other expenses incurred by the prevailing party or its attorneys in the course of their representation of the prevailing party in anticipation of and/or during the course of the litigation, whether or not otherwise recoverable as "attorneys' fees" or as "costs" under applicable law; and the same may be sought and awarded in accordance with applicable procedure as pertaining to an award of contractual attorneys' fees.

13.5 By registering for this auction, the supplied card will automatically have a sum of £0.01 held and subsequently returned within 30 working days to verify the validity of the card.

13.6 The buyer is solely responsible for ascertaining that each lot sold with copyright is otherwise cleared for publication including but not limited to satisfying any publicity right that persons appearing in an image may have under any statute or common law. Neither the consignor nor Prop Store Ltd makes any representation or warranty as to any matters that need to be cleared prior to publication. No representation or warranty is made regarding copyright outside of the United Kingdom. All publication issues should be referred to the buyer's own professional advisors. All representations or warranties as to copyright or rights to publish are solely made by the consignor and not Prop Store Ltd; the buyer agrees that Prop Store Ltd. will not be liable to Buyer in any respect for alleged breach of any such representation or warranty.

### VAT Quick Reference Guide

VAT Status	Buyer Location / Business or Individual	VAT on Hammer Price	VAT on Buyer's Premium	VAT on Credit Card Fee
<b>Standard Rules (†)</b>	EEC / Individual	20	20	20
	EEC Non-UK / Business	0	0	0
	Non-EEC / Individual	0	20	20
	Non-EEC / Business	0	0	0
<b>Temporary Import (Ω)</b>	EEC / Individual	5	20	20
	EEC Non-UK / Business	5	20	20
	Non-EEC / Individual	0	0	0
	Non-EEC / Business	0	0	0
<b>Margin Scheme (M)</b>	EEC	0	20	20
	Non-EEC	0	0	0
<b>Items in Los Angeles (US)</b>	EEC	0	20	20
	Non-EEC	0	0	0





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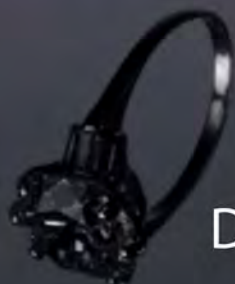
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#### Prop Store — London Office

- Stephen Lane, CEO
- Lizzie Lane, Director — [lizzie@propstore.com](mailto:lizzie@propstore.com)
- Tim Lawes, General Manager — [tim@propstore.com](mailto:tim@propstore.com)
- Sian Taylor, Project Manager — [sian@propstore.com](mailto:sian@propstore.com)
- Sarah Sorkin, Photography — [sarah@propstore.com](mailto:sarah@propstore.com)
- Sam Cunningham, Photography — [sam@propstore.com](mailto:sam@propstore.com)
- Peter Cooper, Copy Writer and Listings Manager — [peter@propstore.com](mailto:peter@propstore.com)
- Viki Merry, Project Leader — [viki@propstore.com](mailto:viki@propstore.com)
- Cara Kimber, Project Leader — [cara@propstore.com](mailto:cara@propstore.com)
- Miranda McCabe, Marketing Executive — [miranda@propstore.com](mailto:miranda@propstore.com)
- Evelyn Ivanova, Graphics Assistant — [evelyn@propstore.com](mailto:evelyn@propstore.com)
- Robert Aikman, Warehouse Assistant — [robert@propstore.com](mailto:robert@propstore.com)
- Katie Males, Copywriting Assistant — [katie@propstore.com](mailto:katie@propstore.com)
- Paul Wallis, Warehouse Manager — [paul@propstore.com](mailto:paul@propstore.com)
- Luke Cozens, Shipping Manager — [luke@propstore.com](mailto:luke@propstore.com)
- Matt Storey, Shipping Assistant — [matts@propstore.com](mailto:matts@propstore.com)

**Telephone — +44 (0) 01494 766485**

#### Prop Store — Los Angeles Office

- Brandon Alinger, COO — [brandon@propstore.com](mailto:brandon@propstore.com)
- Dan Hill, General Manager — [danhill@propstore.com](mailto:danhill@propstore.com)
- Greg Giroux, Development, Technology & Publications Manager — [greg@propstore.com](mailto:greg@propstore.com)
- Justin Miller, Photography — [justin@propstore.com](mailto:justin@propstore.com)
- Marcelles Murdock, Photography — [marcelles@propstore.com](mailto:marcelles@propstore.com)
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- Charley Warr, Graphics & Photography Associate — [charley@propstore.com](mailto:charley@propstore.com)
- Alex Rodgers, Copy Writer — [alexr@propstore.com](mailto:alexr@propstore.com)
- Tami Garcia, Bookkeeper and Administration — [tami@propstore.com](mailto:tami@propstore.com)
- Paul Gonzalez, Photography Associate - [paulg@propstore.com](mailto:paulg@propstore.com)
- Natalie Rocha, Copywriting Assistant - [supportla@propstore.com](mailto:supportla@propstore.com)
- Michelle Zaharek, Intake Associate - [michelle@propstore.com](mailto:michelle@propstore.com)
- David Natareno, Shipping Manager — [david@propstore.com](mailto:david@propstore.com)

**Telephone — +1 818-727-7829**

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