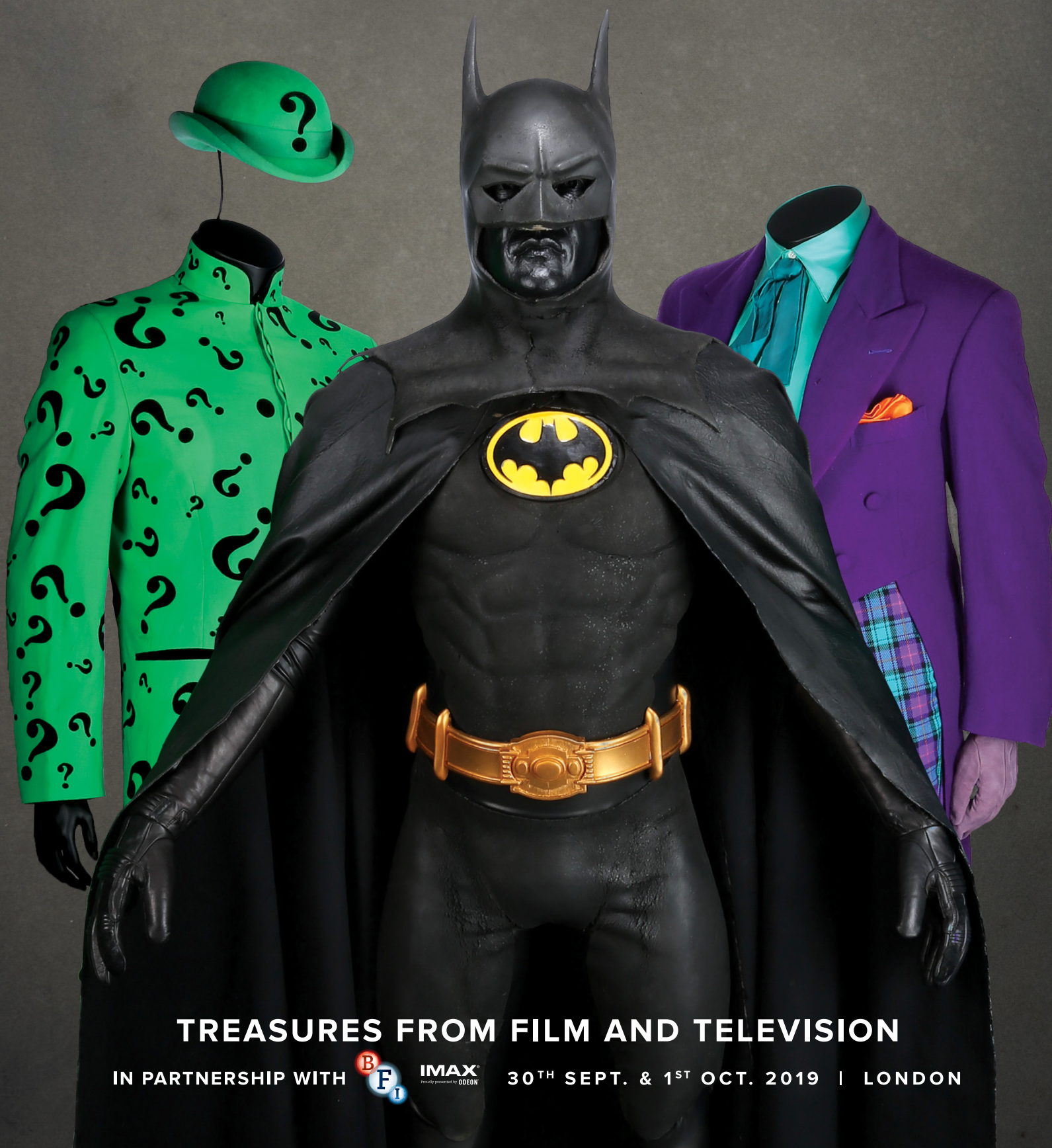


ENTERTAINMENT MEMORABILIA LIVE AUCTION



TREASURES FROM FILM AND TELEVISION

IN PARTNERSHIP WITH



IMAX[®]
Presented by ODEON

30TH SEPT. & 1ST OCT. 2019 | LONDON

Auction Contact

Find the latest information, browse the auction catalogue and place bids at propstore.com/liveauction
For all inquiries related to registering, bidding, payment or shipping, please contact our auction support staff:

- ♦ General Auction Inquiries.....☎ +44 (0) 1494 766485
- ♦ Fax.....☎ +44 (0) 1494 766487
- ♦ Siân Taylor, Project Manager.....✉ sian@propstore.com
- ♦ Tim Lawes, General Manager.....✉ tim@propstore.com
- ♦ Felicity Beardshaw, Press Inquiries.....✉ felicity@propstore.com

For your convenience, our Los Angeles office is also available to field inquiries relating to the London auction from **9:00am - 5:30pm PST at +1 (818) 727 7829**

Terms & Info

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 506 of this catalogue.

Conditions of Sale

This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 509 of this catalogue. Please note, some of the items in this sale attract VAT. Please see our VAT quick reference guide at the botom of page 513. 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.

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

Entertainment Memorabilia Live Auction

30 September & 1 October, 1pm (BST)
Hosted at the 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

Wednesday 18 September - Tuesday 1 October

10:00 am - 9:30 pm Monday through Friday
11:00 am - 9:30 pm Saturday & Sunday

A museum-grade exhibition showcasing over 250 of the auction lots will be presented to the public for the two weeks prior to the sale. The exhibition offers an opportunity to examine many lots in person. Please enquire 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.

Hosted at the ODEON BFI IMAX | 1 Charlie Chaplin Walk, Waterloo, London SE1 8XR

Pre-Auction Drinks Reception

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

Online

Bid live from anywhere in the world via Prop Store's live online Auction Platform. Register today at: propstore.com/liveauction

Browse and place bids on your computer or mobile device via our interactive online catalogue. The online catalogue features exclusive video content and additional photo galleries beyond that available in the printed catalogue. Download the online catalogue at: propstore.com/liveauction

FRONT COVER IMAGES

Lot #116 Riddler's (Jim Carrey) Costume
BATMAN FOREVER (1995)

Lot #103 Batman's (Michael Keaton) Complete Batsuit
BATMAN (1989)

Lot #104 Joker's (Jack Nicholson) Costume
BATMAN (1989)



ENTERTAINMENT MEMORABILIA
LIVE AUCTION

DAY 1: LOTS 1-478 - 30TH SEPTEMBER 2019

DAY 2: LOTS 479-900 - 1ST OCTOBER 2019

BEGINS 1:00 PM (BST) EACH DAY
ODEON BFI IMAX, LONDON

propstore.com/liveauction



About Prop Store

Prop Store was founded on the belief that the props and costumes used in movies are pieces of art—film art. We see these 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 front lines of production. These individuals educate us and assist us in properly identifying and authenticating material. In turn, we have educated and supported the collecting community by sharing our knowledge through articles, videos and collecting websites and forums.

We are excited to share this 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.

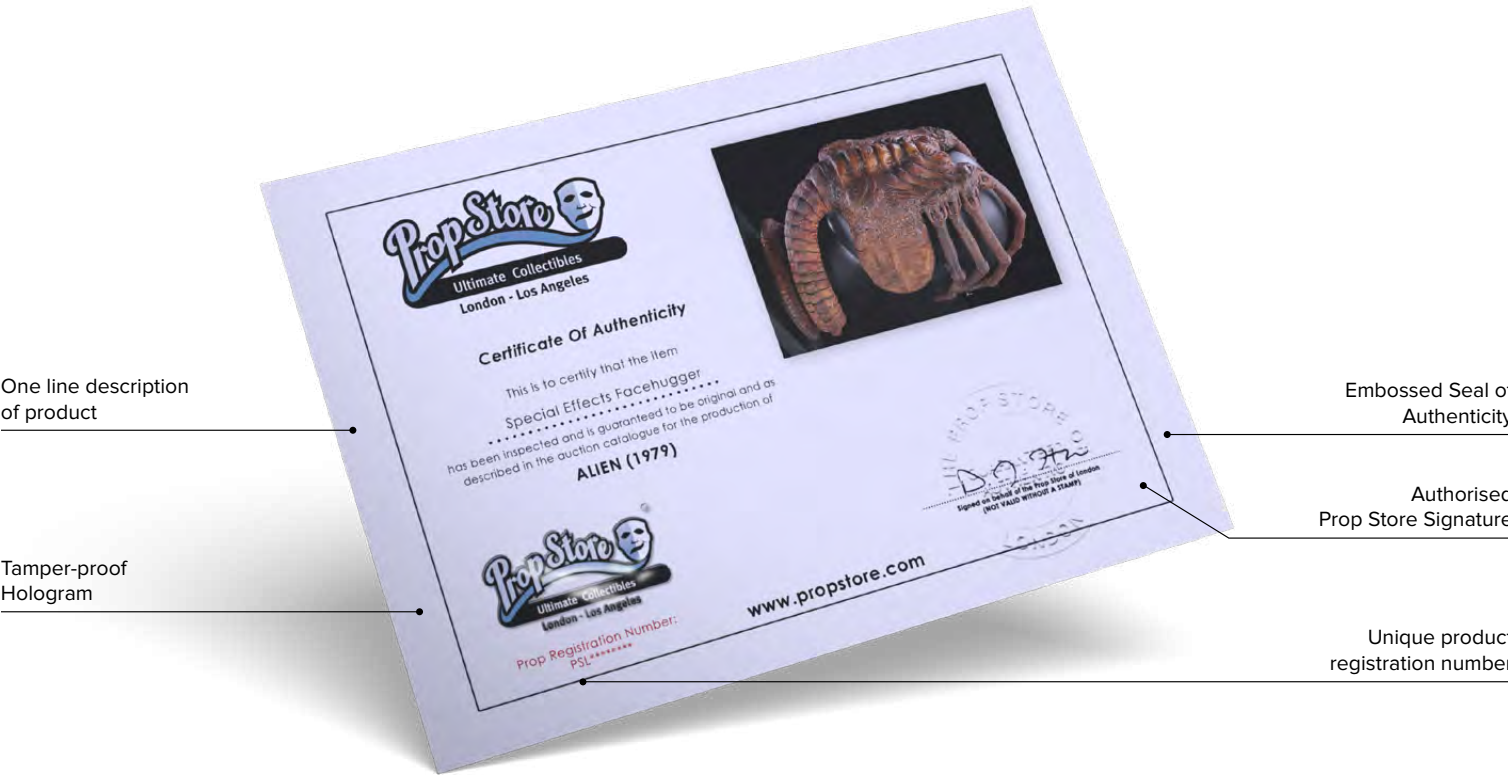


Follow the auction on Prop Store’s social media platforms **#PropStoreLiveAuction**



The Prop Store Certificate of Authenticity

Authenticity is the defining collectable element for original film and television props and costumes. All of our certificates carry multiple security elements to verify authenticity, representing a lifetime guarantee that the item is a genuine piece of cinema history exactly as described.



FOR

CONSIGN

2020

GET YOUR OWN PIECE OF MOVIE HISTORY
INTO OUR ANNUAL LIVE AUCTION TODAY

EMAIL: TIM@PROPSTORE.COM

INDIANA JONES AND THE RAIDERS OF THE LOST ARK (1981)
Indiana Jones' (Harrison Ford) Signature Fedora
Record Breaking Price: £393,600

START OF DAY 1

1. Cruella de Vil's (Glenn Close) Car Hood Ornament M

101 DALMATIANS (1996)

Cruella de Vil's (Glenn Close) car hood ornament from Stephen Herek's comedy adventure 101 Dalmatians. Cruella drove her distinctive car with a bird ornament while pursuing the dalmatians.

Shaped like an angular bird of prey, the ornament is made of chrome-plated steel and sits on a circular base, which would have attached to the car. This is the hero version, but due to the considerable time and effort it took to make, a simpler version was used in the film so as not to delay production, and this was only ever a backup on set. It displays some wear and the metal has tarnished slightly with age. Dimensions: 29 cm x 11 cm x 11 cm (11 ½" x 4 ¼" x 4 ¼")

Estimate: £300 - 500



2. Conseil's (Peter Lorre) Jacket M

20,000 LEAGUES UNDER THE SEA (1954)

Conseil's (Peter Lorre) jacket from Richard Fleischer's action adventure 20,000 Leagues Under the Sea. Conseil wore his jacket while he and his crew investigated a wave of mysterious sinkings, encountering Captain Nemo (James Mason) and his submarine, The Nautilus.

This green jacket was handmade for the production by the Western Clothing Co. and features a label bearing Lorre's name and measurements. The jacket has a black velvet collar, black buttons and a large vent up the back. The lining comprises various pieces of material, with visible stitching. There are two large inner pockets and two handwritten notes on the lining, both of which read "W.C.C. Char Cutaway Set #5-2". Some of the notes have been scribbled out. The item displays various signs of age, most visibly in the colour-fading down the back seam. Two buttons on the back of the jacket have since been lost.

Estimate: £2,000 - 3,000



THE STANLEY KUBRICK ARCHIVE PRINTS:

Towards the end of the four-year production period of Stanley Kubrick's sci-fi masterpiece 2001: A Space Odyssey, the renowned aerospace artist Robert McCall was brought in to study scenes and props from the film for the purpose of creating poster art for the advertising campaigns. The Stanley Kubrick Archive at the University of the Arts London (UAL) holds the original large-format film sheets that were the basis for 2001's famous publicity posters. They reveal the McCall artworks in stunning detail, right down to the brush strokes. This reference material was painstakingly worked on, over a period of six months, to produce these one-of-a-kind, limited-edition giclée prints. These prints are now the only reference comparable with the original paintings housed at the National Air and Space Museum, Washington D.C. The purchaser of each McCall print is guaranteed to possess a unique item.

Large-format still photographs of the sets and spacecraft models were also created as part of the elaborate lighting tests, which director Stanley Kubrick required for filming. The Stanley Kubrick Archive preserves many of the original film plates in environmentally controlled storage, but in preparation for the Taschen book The Making of Stanley Kubrick's 2001: A Space Odyssey, selected materials, as taken in 1966 by unit photographer Keith Hamshire, were scanned at high resolution, and two of these images have been remastered and autographed



3. Limited-Edition, Number One, Autographed Print of Space Station Lighting Test by Keith Hamshire M

2001: A SPACE ODYSSEY (1968)

A single-issue limited edition, autographed print of Space Station Lighting Test by on-set photographer Keith Hamshire, from the production of Stanley Kubrick's sci-fi epic 2001: A Space Odyssey.

This issue is limited to just three prints. This is the first, autographed by Keith Hamshire and dated "April 2, 2018", marking the 50th anniversary of 2001's initial theatrical release. Number two is retained by the photographer, and number three is with restoration coordinator Piers Bizony.

Scanned at high resolution and remastered from the still held by The Stanley Kubrick Archive for the Taschen book The Making of Stanley Kubrick's 2001: A Space Odyssey, this was printed with the permission and approval of Warner Bros. Entertainment and the Kubrick family. Profits raised from the auction of this print will be donated to The Jane Goodall Institute. Dimensions: 82.5 cm x 64 cm (32 ½" x 25 ¼")

2001: A Space Odyssey and all related characters and elements are trademarks of and © Turner Entertainment Co. (s19)

Estimate: £500 - 700

by the artist. Painstaking digital cleaning removed dust specks and scratches, making the images appear just as they did when first captured more than half a century ago.

With special permission from Warner Bros. Entertainment Inc., a certificate of authenticity, witnessed by a member of the Stanley Kubrick family and image restoration coordinator Piers Bizony, accompanies each print.

No further large-format prints, as derived from the original film sheets at The Stanley Kubrick Archive, will be offered for sale or purchase, either now or in the future.

Profits raised from the auction of these prints will be donated to The Jane Goodall Institute, and to its globally significant work helping to protect endangered chimpanzee populations in Tanzania and the Congo. 2001: A Space Odyssey opens with a depiction of our ape-like ancestors four million years ago. While Stanley Kubrick was preparing those famous scenes, one of his key advisors was the renowned anthropologist Louis Leakey, who helped send Goodall to Tanzania in 1960 to study chimpanzees. Goodall then spent the rest of her life devoted to this work, and to the protection of these endangered cousins of humanity. Please help a worthy cause by bidding on these very special mementos of 2001: A Space Odyssey.



4. Limited-Edition Print of Space Station V in Earth Orbit by Robert McCall M

2001: A SPACE ODYSSEY (1968)

A single-issue, limited-edition print of Space Station V in Earth Orbit by aerospace artist Robert McCall, from the production of Stanley Kubrick's sci-fi epic 2001: A Space Odyssey. This is a one-of-one, unique print.

Painstakingly produced from the original reference transparency held by The Stanley Kubrick Archive, this was printed with the permission and approval of Warner Bros. Entertainment and the Kubrick family. Profits raised from the auction of this print will be donated to The Jane Goodall Institute. Dimensions: 82.5 cm x 64 cm (32 ½" x 25 ¼")

2001: A Space Odyssey and all related characters and elements are trademarks of and © Turner Entertainment Co. (s19)

Estimate: £400 - 600

5. Limited-Edition Print of Astronauts and Lunar Base by Robert McCall M

2001: A SPACE ODYSSEY (1968)

A single-issue, limited-edition print of Astronauts and Lunar Base by aerospace artist Robert McCall, from the production of Stanley Kubrick’s sci-fi epic 2001: A Space Odyssey. This is a one-of-one, unique print.

Painstakingly produced from the original reference transparency held by The Stanley Kubrick Archive, this was printed with the permission and approval of Warner Bros. Entertainment and the Kubrick family. Profits raised from the auction of this print will be donated to The Jane Goodall Institute. Dimensions: 82.5 cm x 64 cm (32 ½” x 25 ¼”)

2001: A Space Odyssey and all related characters and elements are trademarks of and © Turner Entertainment Co. (s19)

Estimate: £400 - 600



6. Limited-Edition Print of Discovery and Pod In Jupiter Space by Robert McCall M

2001: A SPACE ODYSSEY (1968)

A single-issue, limited-edition print of Discovery and Pod In Jupiter Space by aerospace artist Robert McCall, from the production of Stanley Kubrick’s sci-fi epic 2001: A Space Odyssey. This is a one-of-one, unique print.

Painstakingly produced from the original reference transparency held by The Stanley Kubrick Archive, this was printed with the permission and approval of Warner Bros. Entertainment and the Kubrick family. Profits raised from the auction of this print will be donated to The Jane Goodall Institute. Dimensions: 82.5 cm x 64 cm (32 ½” x 25 ¼”)

2001: A Space Odyssey and all related characters and elements are trademarks of and © Turner Entertainment Co. (s19)

Estimate: £400 - 600



7. Limited-Edition, Number One, Autographed Print of Bedroom and Monolith by Keith Hamshere M

2001: A SPACE ODYSSEY (1968)

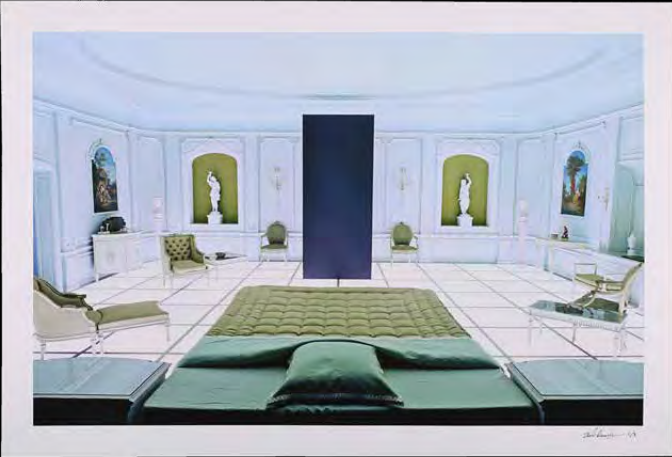
A single-issue limited edition, autographed print of Bedroom and Monolith by on-set photographer Keith Hamshere, from the production of Stanley Kubrick’s sci-fi epic 2001: A Space Odyssey.

This issue is limited to just three prints. This is the first, autographed by Keith Hamshere and dated “April 2, 2018”, marking the 50th anniversary of 2001’s initial theatrical release. Number two is retained by the photographer, and number three is with restoration coordinator Piers Bizony.

Scanned at high resolution and remastered from the still held by The Stanley Kubrick Archive for the Taschen book The Making of Stanley Kubrick’s 2001: A Space Odyssey, this was printed with the permission and approval of Warner Bros. Entertainment and the Kubrick family. Profits raised from the auction of this print will be donated to The Jane Goodall Institute.

2001: A Space Odyssey and all related characters and elements are trademarks of and © Turner Entertainment Co. (s19)

Estimate: £400 - 600



8. Limited-Edition Print of Centrifuge Aboard Discovery by Robert McCall M

2001: A SPACE ODYSSEY (1968)

A single-issue, limited-edition print of Centrifuge Aboard Discovery by aerospace artist Robert McCall, from the production of Stanley Kubrick’s sci-fi epic 2001: A Space Odyssey. This is a one-of-one, unique print.

Painstakingly produced from the original reference transparency held by The Stanley Kubrick Archive, this was printed with the permission and approval of Warner Bros. Entertainment and the Kubrick family. Profits raised from the auction of this print will be donated to The Jane Goodall Institute. Dimensions: 82.5 cm x 64 cm (32 ½” x 25 ¼”)

2001: A Space Odyssey and all related characters and elements are trademarks of and © Turner Entertainment Co. (s19)

Estimate: £400 - 600



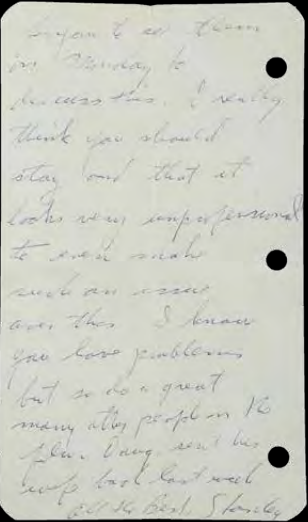
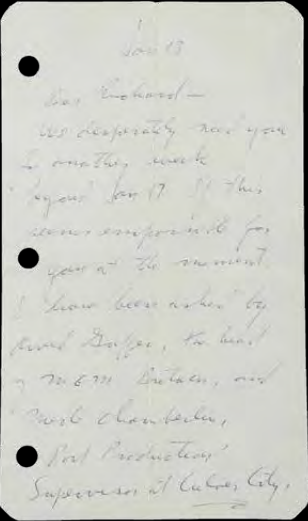
9. Handwritten and Signed Stanley Kubrick Letter Ω

2001: A SPACE ODYSSEY (1968)

A handwritten and signed Stanley Kubrick letter from the production of Kubrick’s sci-fi epic 2001: A Space Odyssey. This letter, dated “Jan. 13.” and signed by Kubrick, was sent to Academy Award®-nominated visual effects artist Richard Yurich. In it, Kubrick beseeches Yurich, who was an additional matte photographer on the film, to stay on the crew for an additional week of work. The letter is signed “all the best, Stanley”.

The letter is rendered in blue ink on ivory-coloured three-hole-punched stationary, and comes in a matching envelope addressed to “Richard” and embossed “Stanley Kubrick” on the back. The letter is creased from being folded in half and the envelope is cut open at the top. Dimensions: 19 cm x 11.5 cm (7 ½” x 4 ½”)

Estimate: £1,200 - 1,800



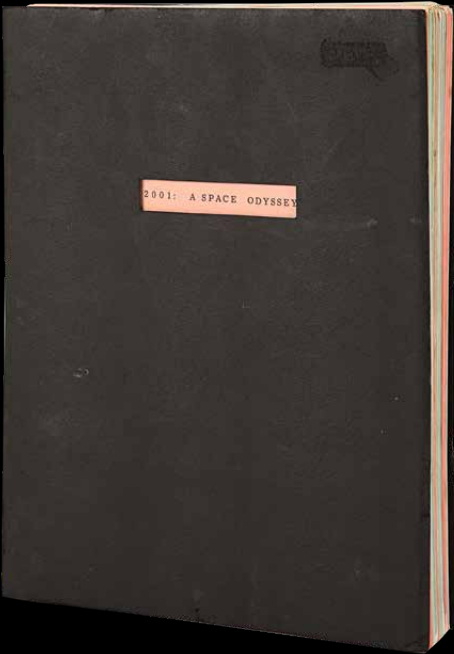
10. Production-Used Script with Colour Revisions M

2001: A SPACE ODYSSEY (1968)

A production-used script from Stanley Kubrick’s 2001: A Space Odyssey. The film, inspired by Arthur C. Clarke’s short story “The Sentinel”, garnered numerous awards and Oscar® nominations, including best screenplay, ultimately winning the Academy Award® for Best Special Visual Effects.

The 229-page script is bound with metal split pins contained within a black card cover. A pink title page declares that the screenplay is written by Stanley Kubrick and Arthur C. Clarke. It consists of a number of colour revisions on pink, blue and green paper, each with the date of the revision at the bottom of the page, mostly from October through December 1965. The pages have foxed edges and shows slight discolouration from age. Dimensions: 28 cm x 22 cm x 2.5 cm (11” x 8 ½” x 1”)

Estimate: £2,000 - 3,000



11. Hand-Drawn Storyboards — EVA Pod On The Monolith †Δ

2010: THE YEAR WE MAKE CONTACT (1984)

A set of hand-drawn storyboards from Peter Hyams' sci-fi sequel 2010: The Year We Make Contact. Drawn in pencil on four opaque sheets of US Letter tracing paper, the storyboards map out the scene in which Dr. Chandra (Bob Balaban) approaches the Monolith in his EVA pod, with Jupiter in the background.

Each detailed illustration is hand-numbered in sequence, with written instructions and directional arrows for camera movements and shot composition. The pages show some smudging from the artist's work and use during production, with small corner folds and minor natural yellowing. Dimensions (per sheet): 28 cm x 21.5 cm (11" x 8 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £800 - 1,200

12. Hand-Drawn Storyboards — Floyd Meets Bowman †Δ

2010: THE YEAR WE MAKE CONTACT (1984)

A set of hand-drawn storyboards from Peter Hyams' sci-fi sequel 2010: The Year We Make Contact. Drawn in pencil on seven opaque sheets of US Letter tracing paper, the storyboards map out the surreal scene in which Dave Bowman (Keir Dullea) appears to Dr. Heywood Floyd (Roy Scheider) and advises him to leave within two days.

These detailed pencil sketches feature numerous handwritten notes for frame composition and cast direction, with directional marks and arrows for camera movements. Each page displays light smudging and fingerprints from pencil work and handling during production. Dimensions (per sheet): 30.5 cm x 22 cm (11" x 8 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500

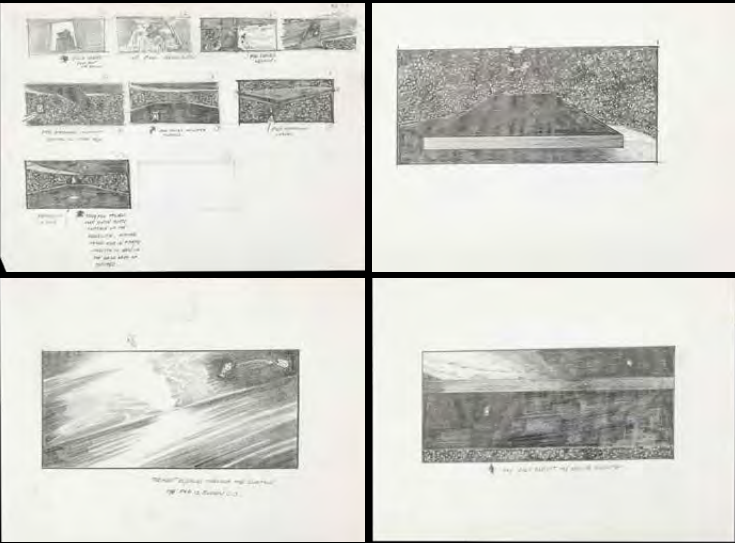
13. US Astronaut Spacesuit Ω

2010: THE YEAR WE MAKE CONTACT (1984)

A US astronaut spacesuit from Peter Hyams' sci-fi sequel 2010: The Year We Make Contact. Doctors Walter Curnow (John Lithgow) and R. Chandra (Bob Balaban) donned spacesuits to make the spacewalk between the Leonov and Discovery One.

This cream-coloured polyester spacesuit comprises a jacket, a pair of trousers, a pair of boots, and one glove. Some components are labeled for the Center Theatre Group, who likely created the costume. The jacket has multiple pockets, metal eyelets, a stuffed-polyester tube, and a Velcro® enclosure. The arms feature three red nylon stripes (left) and an embroidered American flag patch (right). The waist and inseams of the trousers have Velcro® enclosures. The boots have metal snaps, Velcro® backs, and white non-slip soles. The glove has a metal loop for tightening. The jacket is marked "4-27-82 Stage 30" and the trousers "2010 USA". The spacesuit shows wear, including rips, stains, and fabric pilling. The right glove is missing.

Estimate: £1,500 - 2,500



14. Gigolo Joe's Stunt Suit Ω

A.I. ARTIFICIAL INTELLIGENCE (2001)

Gigolo Joe's stunt suit from Paramount Pictures' sci-fi epic A.I. Artificial Intelligence. A male Mecha prostitute, Gigolo Joe helped young Mecha David navigate the harsh world after David's "mother" abandoned him to save him from being taken back to his creators and destroyed.

This two-piece suit consists of a pewter-coloured button-up coat and matching high-rise slacks, both lined with futuristic, shiny woven polymer and acetate thread. The suit is presented with a wardrobe tag marked "A.I. Artificial Intelligence Gigolo Joe (Stunt) Ch? AI -9". It exhibits visible signs of wear, including torn shiny thread throughout and harness chafing damage to the pants.

Estimate: £1,000 - 1,500



15. Nuclear Warhead M

ABYSS, THE (1989)

A nuclear warhead from James Cameron's sci-fi thriller The Abyss. A nuclear warhead was recovered by Lt. Coffey (Michael Biehn) from the stocks of a sunken submarine. He intended to use it to attack the "non-terrestrial intelligence" encountered by the crew of the Deep Core.

The warhead is formed of two parts: a steel base and a cone made of fibreglass and wood. The cone has been hand-painted different shades of grey to look like metal, and features two circular panels with metal bolts. "#2" is handwritten in two places on the base. The piece has some wear from production use and age, including scuffing and scratching on both parts of the warhead. The paint on the top of the warhead has scratched away in places and there is chipping at the bottom. There are rust marks around the metal screws on both the base and the top. The lot includes a still from the film. Dimensions: 29 cm x 29 cm x 91 cm (11 ½" x 11 ½" x 35 ¾")

Estimate: £1,000 - 1,500



16. Cousin Itt's (John Franklin) Stand-In Hair Suit and Hat Ω

ADDAMS FAMILY VALUES (1993)

Cousin Itt's (John Franklin) stand-in hair suit and hat from Barry Sonnenfeld's gothic comedy Addams Family Values. Cousin Itt visited the Addams family on several occasions, such as when he officiated the wedding of Uncle Fester (Christopher Lloyd) and Debbie Jellinsky (Joan Cusack).

This suit consists of a piece of woven burlap which is entirely covered with light brown hair. It features four openings: a large one at the bottom, two by the arms and one by the face. Also included in this lot is a black felt bowler hat with a nylon ribbon, and a black-painted wood-and-metal stand with a styrofoam head for mounting. There is some wear on the suit and stand, and a pair of clothes pegs are attached to the facial opening. Dimensions (displayed): 129.5 cm x 33 cm x 33 cm (51" x 13" x 13")

Estimate: £2,000 - 3,000

17. Pubert Addams' (Kaitlyn and Kristen Hooper) Carved Wooden Baby Crib US

ADDAMS FAMILY VALUES (1993)

Pubert Addams' (Kaitlyn and Kristen Hooper) carved wooden baby crib from Barry Sonnenfeld's gothic comedy sequel Addams Family Values, in which Morticia (Anjelica Huston) and Gomez Addams (Raul Julia) welcomed a new baby into their comically dark and morbid clan.

This crib consists of a dark-brown-painted wooden housing with four sides and a floor. It features black-velvet-covered wood panelling placed on all sides of the interior, a wire-frame canopy affixed with several pieces of decorative black lace of varied styles, and four resin bedposts with wood insets, two of which have detachable legs and knobs which resemble raven's heads. The crib has some chipping throughout, unpainted wood exposed on the bottom, and a loose raven's head bedpost knob on one side. Dimensions: 108 cm x 99 cm x 68 cm (42 ½" x 39" x 26 ¾")

Estimate: £2,000 - 3,000



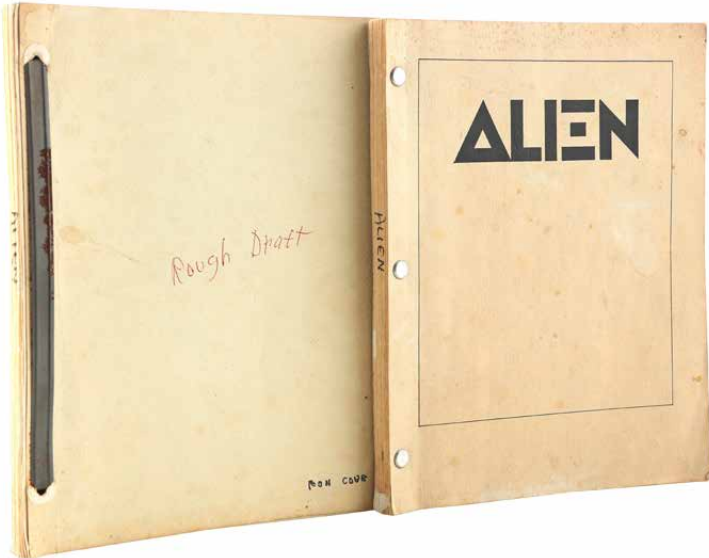
18. Pair of Ron Cobb's Personal Production Scripts Ω

ALIEN (1979)

A pair of Ron Cobb's personal production scripts from the production of Ridley Scott's sci-fi horror film Alien. These scripts by Dan O'Bannon and Ronald Shusett were used by concept artist Cobb at various times during pre-production and production.

One script is labelled "Rough Draft", "Ron Cobb", "O.D. #1" and "Original Manuscript", with Cobb's contact information handwritten on page 2. It is 113 pages long, heavily annotated in pen and pencil with revised page numbers and dialogue changes, and bound with a metal clip. The other script is dated "1976" and labelled "O.D. #1" on page 1, "Alien" on the binding, and "#1" on page 125. It is 129 pages long, with several copies of concept illustrations scattered throughout the script and secured with three brass brads. Both scripts exhibit some wear from use and age, including stains on both covers and discolouration. Dimensions (each): 29.25 cm x 23 cm x 4 cm (11 ½" x 9" x 1 ½")

Estimate: £2,000 - 3,000



19. Ron Cobb's Production Photography Archive Ω

ALIEN (1979)

Ron Cobb's production photography archive from Ridley Scott's sci-fi horror film Alien. In the seminal horror film, a commercial spaceship answered a distress call from an unexplored planet, unknowingly bringing aboard a creature which threatened all of their lives.

This three-ring binder includes 12 plastic storage sheets containing 222 35mm behind-the-scenes film slides photographed during production by the film's concept artist, Ron Cobb. The photographs were primarily shot at Shepperton Studios during production, and the vast majority of the content is unpublished. A digital copy of scans of each slide is also included. This archive comes with Cobb's original Kodak slide trays in boxes labelled for the film. Dimensions: 33 cm x 31.75 cm x 31.75 cm (13" x 12 ½" x 12 ½")

Estimate: £2,000 - 3,000



20. Kane's (John Hurt) Space Burial Miniature M

ALIEN (1979)

A Kane (John Hurt) space burial miniature from Ridley Scott's sci-fi horror Alien. Kane was the first victim of the alien as it burst from his chest during his iconic death scene. After Kane's gory demise, he was given a burial in space, his body jettisoned from the Nostromo's airlock.

To achieve the scene, a miniature airlock set was created, with miniature exteriors of the hulking Nostromo ship. The miniature was then fired out of the airlock, creating the illusion of being sucked into space. These sets, as well as the Nostromo itself, were built by a team at Bray Studios. At least two different scales of this miniature were created for the scene, this being a larger one.

The miniature is made of wood and features hand-painted detailing, including a serial number, patch and plaque just under the head. The piece features metal straps and pins, around which string is laced to give the impression of Kane's body being tightly bound. It has some wear from production use and age. The paint has been stabilised to stop it flaking away, but some small cracks remain. The model is presented on a custom-built display stand with a wooden base and a metal rod inserted into the feet. Dimensions (displayed): 24 cm x 10 cm x 14 cm (9 ½" x 4" x 5 ½")

Estimate: £8,000 - 10,000



24 cm (9.5")

21. Hand-Drawn Ron Cobb Nostromo Heli-Jet Concept Sketch Ω

ALIEN (1979)

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

This sketch by concept artist Cobb depicts the heli-jet on the Nostromo's utility deck, although the heli-jet was ultimately not seen among the other small vehicles aboard the ship. The sketch is rendered in watercolour, ink, and graphite on illustration paper labelled "ALIEN TWO PLACE, LONG RANGE HELI-JET WITH 2 FUSION/HELIUM ENGINES VECTORED FOR VTOL. CAN OPERATE FROM 2 EARTH ATMOSPHERES TO VACUUM" and signed by Cobb. It exhibits some creasing, staining, and pinholes in the corners from use. Dimensions: 30.5 cm x 42 cm (12" x 16 ½")

*Sold without copyright; see copyright notice pg 504

Estimate: £1,500 - 2,500



22. Hand-Drawn Ron Cobb Title Concept Sketch Ω

ALIEN (1979)

A hand-drawn Ron Cobb title concept sketch from the production of Ridley Scott's sci-fi horror film Alien. Crew members of the Weyland-Yutani Corporation's USSCS Nostromo came into contact with a deadly alien life form.

This hand-drawn concept art designed by the film's concept artist Ron Cobb as a possible logo or title for the opening credits sequence features the word "Alien" with a bloodied xenomorph tail. It is rendered in ink and graphite on oversize drawing paper. The drawing exhibits pinholes in the corners, as well as some staining and creasing from use. Dimensions: 48.5 cm x 61 cm (19" x 24")

*Sold without copyright; see copyright notice pg 508

Estimate: £1,000 - 1,500



23. Special Effects Facehugger M

ALIEN (1979)

A special effects facehugger from Ridley Scott’s sci-fi horror Alien. After the mining vessel Nostromo received a transmission from a desolate moon, the crew discovered mysterious eggs in the bowels of a crashed vessel. Kane (John Hurt) got too close to one, and a creature attached to his face. Captain Dallas (Tom Skerritt) and navigator Lambert (Veronica Cartwright) brought him aboard the Nostromo, placing the rest of the crew in danger.

This facehugger was obtained from the collection of its maker, special effects legend Roger Dicken, who has been its owner since filming completed. The facehugger was originally designed by Swiss surrealist artist H.R. Giger, who was responsible for creating the Alien aesthetic, including the Alien itself, the crashed ship they investigated (“The Derelict”), and the “Space Jockey”, the large creature they found on board. However, Giger’s initial facehugger design was altered considerably. It was originally a larger creature that would have wrapped around the outside of Kane’s helmet. It was subsequently re-designed in collaboration with director Scott, writer Dan O’Bannon, Dicken and artist Ron Cobb. Dicken then sculpted, cast and constructed the creature utilising a metal skeleton with a fibreglass-and-resin torso.

The facehugger skin is made of latex and features realistic detailing, including veins, wrinkles and ligaments. The flexible tail is made of foam latex to enable it to wrap around the victim’s neck. A monofilament wire protrudes from the end of the tail and fingers, which would have been pulled to give the impression of the facehugger tightening its grip. The legs feature articulated wire cores attached to the skeleton. Latex sacks on either side have an egg-shaped weight within to ensure they hung correctly over Kane’s face. On the underside of the facehugger, the metal skeleton is exposed.

The piece has some wear from production use and aging, and Dicken has undertaken some cosmetic repair work to the surface and the embryo sacks. The facehugger is discoloured as a result of age, turning from a pale-skin colour to a darker brown. Some of the foam latex on the tail has flaked away, as has some of the latex on the legs. It comes on a custom-built display, keeping it in its iconic pose, and is accompanied by a letter of authenticity from Dicken. Dimensions (displayed) 35 cm x 20 cm x 37 cm (13 ¾” x 8” x 14 ½”)

Estimate: £50,000 - 70,000



20th Century Fox/Kobal/Shutterstock

24. Production-Used Script and Pair of 'Victory By Wings' Patches †Δ

ALIENS (1986)

A production-used script and pair of 'Victory by Wings' patches from James Cameron's sci-fi action sequel Aliens. Ferro (Colette Hiller) and Spunkmeyer (Daniel Kash) wore patches on their flight suits and body armour while on board the USS Sulaco, and while flying their "Bug Stomper" dropship.

Credited to director James Cameron, the script is labelled as "Final Draft September 1985" and is bound within a blue card cover which features "100" written in silver on the top-right corner. The script comprises 106 unannotated pages printed on white US Letter paper.

The round patches are screen-printed on blue cotton and display an eagle perched on a shield, with a banner at the bottom reading "Victory by Wings" and several yellow stars. The lot displays minor wear from production use including minor yellowing to the pages, a water stain on the script's cover, and the edging of the patches has begun to fray. Dimensions (script): 28.5 cm x 22 cm x 1.5 cm (11 ¼" x 8 ¾" x ½"); (patch): 10 cm x 10 cm x 0.5 cm (4" x 4" x ¼")

Estimate: £500 - 700



26. Hand-Drawn Ron Cobb Dropship Cockpit Front View Concept Sketch Ω

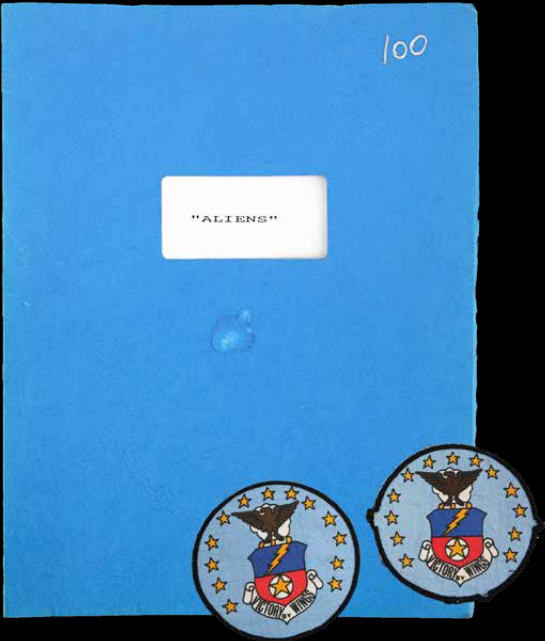
ALIENS (1986)

A hand-drawn Ron Cobb dropship cockpit front view concept sketch from the production of James Cameron's sci-fi horror sequel Aliens. Corporal Colette Ferro (Colette Hiller) and Private Spunkmeyer (Daniel Kash) were killed by a xenomorph while flying the UD-4L Cheyenne Dropship known as Bug Stomper.

This hand-drawn concept sketch depicts the front view of the Bug Stomper cockpit and is the work of the film's conceptual designer Ron Cobb. It is rendered in watercolour, ink, and graphite on drawing paper labelled "Drop Ship Cockpit", and exhibits some creasing and minor tearing from handling throughout. Dimensions: 30.5 cm x 42 cm (12" x 16 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500



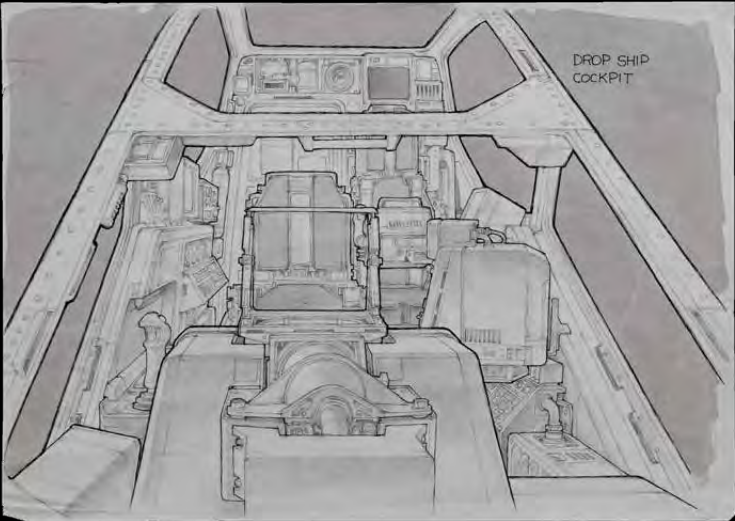
25. Bug Stomper Jacket †Δ

ALIENS (1986)

A Reebok® Bug Stomper crew jacket from James Cameron's action sci-fi sequel Aliens.

This lightweight crew jacket is made of grey cotton and features a zip front closure; knitted waistband and cuffs; epaulettes; and a pocket on each hip. It has a Reebok® logo stitched over the pocket on the right hip, and the Aliens title printed in blue ink over the left hip pocket. The back features the distinctive Bug Stomper artwork seen on the nose of the Colonial Marines' dropship in the film. The jacket is size medium and shows signs of age at the knitted waistband, which has lost some elasticity.

Estimate: £200 - 300



27. Hand-Drawn Ron Cobb "Acheron Colony" Large Concept Sketch Ω

ALIENS (1986)

A hand-drawn Ron Cobb "Acheron Colony" large concept sketch from James Cameron's sci-fi horror sequel Aliens. Ellen Ripley (Sigourney Weaver) and a squad of Colonial Marines were besieged by xenomorphs on the terraformed moon LV-426, also known as Acheron.

This hand-drawn concept sketch depicts a Colonial Marine dropship in front of the Hadley's Hope entry bay on Acheron, and is the work of the film's conceptual designer Ron Cobb. It is rendered in graphite and ink on oversized drafting paper labelled "ALIENS ACHERON COLONY" and signed "RCOBB '85". The paper exhibits several tears along its edges and corners. Dimensions: 45.75 cm x 61 cm (18" x 24")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,500 - 2,500

28. Hand-Drawn Ron Cobb Sulaco Dropship Concept Sketch Ω

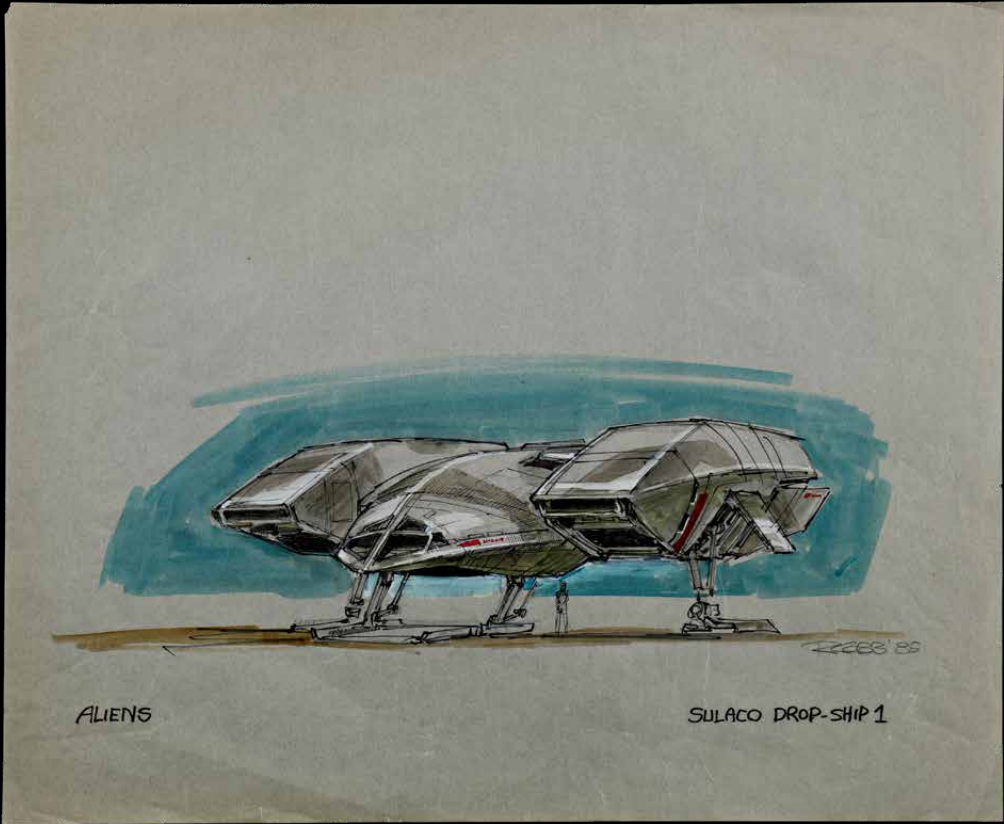
ALIENS (1986)

A hand-drawn Ron Cobb Sulaco Dropship concept sketch from the production of James Cameron's sci-fi horror sequel Aliens. Ellen Ripley (Sigourney Weaver) and a squad of Colonial Marines travelled on the USS Sulaco's UD-4L Cheyenne Dropship to the planet LV-426, where they faced a deadly infestation of xenomorphs.

This hand-drawn concept sketch of the Dropship in its landing position is the work of the film's conceptual designer, Ron Cobb. It is rendered in marker, ink, and pencil on heavyweight drawing paper labelled "ALIENS SULACO DROP-SHIP 1" and signed "RCOBB '85". The sketch features several tears along its edges and corners, as well as peeling between the layers of the paper itself. Dimensions: 37 cm x 43.25 cm (14 ½" x 17")

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,000 - 3,000





29. Hand-Painted Ron Cobb
Acheron Atmosphere Generator Concept Illustration Ω

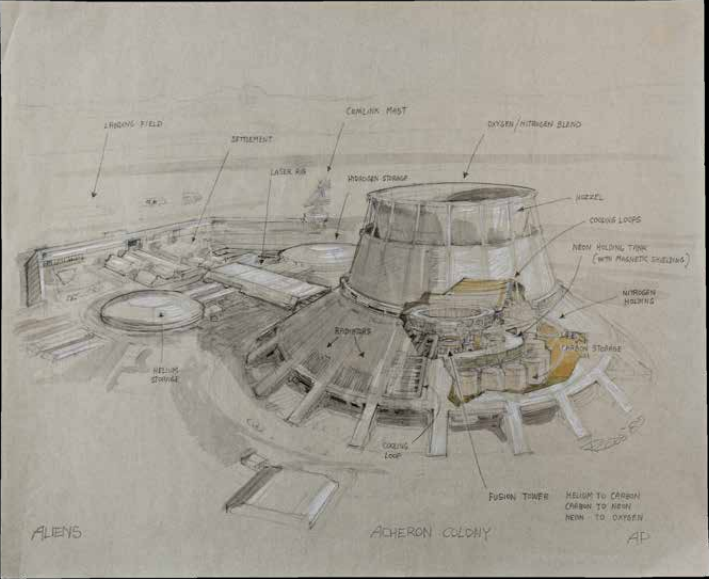
ALIENS (1986)

A hand-painted Ron Cobb Acheron atmosphere generator concept illustration from the production of James Cameron’s sci-fi horror sequel Aliens. Ellen Ripley (Sigourney Weaver) and a group of Colonial Marines were besieged by xenomorphs while investigating the Weyland-Yutani Corporation’s atmosphere processing plant on the terraformed moon LV-426, also known as Acheron.

This hand-painted concept art depicts the atmosphere-generating plant and the rest of the Hadley’s Hope colony established on LV-426. It is the work of the film’s conceptual designer Ron Cobb, and rendered in mixed media on illustration board labelled “ALIENS ACHERON COLONY”. There are tears and stains on the board on its back and corners. Dimensions: 52 cm x 70 cm (20 ½” x 27 ½”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,500 - 3,500



30. Hand-Drawn Ron Cobb
“Acheron Colony” Concept Sketch Ω

ALIENS (1986)

A hand-drawn Ron Cobb “Acheron Colony” concept sketch from the production of James Cameron’s 1986 sci-fi horror sequel Aliens. Ellen Ripley (Sigourney Weaver) and a group of Colonial Marines were besieged by xenomorphs while investigating the Hadley’s Hope colony on the terraformed moon LV-426, also known as Acheron.

This hand-drawn concept sketch depicts an exterior view of the Hadley’s Hope colony on LV-426, and is the work of the film’s conceptual designer, Ron Cobb. It is rendered in mixed media on self-adhesive drawing paper labelled “ALIENS ACHERON COLONY AP” and signed “RCOBB '85”. There is minor wear along the edges from handling, and the sketch is presented loose. Dimensions: 35.75 cm x 43.25 cm (14” x 17”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,500 - 2,500

31. Ellen Ripley’s (Sigourney Weaver)
Sleeping Garments Ω

ALIEN³ (1992)

Ellen Ripley’s (Sigourney Weaver) sleeping garments from David Fincher’s sci-fi action-horror sequel Alien³. Ripley wore her sleeping garments while in hypersleep aboard an escape pod from the Colonial Marine spaceship Sulaco, before the pod crashed into the Fiorina “Fury” 161 penal colony.

The outfit consists of a light grey rib-knit cotton tank top and grey briefs with a white elastic waistband. There are a few areas of very subtle discolouration and some minor fabric pilling in the briefs.

Estimate: £3,000 - 5,000



32. Alien Creature Maquette Ω

ALIEN³ (1992)

An alien creature maquette from the production of David Fincher’s sci-fi horror sequel Alien³. After the events of Aliens, Ripley (Sigourney Weaver) was the sole survivor of the Sulaco, crash-landing on a prison planet. When she discovered that a xenomorph egg survived the crash and a new creature had been born, Ripley joined forces with the convicts to destroy the species once and for all.

Maquettes were used as a visual aid during the development of the look of the new xenomorph. This was an important part of the pre-production process, as prior incarnations of the xenomorph had been gestated in humans. In Alien³, the xenomorph gestates in an animal — initially a cow, but this was changed to a dog in the final cut. To make the creature more animalistic, it was designed to be quadrupedal when running, although it could stand bipedally.

The maquette was designed by Academy Award®-winners Alec Gillis and Tom Woodruff, as well as Chris Halls (now Cunningham), and was inspired by H.R. Giger’s original design. This particular maquette was the master copy; the first one out of the mould. Halls sculpted the model and it was hand-painted by Gino Acevedo, an FX industry veteran, renowned for his painting techniques. His

name is signed and dated at the bottom of one of the feet. Once completed, the maquette was sent to Boss Films to be used as a paint guide for their “Go-Motion” puppet. Woodruff appeared in the film in the xenomorph suit for all close-ups and wide shots.

The maquette is made of resin, features a translucent skull, and there are two small cavities on the bottom of the shoulder blades which were caused by air pockets during the first casting. The tail is a separate piece and was also a paint-reference master. It attaches to the main body to complete the creature’s iconic look.

The maquette is displayed on a wooden stand with a metal rod for support. There is some wear from age and production use. The tip of the tail has broken off and there are small areas where the paint has worn away. Dimensions: 75 cm x 50 cm x 137 cm (29 ½” x 19 ¾” x 54”)

Estimate: £10,000 - 15,000



33. Xenomorph Egg ΩΔ

ALIEN VS. PREDATOR (2004)

A xenomorph egg from Paul W. S. Anderson’s sci-fi action film Alien vs. Predator. Eggs of this size and style appear numerous times throughout the film as they hatch the parasitic facehuggers, the second stage in the life cycle of a Xenomorph.

This custom-made egg is made of silicone and latex over a thick wire frame. It is hollow and features an opening at the bottom to allow puppeteers to insert their arms into facehugger puppets “hatching” from the egg. Similarly, there are long slits on either side of the egg. It is hand-painted in brown, burnt orange, and pink. This egg shows some signs of wear and age, including damage to the foam rubber and latex, as well as residue from the signature xenomorph slime still prominent around the top and insides. Dimensions: 45.75 cm x 40.75 cm x 61 cm (18” x 16” x 24”)

Estimate: £1,500 - 2,500



35. Xenomorph SFX Insert Puncture Tail Tip ΩΔ

AVP: ALIEN VS. PREDATOR (2004)

A xenomorph SFX insert puncture tail tip from Paul W.S. Anderson’s sci-fi action film AVP: Alien vs. Predator. The xenomorph known as Grid (Tom Woodruff, Jr.) impaled a Yautja Predator with its powerful spiked tail.

This piece, designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), comprises a sharp metal tip affixed to a hand-painted grey-and-black moulded resin base, with foam-rubber tail pieces, and a steel puppeteer’s pipe. While its biomechanical detailing harks back to H.R. Giger’s original creature designs from Ridley Scott’s Alien, this tail’s spikes are specific to the aggressive xenomorphs in AVP, and were designed to create actual punctures in props and effects pieces on set. The tip exhibits signs of age to the foam rubber. However, it remains sharp and should be handled with caution. Dimensions: 12.75 cm x 19 cm x 234 cm (5” x 7 ½” x 92”)

Estimate: £1,000 - 1,500



34. Xenomorph SFX Insert Puncture Tongue ΩΔ

AVP: ALIEN VS. PREDATOR (2004)

A xenomorph SFX insert puncture tongue from Paul W.S. Anderson’s sci-fi action film AVP: Alien vs. Predator. The Antarctic Queen launched her toothed “tongue” at Lex Woods (Sanaa Lathan) as they battled to the death.

This piece, designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), is made of resin moulded around a long steel pipe. It is hand-painted silver and black, and lacquered to appear slimy. The tongue was designed to actually puncture objects during SFX inserts, and its ornate ridged details and biomechanical design hark back to H.R. Giger’s original creature designs for Ridley Scott’s Alien. The tongue features two pieces of tape from production still wrapped around the pipe. Dimensions: 5 cm x 5 cm x 184.5 cm (2” x 2” x 72 ½”)

Estimate: £800 - 1,000



36. Predator Plasmacaster ΩΔ

AVP: ALIEN VS. PREDATOR (2004)

A predator Plasmacaster from Paul W.S. Anderson’s sci-fi action film AVP: Alien vs. Predator. Yautja hunters used their Plasmacaster shoulder cannons to destroy xenomorphs, infuriating the Antarctic Queen.

This weapon, designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI) and made specifically for the film, includes the cannon body and the arm that mounted it to the Predator’s body armor.

The cannon is airbrushed silver and copper, distressed with faux grime, and detailed with the otherworldly Yautja designs first made famous in John McTiernan’s Predator. A steel screw protrudes from under the barrel. Dimensions: 33 cm x 9 cm x 23 cm (13” x 3 ½” x 9”)

Estimate: £1,000 - 1,500



37. Xenomorph Stunt Head ΩΔ

AVP: ALIEN VS. PREDATOR (2004)

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

This xenomorph head with its signature elongated dome was designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), is made of rubber airbrushed black and silver, and lacquered to appear slimy. While its biomechanical details and iconic shape hark back to H.R. Giger’s original creature design from Ridley Scott’s Alien, this head features a smooth dome unique to AVP. It is missing its upper teeth and exhibits various signs of use and wear to the rubber throughout. Dimensions: 90.25 cm x 23 cm x 29.5 cm (35 ½” x 9” x 11 ½”)

Estimate: £3,000 - 5,000



38. Scar (Ian Whyte) Predator Extended Combistick ΩΔ

AVP: ALIEN VS. PREDATOR (2004)

A Scar (Ian Whyte) Predator extended combistick from Paul W.S. Anderson’s sci-fi action film AVP: Alien vs. Predator. The Predator known as Scar wielded his personalised Yautja combistick while hunting xenomorphs.

This full-size double-pronged spear-like weapon, designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), is made of dense resin moulded around a steel pipe, hand-painted silver, copper, gold, and grey. A handle is set into the resin with a cerulean extending button at its centre. The handle and two ornate wings are engraved with otherworldly markings that hark back to the combistick designs first seen in Stephen Hopkins’ Predator 2. The combistick has faux grime applied by the production to look distressed, and exhibits minor signs of wear including paint chipping. Dimensions: 213.5 cm x 6.5 cm x 10.25 cm (84” x 2½” x 4”)

Estimate: £4,000 - 6,000



39. Predator Miniature M

AVP: ALIEN VS. PREDATOR (2004)

A Predator miniature from Paul W.S. Anderson's sci-fi action horror AVP: Alien vs. Predator. Miniatures were used in the film for more complex special effects sequences. Predator miniatures were used in a number of scenes, including the scene in which Lex (Sanaa Lathan) and the Predator Scar (Ian Whyte) escape the exploding temple.

Legendary special makeup effects creator and four-time Academy Award®-winner Stan Winston conceived the original design for the Predator when working on John McTiernan's sci-fi classic Predator. His legacy was continued by his former collaborators, Alex Gillis and Tom Woodruff, Jr., who created a wide array of alien creatures alongside the talented artists of Amalgamated Dynamics, Inc.

This miniature is made predominantly of resin fibreglass, with plastic armour and resin skull trophies. The skin is textured with reptilian scales and bumps, and is hand-painted to create a realistic appearance. The armour has been intentionally distressed, giving the impression that it is well-used in battle. The miniature is accompanied by the Predator's iconic mask, made of resin and painted faux silver to create the appearance of metal.

Since production, it has been secured to a wooden base for display. The piece has some wear from production use and age. Dimensions: 30 cm x 30 cm x 76 cm (12" x 12" x 30")

Estimate: £10,000 - 15,000



40. Animatronic Shoulder Cannon Ω

AVP: ALIEN VS. PREDATOR (2004)

An animatronic Predator shoulder cannon from Paul W.S. Anderson's sci-fi action film AVP: Alien vs. Predator. The Yautja, more commonly known as Predators, wore their shoulder weapons as they performed their rites of passage, battling xenomorphs in an ancient, submerged pyramid. Alexa Woods (Sanaa Lathan) was saved by the Predator Scar (Ian Whyte) after his cannon was returned to him, and he used it to kill numerous xenomorphs during her desperate escape.

The shoulder cannon (also known as a Plasmacaster) is one of the Predator's signature weapons. It fires plasma bolts (typically pale blue in colour) which explode on contact with a target. While the plasma in the film was achieved through the use of visual effects, the motion of the cannon was practical, achieved using animatronics.

This item is largely made of fibreglass and resin, painted faux silver and grey to give the impression of tarnished metal. The cannon features Yautja lettering throughout, faux vents and buttons on the front shoulder panel, a crosshatch design on the front chest support, faux cables on the back-left side and faux wires and circuit designs on the lever arm of the cannon. It shows some signs of age and production use.

Dimensions: 64 cm x 35 cm x 47 cm (25 ¼" x 13 ¾" x 18 ½")

**Contains electronics; see electronics notice pg 508*

Estimate: £4,000 - 6,000

41. Wolf (Ian Whyte)
Predator Costume Display ΔUS

ALIENS VS PREDATOR: REQUIEM (2007)

A Wolf (Ian Whyte) Predator costume display from The Brothers Strause's sci-fi action sequel Aliens vs. Predator: Requiem. The hunter known as Wolf (Ian Whyte) crash-landed in Gunnison, Colorado to dispatch the murderous Predalien born at the conclusion of Paul W.S. Anderson's Alien vs. Predator.

This full-size display consists of costume pieces created by Academy Award-winning special effects group Amalgamated Dynamics, Inc. (ADI). It includes a mottled green, yellow and brown foam-latex skin bodysuit with Wolf's personalised netting; a head cowl with black foam-rubber dreadlocks; airbrushed silver rubber body armor over the left shoulder, breast, knees and calves; a spiky black rubber wrap-around necklace; a brown leather bandolier; a pair of foam feet with snap-button ankle closures and silver resin toe-blades affixed; mounted back-armor and shoulder cannon, and a pair of dense rubber wrist gauntlets, one of which is made to look partially destroyed. A replica helmet cast from original moulds, and a replica waist-skirt with a production-made center component complete the piece for display.

This costume is purposely distressed with grime, and detailed with otherworldly Yautja designs first made famous in John McTiernan's Predator. It is mounted on a fibreglass mannequin with a sturdy metal armature and affixed to a wooden base for display purposes. It exhibits various cracks and wear to the foam rubber throughout. Dimensions (displayed): 91.5 cm x 84 cm x 249 cm (36" x 33" x 98")

**Special shipping required; see special shipping notice pg 508*

Estimate: £15,000 - 25,000



42. Xenomorph
Creature Costume Display ΔUS

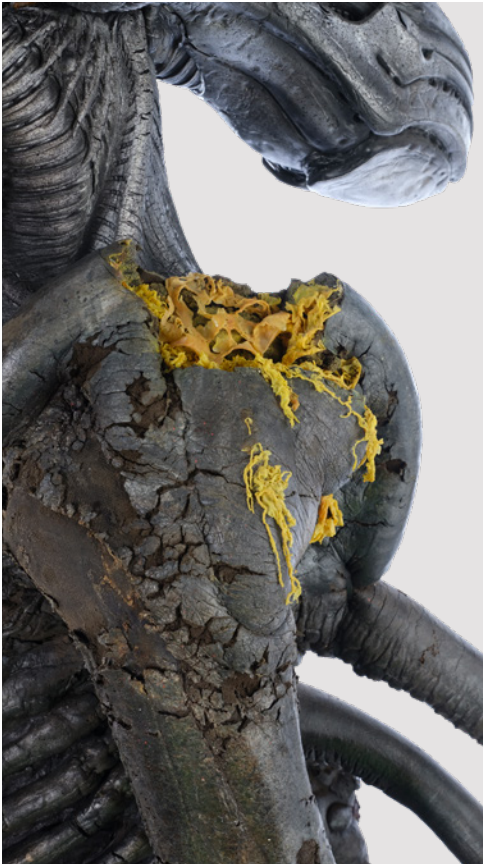
ALIEN VS. PREDATOR (2004) /
ALIENS VS PREDATOR: REQUIEM (2007)

A xenomorph creature costume display from Paul W.S. Anderson's sci-fi action film AVP: Alien vs. Predator and the brothers Strause's sci-fi action sequel Aliens vs. Predator: Requiem. A cohort of xenomorphs emerged from their Antarctic hive to continue their millennium-long war with the Yautja.

This full-size alien creature display, with all original components designed by Academy Award-winning special effects group Amalgamated Dynamics, Inc. (ADI), consists of a foam-latex domed headpiece hand-painted black and grey, and a matching foam-latex bodysuit. The bodysuit features armatured arms, a nylon lining secured with a zip closure, resin fingernails, snap-button joints on the arm and leg pieces, four dorsal tubes molded around exposed copper wire, and a long screw-on airbrushed latex tail moulded around a flexible metal-pipe core. The costume's biomechanical detailing harks back to H.R. Giger's original creature design for Alien, and this costume's headpiece was used exclusively in AVP:R. The rest of the costume was originally made for AVP. The costume is mounted to an airbrushed-silver wooden base for display purposes. It exhibits substantial wear and tear from use in filming, including deteriorating and exposed foam on the shoulder, ankle, and chest, and other signs of wear to the latex throughout. Dimensions: 91.5 cm x 84 cm x 249 cm (36" x 33" x 98")

**Special shipping required; see special shipping notice pg 508*

Estimate: £10,000 - 15,000

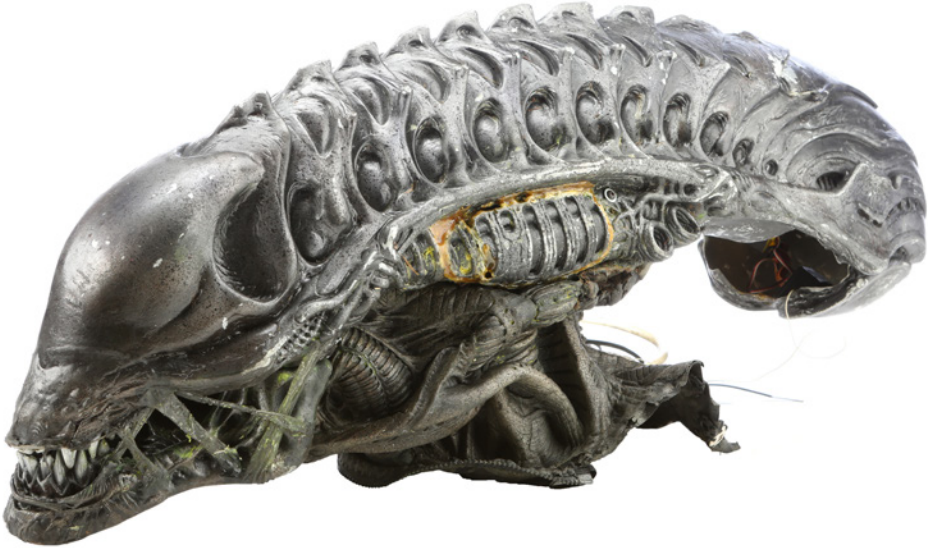


43. Xenomorph SFX Head ΩΔ

ALIENS VS PREDATOR: REQUIEM (2007)

A xenomorph SFX head from The Brothers Strause’s sci-fi action sequel Aliens vs. Predator: Requiem. Xenomorphs led by the murderous Predalien created an alien hive in a hospital in Gunnison, Colorado by impregnating women in the maternity ward.

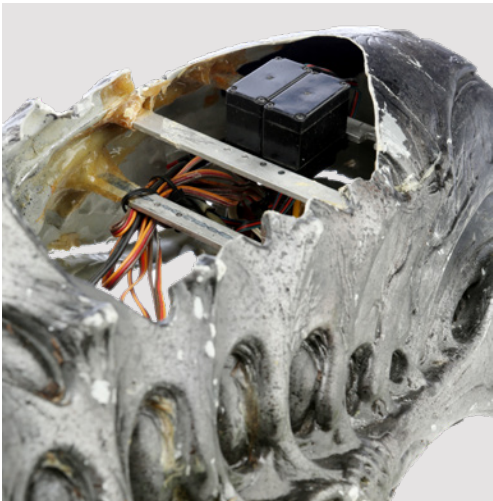
This xenomorph alien head, with its signature ridged dome, was designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). It is made of fibreglass airbrushed black and silver, with a foam-rubber sleeve affixed for puppeteering the throat. Concealed inside the head are various electronic components which operate the creature’s jaws. The dome is labeled “Atreayu” [sic] by production.



While its biomechanical details and iconic shape hark back to the creature design from James Cameron’s Aliens, this head features ridging unique to AVPR. It is fragile from use and age, with some of the electronics exposed from multiple fractures, and chips to the paint throughout.Dimensions: 90.25 cm x 25.5 cm x 38 cm (35 ½” x 10” x 15”)

**Contains electronics; see electronics notice pg 508*

Estimate: £3,000 - 5,000



44. Xenomorph VFX Head ΩΔ

AVP: ALIEN VS. PREDATOR (2004)

A xenomorph VFX head from Paul W.S. Anderson’s sci-fi action film AVP: Alien vs. Predator. The Yautja Predator known as Scar (Ian Whyte) beheaded a xenomorph after murdering Charles Bishop Weyland (Lance Henriksen).

This alien head, with its signature elongated dome, was designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI). It is made of fibreglass, with an airbrushed dark green urethane dome labelled “o. Head D”, a movable jaw with faux-silver teeth, and a soft rubber palate. Rubber piping inside the jaw and lips pumps saliva through the teeth, while a steel handle and a hand slot on the inside of the dome allow for puppeteering during VFX insert shots.



While its biomechanical details and iconic shape hark back to H.R. Giger’s original creature design from Ridley Scott’s Alien, this head features a smooth dome that is unique to AVP. It is fragile from use and age, with piping exposed from multiple fractures throughout the fibreglass. Dimensions: 89 cm x 20.5 cm x 35.75 cm (35” x 8” x 14”)

Estimate: £3,000 - 5,000

45. Ron Burgundy’s White Tuxedo Ω

ANCHORMAN 2: THE LEGEND CONTINUES (2013)

Ron Burgundy’s white tuxedo from Paramount Pictures’ comedy sequel Anchorman 2: The Legend Continues. Burgundy wore his all-white tuxedo to an ice rink, where he took an ill-advised victory lap after another record-breaking newscast.

This tuxedo, marked “Ron B.”, consists of a white double-breasted polyester jacket; a white button-up polyester vest with a belted back; two pairs of white slacks with tuxedo stripes and affixed wardrobe tags, both marked for the principal actor; a white polyester Stafford bowtie; and a white silk Pronto Uomo Couture bow tie still in its retail package. These pieces all exhibit visible signs of wear, with several stains to the front and interior of the jacket.

Estimate: £1,000 - 1,500



47. Brick Tamland’s Grey Plaid Suit Ω

ANCHORMAN 2: THE LEGEND CONTINUES (2013)

Brick Tamland’s grey plaid suit from Paramount Pictures’ comedy sequel Anchorman 2: The Legend Continues. Brick wore his suit throughout the film, including when he confronted rival Jack Lime.

This suit labelled “Brick Tamland Change 2” consists of a grey plaid polyester blend jacket; a matching vest; matching trousers marked for the principal actor; a white-and-blue striped cotton and polyester Stafford button-up shirt (size 34-35); a white cotton blend handkerchief; a blue-and-brown P.N. Hirsch & Co. tie; a pair of black cotton Reebok briefs (size L); a metal tie clip; and a pair of black leather Rockport loafers (size 9). There are stains to the suit throughout.

Estimate: £500 - 700



46. Veronica Corningstone’s Pink Anchor Costume Ω

ANCHORMAN 2: THE LEGEND CONTINUES (2013)

Veronica Corningstone’s pink anchor costume from Paramount Pictures’ comedy sequel Anchorman 2: The Legend Continues. Corningstone wore her costume while admiring the poise of fellow news anchor Jack Lime.

This costume features a pink polyester-blend David Hayes long-sleeved blouse (size 8, labelled “V.C. 5” in marker) with green dots, mother-of-pearl buttons on the front and both cuffs, and a bow collar. It also includes a matching wool Valentino pleated skirt (size 12, labelled “V.C. 5” in marker), an ivory-coloured leather belt with a gold-coloured metal buckle, and a pair of gold-and-steel Dogeared teardrop earrings. The costume exhibits minor signs of wear throughout, including frayed wool on the skirt.

Estimate: £500 - 700



48. Champ Kind’s Dark Brown Suit Ω

ANCHORMAN 2: THE LEGEND CONTINUES (2013)

Champ Kind’s dark brown suit from Paramount Pictures’ comedy sequel Anchorman 2: The Legend Continues. Kind wore his suit when he and the original Channel 5 news team mocked their rival Jack Lime.

This suit is labelled “Champ Kind Change 6” and consists of a dark brown woollen jacket; a matching pair of slacks labelled “HS Anchorman II 1/21/13”; a matching vest with a belted back; a green cotton blend button-up shirt; a blue-and-brown plaid Qiana tie; and a pair of tan leather Giorgio Brutini zip-up boots marked “Champ” (size 12.5). There are minor stains on the jacket and trousers.

Estimate: £500 - 700



49. First Draft Script M

APOCALYPSE NOW (1979)

A first draft script from the production of Francis Ford Coppola's Oscar®-winning Vietnam War epic Apocalypse Now.

Bound in a brown "International Famous Agency" card cover, the script is credited to screenwriter John Milius and consists of 131 single-sided pages printed on white A4 paper. Dated 12th May 1969, the document features an author's note page and a handwritten annotation on page 1. The film's title is written in black marker on the outside edges of the script. Written on the inside cover is the name "S.Jaffe", referring to uncredited executive producer Stanley R. Jaffe, who at the time was executive vice president of worldwide production at Columbia Pictures. Crease lines are present on the cover and there are minor marks on multiple pages. The back page displays a watermark and the pages have become slightly discoloured over time.

Dimensions: 29 cm x 21.5 cm x 2.5 cm (11 ½" x 8 ½" x 1")

Estimate: £600 - 800

50. Hero Sacrificial Dagger †

APOCALYPTO (2006)

A hero sacrificial dagger from Mel Gibson's action adventure Apocalyppto. Ceremonial weapons were used by priests in the Mayan city to perform their gruesome human sacrifices, including when Jaguar Paw (Rudy Youngblood) and other captives were set to be sacrificed before the Mayan King and Queen.

Simon Atherton, an armourer who worked with Gibson on Braveheart, was hired to research and provide reconstructions of Mayan weapons to maintain the accuracy of the film.

Made of resin, the dagger comprises a glossy black blade replicating the appearance of obsidian, and an iridescent white handle painted to resemble carved pearl. The handle features a crouching eagle warrior, its eyes and mouth opened wide, with a plume of feathers emerging from its rear. The dagger displays small spots of dried stage blood, paint wear throughout and damaged feathers. Dimensions: 53 cm x 8 cm x 4 cm (21" x 3" x 1 ½")

Estimate: £1,500 - 2,500

51. Hero Beheading Axe †

APOCALYPTO (2006)

A hero beheading axe from Mel Gibson's action adventure Apocalyppto. Ceremonial weapons were used by priests in the Mayan city to perform their gruesome human sacrifices, including when Jaguar Paw (Rudy Youngblood) and other captives were set to be sacrificed before the Mayan King and Queen.

Simon Atherton, an armourer who worked with Gibson on Braveheart, was hired to research and provide reconstructions of Mayan weapons to maintain the accuracy of the film. The axe is made of resin, with a painted beige handle resembling wood, and glossy black to resemble obsidian for the axe head. The axe is decorated with feather accessories, faux stitching towards the head and a red grip. The lot exhibits signs of production use including a small splatter of dried stage blood by the head, minor paint wear and several missing and damaged feathers. Dimensions: 83 cm x 23 cm x 4 cm (32 ½" x 9" x 1 ½")

Estimate: £1,500 - 2,500



52. Skeleton Stop-Motion Puppet ΩΔ

ARMY OF DARKNESS (1992)

A skeleton stop-motion puppet from Sam Raimi's horror comedy Army of Darkness. When a medieval army of the dead were awakened, sarcastic time-traveller Ash (Bruce Campbell) was called upon to stop them.

This articulated stop-motion skeleton is mounted on a wood-and-plaster base, with a ball-and-socket armature rod attachment to move its arm, causing it to sharpen its sword. The puppet shows some signs of wear throughout, with a small hole on the top of the skeleton's skull. Dimensions: 25.5 cm x 19 cm x 15.25 cm (10" x 7 ½" x 6")

Estimate: £3,000 - 5,000

53. Miniature “Walking” Skeleton Puppets Scene ΩΔ

ARMY OF DARKNESS (1992)

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

This wooden crate stand features a spinning wheel and wire mechanism, which turns to make three articulated skeleton puppets appear to walk on top of the mounted wood-and-plaster base. The puppets are made of hand-painted resin. Also included is an additional loose skeleton arm holding a battle axe. The scene shows signs of wear throughout, including small holes on the top of the skeletons' skulls and discolouration from oxidation, and it remains fragile. Dimensions: 53.25 cm x 40.5 cm x 33 cm (21" x 16" x 13")

Estimate: £3,000 - 5,000





54. Necronomicon M

ARMY OF DARKNESS (1992)

A Necronomicon from Sam Raimi’s action-horror-comedy sequel Army of Darkness. Ash (Bruce Campbell) found himself transported back to the Middle Ages and discovered that the only way to return to his own time was to use the magical Necronomicon book. He travelled to a cemetery where he located three copies. One sucked him into it, one flew around and bit him, and one raised an army of the undead after Ash accidentally muttered the wrong incantation.

The Necronomicon was a textbook of magic, originally created by horror and science-fiction writer H.P. Lovecraft, and was first mentioned in his 1924 short story The Hound. A common tome in Lovecraft’s work, the Necronomicon was also a feature of all three films in the Evil Dead trilogy. As Army of Darkness is set around the year 1300 AD the book appears cleaner and less warped than those seen in The Evil Dead and Evil Dead II.

The book is lightweight and made of a solid piece of biscuit foam, and would have been used for scenes in which Ash carried it under his arm as he ran from the undead. It features a grotesque, horribly mutilated face on the cover. The face has two sets of eyes, a small nose, a mouth, and a set of teeth and fangs beneath the mouth. The book does not open and it has been hand-painted to look worn and aged. The piece has some wear from production use, age and storage. Some of the paintwork has chipped away revealing the yellow biscuit foam underneath, some of which has degraded over time. Dimensions: 32 cm x 24 cm x 4.5 cm (12 ½” x 9 ½” x 1 ¾”)

Estimate: £15,000 - 20,000

55. Ash’s (Bruce Campbell) Hero Chainsaw Ω

ASH VS EVIL DEAD (TV SERIES, 2015 - 2018)

Ash’s (Bruce Campbell) hero chainsaw from horror-comedy TV show Ash vs Evil Dead. Ash wielded his chainsaw throughout the series, first using it in the premiere episode “El Jefe” when he used it to cut off his possessed neighbour’s head.

The chainsaw has a predominantly plastic body and features a metal, immovable chain. It features a wood-and-metal handle and has been hand-painted red and black. Faux-silver detailing gives the impression it is made of metal, and it has intentional weathering to make it appear old and well used. Ash wore the chainsaw on his arm in place of his prosthetic hand, so it has a slot at the back to secure it to his arm.

The piece has some wear from production use, including scuffing and scratches, and the lot is accompanied by a certificate of authenticity from the Starz network and a production tag that reads “Main Original Dressing”. Dimensions: 78 cm x 26 cm x 18 cm (30 ¾” x 10 ¼” x 7”)

Estimate: £4,000 - 6,000



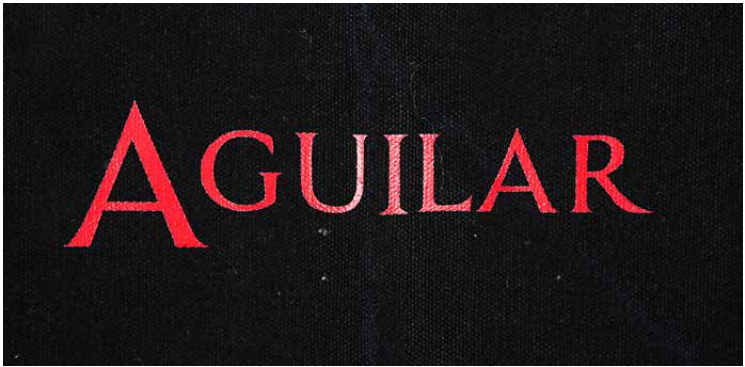
56. Main Cast Chair Backs M

ASSASSIN'S CREED (2016)

A set of main cast chair backs from Justin Kurzel’s video-game adaptation Assassin’s Creed. These chair backs were fitted onto director-style chairs used by cast members who worked on the production.

The lot comprises seven chair backs featuring the character names of Aguilar (Michael Fassbender), Sofia (Marion Cotillard), Maria (Ariane Labed), Benedicto (Carlos Bardem) and Torquemada (Javier Gutiérrez), with the remaining two displaying the word “Cast”. Made of black canvas fabric, the chair backs feature the names printed in red and the Assassin insignia printed in white on the opposite side. The set displays some loose threads and minor plucks from use on production. Dimensions (one chairback): 52 cm x 20 cm x 0.5 cm (20 ½” x 8” x ¼”)

Estimate: £800 - 1,200





57. Aguilar’s (Michael Fassbender) Wristblades †Δ

ASSASSIN’S CREED (2016)

Aguilar’s (Michael Fassbender) wristblades from Justin Kurzel’s video-game adaptation Assassin’s Creed. Aguilar wore his wristblades throughout the film as he and his fellow assassin Maria (Ariane Laped) battled the 15th century Templars led by Torquemada (Javier Gutiérrez) and his henchman Ojeda (Hovik Keuchkerian).

The wristblade mounts are constructed from metal, with additional rubber components applied, and finished in faux silver to produce the appearance of polished steel. Ornatly detailed, the housing has additional components applied — these are hand-painted to replicate worked ivory, with incorporated shades of metallic purple and blue.

Securely fitted in an exposed static state, the metal blades are adorned with cast-in patterns. Two black straps are attached to one of the mounts. The weapons display light paint wear and the rubber casing has come away on parts of both mounts, exposing glue remnants. Dimensions (with straps): 38 cm x 7 cm x 5 cm (15" x 2 ¾" x 2")

Estimate: £3,000 - 5,000



58. Ojeda’s (Hovik Keuchkerian) Hero Sword and Scabbard †Δ

ASSASSIN’S CREED (2016)

Ojeda’s (Hovik Keuchkerian) hero sword and scabbard from Justin Kurzel’s video-game adaptation Assassin’s Creed. Ojeda served as Torquemada’s (Javier Gutiérrez) right-hand man, and carried his ornate sword as he battled the Brotherhood of Assassins in 1492.

The weapon is made of metal, with two deep fullers running in parallel to each other 42 cm along the blade. The pommel is decorated with a cast of a balding, bearded old man’s face. The grip is bound in rubber in a twisting pattern, with a highly decorated cross guard, which features cog shapes at each of its ends.

The sword is stored inside a leather scabbard, made of genuine leather, which features a Templar-style cross design at one end. It shows signs of wear, including scratches and marking to the outside of the sheath. Dimensions: 113 cm x 9 cm x 2.5 cm (44 ½" x 3 ½" x 1")

Estimate: £1,000 - 1,500



59. General Ramirez’s (Julio Jordán) Hero Costume †

ASSASSIN’S CREED (2016)

General Ramirez’s (Julio Jordán) hero costume from Justin Kurzel’s video-game adaptation Assassin’s Creed. General Ramirez wore his costume as he and the Templars raided a remote Andalusian village in pursuit of Prince Ahmed of Granada (Kemaal Deen-Ellis).

The costume consists of a dirtied white false collar (labelled “Hero”); an embellished red velvet sleeveless tunic with an attached pleated skirt; a red linen floor-length cape with a leather trim (labelled “Hero”); a black mesh undershirt with red baroque-patterned sleeves; two layered fibreglass waist armour plates decorated with raised faux-gold detailing; black cotton trousers with elasticated braces (labelled “Hero”); and a pair of embossed black leather boots. “Peris Costumes Co” labels are adhered to the inside of the tunic, trousers and the front armour piece. The costume shows paint wear on the armour, black transfer on the velvet, and the metal hardware has become loose on the right shoulder of the tunic.

Estimate: £3,000 - 5,000



60. Ojeda’s (Hovik Keuchkerian) Hero Costume †

ASSASSIN’S CREED (2016)

Ojeda’s (Hovik Keuchkerian) hero costume from Justin Kurzel’s video-game adaptation Assassin’s Creed. Torquemada’s (Javier Gutiérrez) chief enforcer wore his costume throughout the film as he led the Templars in the battle against Aguilar (Michael Fassbender) and Maria (Ariane Laped) in 15th century Spain.

The costume consists of a black mesh tunic (labelled “Ojeda, #3, Vinyl Skirt”); black woven leather armour with attached shoulder pieces (labelled “Ojeda #4, Hovik?”); black cotton-blend trousers with elasticated braces (size 36 R); a thick vinyl belt with a decorative metal buckle; a patterned leather belt and scabbard; a pair of embossed leather arm guards; and a matching pair of boots. The tunic features incorporated metal chain mail and an embossed leather skirt, made up of several panels. The multi-layered costume shows signs of minor wear and marks from production use, notably on the trousers.

Estimate: £3,000 - 5,000

61. Full-Size Mahar Creature ↑

AT THE EARTH'S CORE (1976)

A full-size Mahar creature from Kevin Connor's fantasy adventure At the Earth's Core. The Mahar were a species of telepathic flying reptiles who lived deep in a Welsh mountain, and were discovered by Dr. Perry (Peter Cushing) and David Innes (Doug McClure). During one memorable sequence, a Mahar swooped down from its perch and picked up one of its human slaves.

This puppet is made from latex over a heavy steel armature, with metal wires protruding from the back and hooks on the wings for use during flying shots. It is hand-painted for additional detailing, including faux blood over the claws and beak, as well as the outline of a ribcage on the chest. There is some considerable wear from production use and age. The rubber latex has cracked and broken away in some areas, revealing the metal skeleton. The left foot is no longer present. Dimensions: 110 cm x 56 cm x 96 cm (43 ¼" x 22" x 37 ¾")

**Special shipping required; see special shipping notice pg 508*

Estimate: £1,000 - 1,500



62. Felicity Shagwell's (Heather Graham) Necklace M

AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999)

Felicity Shagwell's (Heather Graham) necklace from Jay Roach's 1999 spy spoof sequel Austin Powers: The Spy Who Shagged Me. CIA agent Shagwell wore her signature female-symbol necklace in multiple scenes throughout the film.

The metal necklace is collar-shaped, with a pendant which forms the symbol for Venus, representing femininity. It exhibits some signs of age and use, including tarnishing to the metal and some slight misshaping of the collar. Dimensions: 17 cm x 12 cm (6 ¾" x 4 ¾")

Estimate: £800 - 1,200



63. Austin Powers' (Mike Myers) Cufflinks M

AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999)

Austin Powers' (Mike Myers) cufflinks from Jay Roach's spy-comedy sequel Austin Powers: The Spy Who Shagged Me. Austin wore his cufflinks near the beginning of the film during a photoshoot with Ivana Humpalot (Kristen Johnston), and when they played a seductive game of chess at Austin's 'shag pad'.

Made of metal, the pair of cufflinks feature a raised "P" initial inside a circle. The outer edge and the letter display a polished, gold-coloured finish and the posts of the cufflinks twist, allowing them to be locked in place. The lot is housed inside a small grey velvet box and exhibits signs of production use, including minor scratches, marks to the rear side and light wear. Dimensions (cufflink): 2 cm x 2 cm (¾" x ¾" x ¾"); (box): 6 cm x 5.5 cm x 3.5 cm (2 ½" x 2 ¼" x 1 ¼")

Estimate: £400 - 600



64. Felicity Shagwell's (Heather Graham) Screen-Matched Dress and Shoes M

AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999)

Felicity Shagwell's (Heather Graham) screen-matched dress and shoes from Jay Roach's retro spy spoof Austin Powers: The Spy Who Shagged Me. Felicity Shagwell wore her dress and shoes on a day out in London with Austin after he time-travelled back to 1969. She also wore them during the stool-retrieval scene with Fat Bastard (Mike Myers) in a Paddington Station toilet.

The ensemble consists of an orange-and-pink long-sleeved crocheted dress made of glittery thread and a pair of pink Kenneth Cole shoes with orange trim (US size 7 ½). The dress has a stitched-in pink bra, which is not visible when worn. Also included are two spare spools of thread, in orange and pink. The costume shows signs of wear, mostly on the shoes, which display scuffs on the top, wear on the soles and some flaking on the orange trim. The lot is accompanied by a print of the costume design.

Estimate: £4,000 - 6,000



65. Austin Powers' (Mike Myers) Screen-Matched Suit M

AUSTIN POWERS:THE SPY WHO SHAGGED ME (1999)

Austin Powers' (Mike Myers) screen-matched suit from Jay Roach's spy spoof sequel Austin Powers: The Spy Who Shagged Me. Austin wore his '60s ensemble as he drove his convertible to a photography session with Ivana Humpalot (Kristen Johnston), before heading home to play chess. The suit screen matches all scenes it appears in within the film, and may be the only one made for production.

The costume comprises a multicoloured check-patterned two-piece suit with a bright blue lining, and a pink Venice Custom Shirts® shirt with white vertical stripes. The jacket has a single vent at the back and silver-coloured buttons run down the front and are adhered to the cuffs. Each button is painted white and features a crest emblem. The trousers are unlined. The shirt has pink plastic buttons, a button-down collar and cuffs which require securing with cufflinks. The fabric shows some signs of age and production use, most notably in a few pulls in the thick, multi-coloured fabric of the suit.

Estimate: £5,000 - 7,000





66. Fat Bastard's (Mike Myers) Light-up Tracker and Remote Control M

AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999)

Fat Bastard's (Mike Myers) light-up tracker and remote control from Jay Roach's spy-comedy sequel Austin Powers: The Spy Who Shagged Me. Felicity Shagwell (Heather Graham) lured the large Scotsman into bed and planted the tracker in him. Austin and Felicity later used the remote to locate Fat Bastard at a toilet within Paddington Station.

The metal bullet-shaped tracking device has a machined finish, features a red plastic tip and houses internal electronics, which remain untested. The black plastic remote features a telescopic aerial and a circular screen showing Paddington station. A red LED on the screen flickers when the two flick switches at the bottom of the remote are switched on. The lot exhibits light scratches and evidence of glue on the back of the remote. Dimensions (tracker): 11cm x 3 cm x 3 cm (4 ¼" x 1 ¼" x 1 ¼"); (remote): 19.5 cm x 7 cm x 2.5 cm (7 ¾" x 2 ¾" x 1")

**Contains electronics; see electronics notice pg 508*

Estimate: £2,500 - 3,500

67. Goldmember's (Mike Myers) Tractor Beam Key, Dr Evil's (Mike Myers) Lair Map and Backup Submarine Model Miniature M

AUSTIN POWERS IN GOLDMEMBER (2002)

Goldmember's (Mike Myers) tractor beam key, Dr Evil's (Mike Myers) lair map and a backup submarine model miniature from Jay Roach's spy-spoof sequel Austin Powers in Goldmember. A tractor beam key is presented to Goldmember to activate his deadly device while Mini-Me (Verne Troyer), Foxy (Beyoncé Knowles) and Austin (Mike Myers) used a map when they infiltrated Dr Evil's submarine lair.

Presented in a gold-coloured box with a red velvet lining, the key is made from metal and displays a polished, gold-coloured finish.

The folded, printed map shows side and top views of the submarine's layout. Made of resin, the backup model submarine is a miniature of Dr Evil lying on his stomach in his trademark finger pose finished in faux-silver paint. The model remains unfinished as it was ultimately not used for filming. There are minor scratches and marks on the box and minor paint chips on the model. The lot is accompanied by two New Line Cinema certificates of authenticity. Dimensions (key in box): 25.5 cm x 14 cm x 10.5 cm (10" x 5 ½" x 4 ¼")

Estimate: £2,500 - 3,500



68. Hand-Painted G'Kar Statue ΩΔ

BABYLON 5 (TV SERIES, 1994 - 1998)

A hand-painted G'Kar statue from the sci-fi television series Babylon 5. In the fifth season episode "Objects in Motion", an admirer presented G'Kar (Andreas Katsulas) with a statue in his likeness.

This statue is made of resin hand-painted green and brown to resemble oxidised bronze, with red eyes. It is displayed on a wooden base, which shows adhesive residue from production, and carvings reading "026" and "PRSNH" on the bottom. The piece is intentionally distressed to look aged, and exhibits some paint chipping from age. Dimensions: 10.75 cm x 14 cm x 34.5 cm (4 ¼" x 5 ½" x 13 ½")

Estimate: £1,000 - 1,500

69. Phased Plasma Gun and Holster ΩΔ

BABYLON 5 (TV SERIES, 1994 - 1998)

A phased plasma gun and holster from the sci-fi television series Babylon 5. Staff and visitors to the space station Babylon 5 used phased plasma guns, also known as PPGs, that fired a small bolt of plasma that was effective against organic targets but couldn't penetrate thicker materials, meaning it wouldn't damage the hull of the station.

This futuristic gun is made of resin and finished in shades of silver with a textured black-and-faux-gold grip.. The holster is made of black nylon and features a metal clip. Both pieces exhibit signs of use and age, including rusting on the clip. Dimensions (gun): 21.75 cm x 21.75 cm x 9 cm (8" x 3" x 5"); (holster): 12.75 cm x 15.25 cm x 6.5 cm (5" x 6" x 2 ½")

Estimate: £1,000 - 2,000

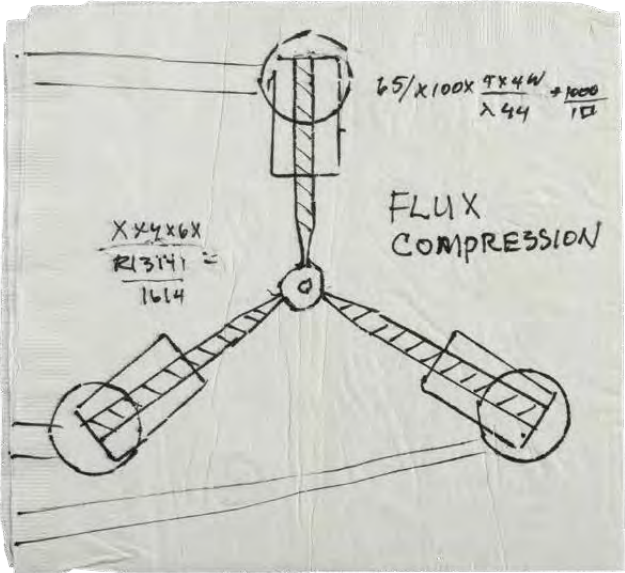
70. Doc Brown's (Christopher Lloyd) Flux Capacitor Napkin Drawing Ω

BACK TO THE FUTURE (1985)

Doc Brown's (Christopher Lloyd) flux capacitor napkin drawing from Robert Zemeckis' sci-fi adventure Back to the Future. Marty McFly (Michael J. Fox) showed 1955's Doc Brown the DeLorean time machine that Brown's future self would someday build, including the flux capacitor, an invention that the younger Brown had thought up and crudely drawn on a napkin only hours before.

This drawing is hand-drawn in black ink on a white paper napkin, and features a drawing of the flux capacitor, as well as the words "FLUX COMPRESSION" and various mathematical equations. The piece shows minor signs of wear, including some crinkling. The napkin is held in a plain wax paper sleeve that it has been stored in since production, with some crinkling and tearing to it. Dimensions: 29.25 cm x 24.25 cm (11 ½" x 9 ½")

Estimate: £2,000 - 3,000



71. Marty McFly's (Michael J. Fox) Radiation Suit with Hood Ω

BACK TO THE FUTURE (1985)

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

This costume consists of a fluorescent yellow Tyvek® jumpsuit with a matching yellow hood made of canvas and polyester. The suit features a zip on the front, Velcro® fasteners on the wrists, and orange highlights on the ankles. The hood includes an orange lining along the top front, and metal snaps around the face-opening to attach an air filtration mask. The air filtration mask is not included. Both the radiation suit and the hood show signs of wear and age, including some staining and dirt, with the latter being most prominent around the ankles.

Estimate: £6,000 - 8,000



72. Marty McFly's (Michael J. Fox) Fading Sibling Photograph M

BACK TO THE FUTURE (1985)

Marty McFly's (Michael J. Fox) fading sibling photograph from Robert Zemeckis' sci-fi adventure Back to the Future. Marty's brother and sister faded away from his photograph when he unintentionally changed the past. Marty glimpsed the photo with only himself and his sister remaining just after the past was corrected and Marty's existence was secured with a kiss at the Enchantment Under the Sea dance.

Printed on Kodak photo paper, the wallet sized picture shows Marty standing by a well with his sister Linda (Wendie Jo Sperber). His brother Dave (Marc McClure) has faded away completely. The photograph has very minor wear from age and use, and comes with a clear protective sleeve. Dimensions: 6.5 cm x 9 cm (2 ½" x 3 ½")



Estimate: £2,000 - 3,000



73. "Save The Clock Tower" Flyer M

BACK TO THE FUTURE (1985)

A "Save The Clock Tower" flyer from Robert Zemeckis' sci-fi adventure Back to the Future. Flyers were handed out by the Hill Valley Preservation Society in the town square, where two were given to Marty (Michael J. Fox) and Jennifer (Claudia Wells). Jennifer wrote a love note and phone number on one for Marty.

The flyer is printed on light blue paper and features a photocopy of the local Hill Valley Telegraph newspaper's article headlined "Clock Tower Struck By Lightning", written in the wake of the events Marty witnesses in 1955. Filler text is used for the body of the article, and a plea for donations from the preservation society is at the bottom. Dimensions: 28 cm x 21.5 cm (11" x 8 ½")

Estimate: £1,000 - 1,500

74. Linda McFly's (Wendie Jo Sperber) Hill Valley Bulldogs Sweatshirt Ω

BACK TO THE FUTURE (1985)

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

This grey sweatshirt is a cotton and acrylic blend featuring a printed image of a cartoon bulldog in a pink sweatshirt labelled "BULLDOGS", and the large printed letters "HV". The sweatshirt shows minimal signs of wear and age, including a few small stains.

Estimate: £600 - 800

75. "Youth Jailed" USA Today Newspaper ΩΔ

BACK TO THE FUTURE PART II (1989)

A "Youth Jailed" USA Today newspaper from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) read the newspaper when Doc Brown (Christopher Lloyd) convinced him to travel to the future for the sake of Marty's unborn children.

This USA Today newspaper consists of two colour-printed outer pages, one of which features a story titled "Youth Jailed: Martin McFly Junior arrested for Theft", and blank interior pages. There is a small puncture in the centerfold, multiple pinholes at the bottom, and some fading of the paper from age. Dimensions (folded): 29.25 cm x 35.5 cm x 0.75 cm (11 ½ x 14 x ¼)

Estimate: £800 - 1,000



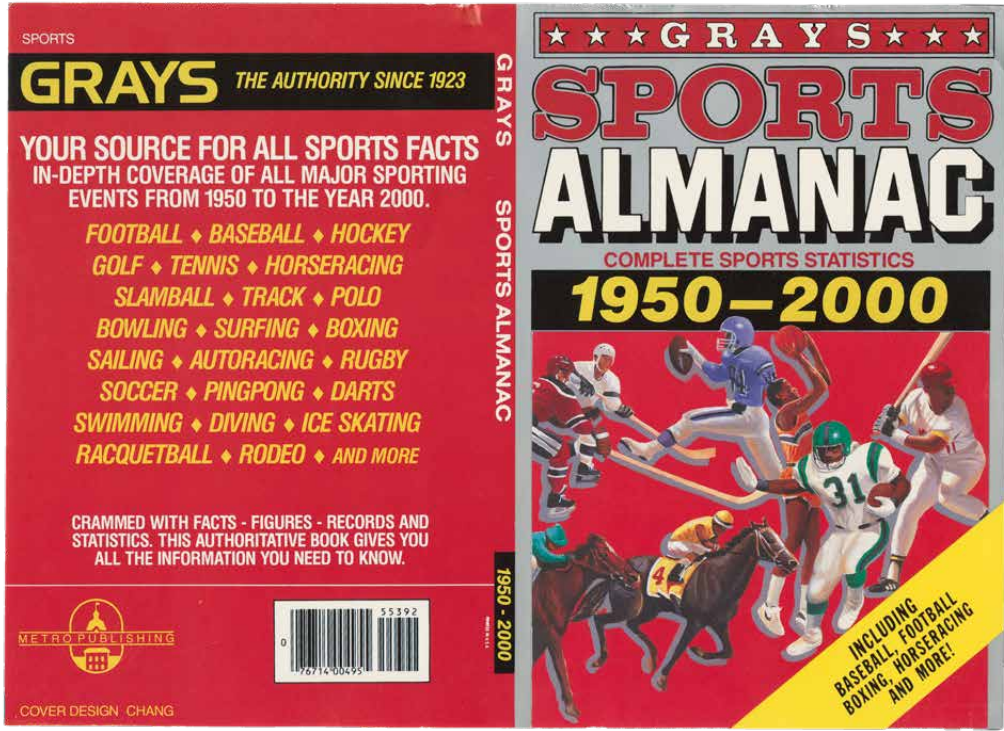
76. Grays Sports Almanac Cover

BACK TO THE FUTURE PART II (1989)

A Grays Sports Almanac cover from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) saw a copy of Grays Sports Almanac in an antique store window while in the year 2015.

This glossy paper cover is titled "Grays Sports Almanac" and is printed in full colour. It comes mounted on a sheet of poster paper. The cover remains unfolded, as it was not attached to a book, and exhibits small signs of wear to the paper's edges. Dimensions: 25.5 cm x 33 cm x 12.75 cm (10" x 13" x ¼")

Estimate: £2,000 - 3,000



77. "Oh LàLà" Pin-up Cover

BACK TO THE FUTURE PART II (1989)

An "Oh LàLà" pin-up cover from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) frantically flipped through his Grays Sports Almanac, only to find its dust jacket had been wrapped around Biff's (Tom Wilson) favourite lingerie magazine Oh LàLà.

This cover is printed on magazine stock in full colour and features two model photographs labelled "Le Mois Prochain dans Oh LàLà" and "Oh LàLà No. 29 f4.50", as well as a black-and-white model photograph with credits in French on the reverse. It exhibits minor creasing and wear along the edges, but does not appear ever to have been folded for use on a complete magazine. Dimensions: 23 cm x 30.5 cm (9" x 12")

Estimate: £1,500 - 2,500



78. Officer Reese's (Mary Ellen Trainor) 2015 Hill Valley Police Uniform

BACK TO THE FUTURE PART II (1989)

Officer Reese's (Mary Ellen Trainor) 2015 Hill Valley Police uniform from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Officers Reese and Foley (Stephanie E. Williams) found Jennifer Parker (Elisabeth Shue) unconscious in an alley and brought her to the home of her future self.

The uniform includes a dark blue polyester-blend jacket; a pair of matching trousers with green trim and faux brass buttons; a pair of black leatherette boots; a pair of black leatherette gloves; a blue, foam-padded cotton police cap, which features cut-out lettering reading "HILL VALLEY POLICE" behind black-shaded polyurethane; a black foam-rubber wrist communicator with plastic details; a black leather belt with a "POLICE IDENTA-PRO" device, and a brass buckle that is engraved with "HILL VALLEY POLICE" on the front and marked "Reese" on the reverse; a glitter-coated glass badge with sheet-metal details labelled "POLICE N11-11 HILL VALLEY" and "REESE"; and a white cotton "plus-minus" graphic T-shirt. The badge and belt are both marked for Reese, though the other costume components are not marked and could have been worn by another officer. Mary Ellen Trainor was married to director Robert Zemeckis at the time of filming. This uniform exhibits various signs of wear and age, including some glued elements detaching from the badge, staining to the jacket and shirt, deterioration of the foam in the cap, and stray paint on the boots.

Estimate: £4,000 - 6,000



79. Hill Valley 2015 Police Baton

BACK TO THE FUTURE PART II (1989)

A Hill Valley 2015 police baton from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Officers Foley (Stephanie E. Williams) and Reese (Mary Ellen Trainor), armed with their batons, found Jennifer Parker (Elisabeth Shue) unconscious in an alley and brought her to the home of her future self.

The police baton comprises a black plastic handle and siding over a clear yellow plastic interior. It features a small metal switch on the handle, as well as the remnants of its internal lighting components. At the connection of the main extension to the handle, the baton is split into two pieces. Any possible functionality of the electrical wiring is unknown, and the cylindrical light bulb inside is broken and should be handled carefully. Dimensions: 33.25 cm x 21.75 cm x 4 cm (13" x 8 ½" x 1 ½")

*Contains electronics; see electronics notice pg 508

Estimate: £1,000 - 1,500





**80. Officer Foley's (Stephanie E. Williams)
Hill Valley 2015 Police Department Badge Ω**



81. Biff Tannen's (Thomas F. Wilson) Stunt Cane Knocker Ω

BACK TO THE FUTURE PART II (1989)

Officer Foley's (Stephanie E. Williams) Hill Valley 2015 Police Department badge from Robert Zemeckis' sci-fi adventure sequel *Back to the Future Part II*. Officers Foley and Reese (Mary Ellen Trainor) found Jennifer Parker (Elisabeth Shue) unconscious in an alley and brought her to the home of her future self.

The badge comprises a glitter-coated glass backing and sheet metal details in copper, brass, and blue colours. It features the wording "POLICE N11-5 HILL VALLEY" and "FOLEY". There are two pins on the back for adhering it to clothing. The back of the badge contains some glue residue around the pins and faded handwriting, and the metalwork has some intentional weathering to it. Dimensions: 8.5 cm x 7.75 cm x 0.75 cm (3 1/4" x 3" x 3/4")

Estimate: £800 - 1,000

82. Hill Valley 2015

Public Works Coveralls Ω



BACK TO THE FUTURE PART II (1989)

A set of Hill Valley 2015 Public Works coveralls from Robert Zemeckis' 1989 sci-fi adventure sequel *Back to the Future Part II*. Concerned citizens of 2015 Hill Valley, including Public Works employees in coveralls, stared at the shattered windows of the Hill Valley Courthouse Mall, which Griff Tannen's (Thomas F. Wilson) gang crashed through only moments before.

The button-up white cotton coveralls feature an elastic waist, chest and leg pockets, and leg loops for hanging tools. On each chest pocket is a sewn-on strip of shiny red metal mesh. On the back of the coveralls is a stylised red logo reading "HILL VALLEY DEPARTMENT OF PUBLIC WORKS". Handwritten inside are "57" and "36F". The coveralls show signs of wear and aging, including a subtle yellowing to the once-white fabric, some loose threads, and a few small stains.

Estimate: £1,000 - 1,500

BACK TO THE FUTURE PART II (1989)

Biff Tannen's (Thomas F. Wilson) stunt cane knocker from Robert Zemeckis' sci-fi adventure sequel *Back to the Future Part II*. The elderly Biff from 2015 used the fist-shaped knocker at the top of his cane to repeatedly rap on the head of Marty McFly (Michael J. Fox).

The knocker is made of foam-filled moulded rubber painted to look like weathered brass and sculpted as a clenched fist. This piece shows minor signs of wear, such as a few very small paint scuffs. Dimensions: 9 cm x 77.5 cm x 5.25 cm (3 1/2" x 3" x 2")

Estimate: £600 - 800

83. Hill Valley
2015 Citizen's Jacket Ω

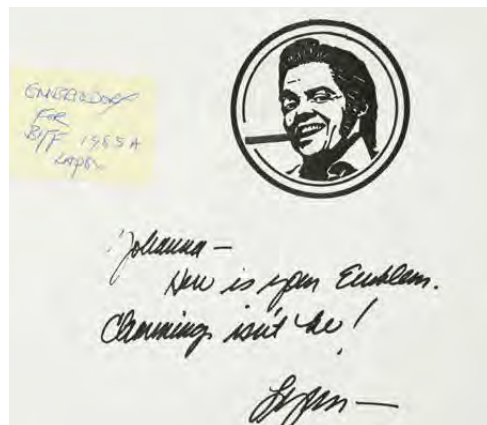


BACK TO THE FUTURE PART II (1989)

A Hill Valley 2015 citizen's jacket from Robert Zemeckis' sci-fi adventure sequel *Back to the Future Part II*. A concerned citizen sporting their futuristic jacket stared at the shattered windows of the Hill Valley Courthouse Mall, which Griff Tannen's (Thomas F. Wilson) gang crashed through only moments before.

This jacket, designed by Back to the Future Part II and Part III costume designer Joanna Johnston, is black-and-white with repeating patterns of alphabetical characters and crowd silhouettes. The triangular buttons consist of black-and-white layered plastic with round metal studs. They are decorative, as the jacket closes with a metal clasp. This jacket exhibits signs of wear, including staining around the collar and some loose threads.

Estimate: £600 - 800



84. Comprehensive Set of Costume Continuity Files US

BACK TO THE FUTURE PART II (1989)

A comprehensive set of costume continuity files from Robert Zemeckis' sci-fi adventure sequel *Back to the Future Part II*. Extensive files were required during production to maintain continuity as the actors in the film portrayed multiple characters in various time periods.

The set includes an extensive collection of files drawn from the production's in-depth guide to character costume continuity. It features more than 375 continuity photographs of background, supporting, and principal performers, including a total of 20 photographs featuring either Marty McFly (Michael J. Fox), Doc Brown (Christopher Lloyd) or Biff Tannen (Thomas F. Wilson) in a variety of time-period costumes (1985, 2015, 1955) and states of aging makeup. The lot also includes

binders full of handwritten notes, highlighted script pages, accessory checklists, and dozens of black-and-white and colour prints of costume and character

drawings focusing on the futuristic wardrobe of 2015 Hill Valley. The colour prints include concept art of Marty McFly Jr. (Michael J. Fox) and Griff Tannen (Thomas F. Wilson). In addition, the lot features a large swatch of material matching that of Marty Jr's 2015 jacket. Some of the binders are breaking down along the spine and the papers exhibit some signs of wear and aging, including crumpling to the edges and discolouration. Due to the depth and breadth of the content within, bidders are encouraged to view this lot in person. Dimensions: 42 cm x 33.25 cm x 29.25 cm (16½" x 13" x 11½")

*Sold without copyright; see copyright notice pg 508

Estimate: £5,000 - 7,000

85. Marty McFly’s (Michael J. Fox) Self-Lacing Light-Up 2015 Nike MAGs Ω

BACK TO THE FUTURE PART II (1989)

Marty McFly’s (Michael J. Fox) self-lacing light-up 2015 Nike MAGs from Robert Zemeckis’ sci-fi adventure sequel Back to the Future Part II. Doc Brown (Christopher Lloyd) brought Marty to the future year of 2015 and gave him a futuristic ensemble to help him blend in, including a pair of 2015 Nike MAGs.

These high-top trainers are made with a flexible synthetic grey fabric over a blue-flecked foam and clear rubber sole. They feature white leatherette padding along the opening and a matching strap holding a white foam heel pad on the back of each shoe. On the sides of the shoes are white Nike logos; the right shoe also features practical lighting elements behind the Nike logo on the top strap, in the colored sections at the side of the heel, and in the clear element on the side of the sole itself. There is also a grey power cord running out of this shoe to a newly added black power pack which, with the flip of a switch, powers the lights on and off.

The right trainer has been created by the special effects department so the flat shoe laces run out of the bottom of the shoe. These were used to create the self-lacing effect, with a crew member lying beneath a raised platform, on which the shoes stood, and pulling the straps tight from underneath. The Nike MAGs exhibit age and wear, and the foam components have undergone restoration to reconstruct cracked, crumbling and some missing elements. The electroluminescent lightstrips in the top strap and sole of the right shoe, as well as the coloured LED lights in its heel, have also undergone restoration to allow them to light up again. The soles, backstraps and other foam elements of the shoes are especially delicate.

**Contains electronics; see electronics notice pg 508*

Estimate: £15,000 - 25,000



86. Data’s (Ricky Dean Logan) Hoverboard Ω

BACK TO THE FUTURE PART II (1989)

Data’s (Ricky Dean Logan) hoverboard from Robert Zemeckis’ sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) was chased through the town square by Data and other members of Griff Tannen’s (Thomas F. Wilson) gang on their hoverboards.

This hoverboard consists of a custom-made wooden deck covered with emerald green paint and a pair of forest green, red, orange, black and beige decals. A pair of wooden details have been screwed into the sides of the board, and a black wooden disc with Velcro® and a red foot strap have been screwed into the top. Red Velcro® elements have also been added to the front. The hoverboard shows some chipping, signs of wear and small holes throughout, with a missing screw in the wooden disc on the top, and four additional screws embedded into the bottom, which formerly housed missing faux electromagnets. Dimensions: 75.5 cm x 24.75 cm x 5 cm (29 ¾” x 9 ¾” x 2 ½”)

Estimate: £4,000 - 6,000



87. Spike’s (Darlene Vogel) Question Mark Hoverboard Ω

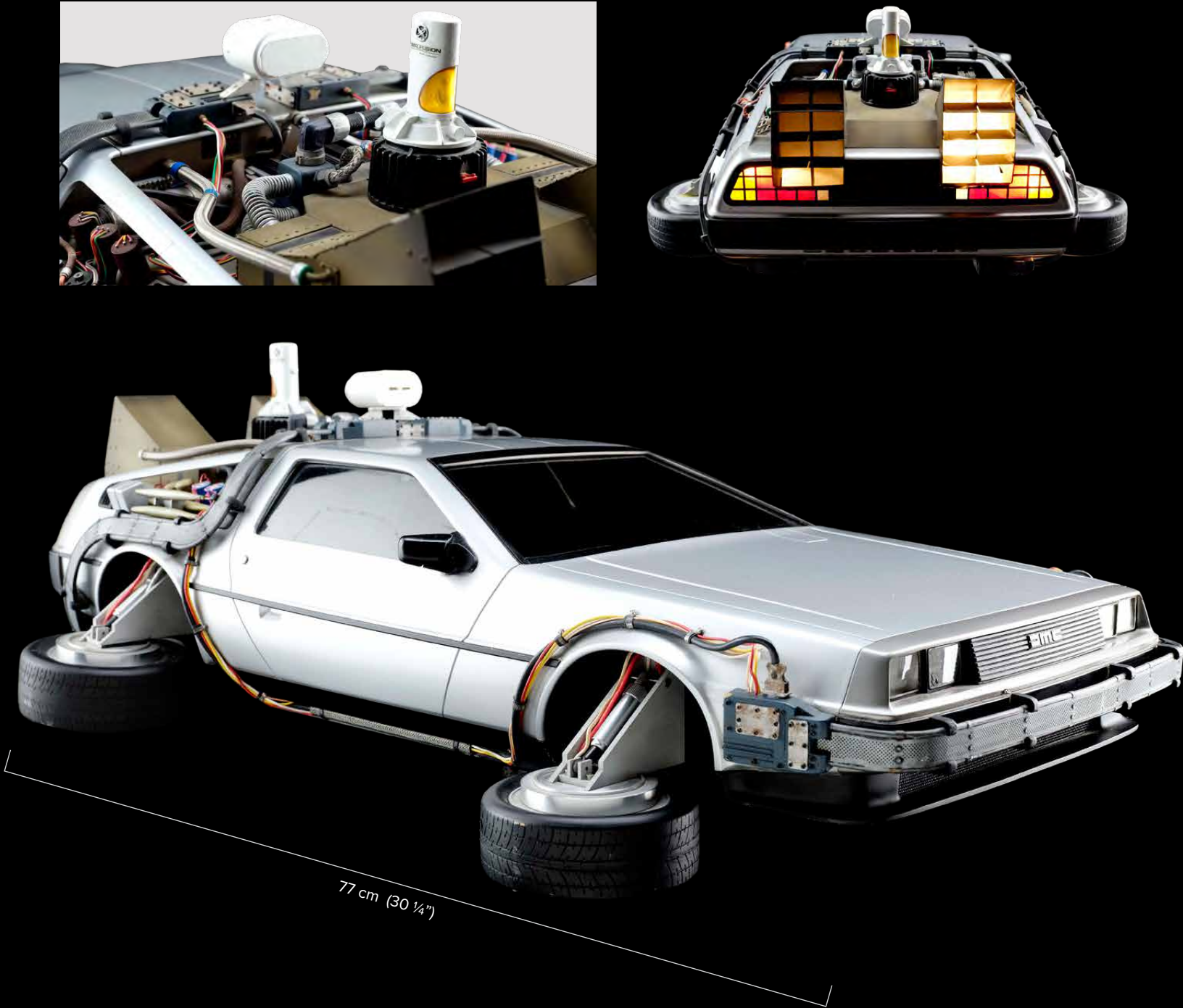
BACK TO THE FUTURE PART II (1989)

Spike’s (Darlene Vogel) question mark hoverboard from Robert Zemeckis’ sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) was chased through the town square by Spike and other members of Griff Tannen’s (Thomas F. Wilson) gang on their hoverboards.

This hoverboard is composed of lightweight rigid foam painted black and gold throughout. It features neon-orange, brown and burgundy decals applied on the top, neon yellow paint and black resin details on the sides, and neon-yellow, green and pink paint streaks on the bottom. Two pieces of decorative black, grey and burgundy resin painted to look like electromagnets are affixed to the bottom. The hoverboard exhibits some paint chipping and some small punctures to the foam from use. Dimensions: 75.5 cm x 24.75 cm x 6.25 cm (29 ¾” x 9 ¾” x 2”)

Estimate: £4,000 - 6,000





88. Model Miniature DeLorean Time Machine Ω

BACK TO THE FUTURE SPECIAL EFFECTS STAGE, THE (THEME PARK ATTRACTION, 1991 - 2001)

A model miniature DeLorean time machine from the Back To The Future Special Effects Stage, part of Universal Studios Hollywood's The World of CineMagic attraction, which ran from 1991 to 2001. The model DeLorean was used to demonstrate how detailed model miniatures were utilised to achieve shots of the car flying. It was constructed using the same patterns as the larger-scale DeLorean miniatures created for Back to the Future: The Ride.

The model time machine is made of resin, aluminium, and plastic and includes key details such as the miniature "Mr. Fusion" energy reactor, the rear vents, and a mass of intricate tubes and wiring, all of which ensured the miniature looked convincingly realistic, as compared with its full-size counterpart. The model DeLorean has a mounting collar for a large-diameter tube, which allowed for it to be moved by a model mover during the show.

The model is mounted to a custom-made display base with a momentary electrical switch to run its remaining lighting elements, including some of the tail lights, vents, and wheels. The model is missing some minor elements, such as the driver's-side mirror, a few pieces of trim, and one wheel light, and exhibits other various signs of wear from age and storage. Dimensions: 77 cm x 52.25 cm x 51 cm (30 ¼" x 20 ½" x 20")

*Contains electronics; see electronics notice pg 508

Estimate: £10,000 - 15,000



90. Hill Valley Telegraph Newspaper Ω

BACK TO THE FUTURE PART III (1990)

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

This "Hill Valley Telegraph" newspaper is dated "September 4th, 1885". It features 12 pages of black-and-white newsprint paper, although the middle two pages are duplicates. There is slight discolouration on the pages. Dimensions: 40.5 cm x 30.5 cm (16" x 12")

Estimate: £400 - 600



91. Archer Space Patrol Walkie-Talkie ΩΔ

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

An Archer Space Patrol walkie-talkie from Robert Zemeckis' sci-fi adventure sequels Back to the Future Part II and Back to the Future Part III. Doc Brown (Christopher Lloyd) and Marty McFly (Michael J. Fox) used 1985 walkie-talkies to communicate while travelling back in time, first to 1955 and later to 1885.

This grey-and-orange 9V battery-operated Archer Space Patrol walkie-talkie features an extendable metal antenna and talk button. It is presented in a clear acrylic display holder. The walkie-talkie is in functional condition and exhibits minor scuffs to the display, though it does not include a battery. Dimensions: 7.75 cm x 7.75 cm x 23 cm (3" x 3" x 9")

*Contains electronics; see electronics notice pg 508

Estimate: £1,500 - 2,500





92. Comprehensive Set of Costume Continuity Files US

BACK TO THE FUTURE PART III (1990)

A comprehensive set of principal character costume continuity files from the production of Robert Zemeckis' sci-fi adventure sequel *Back to the Future Part III*. Extensive files were required during production to maintain continuity as the actors in the film portrayed multiple characters in various time periods.

The set includes an extensive collection of files drawn from the production's in-depth guide to character costume continuity. It features over 575 continuity photographs of background, supporting, and principal performers, including more than 75 photographs of stars Michael J. Fox and Christopher Lloyd in their iconic 1985 Wild West outfits as Marty McFly and Doc Brown, respectively. It also includes several binders full of extensive handwritten production notes,

shooting schedules, and colour-printed costume and character drawings highlighting the wardrobe of Clara Clayton (Mary Steenburgen). There are also printed images from the classic Western films that served as inspiration for the production, and dozens of fabric swatches. The papers show some signs of wear and aging, including crumpling to the edges and discolouration. Due to the depth and breadth of the content within, bidders are encouraged to view this lot in person. Dimensions: 42 cm x 33.25 cm x 29.25 cm (16 1/2" x 13" x 11 1/2")

*Sold without copyright; see copyright notice on pg 508

Estimate: £5,000 - 7,000



93. Marty McFly (Michael J. Fox) and Doc Brown (Christopher Lloyd) New Clock Photograph Ω

BACK TO THE FUTURE PART III (1990)

A Marty McFly (Michael J. Fox) and Doc Brown (Christopher Lloyd) new clock photograph from Robert Zemeckis' sci-fi adventure *Back to the Future Part III*. Marty discovered an old photograph of Doc Brown in front of Hill Valley's then-new clock in 1885. The photo later transformed to include Marty as well, after he travelled back to 1885 himself.

This sepia-toned glossy photograph of Michael J. Fox and Christopher Lloyd, in character as Marty and Doc Brown respectively, is adhered to a sheet of black poster board, with a typed label reading "THE NEW CLOCK SEPTEMBER 5, 1885". While the photo seen in the film is shown burned and half-destroyed after the DeLorean was hit by a train, this photo is an undamaged example. The photograph shows some signs of wear, including a few small stains and minor scratches. It is held in a plain wax paper sleeve that has a great deal of crinkling and tearing to it, but which does not affect the photo. Dimensions: 20.5 cm x 23 cm (8" x 9")

Estimate: £1,500 - 2,500



94. Clara Clayton's (Mary Steenburgen) Formal Dress Ω

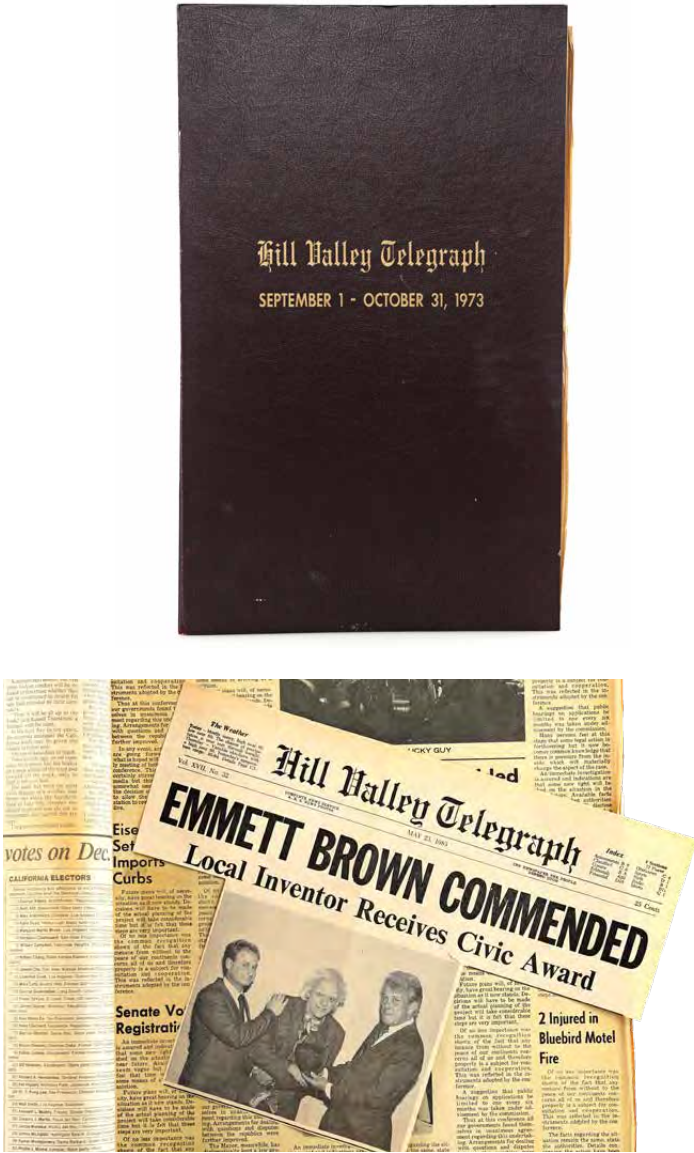
BACK TO THE FUTURE PART III (1990)

Clara Clayton's (Mary Steenburgen) formal dress from Robert Zemeckis' sci-fi adventure sequel *Back to the Future Part III*. Clayton gave her dress to Doc Brown (Christopher Lloyd) after wearing it several times previously.

The dress comprises a plum-and-magenta cotton-blend top with 13 faux-silver flower-shaped buttons, a cream frill collar, and a matching pleated skirt. The skirt features five cotton-blend layers of varying shades of purple, which are stitched with a fitted black button-up underskirt marked "Short", a lace-up black mesh lining on the interior, and a hook-and-eye closure. The dress comes with three wardrobe tags reading "W.22/23 2PC", "Mary Steenburg - Clara - BTTF3", and "Back to the Future 3". The dress exhibits various signs of wear, including tears to the back of the skirt, a chipped button and visible colour-fading from age throughout.

Estimate: £6,000 - 8,000





95. Screen-Matched Hill Valley Telegraph Archive and News Clipping Ω



96. Barry Lyndon's (Ryan O'Neal) Coat †Δ

BACK TO THE FUTURE PART II (1989)

A screen-matched Hill Valley Telegraph archive book and news clipping from Robert Zemeckis' sci-fi adventure sequel Back to the Future Part II. Marty McFly (Michael J. Fox) and Doc Brown (Christopher Lloyd) used a newspaper archive to find clues regarding Biff Tannen's (Thomas F. Wilson) rise to power in an alternate 1985. Once they had corrected the timeline, a newspaper cover changed to one featuring a positive headline about Brown.

This screen-matched archive consists of a pair of brown leather-bound covers with four metal connectors and "Hill Valley Telegraph September 1 - October 31, 1973" in gold-coloured lettering on the front. Contained inside are a collection of various newspaper pages from the time of the film's production, along with several production-made pages, one of which features a cover article dated "Friday, March 28th, 1958" titled "HILL VALLEY MAN WINS BIG AT RACES" and featuring a picture of Biff. Also included is a newspaper clipping dated "May 23rd, 1983" and featuring the headline "EMMETT BROWN COMMENDED" with a picture of Doc Brown receiving an award. There is some wear on the back archive cover, fading of the newspaper pages from age, and a small tear in the Doc Brown article clipping. Dimensions: 60.5 cm x 37.75 cm x 7 cm (23 ¾" x 14 ½" x 2 ¾")

Estimate: £2,000 - 3,000

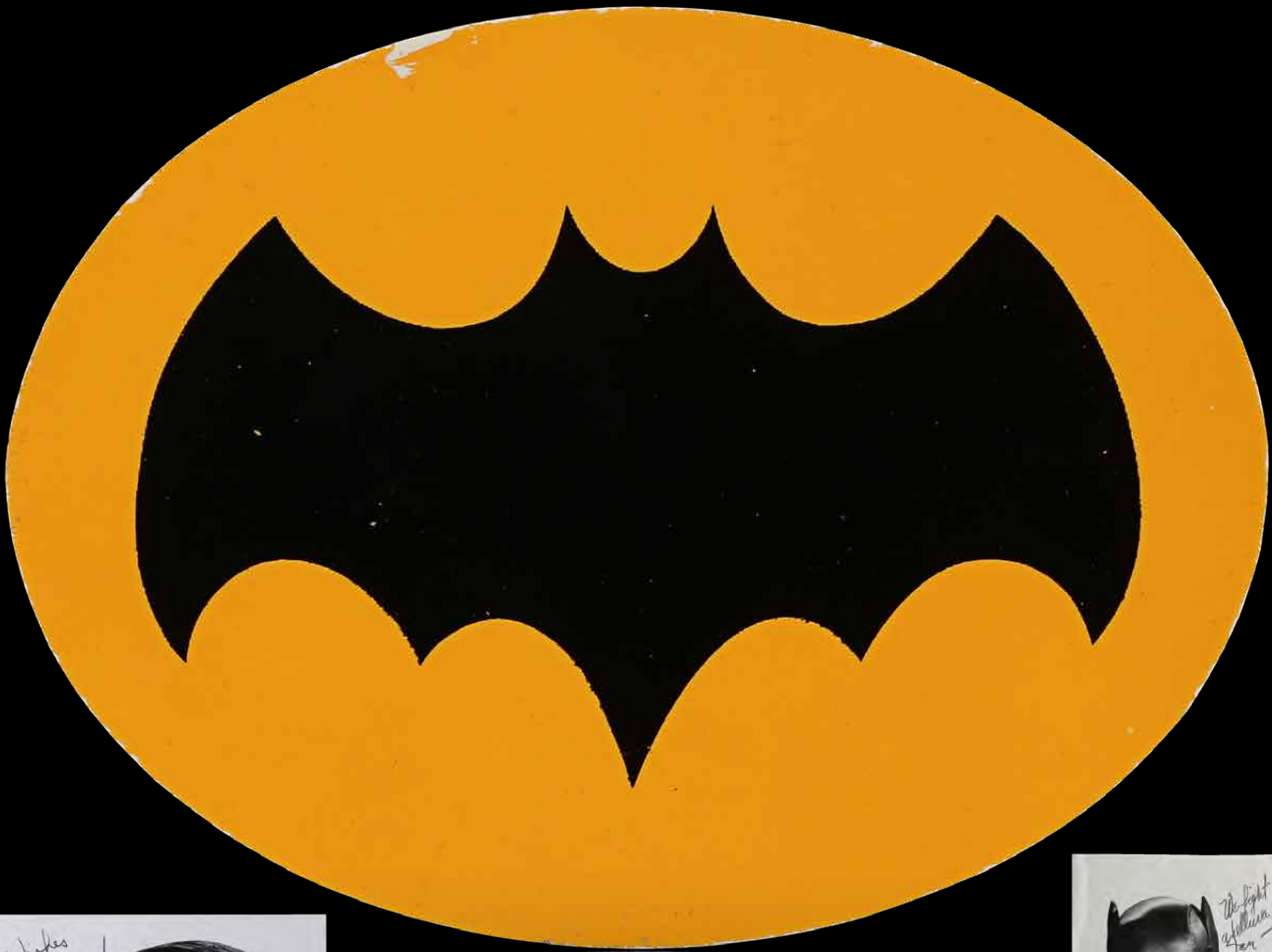
BARRY LYNDON (1975)

Barry Lyndon's (Ryan O'Neal) coat from Stanley Kubrick's period drama Barry Lyndon. Barry wore his jacket during the climactic duel against Lord Bullingdon (Leon Vitali) in the tithe barn. Lyndon suffered a bullet to the leg during the duel which lead to its amputation, before he was eventually exiled from England.

This single-breasted 18th century-style frock coat has a centre vent and two side vents on the back. It also has two pockets, with fabric-covered buttons running down the front, which feature an ornate stitched pattern. Silver piping runs down the centre line and around the cuffs.

The coat exhibits some wear from production use and age, including plucking of the fabric and stitching. The coat has discoloured over time, fading from blue to grey, and there is some minor staining.

Estimate: £2,000 - 3,000



97. Batman's (Adam West) Batsuit Chest Emblem M

BATMAN (TV SERIES, 1966 - 1968)

Batman's (Adam West) Batsuit chest emblem from William Dozier's superhero comedy TV series Batman. The iconic emblem was worn on Batman's chest as he and his faithful ward Robin (Burt Ward) defended Gotham from a host of evil villains. From the family collection of noted costume designer Jan Kemp.

Made of stiff paper with an adhesive backing, the emblem features a black bat silhouette on a yellow background. Adam West's Batsuit was a Danskin leotard, and for each day of filming a new sticker emblem would be applied. At the end of the day it would be removed so the leotard could be laundered, and the process would be repeated the next day.

Accompanying the emblem are two autographed photographs. One of the autographed photos shows Adam West as Bruce Wayne and Batman, and features a printed autograph which reads "My best Adam West", and has a

handwritten message that says "We fight a helluva, battle, Jan -". The inscription is to Jan Kemp. The other photo is of Burt Ward as Dick Grayson and Robin, and features a printed message that reads "Best Wishes Burt Ward "Robin"".

A black-and-white miniature version of the poster for the 1966 Batman movie is also included, taped to a black card frame. There is some minor wear to the emblem, with some scuffing to the yellow at the top. The two photographs have some creasing and have become slightly warped by age. Accompanied by a detailed letter of provenance from Jan Kemp's daughter. Dimensions (emblem): 9.7 cm x 13 cm (3 ¾" x 5"); (each photograph): 26 cm x 21.5 cm (10 ¼ x 8 ½"); (picture): 25 cm x 19.5 cm (9 ¾" x 7 ¾")

Estimate: £5,000 - 7,000



98. Batman (Adam West) and Robin's (Burt Ward) Autographed Metal Batarang Ω

BATMAN (TV SERIES, 1966 - 1968)

Batman (Adam West) and Robin's (Burt Ward) autographed metal Batarang from William Dozier's superhero comedy TV series Batman. In their ongoing fight for justice in Gotham City, Batman and Robin utilised a wide variety of gadgets and weapons, the most iconic of all being the Batarang.

This Batarang is a solid metal versions, specifically designed to be thrown by the actors without breaking, and used for close-up inserts. Its distinctive shape combines those of a boomerang and a stylised bat design, complete with Batman's signature pointed ears, scalloped wings, and a glossy metallic-blue finish. The Batarang has a 1.25 cm hole in one wing for attaching a rope for use as a grappling hook, and is autographed in black ink by Ward. The Batarang exhibits signs of wear and age, including chips and scuffs to the paint on the wingtips and head, through which the silver colour of the underlying metal can be seen. Dimensions: 26.75 cm x 14 cm x 2.75 cm (10 ½" x 5 ½" x 1")

Estimate: £40,000 - 60,000





99. Early Draft Script, Crew Jacket, Soundtrack Cassette and Promotional Binder M



100. Gotham Globe “Batman Foils Robbery — Jack Napier Dead” Newspaper †Δ



101. Costume Fabric Sample Book †Δ



102. First Prototype Sculpt for Bat Cowl †Δ

BATMAN (1989)

A production-used early draft script, crew jacket, soundtrack cassette and promotional binder from Tim Burton’s superhero film Batman.

The script is 106 pages, credited to Sam Hamm (screenplay) and Bob Kane (characters), and bound in a red marbled card cover with a label that reads “original draft with Robin”. Several handwritten annotations appear in blue pen on pages 15 and 18, and a pink tag bookmarks page 83.

The crew jacket is made of black leather (size XL) and has a black faux-fur detachable collar, a patch depicting the Joker (Jack Nicholson) on the left arm, and the Batman logo on the back.

The promotional binder contains 44 pages detailing the storyline of the film, a pre-release soundtrack cassette, and biographies of the cast and director. They are all held in a black card folder with the Batman logo. The Batman soundtrack was the eleventh studio album by Prince, who created all the songs for the film.

Dimensions (script): 30 cm x 23 cm x 1 cm (12” x 9” x ½”); (binder): 30 cm x 23.5 cm x 1 cm (12” x 9 ¼” x ½”); (cassette): 11 cm x 7.5 cm x 2 cm (4 ¼” x 3” x 1”)

Estimate: £1,000 - 1,500

BATMAN (1989)

A Gotham Globe newspaper from Tim Burton’s superhero film Batman. Newspapers were seen at the Gotham Globe offices when Knox (Robert Wuhl) and Vicki Vale (Kim Basinger) discussed the events that led to Napier’s (Jack Nicholson) mysterious death.

Printed on newspaper stock, it consists of a double-sided outer page, with the cover displaying a Gotham Globe masthead. Dated “Tuesday October 18”, the front page features several articles and the headline “Batman Foils Robbery”, with the subheading “Jack Napier Dead!”. The paper displays a central fold line from storage, slight discolouration, minor wear to the page edges and a fold line in the bottom left corner. Dimensions: 58 cm x 42.5cm x 0.2 cm (23” x 16 ¾” x ¼”)

Estimate: £600 - 800

BATMAN (1989)

A costume fabric sample book from the production of Tim Burton’s superhero film Batman. Fabric books are used to catalogue the materials used to create a film’s costumes, and provide a unique reference to the costume design and manufacturing process.

This fabric book is contained in a blue plastic ring binder with “Batman Fabric Book, Bob Ringwood” written on the front in black permanent marker pen. Ringwood is an Academy Award®-nominated costume designer. The fabric swatches and notes in this collection focus on the film’s criminal characters: the Joker (Jack Nicholson), Rotelli (Edwin Craig), Grissom (Jack Palance) and their supporting cast of goons and thugs. It is full of scraps of fabric and ideas for costume design, with detailed creative notes handwritten alongside.

Included in the book are numerous purple-and -green checked fabric samples — part of the design process behind the Joker’s trousers — as well as lilac leather, which was considered for the Joker’s gloves and spats. There is also a range of monochrome fabrics for the seven mime goon characters. The binder contains 50 clear plastic pockets, 17 of which contain items or pages, with some loose items too. Many of the pages have been creased or feature small tears. There is some ink transfer on the inside of the binder and some scuffing on the outside. Dimensions: 32 cm x 29 cm x 8 cm (12 ½” x 11 ¾” x 3 ¼”)

Estimate: £2,000 - 3,000

The first prototype sculpt for his Bat cowl from Tim Burton’s superhero film Batman (1989). Batman wore his cowl while fighting crime in Gotham City, to hide his true identity as billionaire Bruce Wayne.

The “Batsuit” for the film was designed by Academy Award®-nominated costume designer Bob Ringwood, and this sculpt was used by Ringwood and the production as a fundamental stage of defining the look of Batman’s iconic cowl. It was ultimately inspected and approved by Burton himself.

It is made of hollowed white plaster and features a likeness of Keaton. The cowl part of the sculpt has been given a brown wash to differentiate it from the face, eyes and chest. It has some wear from production use and age, with scuffing, scratches and some minor chipping to the plaster. The tip of one of Batman’s “ears” has broken away. Dimensions: 35 cm x 58 cm x 54 cm (13 ¾” x 22 ¾” x 21 ¼”)

Estimate: £4,000 - 6,000

103. Batman’s (Michael Keaton) Batsuit M

BATMAN (1989)

Batman’s (Michael Keaton) Batsuit from Tim Burton’s superhero film Batman. Bruce Wayne wore his Batsuit throughout the film, donning it whenever he fought crime on the streets of Gotham City and when he ultimately defeated the villainous Joker (Jack Nicholson).

The Batsuit was conceived and developed by Academy Award®-nominated costume designer Bob Ringwood, along with Vin Burnham. As Ringwood would later recall in Batman: The Official Book of the Movie, four prototypes were created before a final lighter-weight design was settled upon, as “at first [it was] difficult for Michael Keaton to move convincingly.”

The Batsuit consists of a cowl, a cape, a Lycra® bodysuit with foam-rubber body armour, and a set of leg armour. It also features Batman’s iconic yellow-and-black emblem, which is made of acrylic, in the centre of the chest. The gloves, belt and boots are replicas, added to complete the look of the outfit.

The cowl is made of rubber, incorporating the iconic Batman “ears” and a sculpted brow. The cowl was another design issue for Ringwood: “We had to fit the seams in such a way that they didn’t show on camera. Since the outfit has to look as though it’s part of his body, the magical impact would be lost forever if you could see the seams”. However, this design completely restricted the movement of the wearer, and would prove most troubling to Keaton, who suffered from claustrophobia. He would ultimately embrace the costume’s restrictions — and fear of immobility within the Batsuit — to add to his performance.

The Batsuit comes on a custom-built display, incorporating mannequin of actor Michael Keaton. The batsuit has some wear from production use and age. The foam rubber shows its age, most notably on the cowl and the posterior, where several holes have developed. The fabric on the inside of the cape has become frayed with a small tear in one area. Dimensions (displayed): 62 cm x 97 cm x 192 cm (24” x 38 ¼” x 75 ½”)

Estimate: £80,000 - 120,000





104. Joker's (Jack Nicholson) Costume †Δ

BATMAN (1989)

Joker's (Jack Nicholson) costume from Tim Burton's superhero film Batman. This complete costume comprises garments from various scenes throughout the film, including the Joker's rampage through the Gotham Museum of Art, and the moment he shot Bruce Wayne (Michael Keaton) at Vicki Vale's (Kim Basinger) apartment.

Created by Academy Award®-nominated costume designer Bob Ringwood, the Joker's costumes were designed to express character's unhinged mindset. His costumes became increasingly vibrant and outrageous as he descended further into madness throughout the film. Nicholson himself had some input into his character's appearance; the striking purple matches that of his favourite sports team, the LA Lakers.

Custom-made for the production, the costume consists of a tailcoat, a shirt, patterned trousers, gloves, a necktie, a handkerchief, and brogue-like shoes. Lined with synthetic fabric, the purple woollen tailcoat features wide lapels, and several covered buttons are sewn to the front, back and cuffs. An orange satin handkerchief is inserted into the jacket's left breast pocket. Several white plastic buttons run down the front of the bright green satin shirt, and the necktie is made from a teal grosgrain silk-like fabric which is knotted in a loose-hanging bow. The trousers are made from a woollen fabric and display a vibrant purple, turquoise and orange tartan pattern. A concealed zip and hook-and-eye fastening adorn the front of the trousers. The pale purple suede gloves complement the matching suede detail on the pointed, purple leather Oxford shoes, which are marked as "Jack Nicholson size 9".

Minor wear from production use is present on the costume, including makeup residue on the shirt collar and several holes on the jacket, notably on the right lapel and upper sleeve. The stitching on the back seam of the jacket has become partly undone, exposing the shirt underneath. The costume is presented on a custom-made display stand. Dimensions (displayed): 37 cm x 49 cm x 161 cm (14 ½" x 19 ¼" x 63 ½")

Estimate: £30,000 - 50,000



105. Production Stills, Logo Transparency, Coasters, and “I Love Gotham City” and “Elect Harvey Dent” T-Shirts

BATMAN (1989)

A set of production stills, a logo transparency, coasters, and two T-shirts from the promotion and production of Tim Burton’s superhero movie Batman.

This lot consists of 19 10x8 production stills featuring behind-the-scenes images of the actors; a Batman logo transparency; two coasters featuring an illustration by creator Bob Kane, with the phrase “Enter the Joker... No Laughing Matter!”; a white T-shirt (size M) with the phrase “I Love Gotham City” and “Celebrate the Tricentennial” on the front, which is featured in an early scene worn by a young boy (Adrian Meyers) when his parents were mugged; and a white crew T-shirt (size XL) reading “Elect Harvey Dent” on the front, and a large Bob Kane design on the back. The items show minimal wear, while the T-shirt has some small stains. Dimensions (each still): 25.5 cm x 20 cm x 0.1 cm (10” x 8” x 1⁄8”)

Estimate: £600 - 800



106. Shooting Script, Filming Reports, Call Sheets and Screening Tickets

BATMAN (1989)

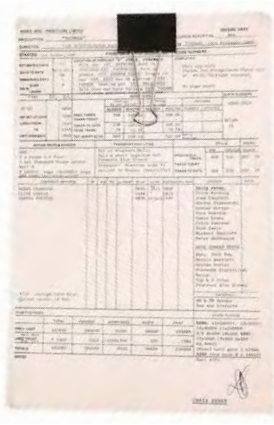
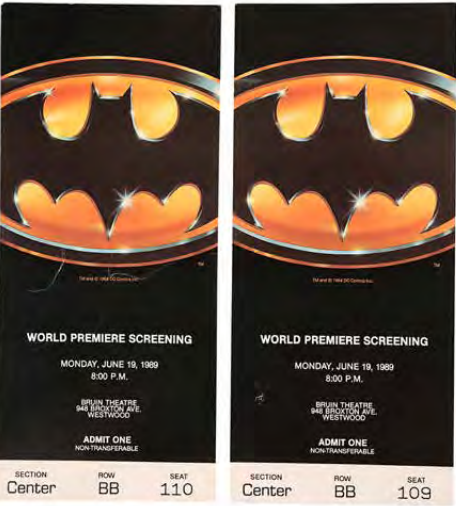
A production-used final shooting script, complete set of daily call sheets, complete set of daily production reports, and a world premiere screening ticket from the production and promotion of Tim Burton’s superhero film Batman.

The shooting script is credited to screenwriters Sam Hamm and Warren Skaaren. Secured in a red card cover, it is 110-pages long and printed on white paper, with dated revised pages on pink and blue paper.

The complete set of call sheets was compiled by first assistant director Derek Cracknell, and consists of 225 pages printed on blue, white and pink paper. The production (aka “progress”) reports consist of 88 cream pages. Both of these sets is secured by a large bulldog clip. The two tickets are invitations to the Batman world premiere at the Bruin Theatre, Los Angeles.

As a collection, this archive provides a unique opportunity to examine a complete day-by-day account of this classic film’s production. The items show some signs of age, in the softening of the paper on the production paperwork, creases on the premiere tickets, and dirt scuffs on the edges of the script. Dimensions (shooting script): 29.5 cm x 23.5 cm x 2 cm (11 ½” x 9 ¼” x 1 ½”)

Estimate: £2,000 - 3,000



107. Joker’s (Jack Nicholson) Purple Suede Gloves

BATMAN (1989)

Joker’s (Jack Nicholson) purple suede gloves from Tim Burton’s superhero film Batman. Insane criminal mastermind the Joker wore his gloves in various scenes throughout the film, including his meeting with the mobsters after killing Carl Grissom (Jack Palance), and as he lured Vicki Vale (Kim Basinger) to the Gotham Museum of Art.

Made from a pale purple suede, the gloves feature three decorative lines on their backs, and on the wrists they feature vents with a black button and loop fastening. Displayed on a black custom-made stand, the gloves show light wear to the suede from production use, and red make-up marks are present, notably on one of the thumbs. Dimensions (displayed): 12 cm x 22 cm x 35 cm (4 ¾” x 8 ¾” x 13 ¾”)

Estimate: £2,000 - 3,000



109. Catwoman’s (Michelle Pfeiffer) Shredded Gotham Globe Newspaper

BATMAN RETURNS (1992)

Catwoman’s (Michelle Pfeiffer) shredded Gotham Globe newspaper. After Catwoman went on a crime spree across Gotham, the Globe reported on her antics with the headline “It’s A Cat-Astrophe”. Copies of the Gotham Globe were sold on the streets of Gotham and this version was designed and distressed with the intention of having Catwoman shred it, but it was ultimately unseen in the final cut of the film.

The newspaper is formed of two sheets of paper and features made-up headlines and articles about a range of issues, which comprises of filler text. Claw marks have been applied to the paper. It has some wear and discolouration from age, production use and storage, separate from the intentional claw marks. It has been folded in half, but has additional creasing in the corners. Dimensions: 57 cm x 30 cm x 0.5 cm (22 ½” x 12” x ¼”)

Estimate: £1,000 - 1,500



108. Shreck’s (Christopher Walken) Striped Business Suit and Bow Tie

BATMAN RETURNS (1992)

Shreck’s (Christopher Walken) striped business suit and bow tie from Tim Burton’s superhero sequel Batman Returns. Shreck wore his suit during a meeting with Bruce Wayne (Michael Keaton) at his office. He wore his bow tie with a different suit as he defended the actions of The Penguin (Danny DeVito) to the press.

The suit comprises a grey-and-black striped woollen double-breasted jacket, a pair of matching trousers and a black waistcoat with a textured front. Made from black polyester cotton, the bow tie is decorated with tiny yellow embroidered squares. Western Costume Company labels are adhered within both the waistcoat and trousers, on which the actor’s name and measurements are typed. Minor wear is present on the lot, including marks on the jacket lining from production use and discolouration on the waistcoat buttons.

Estimate: £2,000 - 3,000



110. Catwoman's (Michelle Pfeiffer) Cowl and Costume Components Ω

BATMAN RETURNS (1992)

Catwoman's (Michelle Pfeiffer) cowl and costume components from Tim Burton's superhero sequel Batman Returns. Having survived Max Shreck's (Christopher Walken) attempt to murder her, Selina Kyle was reborn as Catwoman and sought vengeance against Shreck by any means necessary.

These all-black costume components comprise a foam-latex cowl; a latex-coated corset with leather ties; a pair of knee-high leatherette boots with four-inch heels and leather laces; and two latex-coated gloves with resin-and-foam rubber claws. The corset is marked "M. Pfeiffer [sic], STAGE 1-2, FIRST FOR CAMERA" and the boots are marked "TRISH PETERS" (for stuntwoman Patricia M. Peters). Also included are three strips of stitching from Kyle's catsuit.

The cowl is in delicate but stable condition, having undergone some conservation and minor restoration work, with some visible cracks. It is permanently affixed to a mannequin head for optimal preservation.

Estimate: £6,000 - 8,000



111. Batskiboat Model Miniature US

BATMAN RETURNS (1992)

A Batskiboat model miniature from Tim Burton's superhero sequel Batman Returns. Batman (Michael Keaton) took to the sewers of Gotham City in his Batskiboat to track down Oswald Cobblepot (Danny DeVito).

This model miniature was designed for the shot in which the boat launches off the sewer system wall and into the water, and was created by the visual effects team at 4Ward Productions, who received an Academy Award® nomination for their work on the film. As only the upper portion of the model was needed for the shot, the model was designed as a half piece, with incomplete details on the bottom portion.

This model consists of a fibreglass shell reinforced with dense foam and plywood supports. It is painted black with a glossy finish, and is split into three segments: a domed front piece, a hull with one scalloped, wing-shaped hydrofoil on each side, and a back piece with a scalloped rear. The Batskiboat exhibits some wear from age and handling, including dirt stains in between the segments, some cracking to the foam, and scuffs and chipping paint throughout. Dimensions: 183 cm x 106.75 cm x 23 cm (72" x 42" x 9")

Estimate: £10,000 - 15,000



183 cm (96")



112. Full-Size Replica Batskiboat US

BATMAN RETURNS (1992)

A full-size replica Batskiboat from Tim Burton's superhero sequel Batman Returns. Batman (Michael Keaton) took to the sewers of Gotham City in his Batskiboat to track down the villainous Oswald Cobblepot (Danny DeVito).

This full-size replica Batskiboat was constructed by veteran custom-car builder Jay Ohrberg, and moulded off of the original Batskiboat used in the production of Batman Returns. The replica splits into three pieces: the main hull, with a large scalloped fin and faux jet engine (intakes in front, exhaust at the rear), and two bat-winged hydrofoils. It is made of fibreglass over a tube-steel frame with plywood supports, and is attached to a large black display stand on four

wheels. The Batskiboat is painted gloss black. It shows some wear from age and handling, including scrapes and scratches to the hull and most notably on the bottoms of the two hydrofoils. Dimensions: 760 cm x 490 cm x 245 cm (299 ¼" x 193" x 96 ½")

**Special shipping required; see special shipping notice pg 508*

Estimate: £30,000 - 50,000



(760 cm 299.25")

113. Digital Scanning Cowl Master Ω

BATMAN RETURNS (1992)

A digital scanning cowl master from the production of Tim Burton's superhero sequel Batman Returns. This master was used to create the mold from which all the foam-latex cowls worn by Batman (Michael Keaton) throughout the film were produced. In post-production, a grid was hand-drawn over the left side of the cowl master, allowing it to be digitally scanned and mirrored for use in visual effects.

This hollow fibreglass cowl master was originally created from a clay sculpture by Jose Fernandez. It was been sanded smooth on the outside, a signature trait of Returns cowls, and painted matt black. The left side of the cowl is covered in thin white pencil lines which form a grid. The bottom of the piece has a 5 cm edge around it with holes every 6.35 cm, where it would have been bolted to other components of a mold. This edge shows some signs of wear, including scratches, grime, and stray bits of silicone. The grid has a few minor smudges. Dimensions: 38.25 cm x 66.25 cm x 56 cm (15" x 26" x 22")

Estimate: £6,000 - 8,000



115. Two Face's (Tommy Lee Jones) Screen Matched Ringmaster Top Hat †Δ

BATMAN FOREVER (1995)

Two-Face's (Tommy Lee Jones) screen-matched ringmaster top hat from Joel Schumacher's superhero sequel Batman Forever. Posing as ringmaster, Two-Face wore his hat during the Flying Graysons massacre at the Gotham Hippodrome's Charity Circus event.

The unique two-toned hat screen matches to the scene where Two-Face attempted to draw Batman (Val Kilmer) from the circus audience.

Made of silk, the hat is vertically divided with multi-coloured graffiti on the left and plain black on the right, and finished with a matching bow. The graffiti

features skull motifs with stains and burned details throughout — reflecting the character's disfigured half. Following the bisected design, the interior is silk-lined, with orange leopard print on the left and plain black on the right. A leather band runs around the inside and shows stains from the purple makeup Jones wore throughout the film.

Presented on a custom-made display stand, the hat shows light wear from production use, in addition to the intentional distressing. Dimensions (displayed): 32 cm x 27 cm x 40 cm (12 ½" x 10 ¾" x 15 ¾")

Estimate: £3,000 - 5,000

114. Pair of Gotham Telephone Books Ω

BATMAN RETURNS (1992)

A pair of Gotham telephone books from Tim Burton's 1992 superhero sequel Batman Returns. The phonebooks were visible directly below Selina Kyle's (Michelle Pfeiffer) phone when she returned to her apartment and checked her answering machine.

This pair of custom-made telephone books, one white and one yellow, were created by adhering custom covers to real telephone books. Both covers feature a graphic on the front and a directory map of Gotham City on the back. The white cover is marked as "Gotham White Pages", while the yellow cover is marked "Gotham Yellow Pages". There are some creases on the cover of the yellow book and some staining and loosening on the cover of the white book. Dimensions: 28 cm x 24 cm x 11.5 cm (11" x 9 ½" x 4 ½")

Estimate: £2,000 - 3,000



116. Riddler’s (Jim Carrey) Costume †Δ

BATMAN FOREVER (1995)

The Riddler’s (Jim Carrey) costume from Joel Schumacher’s superhero sequel Batman Forever. The Riddler wore his attire when he entered Two-Face’s (Tommy Lee Jones) hideout and formed an alliance with him to take down the Batman (Val Kilmer). He also donned the costume when the villainous pair raided a jewellery store.

Custom-made for the production, and inspired by designs both from Dick Sprang’s original comic-book incarnation and the live-action TV show, the costume consists of a green bowler hat, a vibrant green woollen jacket and a lime green velour unitard. The green felt bowler hat has a ribbon band and question mark emblem on the front, and is marked “2” internally with white pen. The jacket is decorated with intermittent black felt question mark emblems and a mandarin collar. Three welt pockets adorn the front of the jacket along with eight concealed buttons, with a black exposed button at its bottom. The lime green long-sleeved unitard is covered in matching black question mark symbols and features two zips on either side of the neck and thumbholes at the hands. Completing the outfit is a pair of green suede and black faux-leather creeper-like shoes with metal western buckles.

Minor holes are present on the jacket, notably near the centre front, and dirt marks are present on the lining of the hat and jacket. The colour of the unitard has faded in places and the costume exhibits wear from use on production, particularly on the top section of the shoes. Three production wardrobe tags are included with the lot, two of which read “Jim #2”, and the costume comes on a custom-made display. Dimensions (displayed): 40 cm x 58 cm x 202 cm (15 ¾” x 22 ¾” x 79 ½”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £10,000 - 15,000



117. Riddler’s (Jim Carrey) Cane M

BATMAN FOREVER (1995)

The Riddler’s (Jim Carrey) cane from Joel Schumacher’s superhero sequel Batman Forever. The Riddler was often seen wearing his green leotard and twirling his iconic question-mark cane, from the moment he teamed up with Two-Face (Tommy Lee Jones), to his destruction of the Batcave, when he used the cane as a remote trigger for his powerful bombs.

Costume designers Bob Ringwood and Ingrid Ferrin drew inspiration from the original Dick Sprang comic artwork of the character, as well as the attire worn by Frank Gorshin as the Riddler in the Batman TV series. They added the question-mark cane, which would become a fixture in the comics’ depiction of The Riddler soon after.

The cane is made of foam with a metal core. Painted faux gold, it features the question mark symbol as a handle, with a spiral pattern up the shaft. The cane shows wear from production use, with significant paint wear and cracks on the handle and shaft. Dimensions: 97 cm x 19 cm x 5 cm (38” x 7 ½” x 2”)

Estimate: £3,000 - 5,000



118. Batman’s (Val Kilmer) Chest Emblem †Δ

BATMAN FOREVER (1995)

Batman’s (Val Kilmer) chest emblem from Joel Schumacher’s superhero sequel Batman Forever. Batman displayed his chest emblem on his Batsuit as he saved Gotham from the villainous duo of Two-Face (Tommy Lee Jones) and The Riddler (Jim Carrey).

Designed by Academy Award®-nominated costume designer Bob Ringwood, the emblem, along with the rest of the Batsuit, was updated from previous Batman films. Made of resin, the emblem features the iconic black Batman symbol on a gold background. On the reverse of the emblem are two holes where it would have been attached to the costume. “Bat” and the playful inscription “Last One Boyz 94” have been handwritten in black marker pen on the reverse.

The emblem comes on a custom-made display, which is made from wood, acrylic and metal, upon which the emblem is mounted via the same holes with which it was attached to the suit. Dimensions (displayed): 8 cm x 16 cm x 23 cm (3 ¼” x 6 ¼” x 9”)

Estimate: £3,000 - 5,000





119. Batman's (Val Kilmer) Sonar-Suit Batcowl Ω

BATMAN FOREVER (1995)

Batman's (Val Kilmer) sonar-suit Batcowl from Joel Schumacher's superhero sequel Batman Forever. Batman wore his newly redesigned, sonar-suit-modified cowl when he and Robin (Chris O'Donnell) set out for their final fight with The Riddler (Jim Carrey) and Two-Face (Tommy Lee Jones).

This foam-rubber cowl has a pair of ear-like protrusions at the top and holes for the eyes and mouth. It features three pieces of Velcro® and a pair of cloth pieces on the inside of the collar section, to attach it to the suit. The cowl exhibits some signs of wear, including white residue on the interior and exterior, a pair of small holes — on one side of the neckline and the back of the head — and a slight crack on the chin section of the mouth hole. Dimensions: 42 cm x 35.5 cm x 22.75 cm (16 ½" x 14" x 9")

Estimate: £8,000 - 10,000



120. Robin's Stunt Costume Ω

BATMAN & ROBIN (1997)

Robin's stunt costume from Joel Schumacher's superhero action sequel Batman & Robin. Robin (Chris O'Donnell) wore his personalised variation on the iconic Batsuit as he battled the forces of Mr. Freeze (Arnold Schwarzenegger) and Poison Ivy (Uma Thurman).

This particular version of the costume was created for the film's elaborate stunt sequences, appearing identical to the hero costume but crafted to be more flexible, allowing the stunt performers greater freedom of movement. It consists of eight pieces, all made of metallic blue rubber with red details: an eye mask; a neck piece; a bodysuit (with a handwritten label reading "CT FH R-12-FH-CT"); a belt ("CT STUNT"); a cape ("CT 13 SKATE"); a pair of trousers with stirrups and integrated vest; and a pair of long gloves. "CT" refers to O'Donnell's stunt double Clark Tucker. The gloves are replicas that have been added to complete the costume, and have three backwards curving spikes and a red triangle shape up the forearm.

The bodysuit fastens with a long zip up the back and a small zip on each arm. The thick rubber belt displays the Robin emblem. The trousers and bodysuit fasten to each other with Velcro®, while the cape attaches to the bodysuit with hook-and-eye fastenings at the collarbone, the join hidden by the separate neck piece. The eye mask is made of thicker blue rubber .

Some items show more signs of production use than others. However, the costume remains in overall good condition.

Estimate: £8,000 - 12,000





121. Joker’s (Heath Ledger) Glock Pistol M

THE DARK KNIGHT (2008)

The Joker’s (Heath Ledger) Glock pistol from Christopher Nolan’s Academy Award®-winning action thriller The Dark Knight. The psychopathic Joker used his pistol throughout the film as he inflicted chaos upon Gotham City, from his elaborately planned bank robbery to his attempted capture of Harvey Dent (Aaron Eckhart), and his final meeting with the scarred Dent in his Gotham General hospital room.

The pistol is a Glock 17, converted to replicate the Glock 18’s fully automatic operation. Exhibiting a two-tone finish, the Glock 17 pistol consists of a black polymer frame and is fitted with a stainless-steel slide. Marked with the serial number “FRC106”, the pistol features a rough textured grip, a 33-round removable magazine and a screw fitting within the barrel to accommodate the accompanying silencer.

The firearm has been sympathetically deactivated, with the slide, safeties, magazine release and trigger still functional, and is accompanied by a deactivation certificate. Signs of production use are present on the weapon, including surface scratches on the slide, light wear on the silencer and minor damage to the polymer frame on the left side. Dimensions (silencer attached): 40 cm x 3 cm x 25 cm (15 ¾” x 1 ¼” x 10”)

**Firearm deactivated; see firearm deactivation notice pg 508*

Estimate: £10,000 - 15,000



122. The Joker’s (Heath Ledger) Rocket-Propelled Grenade Launcher US

THE DARK KNIGHT (2008)

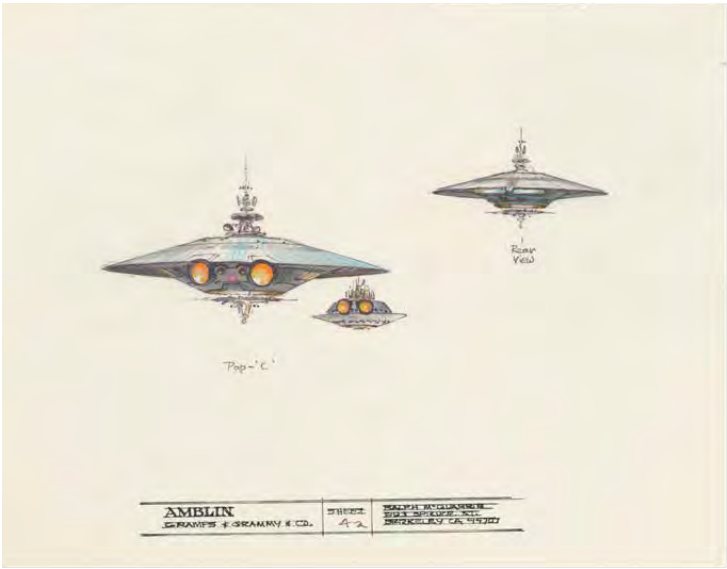
The Joker’s (Heath Ledger) rocket-propelled grenade launcher from Christopher Nolan’s comic-book action thriller The Dark Knight. The Joker used his RPG launcher to attack the convoy transporting Harvey Dent (Aaron Eckhart). This piece was rented for use on The Dark Knight and was also previously used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

This rocket-propelled grenade launcher is constructed of metal and resin, powder-coated brown and black, and features a metal scope with glass lenses and a green nylon strap. The launcher was rigged with a battery-operated charge for the production of the film to simulate a rocket-launcher firing. This wiring was removed after filming, and the launcher is fully demilitarized and not capable of firing anything. As it was a working rental prop for many years, it has also been refinished since its time on The Dark Knight.

The launcher exhibits some signs of wear, including minor scrapes to the paint, slight rust and discolouration to the exposed metal components, and some small white and red stains on the strap. It comes with a letter of authenticity from a technician who worked with the prop on set. Dimensions: 91.5 cm x 18 cm x 30.5 cm (36” x 7” x 12”)

**Restricted ownership; see replica firearm notice pg 504*

Estimate: £8,000 - 10,000



123. Pair of Hand-Drawn Ralph McQuarrie “Pop” Spaceship Illustration Sheets Ω

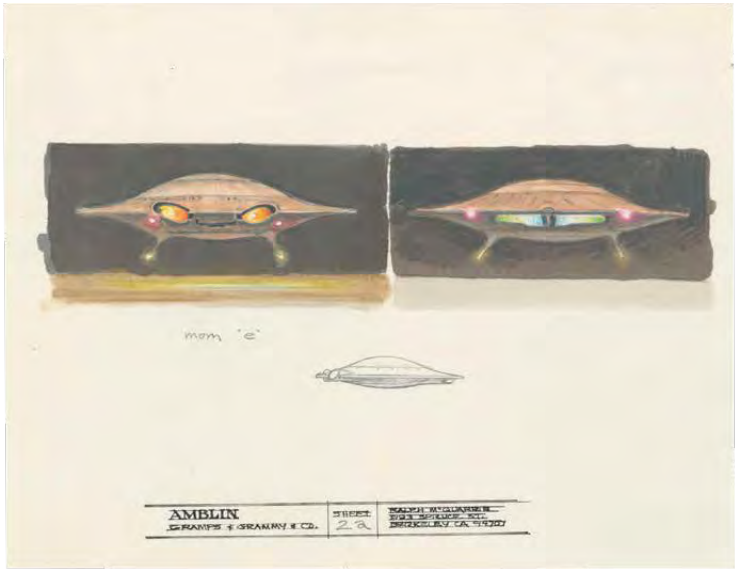
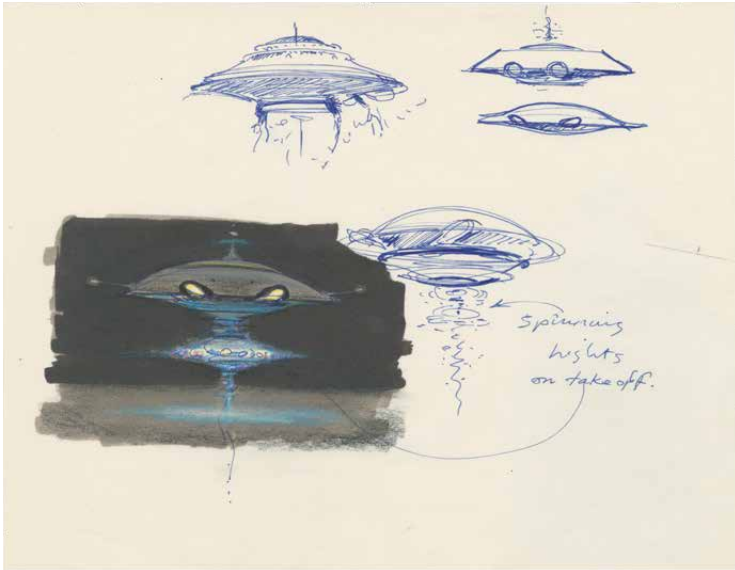
*BATTERIES NOT INCLUDED (1987)

A pair of hand-drawn Ralph McQuarrie “Pop” spaceship illustration sheets from the production of Matthew Robbins’ sci-fi comedy **batteries not included*. Tenants on the brink of eviction from their apartment complex, including Frank and Faye Riley (Hume Cronyn and Jessica Tandy), were visited by a pair of extraterrestrial living spaceships: the blue-eyed “Mom” ship and the red-eyed “Pop”.

Conceptual artist McQuarrie created these illustrations during pre-production as part of his extensive design work for the spaceships. The sheet labelled “Sheet 42”, “Pop - ‘c’”, and “Rear View” features three spaceships rendered in watercolours and pencil on drawing paper. The sheet labelled “Sheet 46” features two spaceships rendered in watercolours and pencil on drawing paper with a tape frame on the reverse. Both sheets are marked with the address for McQuarrie’s Berkeley office and exhibit minor wear along their edges. Dimensions: 29.25 cm x 23 cm (11½” x 9”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,000 - 3,000



124. Pair of Hand-Drawn Ralph McQuarrie “Mom” Spaceship Illustration Sheets Ω

*BATTERIES NOT INCLUDED (1987)

A pair of hand-drawn Ralph McQuarrie “Mom” spaceship illustration sheets from the production of Matthew Robbins’ sci-fi comedy **batteries not included*. Tenants on the brink of eviction from their apartment complex, including Frank and Faye Riley (Hume Cronyn and Jessica Tandy), were visited by a pair of extraterrestrial living spaceships: the blue-eyed “Mom” ship and the red-eyed “Pop”.

Conceptual artist McQuarrie created these illustrations during pre-production as part of his extensive design work for the ships. One sheet is labelled “Sheet 22” and “mom ‘e’”, and features three spaceships rendered in marker and coloured pencil on drawing paper, as well as the address of McQuarrie’s Berkeley office. The other sheet is labeled “spinning heights on take off”, and features five spaceships rendered in pen and marker on drawing paper. Both sheets exhibit pinholes from hanging and minor creases from use. Dimensions: 29.25 cm x 23 cm (11½” x 9”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,000 - 3,000

125. Hand-Painted One-Sheet Artwork ΩΔ

*BATTERIES NOT INCLUDED (1987)

A hand-painted one-sheet artwork from the promotion of Matthew Robbins’ sci-fi comedy **batteries not included*. Used mostly for foreign posters, this artwork depicts five living spaceships (three of which are perched on a hand) in front of Riley’s Café and the film’s apartment building, with the New York City skyline as a backdrop.

The artwork was rendered using airbrush on artboard, which has since been mounted to a foamcore backing. It is secured in a black frame with a white matte. The frame has glass covering the front, paper sealed over the back, and includes a wire for hanging. The bottom-left corner of the frame has a very small dent. Dimensions: 71.25 cm x 61 cm x 2.75 cm (28” x 24” x 1”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £4,000 - 6,000



126. Visual Effects Reference Slides, Photographs, and Transparencies ΩΔ

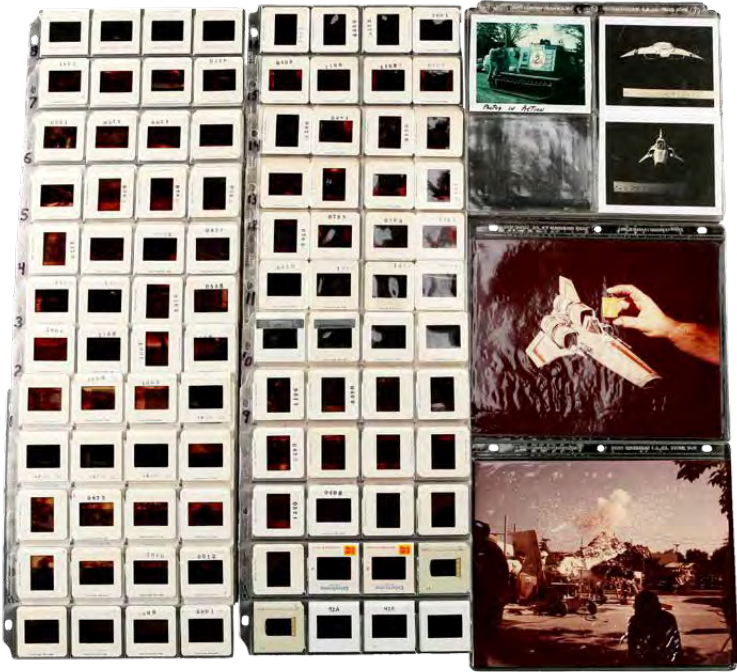
BATTLESTAR GALACTICA (T.V. SERIES, 1978 - 1979)

Visual effects reference slides, photographs, and transparencies from the production of Glen A. Larson’s sci-fi television series *Battlestar Galactica*. These assorted behind-the-scenes images show different stages in the series’ visual effects production, including the construction of Viper miniatures and the Battle of Kobol first seen in the feature-length pilot.

The all-purpose litho film storage box contains 325 Ektachrome and Eastman Color 35mm film slides in plastic sleeves with handwritten labels in the margins; three 20.5 cm x 25.5 cm (8” x 10”) model concept photographs; five sheets of 10.25 cm x 12.75 cm (4” x 5”) set and model concept images, one of which is labelled “Example 4x5 Robman VIPER”; and a set of scanned digital images taken from the film materials. The majority of this content is believed to be unpublished. The box shows various signs of handling and age. Dimensions (in box): 33 cm x 27 cm x 5 cm (13” x 10 ½” x 2”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500





127. Colonel Tigh's (Terry Carter) Uniform M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

Colonel Tigh's (Terry Carter) costume from Glen A. Larson's sci-fi television show Battlestar Galactica. The Executive Officer of the Galactica wore his uniform throughout the series.

Made of dark blue velvet, the uniform consists of a high-necked tunic and a pair of trousers with openings at the ankles. A combination of a metallic faux-silver and black-and-brown chequerboard-patterned trim decorate the collar and cuffs. The front of the garment features a strip of Velcro® running down the left side and shoulder, while two hook fastenings secure the collar. Black handwritten text reading "2 Col Tigh" features on the neckline, and the trousers are labelled as "Lynch #1" and "Ter C Tigh". Two pinholes are present on the collar, indicating where Tigh's rank insignias were once secured. The uniform displays signs of minor wear.

Estimate: £2,000 - 3,000



128. Colonial Warrior Helmet M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

A Colonial Warrior helmet from Glen A. Larson's sci-fi television show Battlestar Galactica. Colonial Warriors were experienced Viper pilots who featured prominently throughout the show's run. This helmet was created for the second season of the show but was ultimately not seen on screen.

Custom-made for the series, the helmet is made of resin and has been finished in dark grey and black. A flying bird emblem adorns the front and features plumage detailing on the wings and tail. The inside is lined with black foam padding and the helmet features a chin strap with a metal buckle fastening. The opening of the helmet features two strips of small white lights, which can be powered by eight AA batteries in an external battery pack (not included). The helmet shows signs of production use, including scuffs and scratches to the finish and paint marks on the lining, while glue remnants are visible on the edges of the bird emblem. Dimensions: 30 cm x 28 cm x 27 cm (12" x 11" x 10 ¾")

*Contains electronics; see electronics notice pg 508

Estimate: £3,000 - 5,000



129. Captain Apollo's (Richard Hatch) Tunic M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

Captain Apollo's (Richard Hatch) tunic from Glen A. Larson's sci-fi television show Battlestar Galactica. The leader of the Galactica's squadron of Colonial Vipers wore his tunic as part of his uniform throughout the series.

Made of tan velvet, the tunic displays a round Colonial patch on the upper right sleeve. A combination of a metallic faux-gold and black-and-brown chequerboard-patterned trim decorate the collar and cuffs. The front of the garment features a strip of Velcro® running down the left side and shoulder, while two hook fastenings secure the collar. The inside of the neckline features black handwritten text reading "40 Apollo", and "R.Hatch" has been written on the lining. Two pinholes are present on the collar, indicating where Apollo's rank insignias were once secured. The lot exhibits signs of wear.

Estimate: £3,000 - 5,000



130. Silver Cylon Centurion Costume M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

A silver Cylon Centurion costume from Glen A. Larson's sci-fi television show Battlestar Galactica. The tyrannical Cylons were the main antagonists of the series, their campaign against the Twelve Colonies carried out by the robotic Cylon Centurions.

This version of the costume was used for close-up shots. It comprises a helmet (labelled "RS"); a collar piece; a pair of spaulders; a backpack unit; a chest plate; a pair of bracers; a thick leather belt with seven square 'battery packs' on the front; a heavy, dark grey chainmail skirt hooked onto the back of the belt; a pair of greaves; and an under-layer, consisting of a black Spandex two-piece jumpsuit and a pair of replica thick heeled boots with faux-silver-painted teardrop detailing like the originals.

The armour components are made from vacuformed plastic and feature a faux-silver chromed finish. Orange, black and white rectangular decals have been applied to the backpack and gauntlets, giving them a futuristic appearance. The under-suit features vinyl plastic panels on the thighs and upper arms, and raised ribbed detailing is present around the waist and arms. Multiple zips are present on the front and back of the jumpsuit. Located on the right side of the belt is an elasticated loop holding a faux-silver stunt sword made of plastic.

Internal electronics with several exposed wires are present on the inside of the helmet. A thick grey cable is located at the front of the helmet and runs down to a set of two 110-volt American transformers, with a plug in each; the thin cyclopean eye on the helmet displays a red strobing effect when switched on. Signs of production use are present on the lot, including scratches and scuffs on several pieces of armour, minor wear to the chrome finish and marks on the vinyl panels, while some adhesive has worn away, creating a looser fit for some of the pieces.

*Contains electronics; see electronics notice pg 504

Estimate: £15,000 - 25,000



131. Gold Cylon Command Centurion Costume M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

A gold Cylon Command Centurion costume from Glen A. Larson's sci-fi television show Battlestar Galactica. The tyrannical Cylons were the main antagonists of the series and campaigned against humanity's Twelve Colonies.

The costume comprises a helmet; a collar piece; a pair of spaulders; a backpack unit; a breastplate; a pair of bracers; a pair of black sporting gloves; a thick plastic belt with seven square 'battery packs; on the front; a heavy faux-gold chainmail skirt; a pair of greaves; and an under-layer, which consists of a black spandex two-piece jumpsuit and a pair of black boots with thick gold-coloured heels. The helmet, backpack unit and gloves are all original production pieces, but the other components are replicas created for a Battlestar Galactica theme-park ride.

The armour components are made from vacuformed plastic and feature a polished faux-gold finish. Orange, black and white rectangular decals have been applied to the backpack and bracers, producing a futuristic appearance. The under-suit features vinyl plastic panels on the thighs and upper arms, and raised ribbed detailing is present around the waist and arms. Multiple zips are present on the front and back of the jumpsuit. A control box is present on the back of the belt; it features internal electronics which remain untested.

Internal electronics with several exposed wires are present on the inside of the helmet. Powered by a 9-volt battery and an internal switch, the thin cyclopean eye on the helmet illuminates red with a strobing effect. The costume exhibits scratches and scuffs on several pieces of armour and minor wear to the metallic finish. Burn damage is present on the left side of the control box.

**Contains electronics; see electronics notice pg 508*

Estimate: £8,000 - 10,000



132. Muffit II Robot Daggit Costume M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

A robot "daggit", Muffit II, from Glen A. Larson's sci-fi television show Battlestar Galactica. In the Twelve Colonies, dogs were called "daggiits". Boxey's (Noah Hathaway) daggit, Muffit, was lost during the destruction of Caprica after the Cylons invaded. He received a robotic version, Muffit II, from Dr. Wilker (John Dullaghan) while on board the Galactica during the first episode, "Saga of a Star World".

This is one of two Muffit IIs known to exist from the original show. The daggit was portrayed by a chimpanzee wearing the costume. It comprises a foam core with faux-fur and silver foam panels. The body, legs, arms, feet and head are all separate pieces. The creature features electronic components in the form of rotating ears and an opening mouth driven by servos that would have been operated on set via a remote control, which is no longer present.

The item has been previously restored and features new interior foam in places under the fur and new eye spheres that colour-match the originals. Both ears are replicas, and some of the silver tabs that adorn the side of the neck and arms have been repaired and restored. Given the age of the costume, no attempt has been made to operate the electronic components and the piece does not come with a controller. Muffit II has some wear from production use, age and storage, including some scratching and scuffing, most notably on the feet. The joints on the feet, arms and neck exhibit glue residue from repair. Dimensions: 101.5 cm x 68.5 cm x 46 cm (40" x 27" x 18")

**Contains electronics; see electronics notice pg 508*

Estimate: £15,000 - 25,000

133. Battle-Damaged Break-Open Cylon Animatronic Figure US

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

A battle-damaged break-open Cylon animatronic figure from the Battle of Galactica theme-park attraction at Universal Studios Hollywood. As part of this theme-park tour, Cylons would “capture” the tram containing the park visitors and Lieutenant Starbuck would free them with a series of laser blasts, which would break open several of the Cylons.

This full-size Cylon figure was fabricated specifically for the attraction, but was moulded from original costume pieces from the TV series Battlestar Galactica. It consists of a fibreglass body mounted to a steel frame interior and base, with rubber and ducting elements. It features a rubber-and-plastic gun attached to the torso, and a split in the upper body which was triggered by an air-compression system in the interior, allowing the top section of the figure to separate into two parts. There is wear and aging to the fibreglass elements and extensive wear to the rubber and ducting sections. The air compression system is non-functional. Dimensions: 204.5 cm x 76.25 cm x 48.25 cm (80 ½” x 30” x 19”)

**Contains electronics; see electronics notice pg 508*

Estimate: £5,000 - 7,000



134. Bootlegger Shuttle Model Miniature Ship M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

A Bootlegger Shuttle model miniature ship from Glen A. Larson's sci-fi television show Battlestar Galactica. This model miniature featured in the first season episode “The Long Patrol”. Starbuck (Dirk Benedict) discovered the Bootlegger shuttle being chased by Croad's (Ted Gehring) sixth-millennium starfighter. He then operated the Bootlegger ship after his fighter was stolen by the shuttle's pilot (James Whitmore Jr.), and followed Croad to a nearby planet.

The majority of the show's model miniatures were originally created by Apogee Productions Inc., a company headed by renowned special effects pioneer John Dykstra. When visual effects duties were handed over to Universal Hartland after the second episode, it fell to the Universal Studios' in-house visual effects team to adapt the miniature. Universal Hartland also created visual effects for Buck Rogers in the 25th Century and Airport '79.

The model is fabricated from styrene plastic and resin. The top of its hull features intricate exterior components, and three engine thrusters adorn the back of the ship. The model has been finished in grey with red paint strokes randomly applied, and a motion-control mounting point is present on its back, top and left side; this allowed the ship to be secured to a rig for filming from various angles. The top mounting point can be hidden by a small removable section. Paint wear is present on the hull of the ship and the model has developed minor cracks and dust remnants over time. Dimensions: 74 cm x 28 cm x 18 cm (29” x 11” x 7”)

Estimate: £5,000 - 7,000



135. Croad's (Ted Gehring) Modified Colonial Viper Model Miniature M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

A model miniature of Croad's (Ted Gehring) modified Colonial Viper from Glen A. Larson's sci-fi television show Battlestar Galactica. This model miniature featured in the first-season episode “The Long Patrol”. Modified Colonial Vipers, also known as sixth-millennium starfighters, were used by enforcers to protect a prison planetoid called Proteus. Starbuck (Dirk Benedict) discovered Croad's starfighter while in pursuit of a Bootlegger shuttle ship.

The majority of the show's model miniatures were originally created by Apogee Productions Inc., a company headed by renowned special effects pioneer John Dykstra. When visual effects duties were handed over to Universal Hartland and the model shops moved, the original model for the modified Viper was lost. This model was created by the Universal Hartland team as a replacement. Universal Hartland also created visual effects for Buck Rogers in the 25th Century and Airport '79.

Fabricated from styrene plastic and resin, the ship features a long nose, cut-out windows and intricate exterior model-kit components. The model is finished in shades of grey, dark green and orange, and motion-control mounting points are present on the nose tip and at the rear of the model. The rear mounting point can be hidden by a small removable section which allowed the model to be filmed from the back when secured to a rig at the front. The lot exhibits minor paint wear and scuffs from production use, while dust has built up over time. Dimensions: 38 cm x 27 cm x 11 cm (15” x 10 ½” x 4 ¼”)

Estimate: £10,000 - 15,000



136. Eastern Alliance Destroyer Model Miniature M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

An Eastern Alliance Destroyer model miniature from Glen A. Larson's sci-fi television show Battlestar Galactica. This model miniature featured in the first-season episodes "Greeting from Earth", "Experiment in Terra" and "Baltar's Escape".

This particular model was originally one of the ragtag fleet's ships, but was later modified to become the Eastern Alliance Destroyer.

The majority of the show's model miniatures were created by Apogee Productions Inc., a company headed by renowned special effects pioneer John Dykstra, but it fell to the team at Universal Hartland to adapt the miniature for later episodes. Universal Hartland also created visual effects for Buck Rogers in the 25th Century and Airport '79.

Fabricated from styrene plastic and resin, the ship features a long nose with a detailed cockpit, wings and multiple engine thrusters at the back. The model is finished in shades of green with red-and-faded-black decals on the wings. Four small lamps are inserted into the engine thrusters, and multiple wires are visible on the left side of the hull. A moveable metal mounting bracket is adhered to the left side, and the rear of the model displays a motion-control mounting point. The lot exhibits minor paint wear, scuffs from production use and signs of corrosion, while dust deposits have formed over time. The electronics remain untested. Dimensions (bracket positioned down): 51 cm x 29 cm x 21 cm (20" x 11 1/2" x 8 1/4")

**Contains electronics; see electronics notice pg 508*

Estimate: £9,000 - 12,000



137. Canaris Shuttle Model Miniature M

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)

A Canaris Shuttle model miniature from Glen A. Larson's sci-fi television show Battlestar Galactica. The shuttle featured in the first-season episode "The Man With Nine Lives", following the Battlestar Galactica shuttle towards the Rising Star luxury liner.

The majority of the show's model miniatures were originally created by Apogee Productions Inc., a company headed by renowned special effects pioneer John Dykstra. When visual effects duties were handed over to Universal Hartland after the second episode, it fell to Universal Studios' in-house visual effects team to adapt the miniature. Universal Hartland also created visual effects for Buck Rogers in the 25th Century and Airport '79. This particular model was originally one of the ragtag fleet's ships but was later modified to become the Canaris Shuttle. It was also repainted twice and used in Buck Rogers.

Fabricated from styrene plastic and resin, the ship displays a hammerhead nose, two round engine thrusters and two wings at the back. The model is finished in beige with the number "26" painted on the front, and its intricate model-kit exterior components have been painted in grey. Motion-control mounting points are present on the back, front and top of the model. All three mounting points are hidden by small components which feature magnets. A power source connector is located near the back mounting point, and small amp sockets are visible on the inside of the engine thrusters. The model exhibits minor paint wear and scuffs from production use, and dust has collected on it over time. The electronics remain untested. Dimensions: 32 cm x 14 cm x 9.5 cm (12 1/2" x 5 1/2" x 3 3/4")

**Contains electronics; see electronics notice pg 508*

Estimate: £7,000 - 9,000



138. NO LOT



139. Lee “Apollo” Adama’s (Jamie Bamber) Pegasus Dress Uniform M

BATTLESTAR GALACTICA: RAZOR (TV MOVIE, 2007)

Lee “Apollo” Adama’s (Jamie Bamber) Pegasus dress uniform from the sci-fi television film Battlestar Galactica: Razor. Apollo wore his dress uniform as he delivered a speech as the new commander of the Pegasus.

Made from synthetic grey fabric, the uniform consists of a jacket (labelled “Lee”) with faux-gold and maroon piping; a pair of trousers (marked “3.Lee”) with V-opening leg cuffs; and a metallic brown sash and belt (size X-Large). The jacket is decorated with a pair of commander rank pips, a dress uniform pin and an embroidered Pegasus patch on the left shoulder. Three extra pins are adhered to the sash and the belt has a plastic clip fastening. It exhibits minor wear from production use and a sticky residue is present across the sash. A production wardrobe tag accompanies the lot.

Estimate: £2,000 - 3,000



140. William Adama’s (Edward James Olmos) Dog Tags M

BATTLESTAR GALACTICA (TV SERIES, 2004 - 2009)

William Adama’s (Edward James Olmos) dog tags from sci-fi television series Battlestar Galactica. Adama wore his dog tags underneath his uniform in multiple episodes throughout the series as he commanded the crew aboard the Galactica. He notably moved his dog tags out of the way when examining a scar on his chest in the Season 2 episode “Resurrection Ship Part II”.

The two hexagonal tags are made of plastic and feature an engraved ship emblem, with “W.Adama” and a serial number situated below. The tags have been affixed together and are suspended on a long brass ball chain. Signs of production use are present on the lot, including light scratches, discolouration and minor wear. Dimensions: 33 cm x 3.5 cm x 0.5 cm (13” x 1 ½” x ¼”)

Estimate: £1,000 - 1,500



141. Kendra Shaw’s (Stephany Jacobsen) Pegasus Flight Suit and Major Rank Pins M

BATTLESTAR GALACTICA: RAZOR (TV MOVIE, 2007)

Kendra Shaw’s (Stephany Jacobsen) Pegasus flight suit and Major rank pins from the sci-fi television film Battlestar Galactica: Razor. Shaw wore her flight suit when she boarded the Guardian Basestar to rescue two captured scientists. Major rank pins were handed to Kendra when Commander Lee Adama (Jamie Bamber) offered her the position of Executive Officer.

Made from a thick synthetic metallic green fabric, the flight suit features a faux-bronze padded vest with two buckle clips, and a resin rocket thruster adorns both shoulders. The suit is decorated with a pair of major collar pins, a Viper “Pre-Flight Checklist” in a clear vinyl sleeve on the left leg, and various embroidered patches on the sleeves and chest. A label reading “Kendra, eps 401/402” is adhered to the lining and the suit is marked as size “XXS”.Accompanying the suit are a pair of gloves (size small) and a pair of hand-painted trainers (size 6).

Presented in a black velvet jewellery box, the metal dart-shaped pins have been finished in faux-gold and are decorated with three silver-coloured chevron lines representing the rank of Major. Signs of wear are present on the suit, including wear and cracking to the synthetic fabric, frayed edges on the patches, and loose threads, while a sticky residue is present on the lining of the garment, notably around the shoulders. Dimensions (each pin): 2.5 cm x 1.5 cm x 0.5 cm (1” x ½” x ¼”); (box): 9.5 cm x 7 cm x 3 cm (3 ¾” x 2 ¾” x 1 ¼”)

Estimate: £4,000 - 6,000

142. War Room Miniature Viper Fleet M

BATTLESTAR GALACTICA (TV SERIES, 2004 - 2009)

A set of Viper squadron war room miniatures from sci-fi television series Battlestar Galactica. Spotter models of ships were used by the military leaders of the Galactica to work out their battle plans before facing off against the Cylon fleet throughout the show’s run.

This lot consists of four resin miniatures of the Colonial Viper, the primary fighter ship of the Colonial fleet. Each one is painted grey and features red tape to mimic the markings on the ships. A small hole is drilled on the base of each so it can be fixed onto a clear acrylic stand, which was then pushed around the map during mission planning. The miniatures have some wear from production use and age, including the build up of grime in some recesses and a small crack on the tail wing of one of the models. Dimensions (each Viper): 13 cm x 7 cm x 4.5 cm (5” x 2 ¾” x 1 ¾”); (displayed): 27 cm x 15 cm x 14 cm (10 ½” x 6” x 5 ½”)

Estimate: £2,000 - 3,000



143. War Room Miniature Cylon Raider Fleet M

BATTLESTAR GALACTICA (TV SERIES, 2004 - 2009)

A set of Cylon Raider squadron war room miniatures from sci-fi television series Battlestar Galactica. Spotter models of ships were used by the military leaders of the Galactica to work out their battle plans before facing off against the Cylon fleet.

The lot consists of five resin miniatures of the Cylon Raider, the primary fighter of the Cylon fleet. Unlike in the 1978 version of Battlestar Galactica, the Raiders are not piloted ships, but rather living cybernetic creatures in their own right. Each one is painted metallic grey and has a small hole drilled underneath, allowing it to be mounted on a clear acrylic stand, which could then pushed around the map. The miniatures have some wear from production use and age, including the build up of grime in some of the recesses, and small scuffs and scratches. Dimensions (each Raider): 12.5 cm x 8 cm x 2.5 cm (5" x 3 ¼" x 1")

Estimate: £2,000 - 3,000



144. War Room Miniature Cylon Basestar M

BATTLESTAR GALACTICA (TV SERIES, 2004 - 2009)

A miniature war room Cylon Basestar from sci-fi television series Battlestar Galactica. Spotter models of ships were used by the military leaders of the Galactica to work out their battle plans before facing off against the Cylon fleet.

This lot consists of a miniature Basestar made of biscuit foam and painted a silvery grey. The ship has two Y-shaped sections joined in the middle. Each section has patterns painted in black on the underside. Two holes have been drilled into the bottom of the model so it can sit on a clear acrylic stand, which allowed the piece to be pushed around the map during filming. The miniature has some wear from production use and storage. One of the tips of the Basestar has come away and there is minor damage to another tip. Cracks emanate from the two holes and show signs of repair. Dimensions: 25 cm x 14 cm x 11 cm (9 ¾" x 5 ½" x 4 ¼")

Estimate: £2,000 - 3,000



145. Tentacle Rock Sculpture Model Miniature ΩΔ

BEETLEJUICE (1988)

A tentacle rock sculpture model miniature from Tim Burton's supernatural comedy Beetlejuice. A couple of recently deceased ghosts (Geena Davis and Alec Baldwin) tried to scare the new inhabitants of their house (Catherine O'Hara and Jeffrey Jones) by making their sculptures move.

This sculpture is made of wood, metal, resin and acrylic painted blue and grey. It is one of several static models in a scene that also featured articulated stop-motion sculpture pieces. The sculpture is mounted on a black plastic-and-wood display stand and exhibits some paint chipping to the metal, as well as various cracks and exposed materials throughout. Dimensions: 26 cm x 18.5 cm x 10.75 cm (10 ¼" x 7 ¼" x 4 14")

Estimate: £800 - 1,000



146. Rose Sculpture Model Miniature ΩΔ

BEETLEJUICE (1988)

A rose sculpture model miniature from Tim Burton's supernatural comedy Beetlejuice. A couple of recently deceased ghosts (Geena Davis and Alec Baldwin) tried to scare the new inhabitants of their house (Catherine O'Hara and Jeffrey Jones) by making their sculptures move.

This sculpture is made of wood, metal, resin and acrylic painted blue and grey. It is one of several static models in a scene that also featured articulated stop-motion sculpture pieces. The sculpture is mounted on a black plastic-and-wood display stand and exhibits some paint chipping on the stem as well as various cracking and exposed materials throughout, including a missing piece from the top floral section. Dimensions: 36.25 cm x 13.25 cm x 13.25 cm (14 ¼" x 5 ¼" x 5 14")

Estimate: £800 - 1,000

147. Floral Sculpture Model Miniature ΩΔ

BEETLEJUICE (1988)

A floral sculpture model miniature from Tim Burton's supernatural comedy Beetlejuice. A couple of recently deceased ghosts (Geena Davis and Alec Baldwin) tried to scare the new inhabitants of their house (Catherine O'Hara and Jeffrey Jones) by making their sculptures move.

This sculpture is made of wood, metal, resin and acrylic, painted blue and grey to resemble a pot of otherworldly wilted flowers. It is one of several static models in a scene that also featured articulated stop-motion sculpture pieces. The sculpture is mounted on a black plastic-and-wood display stand and exhibits some paint chipping to the metal, as well as various cracks and exposed materials throughout. Dimensions: 28 cm x 15.25 cm x 15.25 cm (11" x 6" x 6")

Estimate: £800 - 1,000

148. John Malkovich (John Malkovich) Silicone Mask Ω

BEING JOHN MALKOVICH (1999)

A John Malkovich (John Malkovich) silicone mask from Spike Jonze's fantasy comedy Being John Malkovich. Actor John Malkovich entered a portal into his own mind, where he found a restaurant entirely populated by people who look exactly like him and can only say his last name.

Masks were worn to disguise restaurant-goers as Malkovich. This silicone mask features hand-punched human hair, a zipper on the back of the neck and a beige foam base for structure. It shows some signs of wear from age to the silicone and writing on the base from production. Dimensions: 44 cm x 47 cm x 28 cm (17 ¼" x 18 ½" x 11")

Estimate: £1,000 - 1,500





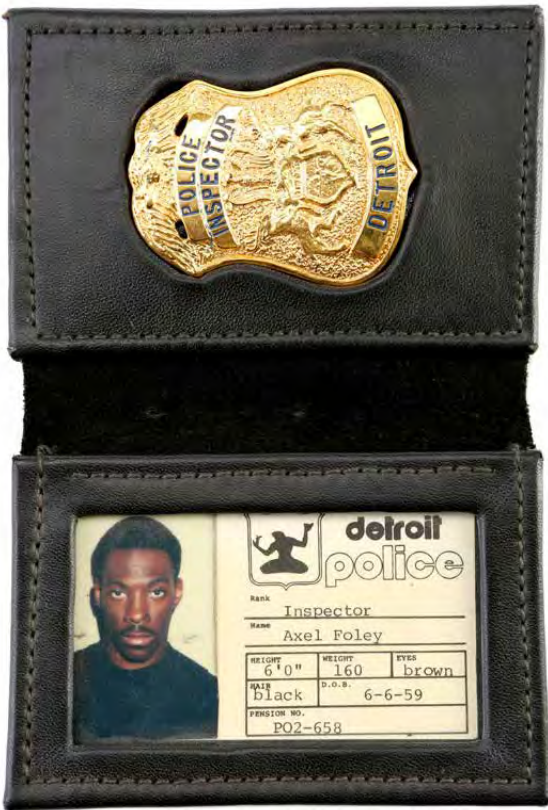
149. Benny Hill’s (Benny Hill) Boy Scout Costume Ω

THE BENNY HILL SHOW (TV SERIES, 1969 - 1989)

Benny Hill’s (Benny Hill) boy scout costume from the classic comedy sketch series The Benny Hill Show. Benny Hill and his cast performed a variety of comedy skits and musical numbers featuring recurring costumes, a common one being his boy scout uniform. This particular costume was used in a promotional photo shoot for Radio Times magazine in December 1991.

The costume consists of a pair of olive-green shorts; a brown felt hat with leather tassels and metal details; a brown leather belt with metal details; a pair of brown leather-and-rubber boots; a khaki-green collared shirt with a black, white and purple Scouts patch embossed over one breast pocket, four green-and-yellow patches, and two pairs of red tassels embossed on the sleeves; a forest-green-and-yellow neckerchief with a brown leather slide; a pair of beige cotton socks; a pair of red tassels with nylon straps; and a metal-and-plastic Swiss army knife. The shirt, shorts and boots are labelled “Benny Hill” on the interior. There are some signs of wear on the belt.

Estimate: £2,000 - 3,000



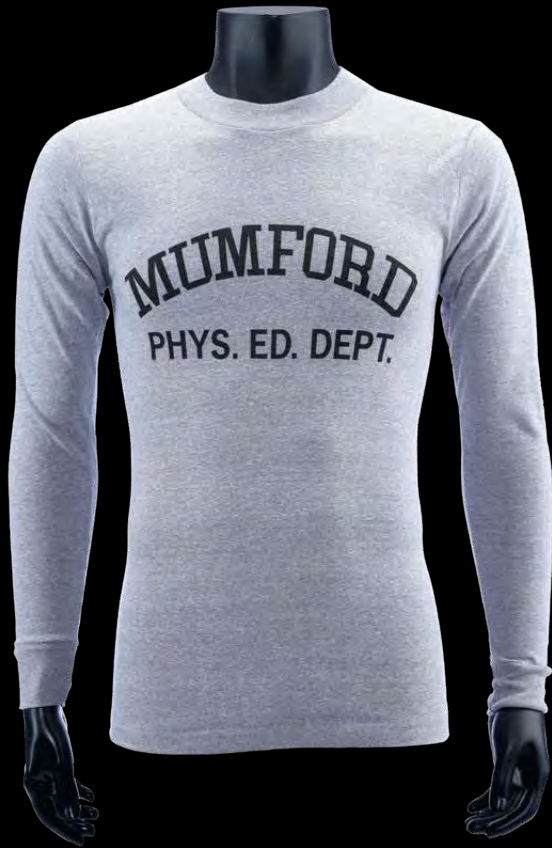
150. Axel Foley’s (Eddie Murphy) ID Badge Ω

BEVERLY HILLS COP (1984)

Axel Foley’s (Eddie Murphy) ID badge from Martin Brest’s action comedy Beverly Hills Cop. Foley used his badge and ID while pretending to be a customs inspector in order to examine a suspicious package .

This gold-coloured metal Detroit Police inspector badge comes mounted in a black leather wallet along with a Detroit Police ID card, which features a colour photo and vital information about the character. The wallet exhibits some signs of wear, including tape residue marks and some staining on one side, as well as pair of stains on the ID. Dimensions: 11.5 cm x 8.25 cm x 2 cm (4½” x 3¼” x ¾”)

Estimate: £3,000 - 5,000



151. Axel Foley’s (Eddie Murphy) “Mumford” T-shirt Ω

BEVERLY HILLS COP II (1987)

Axel Foley’s (Eddie Murphy) “Mumford” T-shirt from Tony Scott’s action-comedy sequel Beverly Hills Cop II. Foley wore his signature T-shirt when he and officer Billy Rosewood (Judge Reinhold) used a cement truck to chase down an armored car being used as a getaway vehicle.

This grey cotton-and-polyester Lexington long-sleeved T-shirt (size M) is printed with “MUMFORD PHYS. ED. DEPT.” on the front in black lettering. It exhibits some signs of wear, including small stains and a stitching error on the left sleeve.

Estimate: £1,000 - 1,500



152. Jeff “The Dude” Lebowski’s (Jeff Bridges) Coveralls and Boots Ω

THE BIG LEBOWSKI (1998)

Jeff “The Dude” Lebowski’s (Jeff Bridges) coveralls and boots from Joel and Ethan Coen’s comedy The Big Lebowski. After being drugged, “The Dude” experienced a dream-like fantasy in which he wore coveralls and performed with Maude Lebowski (Julianne Moore) in a bowling-themed musical sequence.

This costume consists of a pair of black leather-and-rubber boots, and white coveralls marked “Hero” on the interior, with removed sleeves and a combination Velcro® and snap-button-up front. Also included are a pair of wardrobe tags marked “DUDE HERO CH 12 SC 57 PT WORK BOOTS” and “#6230 JEFF BRIDGES ‘big lebowski’ 1”. The coveralls feature minimal black scuffing on the bottom of the legs.

Estimate: £5,000 - 7,000

153. Jack Burton’s (Kurt Russell) Knife Ω

BIG TROUBLE IN LITTLE CHINA (1986)

Jack Burton’s (Kurt Russell) knife from John Carpenter’s action comedy Big Trouble in Little China. Gruff trucker Jack Burton used his knife throughout his supernatural misadventures in San Francisco’s Chinatown, including during the final battle with Lo Pan (James Hong).

This wooden prop knife has a metal coloured-painted serrated blade with a black-painted handle. There is a small chip in the wood and some glue remnants on one side of the bolster and handle. Dimensions: 29.25 cm x 8.25 cm x 1.25 (11 ¼” x 2 ½” x 1”)

Estimate: £2,000 - 3,000



154. Full-Size, Light-Up Lo Pan (James Hong) Puppet M

BIG TROUBLE IN LITTLE CHINA (1986)

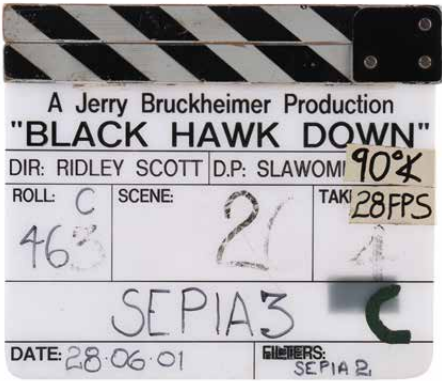
A Lo Pan (James Hong) puppet from John Carpenter’s martial arts comedy Big Trouble in Little China. Lo Pan was an ancient Chinese warrior wizard, who needed to find a green-eyed woman to sacrifice in order to break his curse. In one sequence, created using puppets, Lo Pan transforms from an elderly man into his more youthful wizard guise.

The puppet is constructed from translucent latex skin over a resin-and-acrylic skull, with resin eyes and teeth. The back of the skull, hidden behind the artificial hair, is open, revealing the cabling and light bulb used to create the glow as he transforms. The puppet is dressed in a blue pinstripe suit with a red patterned tie and white shirt. The puppet has some wear from production use and no longer features hands or feet. The silicone has browned and sagged around the mouth and eyes as a result of age, and the clothes have become discoloured. Dimensions: 60 cm x 48 cm x 123 cm (23 ½” x 19” x 48 ½”)

**Contains electronics; see electronics notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £4,000 - 6,000



156. Production Clapperboard Ω

BLACK HAWK DOWN (2001)

A production clapperboard from Ridley Scott’s historical war drama Black Hawk Down. A group of US soldiers found themselves in grave danger when a botched mission left them trapped in enemy territory in Mogadishu, Somalia, in 1993.

This black-and-white clapperboard is made of wood, plastic and metal, with magnets inserted into the wooden sections. It features black-and-white lettering, which reads “A Jerry Bruckheimer Production ‘BLACK HAWK DOWN’ DIR: RIDLEY SCOTT D.P. SLAWOMIR IDZIAK ROLL C 463 SCENE 2C TAKE 4 SEPIA 3 DATE: 28.06.01”. Two pieces of tape have been attached to the front, one of which reads “28FPS” and the other “90”. There is smudging on some of the letters on the front, chipping on the wooden section of the slate and a piece of black Velcro® attached to the back. Dimensions: 28 cm x 24.25 cm x 2.5 cm (11” x 9½” x 1”)

Estimate: £1,500 - 2,500

155. Blackbeard’s (Ray Stevenson) Costume Ω

BLACK SAILS (TV SERIES, 2014 - 2017)

Blackbeard’s (Ray Stevenson) costume from Robert Levine and Jonathan E. Steinberg’s period drama series Black Sails. Blackbeard wore his costume from his first appearance in the third season of the show, and whenever he appeared in Season 4.

The costume consists of a hat; a heavy jacket, labelled “Teach”; a shirt, labelled “Teach Hero 1”; a long waistcoat, labelled “Teach”; a pair of trousers, labelled “Teach Hero” and “1”; a belt, labelled “Teach Hero”; a pair of boots; a scarf, labelled “Teach”; four rings; and two necklaces. The jacket features ornate designs and metal buttons, while the belt is also made of metal and features a large buckle. The boots are knee-high and made of brown leather. All the pieces of jewellery are made of metal, and two rings feature jewels made of resin.

The costume has been intentionally distressed to appear well worn and battle damaged, and the clothes have frayed edges and staining. This lot comes with seven Starz certificates of authenticity.

Estimate: £3,000 - 5,000



157. EDTA Dart M

BLADE (1998)

An EDTA dart from Stephen Norrington’s vampire action-thriller Blade. Blade (Wesley Snipes) used his EDTA darts when attacking Deacon Frost’s (Stephen Dorff) hideout. Their anticoagulant acid exploded on contact with vampire blood, and Blade injected Frost with multiple doses during the climactic battle, which caused the vampire to expand and then blow up.

The dart features a brushed metal canister containing a green liquid within a glass tube. The liquid, which is blue in the film, has become discoloured with age, and there are some minor scratches on the tube. Dimensions: 12.5 cm x 2 cm x 2 cm (5” x ¾” x ¾”)

Estimate: £400 - 600

158. Blade’s (Wesley Snipes) Aluminium Stake M

BLADE (1998)

Blade’s (Wesley Snipes) aluminium stake from Stephen Norrington’s vampire action-thriller Blade. The half-vampire “Daywalker” wore metal stakes in a bandolier around his left thigh throughout the movie, notably pinning Quinn (Donal Logue) to a wall with two before setting him alight.

The stake is made of cast aluminium and displays a chromed faux-silver finish. An indented line adorns the top and the opposite end is pointed. Signs of production use are present on the lot, including light scratching and marks. Dimensions: 24.5 cm x 3 cm x 3 cm (9 ¾” x 1 ¼” x 1 ¼”)

Estimate: £400 - 600



160. Remote Control UV Bomb M

BLADE II (2002)

A remote control UV bomb from Guillermo del Toro’s vampire action-thriller sequel Blade II. UV bombs were invented by Blade’s (Wesley Snipes) weaponsmith Scud (Norman Reedus). Blade detonated them in the sewers to destroy the swarming Reapers.

Made of metal and resin painted with a metallic finish, the bomb would have been activated on set using the accompanying remote control. The four circular pieces around the sides protrude when activated. Visual effects provided the UV light and the bomb is attached to a small battery pack via a wire. A cable and plug for charging the remote control are also included in the lot. The lot exhibits minor scuffing and scratches from production use. Dimensions (UV bomb with wire): 57 cm x 7 cm x 8 cm (22 ½” x 2 ¾” x 1 ¾”); (remote control) 9.5 cm x 19 cm x 22.5 cm (3 ¾” x 7 ½” x 9”)

**Contains electronics; see electronics notice pg 508*

Estimate: £1,500 - 2,500



159. Blade (Wesley Snipes) Tattoo Design and Photo Reference Folder †Δ

BLADE (1998) & BLADE II (2002)

A folder featuring Blade’s (Wesley Snipes) tattoo designs and reference photos from the productions of Stephen Norrington’s Blade and Guillermo del Toro’s Blade II.

In the films, Blade is heavily tattooed with various tribal designs across his chest, arms, back, shoulders and neck. This folder features a mixture of original pen and pencil drawings, printed copies and reference designs, as well as reference photos featuring Snipes covered in the tattoos. Some of the drawings have handwritten notes and annotations, including one that reads, “Wesley saw and like [sic] this pattern”. The folder has some wear from production use, including creasing to some of the pages and scuffing to the folder. Dimensions: 29.5 cm x 17 cm x 4 cm (12” x 7” x 1 ¾”)

Estimate: £300 - 500



161. Blade’s (Wesley Snipes) Costume M

BLADE II (2002)

Blade’s (Wesley Snipes) costume from Guillermo del Toro’s vampire action-thriller sequel Blade II. Blade wore his costume for much of the film, such as in the scene where he was first introduced to The Bloodpack, and during the climactic fight at Damaskinos’ (Thomas Kretschmann) lair against Reinhardt (Ron Perlman) and the Reaper Nomak (Luke Goss).

The costume was designed by Emmy®-nominated designer Wendy Partridge, who also worked with del Toro on Hellboy. It differs from the one designed by Sanja Milkovic Hays for the first Blade film, featuring more ornate buckles and a different shaped vest.

The costume consists of five garments: a long black coat, a padded vest, an undervest, a pair of trousers and a pair of boots. The coat is leather and features a shiny red lining. The black padded vest features two large metal buckles, which are intentionally tarnished and decorated with red resin pieces. The buckles latch together with magnets and each have a small pin to secure them more firmly. There are also four small pouches alongside the buckles, two of which are secured with Velcro®, while the other two are secured with metal poppers. On the back is a metal clip to secure Blade’s sword, which also fits through a hole in the back of the coat.

The undervest is a black, cotton Calvin Klein® vest, marked size L. The trousers are black and made of a synthetic waterproof leather. They feature the same magnetic buckle as the padded vest, and have two back pockets and a fleece lining. The boots are a US size 11 ½ and are made of leather with a thick rubber sole.

The costume has some wear from production use. There is dried stage blood on the right shoulder and lapel of the coat. The trousers have scuffs and markings, with some sticky residue on parts of the waistband. The padded vest has scuffing and paint transfer on the back, while the leather is cracked in some places. The right boot has an intentional hole drilled in the sole so the whole costume can be fitted onto a mannequin.

Estimate: £10,000 - 15,000



162. Spring-Loaded EDTA Injector M

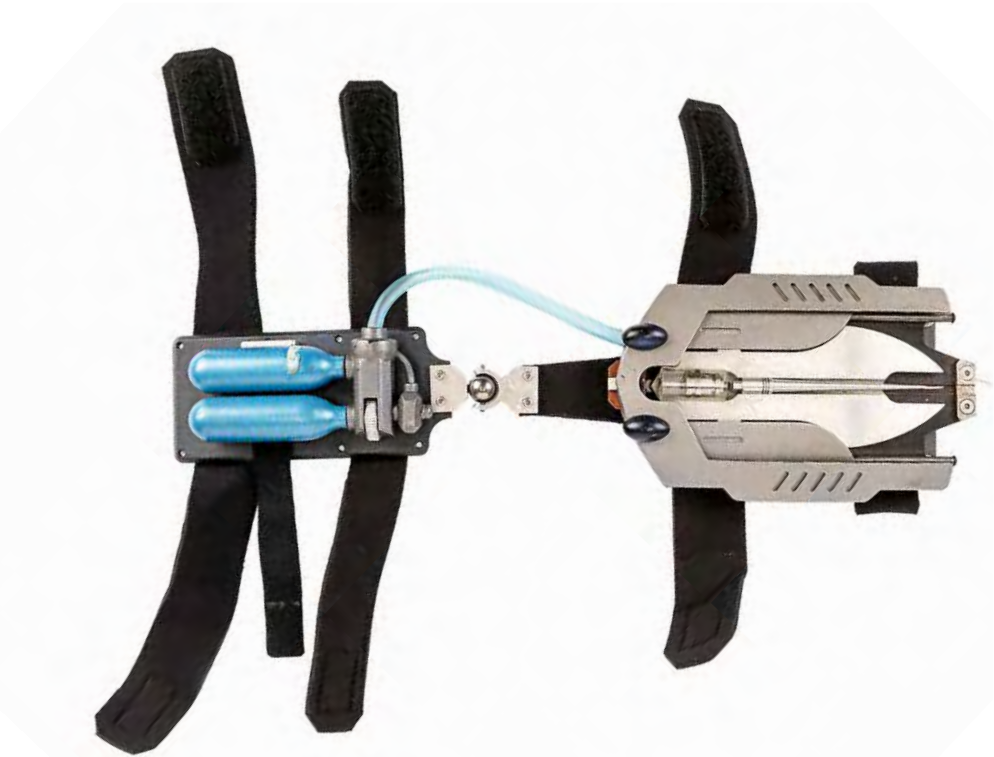
BLADE II (2002)

A spring-loaded EDTA injector from Guillermo del Toro's vampire action-thriller sequel Blade II. Blade (Wesley Snipes) used his EDTA injector during his first fight with Nomak (Luke Goss) as he unsuccessfully tried to pump the genetically modified vampire with the deadly serum.

Designed to fit around the back of the wrist and forearm, the injector features four elasticated straps, a metal blade and a needle that extends when the metal wire at the front is pulled. The injector section is attached via a blue rubber pipe to two small blue faux gas cylinders. The two sections are connected with a metal ball joint allowing for greater mobility. Signs of production use include scuffing, scratches and minor signs of corrosion. A notable dent is present on one gas cylinder. Dimensions: 40 cm x 9.5 cm x 3.5 cm (15 ¾" x 3 ¾" x 1 ½")

**Contains mechanics; see mechanics notice pg 508*

Estimate: £2,000 - 3,000



163. Blade's (Wesley Snipes) Hero MAC-10 Machine Pistol M

BLADE II (2002)

Blade's (Wesley Snipes) hero Ingram MAC-10 machine pistol from Guillermo del Toro's vampire action-thriller sequel Blade II. Blade wielded his MAC-10 when he hunted several vampires in his search for his abducted mentor Whistler (Kris Kristofferson).

Heavily modified for the production, the weapon comprises a standard MAC-10 body with a large fabricated suppressor an additional faux magazine and a wooden grip which has been painted black. The weapon, which was live fire during filming, has been sympathetically deactivated to render it inoperable. The trigger still moves, and original serial numbers are still visible. A notched cocking mechanism adorns the top of the body and the weapon comes with a removable magazine. The gun displays light scratches and paint wear, notably on the grip and right side of the main body. Accompanied by deactivation certificate. Dimensions: 36.5 cm x 5.5 cm x 20 cm (14 ½" x 2 ¼" x 8")

**Firearm deactivated; see firearm deactivation notice pg 508; Restricted ownership; see replica firearm notice pg 508*

Estimate: £6,000 - 8,000



164. Crew Jacket Ω

BLADE RUNNER (1982)

A crew jacket from the production of Ridley Scott's sci-fi classic Blade Runner. This black The Cloth Tattoo zip-up bomber jacket (size M), given as a gift to the crew of the film, is made of satin polyester with a hand-embroidered silver-and-red threaded patch reading "Blade Runner" in both English block and Japanese characters. A note in the jacket pocket marked "Lorna's jacket" is rendered in graphite on paper letterhead belonging to the film's visual effects auditor, Diana Gold.

While satin jackets from this era are frequently heavily faded, this jacket retains its original jet-black color and exhibits only minor signs of wear, while the note exhibits some creases and punctures.

Estimate: £800 - 1,000



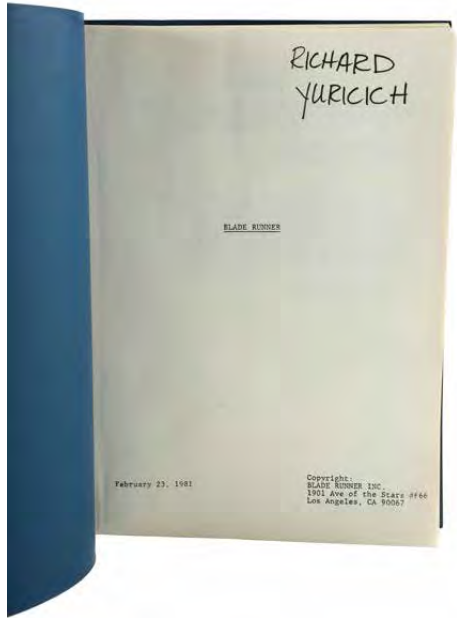
165. Richard Yuricich's Production Script Ω

BLADE RUNNER (1982)

Richard Yuricich's production script from the production of Ridley Scott's sci-fi classic Blade Runner. This script belonged to special photographic effects supervisor Yuricich, who with Douglas Trumbull and David Dryer received an Academy Award® nomination for his work on the film.

This 134-page typewritten tan, pink, and blue paper script is bound in a blue vinyl cover labelled "BLADE RUNNER" and secured with two steel brads. It is marked "Richard Yuricich" and dated "February 23, 1981" on page 1, alongside a copyright statement reading "BLADE RUNNER INC. 1901 Ave of the Stars #666 Los Angeles, CA 90067". The script exhibits minor wear along the edges, with some staining to the vinyl. Dimensions: 29.5 cm x 23 cm x 2.5 cm (11 ½" x 9" x 1")

Estimate: £1,500 - 2,500



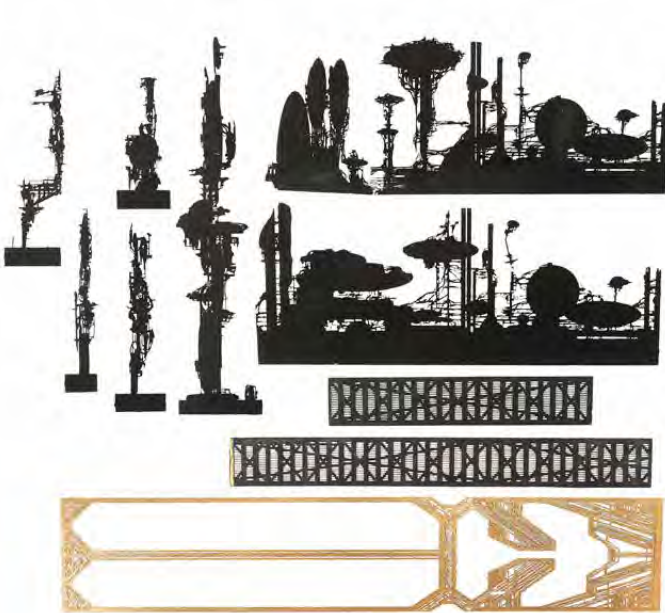
166. Los Angeles Skyline Miniature Set †Δ

BLADE RUNNER (1982)

Ten Los Angeles model miniature skyline components from Ridley Scott's sci-fi thriller Blade Runner. Miniatures were used to construct the film's sweeping dystopian Los Angeles vistas, as exemplified by the detailed "Hades Landscape" in the memorable opening sequence, as well as the imposing Tyrell Corporation pyramid.

The set includes seven cityscape pieces, with two lift grills and a building decal, which would have been affixed to the Tyrell pyramid's miniature sets. They are all made of etched brass, with the front finished in black and the back showing a bare metal finish. Holes are cut into each component to allow light to shine through. There are signs of wear on the pieces, with slight bends in the brass and minor paint scratches on the bottom of each component. Dimensions (largest piece): 41 cm x 7.5 cm (16 ¼" x 4 ¾")

Estimate: £2,000 - 3,000





167. Matthew Yuricich Matte Painting - Tyrell's Office US

BLADE RUNNER (1982)

A Matthew Yuricich matte painting of Tyrell's office from Ridley Scott's sci-fi classic Blade Runner. Matte artist Yuricich created this painting of the large pillars and window view of the office where Rick Deckard (Harrison Ford) met with Eldon Tyrell (Joe Turkel).

This matte painting is rendered in mixed media on a large Masonite board labelled "SC IM-4", "59A", and "H = , V =" in the top-left corner. A piece of white gaffer tape is labelled "H=5½", "5.7", and "BLADE RUNNER", and another piece of tape reads "BR".

The limited colour palette employed here is due to the high-contrast film stock that was used to shoot matte paintings, which enhanced the colour latitude of the image. The matte painting shows signs of wear and aging, including damage to the corners of the board and some small scuffs and scratches. Dimensions: 203.25 cm x 96.75 cm x 1.5 cm (80" x 38" x ½")

**Sold without copyright; see copyright notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £6,000 - 8,000

168. Matthew Yuricich Matte Painting - Building Exterior US

BLADE RUNNER (1982)

A Matthew Yuricich matte painting for an exterior of a building in 2019 Los Angeles from Ridley Scott's sci-fi classic Blade Runner. Matte artist Yuricich created this painting of the exterior of several skyscrapers, looming high above the crowded city streets of the dystopian future Los Angeles.

This matte painting is rendered in mixed media on a large Masonite board, and is labelled "3-11-81", "FX92B", and "H=5o, V=5o" in the top-left corner. A piece of white gaffer tape is labelled "BLADE RUNNER", and another piece of tape reads "BR". At the centre of the matte is a large white-and-brown space with light pencil sketching and a blue oval, which was used for a composite effects shot.

The limited colour palette employed here is due to the high-contrast film stock that was used to shoot matte paintings, which enhanced the colour latitude of the image. The matte painting shows signs of wear and aging, including damage to the corners of the board and some small scuffs and scratches. Dimensions: 203.25 cm x 96.75 cm x 1.5 cm (80" x 38" x ½")

**Sold without copyright; see copyright notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £8,000 - 10,000



169. Matthew Yuricich Matte Painting - High Angle of City Street US

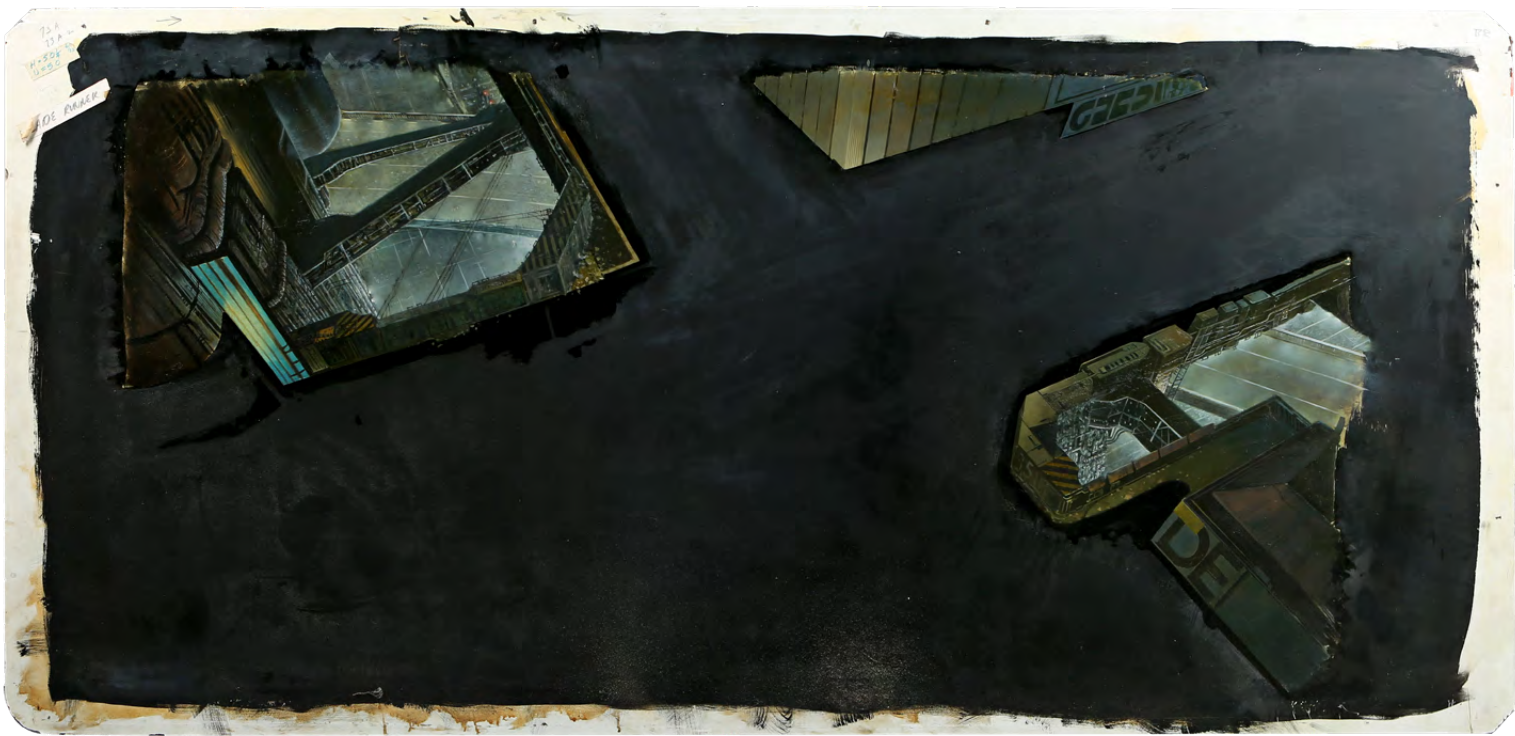
BLADE RUNNER (1982)

A Matthew Yuricich matte painting of a city street from Ridley Scott’s sci-fi classic Blade Runner. Matte artist Yuricich created this painting of three bird’s-eye views of a dystopian-future Los Angeles street for a deleted shot, just before Pris (Daryl Hannah) walked into the Bradbury building where she first met Sebastian (William Sanderson). This matte painting is rendered in mixed media on a large Masonite board labelled “73 A, 73 A-2” in the top-left corner. One piece of white gaffer tape on front is labelled “H = 5.0 ¼, ?/??, V = 5.0”, another piece of tape reads “BLADE RUNNER”, and a third reads “BR”. The matte painting shows signs of wear and aging, including damage to the corners of the board and some small scuffs and scratches. Dimensions: 203.25 cm x 96.75 cm x 1.5 cm (80” x 38” x ½”)

**Sold without copyright; see copyright notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £4,000 - 6,000



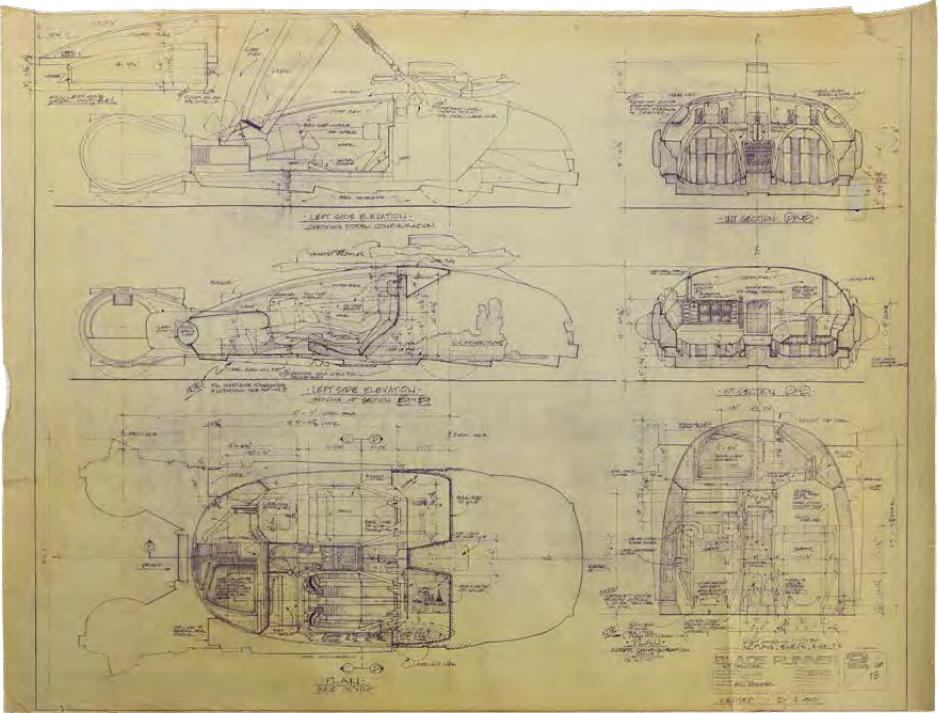
170. Spinner 3M1 Licence Plate ΩΔ

BLADE RUNNER (1982)

A spinner 3M1 licence plate from Ridley Scott’s sci-fi thriller Blade Runner. Ex-cop Rick Deckard (Harrison Ford) was tasked with tracking down and terminating replicants disguised as humans in futuristic Los Angeles. Deckard and other residents of the polluted city drove their spinner vehicles through the crowded airways.

This black tin licence plate is labelled “3M1” in yellow with a white stencilled barcode, and distressed heavily with faux grime and rust. It is marked with blue ink on the back, where it exhibits real rusting from age. Dimensions: 15.5 cm x 20.5 cm (6” x 8”)

Estimate: £1,500 - 2,500



171. Spinner Blueprint ΩΔ

BLADE RUNNER (1982)

A spinner blueprint from the production of Ridley Scott’s sci-fi thriller Blade Runner. Ex-cop Rick Deckard (Harrison Ford) tracked down and terminated replicants disguised as humans in futuristic Los Angeles. He drove his spinner vehicle around LA throughout the film.

This blueprint is based on the designs of Syd Mead, the film’s visual futurist, and was originally drawn by set designer William Ladd Skinner. It features side, back, and bird’s eye views of the spinner’s interior, and is dated “12-4-80”. The blueprint exhibits small tears along the edges, visible yellowing to the paper from age, and other signs of use, including tape on the back. Dimensions: 92.75 cm x 110.5 cm (36 ½” x 43 ½”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500

172. Sebastian’s Vehicle Blueprint ΩΔ

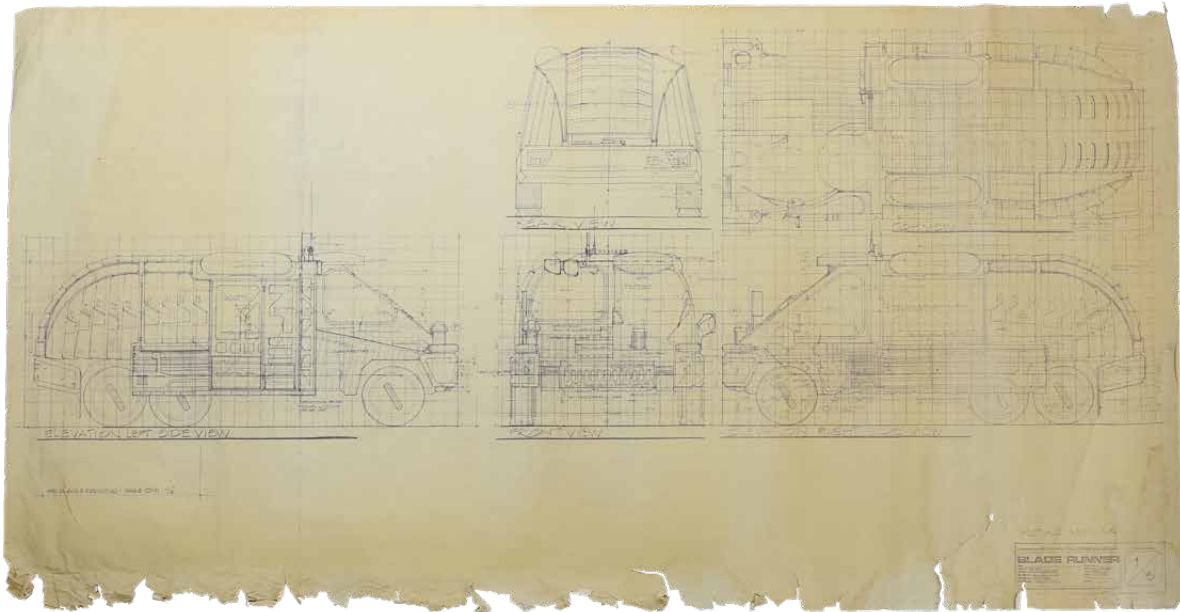
BLADE RUNNER (1982)

Sebastian’s vehicle blueprint from the production of Ridley Scott’s sci-fi thriller Blade Runner. Genetic designer J.F. Sebastian (William Sanderson) helped a group of rogue replicants seek vengeance against the Tyrell Corporation in 2019 Los Angeles.

This blueprint of the rear, front, profile, and bird’s-eye views of Sebastian’s vehicle is labelled “Exterior Views Sabastian's [sic] Vehicle”, and dated “10/3/80”. The paper is marked for art director David L. Snyder and set designer Gregory Pickrell. It exhibits significant signs of age and handling, including yellowing to the paper and various significant tears and creases throughout. Dimensions: 92.75 cm x 170.25 cm (36 ½” x 43 ½”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £600 - 800





193.25 cm (76")



173. Bluesmobile Large-Scale Model Miniature Ω

THE BLUES BROTHERS (1980)

A Bluesmobile large-scale model miniature from John Landis' musical comedy The Blues Brothers. Elwood Blues (Dan Aykroyd) and his brother Jake (John Belushi) escaped the Illinois Nazis in an elaborate car chase that ended with the Bluesmobile flying through the air, flipping upside-down and backwards, up and over the pursuing vehicle.

This model miniature features a fibreglass body over a wood-and-metal frame, with four hard foam tyres painted black, a clear plastic windshield, a small side spotlight, and a metal push bumper. The undercarriage of the model is highly detailed as it is seen prominently in the shot. The body of the car is painted to match its full-scale film counterpart, a black-and-white decommisioned police cruiser, with a faded star emblem and "P1" label. The Bluesmobile model features some intentional dents, weathering, and painted-on rust effects, as well as general wear from aging, including paint chipping and fading, and scuffing to the foam elements. The wheels, while included in the lot, are not secured to the axles but can be placed on them for display. Dimensions: 193.25 cm x 71.25 cm x 48.26 cm (76" x 28" x 19")

Estimate: £15,000 - 25,000



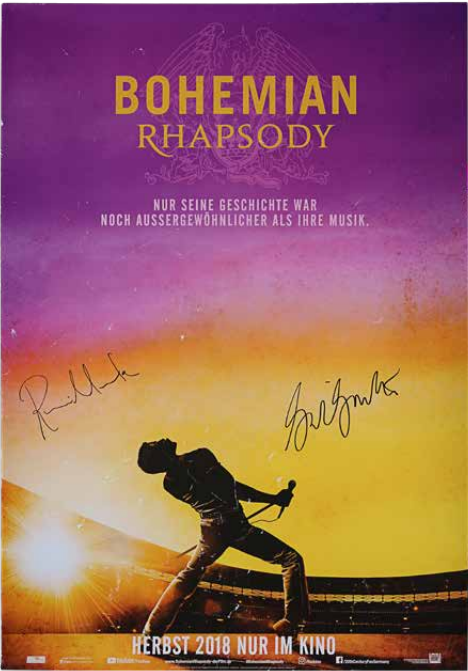
174. Freddie Mercury's (Rami Malek) Live Aid, and Glam Rock Video Montage Promotional Touring Costumes, and Autographed Poster M

BOHEMIAN RHAPSODY (2018)

Freddie Mercury's (Rami Malek) Live Aid outfit, and a pair of glam rock video montage promotional touring costumes from Bryan Singer's Oscar®-winning biopic Bohemian Rhapsody. Mercury wore his well-known white-vest attire during the Live Aid set, his white glam rock costume whilst performing "Killer Queen", and his sequin catsuit during a world tour montage. These costumes were made in Los Angeles for exhibition during the film's promotional tour, and were based on original reference drawings by famed costume designer Zandra Rhodes, who created costumes for Mercury and Brian May during the 1970s. The Live Aid costume consists of a white cotton jersey vest, a pair of light-wash Wrangler jeans, a black leather belt with metal round- and star-stud detailing, and a black studded armband. The first glam rock video montage costume comprises a white sateen pleated "butterfly" cape top with covered buttons, and a pair of white sateen trousers. The second glam rock video montage costume consists of a silver-sequined sleeved unitard with a plunging neckline.

Accompanying the costumes is a German promotional poster, autographed by Rami Malek and Gwilym Lee (who plays Brian May) in black marker. Sequins have fallen off of the jumpsuit, exposing loose threads, and the costume set exhibits light wear and minor marks. The poster displays minor tears and wear to its edges. Dimensions (poster): 84 cm x 59 cm (33" x 23 ¼")

Estimate: £3,000 - 5,000



175. William Wallace’s (Mel Gibson) Hero Claymore Sword M

BRAVEHEART (1995)

William Wallace’s (Mel Gibson) hero claymore sword from Gibson’s Academy Award®-winning medieval biopic Braveheart. Scotsman Wallace wielded his claymore during numerous battles against the English while leading a rebellion against their rule. Wallace’s sword is used throughout the film and Gibson held it on many of the film’s promotional images and posters, standing heroically in front of a large fire. He typically wore his claymore on his back when charging into battle armed with a war hammer, switching to the sword to cut down his enemies. At the end of the film, when Robert the Bruce (Angus Macfadyen) decided to go into battle against the English and continue Wallace’s legacy, Hamish (Brendan Gleeson) hurled the sword into the battlefield to inspire the Scottish soldiers before they charged.

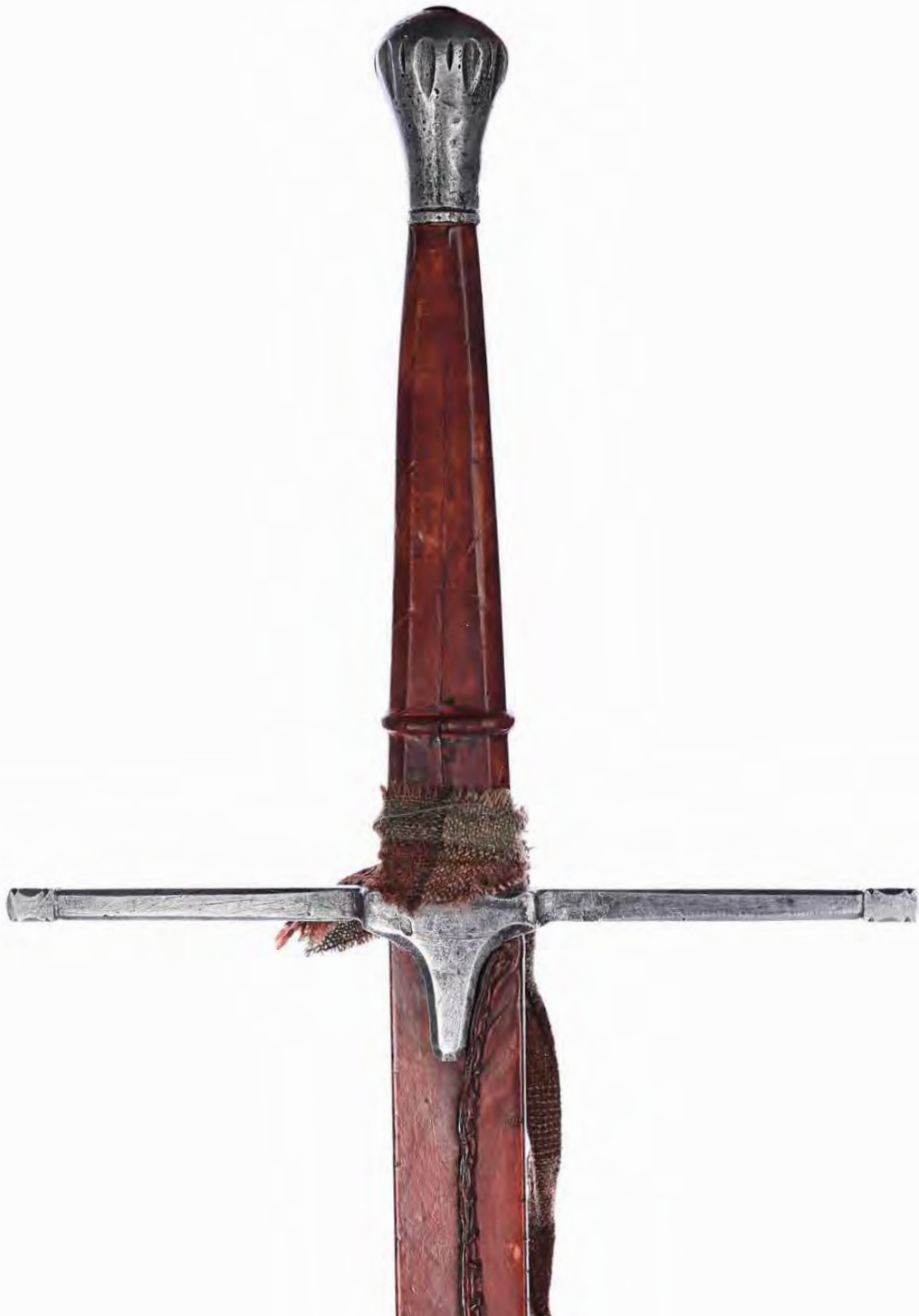
A claymore is a two-handed Scottish broadsword used since the late Medieval period. This impressive weapon is made of steel and features a leather-wrapped grip and blade shoulder. It has a wide aluminium cross guard, with a strip of tartan wrapped around it, and a rounded aluminium pommel. The blade, pommel and cross guard have been intentionally tarnished to look well used and aged.

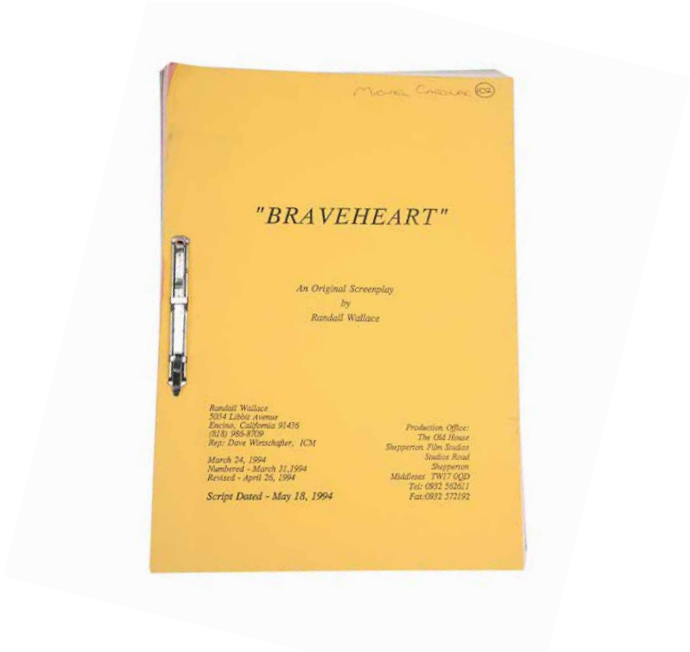
Several variants of Wallace’s signature claymore were made for the production, including fighting swords, stunt swords, and special-effects swords with retractable and bloodletting blades. This sword is a hero steel version with additional detailing, one of only two made for the film (The second hero sword was gifted to Mel Gibson on completion of filming), for use in close-up shots, most notably near the end when it is thrown and sticks into the ground before the charge at the Battle of Bannockburn.. It shows minor wear due to production use and age, including some scuffing and scratches. There are rust spots on the blade and there is a small crack in the leather at the base of the blade. Accompanied by two letters confirming its history, one from Simon Atherton, the film’s armourer, the second from the consignor. Dimensions: 152 cm x 34 cm x 5 cm (59 ¾” x 13 ½” x 2”)

Estimate: £30,000 - 50,000



Moviestore Collection/Shutterstock





176. Production-Used Script †Δ

Braveheart (1995)

A production-used script from Mel Gibson's Academy Award®-winning historical epic Braveheart (1995). This script, labelled “May 18, 1994”, is credited to Randall Wallace.

Printed in black typeface on white, pink and blue A4 paper (indicating the different versions of the draft), this 125-page script is bound with metal script clips. The yellow title page features the title “Braveheart”, with the owner's name handwritten in pen at the top right corner. The name is repeated once in the script. The title page carries the contact details of Shepperton Studios at the time of production. Each page is unannotated, with some minor creasing and curled corners from production use. Dimensions: 30 cm x 21.5 cm x 1.5 cm (11 ¾” x 8 ½” x ½”)

Estimate: £400 - 600



177. Charles Knode Pencil Costume Designs †

Braveheart (1995)

Four original pencil costume designs by BAFTA®-winning costume designer Charles Knode from Mel Gibson's historical drama Braveheart. These hand-drawn designs show Princess Isabella (Sophie Marceau), along with an English soldier, an English cavalryman, and a peasant.

Two of the drawings are on large sheets of white paper, while two are on smaller pieces of green hole-punched grid paper. All four are executed in pencil and feature additional information in Knode's handwriting. The artwork of Princess Isabella is described as “Princess of Wales”, referring to her marriage to Prince Edward in the film. Each illustration is signed “CK”. The pieces have some wear from production use, age and storage, including creasing and minor tears. Dimensions (largest drawings): 42 cm x 59 cm (16 ½” x 23 ¾”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £800 - 1,200

178. Walter White's (Bryan Cranston) Costume M

Breaking Bad (TV Series, 2008 - 2013)

Walter White's (Bryan Cranston) costume from Vince Gilligan's crime-thriller series Breaking Bad. Walter White wore many variations of his iconic plain trousers, jacket and plaid shirt ensemble throughout the series. Costume designer Jennifer Bryan explained that “his character gets darker,” so she “shifted his colour palette” to match his new persona, introducing darker tones into everything he wore including this particular ensemble.

This costume consists of a grey polyester bomber jacket (Size M) from the Season 5 episode “Rabid Dog”, in which Jesse (Aaron Paul) tried to kill Walter; a pale blue plaid cotton shirt (Size L) with a handwritten label reading “W W”; and a pair of brown trousers (Size W34 L34) with a handwritten label reading “Walt”. The costume remains in very good condition.

Estimate: £1,500 - 2,500



179. B-3 Stealth Bomber Model Miniature Ω

Broken Arrow (1996)

A B-3 Stealth Bomber model miniature from John Woo's action thriller Broken Arrow. Vic Deakins (John Travolta) hijacked the B-3 Stealth Bomber from his co-pilot Riley Hale (Christian Slater) in an attempt to steal the nuclear missiles that the plane was carrying.

This custom-made large scale model miniature consists of a fiberglass shell painted gunmetal gray and black with dark-tinted plastic windows. The model is fully-detailed with white text and graphic decals, and comes attached to a black steel stand that hold the model facing upward. There are some signs of wear including a pair of production-made rectangular holes cut out of the top sections of the engines and a few scuffs and scratches to the finish. Dimensions: 241.5 cm x 226.25 cm x 24.25 cm (95” x 89” x 9½”)

Estimate: £15,000 - 25,000

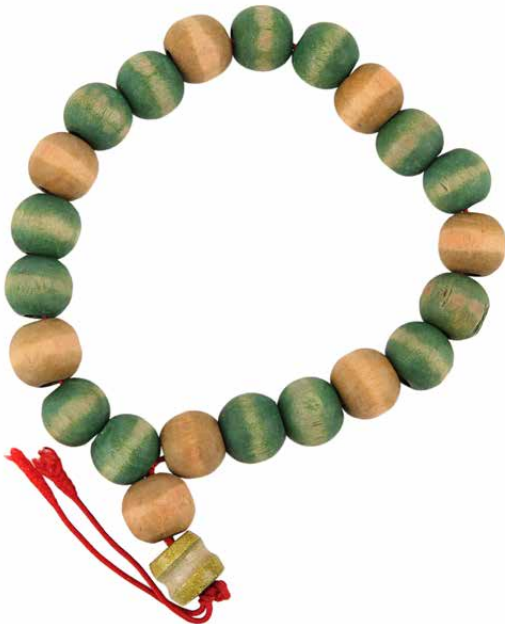
180. Bruce Nolan’s (Jim Carrey) Prayer Beads †

BRUCE ALMIGHTY (2003)

Bruce Nolan’s (Jim Carrey) prayer beads from Tom Shadyac’s fantasy comedy Bruce Almighty. TV reporter Bruce was given a set of prayer beads by his girlfriend Grace (Jennifer Aniston) as she left his car to take part in a blood drive at the beginning of the film.

Threaded onto a piece of red elastic string, the wooden spherical beads are finished in varying shades of green and feature an intentional light stripe. A lime green barrel-shaped bead with a grooved-out middle is positioned under the knot in the elastic. Minor wear is present on the beads and the elastic ends have begun to fray. Dimensions: 15 cm x 7 cm x 1 cm (6” x 2 ¾” x ¼”)

Estimate: £1,000 - 1,500



181. Buffy’s (Kristy Swanson) Cheerleader Costume Ω

BUFFY THE VAMPIRE SLAYER (1992)

Buffy’s (Kristy Swanson) cheerleader costume from Fran Rubel Kuzui’s supernatural action comedy Buffy The Vampire Slayer. Having been tasked with protecting the world from vampires, cheerleader Buffy encountered several of the creatures, including her former friend (Sasha Jenson), among a group of parade floats at her school.

This costume consists of a yellow cheerleading shirt labelled “BUFFY”, which features purple details and a yellow-and-purple patch embossed on the front, as well as a pair of matching shorts with purple details, labelled “BUFFY FOX” on the interior. The costume features some production-applied dirt stains throughout the skirt.

Estimate: £1,500 - 2,500



182. Seven Surveillance Photographs of Dr. Erskine (Stanley Tucci) ΩΔ

CAPTAIN AMERICA: THE FIRST AVENGER (2011)

Seven surveillance photographs of Dr. Erskine (Stanley Tucci) from Joe Johnston’s superhero movie Captain America: The First Avenger. German scientist Arnim Zola (Toby Jones) finds the photos on the desk of HYDRA operative Johann Schmidt (Hugo Weaving), also known as the Red Skull, who is monitoring Erskine.

These black-and-white photographs of Erskine are printed on variously sized poster board and feature half-centimetre-wide frames around the images. The lot is accompanied by a certificate of authenticity signed by a representative of Marvel Studios. The photographs show minor creases and wear along the edges of the poster board. Dimensions (largest item): 18 cm x 18 cm (7” x 7”); (smallest item): 16 cm x 14.75 cm (6 ¼” x 5 ¾”)

Estimate: £400 - 600



183. Carrie White’s (Chloë Grace Moretz) Bloody Prom Dress †Δ

CARRIE (2013)

Carrie White’s (Chloë Grace Moretz) bloody prom dress from Kimberly Pierce’s horror remake Carrie (2013).

Carrie wore her bloodied dress after a bucket of pig’s blood was tipped over her during the prom, and throughout her ensuing rampage through the town.

The floor-length dress is made from pink chiffon with a subtle floral pattern and rippled A-line hem. It features a sweetheart-style neckline with slender shoulder straps and a matching sash that fastens behind. There is a short zipper under the left arm and a pink petticoat sewn inside. A label inside reads “Blood Bucket – Carrie Hero” written in black pen. The dress is heavily stained with stage blood and there are some small holes around the hem from use during production.

Estimate: £2,000 - 3,000



184. Frank Abagnale Sr.’s (Christopher Walken) Costume Ω

CATCH ME IF YOU CAN (2002)

Frank Abagnale Sr.’s (Christopher Walken) costume from Steven Spielberg’s biographical crime caper Catch Me If You Can. Frank wore a suit while reading a letter from his son, Frank Jr. (Leonardo DiCaprio), detailing his recent life events.

This costume consists of a plaid jacket labelled “CHRISTOPHER WALKEN” on the interior; a pair of trousers labelled “CHRITOPHER [sic] WALKEN”; a white dress shirt labelled “CW”; a white undershirt; a pair of black socks; a navy tie; and a white pocket square. Also included are three wardrobe tags identifying the scenes in which the wardrobe appears, as well as a list of the costume’s individual items. The costume features some mild wear and staining on the dress shirt, and a tear on the back of the undershirt where the tag was removed.

Estimate: £600 - 800



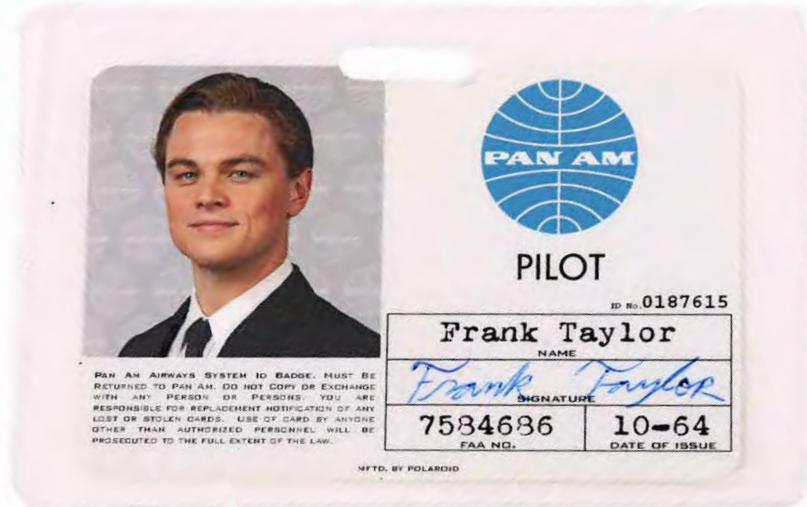
185. Frank Abagnale Jr.s (Leonardo DiCaprio) Pan Am ID †Δ

CATCH ME IF YOU CAN (2002)

Frank Abagnale Jr.’s (Leonardo DiCaprio) Pan Am ID from Steven Spielberg’s biographical crime caper Catch Me If You Can. Frank falsified his employment with Pan American World Airways and wore an employee badge as he travelled the world pretending to be a co-pilot.

Laminated in plastic, the ID shows a picture of DiCaprio in the role of Frank and includes his alias — Frank Taylor — typed, with his signature positioned underneath. A Pan Am logo is situated to the right of the picture, with “Pilot” and an ID number printed below. The edges of the laminated plastic are slightly worn and the card displays light surface scratches. Dimensions: 0.1 cm x 8.5 cm x 5.5 cm (¼” x 3 ½” x 2 ¼”)

Estimate: £1,000 - 1,500



186. Willy Wonka
Golden Ticket Announcement Poster



CHARLIE AND THE CHOCOLATE FACTORY (2005)

A Willy Wonka Golden Ticket announcement poster from Tim Burton’s adaptation of Roald Dahl’s children’s novel Charlie and The Chocolate Factory. Posters were put up when celebrated chocolatier Willy Wonka (Johnny Depp) announced a global contest in which five lucky children would win a Golden Ticket to a tour of his mysterious factory.

Printed on thin white paper, the poster features text in black and red ink. The bold headline at the top reads “Dear People Of The World:” and the poster declares the rules of the contest. Wonka’s signature is printed in the bottom-right corner. Signs of production use include light creasing, two small rips along the top edge and minor wear. Dimensions: 46 cm x 30.5 cm (18” x 12”)

Estimate: £300 - 500



187. Oompa Loompa Figure



CHARLIE AND THE CHOCOLATE FACTORY (2005)

An Oompa Loompa figure from Tim Burton’s adaptation of Roald Dahl’s children’s novel Charlie and The Chocolate Factory. Oompa Loompas, all portrayed by Deep Roy, feature throughout the movie, working for Willy Wonka (Johnny Depp) in his famed chocolate factory.

This particular model was crafted for use on the miniature version of Wonka’s Candy Boat. It is made from moulded foam rubber, with resin eyeballs, and is hand-painted to match Deep Roy’s skin tone. It is wearing the Oompa Loompas’ Candy Boat uniform: a pale blue rubber jumpsuit with stiff band detailing. The costume zips up at the back and has two open vents. The Willy Wonka sticker on the front of the jumpsuit is a replica, added to complete the aesthetic. The figure shows some signs of age and wear, especially on the hands. Dimensions: 22 cm x 27 cm x 75 cm (8 ½” x 10 ½” x 29 ½”)

Estimate: £3,000 - 5,000



188. Set of Four Wonka Bars and Box



CHARLIE AND THE CHOCOLATE FACTORY (2005)

A set of four Wonka bars and a Wonka box from Tim Burton’s adaptation of Roald Dahl’s children’s novel Charlie and The Chocolate Factory. Stacks of Wonka bars appeared in various locations as everyone around the world hunted for the five elusive Golden Tickets.

The bars are made of brown plastic and feature a “Wonka” logo imprinted on each segment. Each bar has been covered in silver foil and colourful wrappers, which indicate the different flavours of the bars. The front features a printed seal reading “Win a trip to Wonka’s Chocolate Factory” and nutritional information is presented on the back. The cardboard box displays brightly coloured sides, which are decorated with the distinctive “Wonka” logo, and is in an opened state. Minor scuffs are present on the corners and the bars exhibit wear, including a small rip in the foil and light creasing on the wrappers. Dimensions (box): 19.5 cm x 17.5 cm x 9.5 cm (7 ½” x 6 ¾” x 3 ¾”); (each bar): 9.5 cm x 17.5 cm x 1 cm (3 ¾” x 7 ¼” x ¼”)

Estimate: £1,000 - 1,500

189. Vaako’s (Karl Urban)
Necromonger Commander Armour



THE CHRONICLES OF RIDDICK (2004)

Vaako’s (Karl Urban) Necromonger commander armour from David Twohy’s sci-fi action sequel The Chronicles of Riddick. Necromonger Vaako wore his grey suit of armour as a favoured Commander, before assuming the role of General.

The armour is painted grey, brown, and gold, and consists of a padded fibreglass helmet; a pair of fibreglass shoulderguards; a black lycra bodysuit with snakeskin patterns; a pair of leather-and-rubber gauntlets; and dense rubber pieces for the chest, back, waist, upper arm, and codpiece. While many of these components are specific to Vaako and labelled with his name, the boots, gauntlets, and helmet are standard-issue Elite Trooper components, which have been added to complete the costume. The armour shows minor signs of wear throughout. Dimensions: 79 cm x 64 cm x 71 cm (31” x 25 ¼” x 28”)

Estimate: £3,000 - 5,000





190. Eric Qualen's (John Lithgow) Costume Ω

CLIFFHANGER (1993)

Eric Qualen's (John Lithgow) costume from Renny Harlin's action-adventure Cliffhanger. After his attempt at a mid-air heist went wrong, Qualen and his band of thieves went hunting for his lost money in a snowy mountain range.

This costume includes a cotton-and-nylon jumpsuit labelled "QUALEN" on the interior with metal details; a black turtleneck sweater with a white cotton interior; a brown paisley cotton blend scarf; a pair of black leather gloves; a pair of black leather-and-nylon boots labelled "QUALEN"; a pair of navy socks; and a moss-coloured jacket with leather details and a fur collar labelled "QUALEN".

The costume is intentionally distressed by production, with significant scuffing on the boots and gloves, as well as inner lining missing from the jumpsuit.

Estimate: £2,000 - 3,000



191. Gabe Walker's (Sylvester Stallone) Screen-Matched Climbing Costume Ω

CLIFFHANGER (1993)

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

This costume consists of a screen-matched mustard yellow-coloured nylon jacket affixed with nine mountain climbing-related patches; a grey cotton sweater; and a pair of black nylon-and-spandex rock-climbing trousers. This costume features some production wear and fraying on the drawstrings of the trousers.

Estimate: £2,000 - 3,000



192. 2nd AD Jim Bloom's Personal Annotated Script and Production Paperwork ΩΔ

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

2nd Assistant Director Jim Bloom's personal annotated script and paperwork from the production of Steven Spielberg's sci-fi drama Close Encounters of the Third Kind. Roy Neary (Richard Dreyfuss) saw a UFO and became obsessed with discovering the truth about its origins.

The Phillips Productions script is dated 22 April 1976 with a hand-written "Production Crossplot" character list page and other hand-written annotations throughout, including Bloom's name. The paperwork some consists of a ripped production title page labelled "Watch the Skies", a five-page staff and crew list, and a photograph of the Devil's Tower scene taped onto paper marked "Bottom of Page". The paperwork exhibits various signs of age and handling, including discoloration and tears throughout. Dimensions (script): 47 cm x 45.75 cm x 1 cm (18½" x 18" x ¾"); (paperwork): 12.75 cm x 10.50 cm (5" x 4")

Estimate: £300 - 500



193. Hand-Painted Ron Cobb Mothership Interior Concept Illustration Ω

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A hand-painted Ron Cobb mothership interior concept illustration from the production of Steven Spielberg's science-fiction film Close Encounters of the Third Kind. Roy Neary (Richard Dreyfuss) experienced visions of the alien mothership's landing site at Devil's Tower, and after travelling there he ultimately left Earth with its inhabitants. The ship's interior was not seen in the film's original theatrical version, but did appear in the in 1979 Special Edition.

This hand-drawn concept painting depicts the interior of the mothership with a humanoid figure near the entrance, and is the work of concept artist Ron Cobb. The painting is rendered in mixed media, including graphite, ink, and watercolours, on Strathmore illustration board taped to a sheet of lightweight vellum. It exhibits some wear along the edges and a folded corner to the vellum. Dimensions: 77.5 cm x 72.5 cm x 1.5 cm (30 ½" x 28 ½" x ½")

*Sold without copyright; see copyright notice pg 508

Estimate: £1,500 - 2,500



194. Hand-Painted Ron Cobb Shipwreck Concept Illustration Ω

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A hand-painted Ron Cobb shipwreck concept illustration from the production of Steven Spielberg's science-fiction film Close Encounters of the Third Kind. In the 1979 Special Edition version of the movie, scientist Claude Lacombe (François Truffaut) visited a colossal tanker, the SS Cotopaxi, which he believed was stranded in the Gobi Desert by extraterrestrials.

This hand-drawn concept art painting depicts several visitors to the shipwreck, and is the work of concept artist Ron Cobb. It is rendered in mixed media on illustration board labelled "CE3K" and signed "RCOBB". The painting exhibits minor wear along its edges and stains to the back of the board from use during pre-production. Dimensions: 51 cm x 72.5 cm x 1.5 cm (20" x 28 ½" x ½")

*Sold without copyright; see copyright notice pg 508

Estimate: £2,000 - 3,000

195. Matthew Yuricich Matte Painting - Side of Devil’s Tower US

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A Matthew Yuricich matte painting of the side of Devil's Tower from Steven Spielberg's science-fiction drama Close Encounters of the Third Kind. Matte artist Matthew Yuricich created the matte painting for a shot of Roy Neary (Richard Dreyfuss) and Jillian Guiler (Melinda Dillon) sneaking around the side of Devil's Tower towards the UFO landing zone. Rendered on a large Masonite board, this painting depicts a rocky butte in shadow beneath a cloudy sky, with nearby trees and boulders. The centre of the image is blank, besides a few pink pencil sketches, for use in a composite effect. "FX- CN-32" and "SC MIA-I" are written on the top-left corner, with "CE3K" written on a piece of white gaffer tape. The matte painting shows wear and aging, including damage to the corners, small scuffs and scratches, and brown staining across the front. Dimensions: 203.25 cm x 96.75 cm x 1.5 cm (80" x 38" x ½")

**Sold without copyright; see copyright notice pg 508; Special shipping required; see special shipping notice pg 508*

Estimate: £3,000 - 5,000



196. Matthew Yuricich Matte Painting - Devil's Tower Horizon Glow US

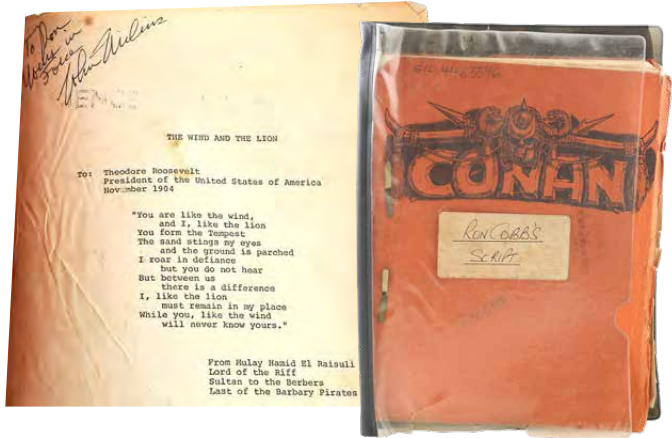
CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A Matthew Yuricich matte painting of the horizon glow at Devil's from Steven Spielberg's sci-fi drama Close Encounters of the Third Kind. Matte artist Matthew Yuricich created the matte painting to provide a subtle glow to wide shots of Devil's Tower, most notably during the shot of the enormous mothership descending upon the landing zone.

Rendered on a large Masonite board, this matte painting depicts the silhouette of Devil's Tower and the surrounding lands against a subtle white glow rising from the horizon in an otherwise black sky. The centre-foreground is painted in a brown-and-green organic texture. At the top-left corner is a label reading "R1-15", and "CE3K" is written on a piece of white gaffer tape. The matte painting shows wear and aging, including damage to the corners of the board and some small scuffs and scratches. Dimensions: 203.25 cm x 96.75 cm x 1.5 cm (80" x 38" x ½")

**Sold without copyright; see copyright notice pg 508; Special shipping required; see special shipping notice pg 508*

Estimate: £2,000 - 3,000



197. Ron Cobb’s Personal Second-Draft Script and Signed John Milius Letter Ω

CONAN THE BARBARIAN (1982)

Ron Cobb's personal second-draft script and a signed John Milius letter from the production of Milius' fantasy adventure Conan the Barbarian. Production designer Cobb used his script throughout production.

This 119-page second draft script is labelled "Ron Cobb", bound with a plastic jacket labelled "Ron Cobb's Script", and features handwritten annotations regarding locations and effects needs throughout. It has annotations "828 6555" and "GIL 448 5596", likely for Gil Parrondo, Milius' production designer on his 1975 film The Wind and the Lion, on the cover. The letter is signed "To Ron, Yours in Force, John Milius" and features an excerpt from a letter to Theodore Roosevelt by The Wind and the Lion subject Mulay Hamid El Raisuli (played in that film by Sean Connery). Both pieces exhibit extensive signs of wear and discolouration from age throughout. Dimensions: 30.5 cm x 24 cm x 2.5 cm (12" x 9 ½" x 1")

Estimate: £800 - 1,000



199. Set of 23 Production Photography Contact Sheets Ω

CONAN THE BARBARIAN (1982)

A set of 23 production photography contact sheets from the production of John Milius' fantasy adventure Conan the Barbarian. The images on these sheets include such moments as Conan (Arnold Schwarzenegger) being crucified on the Tree of Woe and his trek to Thulsa Doom's (James Earl Jones) Snake Cult Temple.

Each Kodak contact sheet features 20 still images from the production of the film, printed in full colour and labelled in ink on the front and back, with labels running from "C-K 4501" to "C-K 4980". The images depicted are largely unpublished. The sheets exhibit some bending from age and handling, as well as wear to the edges. Dimensions: 30.5 cm x 40.75 cm x 2.5 cm (12" x 16" x 1")

Estimate: £600 - 800



198. Ron Cobb’s Personal Production Photography Archive Ω

CONAN THE BARBARIAN (1982)

Production designer Ron Cobb's personal photography archive of 642 35mm slides from the production of John Milius' fantasy adventure Conan the Barbarian, which chronicled Conan's (Arnold Schwarzenegger) rise from slave to fearsome warrior on his quest to avenge the murder of his family. This white three-ring binder includes 33 plastic storage sheets containing 642 35mm Ektachrome and Kodachrome film slides showing behind-the-scenes images from various elements of the production including location scouting, set construction and interactions with the cast and crew, including Milius and Schwarzenegger. Also included are digital copy of scans of each slide, and eight of Cobb's original slide trays in boxes labelled for the film. Dimensions: 47 cm x 47 cm x 33.75 cm (18 ½" x 18 ½" x 13 ¼")

Estimate: £3,000 - 5,000



200. Hand-Drawn Ron Cobb Conan Facial Sketch Ω

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb Conan facial sketch from the production of John Milius' fantasy adventure Conan the Barbarian.

The sketch depicts the Cimmerian warrior Conan (Arnold Schwarzenegger) from a frontal perspective and is labelled "CONAN (HOW HE REALLY LOOKED)". This hand-drawn illustration is the work of the film's production designer Ron Cobb. It is rendered in graphite on drawing paper. There are visible signs of handling, including some creasing throughout. Dimensions: 31.75 cm x 21.75 cm (12 ½" x 8 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £600 - 800

201. Pair of Hand-Drawn Ron Cobb
Bloody Combat Concept Sketches Ω

CONAN THE BARBARIAN (1982)

A pair of hand-drawn Ron Cobb bloody combat concept sketches from the production of John Milius' fantasy adventure Conan the Barbarian. Conan (Arnold Schwarzenegger) rose from slave to thief to fearsome warrior on his quest to avenge the murder of his family.

These hand-drawn concept sketches of Conan in battle are the work of the film's production designer Ron Cobb. Both are rendered in coloured pencil on white paper and signed "RCobb '80" on the lower right corner, and were created to help the production decide on the level of violence they wanted to depict in the film. These pieces show some signs of wear and production use, including aged tape around the borders of one sketch, and glue remnants of removed tape around the border of the other. Dimensions (larger): 45.75 cm x 38.75 cm (18" x 15 ¼"); (smaller): 40.75 cm x 32.5 cm (16" x 12 ¾")

**Sold without copyright; see copyright notice pg 508*

Estimate: £600 - 800

202. Hand-Drawn Ron Cobb
Swords and Shield Concept Illustrations Ω

CONAN THE BARBARIAN (1982)

Hand-drawn Ron Cobb swords and shield concept illustrations from the production of John Milius' fantasy adventure Conan the Barbarian. When Conan (Arnold Schwarzenegger) and his family faced the young Thulsa Doom (James Earl Jones), the evil sorcerer wielded dual swords.

This hand-drawn and coloured concept art of Thulsa Doom's weaponry is the work of the film's production designer Ron Cobb. It is rendered in mixed media, including marker, pen, and crayon on illustration board stamped with a 1980 Dino De Laurentiis Corporation copyright emblem on the reverse. The illustrations exhibit some signs of use, including pinholes in each corner, an erased and faded design, and wear along the edges of the board. Dimensions: 38.25 cm x 51 cm (15" x 20")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,500 - 2,500

203. Ron Cobb Hand-Drawn Father's Sword Design †Δ

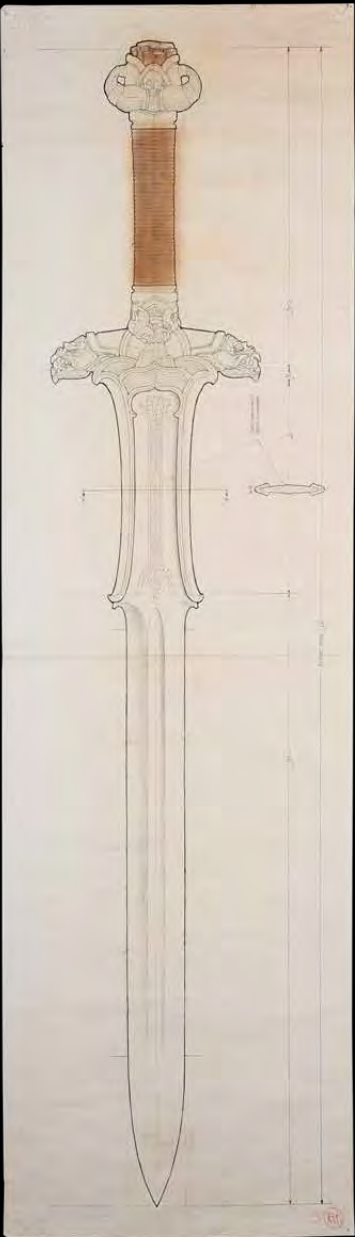
CONAN THE BARBARIAN (1982)

Hand-drawn designs of the Father's Sword from John Milius' fantasy epic Conan the Barbarian (1982). Illustrated by production designer Ron Cobb, the page depicts early concepts for the sword wielded by Conan's father (William Smith) and later reclaimed by Conan (Arnold Schwarzenegger) to avenge his people.

The rough sketches are rendered in pencil on a single large piece of tracing paper. Two of the drawings display different concepts for the shape of the cross guard, and the page also features a perspective drawing of the pommel. The lot displays minimal wear from use on production, including minor marks, a small rip on the right side and a torn bottom edge. Dimensions: 35 cm x 28 cm (13 ¾" x 11")

**Sold without copyright; see copyright notice pg 508*

Estimate: £800 - 1,200



204. Ron Cobb Hand-Drawn
Atlantean Sword Production Drawing †Δ

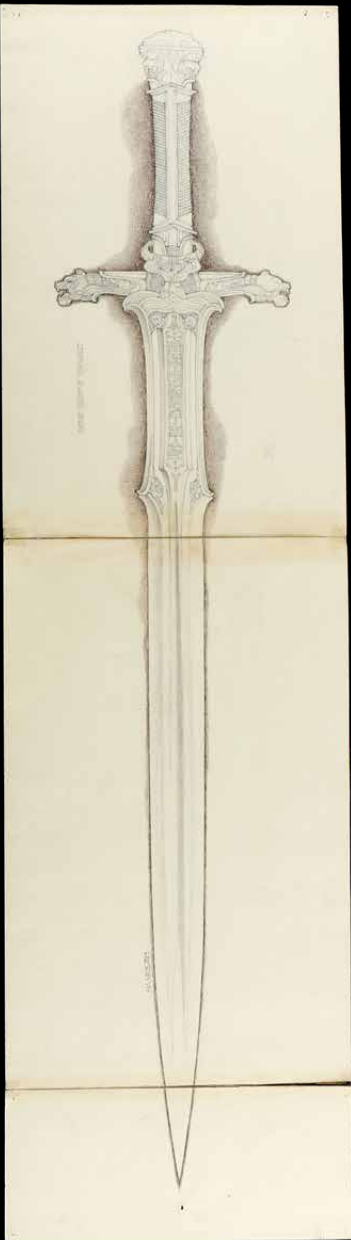
CONAN THE BARBARIAN (1982)

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 cm (12 ¼" x 41 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £3,000 - 5,000



205. Hand-Drawn Ron Cobb
Ceremonial Atlantean Sword Concept Sketch Ω

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb ceremonial Atlantean sword concept sketch from the production of John Milius' fantasy adventure Conan the Barbarian. Cimmerian warrior Conan (Arnold Schwarzenegger) became the wielder of the Atlantean Sword after discovering it in an ancient tomb.

This full-size hand-drawn concept sketch shows an early concept and differs from the final sword seen on screen. It is the work of the film's production designer Ron Cobb and is rendered in ink and graphite on three sheets of drawing paper taped together. The sheets are labelled "CEREMONIAL ATLANTIAN [sic] SWORD", "17A", "81", "RCOBB '79" and "1980", and stamped with a Dino De Laurentiis Corporation copyright dated 1980. The paper exhibits some creasing and pinholes in the corners of the paper, as well as yellowing to the tape from age. Dimensions: 56 cm x 128.5 cm (22" x 50 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500

206. Hand-Drawn Ron Cobb Valeria Concept Sketch Ω

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb Valeria concept sketch from John Milius' fantasy adventure Conan the Barbarian. Valeria (Sandahl Bergman) was killed while escaping from Thulsa Doom (James Earl Jones), but returned as a spirit to assist Conan (Arnold Schwarzenegger) in his quest for vengeance.

This hand-drawn concept art sketch of Valeria is the work of the film's production designer Ron Cobb. It is rendered in graphite on drawing paper labelled "VALERIA AS SPIRIT", "VALERIA 5", "31", and "126", and stamped with a Dino De Laurentiis Corporation copyright dated 1980. There is a large tear at the top-centre, stains throughout, and pinholes in the corners of the paper. Dimensions: 41.5 cm x 33 cm (16 ¼" x 13")

**Sold without copyright; see copyright notice pg 508*

Estimate: £500 - 700

207. Hand-Drawn
Ron Cobb Young Thulsa Doom Concept Sketch Ω

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb young Thulsa Doom concept sketch from the production of John Milius' fantasy adventure Conan the Barbarian. Doom (James Earl Jones), the leader of the Snake Cult, murdered the family of Conan (Arnold Schwarzenegger) and kidnapped the Princess of Zamora (Valérie Quennessen).

This hand-drawn concept sketch depicts the young Doom during the sequence in which he killed Conan's family. A second, incomplete illustration of Doom wearing his signature serpent helmet is present in the upper right. Both illustrations are the work of the film's production designer, Ron Cobb, and are rendered in ink, graphite, and coloured pencil on a sheet of illustration paper labelled "THE YOUNG THULSA DOOM", "THULSA DOOM 1" and "128". The paper exhibits minor signs of wear, including pinholes in the corners. Dimensions: 41.5 cm x 33 cm (16 ¼" x 13")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500

208. Hand-Drawn
Ron Cobb Sitting Conan Concept Sketch Ω

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb sitting Conan concept sketch from the production of John Milius' fantasy adventure Conan the Barbarian. Former slave Conan (Arnold Schwarzenegger) killed Thulsa Doom (James Earl Jones), avenging the death of his family, and was seen sitting on the throne of Aquilonia in the epilogue to the film.

This hand-drawn concept sketch shows Conan on the throne, and is the work of the film's production designer Ron Cobb. It is rendered in graphite and ink on drawing paper labelled "16" and "34", and stamped with a Dino De Laurentiis Corporation copyright dated 1980. The sketch shows some staining from handling throughout, and tears from the paper's former binding. Dimensions: 41.5 cm x 33 cm (16 ¼" x 13")

**Sold without copyright; see copyright notice pg 508*

Estimate: £800 - 1,000



209. Hand-Painted Ron Cobb "Conan Brought Before the King" Concept Illustration Ω

CONAN THE BARBARIAN (1982)

A hand-painted Ron Cobb "Conan brought before the king" concept illustration from the production of John Milius' fantasy adventure Conan the Barbarian. Conan (Arnold Schwarzenegger) was brought before the desperate King Osric (Max von Sydow) and asked to rescue his daughter.

This hand-drawn and hand-painted concept illustration is the work of the film's production designer Ron Cobb. It is rendered in mixed media, framed with mat board and mounted onto illustration board. The illustration exhibits some signs of age, including discolouration to both the mat board and poster board. Dimensions: 74.25 cm x 48.25 cm (29 ¼" x 19")

**Sold without copyright; see copyright notice pg 508*

Estimate: £3,000 - 5,000



210. Hand-Drawn
Ron Cobb Conan and Valeria Concept Sketch Ω

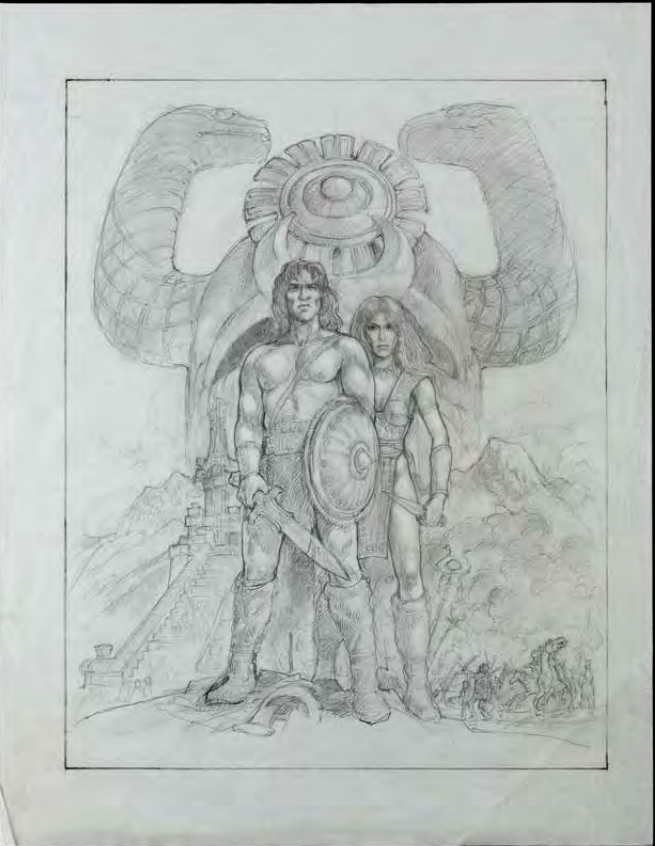
CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb Conan and Valeria concept sketch from the production of John Milius' fantasy adventure Conan the Barbarian. Valeria (Sandahl Bergman) fell in love with Conan (Arnold Schwarzenegger), and joined him on his quest for vengeance against the evil sorcerer Thulsa Doom (James Earl Jones).

This hand-drawn concept sketch shows Conan and Valeria outside the Snake Cult Temple on the Mountain of Power, and is the work of the film's production designer Ron Cobb. It is rendered in graphite and marker on drafting vellum that exhibits minor creasing and wear from handling. Dimensions: 56 cm x 43.25 cm (22" x 17")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500



211. Hand-Painted Ron Cobb
Conan and Valeria Concept Illustration Ω

CONAN THE BARBARIAN (1982)

A hand-painted Ron Cobb Conan and Valeria concept illustration from the production of John Milius' fantasy adventure Conan the Barbarian. The thief Valeria (Sandahl Bergman) helped Conan (Arnold Schwarzenegger) steal The Eye of the Serpent from the evil sorcerer Thulsa Doom (James Earl Jones).

This hand-painted, unfinished concept illustration of Conan and Valeria battling Thulsa Doom's giant pet snake was created by production designer Ron Cobb as a potential one-sheet for the film. It is sketched in graphite and fully rendered in mixed media on Arttec Board (medium surface). The piece exhibits minor signs of wear, including faded paint from age and creasing along its edges. Dimensions: 77.5 cm x 51 cm (30 ½" x 20")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,500 - 2,500



212. Hand-Drawn Ron Cobb
Tomb of the Atlantean General Skull
and Headdress Oversize Concept Sketch Ω

CONAN THE BARBARIAN (1982)

A hand-drawn Ron Cobb Tomb of the Atlantean General skull and headdress oversize concept sketch from the production of John Milius' fantasy adventure Conan the Barbarian. Conan (Arnold Schwarzenegger) discovered the ancient sword which became his signature weapon in a tomb containing the remains of the Atlantean General.

This hand-drawn concept sketch shows the headdress-wearing Atlantean General from frontal and side views, and is the work of the film's production designer Ron Cobb. It is rendered in graphite and ink on vellum and signed "RCOBB '80". The sketch has adhesive residue along the edges and several tears along the edges. Dimensions: 61 cm x 84 cm(24" x 33")

**Sold without copyright; see copyright notice pg 508*

Estimate: £800 - 1,000



213. Toth-Amon's (Pat Roach) Diamond Ω

CONAN THE DESTROYER (1984)

Toth-Amon's (Pat Roach) diamond from Richard Fleischer's fantasy-adventure sequel Conan The Destroyer. Conan (Arnold Schwarzenegger) was tasked with bringing Princess Jehnna (Olivia d'Abo) to the castle of the wizard Toth-Amon (Pat Roach) to retrieve a magical diamond.

This clear acrylic large-scale diamond has a pointed top and a flat bottom for display. It features some discolouration, as well as minor tape marks on the bottom and some small bubbles throughout the interior. Dimensions: 9.75 cm x 7.5 cm x 7.5 cm (3 ¾" x 3" x 3")

Estimate: £3,000 - 5,000



214. Conan's (Arnold
Schwarzenegger) Special Effects
Two-Piece Sword Ω

CONAN THE DESTROYER (1984)

Conan's (Arnold Schwarzenegger) special effects two-piece sword from Richard Fleischer's fantasy-adventure sequel Conan The Destroyer. After defeating a monster conjured by the wizard Toth-Amon (Pat Roach), Conan hurled his sword into a mirror the wizard was hiding behind, impaling Toth-Amon in the chest.

This special effects sword is made in two separate pieces. One piece features a resin handle and back section of the blade, mounted to a metal plate via foam padding and leather straps. The second piece features a resin sword tip wrapped with painted tape and attached to a metal plate via foam padding and a nylon strap. The sword features some wear from production, including cracks in the sword handle, discolouration of the foam, and paint chipping. Dimensions (biggest piece): 54.5 cm x 16.5 cm x 16.5 cm (21 ½" x 6 ½" x 6 ½"); (smallest piece): 22.25 cm x 17.75 cm x 17.75 (8 ¾" x 7" x 7")

Estimate: £3,000 - 5,000



215. Spell Book †

THE CRAFT (1996)

A spell book from Andrew Fleming's supernatural horror The Craft. Sarah (Robin Tunney), Nancy (Fairuza Balk), Bonnie (Neve Campbell) and Rochelle (Rachel True) used their book of spells and recipes as part of their powerful witches coven, to wreak havoc on those around them.

The book comprises 150 pages and features a predominantly purple cover with "The Craft" printed on the front. The back of the book is a mirror image of the front, including the title. The book includes a foreword, acknowledgements and two blank pages at the back for notes, as well as the spells and recipes that make up the main bulk of the pages. Some of the corners have been bent over to mark them. The book has some wear from production use, storage and age. The purple ink on the front cover has been damaged, possibly from a heat source. Dimensions: 21 cm x 13.5 cm x 1 cm (8 ¼" x 5 ¼" x ½")

Estimate: £2,000 - 3,000



216. Morley's (Christopher Lee)
Screen-Matched Coat †Δ

CURSE OF THE CRIMSON ALTAR (1968)

Morley's (Christopher Lee) coat from Vernon Sewell's horror film Curse of the Crimson Altar. Morley wore his jacket throughout the film, while becoming involved with a mysterious cult.

With its prominent tweed patterning, this coat screen-matches the one worn by Morley in multiple scenes. This is most notable during the first meeting between Morley and Robert Manning (Mark Eden) at the fireside.

A label in the inside-left pocket has "C. Lee" handwritten in pen. Since the production, the coat's leather elbow patches have been replaced and moved towards the forearm. The coat shows some wear from production use and age, with the inner lining coming away from the coat, but it remains in otherwise very good condition.

Estimate: £1,500 - 2,500

217. Goldberg’s (Shaun Weiss) Goalie Mask Ω

D2: THE MIGHTY DUCKS (1994)

Goldberg’s (Shaun Weiss) goalie mask from Sam Weisman’s hockey comedy sequel D2: The Mighty Ducks. Goldberg wore his goalie mask while the Ducks faced off in the championship match against Iceland at the Goodwill Games.

This dark purple fibreglass, Kevlar®, and metal goalie mask has cloth straps and foam padding affixed to the interior. It features a pair of black, white, aqua and orange team graphics and has “GRAPHICS BY FRANK CIPRA MARLENE BROWN 1993” written on the interior of the chin guard. The mask features some scuffing throughout and a pair of chipped pieces on the side of the chin section. Dimensions: 31.75 cm x 28 cm x 24.25 cm (12 ½” x 11” x 9 ½”)

Estimate: £2,000 - 3,000



218. Ali G’s (Sacha Baron Cohen) Accessories Ω

DA ALI G SHOW (TV SERIES, 2000 - 2004)

Ali G’s (Sacha Baron Cohen) accessories from the comedy sketch series Da Ali G Show. Ali G, an aspiring rapper from Staines, wore his signature tinted glasses, do-rags and gaudy sneakers — along with an array of rings and bling — for the interviews he conducted throughout the series.

These accessories consist of a black-and-white polyester knitted cap; a pair of black leather and metal-detailed Air Jordan sneakers (size 12); a pair of black polymer wrap-around sunglasses with tinted yellow lenses signed “Ali G” in marker; and a black leather Prada glasses case. The bottom of the shoes show some dirt and residue.

Estimate: £1,500 - 2,500



219. Damien Thorn’s (Bradley James) Notebook and a Special Effects Dagger of Megiddo †Δ

DAMIEN (TV SERIES, 2016)

Damien Thorn’s (Bradley James) notebook and a special effects Dagger of Megiddo from Glen Mazzara’s horror series Damien, based on The Omen film franchise. Damien sketched an image of a Dagger of Megiddo in his notebook during the third episode, “The Deliverer”.

The black Moleskine® notebook features several hand-drawn sketches of the dagger in various stages, a sticky note displaying the Santa Maria Hospital, and a note about the excavation of the daggers. The dagger comprises a faux-bronze pommel with a cast emblem of Christ and a retractable metal blade. A piece of neon pink tape is adhered to the top of the blade, which has purposefully been cut off. The notebook cover displays minor wear, and light scratches are present on both blade sections. The lot is accompanied by a 20th Century Fox certificate of authenticity. Dimensions (notebook): 21 cm x 13.5 cm x 2 cm (8 ¼” x 5 ¾” x 1 ¾”); (dagger without tip): 25 cm x 9.5 cm x 4 cm (10” x 3 ¾” x 1 ½”)

Estimate: £400 - 600



220. Vatican Assassin Case and A Set of Daggers of Meddigo †Δ

DAMIEN (TV SERIES, 2016)

A Vatican assassin case and a set of Daggers of Megiddo from Glen Mazzara’s horror series Damien, based on The Omen film franchise. A monk placed the remaining Daggers of Megiddo into a case during the final episode, “Ave Satani”, and left Vatican City with several other monks to go to war with the Antichrist. The aluminum case features a ridged exterior, a three-digit combination lock and a square latch release. The interior is foam covered in red velvet, with faux-gold trim decorating one side. Contained within the case are three rubber daggers, which comprise a thin black blade and faux-bronze pommel adorned with a cast emblem of Christ. The set displays signs of production use, including minor wear, distressing on the daggers and paint marks on the velvet. The lot is accompanied by a 20th Century Fox certificate of authenticity. Dimensions (case): 46 cm x 42 cm x 9 cm (18” x 16 ½” x 4 ¾”); (each dagger): 36 cm x 9 cm x 3.5 cm (14 ¼” x 3 ½” x 1 ½”)

Estimate: £800 - 1,200



222. Jim Henson, Frank Oz and Gary Kurtz Autographed Card and Portfolio Book †Δ

THE DARK CRYSTAL (1982)

An autographed greetings card from the production of Jim Henson and Frank Oz’s fantasy film The Dark Crystal. The card is autographed by Henson, Oz and producer Gary Kurtz, and is accompanied by an eight-page portfolio book of production notes, images and details about the film’s cast and crew. The greetings card features an illustration of the Gelflings Jen and Kira, and contains the printed message “Seasons greetings and best wishes for the new year”.

The portfolio has a Dark Crystal illustration on its front cover and the pages are in keeping with the film’s aesthetic. It contains articles about the development and production of The Dark Crystal, with insights from illustrator Brian Froud and the creative supervisor of creature development, Shelley Amott. Dimensions (card): 18 cm x 12.5 cm (7” x 4¾”); (portfolio book): 29 cm x 21 cm (11 ¼” x 8 ¼”)

Estimate: £80 - 120

221. Sister Greta Fraueva’s (Robin Weigert) Rigged Dagger of Megiddo Set †Δ

DAMIEN (TV SERIES, 2016)

Sister Greta Fraueva’s (Robin Weigert) rigged Dagger of Megiddo set from Glen Mazzara’s horror series Damien, based on The Omen film franchise. Greta used a dagger to stab Damien (Bradley James) as she began a ritual to lure the demon out of him during the ninth episode, “The Devil You Know”.

The lot comprises two modified daggers made from rubber with metal armatures, which were created for special-effects sequences. The middle of the first blade features a cut-out section where a metal rig has been attached. The second dagger exhibits an incomplete blade with an exposed screw at the end. Both weapons display decorative pommels, which have been finished in bronze-coloured paint. Signs of production use are present on both daggers, including stage blood remnants, minor wear and slightly curved blade tips. The lot is accompanied by a 20th Century Fox certificate of authenticity. Dimensions (dagger with rig): 35 cm x 11 cm x 3 cm (13 ¾” x 4 ¼” x 1 ¼”)

Estimate: £1,000 - 1,500



223. Crew Gift, Storyboards and Autographs M

THE DARK CRYSTAL (1982)

A set of storyboards, an autographed compliment slip and a belt buckle crew gift from the production of Jim Henson and Frank Oz’s fantasy film The Dark Crystal. Storyboards were distributed to various departments in the pre-production stage of filming, while belt buckles were given as gifts to the crew along with an autographed compliments slip.

The 99 storyboards are printed on yellow paper and depict various scenes in the film. The compliment slip features the autographs of Jim Henson, Frank Oz and producer Gary Kurtz. The buckle is made of metal, shaped to look like a crystal, with the design incorporating the film’s title artwork. The items show minor wear from production use, and the slip shows faint fold lines. Dimensions (storyboard set): 30 cm x 21 cm x 1.5 cm (12” x 8 ¼” x ¾”); (slip): 14 cm x 14 cm (5 ½” x 5 ½”); (buckle): 9 cm x 6 cm x 1.5 cm (3 ½” x 2 ½” x ¾”)

Estimate: £300 - 500



225. Slave Master Skeksis Head Cast †Δ

THE DARK CRYSTAL (1982)

A head cast of the Skeksis Slave Master from Jim Henson and Frank Oz's fantasy film The Dark Crystal. The Slave Master was a member of the Skeksis clan who controlled the slaves made by the Scientist.

Head casts were used as tests for the actual pieces used on screen. This head cast is made of fiberglass with a layer of grey paint lacquer, and is mounted on a custom-made display. The item shows significant wear from production use and aging, with cracks and missing pieces on the neck, and fractures and holes throughout. Dimensions (display): 37 cm x 33 cm x 15 cm (14 ½" x 13" x 6")

Estimate: £400 - 600



224. Skeksis Cane †Δ

THE DARK CRYSTAL (1982)

A cane featuring the likeness of a Skeksis, a malevolent creature from Jim Henson and Frank Oz's fantasy adventure The Dark Crystal. This cane was made by The Henson Company for a fashion show and clothing collection inspired by the film. Several artists and designers who worked on the film were involved in the making of the clothes and accessories.

The cane features the head of a Skeksis, made of resin and painted to look bronze, sitting atop a long black wooden shaft. The Skeksis is wearing a monocle with a metal chain which attaches to the collar, indicating that it is The Scroll-Keeper. There is some minor wear from age and use. The tip of the Skeksis' beak has chipped off and there are minor scratches to the wood of the shaft, while the ferrule has a small hole. Dimensions: 110 cm x 13.5 cm x 5 cm (43 ¼" x 5" x 2")

Estimate: £400 - 600



226. Scientist Skeksis Head Cast †Δ

THE DARK CRYSTAL (1982)

A head cast of the Skeksis Scientist from Jim Henson and Frank Oz's fantasy film The Dark Crystal. The Scientist was a prominent member of the Skeksis clan. Using the powers of the Dark Crystal, he turned prisoners into slaves and bottled their essence.

Head casts were used as tests for the actual pieces used on screen. This head cast is made of fiberglass with a layer of grey paint lacquer and glued fibre on one side. It is mounted on a custom-made display, and shows significant wear from production use and aging. A portion of the beak has broken off, and there are cracks on the neck, with holes along the cast seam and throughout. Dimensions (display): 33 cm x 33 cm x 15 cm (13" x 13" x 6")

Estimate: £400 - 600



228. Garthim Master Skeksis Head Cast †Δ

THE DARK CRYSTAL (1982)

A head cast of the Skeksis Garthim Master from Jim Henson and Frank Oz's fantasy film The Dark Crystal. The Garthim Master was the successor to the Emperor of the Skeksis clan, winning the title over the Chamberlain. Head casts were used as tests for the actual pieces used on screen. This head cast is made of fiberglass with a layer of grey paint lacquer, and comes with a seperate lower jaw piece. Mounted on a custom-made display, the lot shows wear from production use and aging, including chips and small holes throughout. Dimensions (display): 36 cm x 29 cm x 16 cm (14" x 11 ¼" 6 ¼")

Estimate: £400 - 600



227. Gourmand Skeksis Head Cast †Δ

THE DARK CRYSTAL (1982)

A head cast of the Skeksis Gourmand from Jim Henson and Frank Oz's fantasy film The Dark Crystal. The Gourmand was the largest member of the Skeksis clan, often seen in the background of meetings and gorging himself at the dinner table.

Head casts were used as tests for the actual pieces used on screen. This head cast is made of fibreglass with a layer of grey paint lacquer. It is mounted on a custom-made display and shows significant wear from production use and aging. There are cracks and missing pieces on the neck and beak, with fractures and holes throughout. Dimensions (displayed): 36.5 cm x 32 cm x 18 cm (14 ¼" x 11 ½" x 7")

Estimate: £400 - 600

229. Hand-Drawn Ron Cobb
Dark Star Concept Sketches with Photograph Ω

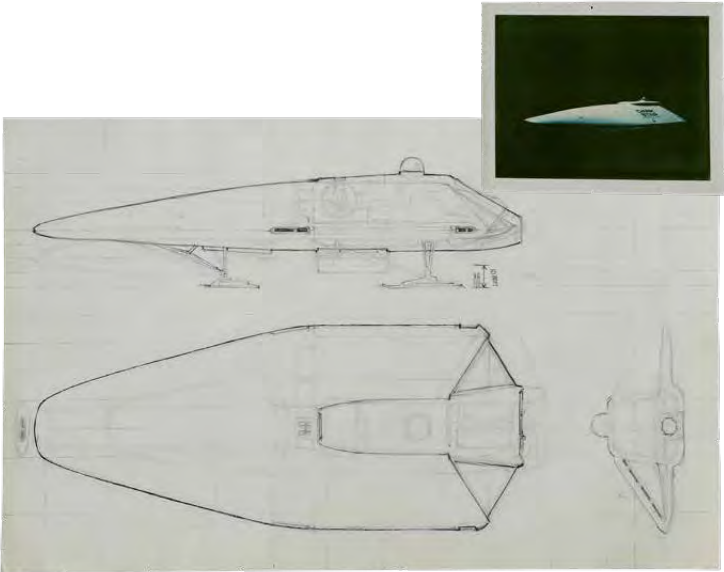
DARK STAR (1974)

A set of hand-drawn Ron Cobb Dark Star concept sketches with a photograph from the production of John Carpenter’s sci-fi comedy Dark Star. Four astronauts faced disaster on their starship 20 years into their mission to destroy unstable planets.

These ship illustrations were rendered by special effects artist Cobb in graphite and ink on paper labelled “223 Ft.”. They are presented with a 11.5 cm x 9 cm (4 ½” x 3 ½”) colour Polaroid® of a Dark Star model in an envelope marked “Polaroid Ship Design” and “Dark Star”. The model was devised by Cobb and the film’s special effects supervisor, co-writer, co-star, co-editor, and production designer, Dan O’Bannon. O’Bannon later incorporated visual and story concepts from Dark Star into his script for Ridley Scott’s Alien. The photograph has a pinhole, and both pieces exhibit staining from age. Dimensions (in envelope): 45.75 cm x 30.5 cm (18” x 12”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500



230. Roland’s (Idris Elba)
Costume, Revolvers and Revolver Rig Ω

THE DARK TOWER (2017)

Roland’s (Idris Elba) costume, revolvers and rig from Nikolaj Arcel’s adaptation of Stephen King’s novel The Dark Tower. The last Gunslinger wore his signature costume throughout the film as he sought to protect the Dark Tower from Walter Padick (Matthew McConaughey), the Man in Black.

The outfit consists of a long leather coat (marked “Idris’ Hero Jacket #1”), a waistcoat, a shirt, a bullet belt (“Roland Hero”), a utility belt, a pair of trousers (“Hero 34 normal”), a pair of boots, a bandana, a backpack, two holstered revolvers, and five bullet-holder cases. The backpack features a rubber horn and water container.

The “Sandalwood Guns”, the weapons of the Gunslinger, are made of rubber and resin and feature moving, working parts, although the trigger for one of the revolvers no longer functions. They have been painted to resemble metal and wood and fit into the revolver rig. The lot has been intentionally distressed to look well worn and used. It comes additional wardrobe labels and seven certificates of authenticity from the production company.

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £4,000 - 6,000



231. Kapitänleutnant’s
(Jurgen Prochnow) Leather Jacket †

DAS BOOT (1981)

The Kapitänleutnant’s (Jürgen Prochnow) waterproof leather jacket from Wolfgang Petersen’s World War II epic Das Boot. The Kaleun of U-96 — often referred to as “the Old Man” — wore his jacket during a close encounter with a passing British destroyer midway through his submarine’s patrol of the Atlantic Ocean.

The double-breasted jacket is made of grey leather and features a long collar and lapels — the style worn by the boat’s officers — and pockets at the hips and chest. It is lined in woollen blanket material in the wartime fashion, and has a Bermans & Nathans costumier tag marked “Herr Jurgen, 15313 No.1, U. Boat” attached within the jacket’s inside left breast pocket. Metal buttons featuring anchors line the front of jacket. Distressed for use, the jacket features dust and dirt marks all over, and the buttons have become corroded over time.

Estimate: £2,000 - 3,000



232. Cole Trickle’s (Tom Cruise) Racing Suit M

DAYS OF THUNDER (1990)

Cole Trickle’s (Tom Cruise) racing suit from Tony Scott’s racetrack drama Days of Thunder. Cole wore his racing suit during the climactic race at the Daytona 500, which he won.

The racing suit is predominantly black and made of Nomex, a flame-resistant material used to keep the wearer safe in case of an accident. The suit has “Cole Trickle” stitched in neon yellow on the right breast, the “Nascar” logo on the left, and adverts for the various companies sponsoring Cole, most prominently the drink brand Mello Yello. The suit features neon yellow piping down both sides and the label in the neck has “New #1-A” and “Cole” handwritten in red ink. The suit has some minor wear from age and production use, including light staining on the left leg.

Estimate: £4,000 - 6,000



233. Alfredo Garcia's (Benjamin Bratt) SAPD Police Uniform M

DEMOLITION MAN (1993)

Alfredo Garcia's (Benjamin Bratt) SAPD police uniform from Marco Brambilla's sci-fi action film Demolition Man. Garcia wore his uniform throughout the film, adding his jacket to his attire when he accompanied John Spartan (Sylvester Stallone) and Lieutenant Lenina Huxley (Sandra Bullock) to the museum.

Custom-made for the production, the uniform consists of a synthetic padded jacket with metal hardware, a button-up shirt (labelled "Jahng"), a pair of black trousers, and a hat (size large). The shirt is decorated with several embroidered emblems, including red and gold bars, an officer's number and an SAPD emblem. "Garcia" has been written in white pen on the inside of the jacket and trousers. The lot displays wear from production use, including several marks, and is accompanied by a studio certificate of authenticity.

Estimate: £800 - 1,200



234. Lenina Huxley's (Sandra Bullock) S.A.P.D. Uniform Ω

DEMOLITION MAN (1993)

Lenina Huxley's (Sandra Bullock) S.A.P.D. uniform from Marco Brambilla's sci-fi action-comedy Demolition Man. Twentieth-century police officer John Spartan (Sylvester Stallone) was revived from cryogenic stasis in the future and partnered with Huxley to catch a violent criminal from his own time (Wesley Snipes).

This costume consists of a nylon-and-polyester-blend jacket affixed with metal and resin details, and labelled "SB" on the interior; a pair of black Lycra® stretch pants with suede patches at the knees, stirrup straps at the ankles, and "Lenina #2" labelled on the interior; a pair of Huxley's gold-coloured, circular rimmed sunglasses; a leather belt with metal details attached to a metal shoulder strap featuring lettered decals; and a navy blue button-up shirt with yellow and red patches at the neck and epaulette, and a pair of San Angeles patches on the breast pocket and shoulder.

The leather belt and shirt appeared in the film, but are more generic officer components that were not specifically worn by Huxley; the shirt, for example, was worn by an S.A.P.D. computer technician. The costume features minor wear throughout, including a large scratch on one of the sunglasses' lenses, some missing screws and decals on the belt, and some staining on the front of the jacket.

Estimate: £3,000 - 5,000



235. San Angeles Female Police Uniform †Δ

DEMOLITION MAN (1993)

A San Angeles female police uniform from Marco Brambilla's sci-fi action film Demolition Man. Female police officers wore their uniforms throughout the film as they served the city of San Angeles, which was terrorised by dangerous criminal Simon Phoenix (Wesley Snipes) after his escape from cryo-prison.

The uniform consists of a navy button-up shirt, a pair of trousers with elastic stirrups, and a faux-leather belt with a metal zip-like trim. The shirt features multiple embroidered emblems, and a champagne-coloured piece of fabric is sewn to the back hem. A Warner Bros. barcode is adhered to the shirt lining, and the collar displays the handwritten text "TC, Tracy Cocco [sic]", referring to Tracee Cocco, an uncredited performer who played one of the SAPD headquarters' police officers. The shirt has become discoloured around the shoulders and shows minor wear from production use. The trouser waistband displays handwritten text which has been partially covered with a torn Warner Bros. barcode.

Estimate: £600 - 800



236. Shooting Script ΩΔ

DIE HARD 2 (1990)

A shooting script from Renny Harlin's action-thriller sequel Die Hard 2. John McClane (Bruce Willis) was forced to protect Dulles International Airport from a band of terrorists.

This typewritten paper script from The Gordon Company/Silver Pictures and 20th Century Fox is labelled "Die Hard Script" on the front of a salmon cover, and signed "CB". A note on page 1 indicates that it is "Revision #3", dated "November 29, 1989". The script is held together with brass brads and shows some staining to the back and front covers. Dimensions: 29 ¼ cm x 23 cm x 5 cm (11 ½" x 9" x 2")

Estimate: £600 - 800

237. John McClane’s (Bruce Willis) Watch M

DIE HARD 2 (1990)

John McClane’s (Bruce Willis) watch from Renny Harlin’s action sequel Die Hard 2. McClane wore his watch on his right wrist throughout the film as he attempted to avert a terrorist attack on Dulles International Airport.

A reproduction watch was chosen for the production due to the high level of stunts performed. Made of stainless steel, the imitation Breitling watch features a black dial with three chronograph sub dials. Markings up to 11 adorn the case’s outer ring and the watch is attached to its original strap. (A leather strap was fitted for filming to decrease noise level but was ruined by water damage.) Signs of rust are present on the bezel due to ageing, and the watch exhibits wear from production use. The strap displays light scratches and the lot is accompanied by a letter of authenticity. Dimensions: 10 cm x 4.5 cm x 2 cm (4” x 1 ¾” x ¾”)

Estimate: £2,000 - 3,000



238. John McClane’s (Bruce Willis) Vest, Badge and Holster Rig M

DIE HARD WITH A VENGEANCE (1995)

John McClane’s (Bruce Willis) vest, badge and holster rig from John McTiernan’s action-thriller sequel 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) robbing the Federal Reserve.

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 allow it to be worn around the 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# 1616, McClane”. Displaying intentional distressing by the production, the set remains in very good condition.

Estimate: £6,000 - 8,000



239. Zeus Carver’s (Samuel L. Jackson) Costume Ω

DIE HARD WITH A VENGEANCE (1995)

Zeus Carver’s (Samuel L. Jackson) costume from John McTiernan’s action sequel Die Hard With a Vengeance. After nearly being blown up in a ship explosion by terrorist Simon Gruber (Jeremy Irons), Zeus and John McClane (Bruce Willis) tracked Gruber back to his hideout.

This costume consists of a navy blue nylon-and-water-foul-feather coat affixed with three paramedic patches; a button-up cotton shirt with a tag labelled “Zeus”; a pair of charcoal trousers labelled “Zeus”; a cotton bandage; a pair of black socks; a pair of woollen gloves; a black leather belt; and a pair of leather dress shoes labelled “Zeus Stunt”. The costume features significant production-made damage throughout, including several faux bloodstains and a loose patch on the jacket; visible wear on the trousers; and faux blood, ink and dirt stains on the shirt, as well as multiple large tears and a missing sleeve.

Estimate: £1,500 - 2,500

240. Axon Injector Device M

DOCTOR WHO: THE CLAWS OF AXOS (TV SERIES, 1971)

An Axon injector device from Michael Ferguson’s Doctor Who arc The Claws of Axos. Devices were used by the Axons to inject Axonite, the source of their growth technology, into a frog, as a demonstration of the element’s potential.

The injector comprises a resin centre rod surrounded by clamp discs securing metal prongs attached to an acrylic handle, with fibres dipped in orange-tinted resin to create the Axonite pieces. The injector shows minor wear from production use and aging, the Axonite shows significant disintegration, there is a chip on the base of the handle, and there is denting and discolouration throughout. Dimensions: 29 cm x 7 cm x 7 cm (11 ¼” x 2 ¾” x 2 ¾”)

Estimate: £2,000 - 3,000



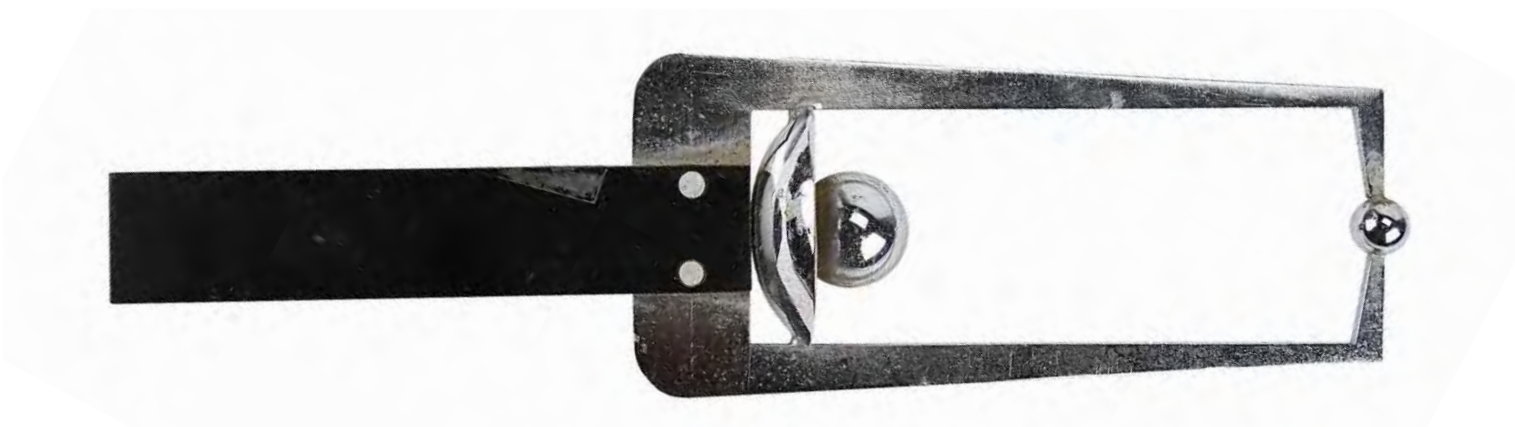
241. Kalik’s (Michael Wisher) Device M

DOCTOR WHO: CARNIVAL OF MONSTERS (1973)

Kalik’s (Michael Wisher) device from the Doctor Who serial Carnival of Monsters. The conniving Kalik used his device as a weapon and could use it to render his enemies unconscious. At the start of the adventure, which features the Third Doctor (Jon Pertwee), Kalil used it to stop an angry functionary from escaping.

The device features a black acrylic handle attached to a metal faux emitter, from which an energy beam is fired in the episode. The device resembles a tuning fork, with a small metal sphere at the end and a larger one at the base. The larger of the two spheres glows red with the aid of visual effects. A silver piece of tape on the handle gives the impression of a button. The piece has some wear from production use and age. There is some scratching and scuffing, and one corner of the handle has been chipped. The metal has some areas of rust, most notably around the larger sphere. Dimensions: 28 cm x 7.5 cm x 5 cm (11” x 3” x 2”)

Estimate: £2,000 - 3,000



242. The Marshal of Atrios’ (John Woodvine) Weapon M

DOCTOR WHO: THE ARMAGEDDON FACTOR (TV SERIES, 1979)

The Marshal of Atrios’ (John Woodvine) weapon from Michael Hayes’ six-part Doctor Who serial The Armageddon Factor. The Marshal was the commander of the Atrios people, who went to war against the planet Zeos. Secretly under the influence of The Shadow (William Squire), the Marshal was a major threat to the fourth Doctor (Tom Baker), and was always seen with his weapon holstered at his hip.

The weapon is made of brass with a wooden grip, and features a canister with a spiral feeding into the back, and a nozzle at the front. The weapon shows minor damage from production use and age, displaying scratches, discolouration and dents throughout. Dimensions: 18 cm x 11 cm x 5.5 cm (7” x 4 ¼” x 2 ¼”

Estimate: £2,000 - 3,000



243. K9’s Head and Control Panel M

DOCTOR WHO: THE LEISURE HIVE (TV SERIES, 1980)

K9’s head and control panel from “The Leisure Hive”, the first serial in the 18th season of sci-fi TV series Doctor Who. This head is believed to be one of only two such pieces created for the Tom Baker serials. It was set up for pyrotechnic purposes for the Brighton beach scenes at the beginning of the first episode with the addition of an opening hatch, and screen matches the head seen in that episode. Romana (Lalla Ward) threw a ball into the sea for K9 to fetch, as the Fourth Doctor (Tom Baker) slept on a deckchair. The water caused the robotic dog to explode and his circuits became severely damaged.

Constructed from fibreglass, the head consists of moulded angular sections finished to replicate blue steel. A coiled neck is attached underneath and an elongated nose creates a canine-like shape. Adhered to the front is a red acrylic grill, and a laser-gun barrel is housed within the tip of the robot’s nose. A hatch which features an incorporated magnet is located on the top of the head, with two holes present where the ears were once attached. Non-functional circuit boards painted in faux silver are fitted to the interior.

The control panel is made mainly from resin with wooden side sections, finished in the same metallic blue as the head. The top half of the panel curves upwards slightly and displays two orange rectangular screens. Eleven smaller blue, red, green and orange acrylic buttons adorn the piece.

The lot displays signs of production use and age, including dirt remnants, scratches, discolouration and minor wear. Exposed glue is present on the back of the neck and the black vinyl around the bottom of the neck has begun to peel away. Over time some components have gone missing, including the ears, a circular piece on the grill and a button on the control panel. The paint has chipped away on some parts of both items, revealing the materials underneath. Dimensions (head): 14.5 cm x 40 cm x 26.5 cm (5 ¾” x 15 ¾” x 10 ½”); (panel): 21 cm x 15 cm x 7.5 cm (8 ¼” x 6” x 3”)

Estimate: £15,000 - 20,000

244. March 2005 Production Clapperboard M

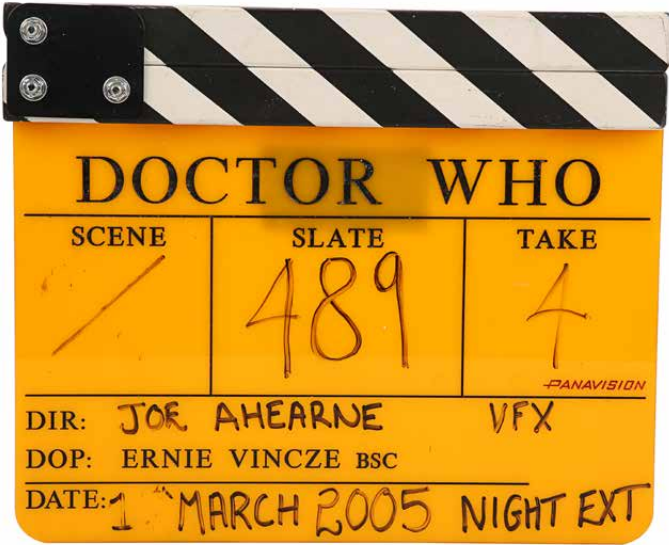
DOCTOR WHO: BAD WOLF (2005)

A clapperboard from “Bad Wolf” — Episode 12 in the first series of the BBC’s revived sci-fi show Doctor Who.

This clapperboard is marked with handwritten production information identifying this as slate 489, take 4, a night scene shot outdoors (“NIGHT EXT”) for visual effects purposes (“VFX”). It is dated “15th March 2005” and the director credited as Joe Ahearne, who was the most prolific director during Christopher Ecclestone’s tenure as the Doctor, helming five episodes of the series.

The body of this clapperboard is made of yellow acrylic, with “Doctor Who” engraved in black across the front, black Velcro® on the back, and wooden clap-sticks at the top. There are some signs of production use and handling, most notably on the handwritten notes on the clapperboard; the number 5 from “15th March” has been partially erased. Dimensions: 29 cm x 25 cm x 3 cm (11 ½” x 9 ¾” x 1 ¼”)

Estimate: £1,500 - 2,500



245. Dalek Genesis Ark †Δ

DOCTOR WHO (TV SERIES, 2005 -)

The Dalek Genesis Ark from the “Army of Ghosts” and “Doomsday” episodes of the revived BBC sci-fi series Doctor Who. The Genesis Ark was a Time Lord prison ship that, similar to the T.A.R.D.I.S., is bigger on the inside. It contained millions of Daleks, imprisoned after the Time War. After the Ark was seeneen briefly at the end of “Army of Ghosts”, Mickey (Noel Clarke) accidentally touched it during the events of “Doomsday”, resulting in the device activating and the Daleks pouring out.

Based on the classic Dalek design, the Ark has a fibreglass shell with medium density fibreboard (MDF) struts inside for support. There are an array of small acrylic lights on the outside of the shell, as well as larger domed lights. Three sets of grates decorate each side, through which dry ice would have seeped out during shooting.

A removable panel at the back of the Ark reveals a hollow interior containing wires and cables for the lights on the exterior of the body, with enough space for a person to operate the effects. A small handwritten note in ink on a piece of wood inside the Ark reads, “Lou Was Ere 05”. The Ark has some wear from production use and age. There is scuffing and scratching on the outside of the Ark and small patches where the paintwork has been damaged. Loose tape and piping hang down inside. Dimensions: 144 cm x 144 cm x 183 cm (56 ½” x 56 ½” x 72”)

*Contains electronics; see electronics notice pg 508

*Special shipping required; see special shipping notice pg 508

Estimate: £5,000 - 7,000



246. Stunt Captain Ryan (Liam Cunningham) Werewolf Mask M

DOG SOLDIERS (2002)

A stunt Captain Ryan (Liam Cunningham) werewolf mask from Neil Marshall’s horror film Dog Soldiers. A group of British soldiers encountered a pack of werewolves after dropping into the Scottish Highlands to face an SAS unit during a field exercise. The soldiers discovered Ryan, the commander of their SAS opponents, half dead with large claw marks across his chest. He later transformed into a bloodthirsty werewolf, attacking Private Cooper (Kevin McKidd) in the basement of a cottage during the film’s climax.

The mask, designed and made by the special effects company Image FX, is made of foam latex with a nylon fabric inner lining. The exterior is covered in brown-and-grey faux fur shaped with hairspray and fixed in place with glue. The eyes are plastic, with

teeth and inner mouth detailing made of foam latex. There are four plastic buckles sewn to the inner lining, allowing it to connect to the main body of the full costume.

A handwritten Image FX label on the inside of the mask reads “Ryan (stunt)” and “Dog Soldiers”. The mask is displayed on a bespoke stand. It shows light wear from production use, and the inside of the mask and mouth section show traces of stage blood and minor damage to the foam latex. Dimensions: 52 cm x 37 cm x 28 cm (20 ½” x 14 ½” x 11”)

Estimate: £6,000 - 8,000



247. Animatronic Megan (Emma Cleasby) Werewolf Mask M

DOG SOLDIERS (2002)

An animatronic Megan (Emma Cleasby) werewolf mask from Neil Marshall's horror film Dog Soldiers. A group of British soldiers encountered a pack of werewolves after dropping into the Scottish Highlands for a field exercise. The soldiers were attacked in the woods, before being discovered by Megan. After she and the squad faced several onslaughts from the monstrous creatures, Megan revealed she herself was one of the pack.

The mask was designed and constructed by special effects company Image FX. It is made of foam latex with a neoprene inner lining. There is an adjustable suede-lined fibreglass helmet fixed to the inside. The exterior is covered in brown-and-grey faux fur shaped with hairspray and fixed in place with glue. The left eye is made of glass, with the teeth and inner mouth detailing made of resin, and the tongue made of rubber. There are four plastic buckles sewn to the inner lining, allowing it to connect to the main body of the full costume, as well as a circuit boards with various wires and connections that allowed the special effects team

to control the mouth, eye and ears. A handwritten Image FX label on the inside reads "Megan" and "Dog Soldiers".

The mask is displayed on a custom-made stand. It shows light wear from production use, with the inside of the mask and mouth section showing traces of stage blood and minor damage to the foam latex. The nose and lips have had minor, professional restoration. Dimensions (displayed): 51 cm x 38 cm x 31 cm (20" x 15" x 12")

**Contains electronics; see electronics notice pg 508*

Estimate: £6,000 - 8,000



248. The Driver's (Ryan Gosling) Costume and Chevy Impala Licence Plate M

DRIVE (2011)

The Driver's (Ryan Gosling) costume and a Chevy Impala licence plate from Nicolas Winding Refn's crime drama Drive. The Driver wore variations of his double-denim attire in multiple scenes, including when he first met Irene (Carey Mulligan) in an elevator and when he tested a race car in front of Shannon (Bryan Cranston) and Bernie (Albert Brooks). A Chevy Impala was used by the Driver as a getaway car for a heist near the beginning of the film.

The costume consists of a Levi's® dark-blue denim jacket; a Henley blue-grey cotton T-shirt with three small white buttons adhered to the front; and a pair of Dockers® faded dark grey jeans (size 32).

Constructed from vacuformed plastic, the California licence plate features registration tags dated "Oct, 2011" and the number "2CQN654", which is picked out in blue paint. A piece of tape is adhered to the back with "Driver's Impala" written in black. The lot exhibits minor wear from production use, including minor paint wear on the plate, fraying on the jacket buttonholes, and a small hole on the back of the T-shirt. The lot is accompanied by two letters of authenticity and an original wardrobe tag from the production. Dimensions (number plate): 15.5 cm x 30.5 cm x 1 cm (6 ¼" x 12" x ¼")

Estimate: £2,000 - 3,000



249. Hand-Painted Ron Cobb Ornithopter Concept Sketch Ω

DUNE (UNPRODUCED)

A hand-painted Ron Cobb ornithopter concept sketch created for Alejandro Jodorowsky's never-completed adaptation of Frank Herbert's sci-fi epic Dune. In this unproduced film, which collapsed during development during the mid-'70s,, ornithopters would have been used to transport people across the deserts of Arrakis and warn workers of impending attacks by giant sandworms.

This hand-drawn depiction of an ornithopter is the work of conceptual artist Ron Cobb. It was initially sketched as a pencil outline on a sheet of white paper before it was then fully realised in colour paint over the sketch.

There is minor wear along the paper edges, with some stains and writing on the back of the paper in pencil. Dimensions: 43.25 cm x 35.5 cm x 0.75 cm (17" x 14" x ¼")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500

250. “E.T. and Me” Crew Hat ΩΔ

E.T. THE EXTRA TERRESTRIAL (1982)

An “E.T. and Me” crew hat from the production of Steven Spielberg’s sci-fi family film E.T. the Extra Terrestrial. An alien stranded on Earth befriended a young boy (Henry Thomas), who helped him call back his spaceship. E.T. and Me was an early working title for the film, with crew hats featuring the title frequently seen being worn by crew members in behind-the-scenes images.

This adult-size cotton baseball hat is emblazoned with an “E.T. and Me” patch on the front, and features a mesh back, and a plastic size adjuster on the reverse. It exhibits minor signs of use and wear, including light staining. Dimensions: 20.25 cm x 23 cm x 8.25 (8” x 9” x 3 1⁄4”)

Estimate: £400 - 600



251. Unproduced “Night Skies” Script Ω

E.T. THE EXTRA TERRESTRIAL (1982) / NIGHT SKIES

Unproduced “Night Skies” script, a precursor to what became Steven Spielberg’s sci-fi drama E.T. The Extra Terrestrial. Written by John Sayles, Night Skies was developed as a directing vehicle for artist Ron Cobb, and a potential sequel to Spielberg’s Close Encounters of the Third Kind. After several rewrites and the abandonment of pre-production designs by makeup artist Rick Baker, Night Skies eventually morphed into E.T. The Extra Terrestrial with Spielberg directing the picture himself.

This 99-page typewritten paper script comes from the collection of Ron Cobb. It is labelled “NIGHT SKIES screenplay by John Sayles” and features two pages of blueprints and handwritten annotations made in pencil throughout. It is held together with brass brads and there is some warping to the paper from age. Dimensions: 29 ¼ cm x 23 cm x 5 cm (11 ½” x 9” x 2”)

Estimate: £600 - 800



252. Tom Cruise’s Director’s Chair and Chair Backs M

EDGE OF TOMORROW (2014)

Tom Cruise’s director’s chair with two chair backs from Doug Liman’s sci-fi action movie Edge of Tomorrow. Director-style chairs are used on set by cast and crew members to relax when they are not filming.

The chair frame is made of wood and stained a medium brown colour. It has a footrest, armrests and a black cotton seat, and it folds down. The chair backs are both made of black cotton. Printed on one side is the film’s original title, “All You Need Is Kill”, in a white, grey and orange logo. One chairback has “Tom Cruise” printed in white on the reverse and the other displays Cruise’s character name “Cage”, also in white. The chair backs show some signs of storage, with minor creases in the material and colour-fading. Dimensions (chair unfolded): 116 cm x 54 cm x 64 cm (45 ¾” x 21 ½” x 25 ½”)

Estimate: £1,000 - 1,500



253. John Merrick (John Hurt) Makeup Reference Cast and Archive Photos M

THE ELEPHANT MAN (1980)

A makeup reference cast and archive photos used to create the prosthetics for John Merrick’s (John Hurt) head, from the production of David Lynch’s biopic drama The Elephant Man.

The film was nominated for eight Academy Awards®, but there was no category for makeup at the time. The intricate prosthetics created by Christopher Tucker was so admired that there was widespread criticism of the Academy for failing to honour his team’s work. Such was the impact and influence of the film’s makeup effects that the next year the Academy of Motion Picture Arts and Sciences® created an award category for Best Makeup and Hairstyling.

The lot consists of a painted plaster cast of John Merrick’s head from Tucker’s production workshop; 40 Polaroids® depicting the creative and experimental process behind assembling the unique shape of Merrick’s skull, teeth, face and jaw (one of which shows Tucker in his workshop face to face with a plaster cast); 16 large photographs, 10 of which depict headshots of Merrick, and six depicting Tucker working on and maintaining the prosthetics in his studio. This plaster head cast can be seen in the images, between Tucker and Hurt in the workshop. The photographs provide a rare glimpse behind the scenes of The Elephant Man.

The item shows minimal signs of wear and aging, and the 16 large photos and Polaroids® show printer and exposure faults. However, the plaster makeup reference remains in very good condition. Dimensions (cast): 76 cm x 61 cm x 50 cm (29 ¾” x 24” x 19 ¾”); (large photos): 61 cm x 51 cm (24” x 20”); (medium photos): 21 cm x 25 cm (8 ½” x 9 ¾”)

Estimate: £5,000 - 7,000



254. John Merrick’s (John Hurt) and Frederick Treves’ (Anthony Hopkins) Waistcoats †

THE ELEPHANT MAN (1980)

John Merrick’s (John Hurt) and Frederick Treves’ (Anthony Hopkins) waistcoats from David Lynch’s biopic The Elephant Man. Treves wore his waistcoat while introducing John to the actress Mrs. Kendal (Anne Bancroft), and John wore his waistcoat with a full suit while attending the theatre.

The waistcoats are custom-made from black cotton, with white silk lining, two shallow pockets and three buttons each. Treves’ waistcoat features lapels, a pocket-watch hole and a costumiers label reading “Anthony Hopkins”. John’s waistcoat features fabric buttons and a costumiers label reading “John Hurt”.

The waistcoats show minor wear from production use: the lining of Treves’ waistcoat shows staining from moisture, and both waistcoats show sun bleaching towards the shoulders.

Estimate: £800 - 1,200



255. Jim’s (Christian Bale) Leather Flying Jacket M

EMPIRE OF THE SUN (1987)

Jim’s (Christian Bale) brown leather flying jacket from Steven Spielberg’s Oscar®-nominated Second World War epic Empire of the Sun. Jim wore his jacket throughout his time in the internment camp, with the distressing of the patch on the back a close match to that seen on his jacket near the end of the film during the camp’s forced evacuation. Costume designer Bob Ringwood earned an Academy Award® and BAFTA® nomination for his contribution to the film.

A brown leather bomber jacket made by Schott, the piece features a China Burma India Theater patch on the arm and a large ‘blood chit’ patch on the back. A black “J” is written in the collar. The jacket is missing its detachable faux-fur collar and displays significant wear from use, including tears to the leather and lining on the left breast pocket, both arms, and to the wool cuffs and waist.

Estimate: £2,000 - 3,000



256. Hero Rail Gun Ω

ERASER (1996)

A hero rail gun from Chuck Russell’s action thriller Eraser. Witness protection specialist John Kruger (Arnold Schwarzenegger) gained possession of a highly advanced rail gun, which criminals at Cyrez Security had been distributing.

This black-and-moss-coloured resin rail gun features aluminum, metal and rubber details, as well as pieces of exposed faux circuitry, a non-functional scope sight, a green plastic light, and a collapsible stock on a swivel screw mount. Two of the four rubber details are missing, while another is detached from the side. Dimensions: 106.75 cm x 24.25 cm x 16.5 cm (42” x 9 ½” x 6 ½”)

Estimate: £5,000 - 7,000



257. Arlena Stuart Marshall’s (Diana Rigg) Red-and-Silver Dress M

EVIL UNDER THE SUN (1982)

A beaded silver-and-red evening dress worn by Arlena Stuart Marshall (Diana Rigg) in Guy Hamilton’s Agatha Christie adaptation Evil Under the Sun.

The dress is a long, figure-hugging maxi dress with a fishtail hem, higher at the front and dipping at the back. It heavily embellished all over with red-and-gold-coloured bugle beads, and features two front straps and a single back strap, which are garnished with diamante and bugle beads — as is the bust, which gathers to a horseshoe shape. This item is quite fragile and shows some signs of age. It is missing some beads and diamante, and the weight of the garment has caused it to fray away from the back strap. The lot is accompanied by a promotional still featuring Rigg wearing the dress.

Estimate: £500 - 700



258. Ava’s (Alicia Vikander) Final Costume †

EX MACHINA (2014)

Ava’s (Alicia Vikander) final costume from Alex Garland’s sci-fi thriller Ex Machina. Ava obtained her costume during the climactic scenes, as she raided cupboards containing old humanoid robots and used pieces of skin and clothing to create the appearance of a human woman.

The Karen Millen two-piece costume comprises a high-necked peplum top with cap sleeves (size UK 6) and pencil skirt (size UK 10), both made from a white floral crochet cotton with a visible yellow polyester lining. The back of the top features a thin cotton panel, and both pieces have side-concealed zip fastenings. The costume displays light wear and a minor mark on the back of the top.

Estimate: £800 - 1,200

260. Kyoko’s (Sonoya Mizuno) Dress Collection †

EX MACHINA (2014)

Kyoko’s (Sonoya Mizuno) dress collection from Alex Garland’s sci-fi thriller Ex-Machina. Kyoko wore a range of monochromatic dresses throughout the film as she served tech company CEO Nathan (Oscar Isaac) at his home.

The lot consists of a white cotton Osman bodycon dress with a black stripe running down the front (size 8); a white polyester Zara high-necked swing dress featuring a black trim around the neckline (European size 5); a white bat-winged Jaeger short dress with two small pearlescent buttons adhered to the front (size small/medium); and a pair of black lace knickers. The dresses display minor wear and marks from production use.

Estimate: £600 - 800



259. Ava’s (Alicia Vikander) “Session 3” Costume †

EX MACHINA (2014)

Ava’s (Alicia Vikander) “Session 3” costume from Alex Garland’s sci-fi thriller Ex-Machina. Ava put on her costume after telling Caleb (Domhnall Gleeson) she would like to go on a “date” with him to a traffic intersection to see an ever-shifting view of human life.

The costume consists of a blue splotch-patterned sleeveless chiffon dress, a pale blue cardigan with a metallic faux-silver trim around the neckline, knitted cream knee-high socks and a pair of Hobbs pink suede ballet flat shoes (size 39). Signs of minor wear from production use are present on the costume, including a mark on the heel of one of the socks.

Estimate: £800 - 1,200

261. Caleb’s (Domhnall Gleeson) Costume Set †

EX MACHINA (2014)

Caleb’s (Domhnall Gleeson) costume set from Alex Garland’s sci-fi thriller Ex-Machina. Caleb wore various costume components throughout the film as he participated in an experiment to judge whether an advanced humanoid robot named Ava (Alicia Vikander) demonstrated human-like qualities and consciousness.

The lot consists of a blue Mountain Equipment raincoat with a bright orange zip running down the front (size medium); a white cotton striped shirt (size small); a white Gap graphic t-shirt (size medium); a grey long-sleeved shirt with green striped detailing on the sleeves (size large); and a grey raglan top with blue sleeves (size medium). The costume set shows minor wear from production use.

Estimate: £400 - 600



262. Nathan’s (Oscar Isaac) “Gym” Costume and Glasses †

EX MACHINA (2014)

Nathan’s (Oscar Isaac) “Gym” costume and glasses from Alex Garland’s sci-fi thriller Ex-Machina. The CEO of tech company Blue Book wore his workout costume in multiple scenes, and paired the glasses with the outfit when Caleb (Domhnall Gleeson) first arrived at his house.

The costume consists of a marl grey American Apparel cotton blend vest (size medium), and a pair of black Nike “Dri-Fit” polyester shorts (size medium). Accompanying the costume are a pair of non-prescription Specsavers glasses which feature tortoiseshell temple tips; these are housed inside a blue case. The costume shows minor wear from production use, and the lenses on the glasses display light scratches.

Estimate: £400 - 600

263. Ava's (Alicia Vikander)
Humanoid Costume †

EX MACHINA (2014)

Ava's (Alicia Vikander) humanoid costume from Alex Garland's sci-fi thriller Ex-Machina. Ava was a highly intelligent android created by tech company CEO Nathan (Oscar Isaac) and she appeared throughout the film. Her female humanoid robot appearance was created using a mesh costume, which had transparent sections that revealed her metal skeleton using CGI. Part of the left sleeve is intentionally missing on this version of the costume, which was created for the film's climactic scenes,when Nathan rips off part of Ava's arm.

The custom-made jumpsuit is made from silver-coloured mesh with a grey Lycra lining. The costume features multiple zips and strips of textured black rubber with metal studs, breaking the costume up into sections. A piece of cotton tape with "Alicia #2" handwritten in black is adhered to the lining. The costume shows minor wear from production use, with some loose threads.

Estimate: £2,000 - 3,000



264. Kyoko's (Sonoya Mizuno)
Severed Jaw and
Robot Components †

EX MACHINA (2014)

Kyoko's (Sonoya Mizuno) severed jaw and robot components from Alex Garland's sci-fi thriller Ex Machina. The lower part of Kyoko's face was ripped away by Nathan (Oscar Isaac) as he attempted to kill Ava (Alicia Vikander). Robotic components were displayed throughout Nathan's high-tech laboratory.

The jaw consists of a faux-silver fibreglass base with a layer of silicone skin adhered on top. The components comprise a foam test bust of Ava; a white plastic face mould; a resin faux-silver skull and cap; a pair of plastic arm covers; and an assortment of nuts, bolt and cables. Signs of production use are present, including minor wear on the components, small rips and uneven edges on the jaw, and dried glue remnants on the skull's interior. Dimensions (jaw): 15 cm x 13 cm x 10.5 cm (6" x 5 1/4" x 6"); (test bust): 22 cm x 39 cm x 38 cm (8 3/4" x 15 1/4" x 15")

Estimate: £600 - 800



265. Production-Used Clapperboard †Δ

EXCALIBUR (1981)

A production-used clapperboard from John Boorman's Arthurian adventure film Excalibur. The clapperboard displays the text "Merlin", a title the director wanted to use for the production but was forced to change due to exclusive usage by the CBS show Mr. Merlin.

Made from wood, the large clapperboard features information painted in white, and in black, handwritten text on strips of masking tape. The piece features the names of director John Boorman and cinematographer Alex Thomson, with white lines dividing the board into fields titled slate, take and date. The text "Night-Ext" and "13th Aug" are handwritten in black along the bottom. The back of the board has various pieces of tape adhered and "Matte Shot" written on it in white chalk. The clapperboard displays various chalk marks from production use, paint wear and corrosion on the metal hinge. Dimensions: 1.5 cm x 38.5 cm x 35 cm (3/4" x 15 1/4" x 13 3/4")

Estimate: £2,000 - 3,000



266. Guenevere's
(Cherie Lunghi) Dress M

EXCALIBUR (1981)

Guenevere's (Cherie Lunghi) dress from John Boorman's Arthurian adventure film Excalibur. Guenevere wore her dress at the Round Table when Sir Gawain (Liam Neeson) questioned her fidelity to King Arthur (Nigel Terry).

The floor-length dress is made from cream cotton that displays an array of faux-gold floral embroidery, with decorative diamond patterning around the neckline. A long, orange, heavily embellished sleeveless trail accompanies the dress, with two circular beads attached to the front. Bonn & Mackenzie labels with the handwritten text "Cheri Lunghi – Guinivere [sic]" are adhered to the inside necklines of both garments. The dress displays light plucks, wear to the stitching and a stain on the back of the trail from production use.

Estimate: £800 - 1,200



267. Morgana’s
(Helen Mirren) Breastplate M

EXCALIBUR (1981)

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

Morgana wore many striking costumes in the film, with this particular piece designed and created by the esteemed armourer Terry English, whose work has been seen in such films as Aliens, Alien³, Batman and Robin and King Arthur (2004). The breastplate is forged aluminium, shaped to closely fit the female form. It features a decorative woven metal strap with floral detail around the neck. The inside of the breastplate is painted black, with an engraved message from English reading “The original Morgana Breastplate made for Helen Mirren for John Bo[o]rmans ‘Excalibur’ made by Terry English 1979”.

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

The breastplate shows minor wear from production use. There are small circular marks where the skirt rivets have been infilled. Dimensions: 47 cm x 35 cm x 20 cm (18 ½” x 13 ¾” x 8”)

Estimate: £20,000 - 30,000



268. Mordred’s (Robert Addie)
Suit of “Golden” Armour M

EXCALIBUR (1981)

A suit of armour worn by Mordred (Robert Addie) in John Boorman’s Arthurian epic Excalibur. The grown-up Mordred wore his armour in battle against King Arthur (Nigel Terry) and his loyal knights after he challenged his father for the throne.

Handmade in aluminium by legendary movie armourer Terry English, and finished in faux-gold spray paint, this was the only suit of elder-Mordred armour made for the film. The suit consists of a chest and back plate, arms, gauntlets, scaled skirt, leg and foot guards, and a chainmail neck piece. English made the instantly recognisable aluminium helmet after production for display purposes, as the original fibreglass version was lost. The armour is embellished with rivets, spikes and muscular definition and held together with leather straps and metal buckles.

A number of unique marks on the chest and arms screen match the armour to that seen in the film. The set was used in countless stunts and action sequences, which left the suit with a number of scratches and repairs. Most notably, the breastplate was modified for the shot in which Mordred receives a mortal chest wound from Excalibur, and reshoots required English to repair the hole. The repair is visible on screen, as is ‘gold’-painted Gaffer tape attached to the lower left bicep. The suit exhibits the previously stated wear, as well as wear from age, including fragile leather straps and the absence of several scales from the skirt. The legs are marked “Eric” for use in a subsequent production.

**Special shipping required; see special shipping notice pg 508*

Estimate: £10,000 - 15,000



CINEMA POSTER LIVE AUCTION

5TH NOVEMBER 2019 | LONDON

OVER 400 INCREDIBLE LOTS OF RARE POSTERS AND
ARTWORK IN THE LARGEST JAMES BOND POSTER
COLLECTION EVER OFFERED AT AUCTION

PROPSTORE.COM/POSTERAUCTION



270. Barney Ross' (Sylvester Stallone) Costume M

THE EXPENDABLES (2010)

Barney Ross' (Sylvester Stallone) costume from Stallone's action film The Expendables. Ross wore his costume while he and Lee Christmas (Jason Statham) scoped out the mission to overthrow a cruel Latin American dictator, and met their contact Sandra (Giselle Itié).

The costume consists of a cap (labelled "Barney"), a waistcoat (labelled "Barney Hero Vest"), a shirt, a green T-shirt, a white vest (labelled "Sly"), a pair of jeans (labelled "Barney #1"), a leather belt (labelled "Barney Hero"), a pair of boots, and a necklace.

The lot is also accompanied by two spare vests, a spare top, and a handwritten wardrobe tag from the production, which lists the scenes the costume was used in and the contents of the lot. The clothes have been intentionally distressed to look well worn, with staining on the vest.

Estimate: £2,000 - 3,000



269. Ted Pikul's (Jude Law) ID Badge and Bone Pistol M

EXISTENZ (1999)

Ted Pikul's (Jude Law) ID badge and bone pistol from David Cronenberg's sci-fi body horror eXistenZ. Ted obtained his ID as he went undercover in a game pod factory within the virtual-reality game eXistenZ, and constructed a bone pistol from the inedible parts of a meal he ordered at a Chinese restaurant, before using it to kill the waiter.

The "Trout Farm" ID is a laminated card with a metal clip. It features a picture of Law in the role, and his cover name "Larry Ashen". It also features a barcode and employee number. The pistol is made of resin and hand-painted to look like rotted, dirty bone. It has no moving parts and comes presented on a custom display. The pieces have some minor wear from production use, and the gun has a small chip at the top. Dimensions (pistol, displayed): 12.5 cm x 24 cm x 28 cm (5" x 9 ½" x 11"); (ID badge): 13.5 cm x 6.5 cm x 1 cm (5 ¼" x 2 ½" x ½")

Estimate: £1,500 - 2,500

271. Large Egyptian-Style Fhloston Paradise Statue †Δ

THE FIFTH ELEMENT (1997)

A large Egyptian-style statue from the Fhloston Paradise luxury cruise ship in Luc Besson's sci-fi adventure The Fifth Element. Large statues of women stood in the ship's main lobby, holding candelabras as Korben Dallas (Bruce Willis) battled the Mangalore hijackers.

The statue depicts a barefoot woman in a dress. Made of fibreglass, it is mounted on a wooden base and is painted with a cast bronze finish, with its dress ridged and textured for greater detailing. The arms reaching from the statue's headpiece feature mounting fixtures for the lampshades, as well as fixtures for the bayonet-fit light bulbs that would have fit inside. The piece has some wear from production use and age, with some cracks to the right hip and on the back of the candelabra. Dimensions: 74 cm x 81 cm x 235 cm (29" x 31 ¾" x 92 ½")

**Contains electronics; see electronics notice pg 508; Special shipping required; see special shipping notice pg 508*

Estimate: £1,500 - 2,500



272. Korben Dallas’ (Bruce Willis) Stunt Trophy and Zorg Industries Miniature Sign

M

THE FIFTH ELEMENT (1997)

Korben Dallas’ (Bruce Willis) stunt trophy and a Zorg Industries miniature sign from Luc Besson’s sci-fi adventure The Fifth Element. Korben displayed his accolades in his apartment, and a miniature Zorg sign formed part of the bustling New York cityscape when Leeloo (Milla Jovovich) tentatively looked down from a building ledge.

Made of foam, the faux-gold trophy features a circular headpiece with a central cross emblem and Dallas’ name printed across the front of the base. The miniature lightweight plastic sign features small, brace-like girder sections glued to the underside of two of its corners and a printed paper sign reading “Park Zorg” adhered to the top. Signs of wear include minor paint wear and creases to the foam trophy, glue remnants on the rear of the sign, and light creasing and minor water damage to the paper. Dimensions (trophy): 12.5 cm x 8 cm x 20.5 cm (5” x 3 ¼” x 8”); (sign): 5.5 cm x 26 cm x 16 cm (2 ¼” x 10 ¼” x 6 ¼”)

Estimate: £2,000 - 3,000



273. Zaltman G. Bleros Multi Pass

†Δ

THE FIFTH ELEMENT (1997)

A “Zaltman G. Bleros” Multi Pass from Luc Besson’s sci-fi adventure The Fifth Element. Multi Passes were used by characters in the film as a form of identification. Zaltman Bleros was the original name of the character Korben Dallas (Bruce Willis) when Besson originally conceived the story as a teenager. The Multi Pass’ photograph is of Nick Dudman, who was the production’s creature design supervisor. The Multi Pass itself does not appear in the final cut of the film.

The Multi Pass is an ID card made of plastic, which features a photo and personal information — including address, date of birth and height — on one side. It is surrounded by a metal holder, which features acrylic detailing. The lot displays some wear from production use and age, including minor scuffing and scratches to the card and its holder. Dimensions: 7.5 cm x 10 cm x 0.6 cm (3” x 4” x ¼”)

Estimate: £3,000 - 5,000



274. The Element Key

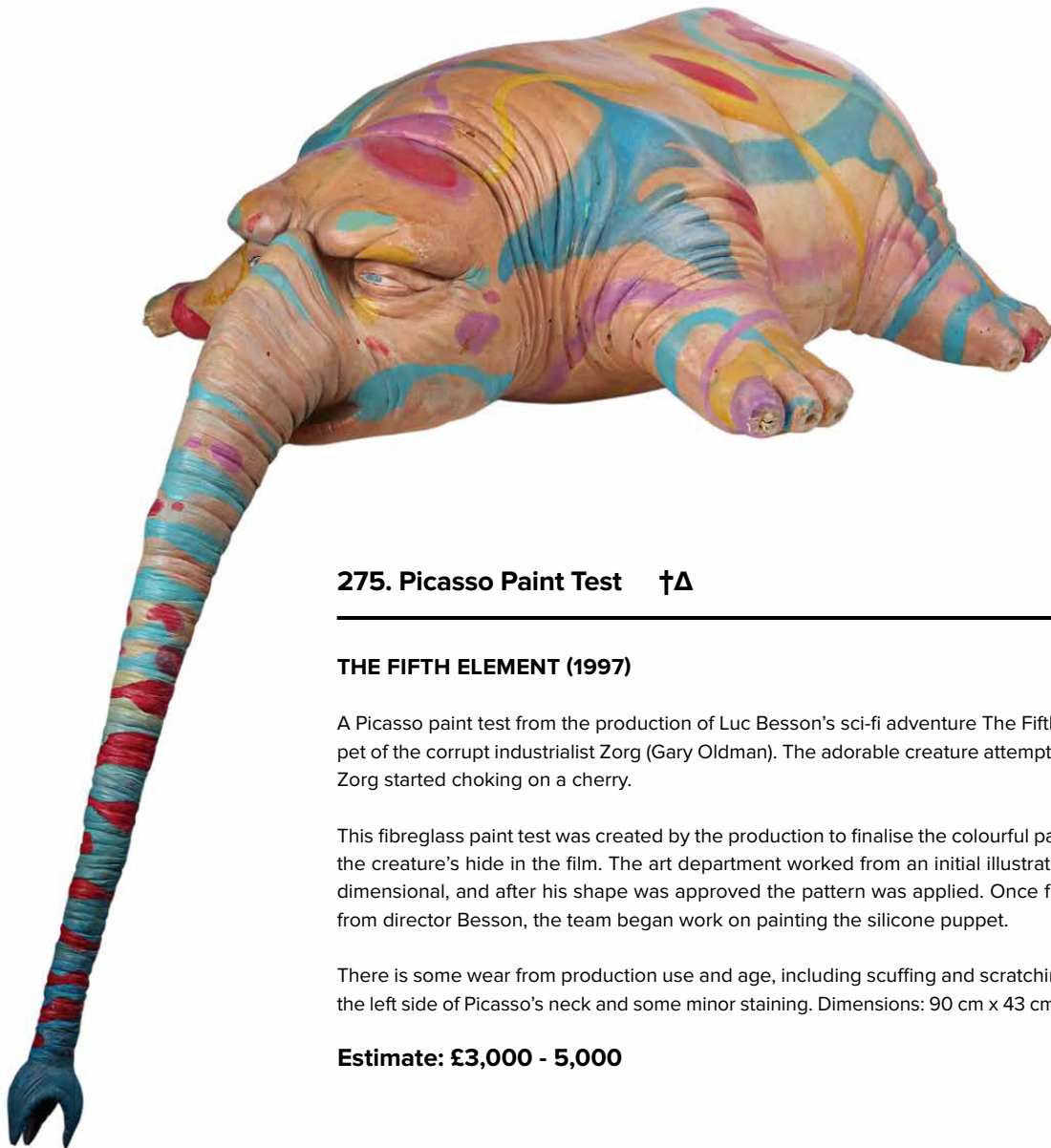
†Δ

THE FIFTH ELEMENT (1997)

The Element Key from Luc Besson’s sci-fi adventure The Fifth Element. The Element Key was given to humans by a Mondoshawan in 1914, and passed down through the generations by a secretive order of priests. When a great evil returned to Earth in 2263, the key was carried by the priest Vito Cornelius (Ian Holm), who used it to allow Korben Dallas (Bruce Willis) access to a stone chamber and activate the weapon contained within.

The key comprises four metal blades on the end of a thin metal rod. The blades feature an ornate pattern, and the entire key has a bronzed finish, intentionally tarnished to look hundreds of years old. It has some wear from production use and age, including sections at the base of the blades where the soldering is visible, and the end of the rod is slightly pointed, where it has been snapped off. Dimensions: 16 cm x 3.5 cm 3.5 cm (6 ¼” x 1 ½” x 1 ½”)

Estimate: £4,000 - 6,000



275. Picasso Paint Test

†Δ

THE FIFTH ELEMENT (1997)

A Picasso paint test from the production of Luc Besson’s sci-fi adventure The Fifth Element. Picasso was the pet of the corrupt industrialist Zorg (Gary Oldman). The adorable creature attempted to help his master when Zorg started choking on a cherry.

This fibreglass paint test was created by the production to finalise the colourful pattern that would appear on the creature’s hide in the film. The art department worked from an initial illustration to make Picasso three-dimensional, and after his shape was approved the pattern was applied. Once final approval was received from director Besson, the team began work on painting the silicone puppet.

There is some wear from production use and age, including scuffing and scratching. There is also a crack on the left side of Picasso’s neck and some minor staining. Dimensions: 90 cm x 43 cm x 60 cm (35 ½” x 17” x 24”)

Estimate: £3,000 - 5,000

276. Police Officer
Screen-Matched Costume M

THE FIFTH ELEMENT (1997)

A police officer costume from Luc Besson's sci-fi adventure The Fifth Element. Police officers featured throughout the film as they hunted the alien escapee Leeloo (Milla Jovovich) and her protector Korben Dallas (Bruce Willis) and policed the rough streets of The Federated Territories' capital, New York City.

The circle emblem on the chest armour screen-matches the costume to the officer in the passenger seat of the vehicle that crashed into a McDonald's truck while the police chased Korben and Leeloo.

Exhibiting a futuristic appearance, the costume comprises a fibreglass helmet (labelled "45, Chris"); a ribbed balaclava; a long-sleeved underlayer top with a zip running down the front; a padded cotton ribbed overvest with attached sleeves and shoulder armour components (labelled "Costume 6"); black foam shoulder padding with a strip of Velcro® on one side; a plastic chest armour piece which displays a light-up marbled circle panel; a pair of black Lycra® shorts with elasticated braces (size 3); two full-length ribbed leg pads; a plastic codpiece; a pair of black leather gloves with metal spike detailing (size L); and black distressed leather boots with detachable metal toe plates.

Two transparent blue visors adorn the front of the helmet, to which various white "Police" decals are adhered. Attached to the helmet is an animatronic cable that would have enabled the visors to move up and down. The plastic components of the costume have been finished in a faux-bronze colour. A battery pack with various cables is situated on the back of the overvest and connects to a cable within the chest armour. Internal electronics are fitted behind the circle panel on the chest armour and a red light is located on the left shoulder, both powered by a 12-volt DC power supply.

Accompanying the costume is a dense rubber riot shield, a rubber truncheon and a blue-and-faux-silver stunt gun. The shield displays protruding rubber spikes and a yellow "Police" emblem on the front. Engraved text adorns both sides of the gun and a magnet is adhered to the underside, allowing the weapon to be attached to the costume's left shoulder.

The animatronic cable on the helmet no longer functions, and some of the decals have begun to peel away on the right side. Signs of production use are present on the lot, including minor paint wear, dirt marks on the overvest, the rubber grill on the top of the shield has become damaged and the faux-bronze armour pieces have been intentionally distressed to create a worn appearance.

**Contains electronics; see electronics notice pg 508*

Estimate: £25,000 - 35,000



277. Korben Dallas' (Bruce Willis)
Light-Up Taxi Cab Model Miniature †Δ

THE FIFTH ELEMENT (1997)

Korben Dallas' (Bruce Willis) taxi cab model miniature from Luc Besson's sci-fi adventure The Fifth Element. Miniature-model taxis were used during the cab chase sequence, in which Korben raced through New York City's airborne traffic to protect the fugitive Leeloo (Milla Jovovich), while being chased by a host of police cars. This particular miniature was used for shots after the taxi is ambushed and blasted by a row of police cruisers.

The model comprises an internal metal frame and a yellow fibreglass body, which has been intentionally distressed to produce a worn appearance. A silver-coloured bumper section runs around the bottom, two resin engine thrusters protrude from the back, and bullet holes cover the right side of the cab. Transparent plastic windows are fitted to its interior, and various decals decorate the surface, including a New York State vehicle licence plate featuring Korben's name and a chequerboard border. Circular and square-coloured acrylic pieces decorate the bumper, representing the lights.

Powered by a built-in 120V-240V transformer, LED lights are situated behind the acrylic panels, causing the head, rear and tail lights to illuminate red and white.

Crumpled segments surround a hole on the top of the vehicle, to represent the damage from Leeloo crashing through the roof. The hole exposes an interior brown, ridged seat and a plastic figure of Leeloo crouched down in her signature white-bandage outfit.

The model comes mounted on a display bracket attached to a custom-made stand. A figure-8 two-pin power cord (not included) is needed to power the item.

The display bracket attaches to the original filming mounting point at the front of the car. One of the window panels on the right side is loose. Intentional distressing is present all over and the lot exhibits paint wear from use on production. Dirt and dust remnants are present on the windows and the inside of the taxi. Care should be taken when handling the item as the model pivots. Dimensions (displayed): 39.5 cm x 106 cm x 39 cm (15 ½" x 41 ¾" x 15 ¼")

*Contains electronics; see electronics notice pg 508

Estimate: £30,000 - 50,000



* Display Mount & Power Cord

106 cm (41 ¾")



278. Korben Dallas’
(Bruce Willis) Gun Holster Ω

THE FIFTH ELEMENT (1997)

Korben Dallas’ (Bruce Willis) gun holster from Luc Besson’s sci-fi adventure The Fifth Element. Cab driver Dallas pulled his pistol from its holster when a mugger (Mathieu Kassovitz) tried and failed to break into his apartment.

This holster is made of two pieces of dark brown leather connected by a steel bar. The leather features grey linen thread machine-stitched around the edges. The holster exhibits visible signs of handling and use, with scrapes and discolouration to the leather throughout. Dimensions: 14 cm x 10.25 cm x 7.75 cm (5 ½” x 4” x 3”)

Estimate: £1,500 - 2,500



279. Korben Dallas’ (Bruce Willis)
Fhloston Paradise Envelope M

THE FIFTH ELEMENT (1997)

Korben Dallas’ (Bruce Willis) Fhloston Paradise envelope from Luc Besson’s sci-fi adventure The Fifth Element. Cab driver Dallas received an envelope with an invitation to the planet Fhloston Paradise when General Munro (Brion James) ambushed him at his apartment.

This perforated paper unopened envelope is labelled “NYC Mail” and features the barcode “BAEO 45678 0 5678 4567”, along with “Korben Dallas” and “Apt. 281 - HF - 3156B” printed in acetate on the front, and is housed in its original plastic covering. The envelope exhibits minor creases from handling. Dimensions: 24.25 cm x 11 cm (9 ½” x 4 ¼”)

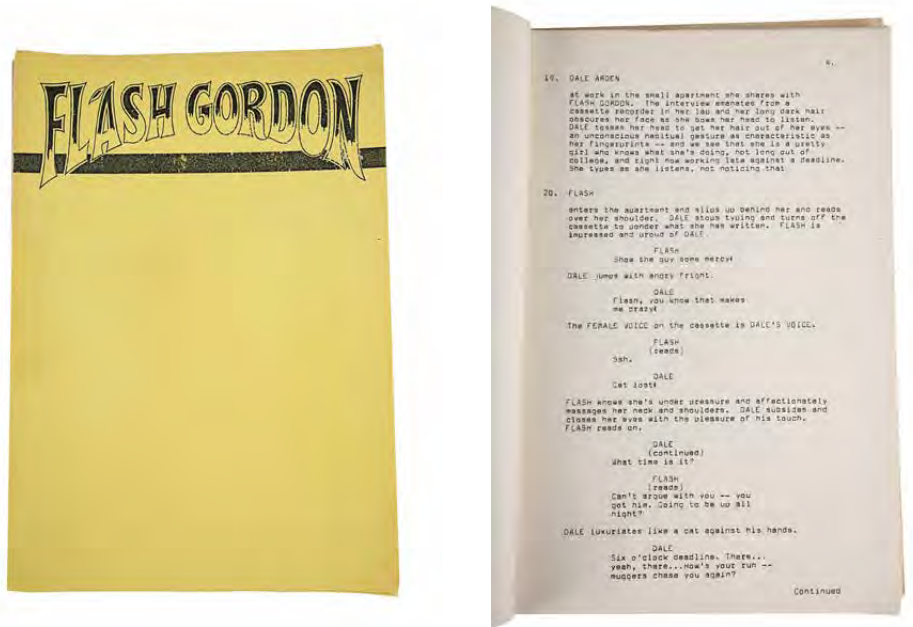


Estimate: £1,200 - 1,800

280. Production-Used Script M

FLASH GORDON (1980)

A production-used script from Mike Hodges’ sci-fi adventure Flash Gordon. The script comprises 131 A4 pages, including the front and back cover and the title page, bound by a metal fastener. It is credited to Michael Allin (screenplay and story), Nicolas Roeg (screenplay) and Alex Raymond (character creator), and is dated “September 25, 1978”. There is a handwritten “23” in the top-right corner of the cover page. The cover is made of yellow card, with the film’s title printed across the top edge. The script shows minor wear from production use and aging, the page edges are worn, and there are light rust stains from the metal fastener. Dimensions: 30.5 cm x 31.5 cm x 2 cm (12” x 8 ½” x ¾”)



Estimate: £1,000 - 1,500

281. Ming Wedding Dwarf Costume †

FLASH GORDON (1980)

A dwarf costume from Mike Hodges’ sci-fi adventure Flash Gordon. Dwarves wore their costumes during the wedding ceremony for Emperor Ming (Max von Sydow) and Dale Arden (Melody Anderson).

The costume is made of red faux fur and features ornate detailing on the front and back, including plastic baubles used to resemble large gemstones. Fibreglass armour pieces are attached to the shoulders. The costume has some wear from production use and age. Paint has chipped off the shoulder armour and the glitter at the bottom has cracked and fallen away in places. The baubles have dented and there is some minor staining on the faux fur.

Estimate: £600 - 800



282. Klytus (Peter Wyngarde) Sand Timer M

FLASH GORDON (1980)

Klytus’ (Peter Wyngarde) sand timer from Mike Hodges sci-fi adventure Flash Gordon. Klytus used his sand timer when the imprisoned Flash (Sam J. Jones) was visited by Dale (Melody Anderson). The timer’s sands defied gravity, and it was immovable when Dale attempted to flip it to give herself more time with Flash.

The sand timer measures time for half an hour. It comprises a large glass ampoule filled with white sand and is housed in a black wooden three-legged stand. The sand timer shows light staining on the wood, some areas show paint wear, and the ampoule has large patches of sand stuck on the inside of the glass. Dimensions: 25 cm x 25 cm x 52 cm (10” x 10” x 20 ½”)

Estimate: £5,000 - 7,000



283. Martin (Eric Stoltz)
Head Transformation Maquette ΩΔ

THE FLY II (1989)

A Martin (Eric Stoltz) head transformation maquette from the production of Chris Walas' 1989 sci-fi-horror sequel The Fly II. Martin, the son of genetically warped scientist Seth Brundle (Jeff Goldblum), mutated into a grotesque and murderous insect-human hybrid.

This maquette was designed by Academy Award-winning SFX makeup supervisor Stephan Dupuis, and the team at Chris Walas Inc., as a concept model for Martin's transformation.

The maquette is made of hand-painted and hand-moulded mottled plaster with faux hair glued to the top and around the eyes. It has significant cracks at the base and neck, as well as hair loss due to age. Dimensions: 33 cm x 23 cm x 30.5 cm (13" x 9" x 12")

Estimate: £1,000 - 1,500



284. One-Sheet Poster Signed by Robert Zemeckis Ω

FORREST GUMP (1994)

A one-sheet poster signed by director Robert Zemeckis from the promotion of Zemeckis' Academy Award®-winning drama Forrest Gump. The poster features Forrest (Tom Hanks) sitting on the bench where he says his famous line, "My momma always said life was like a box of chocolates. You never know what you're gonna get."

This poster is printed on glossy paper and signed in blue ink. It exhibits creasing along the edges from being rolled and has tape residue on the back. Dimensions: 68.5 cm x 104 cm (27" x 41")

Estimate: £400 - 600



285. Elderly Woman's (Ione M. Telech) Old-Age Wig Ω

FORREST GUMP (1994)

Elderly woman's (Ione M. Telech) old-age wig from Robert Zemeckis' Oscar®-winning drama Forrest Gump. An elderly woman and her daughter were among the guests at the Gump Boarding House.

This light grey human-hair wig is attached to a hairnet and pinned to a tag reading "Ione' OLD MAID AGE WIG Wedding". There are some signs of production wear. Dimensions: 33 cm x 15.25 cm x 4 cm (13" x 6" x 1 ½")

Estimate: £400 - 600



286. Forrest Gump's (Tom Hanks) Screen-Matched Distressed Bubba Gump Shrimp Co. Cap Ω

FORREST GUMP (1994)

Forrest Gump's (Tom Hanks) screen-matched distressed Bubba Gump Shrimp Co. cap from Robert Zemeckis' Oscar®-winning drama Forrest Gump. Gump wore his increasingly distressed hat while running from one coast of the USA to the other and back. This hat is screen-matched to a photograph of Gump seen in a photo album on screen.

This crimson, one-size-fits-all adult baseball hat is embossed with a red, white, blue and pink patch featuring the Bubba Gump Shrimp Co. name and graphic, and has a tag reading "To Robin Miller set dressing 'Money hat'", for property master Robin L. Miller. The hat is intentionally distressed and stained with grime and dirt throughout to appear extensively worn.

Estimate: £8,000 - 10,000



Moviestore collection Ltd / Alamy Stock Photo

287. Forrest Gump's (Tom Hanks)
Screen-Matched Bus Stop Shoes
and Socks with Continuity Photo Ω

FORREST GUMP (1994)

Forrest Gump's (Tom Hanks) screen-matched bus stop shoes and socks with a continuity photo from Robert Zemeckis' Oscar-winning drama Forrest Gump. Forrest wore his shoes and socks while waiting at the bus stop and telling his life story to various people.

This pair of white Nike trainers with blue and red trim come with a pair of light brown socks with black and red stripes. They are screen-matched to the wide shots of Forrest on the bench, and include an original continuity photo of the scene. There is significant production-applied dirt and wear, with some detachment from the soles of the shoes and markings on the socks.

Estimate: £8,000 - 10,000



288. Forrest Gump’s (Tom Hanks) Clean Bubba Gump Shrimp Co. Cap Ω

FORREST GUMP (1994)

Forrest Gump's (Tom Hanks) clean Bubba Gump Shrimp Co. cap from Robert Zemeckis' Oscar®-winning drama Forrest Gump. Gump wore his hat after establishing a successful shrimping company named after his friend, Bubba Blue (Mykelti Williamson). The hat, which at first was clean, became increasingly distressed as Gump wore it while running from one coast of the USA to the other and back.

This crimson, one-size-fits-all adult baseball hat is embossed with a red, white, blue and pink patch featuring the Bubba Gump Shrimp Co. name and graphic. The patch exhibits minor wear from use.

Estimate: £4,000 - 6,000



289. Mrs. Gump’s (Sally Field) Flowered Hat Ω

FORREST GUMP (1994)

Mrs. Gump's (Sally Field) flowered hat from Robert Zemeckis' Oscar®-winning drama Forrest Gump. Mama Gump wore her hat while talking to young Forrest about his condition.

This black-and-dark-blue wide-brim woven women's hat is adorned with a ribbon and decorative faux flowers on top and a tied ribbon chin strap underneath. Pinned to the chin strap is a tag reading "Sally CHG #1". There is some wear to the flowers. Dimensions: 30.5 cm x 29.25 cm x 9 cm (12" x 11.5" x 3 ½")

Estimate: £600 - 800



290. Dr. Richard Walker’s (Harrison Ford) Screen-Matched Jacket and Tie †Δ

FRANTIC (1988)

Dr. Richard Walker's (Harrison Ford) jacket and tie from Roman Polanski's mystery thriller Frantic. Dr. Walker wore his jacket after he arrived in Paris with his wife Sondra (Betty Buckley) and then during the hunt for her when she went missing. The jacket is screen-matched by the pattern of its fabric to multiple scenes — most notably when Dr. Walker is being asked questions by the Inspector (Yves Rénier) about his hotel room break-in.

The jacket is made of taupe tweed with yellow lines stitched in grids. It has two front pockets, a top pocket, and two plastic buttons. A costumier's label reads "Harrison Ford 6355 Paris Project", which was a working title for the production.

The jacket is accompanied by an olive-green tie, which Walker wore for most of the film. The items have minor some wear from production use, including some plucking on the stitching.

Estimate: £1,000 - 1,500



291. Jason’s (Ken Kirzinger) Stunt Machete M

FREDDY VS. JASON (2003)

Jason Voorhees' (Ken Kirzinger) stunt machete from Ronny Yu's slasher mash-up Freddy vs. Jason. Jason's iconic machete was designed by production designer John Willett. Stunt versions were created for use during fast-paced action sequences to preserve the actors' safety.

This stunt machete is made of rubber with a metal core running from the handle and along the top of the blade. The blade yields upon contact with harder surfaces. The hand guard is made of soft rubber, while the handle is made of sturdier rubber and wrapped in tape. The piece has been deliberately aged and dirtied by production, and the paint has worn away from the handle and hand guard. It comes with a certificate of authenticity from New Line Cinema. Dimensions: 76 cm x 11 cm x 3.5 cm (23" x 4 ¼" x 1 ½")

Estimate: £4,000 - 6,000





292. Freddy Kruger's (Robert Englund) Glove M

FREDDY VS. JASON (2003)

Freddy Kruger's (Robert Englund) glove from Ronny Yu's action-horror film Freddy Vs. Jason. Freddy wore his glove throughout the film, from the moment he rebuilt it during the opening montage to the final fight with Jason (Ken Kirzinger).

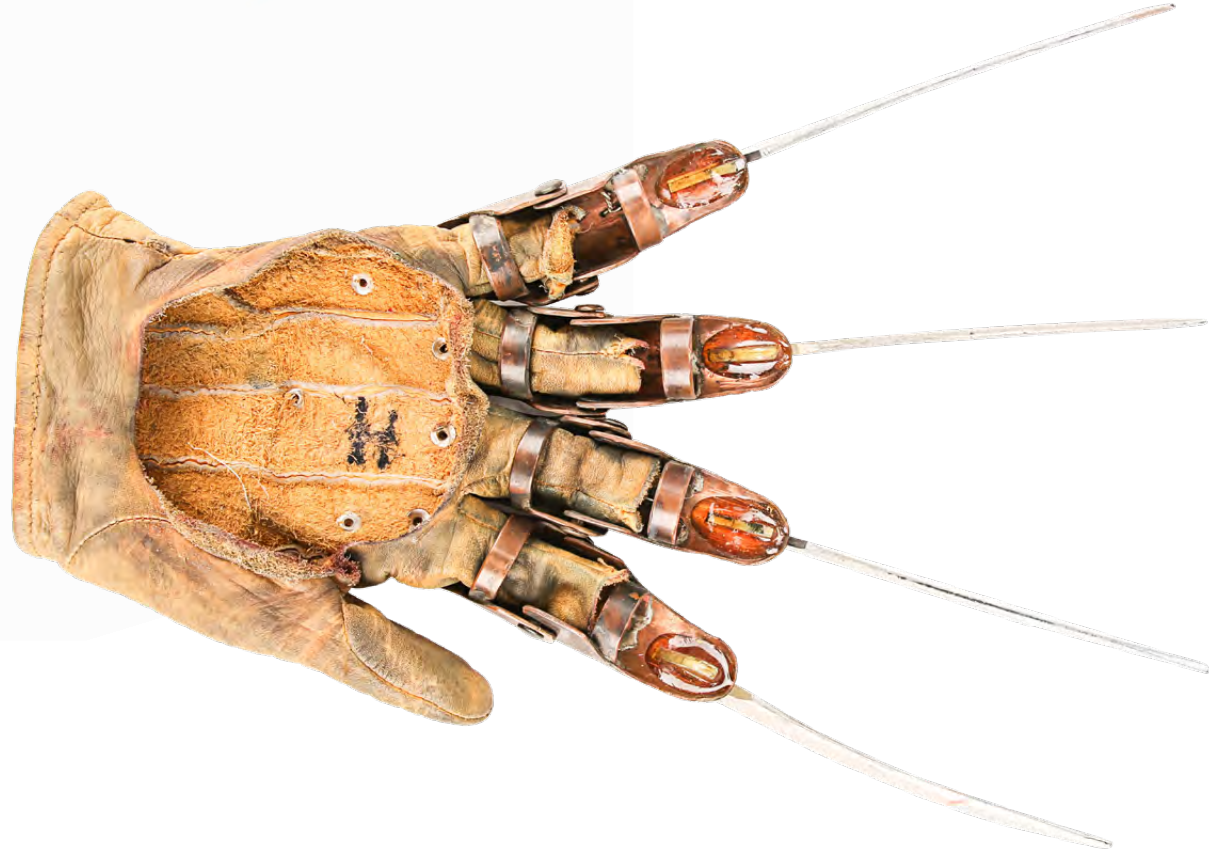
The glove was originally designed and created by Jim Doyle, the mechanical special effects designer of Wes Craven's A Nightmare on Elm Street. When he asked Craven for guidance on the design, the director said, "It's kind of like real long fingernails. I want the glove to look like something that someone could make who has the skills of a boilermaker, because this guy worked in a boiler room." The design has stood the test of time, and remains one of horror cinema's most iconic weapons.

This glove is made of tan-coloured leather with soot and light stage-blood markings. The tips and palm of the glove have been cut off, and a blade assembly has been fitted, comprising tarnished copper finger caps with a single pivot point, riveted to a back plate that is fixed to the glove's rear. Made for use in the film's fight scenes, the claws are made of resin, painted to resemble steel, and secured to the tips of the fingers with glue and wire,

which provides a strong hold, but allows for simple replacement in the event of breakages.

The glove shows production-applied distress, including scratches on the metal fingers and back plate, to give it a battle-worn appearance. Small dots have been drilled in the glove to create the illusion of weld splatter from its creation during the opening montage. It shows some unintentional wear, however, including repairs to the ring-finger claw, a replaced rivet in the little finger's claw mount and fraying to the stitching throughout. The glove comes on a custom-built display stand and is accompanied by a certificate of authenticity from New Line Cinema. Dimensions (glove): 36 cm x 18 cm x 5 cm (14" x 7" x 2"); (displayed) 30 cm x 18 cm x 47 cm (12" x 7" x 18 ½")

Estimate: £20,000 - 30,000



293. Jason Vorhees’ (Derek Mears) Stunt Axe Ω

FRIDAY THE 13TH (2009)

Jason Vorhees’ (Derek Mears) stunt axe from Marcus Nispel’s horror reboot Friday the 13th. Jason used his axe to kill Lawrence (Arlen Escarpeta) as he tried to escape, flinging it into his back from a distance.

This hard rubber double-sided stunt axe head is affixed with a black axe blade decal and mounted to a handle made of vinyl skin over a hollow plastic dowel. Included is a letter of authenticity from the film’s producer, Brad Fuller. There is some separation of the decal from the axe head and minor paint chipping on the handle. Dimensions: 62.25 cm x 24.75 cm x 3.75 cm (24½” x 9¾” x 1½”)

Estimate: £3,000 - 5,000



294. Richard Gecko’s (Quentin Tarantino) Bloody Glasses Ω

FROM DUSK TILL DAWN (1996)

Richard Gecko’s (Quentin Tarantino) bloody glasses from Robert Rodriquez’s vampire crime thriller From Dusk Till Dawn. Gecko wore his glasses throughout the film until they were broken by his brother Seth (George Clooney).

These glasses feature specks of fake blood on one of the lenses and come with a set of alternate lenses, one of which is cracked intentionally by production. Both pairs are presented in a brown leather glasses case labeled “old focals”. The glasses and case exhibit minor signs of wear. Dimensions: 19 cm x 12.75 cm x 2.5 cm (7 ¼” x 5” x 1”)

Estimate: £2,000 - 3,000



137.25 cm (54”)

295. Prison Bus Model Miniature Ω

THE FUGITIVE (1993)

A prison bus model miniature from Andrew Davis’ action thriller The Fugitive. While being transported to prison after he was framed for the murder of his wife, Dr. Richard Kimble (Harrison Ford) was involved in a bus crash, which freed him to search for the real killer. This ⅓th scale model bus is constructed from sheet metal, resin and fibreglass. It features a fully detailed exterior and interior with miniature seats, a steering wheel and a gate to separate the prisoners. The model has some weathering and staining on the top, as well as detaching of some of the metal details on the sides and interior. Dimensions: 137.25 cm x 36.75 cm x 30.5 cm (54” x 14 ½” x 12”)

Estimate: £5,000 - 7,000



134.5 cm (53”)

296. Crashed Prison Bus Model Miniature Ω

THE FUGITIVE (1993)

A crashed prison bus model miniature from Andrew Davis’ action thriller The Fugitive. While being transported to prison after he was framed for the murder of his wife, Dr. Richard Kimble (Harrison Ford) was involved in a bus crash, which freed him to search for the real killer. This ⅓th scale model bus is constructed from sheet metal, resin and fibreglass. In keeping with the crash featured in the movie, it has been subjected to thorough and extensive damage by the production. It features a fully detailed exterior with some intact interior details, such as a miniature steering wheel. The model features many separated elements. However, the base remains intact. Dimensions: 134.5 cm x 43.25 cm x 30.5 cm (53” x 17” x 12”)

Estimate: £5,000 - 7,000

297. Protector II Ship Maquette †Δ

GALAXY QUEST (1999)

A maquette of the Protector II from Dean Parisot’s sci-fi comedy Galaxy Quest. Maquettes are used to visualise CGI elements and act as reference to various departments involved in the creation of the film.

In the fictional backstory for the Galaxy Quest show, the design was supposedly based on a broken upper rim of a tennis racket, the result of a frustrating tennis match for the show’s maligned art director Geoff Walters. The space-faring intergalactic ship was built by the Thermians to be identical to the fictional NSEA Protector, which actor Jason Nesmith (Tim Allen) and his “crew” flew on TV.

Cast from resin and painted grey, the ship has two cream resin engine vents glued to the front and features a number of pencil-drawn features. It remains in very good condition and is presented on a custom-made posable stand. Dimensions (displayed): 33 cm x 33 cm x 25 cm (13” x 13” x 9 ¾”)

Estimate: £800 - 1,200



298. Sarris Guard Hero Functional Pod Gun †Δ

GALAXY QUEST (1999)

A Sarris Guard Pod Gun from Dean Parisot's sci-fi comedy *Galaxy Quest*. Sarris (Robin Sachs) and his reptilian guards carried their weapons throughout the film, as well as by the film's human protagonists. Hero versions were used for close-ups in which the weapons were required to function.

Constructed from cast resin and plastic decorated with assorted shades of metallic paint, the weapon housing is covered in faux-snakeskin and features metal embellishments and string decoration. The surface is distressed to appear well-used from numerous space battles.

The barrel rotates via a flick switch on the side, while a push button on the grip operated a red flashing light which no longer functions. Two sling attachment points are present on the top of the gun. Powered by 9V batteries (not included), the gun remains in very good condition and is presented on a display stand. Dimensions (displayed): 80 cm x 17 cm x 45 cm (31 1/2" x 6 3/4" x 17 3/4")

**Contains electronics; see electronics notice pg 508*

Estimate: £2,000 - 3,000



299. Stay-Puft Marshmallow Bag Ω

GHOSTBUSTERS (1984)

A Stay-Puft Marshmallow bag from Ivan Reitman's supernatural comedy *Ghostbusters*. Dana Barrett (Sigourney Weaver) brought home a bag of Stay-Puft Marshmallows and set them on her kitchen counter shortly before her first encounter with Zuul the Gatekeeper of Gozer.

This plastic bag features a white Stay-Puft label adhered over the bag's real front label. The label depicts a cartoon rendering of the Stay-Puft Marshmallow Man and the slogan "STAYS PUFT EVEN WHEN TOASTED", which did not appear on the bag seen on screen, but did appear on a Stay-Puft billboard later in the film. The expiration date printed on the marshmallow bag is "February 12, 1984". The bag shows signs of wear and aging, including small tears and crinkling to the plastic, fading and glue residue to the front labels, and discolouration and stiffening to the actual marshmallows. Dimensions: 30.5 cm x 16.75 cm x 5.25 cm (12" x 6 1/2" x 2")

Estimate: £2,000 - 3,000



300. Slimer's Fingertips Ω

GHOSTBUSTERS (1984)

Slimer's fingertips from Ivan Reitman's supernatural sci-fi comedy Ghostbusters. Slimer, a glutinous green ghost haunting the Sedgewick Hotel was the first ghost that the Ghostbusters ever caught, and quickly became a fan-favorite in the franchise.

The fingertips include all five from the right hand, made of resin caps with a foam latex skin. They are painted in two shades of green, the darker of which being used on the fingernails. The foam latex skin is dry and fragile, and prone to cracking and flaking.

This lot comes from the collection of Peter Mosen, widely known as the first-ever "Ghost-head" (super-fan), who was part of numerous official Ghostbusters publicity event; Mosen obtained the item from a production source in the 1980s.

Dimensions: 12.75 cm x 7.75 cm x 4 cm (5" x 3" x 1½")

Estimate: £800 - 1,200



301. Production-Made Proton Pack Shell Ω

GHOSTBUSTERS (1984)

A production-made proton pack shell from Ivan Reitman's supernatural comedy Ghostbusters. Peter Venkman (Bill Murray), Ray Stantz (Dan Aykroyd), Egon Spangler (Harold Ramis) and Winston Zeddemore (Ernie Hudson) used their particle accelerating proton packs in order to weaken and trap ghosts while working as paranormal investigators. Constructed of automotive filler with a cloth reinforcement inlay, this black painted casting shell with red details was created as a master pattern from the production mold for the rubber stunt packs used in the film. It shows some details found exclusively on the stunt packs, such as a reversed "ion arm" in the upper left corner of the pack. It features extensive wear and cracking throughout as well as some missing paint in several sections.

This lot comes from the collection of Peter Mosen, widely known as the first-ever "Ghost-head" (super-fan), who was part of numerous official Ghostbusters publicity event; Mosen obtained the item from a production source in the 1980s.

Dimensions: 66 cm x 33 cm x 19 cm (26" x 13" x 7½")

Estimate: £4,000 - 6,000





302. Ray Stantz's (Dan Aykroyd) Ghostbuster Jumpsuit Ω

GHOSTBUSTERS (1984)

Ray Stantz's (Dan Aykroyd) Ghostbuster jumpsuit from Ivan Reitman's supernatural comedy Ghostbusters. Stantz and his fellow Ghostbusters donned their jumpsuits to track and capture the ghosts haunting New York City.

This jumpsuit is made from two different shades of khaki material, features brass zippers, and includes both the "STANTZ" name patch on the left chest and the Ghostbusters logo patch on the right sleeve. It has pockets on the front, back, legs, and left sleeve. There is visible marking and stitching remnants on the left leg where the suit's rubber hose connector was once fastened. The jumpsuit shows some signs of wear and aging. While it was intentionally constructed of two different shades of khaki material, the contrast between the materials is now much greater due to one of them becoming heavily discoloured with age; this fading giving the affected material a warmer, pink-coloured hue. The unaltered colour is more prominent in areas not exposed to light, such as underneath the collar.

Estimate: £10,000 - 15,000



303. Egon Spengler's (Harold Ramis) Utility Belt Ω

GHOSTBUSTERS (1984)

Egon Spengler's (Harold Ramis) utility belt from Ivan Reitman's supernatural comedy Ghostbusters. Spengler wore various devices and pieces of technology used for investigating potential paranormal activity on his belt while at The Sedgewick Hotel with Peter Venkman (Bill Murray) and Ray Stantz (Dan Aykroyd).

This beige cotton belt with a metal clasp and details is labelled "HR" on the interior and features a leather holster containing a plastic and foam rubber electronic greeblie addition with various wires attached to a metal clip. The belt was custom made for the production by Fred Nidha, who frequently worked with Jim Henson in New York. There is some wear on the belt as well as cracking, paint chipping and some wire loosening on the holstered elements. This lot comes from the collection of Peter Mosen, widely known as the first-ever "Ghost-head" (super-fan), who was part of numerous official Ghostbusters publicity event; Mosen obtained the items directly from the studio shortly after filming. Dimensions: 99 cm x 22.75 cm x 5 cm (39 " x 9" x 2")

Estimate: £5,000 - 7,000



304. Egon Spengler's (Harold Ramis) Boots and Elbow Pads Ω

GHOSTBUSTERS (1984)

Egon Spengler's (Harold Ramis) Boots and Elbow pads from Ivan Reitman's supernatural comedy Ghostbusters. Spengler wore his Ghostbusters uniform throughout the film, which incorporated elbow pads and black boots.

This pair of black leather and rubber boots have laces and zippers on the sides and are labelled "HR" on the interiors, and a pair of grey and charcoal-coloured cotton elbow pads from the uniform. There is some scuffing and wear to the interior and exterior of the boots as well as some color fading on the elbow pads. The items were gifted to a fan who had a large interest in the production shortly after filming wrapped. This lot comes from the collection of Peter Mosen, widely known as the first-ever "Ghost-head" (super-fan), who was part of numerous official Ghostbusters publicity event; Mosen obtained the items directly from the studio shortly after filming. Dimensions: 32.5 cm x 28 cm x 25.5 cm (12¾ " x 11" x 10")

Estimate: £3,000 - 5,000

305. Radio-Controlled Hero Ghost Trap and Pedal ΩΔ

GHOSTBUSTERS (1984) / GHOSTBUSTERS II (1989)

A radio-controlled hero ghost trap and pedal from Ivan Reitman's supernatural comedy Ghostbusters and its sequel Ghostbusters II. The Ghostbusters — Peter Venkman (Bill Murray), Raymond Stantz (Dan Aykroyd), Egon Spengler (Harold Ramis), and Winston Zeddemore (Ernie Hudson) — used traps to capture ghouls haunting New York. A small number of electronic trap props were made for the production by Academy Award®-nominated special effects supervisor Chuck Gaspar, and reused in the second production. This piece comes with a letter of authenticity from producer Michael C. Gross.

The trap consists of a black aluminum box with a handle and four wheels, an illuminating red plastic light, an illuminating electronic charging meter, a yellow plastic light, and two doors with yellow striped caution tape applied on top. When charged, the trap doors open to reveal five 9V batteries in a battery pack, an array of four small light bulbs, and circuitry connecting the doors to the batteries.

The original plastic and metal Futaba® radio-control system used to operate the trap is labelled with numbers corresponding to the mechanism that each button controls. The trap has several pieces of functionality: the remote button labelled “5 DOOR” opens the striped hatch doors on top; the throttle labelled “3 BARGRAPH” operates the light bar graph at the top of the piece which illuminates up and down to confirm that the trap is filled up; the “6 FLASH” button initiates the internal strobe-light used for on-set interactive lighting effects when the trap opens; and the mechanism labelled “7 RED LIGHT FLASH” operates the red flashing light at the rear of the unit that signifies it is holding a ghost.

The hydraulic foot pedal is made of steel and wood painted black, with red and yellow wires underneath. Also included is a plastic-and-steel cable that connects the trap and the pedal, and a red-and-black AC charging cord for the trap. The round silver bars on the side of the trap's body were originally painted orange for the first film, and were stripped back to raw aluminium when the trap was reconditioned for the sequel. All pieces exhibit signs of use and wear, including scrapes and scuffs throughout, as well as chipped wood on the pedal. Operating instructions for the functional electronic components are also included. Dimensions: 75 cm x 58.5 cm x 24.25 cm (29 ½” x 23” x 9 ½”)

**Contains electronics; see electronics notice pg 508*

Estimate: £80,000 - 120,000



306. Dr. Egon Spengler's (Harold Ramis) Screen-Matched Jumpsuit M

GHOSTBUSTERS II (1989)

Dr. Egon Spengler's (Harold Ramis) jumpsuit from Ivan Reitman's action-comedy sequel Ghostbusters II. Spengler wore his jumpsuit throughout the film, from the initial reunion of the Ghostbusters, to their triumph over evil spirit Vigo the Carpathian (Wilhelm von Homburg). Wrinkles and stitchings around the patches screen-match the garment to early scenes when the team investigated the museum holding Vigo's haunted portrait.

Conceived by costume designer Gloria Gresham, the jumpsuit is made of tan-coloured polycotton. It has a metal zip front, two breast pockets, two hip pockets, a pocket on the left arm, two thigh and shin pockets on each leg, a thin pouch on the left inner thigh, and four pen slots by the ankle. The waist and wrist cuffs are adjustable with Velcro®, and the ankle cuffs are adjustable with metal zips.

The jumpsuit features Spengler's signature name patch in red text on a black background sewn onto the left breast, and the Ghostbusters logo patch sewn onto the right upper arm. A manufacturer tag with a handwritten label reading "Harold Ramis" is found within. The jumpsuit shows minor wear from production use and remains in very good overall condition.

Estimate: £10,000 - 15,000



307. Autographed Clapperboard M

THE GIRL WITH THE DRAGON TATTOO (2011)

An autographed production-used clapperboard from the set of David Fincher's neo-noir thriller The Girl with the Dragon Tattoo.

This clapperboard has been autographed in black marker pen by director David Fincher, cinematographer Jeff Cronenweth and actors Rooney Mara and Daniel Craig. The board is made of acrylic with a wooden clapper and features a dragon logo above the title of the film. It has very minor wear from production use and storage, including some small scratches.

Dimensions: 24 cm x 28 cm x 2 cm (9 ½" x 11" x ¾")

Estimate: £600 - 800



308. Praetorian Guard Costume with Sword, Spear & Shield US

GLADIATOR (2000)

A Praetorian Guard costume with sword, spear & shield from Ridley Scott's Oscar®-winning historical drama Gladiator. After Commodus (Joaquin Phoenix) became Emperor, he gained the Praetorian Guard, an elite unit of the Imperial Roman Army, as his personal bodyguards.

The costume consists of black plastic lorica segmentata armor, greaves, and bracers, with leather straps and metal fasteners; brown-and-black leather pteruges; a dark purple woollen cape; a tunic; a pair of trousers; a black foam-padded fibreglass-and-plastic helmet with leather straps marked "SR16P"; a metal sword with a wooden handle and canvas sheath; a black-and-brown wooden spear; and a wood-reinforced resin scutum shield with a red-and-black canvas cover embossed with a laurel and lightning motif. It exhibits signs of wear, usage and age throughout, including various chips and scratches.

Estimate: £4,000 - 6,000



309. Maximus' (Russell Crowe) Screen-Matched General Armour Ω

GLADIATOR (2000)

Maximus' (Russell Crowe) screen-matched general armour from Ridley Scott's Academy Award®-winning historical drama Gladiator. Maximus wore his Roman general armour while leading the army of Marcus Aurelius (Richard Harris) in a final battle against the barbarian tribes of Germania.

This screen-matched body armour consists of a two-piece cast foam-rubber breastplate comprising front and back sections connected by six leather straps, with metal details on the sides and shoulders, as well as a leather interior. It features several decorative details on the exterior, including a pair of silver-painted griffins and a wolf, as well as eight leather pteruges with metal details affixed to the waist of the front section, and two pairs of leather laces on the upper torso, which were used to secure shoulder armor. The back section features a pair of metal fasteners and “#1” written on the interior. The body armour screen-matches to a shot of Crowe riding a horse, based on air-bubble flaws in the casting and the specific paintwork.

This costume also features a resin general helmet with a silver-painted wolf detail, a leather interior and a black plume on the top, made of synthetic hair. The hair plume is not original and has been added to complete the display. The armour components are accompanied by a brown woollen tunic with a cloth interior labelled “MAX under armour”; a pair of brown woollen trousers with leather straps labelled “MAX 1” on the interior; and a brown woollen cape with a leather strap affixed at the neckline. After the film's opening battle, Maximus wore these

under-layers without the armour in several scenes, including his fight with the Praetorian guards; the tunic features a cut on the arm from this sequence.

The armour and helmet come with a custom-made black wood-and-metal display stand. The armor features some production-wear throughout, including some paint cracking, chipping on the shoulders, and a series of pins inserted on the interior near the pteruges. There is also a large cut on the back for either ventilation or a harness.

In addition to winning an Academy Award® for Best Picture, Russell Crowe won Best Actor for his performance as Maximus, Janty Yates won Best Costume Design, and Ridley Scott was nominated as Best Director. This costume piece therefore intersects several award-winning categories.

Estimate: £20,000 - 30,000



310. Crew Parking Placard Ω

THE GODFATHER (1972)

A crew parking placard from the production of Francis Ford Coppola’s Oscar®-winning crime drama The Godfather. The crew of the film used special production-made car placards to park on location during shooting.

The placard is made of thin, sturdy cardboard with the film’s iconic logo printed prominently on the front, along with the Paramount Pictures logo, and “ALFRAN PRODS FILM CAR” and “© CHARLES HANNAH ENTERPRISES, INC.”. Material from the production of Coppola’s masterpiece is exceedingly rare. The placard shows some signs of wear and aging, including a few dirt marks, creasing to the corners, and overall yellowing.

Dimensions: 30.5 cm x 15.25 cm (12” x 6”)

Estimate: £1,000 - 1,500

311. Script and Dash Card Ω

THE GODFATHER (1972)

A crew parking placard from the production of Francis Ford Coppola’s Oscar®-winning crime drama The Godfather. The crew of the film used special production-made car placards to park on location during shooting.

The placard is made of thin, sturdy cardboard with the film’s iconic logo printed prominently on the front, along with the Paramount Pictures logo, and “ALFRAN PRODS FILM CAR” and “© CHARLES HANNAH ENTERPRISES, INC.”. Material from the production of Coppola’s masterpiece is exceedingly rare. The placard shows some signs of wear and aging, including a few dirt marks, creasing to the corners, and overall yellowing.

Dimensions (Biggest): 28.5 cm x 22.25 cm x 2.5 cm (11.25” x 8.75” x 1”); (Smallest): 35 cm x 20.25 cm x 1.25 cm (13.75” x 8” x 0.5”)

Estimate: £1,000 - 1,500



312. Vito Corleone’s (Robert De Niro) Screen-Matched Brown Peacoat ΩΔ

THE GODFATHER: PART II (1974)

Vito Corleone’s (Robert De Niro) screen-matched brown peacoat from Francis Ford Coppola’s Academy Award®-winning gangster sequel The Godfather: Part II. Young Vito Andolini fled Sicily and was given the name of his hometown, Corleone, as his surname at Ellis Island upon his arrival to the US in 1901. He wore his distinctive peacoat several times, including during a house robbery he committed with Clemenza (Bruno Kirby).

This brown woollen peacoat features 10 tortoiseshell wooden buttons on the front, a spare button sewn into the inner lining, two wide side pockets, and a pocket on the upper-left breast. The coat is screen-matched to the film based on the pattern of its buttons and features a Western Costume Co. tag labeled “Robt. De Niro #1” stitched to the interior. It is also presented with a paper wardrobe tag labeled “40 #52” and tailored to De Niro’s measurements. The coat exhibits some repairs made to chips on the buttons and minor fraying of the wool.

Estimate: £10,000 - 15,000

313. Pair of Hand-Drawn Concept Sketches ΩΔ

THE GOONIES (1985)

A pair of hand-drawn concept sketches from the production of Richard Donner's family adventure film The Goonies. The Goonies met and befriended Sloth (John Matuszak) while searching for the hidden fortune of long-dead pirate One-Eyed Willy.

The two hand-drawn concept illustrations are rendered in multicolor pastels on black paper. The sketches were done as part of the visual effects design work for the film and depict Sloth watching television, and the Goonies in the Moss Garden Wishing Well. Both show some smudging and bent edges to the paper.

Dimensions (each): 41 cm x 17 cm (16 ¼" x 6 ¾")

**Sold without copyright; see copyright notice pg 508*

Estimate: £400 - 600



314. Photo Archive and Deleted Scene Storyboards M

THE GOONIES (1985)

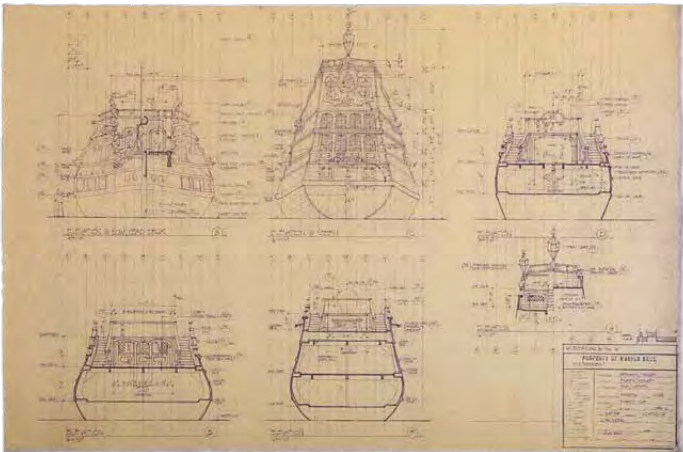
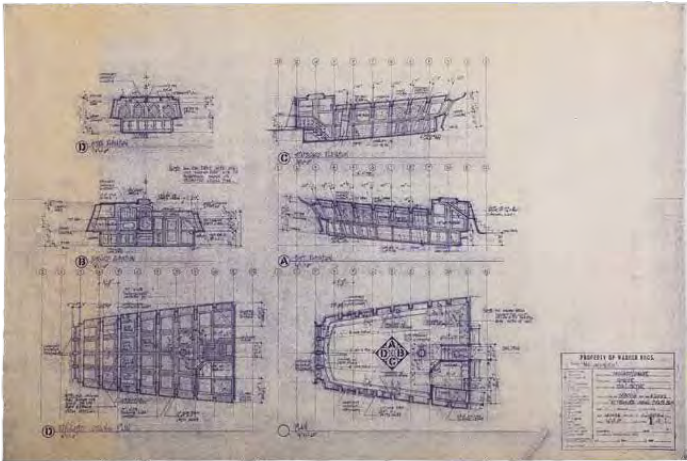
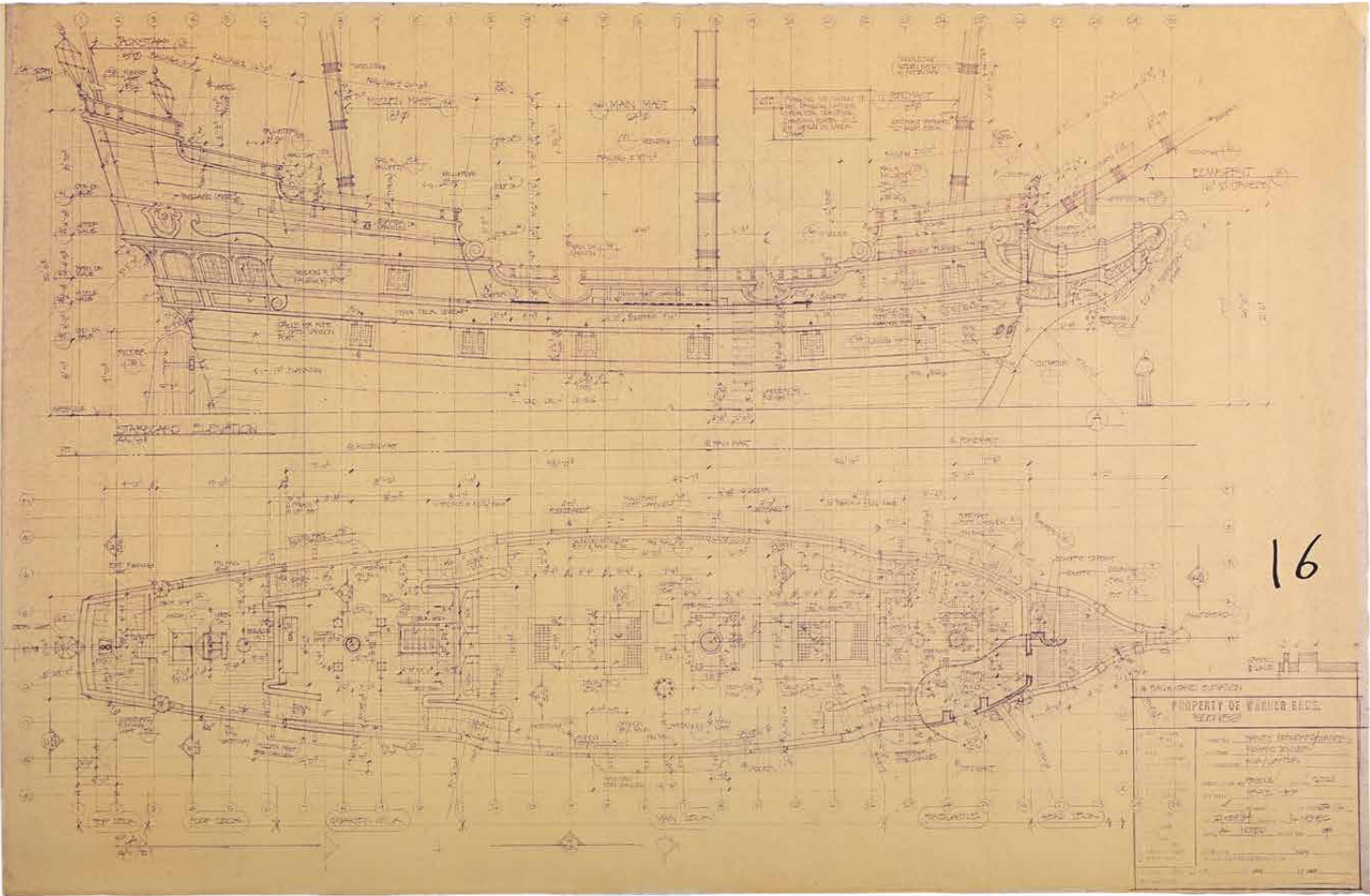
A set of photos and deleted scene storyboards from Richard Donner's adventure film The Goonies. The lot consists of 33 colour photographs, seven Polaroids featuring Sloth (John Matuszak), and five storyboards. The majority of the photographs feature key cast members on set during filming, and 10 photos show behind-the-scenes images of the construction of the pirate ship Inferno.

Printed on white A4 paper, the storyboards depict two gorillas stealing Troy's (Steve Antin) Ford Mustang GT from a gas station, a scene that was deleted from the final cut of the film. The photographs display signs of wear, including light scratches, marks and pinholes, while some of the Polaroids have pieces of tape adhered to them. Light wear and minor marks are present on the storyboard pages.

Dimensions (storyboard): 21.5 cm x 28 cm (8 ½" x 11"); (largest photo):18 cm x 12.5 cm (7" x 5")

**Sold without copyright; see copyright notice pg 508*

Estimate: £400 - 600



315. Three Pirate Ship Inferno Blueprints M

THE GOONIES (1985)

Three printed blueprints of the Inferno pirate ship from the production of Richard Donner's adventure film The Goonies.

This collection comprises three large blueprints, each concerning a different part of One-Eyed Willy's pirate ship. The first print shows an overview of the whole exterior; the second consists of six different diagrams of the bow head deck and the front elevation; the third features six smaller diagrams, detailing the stern elevation and a reflected ceiling design.

These blueprints are all extremely detailed and meticulously to scale. They feature a stamp in the lower right-hand corner stating the production details and the artist. One blueprint was drawn by set designer Carroll Johnston and the other two were drawn by Assistant Art Director Joseph C. Nemec III, later BAFTA®-nominated for his work on Terminator 2: Judgement Day. All three prints feature some minor wear from production use and age, most notably fraying around the edges. Dimensions (each): 91 cm x 61 cm (35 ¾" x 24")

Estimate: £4,000 - 6,000



316. One-Eyed Willy's Booby Trap Treasure Scales M

THE GOONIES (1985)

One-Eyed Willy's booby trap treasure scales from Richard Donner's adventure film The Goonies. A set of scales filled with coins was seen among the treasure hoard discovered aboard One-Eyed Willy's hidden pirate ship, the Inferno. The scales were rigged as part of a hidden trap, so when Mama Fratelli (Anne Ramsey) removed the coins, she caused the cave containing the ship to collapse.

Crafted from brass, the scales consist of a ribbed pillar, an ornate pivoting beam featuring two extended arms, and two circular weighing pans suspended from each end of the beam. Several Chinese-style fish-like creatures featuring layered scales and open-mouthed expressions decorate many parts of the piece, curling in various directions to produce an intricate design for the hooks, both at the top and on each end of the beam. The irregular base of the lot displays nine different-sized holes, designed to house the various weights which accompany the scales.

Included is the original invoice, displayed within a wooden frame. Dated "02-28-85", the statement features the total cost for renting the piece for two weeks, with the production company details at the top. Minor wear is present on the scales and parts of the piece have become discoloured over time. Signs of oxidation are present, notably on the central part of the beam. The lot comes in separate parts and can be easily assembled.

Dimensions (scales assembled): 27 cm x 69 cm x 85 cm (10 ¾" x 27 ¼" x 33 ½"); (invoice): 25 cm x 36 cm x 3 cm (10" x 14 ¼"x 1 ¼")

Estimate: £8,000 - 10,000

317. Data's Stunt Coat Ω

THE GOONIES (1985)

Data's (Jonathan Ke Quan) stunt coat from Richard Donner's adventure film The Goonies. Data wore his distinctive long coat throughout the entire adventure that he and his friends went on to find infamous pirate One-Eyed Willy's long-lost treasure.

This olive green cotton-and-polyester blend double-breasted trench coat is emblazoned with 28 distinct patches. Each patch was selected from leftover costume materials from previous productions. For example, Data's "Artanis Productions" ("Sinatra" spelled backwards) is believed to come from the 1965 film None But the Brave, while an Apollo 18 patch was likely made for the 1985 mini-series Space. The coat is labelled "stunt" on the interior. It shows some signs of wear from age and intentional distressing, including tears and fraying to the edges of the bottom and sleeves, and staining in shades of red, black, and brown throughout the piece. The staining may have occurred after production.

Estimate: £15,000 - 20,000



318. House, Skull and Waterslide Blueprints M

THE GOONIES (1985)

Three blueprints from the production of Richard Donner's family-adventure film The Goonies. This set of three blueprints depicts Mikey (Sean Astin) and Brand's (Josh Brolin) house; a skull from One-Eyed Willy's inner chamber; and four cross-section diagrams of the waterslide that takes The Goonies from the bone organ into the lagoon where One-Eyed Willy's ship, the Inferno, is docked.

The house blueprint presents a detailed elevation drawing, printed on white paper with a light blue tint from the printing process. The skull and waterslide blueprints are surrounded by handwritten notes and details. The waterslide elevation has a data field in the lower right-hand corner, with information about the production and document. The three blueprints show minor signs of age and wear, with occasional creases at the corners and some discolouration as a result of age. Dimensions (Skull): 45 cm x 31 cm (17 ¾" x 12"); (Waterslide): 62 cm x 46 cm (24 ½" x 18"); (House): 97 cm x 63.5 cm (38 ¼" x 25")

Estimate: £3,000 - 5,000



319. Greg Winters Hand-Drawn Bone Organ Advertising Concept Artwork M

THE GOONIES (1985)

A hand-drawn piece of advertising concept artwork from the promotion of Richard Donner's family adventure The Goonies. The final version of the art features on promotional Goonies merchandise and depicts the scene in which Andy (Kerri Green) plays an organ made of human bones to open a door to the lagoon.

The artwork was hand-drawn by Greg Winters, who created promotional art for The Goonies and drew from life on set, even posing the actors for specific setups. The artwork is in pencil on an illustration board with a tracing paper cover sheet indicating the colours to be used on the finished artwork, marked in black pen. This item shows signs of age on the delicate cover sheet, which is discoloured and has some small tears and rips around the edges.

Dimensions: 39 cm x 34 cm (15 ½" x 13 ½")

*Sold without copyright; see copyright notice pg 508

Estimate: £600 - 800

320. Greg Winters Hand-Drawn Waterslide/Cavern and Pirate Ship Advertising Concept Artwork M

THE GOONIES (1985)

Greg Winters-illustrated advertising concept artwork from the promotion of Richard Donner's family adventure The Goonies. The artwork was hand-drawn by Winters, who created promotional art for The Goonies and drew from life on set, even posing the actors for specific set-ups. The finished artwork featured on promotional Goonies merchandise and depicts the scene in which the titular adventurers fell down a waterslide into the lagoon, landing in the sea near One Eyed Willy's pirate ship, the Inferno.

The art is rendered in pencil on illustration board. There is a tracing paper cover sheet, which indicates the colours to be used on the finished piece. This item shows some signs of age on the delicate cover sheet, which is discoloured, and there is a little curling at the edges.

Dimensions: 37 cm x 51 cm (14 ½" x 20")

*Sold without copyright; see copyright notice pg 508

Estimate: £800 - 1,200



321. Mendl's Cake Box M

THE GRAND BUDAPEST HOTEL (2014)

A Mendl's cake box from Wes Anderson's Academy Award®-winning comedy The Grand Budapest Hotel. The renowned patisserie boxes made appearances throughout the film, notably as a method of smuggling tools to the imprisoned Gustave (Ralph Fiennes) to aid his escape.

Constructed from thick card, the box is laminated pink with the shop's name printed on five sides in red ink and the address underneath. The box is held together with a length of blue cotton tied in a bow on top. It has only very minor wear from production use.

Dimensions: 13 cm x 13 cm x 13 cm (5 ¼" x 5 ¼" x 5 ¼")

Estimate: £800 - 1,200

322. Newspaper, Letters and Assorted Postage Slips M

THE GRAND BUDAPEST HOTEL (2014)

A newspaper, letters and a set of assorted postage slips from Wes Anderson's comedy The Grand Budapest Hotel. Zero (Tony Revolori) carried his newspapers from the newsstand up to the hotel to show M. Gustave (Ralph Fiennes) the news of the death of the dowager Madame D. (Tilda Swinton), and each of the establishments throughout the film had their own headed stationery. The design of the newspaper's frontpage is the version seen at the newsstand.

The lot includes one newspaper, two letters in envelopes, one small letter, four loose letters, one mail tag, seven parcel postage slips and five stamps. The newspaper has a printed cover with blank pages inside. Dated "Monday, Oktober 13th, 1932", the headline reads "WILL THERE BE WAR? Tanks at Frontier" with a small article and photos on the death of the dowager. All pieces display wear from production use, including some folds in the large letters.

Dimensions (newspaper): 47 cm x 33 cm (18 ½" x 13"); (largest page): 30 cm x 21 cm (11 ¾" x 8 ¼")

Estimate: £400 - 600



323. Jan's (Jamie Donnelly) "Beauty School Dropout" Dress †Δ

GREASE (1978)

Jan's (Jamie Donnell) "Beauty School Dropout" dress from Randal Kleiser's iconic musical Grease. Jan wore her dress when she was part of the Teen Angel's (Frankie Avalon) ensemble during the song "Beauty School Dropout".

Custom-made for the production, the garment is cut from a metallic-silver fabric and consists of a dress with a layered piece adhered to the neckline. Silver sequins embellish the dress, and the neckpiece features a layer of transparent plastic material with a pearlescent sequin trim. The back of the dress features an opening with a hook-and-eye fastening at the top. A cream-coloured waistband is adhered to the interior and the name "Jamie" has been written in black ink on the band. Strands of the plastic have come loose and the underside of the neckpiece displays marks from use on production.

Estimate: £3,000 - 5,000



324. Brown Gremlin Puppet Ω

GREMLINS 2: THE NEW BATCH (1990)

A brown gremlin puppet from Joe Dante’s comedy horror sequel Gremlins 2: The New Batch. Having taken over Clamp Center in New York, a horde of vile gremlins wreaked havoc against those still trapped in the building.

This gremlin’s head is made of foam latex, while its body is made of latex and polyfoam. It is painted reddish-brown with orange and yellow stripes. Its resin eyes are orange, with red veins and painted black pupils. The puppet’s rear is cut open, the insides partially stuffed with polyester fibrefill, and “BG” is written on the rear flap’s interior.

The puppet’s only form of articulation is the flexibility of its foam, having been made for large crowd shots that required only minimal movement. It shows considerable wear and aging. The fragile latex skin is cracking and flaking throughout the entire body, especially on the jaw, neck, and ears, with the left ear in need of reattachment.

Dimensions: 30.5 cm x 56 cm x 63.5 cm (12” x 22” x 25”)

Estimate: £4,000 - 6,000



325. Melting Gremlin Puppet M

GREMLINS 2: THE NEW BATCH (1990)

A melting Gremlin puppet from Joe Dante’s comedy sequel Gremlins 2: The New Batch. The mischievous Gremlins were ultimately defeated and began to melt after being doused in water and electrocuted.

The puppets for the film were designed and created by Rick Baker and his team at Cinovation Studio. Baker, who has won seven Academy Awards® for Best Makeup and been nominated for a further three, initially turned down Gremlins 2 as he did not want to work on something he had not originated himself. But changed his mind when director Dante said he could add his own features and personalities to the different Gremlins.

Made of foam latex over a metal and resin armature, the Gremlin features acrylic eyes and claws, and has been constructed with skin that looks as though it is melting away. A newborn Gremlin is protruding from a bullet ball on the puppet’s back, while the other bullet balls appear melted. Extending from the Gremlin’s underside are numerous cable controls and tubes, which allowed the puppet to ooze as it melted.

The Gremlin is mounted on its original, production-made wooden stand. The puppet has undergone sympathetic restoration to preserve its materials, and shows minor wear due to production use and age, with parts of the foam hardening and cracking. Several of the small ridges on the top of the head have come away, revealing the foam beneath.

Dimensions: 30 cm x 41 cm x 79 cm (12” x 16” x 31”)

**Contains mechanics; see mechanics notice pg 508*

Estimate: £6,000 - 8,000



326. Screen-Matched Mohawk Gremlin Puppet M

GREMLINS 2: THE NEW BATCH (1990)

A Mohawk Gremlin puppet from Joe Dante’s comedy-horror sequel Gremlins 2: The New Batch. The Gremlins were conceptualised by Chris Walas for the first film, but Academy Award®-winner Rick Baker redesigned them for the sequel, taking the opportunity to make the creatures his own, and give them unique details and personalities. Mohawk was the Gremlins’ memorable ringleader, picking on his Mogwai sibling Gizmo and wreaking havoc throughout the film.

Unique marks screen match this puppet to Mohawk’s first post-transformation scene, in which he attacked the technicians in the CCTV room. There are clear views of the patterns on his belly, mouth, back, and the insides of his ears, which perfectly match those on the puppet.

The puppet is made of foam latex finished with a dark reptilian green-and-brown colour scheme. The eyes, teeth and claws are made of resin, with the puppet possessing basic functionality; the fast-paced scene only required the puppeteer to move the head and body via a hole in the puppet’s base.

It is presented in a custom-made clear acrylic case and stand and displays minor wear from production use and aging. The foam is no longer pliable and there is exposed foam and cracked paint throughout, notably on the backs of the ears and across the chest.

Dimensions (displayed): 61 cm x 61 cm x 84 cm (24” x 24” x 33”)

Estimate: £15,000 - 20,000

327. Oversized Gizmo Puppet M

GREMLINS 2: THE NEW BATCH (1990)

An oversized Gizmo puppet from Joe Dante’s comedy-horror sequel Gremlins 2: The New Batch. Six years after the events of the first film, Gizmo found himself captured by scientists working for Splice O’ Life, on the 51st floor of New York’s Clamp Center. While at the company he was sprayed by a broken water fountain and spawned four Mogwai: George, Lenny, Daffy and Mohawk. The four bullied Gizmo and caused havoc in the building.

The puppets were designed and created by Rick Baker. Baker, the winner of seven Academy Awards® for Best Makeup, initially turned down the offer to work on the film as he did not want to spend time on creatures he had not originated himself, but changed his mind when director Dante said he could add his own features and personalities to the different Gremlins. Gizmo’s appearance was also changed slightly by Baker, who gave him a flatter head and made subtle changes to the shape of his ears.

This puppet is an upscaled version of Gizmo used for close-up shots, and as a result is more expressive than the smaller versions. It features a red Rambo-like bandana, which Gizmo puts on after he trains to defeat his enemies and goes to war. Gizmo’s body is made of foam and covered in faux fur. His ears, nose, hands and feet has been painted to resemble Mogwai skin.

The puppet is mounted to a pole which enters its lower back, along with a large collection of control wires, which were used to animate Gizmo during filming. The pole is attached to a large wooden cable housing, which contains wires, electronics and levers for movement. The lot is accompanied by a letter of authenticity signed by Rick Baker himself. The puppet displays some wear from production use and age. The foam latex has started to crack slightly around the mouth and eyes, most notably in the corner of Gizmo’s right eye. Dimensions (Gizmo): 30 cm x 50 cm x 55 cm (12” x 19 ¾” x 21 ¾”); (Gizmo with control stand): 65.5 cm x 77 cm x 140 cm (25 ½” x 30 ¼” x 55”)

**Contains electronics; see electronics notice pg 508*

Estimate: £20,000 - 30,000



55 m (21 ¾")

328. Gizmo Stand-In Puppet M

GREMLINS 2: THE NEW BATCH (1990)

A Gizmo stand-in puppet from Joe Dante’s comedy sequel Gremlins 2: The New Batch. Six years after the events of the first film, Gizmo found himself captured by scientists working for the company Splice O’ Life. While there, he was sprayed by a broken water fountain and spawned four Mogwai: George, Lenny, Daffy and Mohawk. The four bullied Gizmo and caused havoc throughout Clamp Tower.

The puppets for the film were designed and created by Rick Baker. Baker, who has won seven Academy Awards® for Best Makeup and been nominated for a further three, initially turned down Gremlins 2, as he did not want to work on something he had not originated himself. But he changed his mind when director Dante said he could add his own features and personalities to the different Gremlins. This included minor modifications to Gizmo’s appearance, manifesting in his head becoming flatter and his ears subtly changing shape.

Built by Baker’s Cinovation Studio — whose work also includes Men In Black, Tim Burton’s Planet of the Apes and Ron Howard’s How The Grinch Stole Christmas — this particular puppet was used as a stand-in for the incredibly elaborate animatronic versions of Gizmo.

The puppet’s body is made of foam and covered in faux fur. Its ears, nose, hands and feet are bare, and the foam has been painted to resemble Mogwai skin. The head mounts to the body via a simple metal pole that fits inside the body. Attached to the back of the head is a simple flat grip, which allowed puppeteers to turn or pose it. This is not anchored in place. The piece shows minor wear due to production use and age, but remains in very good overall condition.

Dimensions: 18 cm x 29 cm x 23 cm (7” x 11 ½” x 9”)

Estimate: £8,000 - 10,000



329. Museum Gift Shop Props and Continuity Polaroids® ΩΔ

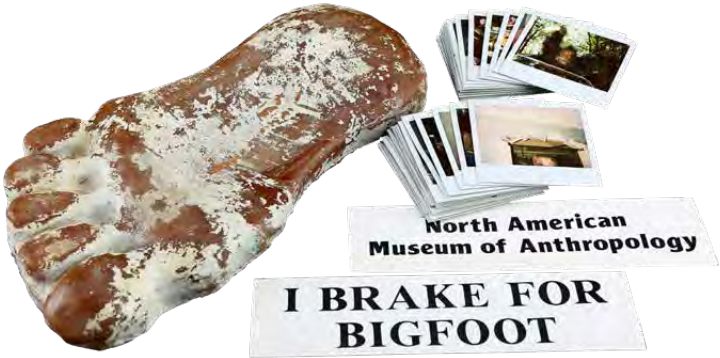
BIGFOOT AND THE HENDERSONS (1987)

A set of museum gift shop props and continuity Polaroids® from William Dear’s family comedy Bigfoot and the Hendersons (released in the U.S. as Harry and the Hendersons.) George Henderson (John Lithgow) visited a Bigfoot-devoted museum run by Dr. Wallace Wrightwood (Don Ameche) to get answers about the Sasquatch living in the Hendersons’ home.

The gift shop props consist of an oversized white dense resin Bigfoot footprint maker, used to create sasquatch footprints for the film, and two unpeeled “North American Museum of Anthropology” bumper stickers. Also included are 50 continuity Polaroids® from production, featuring Harry and several of the principal actors. The photographs feature handwritten continuity notes and exhibit minor creasing.

Dimensions (largest item): 44 cm x 22 cm x 4 cm (17 ½” x 8 ½” x 1 ¾”); (smallest item): 10.25 cm x 10.25 cm (4” x 4”)

Estimate: £500 - 700



330. Cast Autographed Book †Δ

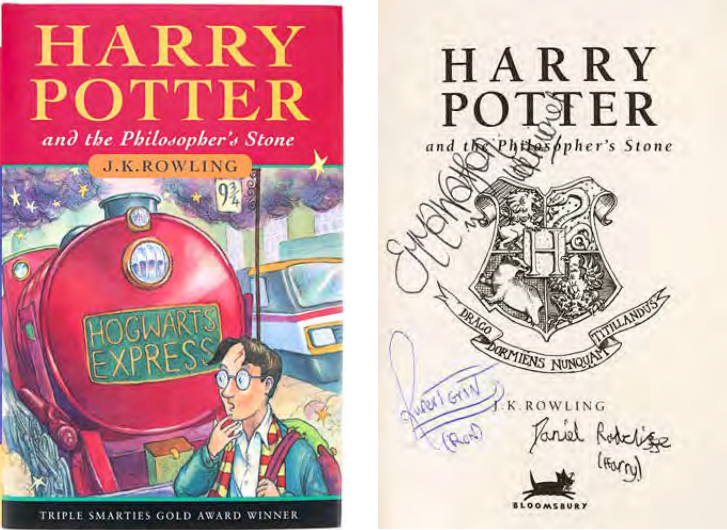
HARRY POTTER AND THE PHILOSOPHER’S STONE (2001)

A copy of the novel Harry Potter and the Philosopher’s Stone autographed by the three principal actors from the film adaptation. The hardback book, from the 29th print run, is autographed by Daniel Radcliffe, Emma Watson and Rupert Grint in black and blue ballpoint pen on the title page, and features cover artwork of Harry in front of the Hogwarts Express at King’s Cross Station, with an image of Professor Dumbledore on the reverse.

The book remains in very good condition, with very minor wear to the edges of the dust jacket.

Dimensions: 2 cm x 14 cm x 20.5 cm (2 ½”x 5 ½” x 8”)

Estimate: £600 - 800



331. Ollivander’s Large Wand Box M

HARRY POTTER AND THE PHILOSOPHER’S STONE (2001)

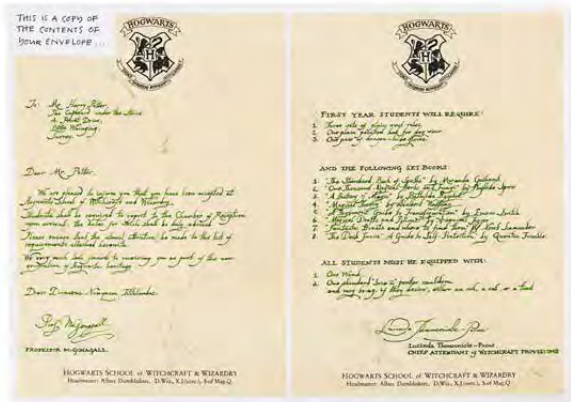
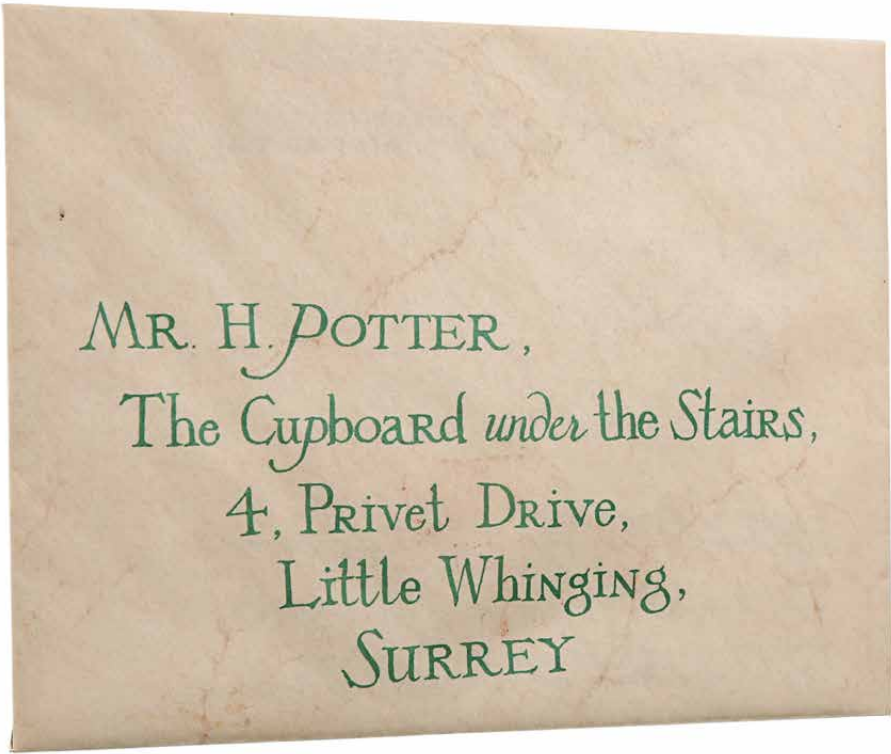
An Ollivander’s wand box from Chris Columbus’ fantasy adventure film Harry Potter and the Philosopher’s Stone. Wand boxes were used as set dressing in the background of Garrick Ollivander’s (John Hurt) Wand Shop. These boxes were gifted to attendees of the film’s world premiere at Leicester Square in 2001.

The box is made from brown card and is sealed shut. It features two stickers, a pale blue one on the end and a faux gold and black one on the top with the title “Ollivander’s, Makers of fine wands since 382 B.C.” and the phrase, “This is to certify that the wand box is a genuine Ollivander’s Article.” The box shows some faint markings from production use.

Dimensions: 37 cm x 14 cm x 5.5 cm (14 ½” x 5 ½” x 2”)

Estimate: £400 - 600





332. Harry Potter's (Daniel Radcliffe) Hogwarts Acceptance Letter †Δ

HARRY POTTER AND THE PHILOSOPHER'S STONE (2001)

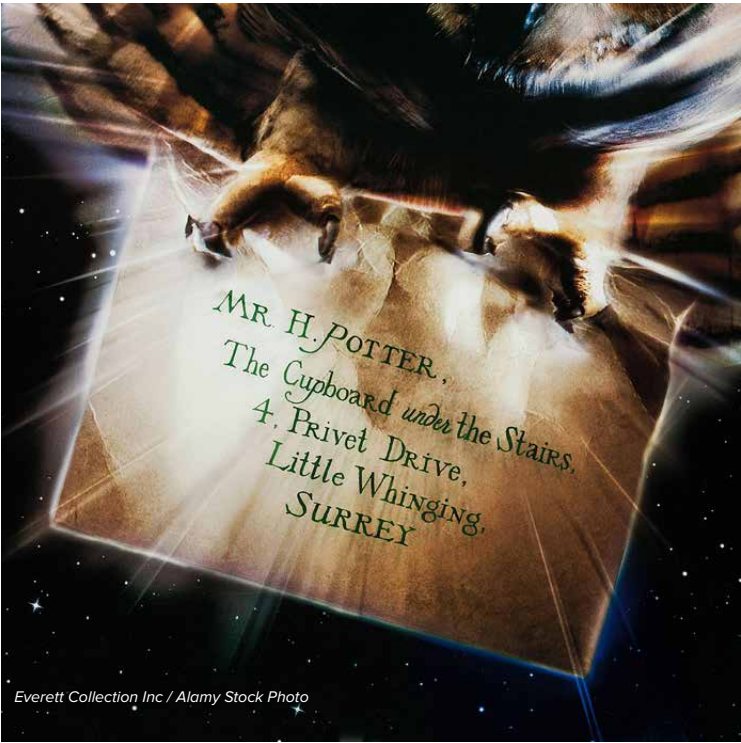
A hero envelope and letter used in Chris Columbus' fantasy-adventure film Harry Potter and the Philosopher's Stone. Owl post inundated the Dursley household with letters informing Harry Potter (Daniel Radcliffe) of his acceptance into Hogwarts — despite Uncle Vernon's (Richard Griffiths) best efforts.

The envelope is made from marble-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 contained within and is in excellent condition, with only a small chip to the wax seal. The envelope is accompanied by a printed letter of donation from Warner Bros., a copy of the letter contained within and a photocopied front cover of a 2001 edition of USA Weekend featuring Radcliffe opening a similar letter.

Dimensions (envelope): 13 cm x 18 x 1 cm (5 1/4" x 7 1/4" x 1/4")

Estimate: £4,000 - 6,000



333. Ollivander's Wand Box †Δ

HARRY POTTER AND THE PHILOSOPHER'S STONE (2001)

A wand box from Chris Columbus' fantasy adventure film Harry Potter and the Philosopher's Stone. Wand boxes were used as set dressing in the background of Garrick Ollivander's (John Hurt) Wand Shop. This is one of a number of boxes gifted to attendees of the film's world premiere at Leicester Square in 2001.

The box is made of black card and is sealed shut. It features two stickers: a black one on the end with an intricate sun pattern and a faux-gold-and-black one on the top, which reads "Ollivander's, Makers of fine wands since 382 B.C." and the phrase "This is to certify that the wand box is a genuine Ollivander's Article". The box shows some faint markings from production use.

Dimensions: 36 cm x 8.5 cm x 5 cm (14" x 5 7/8" x 2")

Estimate: £400 - 600

334. Cast Autographed Book †Δ

HARRY POTTER AND THE CHAMBER OF SECRETS (2002)

A copy of Harry Potter and the Chamber of Secrets autographed by the three principal actors from Chris Columbus' film adaptation. This first edition hardback book is autographed by Daniel Radcliffe (Harry Potter), Emma Watson (Hermione Granger) and Rupert Grint (Ron Weasley) in black and blue ballpoint pen on the title page, and features cover artwork of Harry, Ron and Harry's owl Hedwig in the flying car, with an image of Hogwarts School of Witchcraft and Wizardry on the reverse. The book has very minor wear to the edges of the dust jacket.

Dimensions: 20.5 cm x 14 cm x 2.5 cm (8" x 5 1/2" x 1")

Estimate: £600 - 800

335. Cast Autographed Book †Δ

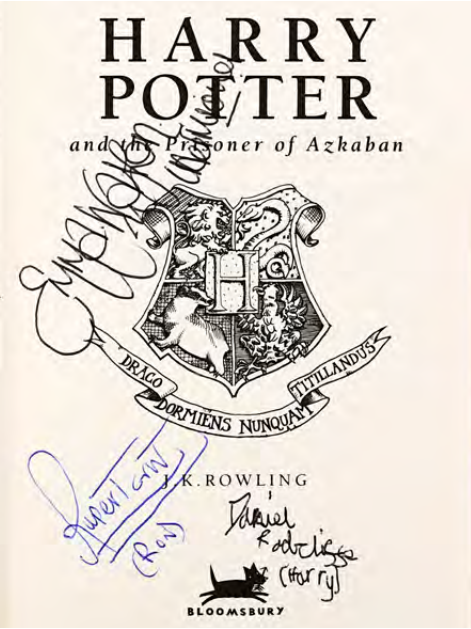
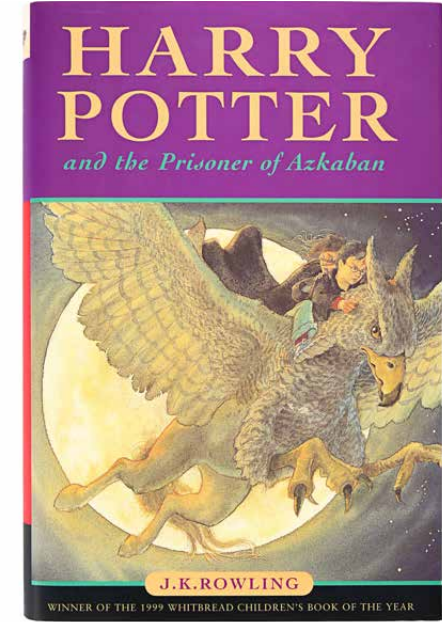
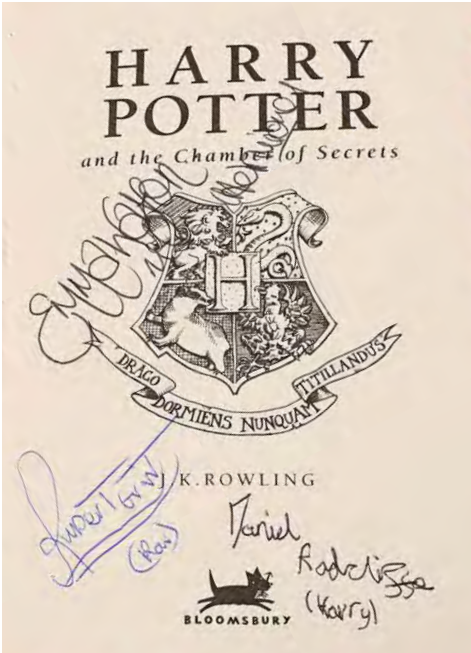
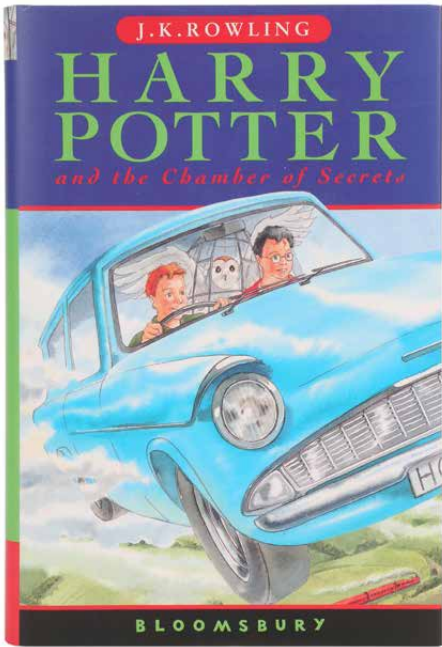
HARRY POTTER AND THE PRISONER OF AZKABAN (2004)

A copy of the novel Harry Potter and the Prisoner of Azkaban autographed by the three principal actors from the film adaptation.

The hardback book, from the 29th print run, is autographed by Daniel Radcliffe, Emma Watson and Rupert Grint in black and blue ballpoint pen on the title page, and features cover artwork of Harry and Hermione riding Buckbeak the Hippogriff, with an image of the Grim on the reverse. The book remains in very good condition, with very minor wear to the edges of the dust jacket.

Dimensions: 6 cm x 14 cm x 20.5 cm (2 1/2"x 5 1/2" x 8")

Estimate: £600 - 800



336. Ron Weasley’s (Rupert Grint) Howler Letter †Δ

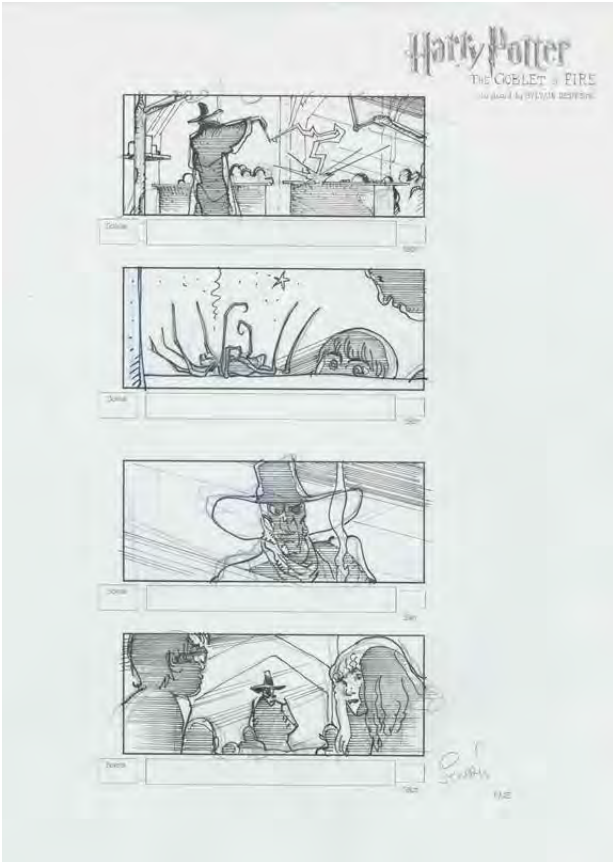
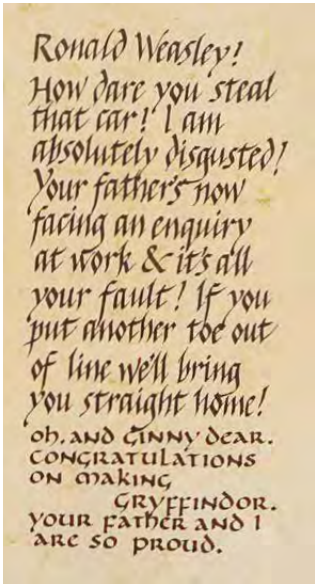
HARRY POTTER AND THE CHAMBER OF SECRETS (2002)

A howler letter 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 at him, after he and Harry (Daniel Radcliffe) stole Mr Weasley’s flying Ford Anglia to get to school for the start of term.

The envelope is made of heavy stock red paper with a cream printed address label. A length of metallic 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. Also included is a facsimile copy of the letter that was howled by Mrs Weasley (Julie Walters) and a charity donation letter from Warner Bros. The envelope remains in excellent condition.

Dimensions (envelope): 15 cm x 11 cm (6” x 4 ½”)

Estimate: £3,000 - 5,000



337. Hand-Drawn Sylvain Despretz Storyboard Artwork ΩΔ

HARRY POTTER AND THE GOBLET OF FIRE (2005)

A hand-drawn Sylvain Despretz storyboard artwork from the production of Mike Newell’s fantasy adventure sequel Harry Potter and the Goblet of Fire. This storyboard depicts Harry Potter (Daniel Radcliffe) and Hermione Granger (Emma Watson) reacting to a spider being cursed by their new Defence Against the Dark Arts professor Mad-Eye Moody (Brendan Gleeson).

This storyboard is drawn on paper in pen and pencil. It is signed in pencil by storyboard artist Sylvain Despretz in the lower right corner. “Harry Potter”, “The Goblet of Fire”, and “Storyboard by SYLVAIN DESPRETZ” are printed in black in the top-right corner. The artwork shows slight edge creasing.

Dimensions: 43.25 cm x 30.5 cm (17” x 12”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £500 - 700

338. Hand-Drawn Sylvain Despretz Storyboard Artwork ΩΔ

HARRY POTTER AND THE GOBLET OF FIRE (2005)

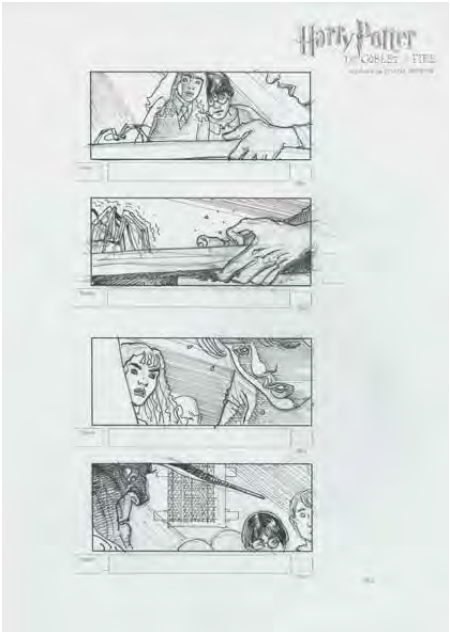
A hand-drawn Sylvain Despretz storyboard artwork from the production of Mike Newell’s fantasy adventure sequel Harry Potter and the Goblet of Fire. This storyboard depicts Harry Potter (Daniel Radcliffe), Ron Weasley (Rupert Grint) and Hermione Granger (Emma Watson) reacting to a spider under the control of the Imperius curse cast by their new Defence Against the Dark Arts professor Mad-Eye Moody (Brendan Gleeson).

This storyboard is drawn on paper in pen and pencil. It is signed in pencil by storyboard artist Sylvain Despretz. “Harry Potter”, “The Goblet of Fire”, and “Storyboard by SYLVAIN DESPRETZ” are printed in black in the top-right corner. The storyboard shows slight edge creasing.

Dimensions: 43.25 cm x 30.5 cm(17” x 12”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £500 - 700



339. J.K. Rowling Autographed Book M

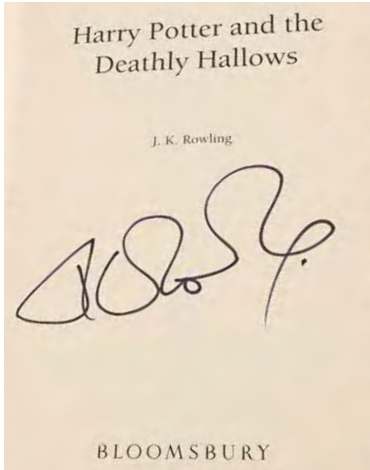
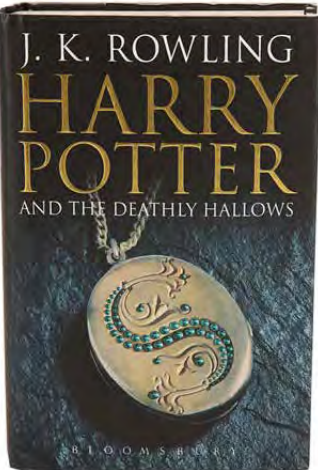
HARRY POTTER AND THE DEATHLY HALLOWS: PART TWO (2011)

A J. K. Rowling-autographed copy of Harry Potter and The Deathly Hallows, the final book in her seven-part Harry Potter series. After the final film adaptation was released in 2011, this book edition was published by Bloomsbury and autographed by Rowling.

The book is a first-edition hardback with the adult aimed paper cover featuring the title and a picture of a horcrux. The third page is signed by Rowling in black ink. The book shows minor signs of wear, the top and bottom of the cover have been bent slightly, and there are faint dents and folded corners on the pages.

Dimensions: 20.5 cm x 14 cm x 4.5 cm (8” x 5 ½” x 1 ¼”)

Estimate: £800 - 1,200



340. Ray Harryhausen Hand-Drawn Early Concept of Jason (Todd Armstrong) and the Skeletons M

JASON AND THE ARGONAUTS (1963)

An early Ray Harryhausen hand-drawn concept piece from the production of Don Chaffey’s fantasy-adventure Jason and the Argonauts. A hand-drawn concept sketch created around 1961, the artwork shows a very early idea for Jason (Todd Armstrong) and his battle with the skeletons. 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 originally 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, and is framed and glazed.

Dimensions (displayed): 31 cm x 47 cm (12 ½” x 18 ½”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,000 - 3,000



341. Ray Harryhausen Hand-Drawn
Concept Sketch of Talos and the Argo †Δ

JASON AND THE ARGONAUTS (1963)

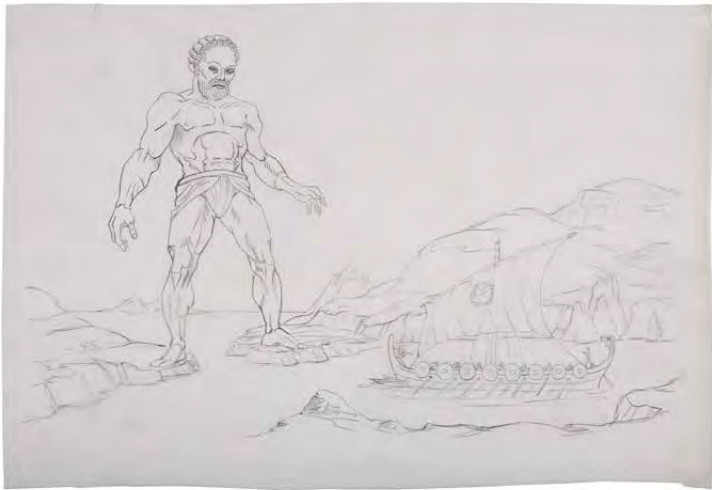
A hand-drawn Ray Harryhausen concept sketch c. 1961 showing Talos from the production of Don Chaffey's fantasy adventure Jason and the Argonauts. The artwork shows the giant bronze statue blocking the path of the Argo as the ship attempted to leave the Isle of Bronze.

Rendered in pencil on vellum, this image was transposed almost identically to the final film, with the only change being the addition of a helmet and sword for Talos. The edges of the vellum are irregularly cut, but the piece remains in very good overall condition.

Dimensions: 51 cm x 36 cm (20" x 13 ¾")

**Sold without copyright; see copyright notice pg 508*

Estimate: £3,000 - 5,000



342. Ray Harryhausen Hand-Drawn
Allosaurus Concept Sketch †Δ

ONE MILLION YEARS BC (1966)

A hand-drawn Ray Harryhausen concept sketch of an Allosaurus from the production of Don Chaffey's's prehistoric adventure One Million Years B.C. Harryhausen created this detailed drawing of an Allosaurus in profile as it was vital for his own model-making reference. This artwork represents the final version of the design, and is executed in pencil on paper. It shows minor discolouration along the top edge, some folds to the corners and general handling marks throughout, but remains in good condition.

Dimensions: 50 cm x 40 cm (19½" x 15 ¾")

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,000 - 3,000



343. Jack Weil's (Robert Redford) Blue Jacket Costume Ω

HAVANA (1990)

Jack Weil's (Robert Redford) blue jacket costume from Sydney Pollack's romantic drama Havana. Professional gambler Weil wore his suit while first meeting Bobby Duran (Lena Olin) on board a ship to Cuba's capital.

This costume consists of a blue-coloured jacket labelled "ROBERT REDFORD" on the interior; a dark purple shirt labelled "RR" on the interior; a pair of cream-coloured dress trousers labelled "ROBERT REDFORD" on the interior; a black belt; and a blue-and-grey silk tie. Also included are a pair of wardrobe tags labelled "R.R. 'JACK' CHG. 1 Sc. 13-48 FERRY BOAT LIDO APT." This costume features some mild wear on the jacket and fraying on the stitching of the tie.

Estimate: £1,000 - 1,500



344. Kroenen's (Ladislav Beran)
Venetian Mask †Δ

HELLBOY (2004)

Karl Ruprecht Kroenen's (Ladislav Beran) Venetian mask from Guillermo del Toro's fantasy action film Hellboy. Kroenen, a disciple of the resurrected Rasputin (Karel Roden) and one of Hitler's top assassins, donned his Venetian mask when he killed Hellboy's (Ron Perlman) adoptive father Trevor Bruttonholm (John Hurt).

Kroenen is a semi-mechanical being with a clockwork heart. Del Toro drew inspiration for his reimagined Kroenen character from his attempted adaptation of Alexandre Dumas' The Count of Monte Cristo. He also wrote that the intended design for Kroenen and his lair was a blend of 1920s and high-tech, creating an industrial gothic look.

The mask is made predominantly of black resin with a metal "breathing apparatus" around the mouth. An ornate design runs around the edges of the mask, down the forehead, and under the eyes. The mask is held to the head with a pair of rubber straps, which attach around the back with metal buckles. The eyes are made of dark, transparent acrylic, allowing the wearer to see. The breathing apparatus consists of two fan sections either side of where the mouth would be, with a grate on the chin and red wiring on display. The breathing section has been intentionally distressed. The mask has some additional wear from production use and age, including minor scuffing.

Dimensions: 15.5 cm x 15 cm x 23 cm (6" x 6" x 9")

Estimate: £6,000 - 8,000

345. Bob Keen Cast-Autographed
Production-Used Script M

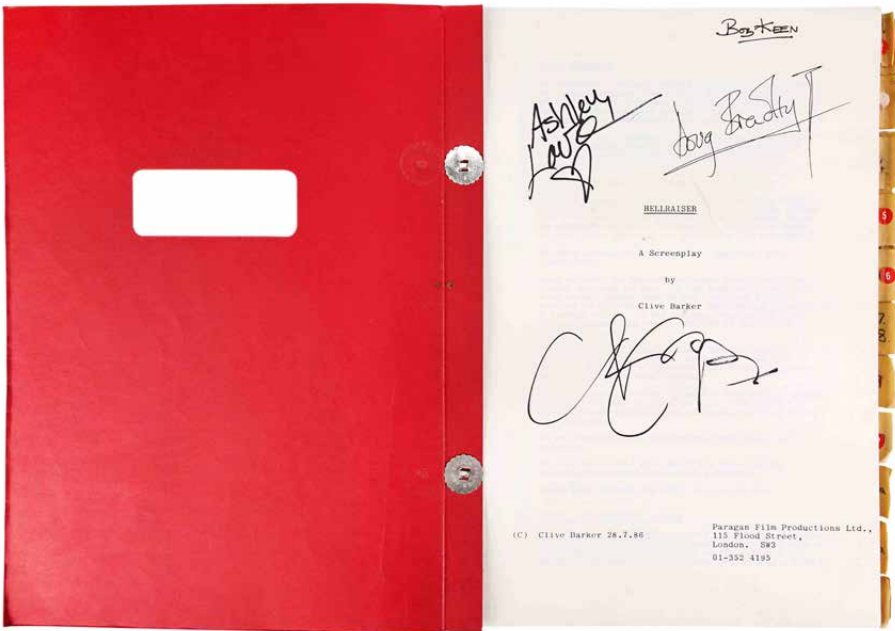
HELLRAISER (1987)

An autographed production-used script from Clive Barker's horror film Hellraiser. Contained within a red card cover, the script is autographed by lead cast members Doug Bradley (Pinhead) and Ashley Laurence (Kirsty Cotton), as well as creator and director Clive Barker.

The screenplay was issued to the film's special makeup effects designer Bob Keen and displays his name above the signatures. Key moments requiring Keen to create effects are highlighted in yellow. Dated "28.786", the script is 96 pages long and bound with two metal split pins. It has yellowed with age and has foxing to the pages.

Dimensions: 30 cm x 22 cm x 1.5 cm (12" x 8 ½" x ¾")

Estimate: £600 - 800





346. Full-Size Image Animation Pinhead Replica †

HELLRAISER (1987)

A full-size Pinhead replica, made to promote Clive Barker's horror film Hellraiser. Pinhead (Doug Bradley) was the main antagonist in the Hellraiser series, leading a group of sadomasochistic creatures from the bowels of Hell known as Cenobites.

This life-size replica was made by Image Animation, the effects team behind Hellraiser, Nightbreed and other horror films. The replica features Pinhead holding out the Lament Configuration, the device which acted as a gateway between our world and the world of the Cenobites.

The statue is made of fibreglass with a fabric skirt, and stands on a wooden display base. It features Pinhead's iconic metal-nail-studded head, and has been hand-painted to look as realistic as possible. There is some wear from age, including some cracking around the back of the head, which has seen some attempted repairs. There is also some staining on the skirt.

Dimensions: 62 cm x 89 cm x 177 cm (24 ½" x 35" x 69 ¾")

**Special shipping required; see special shipping notice pg 508*

Estimate: £2,000 - 3,000

347. Image Animation Promotional Pinhead (Doug Bradley) Bust M

HELLRAISER (1987)

A promotional Pinhead (Doug Bradley) bust from Clive Barker's British horror film Hellraiser. This bust was used to promote the film's initial release and was created by Bob Keen at Image Animation, who designed the makeup and special effects for the production.

Made from fibreglass, the face is finished in pale skin-coloured tones and displays Pinhead's renowned carved grid pattern, with fixed metal nails. The upper torso features two sections of exposed skin with underlying tissue, and the shoulders and neck have been finished in black to replicate the character's costume. Corrosion is present on the nails, and the bust displays minor paint wear and marks, notably on the shoulders.

Dimensions: 26 cm x 53 cm x 47 cm (10 ¼" x 21" x 18 ½")

Estimate: £800 - 1,200

348. Angelique's (Valentina Vargas) Lemarchand's Opening Puzzle Box ΩΔ

HELLRAISER: BLOODLINE (1996)

Angelique's (Valentina Vargas) opening puzzle box from the horror sequel Hellraiser: Bloodline. Angelique used a cursed puzzle box to summon The Cenobite known as "Pinhead" (Doug Bradley).

This brown wooden puzzle box has gold-painted details, and is inset with a shifting metal mechanism which allows it to separate and form two distinct shapes, one of which is the box and the other is a floral-patterned version of the same object. It shows minor distress from production and there is some rust on the interior.

Dimensions: 9 cm x 7.75 cm x 9 cm (3 ½" x 3 ¼" x 3 1⁄2")

Estimate: £3,000 - 5,000



349. Jacob Kell's (Bruce Payne) Silicone Head Ω

HIGHLANDER: ENDGAME (2000)

Jacob Kell's (Bruce Payne) silicone head from Douglas Aarniokoski's fantasy-adventure sequel Highlander: Endgame. Evil immortal Kell was decapitated during his final duel with Duncan MacLeod (Adrian Paul).

This is a fully detailed silicone head with punched human hair, which is mounted on a clear acrylic stand with a black base. The head has a large wound-like tear going down the back of the neck to one of the shoulders.

Dimensions (in base): 63.5 cm x 25.5 cm x 24 cm (25" x 10" x 9 ½")

Estimate: £1,000 - 1,500

350. Duncan MacLeod's (Adrian Paul) Fighting Katana †Δ

HIGHLANDER: ENDGAME (2000)

Duncan MacLeod's (Adrian Paul) fighting katana from Doug Aarniokoski's fantasy-adventure sequel Highlander: Endgame. Duncan Macleod wielded his katana during his modern-day adventures, using it to decapitate the reborn Immortal Jacob Kell (Bruce Payne), before absorbing his power through The Quickening.

This sword was constructed for use during fight choreography. It has a polished aluminium blade and an intricately detailed grip made of high-impact plastic. The handle is painted cream to resemble bone, and dark paint is used to shade the grip's carvings. These carvings depict tableaux from rural life, and the handle tip is carved into a dragon's snarling face. Between the handle and blade is a metal tsuba in a copper colour, engraved with images of birds of prey. The katana has some very minor scuffing on the handle and tsuba. It is accompanied by a letter of authenticity signed by sword master and choreographer F. Braun McAsh.

Dimensions: 105 cm x 10 cm x 9 cm (41 ½" x 4" x 3 ¾")

Estimate: £2,000 - 3,000

351. Vagon Soldier Puppet Head †Δ

THE HITCHHIKER'S GUIDE TO THE GALAXY (2005)

A Vagon soldier puppet head from Garth Jennings' sci-fi comedy The Hitchhiker's Guide to the Galaxy. Vagon soldiers featured in numerous scenes and notably surrounded Arthur Dent's (Martin Freeman) house during the film's climactic scenes.

Created by the Jim Henson Creature Shop in London, the full-size head consists of a plastic shell covered in foam latex, producing a grotesque appearance. The creature sports a gas mask and exhibits detailed facial features, including glass eyes, large lips surrounded by hair and rotting teeth. A resin grill covers the mouth and LED lights are present on the inside of the grill, as well as around the ears. Accompanying the head is a set of two detachable goggle lenses. The inside of the head features a metal structure with incorporated wiring. The lot comes housed inside a custom-made blue canvas case, with a Jim Henson Creature Shop label reading "Soldier #3". Minor wear is present on the foam latex and the electronics on the lot are non-functional.

Dimensions: 61 cm x 40 cm x 37 cm (24" x 16" x 14 ½")

**Contains electronics; see electronics notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £3,000 - 5,000



352. Flying Witch Mary (Kathy Najimy) Puppet Ω

HOCUS POCUS (1993)

A flying Witch Mary (Kathy Najimy) puppet from Kenny Ortega's family fantasy-comedy Hocus Pocus. After Mary was awoken from her 300-year slumber along with her fellow witch sisters Winifred (Bette Midler) and Sarah (Sarah Jessica Parker), she flew on a vacuum cleaner, looking for a way to reverse the curse put upon them.

This articulated rod puppet is constructed from foam-rubber moulded around a metal armature. It is adorned with miniature clothes of various colours and materials, and affixed to a miniature resin vacuum cleaner complete with power cord. The puppet is also attached to a pair of moveable metal rods which allow it to be manipulated by puppeteers, and has a metal ring at the top of its head for another rod to be affixed. This puppet features some signs of wear throughout, including metal armature exposed on one of the feet, some small tears in its clothes, and an exposed plastic protrusion on one of its wrists.

Dimensions: 53.25 cm x 30.5 cm x 20.25 cm (21" x 12" x 8")

Estimate: £5,000 - 7,000



353. Adam Szalinski's (Daniel and Joshua Shalika) Baby Costume Ω

HONEY, I BLEW UP THE KID (1992)

Adam Szalinski's (Daniel and Joshua Shalika) baby costume from Randal Kleiser's sci-fi comedy Honey, I Blew Up the Kid. Two years after inventor Wayne Szalinski (Rick Moranis) accidentally shrunk his kids, he inadvertently turned his two-year old son Adam into a toddler of titanic proportions.

The costume includes a long-sleeved yellow shirt with black stripes; red corduroy overalls with multiple "RACE TEAM" graphics and brass-coloured metal buttons; and a pair of red-and-white Adidas® baby trainers. The overalls are marked "SHAL" (Shalika) for the performers. The costume shows signs of wear, including significant tearing on the left wrist of the shirt and staining on the trainers.

Estimate: £2,000 - 3,000



354. Tom Booker's (Robert Redford) Screen-Matched Jacket and Belt M

THE HORSE WHISPERER (1998)

Tom Booker's (Robert Redford) jacket and belt from Redford's adaptation of Nicholas Evans' novel The Horse Whisperer. Tom wore his jacket and belt during several scenes. Featuring a distinctive fold in the left pocket, this jacket screen matches the one in the scene where he and Annie (Kristin Scott Thomas) meet for the first time.

The brown cotton duck jacket is made by Carhartt®, with a label stitched to the front left pocket. It features a blanket lining and a corduroy-trimmed collar. The belt is made of leather with an ornate metal buckle featuring a horse's head and flowers in each corner. The leather features an intricate carved floral design. The items have some wear from production use and age, with some scuffing and discolouration on both items, most notably on the right sleeve of the jacket.

Estimate: £400 - 600



356. Grinch (Jim Carrey) Makeup Study Head Ω

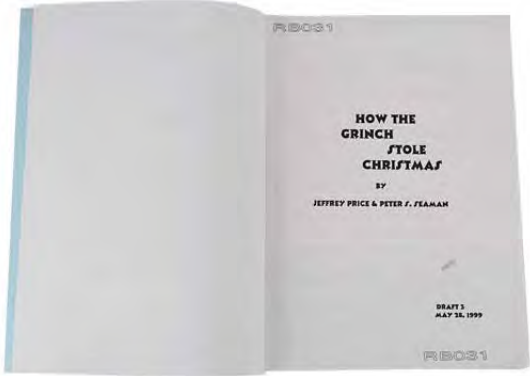
HOW THE GRINCH STOLE CHRISTMAS (2000)

A Grinch (Jim Carrey) makeup study head from Ron Howard's holiday comedy How The Grinch Stole Christmas. This head was created as a makeup study for the surly Grinch by makeup artist Rick Baker, who along with key hair stylist Gail Rowell-Ryan, won the Academy Award® for Best Makeup for his work on the film.

The head consists of a biscuit foam bust painted green and brown, featuring the Grinch's foam-latex facial components, including a brown nose and wrinkly jowls, as well as holes where the Grinch's ears would have been secured. The head is attached to a wooden display board with screwed-in polyester straps and plastic shoulder covers. The latex exhibits some colour fading from age, as well as minor signs of handling throughout.

Dimensions: 44.5 cm x 44.5 cm x 48.5 cm (17 ½" x 17 ½" x 19")

Estimate: £1,000 - 1,500



355. Rick Baker's Annotated Third-Draft Script Ω

HOW THE GRINCH STOLE CHRISTMAS (2000)

Rick Baker's annotated third-draft script from the production of Ron Howard's family comedy How the Grinch Stole Christmas. The grouchy Grinch (Jim Carrey) found his plans to stop Christmas from happening in Whoville thwarted by the adorable Cindy Lou Who (Taylor Momsen).

This 116-page typewritten script was used by Academy Award®-winning makeup artist Rick Baker. It is bound with two brass brads, labelled for Baker in marker, and features a note about confidentiality on page 1 with Baker's security code, "RB031", printed across each page. The script features handwritten annotations regarding makeup needs throughout, as well as red pencil marks on the front and some wear to the paper.

Dimensions: 22 cm x 28 cm x 1 cm (8 ½" x 11" x ½")

Estimate: £600 - 800



357. Hulk Art Department Maquette †Δ

HULK (2003)

A Hulk art department maquette from Ang Lee's superhero film Hulk. Scientist Bruce Banner (Eric Bana) transformed multiple times throughout the film into the green-skinned monster after he became exposed to gamma radiation during a laboratory accident.

Made from cast resin, the reference maquette shows the Hulk standing with one clenched fist and wearing a pair of brown shorts. Painted vibrant green, the model is highly detailed, showing the monster's angry appearance, including an enraged facial expression, bulging veins and various defined muscles. The lot shows wear on the underside of the feet, and minor paint wear from production use.

Dimensions: 14 cm x 22 cm x 38 cm (5 ½" x 8 ¾"x 15")

Estimate: £1,000 - 1,500

358. Finnick Odair’s (Sam Claflin) Costume & Spear

HUNGER GAMES : MOCKINGJAY - PART 2 (2015)

Finnick Odair’s (Sam Claflin) costume and spear from Francis Lawrence’s sci-fi sequel The Hunger Games: Mockingjay - Part 2. Finnick wore his costume and wielded his spear when he joined the group lead by Katniss (Jennifer Lawrence) during their infiltration of the Capitol.

The costume consists of a set of padded armour (marked “FO9”); a hooded jacket (marked “Finnick”); a pair of trousers with elasticated suspenders (marked “Finnick”); a pair of leather boots (marked “Finnick”); a satchel (marked “FO9”); a holster (marked “Finnick”); and a rubber stunt knife and scabbard. A rubber stunt pistol also accompanies the outfit.

The spear is a metal hero version with the ability to transform into a trident — Finnick’s signature weapon from the 65th Hunger Games. The weapon transforms by sliding the shaft below the blades downward, releasing them to make it more deadly. They can then be slotted back into place when not in use. The costume and spear show some wear from production use, including intentional scuffing and scratches. The spear features considerable scratching on the shaft.

Dimensions (spear): 171 cm x 9 cm x 9 cm (67 ¼” x 3 ½” x 3 ½”)

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £4,000 - 6,000

359. Nanite Virus Injector

I, ROBOT (2004)

A nanite virus injector from Alex Proyas’ sci-fi action film I, Robot. NS-5 robot Sonny (Alan Tudyk) extracted a syringe full of nanites from the laboratory and threw the device to Del Spooner (Will Smith), who injected the nanites into the core of V.I.K.I. (Fiona Hogan), damaging the supercomputer.

Custom-made for the production, the virus injector is constructed from a combination of dense rubber and resin. The top plunger section displays cast-in detailing, and four thin tubes surround the transparent acrylic middle section, which is filled with a clear liquid mixed with iridescent glitter. Nine needle-like pieces are adhered to the bottom section. The virus injector is finished in faux-silver paint to produce a futuristic appearance and displays signs of production use, including minor paint wear, scratches and a chip on the top acrylic section.

Dimensions: 36 cm x 6 cm x 6.5 cm (14 ¼” x 2 ¼” x 2 ½”)

Estimate: £1,000 - 1,500



360. Del Spooner’s (Will Smith) Hero Pistol Shroud

I, ROBOT (2004)

Del Spooner’s (Will Smith) hero pistol shroud from Alex Proyas’ sci-fi action thriller I, Robot. Spooner used his sidearm throughout the film as he investigated the mysterious activity at US Robotics and the supposed robot murderer Sonny (Alan Tudyk).

This piece was designed to be fitted over a live-firing Taurus 65 pistol for filming. A similar replica revolver is housed within the shroud to complete the look of the weapon. The shroud’s lower frame is made of cast resin, while the upper frame was created from machined metal, with plastic and hard rubber dress-up components to give it a more authentic, detailed appearance. The whole piece is finished in black to replicate the look of blued steel. The pistol shows some signs of production use, most notably in scratches along the edges of the frame’s protruding components, revealing some of the metal below the black paint.

Dimensions: 21 cm x 4.5 cm x 15.5 cm (8 ¼”x 1 ¾” x 6 ¼”)

Estimate: £2,000 - 3,000

361. Full-Size Battle Damaged NS-5 Robot

I, ROBOT (2004)

A full-size, battle-damaged NS-5 robot from Alex Proyas’ sci-fi action film I, Robot. In 2035 Chicago, Detective Del Spooner (Will Smith) investigated the murder of a scientist by an NS-5 robot, despite the fact that, according to the “Three Laws of Robotics”, robots were not permitted to harm humans.

In the film most of the robots were computer generated, but life-size practical models were required for certain scenes, such as one which took place in Dr. Lanning’s (James Cromwell) laboratory, as well as during the climactic battle. Here, Spooner and Dr. Calvin (Bridget Moynahan) fought off a horde of NS-5s, while civilians staged pitched battles with the robots in the streets.

The robot is constructed from various different materials, including formed acrylic for the chest, arm and leg plates, and resin for the joints, with a metal armature at its core. Both the legs and arms move, but are not poseable.

This robot has been intentionally battle damaged with scorching across the entirety of the body, and parts of its plating cut away, revealing bundles of exposed wires and its interior mechanisms. Half of its face has been cut away, uncovering more plastic and metal wiring.

The piece comes on a custom-made metal display. It has some additional wear, other than the obvious intentional distress, from production use, including cracked paintwork and chips which reveal the resin underneath.

Dimensions: 50 cm x 47 cm x 187 cm (19 ¾” x 18 ½” x 73 ½”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £8,000 - 12,000



The Robert Watts Collection: Indiana Jones

The following 16 lots come from the personal collection of celebrated film producer Robert Watts. Watts' career began in the 1960s with location manager, production manager and assistant director credits on movies including Thunderball, Repulsion, Darling, Papillon, 2001: A Space Odyssey and Star Wars: A New Hope.

Robert Watts went on to become producer of such classics as Star Wars: The Empire Strikes Back, Star Wars: Return of the Jedi, Raiders of the Lost Ark, Indiana Jones and the Temple of Doom, Indiana Jones and The Last Crusade, and Who Framed Roger Rabbit. His CV includes some of the most popular movies of all time.

362. Robert Watts Collection: Crew Caps and Photograph Set

INDIANA JONES TRILOGY (1981 - 1989)

A set of crew caps and photographs from Steven Spielberg's Indiana Jones trilogy. These items come from the personal collection of legendary producer Robert Watts. The lot consists of 10 pieces: three crew caps and a mixed lot of seven on-set and promotional photographs.

Custom-made by The Thinking Cap Company for the crew, the red cotton cap features an embroidered patch featuring the Raiders of the Lost Ark logo and is considered extremely rare. The blue cotton cap features the Indiana Jones and the Temple of Doom logo embroidered on the front. Made from cotton and netting, the black cap bears the Indiana Jones and the Last Crusade title artwork.

Some of the photographs feature Harrison Ford and director Steven Spielberg, while one behind-the-scenes photograph from Indiana Jones and the Last Crusade shows Sean Connery (Professor Henry Jones) joking with Steven Spielberg, Harrison Ford and Robert Watts. The lot shows signs of age, including curling corners on the photos, trailing threads and slight yellowing on the caps' interior white fabric. One of the photos exhibits three diagonal scratches.

Dimensions (largest photo): 26 cm x 21 cm (10 ¼" x 8 ¼")

Estimate: £1,000 - 1,500



363. Robert Watts Collection: Steven Spielberg Gifted Crew Cap With Photo

E.T. THE EXTRA- TERRESTRIAL (1982)

A crew cap and on-set photograph from Steven Spielberg's sci-fi adventure E.T. the Extra-Terrestrial. This item comes from the personal collection of legendary producer Robert Watts. The cap was gifted to film producer Robert Watts by Steven Spielberg.

The navy blue crew cap features mesh panels and has the title "E.T." embroidered on the front in white thread. A 10x8 behind-the-scenes photograph of Steven Spielberg wearing an identical cap is also included. The cap displays some signs of wear, most notably some golden powder, which is caught in the seams and visible on the fabric. Also, the linen lining around the brim and the backing of the embroidered front panel both display some yellowing. Dimensions (photo): 25 cm x 21 cm (9 ¾" x 8 ¼")

Estimate: £400 - 600



364. Robert Watts Collection: Staff of Ra Headpiece Production Gift

RAIDERS OF THE LOST ARK (1981)

A Staff of Ra headpiece from Steven Spielberg's Raiders of the Lost Ark. This piece comes from the personal collection of legendary producer Robert Watts. Thought to be a simple medallion by its owner, Marion Ravenwood (Karen Allen), it became a major plot device when she and Indiana Jones (Harrison Ford) attempted to thwart the Nazis' attempts to locate the legendary Ark of the Covenant. Indy used it in the Map Room at Tanis to reveal the location of the Well of Souls, the resting place of the Ark.

This headpiece was cast from the original moulds during production to create a special gift for Watts. The headpiece is made of cast metal, finished in faux-gold paint, and features plastic crystal 'eyes'. It is mounted on a custom-made wooden display. This piece shows few signs of wear, with just some light tarnishing to the metal.

Dimensions (displayed): 6.5 cm x 6.5 cm x 18 cm (2 ½" x 2 ½" x 7 ¼")

Estimate: £4,000 - 6,000



365. Robert Watts Collection: Elliot Scott Pankot Palace Courtyard Painted Production Design

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

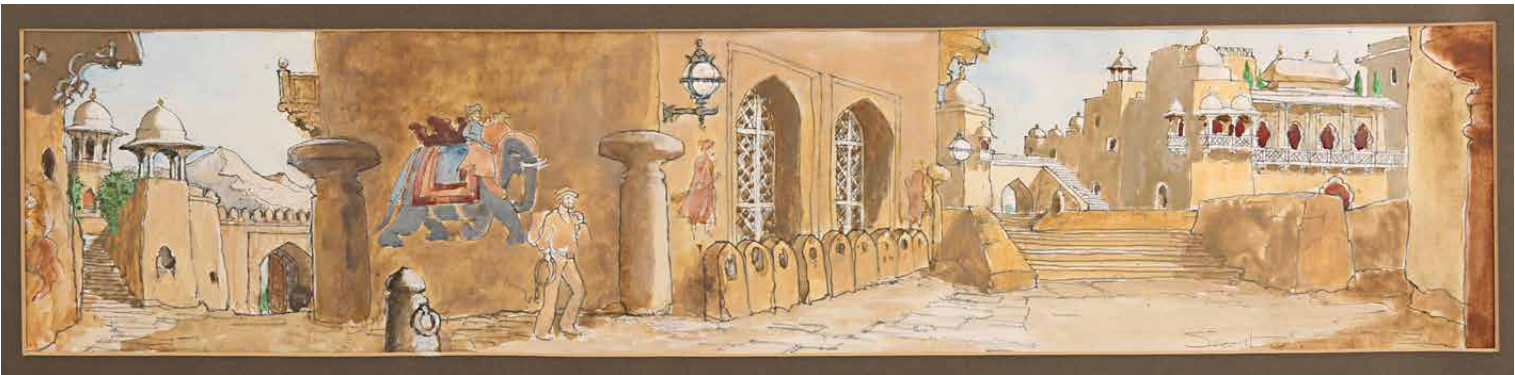
A painted production design by Elliott Scott from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Temple of Doom. This item comes from the personal collection of producer Robert Watts. Production designer Elliot Scott joined Watts in scouting filming locations around India for several weeks. Due to concerns expressed by the local government of Rajasthan, many of the sets were constructed at Elstree Studios, including exterior shots of the palace.

The painting depicts Indiana Jones (Harrison Ford) walking towards the palace and past a wall mural featuring an elephant. Steps leading to several elaborate buildings form the background of the artwork. The illustration was created with watercolour paints and pencil on paper. Scott has signed the piece at the bottom-right corner and has written a brief description in pencil on the rear side of the artwork. A black handwritten message to Watts from Scott adorns the back of the frame. The artwork shows minimal wear and comes presented in a brown wooden frame.

Dimensions (framed): 24 cm x 66.5 cm x 2 cm (9 ½" x 26 ¼" x ¾")

*Sold without copyright; see copyright notice pg 508

Estimate: £3,000 - 5,000





366. Robert Watts Collection: Elliot Scott Pankot Palace Interior Production Design Painting M

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A painting by production designer Elliott Scott, from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Temple of Doom. This item comes from the personal collection of legendary producer Robert Watts. Scott joined producer Robert Watts in scouting filming locations around northern India for several weeks. But due to concerns expressed by the local government of Rajasthan, many of the sets were constructed within Elstree soundstages, including the interior of Pankot Palace.

This painting depicts the elaborate setting within the palace, including ornate pillars, a stage where a dancer and band are performing, and the corner of the infamous banqueting area. It is rendered in watercolour paints and pencil on paper, with acrylic paints used to highlight detailing such as the clothes worn by the figures. The artwork is presented in a light brown wooden frame. The frame exhibits minor scuffs and the artwork displays minimal wear. Dimensions (framed): 37 cm x 66 cm x 2 cm (14 ½" x 26" x ¾")

*Sold without copyright; see copyright notice pg 508

Estimate: £2,000 - 3,000



367. Robert Watts Collection: Anthony Powell Mola Ram Watercolour Costume Design M

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

An original watercolour design of Mola Ram's (Amrish Puri) costume from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Temple of Doom. This item comes from the personal collection of legendary producer Robert Watts.

Created by Academy Award®-winning costume designer Anthony Powell, the piece features five alternative designs for the costume of Mola Ram, the Thuggee high priest and leader of the death cult of Kali. The design at the bottom left most closely resembles the costume ultimately created for the character: black and red draped fabric with one bare shoulder. All the costumes share a limited palette of red, black and cream colours — the same as the Thuggee guards. Powell devised this colour scheme to exemplify these characters' allegiance to Kali and their dedication to the cult. The artwork displays slight signs of age in the faint yellowing of the paper.

Dimensions: 41 cm x 32 cm (16 ¼" x 12 ¾")

*Sold without copyright; see copyright notice pg 508

Estimate: £2,000 - 3,000



368. Robert Watts Collection: Anthony Powell Thuggee Watercolour Costume Designs M

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

Two original watercolour designs of Thuggee guards from Steven Spielberg's action adventure Indiana Jones and the Temple of Doom. This item comes from the personal collection of legendary producer Robert Watts. Created by Academy Award®-winning costume designer Anthony Powell, the designs comprise a full-length watercolour of a Thuggee guard costume, and a study of a face, which details a temple guard's black-and-red headscarf.

The first watercolour design closely resembles the Thuggee costumes featured in the film: the black dhotis around their waists; the long, white, red-spattered lungi; the black beads around their necks; and the black fabric tied tightly around their arms just above their elbows. The temple guards seen in the film also wear head scarves very similar to the second design. These items display slight signs of age, with faint yellowing of the paper. Dimensions: 53 cm x 45 cm (20 ¾" x 17 ¾")

*Sold without copyright; see copyright notice pg 508

Estimate: £1,000 - 1,500



369. Robert Watts Collection: Club Obi Wan Behind-the-Scenes Painting Featuring Watts, Steven Spielberg and Kate Capshaw M

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A hand-painted behind-the-scenes illustration of Club Obi Wan from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Temple of Doom. This item comes from the personal collection of producer Robert Watts. Club Obi Wan was a restaurant and nightclub in 1930s Shanghai, where Indiana Jones (Harrison Ford) confronted its criminal owner Lao Che (Roy Chiao) and met showgirl Willie Scott (Kate Capshaw).

Hand-drawn in pencil and painted in watercolours by artist Dave Parker, this illustration shows a moment during production, with cameras trained on Willie Scott (Kate Capshaw), as Steven Spielberg and producer Robert Watts stand beside her in the centre of the room. The bottom right-hand corner features Chinese lettering, a brief description of the picture and the date "22.8.83", while artist Dave Parker's signature adorns both sides of the artwork. The lot is housed in a wooden frame which exhibits minor wear. Dimensions: 59 cm x 41 cm x 2 cm (23 ¼" x 16 ¼" x ¾")

*Sold without copyright; see copyright notice pg 508

Estimate: £800 - 1,200

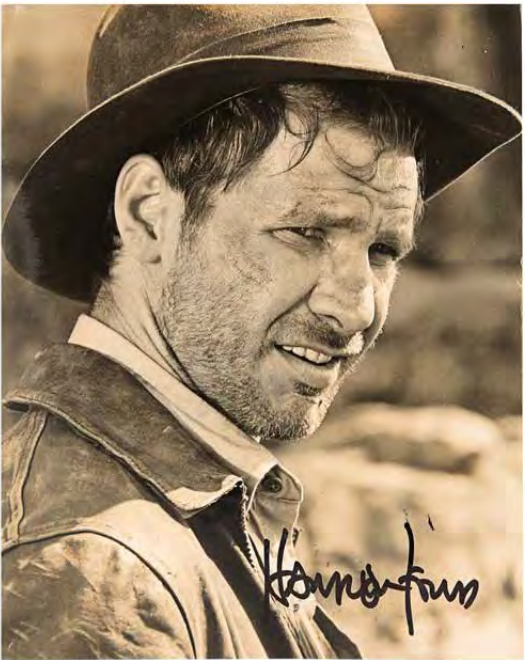
370. Robert Watts Collection: Harrison Ford Autographed Photo M

RAIDERS OF THE LOST ARK (1981)

A Harrison Ford autographed photo from the promotion of Steven Spielberg's action-adventure film Raiders of the Lost Ark. This item comes from the personal collection of legendary producer Robert Watts. This promotional photograph is an 8x10 sepia shot of Harrison Ford as one of his most beloved characters, Indiana Jones. It is printed on glossy paper and is autographed in black ink in the bottom-right corner. The photograph shows minimal wear, with the gloss film peeling slightly at the corners. The top-left corner has been bent slightly, while there is a small nick off the bottom-left corner.

Dimensions: 25.5 cm x 21 cm (10" x 8 ¼")

Estimate: £300 - 500



371. Robert Watts Collection:
Production-Used Clapperboard

M

INDIANA JONES AND THE LAST CRUSADE
(1989)

A production-used clapperboard from the production of Steven Spielberg's action-adventure sequel Indiana Jones and The Last Crusade. This item comes from the personal collection of producer Robert Watts. The wooden clapperboard displays white painted text, including the production's working title "Indy III", the name of director Steven Spielberg and the director of photography Douglas Slocombe. Multiple lines have been painted on it to create fields for slate, take and date. "Vistavision" and "23rd July 88, Interior" have been handwritten in black on two strips of adhesive canvas tape. The back of the board features additional strips of tape, creating five filled-in sections titled lens, distance, stop, height and angle.

The clapperboard exhibits wear, including corrosion on the metal hinge, scratched surfaces and evidence of chalk marks. Several marks are present on the lot and the edges of the tape have begun to peel away in the bottom-right corner.

Dimensions: 1.5 cm x 38 cm x 35 cm (¾" x 15" x 13 ¾")

Estimate: £4,000 - 6,000

372. Robert Watts Collection:
Production-Used Clapperboard
and Crew Cap

M

INDIANA JONES AND THE LAST CRUSADE
(1989)

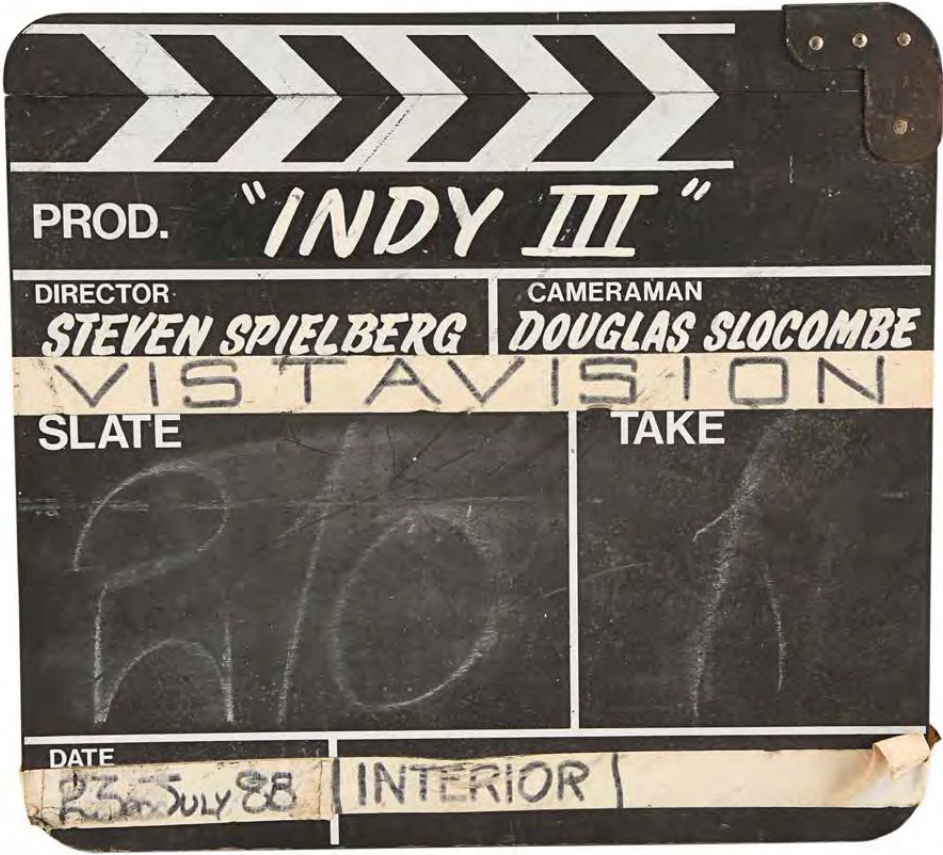
A production-used clapperboard and crew cap from Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. These items come from the personal collection of legendary producer Robert Watts.

The black wooden clapperboard features the production title painted in white, with the names of director Steven Spielberg and director of photography Douglas Slocombe below. Lines divide the clapperboard into two sections, titled "slate" and "take". A masking tape strip runs along the bottom and features the handwritten text "12th August 1988 Exterior", and pieces of tape are adhered to the back creating the letter "A".

Made from mesh and polycotton, the black crew cap features the title artwork for the film, which is embroidered in orange, yellow and white, and outlined in grey. An adjustable strap is situated at the back of the cap. The hat displays minor wear, and the board shows signs of age and use, including corrosion on the metal clapper-stick hinge, paint wear and chalk remnants.

Dimensions (clapperboard): 2 cm x 20.5 cm x 26 cm (¾" x 8" x 10 ¼")

Estimate: £4,000 - 6,000



373. Robert Watts Collection: Elliot Scott
Catacombs & Burial Chamber Production Design Copies

M

INDIANA JONES AND THE LAST CRUSADE (1989)

A set of production design copies by Elliot Scott from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. These items come from the personal collection of legendary producer Robert Watts. The lot consists of three printed colour copies which would have been used by the film's production departments. All three images depict the catacombs containing the tomb of Sir Richard, which Indiana Jones (Harrison Ford) and Elsa Schneider (Alison Doody) discover under the library in Venice. Adhered to thick black card, the designs feature the word "Catacombs" written in white pencil underneath. The lot displays minimal wear, with minor marks on the card and glue remnants on one piece. Dimensions (each): 28 cm x 60 cm (11" x 23 ½")

Estimate: £600 - 800



375. Robert Watts Collection: Elliot Scott
Grail Knight's Temple Production Design Copies

M

INDIANA JONES AND THE LAST CRUSADE (1989)

A set of artworks by production designer Elliott Scott, from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. These items come from the personal collection of legendary producer Robert Watts. The lot consists of three printed colour copies, which would have been used by the film's production departments.

The designs depict different viewpoints of the interior of the Temple of the Sun and the chamber where the Grail Knight (Robert Eddison) protected the Holy Grail. Adhered to thick black card, each design features annotations explaining the setting, all written in white pencil. Two of the designs display signs of production use, including minor crease lines and wear. The card exhibits dirt marks and wear to the edges. Dimensions (each): 28 cm x 59.5 cm (11" x 23 ½")

Estimate: £600 - 800



374. Robert Watts Collection: Elliot Scott
Castle Brunwald Production Design Copies

M

INDIANA JONES AND THE LAST CRUSADE (1989)

A set of production design copies by Elliott Scott from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. These items come from the personal collection of legendary producer Robert Watts. The lot consists of six printed colour copies, which would have been used by the film's production departments. The designs depicts various rooms within Castle Brunwald, including the room where Indiana Jones' (Harrison Ford) father Professor Henry Jones (Sean Connery) was imprisoned by the Nazis. Adhered to thick black card, each design features annotations written in white pencil. The notes explain the setting and point out certain elements within the design. Signs of production use are present on the card, including light marks and minor wear, notably on the corners. Dimensions (each): 28 cm x 59.5 cm (11" x 23 ½")

Estimate: £600 - 800



376. Robert Watts Collection:
Elliot Scott Airport, New York Apartment, Library
and Venice Apartment Production Design Copies

M

INDIANA JONES AND THE LAST CRUSADE (1989)

A set of production design copies featuring artwork by Elliott Scott from the production of Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. These items come from the personal collection of legendary producer Robert Watts. The lot consists of four printed colour copies which would have been used by the film's production departments.

The designs depict various locations seen throughout the film, including Berlin airport, a New York apartment where Indiana Jones (Harrison Ford) meets Walter Donovan (Julian Glover), the library in Venice where the catacombs are discovered, and a Venice apartment where Jones' and Elsa's (Alison Doody) rooms were turned over by unknown assailants looking for the Grail Diary. Various annotations written in white pencil adorn each piece, highlighting elements within the design. Signs of production use are present on the card, including light marks and minor wear to the edges. Dimensions (each): 28 cm x 59.5 cm (11" x 23 ½")

Estimate: £600 - 800



377. Robert Watts Collection: Elliot Scott Painted Grail Knight’s Chamber Production Design M

INDIANA JONES AND THE LAST CRUSADE (1989)

A painted production design by Elliot Scott from the production of Steven Spielberg’s action-adventure sequel Indiana Jones and the Last Crusade. This item comes from the personal collection of legendary producer Robert Watts. The interior of the Temple of the Sun, the last resting place of the Holy Grail, was filmed at Elstree Studios on a complex 80-foot set. The painting depicts a guard heading towards the Knight’s chamber within the Temple of the Sun. Several carvings of knights decorate the walls, and the Great Seal is situated at the forefront.

Adhered on black card, the illustration was created using a combination of watercolour paints and pencil on paper. The bottom-right corner features Scott’s signature in black pen. The artwork is presented in a thick silver-coloured metal frame. A small amount of glue has bled out from under the design on the right side and the frame exhibits minor marks and scratches. Dimensions (framed): 29.5 cm x 52.5 cm x 2.5 cm (11 ½” x 20 ¾” x 1”)

*Sold without copyright; see copyright notice pg 508

Estimate: £3,000 - 5,000



378. Collector’s Album Autographed by Steven Spielberg, Kathleen Kennedy, Frank Marshall, and Richard Edlund ΩΔ

RAIDERS OF THE LOST ARK (1981)

A collector’s album autographed by Steven Spielberg, Kathleen Kennedy, Frank Marshall, and Richard Edlund from the promotion of Spielberg’s action-adventure film Raiders of the Lost Ark. This 64-page album features behind-the-scenes material from the production, and was first produced as a promotional programme before being offered for sale.

The album is printed in full colour and autographed and inscribed on page 1 with notes from producers Kennedy and Marshall, visual effects supervisor Edlund, and Spielberg, whose note “Tom — now let’s RAID the ghostly universe — ! Best Steven Spielberg” refers to their then-upcoming collaboration on Tobe Hooper’s Poltergeist. The album comes with a letter of authenticity from Industrial Light & Magic production supervisor Thomas G. “Tom” Smith.

Dimensions: 28 cm x 22 cm (11” x 8 ½”)

Estimate: £1,000 - 1,500

379. Norman Reynolds Raven Bar Interior Pencil Sketch †Δ

RAIDERS OF THE LOST ARK (1981)

A hand-drawn concept sketch of the interior of the Raven Bar from Steven Spielberg’s action-adventure film Raiders of the Lost Ark. The Raven was the Nepalese bar 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 rendered in pencil and inks on tracing paper and is dated January 1980. It depicts a detailed view of the 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”)

*Sold without copyright; see copyright notice pg 508

Estimate: £2,000 - 3,000



380. Crew Cap M

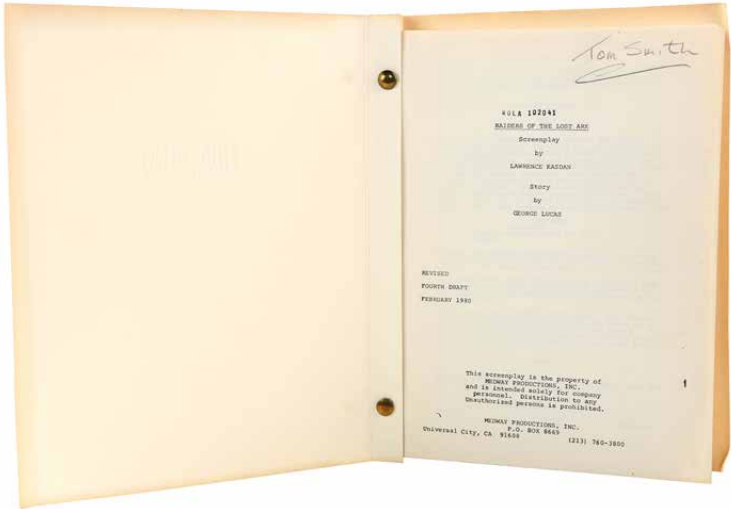
RAIDERS OF THE LOST ARK (1981)

A crew cap from Steven Spielberg’s action-adventure Indiana Jones and the Raiders of the Lost Ark. Crew members were given these caps while working on set. This style of cap was also worn by Spielberg himself in famous behind-the-scenes footage of the film.

The cap was manufactured by The Thinking Cap Co. and is made of beige cotton with mesh panels. An embroidered Raiders of the Lost Ark patch is attached to the front. It shows signs of age and wear, the light pink sweatband inside shows some staining, and the top of the hat shows some discolouration and trailing threads. In addition, the adjustable buckle is held together with brown gaffer tape.

Dimensions: 20.5 cm x 20.5 cm x 5 cm (8” x 8” x 2”)

Estimate: £300 - 500



381. ILM General Manager Thomas G. Smith’s Personal Script ΩΔ

RAIDERS OF THE LOST ARK (1981)

ILM general manager Thomas G. Smith’s personal script from the production of Steven Spielberg’s action-adventure film Raiders of the Lost Ark.

This 102-page script, the revised fourth draft dated “February 1980”, is labelled with Industrial Light & Magic production supervisor Smith’s name on the first page. The pages are ink-stamped with Smith’s security code, “ROLA 102041”, secured with brass brads to a paper Lucasfilm Ltd. binder, and feature annotations in pencil throughout, regarding the need for specific special effects. The script exhibits various signs of wear, including staining and creasing to the paper.

Dimensions: 24.25 cm x 30.5 cm x 2.5 cm (9 ½” x 12” x 1”)

Estimate: £1,000 - 1,500

382. Hand-Drawn Ron Cobb German Flying Wing Plane Concept Sketches with Photograph Ω

RAIDERS OF THE LOST ARK (1981)

A set of hand-drawn Ron Cobb German flying wing plane concept sketches with a photograph from the production of Steven Spielberg’s action-adventure film Raiders of the Lost Ark. Indiana Jones (Harrison Ford) rescued Marion Ravenwood (Karen Allen) from the plane during his fight with a German mechanic (Pat Roach).

These three concept sketches are the work of production artist Ron Cobb. One is unsigned and the other two are labelled “Based on 1936-37” and signed “Ron Cobb ’79”. The sketches are rendered in graphite on drafting vellum. The 26 cm x 20.5 cm (10 ¼” x 8”) colour Kodak photograph depicts the final Flying Wing built for the film. There are minor tears and creasing to the sketches and photograph.

Dimensions (in envelope): 46.5 cm x 38.25 cm (18 ¼” x 15”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500

383. Pair of Hand-Drawn Ron Cobb Early-Draft Nazi Plane Concept Sketches Ω

RAIDERS OF THE LOST ARK (1981)

A pair of hand-drawn Ron Cobb early-draft Nazi plane concept sketches from the production of Steven Spielberg’s action-adventure film Raiders of the Lost Ark. In an early draft of the script, Indiana Jones (Harrison Ford) encountered two Nazi planes after escaping the Well of Souls: the flying wing and a second plane depicted here.

These bird’s-eye and side-view sketches were devised by production designer Norman Reynolds and production artist Ron Cobb during pre-production. Both are rendered in graphite, ink, and coloured pencil on drafting vellum paper and labelled “Heinkel HE-155 V-3 1937”. These pieces exhibit several creases throughout.

Dimensions (larger sketch): 25.5 cm x 38 cm (10” x 15”); (smaller sketch): 20.5 cm x 38 cm (8” x 15”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £800 - 1,000

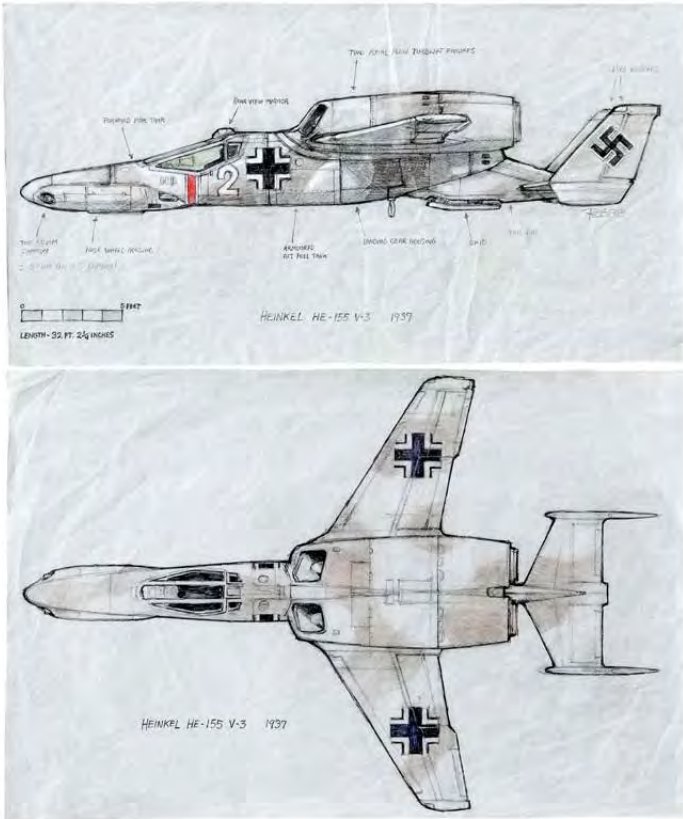
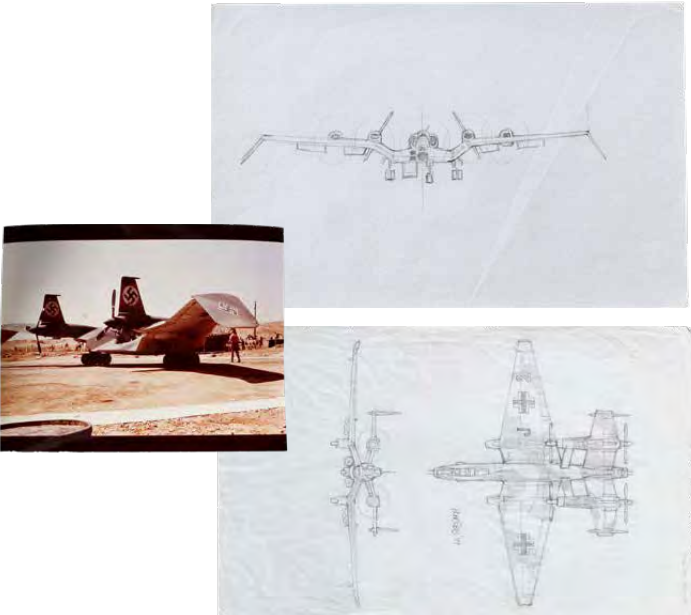
384. Nazi Cap †

RAIDERS OF THE LOST ARK (1981)

A Nazi cap from Steven Spielberg’s adventure film Raiders of the Lost Ark. Nazi soldiers wore their caps throughout the movie as they sought to obtain the legendary Ark of the Covenant under the command of Oberst Herman Dietrich (Wolf Kahler), with Indiana Jones (Harrison Ford) continually thwarting their plans.

The cap is made from brown cotton and displays a triangular embroidered Nazi emblem featuring a grey eagle stitched on the front. A peak adorns the front and the cap is lined with black fabric. The cap exhibits signs of production use, including minor holes, exposed frayed edges and several marks on the lining.

Estimate: £400 - 600



385. Beige Crew Cap Ω

RAIDERS OF THE LOST ARK (1981)

A beige crew cap from the production of Steven Spielberg's 1984 adventure film Raiders of the Lost Ark. Caps were gifted to members of the crew for their work on the film.

This size-adjustable, vintage baseball-style hat is made of a beige polyester blend with a fabric and includes the film's title logo embroidered on the crown. It is in good overall condition with some wear and discoloration from storage and age.

Dimensions: 20.5 cm x 20.5 cm x 5 cm (8” x 8” x 2”)

Estimate: £500 - 700



386. Harrison Ford Autographed 1985 Calendar M

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

An autographed 1985 calendar from the promotion of Steven Spielberg’s action-adventure sequel Indiana Jones and the Temple of Doom. This calendar features 12 photographs of Harrison Ford in his second outing as the adventurous archaeologist. In keeping with the film’s North Indian setting, the calendar’s template design features illustrations of elephants. The image for January is Indiana Jones in a white dinner jacket, going to meet with Shanghai crime boss Lao Che (Roy Chiao), and it has Harrison Ford’s autograph beneath it in black felt-tip pen. The only sign of wear on this item is around the hole which is used to hang the calendar.

Dimensions: 31 cm x 27 cm x 0.1 cm (12 ¼” x 10 ½” x ?”)

Estimate: £300 - 500



387. Hand-Painted Frank Ordaz Cave Matte Study ΩΔ

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A hand-painted Frank Ordaz cave matte study from Steven Spielberg’s action-adventure sequel Indiana Jones and The Temple of Doom. Explorer and archaeologist Indiana Jones (Harrison Ford) discovered Mola Ram’s (Amrish Puri) cave in the catacombs beneath Pankot Palace while seeking to retrieve the fabled Sankara stones. This matte study depicts a concept study of the cave, and was painted as a concept for a full-size matte painting by ILM matte artist Frank Ordaz. It is rendered in mixed media on illustration paper adhered to a white backing board bearing Ordaz’s signature. The study exhibits minor scuffs, and peeled-tape stains to the board on its reverse.

Dimensions: 15.25 cm x 30.5 cm (6” x 12”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,500 - 2,500



388. Thuggee Guard and Two Palace Servant Costumes †

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A Thuggee guard and two palace servant costumes from Steven Spielberg's action-adventure sequel Indiana Jones and the Temple of Doom. Thuggee guards wore their costumes throughout the film as they pursued Indiana Jones (Harrison Ford), Short Round (Jonathan Ke Quan) and Willie (Kate Capshaw) through the temple and mines. Servants wore their costumes in Pankot Palace, the home of the Maharaja (Raj Singh).

The Thuggee costume consists of a burgundy-and-black woollen robe, with a Berman's & Nathan's costumier tag which reads "Temple Guard". The first Palace Servant costume is a white-and-red cotton robe with faux-gold thread detail, and a costumier's tag which reads "Palace Guard". The second Palace Servant costume is a black woollen robe with faux-silver thread detail, and a costumier's tag which reads "Temple Attendant". The costumes show minimal wear, with a few pulled threads on the white robe and a loose button on the burgundy robe.

Estimate: £3,000 - 5,000

389. Grail Knight's (Robert Eddison) Tunic †

INDIANA JONES AND THE LAST CRUSADE (1989)

The Grail Knight's (Robert Eddison) tunic from Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. The Knight wore his tunic when Indiana Jones (Harrison Ford) arrived in the chamber at the Temple of the Sun, where he had to pass the final test and choose the true Holy Grail.

The short-sleeved tunic is made from a padded cream-coloured woven fabric. The front is decorated with a red cross emblem (the symbol of the Brotherhood of the Cruciform Sword), outlined in metallic silver embroidery thread. Several tied bows run down the back, and each shoulder features a metal rivet. Adhered to the lining is a Bermans & Nathans label reading "Robert Eddison, 9774, Indiana Jones III, Eddy". The garment shows minor wear, including light plucks in the metallic thread and discolouration to the fabric, while some of the ties on the back display frayed ends.

Estimate: £2,000 - 3,000



390. Grail Tablet M

INDIANA JONES AND THE LAST CRUSADE (1989)

A Grail tablet from Steven Spielberg's action-adventure sequel Indiana Jones and the Last Crusade. The Grail tablet was one of two markers left by a group of knights to guide adventurers to the Temple of the Sun, where the Holy Grail was kept under the watchful eye of the Grail Knight (Robert Eddison). It came into the possession of Walter Donovan (Julian Glover), who kept it in his New York City apartment. After Professor Henry Jones' (Sean Connery) disappearance during his search for the second marker, Donovan enlisted Indiana Jones (Harrison Ford) to find his missing father, and in turn the Grail. After being shown the Grail tablet in Donovan's home, Indy took a plane to Venice, where he soon discovered the second marker.

The top section of the Grail tablet is missing, lost to the ages, but Indy translated the remaining inscription as "...who drinks the water I shall give him, says the Lord, will have a spring inside him welling up for eternal life.

Let them bring me to your holy mountain in the place where you dwell. Across the desert and through the mountains to the Canyon of the Crescent Moon, to the temple where the cup that holds the blood of Jesus Christ resides forever". The text is a mixture of Latin psalms, retranslated scripture and made-up passages.

The tablet is cast in plaster, painted brown to replicate a sandstone finish and intentionally distressed to look ancient. The text is debossed into the tablet, along with the remaining part of the cross. The piece has some wear from production use and age, with some scratching and scuffing to the paintwork, most notably on the back of the tablet.

Dimensions: 50 cm x 49 cm x 4.5 cm (19 ¾" x 19 ¼" x 1 ¾")

Estimate: £20,000 - 30,000

391. George Gibbs’ Script and Storyboards M

INDIANA JONES AND THE LAST CRUSADE (1989)

An annotated script and storyboards from Steven Spielberg’s action-adventure sequel Indiana Jones and the Last Crusade. These items belonged to Academy Award®-winning special effects designer George Gibbs.

This script comprises 148 pages, with white, pink and yellow revisions, secured with a metal fastener. It includes numerous handwritten annotations by Gibbs, made during production. The storyboards comprise 87 pages, bound in a small black plastic folder and printed on pink and white paper. They show the boat chase through Venice, when Indy (Harrison Ford) and Elsa (Alison Doody) were pursued by the Brotherhood of the Cruciform Sword. Each page depicts a shot from the sequence, with notes about camera movements and special effects handwritten both on the image and beneath it. The script shows some signs of age, with some marks on the title page, curling edges and rust marks transferred from the metal paper fastener.

Dimensions (script): 29 cm x 22 cm x 2 cm (11 ½” x 8 ½” x ¾”); (storyboards): 8 cm x 13 cm x 3 cm (7 ¼” x 5” x 1 ¼”)

Estimate: £500 - 700

392. Hand-Painted Mark Sullivan Canyon Matte Painting Study Ω

INDIANA JONES AND THE LAST CRUSADE (1989)

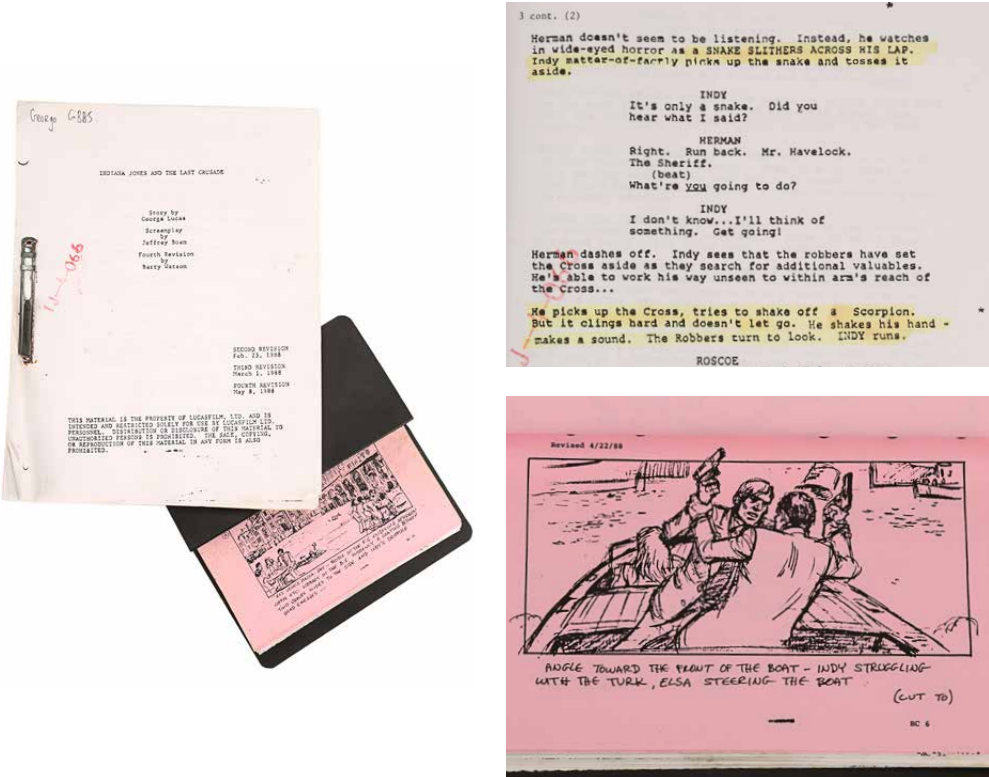
A hand-painted Mark Sullivan canyon matte painting study from the production of Steven Spielberg’s action-adventure sequel Indiana Jones and the Last Crusade. Explorer and archaeologist Indiana Jones (Harrison Ford) sought the Holy Grail inside the fabled Temple of the Sun, which resided in the Canyon of the Crescent Moon.

This hand-painted concept study for a matte painting of the canyon as seen with binoculars was created by ILM matte painting supervisor Mark Sullivan. It is rendered in oil paint and mixed media on thin illustration paper affixed to black illustration board, and initialled “M SULLIVAN 89”. The board exhibits minor signs of wear along the edges.

Dimensions: 31.75 cm x 16 cm (12 ½” x 6 ¼”)

*Sold without copyright; see copyright notice pg 508

Estimate: £1,500 - 2,500



393. Premiere Invitation Card and Production-Used Script M

INGLOURIOUS BASTERDS (2009)

A premiere invitation card and script from Quentin Tarantino’s black comedy war film Inglourious Basterds. Aldo Raine (Brad Pitt) found invitations in the purse of Bridget von Hammersmark (Diane Kruger) when he interrogated her and hatched a plan to infiltrate the Le Gamaar cinema.

Printed on cream card, the invitation features an embossed Nazi Reichsadler emblem, a faux-gold foiled border, information about the premiere in German, and Dr. Joseph Goebbels’ (Sylvester Groth) signature. Handwritten in black on the back is the seat number "0008" and row "H", details which attribute to one of the invites used by Aldo Raine.

Bound by a plastic file clip, the “Last Draft” script displays a white card cover with a printed handwritten-style font in red and black. The document is credited to Quentin Tarantino and comprises 167 unannotated pages, printed on white A4 paper. The script displays signs of production use, including folded corners, creasing and minor marks, notably on the cover. Dirt marks and light wear are present on the invitation. Dimensions (invite): 9.5 cm x 15.5 cm (3 ¾” x 6 ¼”); (script): 30 cm x 21 cm x 2.5 cm (11 ¾” x 8 ¼” x 1”)

Estimate: £300 - 500

394. Colonel Hans Landa’s (Christoph Waltz) Walther P38 Pistol M

INGLOURIOUS BASTERDS (2009)

Colonel Hans Landa’s (Christoph Waltz) Walther P38 pistol from Quentin Tarantino’s black comedy war film Inglourious Basterds. Landa aimed his pistol at Shosanna (Mélanie Laurent) as she fled from Perrier LaPadite’s (Denis Ménochet) farm during the opening scene. He handed over his pistol to Aldo Raine (Brad Pitt) when he surrendered to the Basterds.

The pistol is made of dense rubber and has been cast from a hero Walther P38. A thin barrel adorns the front, and the textured grip has been finished in brown paint. Cast-in detailing adorns the weapon, including a magazine release and safety catch, producing a realistic appearance. The lot exhibits minor wear from production use and remnants of faux-silver paint. Dimensions: 14 cm x 21.5 cm x 3.5 cm (5 ½” x 8 ½” x 1 ½”)

*Restricted ownership; see replica firearm notice pg 508

Estimate: £600 - 800

395. Fredrick Zoller’s (Daniel Brühl) Luger Pistol M

INGLOURIOUS BASTERDS (2009)

Fredrick Zoller’s (Daniel Brühl) Luger pistol from Quentin Tarantino’s black comedy war film Inglourious Basterds. The fatally wounded Zoller used his pistol when he shot Shosanna (Mélanie Laurent) in the projection room during the premiere of Stolz der Nation.

Cast from a hero P08 Luger, the pistol is made of dense rubber and is finished in black. The weapon features a thin barrel, safety mechanism detailing, a static trigger and a diamond-textured grip. Minor wear is present to the finish of the weapon, notably on some parts of the grip, exposing brown paint. The lot exhibits slight bubbling along the top edge from the casting process. Dimensions: 14 cm x 20.5 cm x 4 cm (5 ½” x 8 ¼” x 1 ½”)

*Restricted ownership; see replica firearm notice pg 508

Estimate: £500 - 700



396. Director’s Chair and Brad Pitt and Stephen Rea’s Chair Backs M

INTERVIEW WITH THE VAMPIRE: THE VAMPIRE CHRONICLES (1994)

A director’s chair and two chair backs from the production of Neil Jordan’s gothic fantasy Interview with the Vampire: The Vampire Chronicles. Director’s chairs were used during the production by cast and crew members, with these chair backs designated to the principal actors Brad Pitt and Stephen Rea, who played Louis and Santiago respectively.

The frame of the foldable chair is made of wood, and has a black linen seat. The chair backs are also black linen and feature the names “Brad Pitt” and “Stephen Rea” on one side and “Interview with the Vampire” on the other in printed metallic-grey text with a red drop shadow. The chair and chair backs display signs of wear, including a missing footrest and folds across the names.

Dimensions (chair, open): 42 cm x 53 cm x 124 cm (16 ½” x 21” x 49”); (each chair back): 50 cm x 17 cm x 0.5 cm (19 ½” x 8” x 6 ½”)

Estimate: £800 - 1,200



397. Lestat de Lioncourt’s (Tom Cruise) Vampire Fangs Ω

INTERVIEW WITH THE VAMPIRE: THE VAMPIRE CHRONICLES (1994)

Lestat de Lioncourt’s (Tom Cruise) vampire fangs from Neil Jordan’s 1994 gothic horror drama Interview with the Vampire: The Vampire Chronicles. The vampire Lestat used his fangs to bite the New Orleanian Louis’ (Brad Pitt) neck, turning him into a miserable immortal.

These six yellow resin upper prosthetic fangs, believed to be the only remaining set of Lestat’s fangs, were constructed from a cast of Cruise’s teeth by dental technician Gary Archer, and set into a plaster denture casting, which is affixed to a steel clamp for display. The plaster exhibits signs of use, including blue stains on the lower casting. This lot includes a letter of authenticity.

Dimensions: 16 cm x 14 cm x 8.5 cm (6 ¼” x 5 ½” x 3 ¼”)

Estimate: £1,000 - 1,500



398. Lestat de Lioncourt’s (Tom Cruise) Prosthetic Vampire Hand Ω

INTERVIEW WITH THE VAMPIRE: THE VAMPIRE CHRONICLES (1994)

Lestat de Lioncourt’s (Tom Cruise) prosthetic vampire hand from Neil Jordan’s 1994 gothic horror drama Interview With the Vampire: The Vampire Chronicles. After their attempt to murder him failed, Louis (Brad Pitt) and Claudia (Kirsten Dunst) were confronted by a severely deformed Lestat playing piano in the house they once shared.

This prosthetic hand is cast in silicone and mounted around a metal armature to help keep its shape. It exhibits several signs of wear, including detachment of the little finger’s tip, glue-like residue on several fingers, and a large crack on the bottom side of the forearm.

Dimensions: 80.5 cm x 68 cm x 10.75 cm (13 ¾” x 4 ¾” x 2 ¼”)

Estimate: £800 - 1,000



399. Tony Stark’s (Robert Downey Jr.) Desert Costume Display Ω

IRON MAN (2008)

Tony Stark’s (Robert Downey Jr.) desert costume display from Jon Favreau’s superhero film Iron Man. Stark wore his suit during the failed assassination attempt on him in Afghanistan that led to his becoming Iron Man.

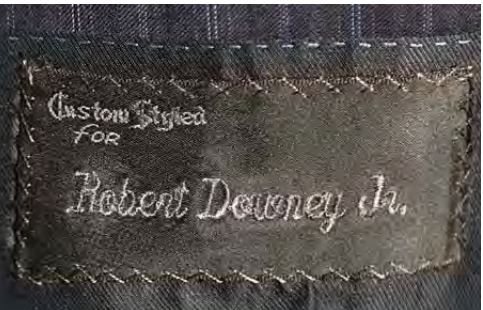
This display consists of Stark’s hand-tailored suit, including a navy blue, vertically striped double-breasted David August jacket with half-zip sleeves and an interior label, which reads “Custom Styled for Robert Downey Jr.”; a matching pair of trousers with an order label for “R., DOWNEY JR. 3” dated “March 7, 2007” stitched into the back right pocket; a sky-blue-and-white striped cotton blend button-up shirt; a navy blue floral silk Valentino tie; a black leather John Varvatos belt with a steel buckle; a pair of black leather lace-up loafers; and a pair of multicolour striped cotton socks.

The costume is dressed on a full-body mannequin, which features a silicone replica Stark head with a faux-hair wig, a pair of polyurethane replica sunglasses, and a polyurethane replica Iron Man helmet with illuminating eyes, included to present the suit in a complete costume display. The mannequin is mounted on a metal pole to a wooden base that is painted silver. The shirt, shoes, and belt exhibit stains throughout from use.

Dimensions (display): 76.25 cm x 43.25 cm x 183 cm (30” x 17” x 72”)

**Contains electronics; see electronics notice pg 508*

Estimate: £10,000 - 15,000





400. Fibre-Optic Male Agnate Costume Ω

THE ISLAND (2005)

A fibre-optic male agnate costume from Paramount Pictures' sci-fi drama The Island. Dr. Bernard Merrick created sterile human clones known as agnates, who wore identical suits.

This costume consists of a white mesh hooded shirt with rubber and metal tubes woven throughout the mesh and a clear fibre tail wrapped in white Spandex; a matching pair of trousers with an elastic waistband; and a cream striped polyester strap, which in the film secured the agnate to his suspension chamber. Square sequins are affixed to the shirt and pants. The costume has some stains on the strap and trousers.

Estimate: £800 - 1,000



401. Lincoln Six Echo's Distressed Agnate Costume Ω

THE ISLAND (2005)

Lincoln Six Echo's distressed agnate costume from Paramount Pictures' sci-fi drama The Island. Lincoln Six Echo wore his costume after escaping the compound where he and other agnate clones were held against their will.

This costume consists of a cream-and-grey Spandex-and-mesh zip-up shirt with "L6E" emblazoned on the right sleeve and the barcode "CY28870 6109529" on the back; a pair of matching cream pants with a grey stripe; a pair of black-and-white leather Puma sneakers (size 9) marked "L6E" on the tongue; and a wardrobe tag which reads "Lincoln Chg. 4 dirty". The costume is intentionally distressed and stained with faux dirt and grime throughout.

Estimate: £2,000 - 3,000



402. Jordan Two Delta's Agnate Costume Ω

THE ISLAND (2005)

Jordan Two Delta's agnate costume from Paramount Pictures' sci-fi drama The Island. Jordan Two Delta wore her costume before learning that she was an agnate cloned from the DNA of a woman named Sarah Jordan.

This costume consists of a cream-and-indigo Spandex-and-mesh zip-up shirt, which has "J2D" emblazoned on the right sleeve and the barcode "CY28870 6109529" on the back; a pair of matching cream trousers with "J2D" on the right leg; and a wardrobe tag, which reads "Jordan Hero Change 1 Bag 2". The shirt exhibits visible stains on the front and centre-back, while the trousers exhibit minor wear from use.

Estimate: £2,000 - 3,000



403. Charles Knode Chalk Pastel Costume Designs †

JABBERWOCKY (1977)

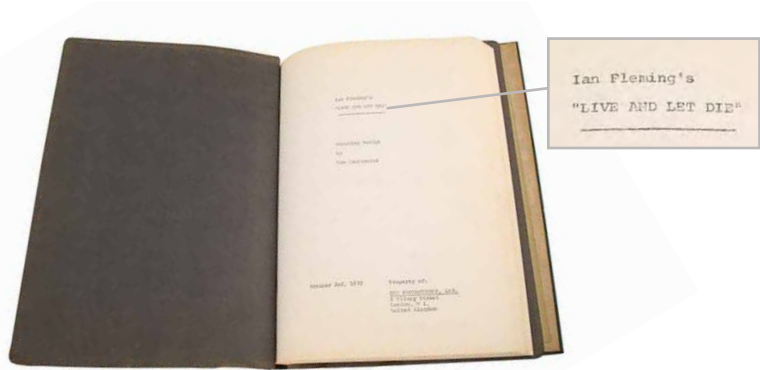
A set of Charles Knode costume designs from the production of Terry Gilliam's fantasy comedy Jabberwocky. Two-time BAFTA® winner Charles Knode was the costume designer for such films as Monty Python's Life of Brian, Blade Runner, Legend and Braveheart . The production had a notoriously small budget, meaning Knode and his colleague, Hazel Pethig, had to work wonders to provide the cast with fitting attire.

The lot consists of a drawing of the Bishop (Derek Francis), coloured using chalk pastels and signed by Knode; and a drawing of King Bruno the Questionable (Max Wall), coloured using chalk pastels and dated 1976. The drawings show minor wear: the paper has aged and discoloured, leaving the edges worn.

Dimensions: 60 cm x 43 cm (23" x 17")

**Sold without copyright; see copyright notice pg 508*

Estimate: £400 - 600



405. Production-Used Shooting Script M

JAMES BOND: LIVE AND LET DIE (1973)

A production-used shooting script from Guy Hamilton's Bond movie Live and Let Die.

The shooting script is 121 pages long, including the title page, which is dated "October 2nd, 1972", and credits writer Tom Mankiewicz. It is bound in green card with the cover reading "Ian Fleming's Live and Let Die" and bound again in a dark teal hardback binder with an inner page that has a handwritten label reading "93-32." twice. Annotations throughout the script include printed underlining to highlight props and visual effects required for filming. The shooting script shows minor signs of wear, but only the inner cover has distortion.

Dimensions: 29 cm x 25 cm x 3.5 cm (11 ½" x 10" x 1 ½")

Estimate: £1,000 - 1,500



404. Two Hand-Drawn Set Designs M

JAMES BOND: CASINO ROYALE (1967)

Hand-drawn artwork depicting two sets from Val Guest, Ken Hughes, John Huston, Joseph McGrath and Robert Parrish's Bond spoof Casino Royale. Titled "Int Q Dept: Harrod's Basement", one illustration depicts Evelyn Tremble's (Peter Sellers) visit to Q's (Geoffrey Bayldon) cellar, which was full of ineffective inventions. The second design, titled "The Goldfinger Room", shows a hidden room within the Casino Royale, where several women were painted gold. Rendered by Oscar®-nominated production designer Michael Stringer, both designs consist of pen-and-coloured ink drawings showing various details within the rooms.

The "Harrod's Basement" drawing is signed by Stringer in the bottom-right corner and has been adhered to thick grey card. The "Goldfinger Room" design features several annotations and is displayed within a matted frame. Both artworks displays light wear from production use, including minor marks, and the paper on the annotated design has become discoloured over time. Dimensions ("Harrod's Basement" artwork): 55 cm x 67 cm (21 ¾" x 26 ½"); ("Goldfinger Room" artwork): 50 cm x 61 cm (19 ¾" x 24")

**Sold without copyright; see copyright notice pg 508*

Estimate: £600 - 800



406. Tee Hee's (Julius Harris) Stunt Jacket †

JAMES BOND: LIVE AND LET DIE (1973)

Tee Hee's (Julius Harris) stunt jacket from Guy Hamilton's Bond movie Live and Let Die. Tee Hee wore his jacket towards the end of the film as he fought with James Bond (Roger Moore) in the train cabin and was flipped out of the window.

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 to allow for a prosthetic pincer hand. A Bermans & Nathans label has been stitched inside a lining pocket, on which the production title is typed, with handwritten text reading "E.Powell", referring to Eddie Powell, who also performed stunts on such well-known productions as Aliens and Batman. The jacket displays signs of wear, including a minor hole near the right shoulder and a fold on the left pocket flap.

Estimate: £1,000 - 1,500

407. Christopher Lee's Director's Chair Back and Autographed Letter of Authenticity M

JAMES BOND: THE MAN WITH THE GOLDEN GUN (1974)

Christopher Lee's director chair back and autographed note, from the production of Guy Hamilton's Bond movie The Man with the Golden Gun. Director's chairs were designated to specific cast and crew using named chair backs.

This chair back is made of white canvas, with "Christopher Lee The Man With The Golden Gun" printed on it in black. It comes with a handwritten letter of authenticity confirming that this was Lee's only chair back from the production, signed by Lee and dated 9 January 1997. The chair back's fabric has discoloured greatly, there are light fold lines, and there is a long glue stain along the bottom.

Dimensions: 55 cm x 18.5 cm (21 ½" x 7 ¼")

Estimate: £2,000 - 3,000



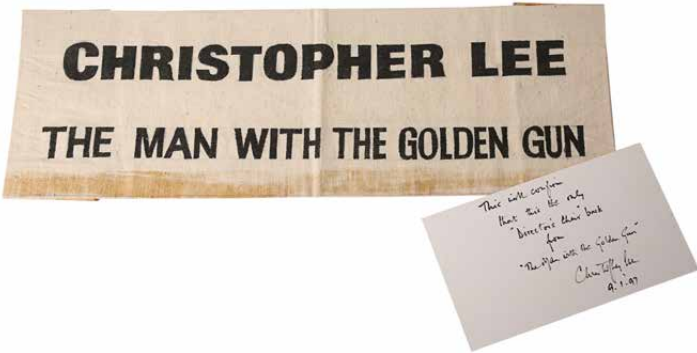
408. "Perfect People" Bodysuit M

JAMES BOND: MOONRAKER (1979)

A "Perfect People" bodysuit from Lewis Gilbert's Bond movie Moonraker. The female "Perfect People" wore their bodysuits while exercising in the grounds of Hugo Drax's (Michael Lonsdale) mansion as Bond (Roger Moore) flew over them in a helicopter.

Created for the film, this bodysuit is made of spandex and features a a black halter neck and a zip running up the back. There are several labels from the production, including one which indicates that the suit is for a "Small 5' 6" Fem. Athlete". The name "Lynn Watts" has been handwritten in pen next to the zip. The bodysuit has discoloured with age. The lot is accompanied with a printed copy of a lobby card showing the scene.

Estimate: £600 - 800



409. Technician Jumpsuit M

JAMES BOND: MOONRAKER (1979)

A technician jumpsuit from Lewis Gilbert's Bond movie Moonraker. Technicians wore their jumpsuits while working for Hugo Drax (Michael Lonsdale) on his space station. James Bond (Roger Moore) and Holly Goodhead (Lois Chiles) stole two to sneak aboard.

This lot consists of a cap, a mustard yellow jumpsuit and a belt. The cotton jumpsuit has zips running down the torso and forearms, with black side strips and a faded silver collar. The cap features a label which reads "Male Technician", and the belt is labelled "Waist 36" and has been intentionally shortened.

The cap and jumpsuit no longer feature the "Drax Industries" logo. The jumpsuit has some staining and wear from use, and the cap has a tear at the back along a seam. The belt shows evidence of a hook that is no longer present.

Estimate: £2,000 - 3,000

410. Toxin Vial †Δ

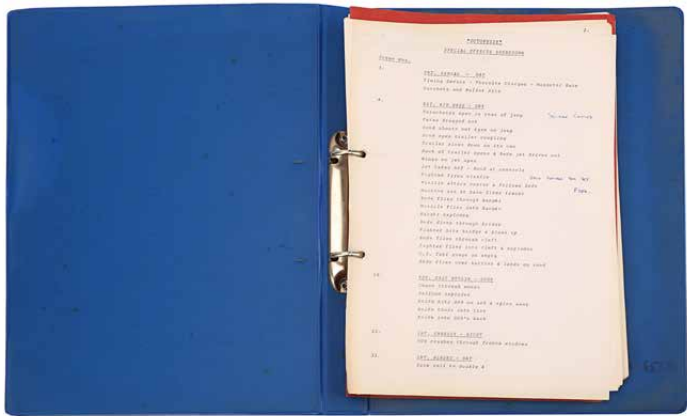
JAMES BOND: MOONRAKER (1979)

A toxin vial from Lewis Gilbert's Bond movie Moonraker. Toxin vials were made by scientists in Venice for Hugo Drax (Michael Lonsdale), as part of his master plan to kill all life on Earth. James Bond (Roger Moore) witnessed the effects of the toxin as it choked two scientists to death.

The vial has two wooden blocks at either end, held together by an aluminium core. Three clear acrylic rods run between the blocks, and metal cones also line the interior. The piece is finished in faux silver and black, with a red-striped decal at one end. The piece has some minor wear, including scratches and scuffs. Three of the metal cones are missing, leaving glue residue, and the silver foil around the wooden blocks has bubbled up in some areas.

Dimensions: 14 cm x 4.5 cm x 4.5 cm (5 ½" x 1 ¾" x 1 ¾")

Estimate: £3,000 - 5,000



411. Fourth Draft Script, Special Effects Breakdown Sheets and Two Bound Photographic Storyboard Sequences †Δ

JAMES BOND: OCTOPUSSY (1983)

A script, six special effects breakdown sheets and two bound storyboard sets from John Glen's Bond film Octopussy. Scripts, breakdown sheets and storyboards were used throughout the production to maintain an efficient filming process.

The script is bound in red card and contains 138 pages, including the title page, and is marked as a fourth draft. The six breakdown sheets feature handwritten annotations, and the set is secured in a blue binder. The storyboards comprise 26 pages and are printed on photographic paper and bound by metal fasteners. The script, breakdown sheets and storyboards show minor wear. The pages of the script and sheets show aging, and the storyboards have minor edge wear and tears.

Dimensions (storyboards): 41 cm x 28 cm x 1 cm (16" x 11" x ½"); (script): 30.5 cm x 21 cm x 4 cm (12 ¼" x 8 ¼" x 1 ¾")

Estimate: £600 - 800



412. Rublevitch's (Eva Reuber-Staier) Blouse †Δ

JAMES BOND: OCTOPUSSY (1983)

Rublevitch's (Eva Reuber-Staier) blouse from John Glen's Bond movie Octopussy. General Gogol's (Walter Gotell) secretary wore her blouse while relaying a message to General Orlov (Steven Berkoff) during a Soviet Security Council meeting.

Made from purple silk, the Harrods blouse features a layered stand-up collar and horizontal pleating on the shoulders. The collar and opening of the blouse overlap, covering eight pink pearlescent buttons that are attached down the front. Labelled as a UK size 12, the blouse displays minor signs of discolouration, most notably on the right sleeve and cuff.

Estimate: £400 - 600

413. Showgirl Costume M

JAMES BOND: OCTOPUSSY (1983)

A showgirl costume from John Glen's Bond movie Octopussy. Showgirls wore their extravagant costumes as part of the circus on the US Air Force base, where James Bond (Roger Moore) had to defuse a nuclear bomb.

The costume features a heavily embellished sequined orange body with a corseted back that is done up with hook-and-eye fastening. It also features an ornate headdress decorated with sequins and feathers, so long they almost reach the ground. Inside the body there is a label for "Janine Andrews", credited as one of the "Octopussy Girls". No sizes are labelled. There is minor wear from age, storage and use on production, including a few missing sequins and some areas where the fabric has plucked.

Estimate: £600 - 800



414. Blofeld's (Max von Sydow) Three-Piece Suit †Δ

NEVER SAY NEVER AGAIN (1983)

Blofeld's (Max von Sydow) three-piece suit from Irvin Kershner's Bond movie Never Say Never Again. Blofeld wore his suit at the beginning of the film during a meeting of SPECTRE, while he explained his newest scheme, "The Tears of Allah", and introduced his "Number 1", Maximillian Largo (Klaus Maria Brandauer).

This suit consists of a single-breasted jacket, waistcoat and trousers, all in grey pinstripe. Made specially for von Sydow in the role, the trousers feature a costumier's label that reads "Max Von Sydow 002 Never Say Never". The jacket and waistcoat have areas of glue residue from a label, and the suit has some minor wear from production use, including some plucked stitching.

Estimate: £1,000 - 1,500



415. Action Storyboards Collection M

JAMES BOND: A VIEW TO A KILL (1985) & THE LIVING DAYLIGHTS (1987)

A set of action storyboards from the production of two John Glen-directed James Bond films, A View to a Kill and The Living Daylights.

This set consists of 392 storyboards in total: 70 large boards from The Living Daylights depicting stunts, including Bond's (Timothy Dalton) Russian aeroplane manoeuvre; 101 boards from A View to a Kill, plotting such ambitious scenes as Bond (Roger Moore) tying Zorin's (Christopher Walken) airship to the Golden Gate Bridge; 95 smaller storyboards from The Living Daylights, of which 75 are bound with a blue spine bar; and 126 from A View to a Kill illustrating sequences, including Bond pursuing May Day (Grace Jones) after her assassination of Achille Aubergine (Jean Rougerie) at the Eiffel Tower.

Many of the pages have "J. Glen" handwritten at the top, identifying them as the director's personal copies. Some pages display minor creasing. Dimensions (large boards): 41 cm x 30.5 cm (16" x 12"); (small boards): 30 cm x 22 cm (11 ¾" x 8 ¾")

**Sold without copyright; see copyright notice pg 508*

Estimate: £800 - 1,200



416. James Bond's (Pierce Brosnan) Three-Piece Suit †

JAMES BOND: GOLDENEYE (1995)

James Bond's (Pierce Brosnan) three-piece suit from Martin Campbell's Bond movie GoldenEye. Bond wore his Brioni suit as he came face-to-face with his old ally Alec Trevelyan (Sean Bean). After Bond and Natalya (Izabella Scorupco) escaped from Trevelyan's clutches they found themselves being interrogated by Russian Defence Minister Mishkin (Tchéky Karyo), before chasing General Ourumov (Gottfried John) through the streets of St Petersburg in a tank.

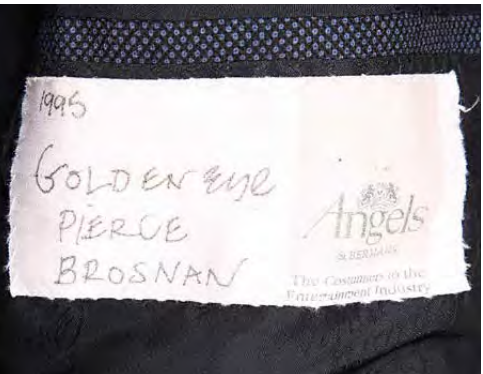
The suit is made by Brioni, the bespoke menswear couture house who created the majority of the luxury suits worn by Brosnan in the role of James Bond. Brosnan was integral to the process of developing Bond's look, and was consulted on how his character would dress throughout his tenure. As costume designer Lindy Hemming later recounted: "We wanted him to look modern, but not trendy like someone in advertising... Pierce's own demands were that the designs had to reflect the lightness of modern man, but still be svelte and smooth."

The suit is made of blue wool with a silk-effect Brioni logo lining. The suit was made specially for Brosnan in the role, with the jacket labelled "Brioni, Roma" and featuring an Angels & Bermans costumiers label, which reads "1995 Goldeneye Pierce Brosnan". The waistcoat and trousers both feature a similar description within. A white shirt and tie have been added to complete the look of the costume, which is presented on a custom-made display featuring the film title and a description of the bespoke outfit. The suit has minimal wear from production use and age.

Dimensions (displayed): 38 cm x 60 cm x 182 cm (11" x 23 ½" x 71 ¾")

**Special shipping required; see special shipping notice pg 508*

Estimate: £10,000 - 15,000



417. James Bond’s (Pierce Brosnan) Hero Walther PPK Pistol with Silencer and Holster †

JAMES BOND: GOLDENEYE (1995)

James Bond’s (Pierce Brosnan) hero Walther PPK Pistol with silencer and holster from Martin Campbell’s Bond movie Goldeneye. Bond used his Walther PPK throughout much of the film, from his infiltration of the Soviet chemical weapons facility (when the pistol was fitted with a silencer), to his meeting with Valentin Zukovsky (Robbie Coltrane). Colonel Ourumov (Gottfried John) later used Bond’s weapon to kill Defence Minister Mishkin (Tchéky Karyo) and a guard, framing Bond for the crime.

The Walther PPK was Bond’s gun of choice throughout the series, up to and including Tomorrow Never Dies, when he then switched to the Walther P99. In The Making of Goldeneye by Garth Pearce, armourer Charlie Bodycomb explains that a real, blank-firing Walther PPK was used in close-up, because gun experts in the audience would be able to tell the difference.

The lot consists of a hero Walther PPK pistol, a detachable silencer, and a holster. The Walther PPK is made of metal with an acrylic grip and has the serial

number “811590”. The silencer is attached to the pistol using a screw fitting onto the barrel.

The gun has been sympathetically deactivated and still features a functioning trigger, hammer, magazine release and safety. The Galco holster is leather with an elasticated strap. The weapon and holster show some wear from production use and age, including some scuffing and scratches on the pistol itself and also on the silencer. Presented on a custom-made display featuring information about the set, the lot is also accompanied by three certificates of authentication from Bapty, the armourers for the production, and the pistol’s certificate of deactivation.

Dimensions (pistol with silencer): 26.5 cm x 2.5 cm x 12 cm (10 ½” x 1” x 4 ¾”); (complete display): 20 cm x 35.5 cm x 37 cm (8” x 14” x 14 ½”)

**Firearm deactivated; see firearm deactivation notice pg 508*

Estimate: £40,000 - 60,000



Allstar Picture Library / Alamy Stock Photo

418. James Bond’s (Pierce Brosnan) Walther PPK Holster M

JAMES BOND: GOLDENEYE (1995)

James Bond’s (Pierce Brosnan) Walther PPK holster from Martin Campbell’s Bond movie GoldenEye. Bond used holsters to house his iconic Walther PPK pistol throughout the film as he hunted former fellow ‘00’ agent Alec Trevelyan (Sean Bean) and his Russian cohorts.

The spy wore two different holsters in the film: a figure-hugging one, which maintained the smooth line of his suit; and a larger alternative Galco® holster that allowed the performer to holster or draw the Walther PPK quickly and stylishly. This holster is of the former variety, worn by Bond beneath his Bioni tailored suit, and secured with a strip of Velcro®.

The leather holster is stamped with the logo of the maker, Bruce Stevens Holsters of London, and shows a few slight signs of wear. There are creases in the leather; the suede has softened, and there is a little tarnishing around the snap fastener.

Dimensions: 19 cm x 19 cm x 4 cm (7 ½” x 7 ½” x 1 ½”)

Estimate: £3,000 - 5,000



419. Samsonite Promotional Briefcase M

JAMES BOND: TOMORROW NEVER DIES (1997)

A Samsonite® briefcase from the promotion of Roger Spottiswoode’s Bond movie Tomorrow Never Dies. These briefcases were only available in very limited numbers to help promote the film.

The set includes a 007 custom black Samsonite® briefcase with a brown leather handle; a multi-tool card with a bottle opener and small knife; a face razor; a toy BMW 750iL; a calculator; a burgundy silk tie; a keyring; a two-pack of 007 trading cards; a small bottle of vodka; a shot glass; and two bottles of L’Oreal nail varnish. The briefcase shows minimal wear, with a few nicks on the leather handle, and the packaging of some of the items has been well handled.

Dimensions: 46 cm x 39 cm x 12 cm (18” x 15 ¼” x 4 ¾”)

Estimate: £500 - 700



420. James Bond’s (Pierce Brosnan) Medical File †Δ

JAMES BOND: TOMORROW NEVER DIES (1997)

James Bond’s (Pierce Brosnan) medical file from Roger Spottiswoode’s Bond movie Tomorrow Never Dies. Files were used as set dressing around the MI6 offices and control rooms. The folder is made of blue card and features James Bond’s name on the cover, along with the MI6 insignia and a red stamp reading “Confidential”. Inside are two pieces of paper, one with the results of a blood test, the other with six graphs. Both pages feature Bond’s name printed on them. The file has some wear from production use, including some very minor creasing.

Dimensions: 34 cm x 24 cm (13 ½” x 9 ½”)

Estimate: £600 - 800



421. James Bond’s (Pierce Brosnan) Stunt AR-18 Rifle †

JAMES BOND: TOMORROW NEVER DIES (1997)

James Bond’s (Pierce Brosnan) stunt AR-18 rifle from Roger Spottiswoode’s Bond movie Tomorrow Never Dies. Bond used his heavily modified AR-18 during the assault on the weapons bazaar using the gun as a club to assault his enemies.

The rifle is constructed of foam rubber around a metal armature, a rubber stunt version of the weapon, required for the safety of actors during the high action sequences.It features a high level of detail including silver-coloured paint to resemble metal, and has a black material carry strap. The rifle has some wear from production use and age; the barrel tip has come away, some paint has rubbed away and the trigger guard is detached at one end.

Dimensions: 78 cm x 4 cm x 18.5 cm (30 ¾” x 1 ½” x 7 ¼”)

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £2,000 - 3,000



422. Jinx’s (Halle Berry) Cheetah Pistol †

JAMES BOND: DIE ANOTHER DAY (2002)

Jinx’s (Halle Berry) Cheetah pistol from Lee Tamahori’s Bond movie Die Another Day. Jinx (Halle Berry) used her Beretta Cheetah pistol as she hunted the North Korean terrorist Zao (Rick Yune), using the pistol to kill Dr. Alvarez (Simón Andreu) at the Isla de Los Organos clinic, and later wielding it at Graves’ (Toby Stephens) ice palace in Iceland.

The weapon is made of resin, painted silver and brown to simulate metal and wood, with additional metal elements creating a realistic weight. The pistol shows signs of age and production use, most notably on the top of the frame, where the silver paint has worn away in places to reveal the dark resin beneath.

Dimensions: 17 cm x 4 cm x 12 cm (6 ¾ ” x 1 ½” x 4 ¾”)

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £2,000 - 3,000



423. Jinx’s (Halle Berry) Lightweight Throwing Knife †

JAMES BOND: DIE ANOTHER DAY (2002)

Jinx’s (Halle Berry) lightweight throwing knife from Lee Tamahori’s Bond movie Die Another Day. Jinx carried her knives throughout the film on her utility belt, which she wore as part of her leather combat outfit. She used them to deadly effect while battling Miranda Frost (Rosamund Pike) on-board Gustav Graves’ (Toby Stephens) plummeting plane.

This weapon is made of faux silver-painted resin, with a slim metal core. It features a pointed blade, serrated along one side. The grip features holes for balance and the blade is stamped “Stainless Rostfrei” at the base. The knife shows various signs of production use and wear, most notably on the blade, where paint has worn away along a line, exposing the edge of the metal core.

Dimensions: 21 cm x 3.5 cm x 0.3 cm (8 ¼” x 1 ½” x ⅛”)

Estimate: £800 - 1,200





424. James Bond’s (Pierce Brosnan) Walther P99 Pistol M

JAMES BOND: DIE ANOTHER DAY (2002)

James Bond’s (Pierce Brosnan) Walther P99 pistol from Lee Tamahori’s Bond movie Die Another Day. Bond used his standard M16 sidearm after his release from a North Korean prison, and subsequently during his hunt for the villainous Gustav Graves (Toby Stephens).

The Walther P99 replaced Bond’s classic Walther PPK as his weapon of choice in Tomorrow Never Dies (1997), Brosnan’s second appearance as Agent 007, and would continue being used by Daniel Craig during and after his first outing as Bond in Casino Royale (2006).

The semi-automatic pistol features a polymer frame with a metal chamber and slide. “Walther” is etched onto both sides of the slide and cast into both sides of the grip. The magazine is released by pressing a small lever at the base of the trigger guard.

The firearm has been sympathetically deactivated, with the slide, safeties, magazine release and trigger still functional, and is accompanied by a deactivation certificate. The weapon is also accompanied by a letter from Bapty & Co, confirming its authenticity. Bapty are professional armourers who provided weapons for the Bond films since their debut in 1962, as well as countless other productions. The piece exhibits some minor wear from production use and storage, including some scratching and scuffing, most notably on the grip, while the blued finish has started to fade slightly on some of the metal pieces. Dimensions: 18 cm x 3 cm x 13.5 cm (7” x 1 ¼” x 5 ¼”)

**Firearm deactivated; see firearm deactivation notice pg 508*

Estimate: £8,000 - 12,000



425. \$500,000 Montenegro Casino Chip †Δ

JAMES BOND: CASINO ROYALE (2006)

A \$500,000 poker chip from Martin Campbell’s Bond movie Casino Royale. Bond (Daniel Craig), Le Chiffre (Mads Mikkelsen) and their fellow poker players used betting chips during the high-stakes game at the Casino Royale in Montenegro. The chip is made from red pearlescent plastic with a translucent green centre. “Casino Royale \$500,000 Montenegro” is printed on both sides in a gold-and-black font. The chip displays light scratches, but remains in very good condition and comes presented on a custom display stand. Dimensions (casino chip): 11.5 cm x 8 cm x 1 cm (4 ½” x 3 ¼” x ¼”); (displayed): 16 cm x 16 cm x 9 cm (6 ½” x 16 ½” x 3 ½”)

Estimate: £800 - 1,200



426. Collection of Replica Gadgets and Accessories M

JAMES BOND: VARIOUS PRODUCTIONS

A collection of replica gadgets and accessories from Goldfinger (1964), Thunderball (1965) and Moonraker (1979). Licenced replicas were produced and sold for several years by manufacturer SD Studios, and are now highly sought after in their own right. This replica collection consists of an Oddjob killer Sandringham hat (marked size XL), with a metal ring under the brim and a plaque reading “002 of 1000”; a James Bond breather and cigar canister with a stand and plaque reading “134 of 5000”; and a James Bond wrist dart gun, set of 10 darts and a plaque reading “141 of 5000”. The items show minimal wear, with small scratches to the the wrist dart gun and metal ring of the Sandringham hat, while the cigar canister shows some wear. Dimensions (hat): 33 cm x 29.5 cm x 13 cm (13” x 11 ¾” x 5”); (breather): 18 cm x 2.5 cm x 2.5 cm (7” x 1” x 1”); (dart gun): 10.5 cm x 7 cm x 7 cm (4” x 2 ¾” x 2 ¾”)

Estimate: £400 - 600

427. Full-Size Shark Replica US

JAWS: THE REVENGE (1987)

A full-size shark replica from Joseph Sargent's action-thriller sequel Jaws: The Revenge. A great white shark terrorised Ellen Brody (Lorraine Gary), following her from Amity Island to the Bahamas, as revenge for her late husband (Roy Scheider) killing a fellow shark in the 1970s.

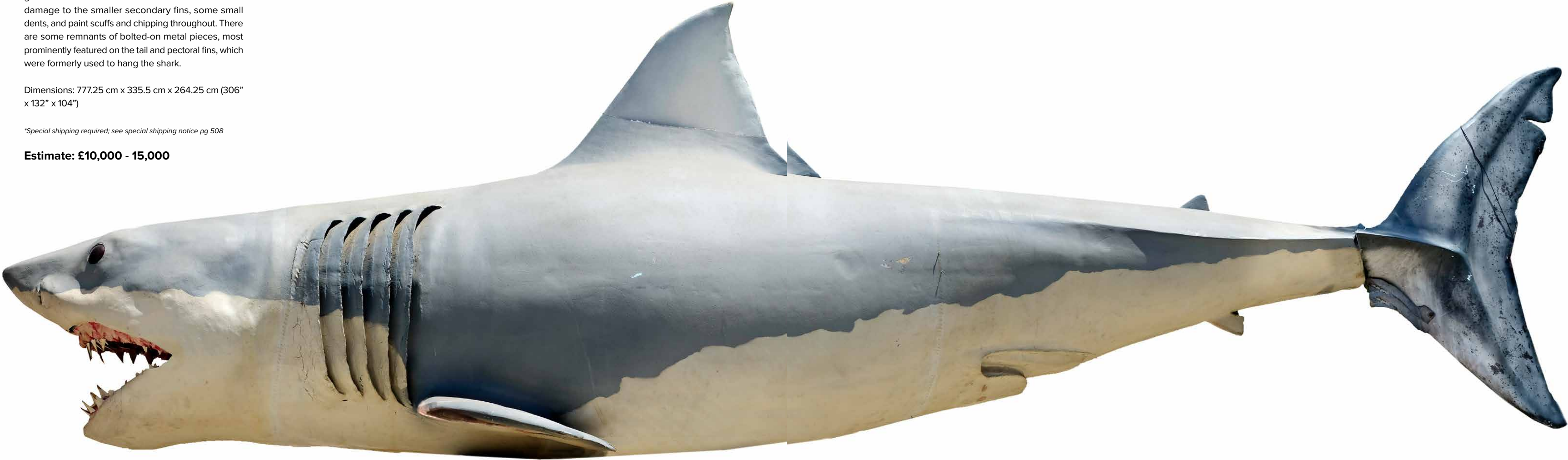
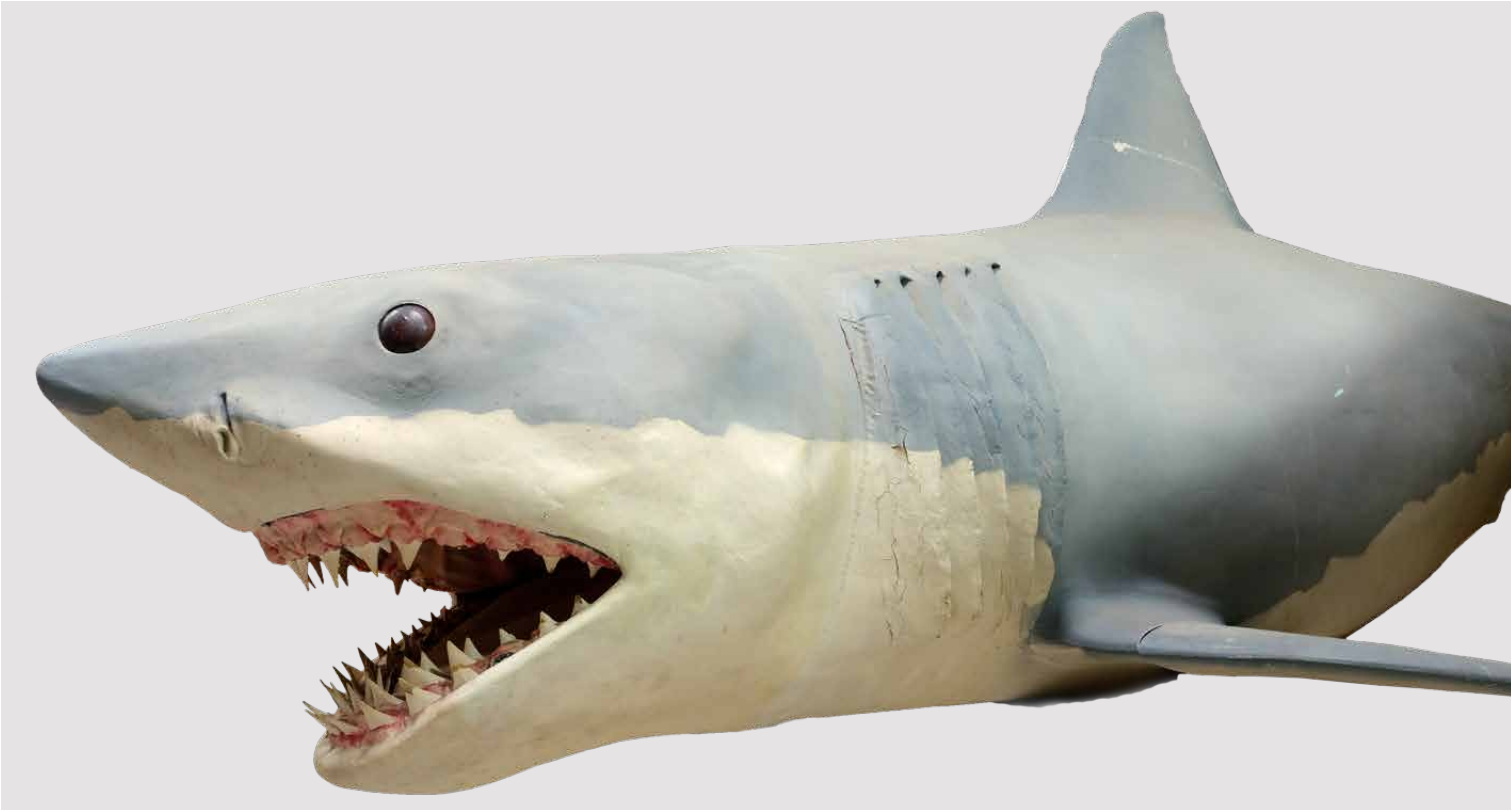
This full-size fibreglass replica was made from moulds created for Jaws: The Revenge. The shark is painted grey and white divided by a hard demarcation line, with black eyes. The mouth includes a pink tongue and gums with multiple rows of pointed white teeth. The gills and nostrils are both made of separately-cast urethane parts adhered to the fibreglass body. There is also recessed area cast into the rear underside of the shark where a supporting rig was likely intended to mount.

The dorsal fin and left pectoral fin have been sawed off and will require fibreglass work to re-attach. The right pectoral fin can be plugged into place on the main body, though is not a perfect fit. The large tailfin piece and the corresponding rear area of the shark both feature smooth surfaces leaving the two unable to be joined without further modification. The shark exhibits other signs of wear, including missing teeth. The shark's jowls are made to be removable so the gums and teeth can be installed. There is also some damage to the smaller secondary fins, some small dents, and paint scuffs and chipping throughout. There are some remnants of bolted-on metal pieces, most prominently featured on the tail and pectoral fins, which were formerly used to hang the shark.

Dimensions: 777.25 cm x 335.5 cm x 264.25 cm (306" x 132" x 104")

**Special shipping required; see special shipping notice pg 508*

Estimate: £10,000 - 15,000



7.75 m (25 ½')

428. Shark Tooth Clapperboard Ω

JAWS (1975)

A shark tooth clapperboard from the production of Steven Spielberg’s shark thriller Jaws. A great white shark terrorised the community of Amity Island until it was blown up by Chief Martin Brody (Roy Scheider). During production, a small number (possibly 4) of clapperboards were custom-made in the style of the shark’s jaws, in homage to the film’s voracious antagonist.

This black-and-white wooden clapperboard has shark tooth-shaped slates, and reads “Zanuck/Brown Prod. Universal City Studios 02074”, “PROD JAWS”, “DIR. S. SPIELBERG”, and “CAM. W. BUTLER”. The slate operates vertically by pulling two metal poles, which are inserted on the reverse and affixed via elastic bands to metal screws at the bottom of the board. The clapperboard comes with a letter of provenance from assistant cameraman James A. Contner. It exhibits minor chips and scuffs to the wood.

Dimensions: 31.75 cm x 28 cm x 4 cm (12 ½” x 11” x 1 ½”)

Estimate: £30,000 - 50,000



429. Final Draft Script Ω

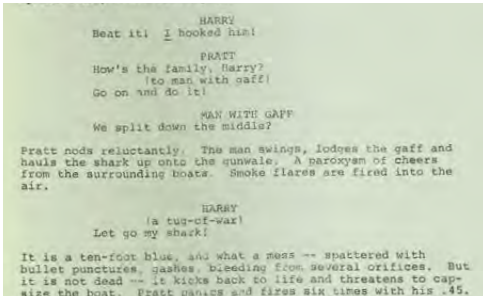
JAWS (1975)

A final draft script from the production of Steven Spielberg's shark thriller *Jaws*. This unnumbered draft was written by *Jaws* novelist Peter Benchley for producers Richard Zanuck and David Brown.

This 113-page typewritten script from Universal Studios is labelled "Final Draft Screenplay JAWS No. 02074" on the front of a red paper cover and dated "April 3, 1974". The first page is marked "5267" in black ink. The script is held together with brass brads and exhibits staining and creasing from age and use throughout.

Dimensions: 29.25 cm x 23 cm x 2.5 cm (11 1/2" x 9" x 1")

Estimate: £2,000 - 3,000



430. Production-Used Storyboards and Final Draft Script with Printed Annotations Ω

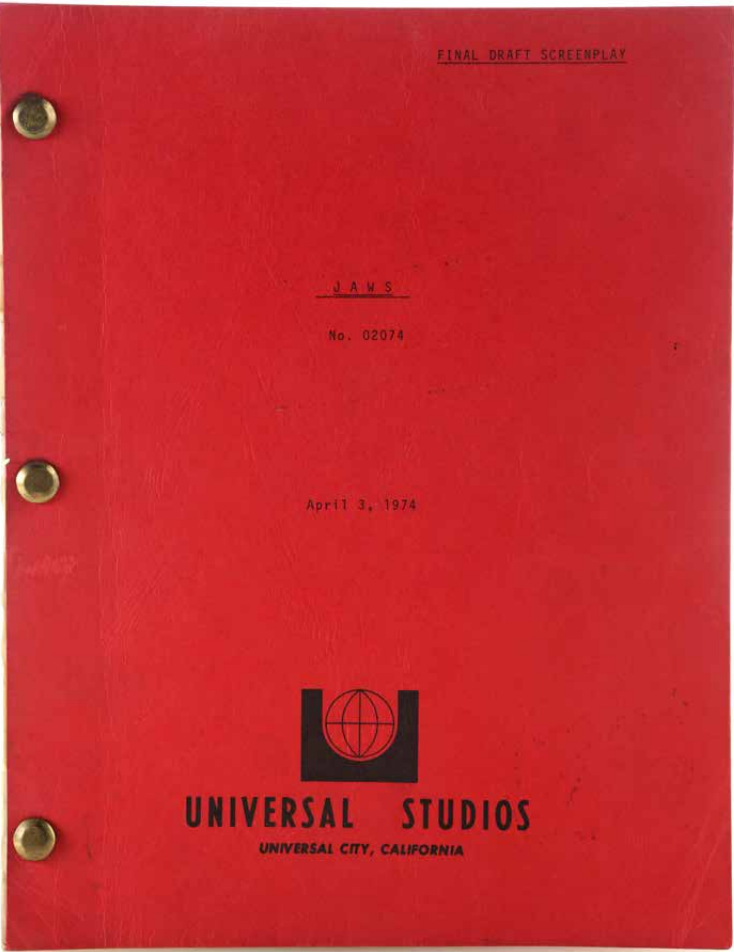
JAWS (1975)

Production-used storyboards and a final draft script with printed annotations from the production of Steven Spielberg's shark thriller *Jaws*. The storyboards depict the sequences in which Hooper (Richard Dreyfuss), Chief Brody (Roy Scheider) and Quint (Robert Shaw) hunted and found the shark terrorising Amity Island, while the screenplay was written by *Jaws* novelist Peter Benchley for producers Richard Zanuck and David Brown.

The 114-page typewritten paper script from Universal Studios is labelled "Final Draft Screenplay JAWS No. 02074" and features rewrite notes in the margins and varying print dates from 1974 to 1975. It comes in a grey vinyl three-ring binder. The 102 pages of storyboards are on three-hole-punched white paper bound in mottled rust-colour cardboard. The storyboards and script exhibit stains and creasing throughout from age and use, as well as a tear in the top of the cardboard.

Dimensions: 30.5 cm x 25.5 cm x 2.5 cm (12" x 10" x 1")

Estimate: £3,000 - 5,000



431. Crew Gift Belt Buckle Ω

JAWS (1975)

A crew gift belt buckle from Steven Spielberg's Academy Award®-winning thriller Jaws. A local Martha's Vineyard jeweler, Thaddeus McDowell, started making shark belt buckles during the shooting of the film. The production bought up a number of them and distributed them to the crew.

Designed by Thaddeus McDowell in 1974, this brass belt buckle is sculpted as a profile view of a stylized shark with its mouth open revealing many pointed teeth. It has a ball-ended hook on the backside for securing it to the holes in a belt. On the tail of the shark is a long metal bar for attaching the buckle to the end of a belt. Currently, the buckle is attached to a brown leather belt. Etched into the back of the belt is "1974" and "Thad McDowell". There are some scratches to the finish of the leather belt, minimal green tarnish on the brass elements, and minor wear and discolouration to the buckle itself.

Dimensions: (buckle): 12.75 cm x 5.25 cm x 2.75 cm (5" x 2" x 1"); (belt, coiled): 10.25 cm x 10.25 cm x 4.5 cm (4" x 4" x 1 ¾")

*Sold without copyright; see copyright notice pg 508

Estimate: £1,000 - 1,500



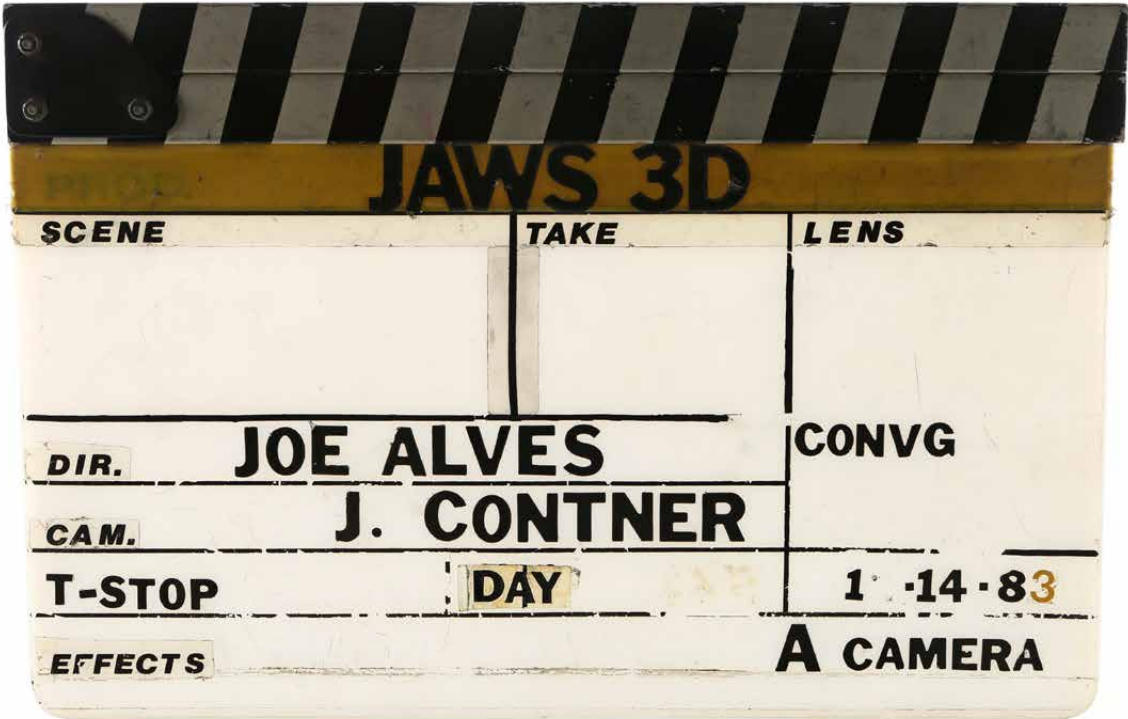
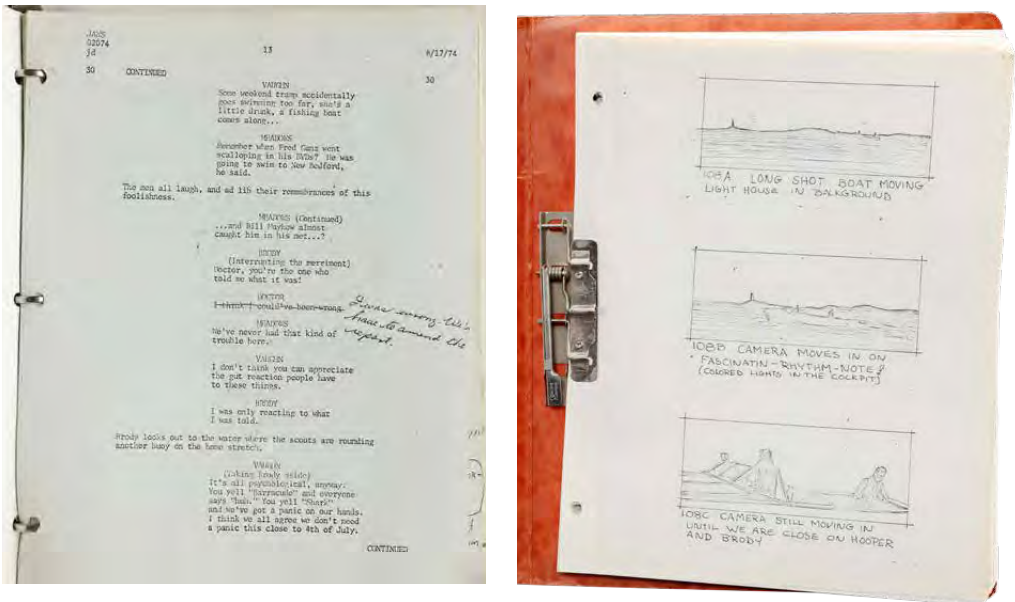
432. Clapperboard Ω

JAWS 3-D (1983)

A Clapperboard from Joe Alves' horror sequel Jaws 3-D. A large great white shark terrorized the SeaWorld theme park in Orlando, Florida, where Mike Brody (Dennis Quaid), the son of Amity Island chief Martin Brody (Roy Scheider), worked. This black-and-white clapperboard is made of wood, plastic and metal, and has black and yellow lettering, which reads "JAWS 3D DIR. JOE ALVES, CAM. J.CONTER". It is dated "11.14.83" and features magnets inserted into the wooden sections, with spare number stickers on a strip of yellow tape adhered to the back. The slate shows some scuffing and marks from removed tape.

Dimensions: 40.5 cm x 27.25 cm x 2 cm (16" x 10 3/4" x 3/4")

Estimate: £4,000 - 6,000





433. Archive of Production Photography Contact Sheets

THE JERRY LEWIS SHOW (TV SERIES, 1967 - 1969)

An archive of production photography contact sheets from the classic comedy TV series The Jerry Lewis Show. Jerry Lewis hosted the comedy and variety show, which featured different skits, musical performances and celebrity guests each week.

This archive consists of 10 spiral photo binders containing colour-film contact sheets from throughout the show's production. Divided by episode and ranging from 10 to 48 pages per book, the contact sheets are printed on glossy photo paper and depict various skits and musical numbers, as well as behind-the-scenes images. Each sheet is dated and stamped "Jerry Lewis Prods Inc." on the reverse. The binders exhibit various signs of age and handling.

Dimensions: 39.5 cm x 30.5 cm x 26 cm (15 ½" x 12" x 10 ¼")

Estimate: £600 - 800



435. Screen-Matched Hero Thark Tribal Pistol

JOHN CARTER (2012)

A hero Thark pistol from Andrew Stanton's sci-fi adventure John Carter. The pistol screen matches to early scenes in which John Carter (Taylor Kitsch) arrived on Mars and attracted a group of Tharks. John leapt over one of them and landed near a pile of weapons, one of which being this unique piece.

The pistol is made from a deactivated single-barrel Bakel shotgun. It has a working trigger and cocking mechanism. The pistol has a wooden handle, a metal chamber featuring engraved brass accessories, non-functioning moving parts, a main barrel and five smaller barrels. The gun is wrapped in dark-brown leather with a stamped space map design, and distressing has been applied for a weathered aesthetic. The weapon shows minimal wear from production use, and one of the small barrels is slightly loose. Dimensions: 70 cm x 11 cm x 8.5 cm (27 ½" x 4 ¼" x 3")

**Firearm deactivated; see firearm deactivation notice pg 508*

Estimate: £2,000 - 3,000



434. Hero Thark Tribal Sword

JOHN CARTER (2012)

A Thark sword from Andrew Stanton's sci-fi adventure John Carter. Led by John Carter (Taylor Kitsch) and Tars Tarkas (Willem Dafoe), the tribal Tharks used their swords as they battled the armies of Zodanga.

The sword is a modified Helium soldier's sword. It shares the same single-edge blade and kopis-like handle, but the grip is made of solid wood bound in leather, with intricate carvings resembling the designs of space maps. The metal blade is tarnished to look worn and weathered, and the sword shows minimal wear from production use, with minor wear to the handle's leather binding.

Dimensions: 109 cm x 11 cm x 4.5 cm (43" x 4 ¼" x 1 ¾")

Estimate: £1,500 - 2,500



436. Hero Therns Ninth Ray Dagger and Sword

JOHN CARTER (2012)

A Thern dagger and sword from Andrew Stanton's sci-fi adventure John Carter. Therns were a secretive race of shape-shifting Martians who could summon a blue energy called the "Ninth Ray" and turn it into solid weaponry, such as swords and daggers. A Thern assassin tried to use a dagger to kill Edgar Rice Burroughs (Daryl Sabara) near the end of the film, but was foiled by John Carter (Taylor Kitsch), while Sab Than (Dominic West), used a Thern sword to fight against Carter. The dagger and sword are made of metal and features latticework blades with an inner metal core. The handles are solid, with black painted sections to give the impression that the latticework continues further down. They have been painted a light blue colour to mimic the Ninth Ray energy. They have some wear from production use, including some scuffing and scratches.

Dimensions: (dagger) 47.5 cm x 6.5 cm x 2 cm (18 ¾" x 2 ½" x ¾"); (sword) 75 cm x 7.5 cm x 2 cm (29 ½" x 3" x ¾")

Estimate: £1,500 - 2,500

437. Hero Zodangan Soldier Spear and Sword

JOHN CARTER (2012)

A hero Zodangan soldier's spear and sword from Andrew Stanton's sci-fi adventure John Carter. Zodangan soldiers served under the command of their jeddak, Sab Than (Dominic West), whose plot to conquer the city of Helium was thwarted by John Carter (Taylor Kitsch), and wielded their red weapons throughout the film. The spear blade is made of metal, tinted red with ink, and has a single edge with an engraved flat, a red leather-bound handle with a tapering wooden pole, and a painted red symbol under the blade. The spear shows minor wear from production use, and the red tint has faded from the metal slightly. The design of the sword is similar to that of an ancient Greek kopis. It features a metal blade, tinted red with ink, and a single edge with an engraved flat and a red leather-bound handle. A red leather strap is attached to a metal ring at the top of the guard and at the base, where the metal forms a spike. The sword shows minor wear from production use, with some slight fading to the red tint on the metal.

Dimensions: (spear) 233 cm x 6 cm x 3.5 cm (91 ¼" x 2 ½" x 1 ¼"); (sword) 112 cm x 8.5 cm x 6 cm (44" x 3 ½" x 22 ¾")

Estimate: £1,500 - 2,500



438. Hero Helium Soldier Long Sword, Spear and Short Sword

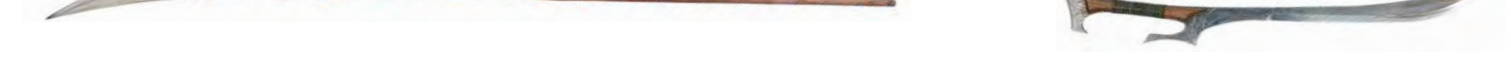
JOHN CARTER (2012)

Hero Helium soldier's long sword, spear and short sword from Andrew Stanton's sci-fi adventure film John Carter. Spears and swords were wielded by the Helium soldiers throughout the film as they sought to defend their kingdom from Sab Than (Dominic West) and the armies of Zodanga.

The long and short swords' designs are based on the falcata, a pre-Roman Iberian sword with a hooked grip. The metal blades have a blue tint, created via a process of oxidation, with a single edge, an engraved metal guard and a green leather-bound wooden grip. The swords show minor wear from production use, and the blue tint has faded from the embossed edges of the metal. The metal spear blade has a single edge with an engraved flat, a brown leather-bound handle with a tapering wooden pole, and a symbol painted in blue under the blade. The spear shows minor wear from production use, and the blue tint has faded almost entirely from the metal.

Dimensions:(long sword) 112.5 cm x 14.5 cm x 3.5 cm (44 ¼" x 5 ¾" x 1 ¼"); (spear) 237 cm x 8.5 cm x 3.5 cm (93 ¼" x 3 ½" x 1 ¼"); (short sword) 68 cm x 12.5 cm x 3.5 cm (26 ¾" x 5" x 1 ½")

Estimate: £2,000 - 3,000



439. Hero Thark Rifle

JOHN CARTER (2012)

A hero Thark rifle from Andrew Stanton's sci-fi adventure film John Carter. Tharks were a race of nine-foot tall aliens native to Barsoom, armed with an array of salvaged weapons. When John Carter (Taylor Kitsch) first encountered the Tharks he picked up one of their rifles, but did not know how to use it.

The rifle features solid wood stock components, a steel receiver and a long brass barrel. It has a metal trigger and striker and a wooden stock wrapped in leather. The wooden forearm has patterns carved into it, with a leather grip over the top. Metal wire is wrapped around the grip, a leather strap is wrapped around the body and woollen string is tied around the metal leading to the stock. The piece has been intentionally distressed to look well used and personalised. The metal is tarnished, and there are many scuffs and scratches. It has been sympathetically deactivated and no longer fires.

Dimensions: 250 cm x 10 cm x 21 cm (98 ½" x 4" x 8 ¼")

**Special shipping required; see special shipping notice pg 508*

**Firearm deactivated; see firearm deactivation notice pg 508*

Estimate: £3,000 - 5,000





Cinergi/Kobal/Shutterstock

440. Full-Size ABC Warrior Robot With Animatronic, Remote Control Head M

JUDGE DREDD (1995)

A full-Size ABC Warrior Robot With Animatronic, Remote control Head from Danny Cannon's comic-book adaptation Judge Dredd. Discovered in the possession of the arms dealer Geiger (Ian Dury) by the recently escaped Rico (Armand Assante), the ABC Warrior was programmed to follow only Rico's commands, and was used to devastating effect in his war against the Judges.

The robot features many scuffs and signs of battle damage that screen match it to the scene where Rico used it to threaten Judge Griffin (Jürgen Prochnow), to the moment Rico commanded it to wreak havoc in the streets of Mega-City One. It also screen matches the moment the droid dismembered Judge Griffin, and the final scenes in which it shot Fergie (Rob Schneider) and grabbed Judge Hershey (Diane Lane) by the throat.

ABC Warriors appeared alongside Judge Dredd as a featured series in the British sci-fi anthology comic-book 2000 AD, making its debut in issue 119 in 1979. The leader of the ABC Warriors, Hammerstein, was a running character in previous series Ro-Busters, which first appeared in weekly sci-fi comic magazine Starlord (1978) and again in 2000 AD later the same year. In 1995, series creator Pat Mills wrote a story for Judge Dredd entitled "Hammerstein". The re-emergence of the character in the Dredd universe sparked the idea for the addition of the unnamed ABC Warrior in the movie adaptation, using a design similar to the Hammerstein character.

The full-size ABC Warrior was engineered by a team consisting of Mike Dunleavy, Robert Malos, Brian Morrison, Paul Taylor, Robbie Scott, Peter White and Joss Williams. It has a maneuverable metal internal structure surrounded by cables, rubber and metal tubing. Fibreglass armour plating covers the robot's frame, creating its menacing appearance. The armour, hands, head and feet have been painted with a metallic grey undercoat and a rust-coloured top coat, allowing the top coat to be scratched away to reveal metallic grey beneath, giving the impression of battle damage and age. The robot's neck, eyes and jaw are manipulated using a remote control, which features a handwritten label reading "Dread Neck", and the eyes light up orange, changing to red when it's in "War Mode". The controller comes with charging cables.

The robot is presented in an imposing stance, secured on a stand. It shows minor wear from production use and aging, displaying signs of slight internal rust, repaired components on the hands and sympathetic restoration over the years since the production. Dimensions: 140 cm x 140 cm x 210 cm (55" x 55" x 82 ½")

**Contains electronics; see electronics notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £50,000 - 100,000



210 m (82 ½")

441. Judge Lawgiver Ω

JUDGE DREDD (1995)

A Judge Lawgiver from Danny Cannon's sci-fi action film Judge Dredd. Judge Dredd (Sylvester Stallone) and his fellow Judges patrolled Mega-City One with their personalised, DNA-activated Lawgiver sidearms.

This hollow fibreglass gun is painted black and silver with red vented details, and moulded around an aluminum barrel. It features the Judges' Hall of Justice eagle insignia moulded on the right side and a plastic targeting sensor lens under the barrel. The resin exhibits chipping throughout and some scuffed paint from use and handling.

Dimensions: 28 cm x 5 cm x 16.5 cm (11" x 2" x 6 ½")

Estimate: £3,000 - 5,000



442. Long Walk Flag, Sign and Lawmaster Bike Blueprint M

JUDGE DREDD (1995)

A "Long Walk" Mega-City One flag, a changing room sign and a production blueprint for the Lawmaster bike from Danny Cannon's sci-fi action film Judge Dredd. Flags and themed signage were displayed throughout Mega-City One and the Halls of Justice.

The lot consists of a folded ceremonial flag, a transparent plastic sign and a production blueprint. The flag is folded in a military style identical to those flying at Chief Justice Fargo's (Max von Sydow) Long Walk into the "Cursed Earth".

The changing room sign directs the way to various areas. The blueprints detail the design and build for the memorable Lawmaster bike. The sign shows some wear around the holes at the corners, where it would have been nailed to the set, and the paper has become a little fragile, with deep fold-lines across it.

Dimensions (blueprint): 150 cm x 85 cm (59" x 33 ½")

Estimate: £600 - 800



443. Alan Parrish's (Robin Williams) Tweed Jacket Ω

JUMANJI (1995)

Alan Parrish's (Robin Williams) tweed jacket from Joe Johnston's family adventure film Jumanji. After finally escaping from the magical board game after 26 years, Parrish traded in his jungle-survival garb for a clean new outfit, including a green tweed jacket.

This tweed jacket is dark green with cream-coloured thread highlights throughout. It features woven brown leather buttons and a smooth green inner lining.

Estimate: £3,000 - 5,000



444. Universal Studios "Jurassic Park" Sign ΔUS

JURASSIC PARK (1993)

A Universal Studios "Jurassic Park" sign from Steven Spielberg's sci-fi action adventure Jurassic Park, in which a group of scientists and archeologists were brought to an island where an eccentric billionaire managed to clone dinosaurs, with the intention of creating a theme park.

This sign was created for the Universal Studios theme park, possibly to help direct visitors to the water-based amusement experience "Jurassic Park: The Ride", or as part of shop displays at Universal CityWalk. It is made of cast rigid foam painted red, yellow, black and white, with a wooden support backing painted dark grey. The sign shows dirt and signs of wear, as well as some missing details, paint chipping throughout and two pieces of wood screwed into the back for mounting.

Dimensions: 152.5 cm x 116.75 cm x 6.5 cm (60" x 46" x 2 ½")

Estimate: £2,000 - 3,000



445. Jeep Driver's Polo Shirt †

JURASSIC PARK (1993)

A jeep driver's polo shirt from Steven Spielberg's sci-fi adventure Jurassic Park. Pink Jurassic Park-branded polo shirts were worn by employees at Jurassic Park, including the driver of the Jeep that drove Alan Grant (Sam Neill), Ellie Sattler (Laura Dern), Ian Malcolm (Jeff Goldblum) and John Hammond (Richard Attenborough) through the park when they first arrived, and stopped off to observe the brachiosaurus.

This cotton shirt features the iconic Jurassic Park logo stitched onto the left breast. Made by Thornton Bay Clothing Co., it is marked size XL. It also features a barcoded Universal Studios inventory label. The polo shirt has some wear from production use and age, including some minor staining on the front and very minor plucking on some of the stitching.

Estimate: £1,000 - 1,500



446. Mr DNA Animation Cel
Autographed By Steven Spielberg †

JURASSIC PARK (1993)

A Mr DNA animation cel autographed by Steven Spielberg from his sci-fi adventure Jurassic Park. Mr DNA, voiced by Greg Burson, was the mascot for John Hammondís (Richard Attenborough) introductory video, in which he explained how he bioengineered the dinosaurs.
Mr DNA is hand-drawn and painted on a cel, which features handwritten production numbers i7i and iA139i. The cel comes with its original hand-drawn and coloured test sheet, with the same handwritten iA139i in the corner. Spielbergís autograph is written on the right of the cel in black ink, and the cel is displayed on a card back with a card frame. The front layer of ink has worn slightly, most evidently on Mr DNAís right eye.

Dimensions (display): 51 cm x 41 cm x 1 cm (21" x 16" x ½")

Estimate: £600 - 800

447. Jeep Licence Plate
Autographed By DP Dean Cundey Ω

JURASSIC PARK (1993)

A Jeep licence plate autographed by DP Dean Cundey from Steven Spielberg's sci-fi action-adventure Jurassic Park. Licence plates were seen throughout the film on the utility jeeps that transported the staff around the park.

This metal licence plate features the classic Jurassic Park logo and is signed on its back by the film's cinematographer Dean Cundey. There is some paint chipped off on the bottom of the title border, and a strip of red tape is featured as part of the design.

Dimensions: 32.5 cm x 15.25 cm x .75 cm (12 ¼" x 6" x ¼")

Estimate: £3,000 - 5,000

448. Set of Hand-Drawn
John Bell Park Sign Concept Sketches Ω

JURASSIC PARK (1993)

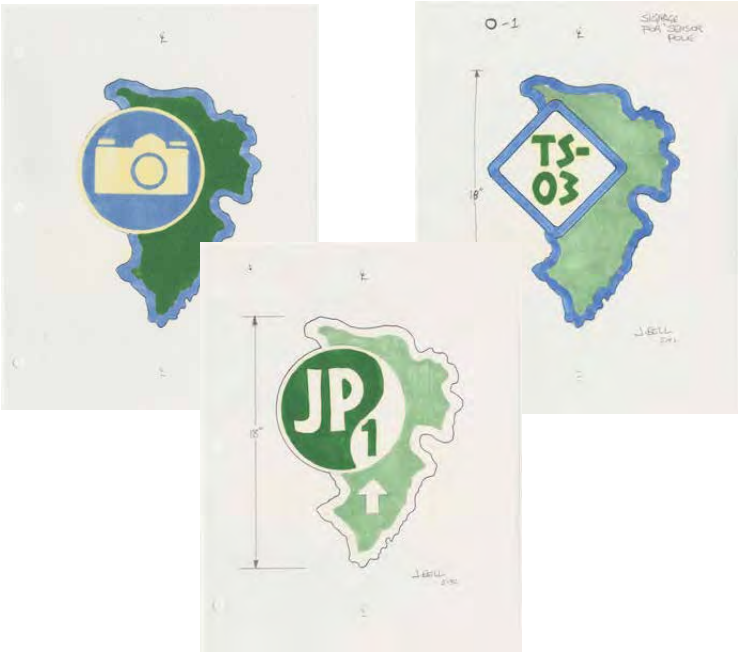
A set of hand-drawn John Bell park sign concept sketches from the production of Steven Spielberg's Oscar®-winning sci-fi action adventure Jurassic Park. Art director John Bell drew several different concepts for the signs that are seen around the dinosaur-filled theme-park on Isla Nublar.

These three hand-drawn pieces of concept art are rendered in black pen and coloured marker on three-hole-punched white paper, signed "J. BELL", and dated "5.92". All three park sign drawings feature Isla Nublar in different shades of green, two of which have blue borders and one a white border. The different icons on the signs are "TS-03", "JP1", and a simple drawing of a photo camera against a blue backing. The "TS-03" art piece has "0-1" and "SIGNAGE FOR 'SENSOR POLE'" written in the top two corners of the sheet. The concept drawings show minor wear, most notably several small pinholes in the top-centre of each sheet from being hung in the art department for review.

Dimensions: 39.5 cm x 28 cm (15 ½" x 11")

**Sold without copyright; see copyright notice pg 508*

Estimate: £600 - 800



449. Park Brochure Ω

JURASSIC PARK (1993)

A park brochure from Steven Spielberg's Oscar®-winning sci-fi action-adventure Jurassic Park. The park's brochures appeared in the film at various locations, including the Visitor Centre and the Ford Explorer tour vehicles.

This double-sided paper brochure features a printed map of Jurassic Park on one side which pinpoints different sites on the island, including the Visitor Centre, helipad, electric fences, and dinosaur enclosures. The reverse shows a printed drawing of the park gates, with general information including a section in Japanese, a Kodak Film® advertisement and a mountain terrain photograph that forms the front cover of the brochure when folded. The brochure exhibits minor signs of use.

Dimensions (folded): 21 cm x 9.5 cm (8 ¼" x 4")

Estimate: £2,000 - 3,000



450. Hand-Drawn John Bell
"JP1 ACCESS", Aerial Lift, and
Power Station Park Sign
Concept Sketches Ω

JURASSIC PARK (1993)

A set of hand-drawn John Bell "JP1 ACCESS", aerial lift, and power station park sign concept sketches from the production of Steven Spielberg's Oscar®-winning sci-fi action adventure Jurassic Park. Art director John Bell drew several different concepts for the signs that were seen around the dinosaur-filled theme park on Isla Nublar.

These three hand-drawn pieces of concept art are rendered in black pen and coloured marker on three-hole-punched white paper, signed "J. BELL", and dated "5.92". All three park sign drawings feature Isla Nublar in different shades of green, two of which have blue borders and one a white border. The different icons on the signs are "JP1 ACCESS", an aerial lift, and a power station. The concept drawings show minor wear, most notably several small pinholes in the top-centre of each sheet from being hung in the art department for review.

Dimensions: 39.5 cm x 28 cm (15½" x 11")

**Sold without copyright; see copyright notice pg 508*

Estimate: £600 - 800





451. Dinosaur Handler Costume †

JURASSIC PARK (1993)

A dinosaur handler costume from Steven Spielberg’s Academy Award®-winning action-adventure Jurassic Park. Dinosaur handlers wore their uniforms at the beginning of the film as they attempted to load a velociraptor into its paddock.

The costume consists of an orange hard hat, a grey shirt and a pair of grey trousers. The “Fibre-Metal” hard hat is made from dense plastic, and includes a plastic Jurassic Park logo on the front. Both the long-sleeved button-up shirt and trousers are made of cotton, by Camo Distributors. The heavy shirt includes four patch pockets with buttoned flaps, and has a Jurassic Park patch stitched to the left arm. The trousers are made of a similar material, with a button-up fly, adjustable sizing bands at the hips, and patch pockets on the legs. The shirt is labeled “XL” and has “Jophrey” handwritten on the label. The trousers are size M. The ensemble shows minor wear due to production use and age.

Estimate: £2,000 - 3,000



452. Raptor Handler’s Stun Baton Ω

JURASSIC PARK (1993)

A raptor handler’s stun baton from Steven Spielberg’s Academy Award®-winning sci-fi action adventure Jurassic Park. A group of park workers used electrical stun batons while helping Muldoon (Bob Peck) transfer a velociraptor to its holding pen.

This resin-and-plastic speargun handle and trigger are affixed to a metal barrel, which has a resin tip and electrical cable coiled around it. The wiring is connected at the back to a small faux electrical box with a pair of non-functional red lights. The lot features production-made wear throughout, including discolouration and rusting, as well as a removed electrical pronged tip and cut wiring. Dimensions: 103 cm x 15.25 cm x 7.5 (40 ½” x 15 ¼” x 3”)

Estimate: £2,000 - 3,000



453. Steven Spielberg Raptor Model Crew Gift ΩΔ

JURASSIC PARK (1993)

A Steven Spielberg ILM raptor model crew gift from his sci-fi action adventure film Jurassic Park, in which the titular theme park was overrun by dinosaurs brought back to the world through cloning. After the film’s production, Spielberg gifted a small number of key crew members with encased raptor models.

This model is based on the Velociraptor maquette created for the film SFX guru Stan Winston and his Academy Award®-winning team. The maquette molds were passed to the ILM model shop, where this hand-painted crew gift model was created. The hand-painted finish features the raptors’ signature mottled yellow, brown, and black palette.

Only a very small number of these crew gifts were made for key crew members, and this one was gifted to physical effects artist Michael Lantieri, who also shared in the Visual Effects Academy Award® for the film. It is mounted with metal screws in a clear acrylic case with a reflective metal and wooden base. A plaque inside the case features the film’s logo and reads, “Presented to: Michael Lantieri Thanks” alongside an engraving of Spielberg’s signature. The case exhibits minor wear from age. Dimensions: 25.5 cm x 93 cm x 45.75 cm (10” x 36 ½” x 18”)

Estimate: £8,000 - 10,000



454. John Hammond's (Richard Attenborough) Costume Ω

JURASSIC PARK (1993)

John Hammond's (Richard Attenborough) costume from Steven Spielberg's Academy Award®-winning action adventure Jurassic Park. Hammond, the visionary founder of Jurassic Park, wore his iconic all-white costume throughout the entire film, from his first appearance inviting Doctors Alan Grant (Sam Neill) and Ellie Satler (Laura Dern) to visit his remarkable theme park, to the moment he boarded the helicopter to escape the park during the film's finale.

This costume includes a white cotton guayabera, a pair of matching white trousers, a white sleeveless undershirt, white suspenders, a pair of light-cream-coloured socks, a pair of greenish-white suede loafers, and a wide-brimmed straw hat with a white hat band. The hat is marked "PHOTO DBL" on the inside. Also included is a wardrobe tag for the costume that reads "'HAMMOND SC 15: HAT OFF (ON HIS LAP) 1 BTN OPEN AT NECK.'" The costume exhibits some signs of wear, including scuffing to the shoes and a notable amount of dirt staining along the front of the shirt.

Estimate: £15,000 - 25,000



455. John Hammond's (Richard Attenborough) Glasses Ω

JURASSIC PARK (1993)

John Hammond's (Richard Attenborough) glasses from Steven Spielberg's Oscar®-winning action adventure Jurassic Park. Hammond, the founder of Jurassic Park, wore his glasses throughout the entire film, from his first appearance inviting Doctors Alan Grant (Sam Neill) and Ellie Satler (Laura Dern) to visit his dinosaur-filled theme park, to when he finally boarded a helicopter during the finale.

These glasses are comprised of a gold-coloured metal bridge and hinge pieces, tortoiseshell plastic rims and arms, glass lenses, and rubber nose pads. The glasses show some signs of wear, including fading of the small product lettering on the insides of the arms, and some very minor abrasions to the lenses. Dimensions: 14.75 cm x 14 cm x 4 cm (6" x 5¾" x 1½")

Estimate: £3,000 - 5,000



456. John Hammond's (Richard Attenborough) Prototype Cane ΩΔ

JURASSIC PARK (1993)

John Hammond's (Richard Attenborough) prototype cane from the production of Steven Spielberg's sci-fi action adventure Jurassic Park. Hammond, the mastermind behind Jurassic Park, relied on his cane, which featured an amber-encased mosquito at the knob. Such mosquitoes were used to create the dinosaurs within the park.

This cane was created as a prototype for the piece used onscreen by prop builder Scot A. McKay, and includes a letter of authenticity explaining the process by which the cane was constructed, the materials used, and the information that this was the only prototype cane made, though alternate handle designs were experimented with. Also included is an original production printed copy of the cane design by illustrator John Bell and five photographs of the cane's production and alternative prototype handles, such as a curved amber handle. The cane is carved to resemble ridged bone, with an affixed rubber tip and a mosquito encased in an amber-coloured resin knob. The cane shows minor scuffing and a split in the rubber tip. This represents an incredibly rare genuine production example of arguably the most memorable prop from this landmark film. Dimensions: 94 cm x 7.5 cm x 7.5 cm (37" x 3" x 3")

Estimate: £5,000 - 7,000



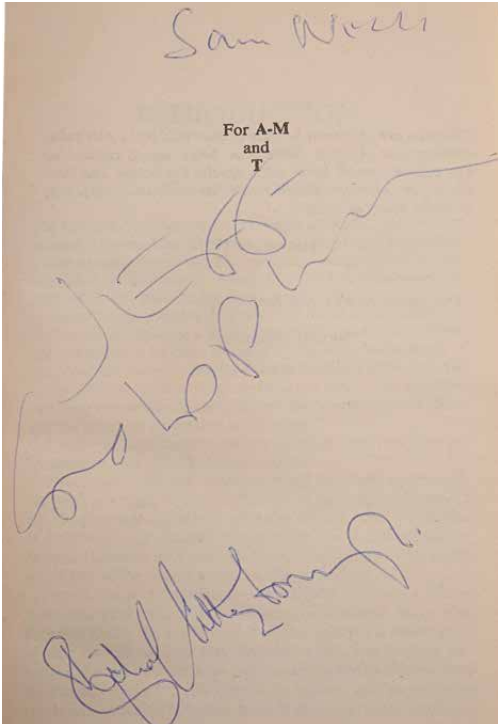
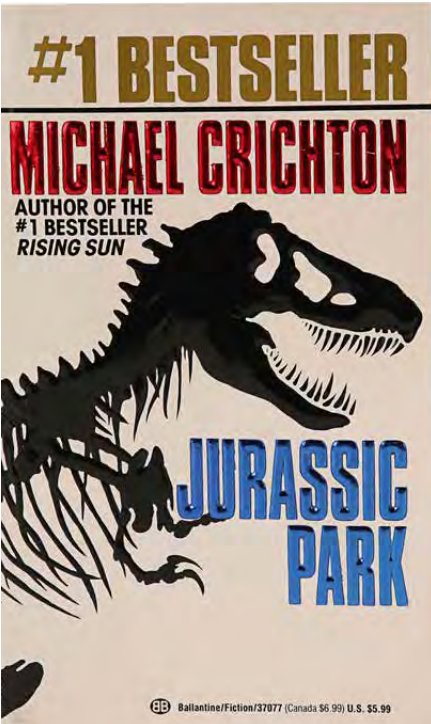
457. Sir Richard Attenborough and Cast Autographed Paperback Novel †Δ

JURASSIC PARK (1993)

An autographed paperback edition of Michael Crichton's novel Jurassic Park. Crichton's bestselling novel inspired the Steven Spielberg sci-fi adventure of the same name. This copy is autographed by principal cast members Sam Neill, Jeff Goldblum and Sir Richard Attenborough.

All three autographs are signed in blue pen on the dedication page. The book is the 15th printing and was produced in January 1993. It features a card cover and Crichton's name, with the title and the T-Rex skeleton embossed on the front. It has some minor wear from age and storage, including some scuffing at the corners. Dimensions: 17.5 cm x 10.5 cm x 2.5 cm (7" x 4" x 1")

Estimate: £300 - 500



458. Pair of Velociraptor Claws †Δ

JURASSIC PARK (1993)

A pair of velociraptor claws from Steven Spielberg's Oscar®-winning sci-fi adventure Jurassic Park. The park's velociraptors hunted the main characters after escaping their fortified pen, using their claws to eviscerate their prey.

These are the front claws of the velociraptors, which the creatures used to great effect when opening doors in the complex during the climax of the film. Made of resin and hand-painted to look as realistic as possible, the claws feature remnants of foam latex, having previously been attached to the forepaw of the animatronic creature.

Both claws come on acrylic display stands. The claws show some wear from production use and age, including some scuffing to the paint and flaking foam latex. The original wooden attachment on one of the claws has been replaced with a Perspex® stick, allowing it to be displayed. Dimensions (larger display): 11.5cm x 4cm x 8.3cm (4 ½" x 1 ½" x 3 ¼"); (smaller display): 11cm x 4cm x 5cm (4 ¼" x 1 ½" x 2")

Estimate: £2,000 - 3,000



459. Pair of Tyrannosaurus Rex Claws M

JURASSIC PARK (1993)

Two Tyrannosaurus Rex claws from Steven Spielberg's sci-fi adventure Jurassic Park. The T-Rex was the first dinosaur to cause mayhem on the island after the power went down, most notably during its escape and iconic attack on the main characters' Ford Explorer tour cars. These claws were made for the shot in which the T-Rex drags its claws over the electric fence, just before its escape.

The claws are made of resin and are hand-painted to look as realistic as possible, with long ridges and bumps for added veracity. Each claw has a metal rod protruding from the rear, allowing it to be mounted to the T-Rex's special-effects arm rigs. The pair exhibit some wear from production use and age, including some scuffing and scratches, while the metal rods have been intentionally snipped at the end. Dimensions (each): 13 cm x 5.5 cm x 6.5 cm (5" x 2 ¼" x 2 ½")

Estimate: £4,000 - 6,000

460. Tyrannosaurus Rex Tooth "L7" Ω

JURASSIC PARK (1993)

An "L7" Tyrannosaurus Rex tooth from Steven Spielberg's Oscar®-winning sci-fi action adventure Jurassic Park. Freed from her containment pen after a power outage, the T-Rex attacked Tim (Joseph Mazzello) and Lex (Ariana Richards) while they toured their grandfather's dinosaur-filled theme park.

This resin tooth was made for the mouth of the animatronic T-Rex. It features a drilled hole in the bottom for inserting into its allotted place and is numbered "L7", for the seventh slot of the lower jaw section. It has some minor wear and discolouration throughout. Dimensions: 12 cm x 5 cm x 4.5 cm (4 ¾" x 2" x 1 ¾")

Estimate: £1,500 - 2,500



461. Stan Winston Studios Tyrannosaurus Rex Paint-Test Head M

JURASSIC PARK (1993)

A Tyrannosaurus Rex paint-test head from the production of Steven Spielberg’s Oscar®-winning sci-fi adventure Jurassic Park. This head was created by Stan Winston Studios during the early stages of production as a paint-test example for how the T-Rex should look upon completion. Stan Winston was a legendary special make-up effects creator, who won his fourth Academy Award® for his work on Jurassic Park.

The head is made of biscuit foam with a thin outer shell that has been realistically painted. There are no teeth remaining, but glue residue indicates where the teeth

used to be affixed. On the neck there are several intentionally drilled holes, likely for mounting purposes. The piece has some wear from production use and age, including some chipping to the outer layer, most notably around the neck. Dimensions: 46 cm x 15 cm x 25.5 cm (18” x 6” x 10”)

Estimate: £3,000 - 5,000



462. Stan Winston Studios Pteranodon Maquette †Δ

THE LOST WORLD: JURASSIC PARK (1997)

A pteranodon maquette from Steven Spielberg’s action-adventure sequel The Lost World: Jurassic Park. Maquettes were created by Stan Winston Studio and cyberscanned by ILM, allowing the team to computer-mill foam pieces to build the full-size animatronic dinosaurs. The small models also gave the creative team the opportunity to design the look of the dinosaurs in terms of size, shape and colour.

This particular pteranodon differs in several small ways from the dinosaur ultimately seen in the closing scenes of the movie. The maquette features a broad crest, whereas the crest on the screen version is slender and more pointed. The maquette is mounted on a black wooden board and shows some signs of wear, with scratches and small marks on the board, two small parts missing from the tip of the animal’s crest, and a missing digit on its front-left claw. Dimensions: 28 cm x 112 cm x 48 cm (11” x 44” x 18 ¾”)

Estimate: £4,000 - 6,000



463. Stan Winston Studios Parasaurolophus Maquette †Δ

THE LOST WORLD: JURASSIC PARK (1997)

A parasaurolophus maquette from Steven Spielberg’s action-adventure sequel The Lost World: Jurassic Park. A parasaurolophus was notably captured by the InGen hunters led by Roland Tembo (Pete Postlethwaite).

Created by Stan Winston Studio, maquettes were used as a master reference for colour matching, and were cyberscanned by ILM to create CG models, allowing the team to computer-mill foam pieces to build the full-size animatronic dinosaurs.

Sculpted by Paul Mejias, the model is made from cast resin and has been expertly painted in earthy tones with distinctive brown markings. The maquette features highly detailed scaled skin, muscle definition on the legs, and a distinctive crest on its head. The model stands on a black wooden base with a label reading “PARASAUROLOPHUS” stuck to the front. Minor chips to the paint are present all over from production use, and the base shows minor wear. Dimensions: 56 cm x 26 cm x 49 cm (22” x 10 ¼” x 19 ¼”)

Estimate: £4,000 - 6,000

464. Stan Winston Studio Baby Stegosaurus Maquette †Δ

THE LOST WORLD: JURASSIC PARK (1997)

A baby stegosaurus maquette from Steven Spielberg’s sci-fi action sequel The Lost World: Jurassic Park. A baby stegosaurus was photographed by Dr. Sarah Harding (Julianne Moore), but it was frightened by the noise of her camera and caused an adult stegosaurus to charge at her.

Maquettes were created by Stan Winston Studio for use as a master reference for colour matching, and cyber scanned to create CGI models, allowing the team to computer-mill foam pieces to build the full-size animatronic dinosaurs. The small models also gave the creative team the opportunity to design the look for the dinosaurs in terms of their size, shape and colour.

This baby stegosaurus maquette is made of resin and realistically hand-painted. It is mounted on a black wooden board with a white label marked “BABY STEGOSAURUS”. There are light paint chips and cracks along the back plates and tail spikes, as well as light paint wear throughout. The wooden board shows the most signs of age and use, including scratches on the underside. Dimensions: 50 cm x 28 cm x 32 cm (19 ¾” x 11” x 12 ½”)

Estimate: £4,000 - 6,000



465. Stan Winston Studios Baby Tyrannosaurus Rex Maquette †Δ

THE LOST WORLD: JURASSIC PARK (1997)

A baby Tyrannosaurus Rex maquette from Steven Spielberg's action-adventure sequel The Lost World: Jurassic Park. The baby T-Rex, known as Junior, featured throughout the film, and was captured by hunter Roland Tembo (Pete Postlethwaite) to lure its parents.

Created by Stan Winston Studio, maquettes were used as a master reference for colour matching and were cyberscanned by ILM to create CGI models, allowing the team to computer-mill foam pieces to build the full-size animatronic dinosaurs.

The maquette is made of cast resin and has been expertly painted in shades of green, with distinctive markings running down its back and tail. Highly detailed, it features scaled skin, muscle definition, a set of sharp teeth and a pair of piercing green eyes. The model stands on a black wooden base with a label reading "BABY T-REX" adhered to the front. Minor chips to the paint are present all over from production use, and the base shows light wear. Dimensions: 64 cm x 25.5 cm x 43 cm (25 ¼" x 10" x 17")

Estimate: £4,000 - 6,000

466. Pair of Tyrannosaurus Rex Teeth Ω

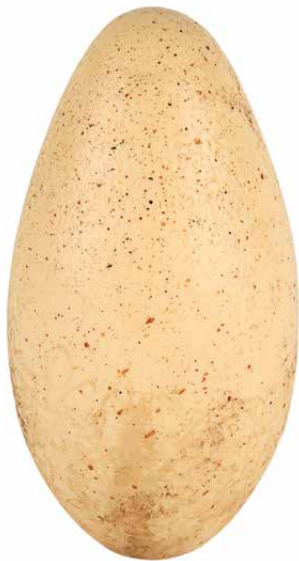
THE LOST WORLD: JURASSIC PARK (1997)/ JURASSIC PARK III (2001)

A pair of Tyrannosaurus Rex teeth from Steven Spielberg and Joe Johnston's sci-fi adventure sequels The Lost World: Jurassic Park and Jurassic Park III. In The Lost World: Jurassic Park, a Tyrannosaurus Rex investigated a tent where Sarah Harding (Julianne Moore) was camping, while in the following film, Dr. Alan Grant (Sam Neill) encountered a Tyrannosaurus Rex while it was feeding on another dinosaur.

This pair of resin teeth was made for the mouth of an animatronic Tyrannosaurus Rex. They feature drilled holes in the bottom for inserting into their allotted places, and are numbered "T7", for the seventh slot of the upper jaw section, and "L16", for the 16th slot of the lower section, respectively. Both teeth have some minor wear and discolouration throughout, with a metal notch still inserted in the bottom of the "T7" tooth and faux-blood staining on the "L16" tooth.

Dimensions ("L16"): 14 cm x 5 cm x 5 cm (5 ½" x 2" x 2"); ("T7"): 14.5 cm x 6.25 cm x 5 cm (5 ¾" x 2 ½" x 2")

Estimate: £2,000 - 3,000



467. Spinosaurus Claw Ω

JURASSIC PARK III (2001)

A Spinosaurus claw from Joe Johnston's action-adventure sequel Jurassic Park III. Paul and Amanda Kirby (William H. Macy and Téa Leoni) hired mercenaries to force Dr. Alan Grant (Sam Neill) to fly to Isla Sorna. A Spinosaurus attacked the group when they landed, crushing their plane with its claws.

This piece is made of foam-filled resin with a mechanical armature. The resin is painted shades of black, brown and green, with subtle weathering and cracking to resemble a large dinosaur's hooked claw. The armature is set into a clear acrylic stand for display. This claw has some exposed foam and scuffing to the resin. Dimensions: 38.25 cm x 16.5 cm x 26.75 cm (15" x 6 ½" x 10 ½")

Estimate: £1,500 - 2,500

468. Velociraptor Egg M

JURASSIC PARK III (2001)

A velociraptor egg display from Joe Johnston's action-thriller sequel Jurassic Park III. Velociraptor eggs were found on Isla Sorna by Dr. Alan Grant (Sam Neill) and his companions while searching for missing boy Eric Kirby (Trevor Morgan). Dr. Grant's assistant Billy (Alessandro Nivola) stole one of the eggs, which caused the velociraptors to track them. When the velociraptors finally surrounded the group, the egg was carefully surrendered, saving them from a grisly death.

The egg is made of resin and is realistically painted and textured. It has some wear from production use, including scuffing and scratches, with some dark staining around the bottom half of the egg, from being positioned in mud while on set. Dimensions: 13 cm x 7.5 cm 7.5 cm (5" x 3" x 3")

Estimate: £1,000 - 1,500

469. Jurassic Park Rain Jacket †Δ

JURASSIC WORLD (2015)

A Jurassic Park rain jacket from Colin Trevorrow's sci-fi action thriller Jurassic World. Jurassic Park rain jackets were seen hanging on the wall in a storage room within the remains of the original dinosaur park's Visitor Center.

This rain jacket is produced by Western Safety®, and has a detachable hood, two front pockets and is labelled as size "XX Large". Stickers displaying the classic Jurassic Park logo are present on the back and left breast. As these jackets were for set decoration, stickers were used in favour of printing the logo directly onto the jacket. It features some dirt and scuffing as it is intentionally distressed in order to look old The jacket also shows signs of production wear, including slight bubbling on the Jurassic Park logo.

Estimate: £2,000 - 3,000

470. Dino Costume Crew Jacket †Δ

JURASSIC WORLD (2015)

A Dino Costume crew jacket from Colin Trevorrow’s action-adventure sequel Jurassic World. Jackets were gifted to members of the costume department who worked on the production.

Made from maroon polyester, the waterproof Sport-Tek® jacket features a hood, elasticated cuffs, a zip fastening and black toggles. A grey embroidered Jurassic World logo adorns the left breast, with the text “Dino Costume Crew” situated underneath. Lined with a combination of grey jersey and mesh-like fabric, the jacket is labelled as a size medium, and displays some loose threads and light plucking on the embroidered text.

Estimate: £200 - 300



471. Cast-and-Crew Autographed Poster M

JURASSIC WORLD: FALLEN KINGDOM (2018)

A cast-and-crew autographed promotional poster for J.A. Bayona’s action-adventure sequel Jurassic World: Fallen Kingdom. The one-sheet poster features an image of Owen (Chris Pratt), Claire (Bryce Dallas Howard) and multiple species of dinosaur running from an erupting volcano. The poster is autographed in black and silver-coloured marker by Chris Pratt, Bryce Dallas Howard, Jeff Goldblum, director J.A. Bayona and executive producer/co-writer Colin Trevorrow. The silver-coloured ink has bled slightly in places and the lot exhibits signs of wear, including a small rip on the bottom edge and minor creases, notably on the top-left corner. Dimensions: 101 cm x 68.5 cm (39 ¾” x 27”)

Estimate: £400 - 600



175 cm (69")

472. Diorama Room Five-foot-nine-inch Velociraptor Skeleton Ω

JURASSIC WORLD: FALLEN KINGDOM (2018)

A diorama room five-foot-nine velociraptor skeleton from J.A. Bayona’s action-adventure sequel Jurassic World: Fallen Kingdom. The velociraptor skeleton was prominently seen in the Lockwood Library as Eli Mills (Rafe Spall) walked Mr. Eversoll (Toby Jones) past it and into the nearby lift which led to his underground research facility.

Prioritising authenticity in order to achieve Bayona’s vision for “bringing dinosaurs into our world”, set decorators sought out and rented scientifically accurate cast fossil skeletons for the Lockwood Mansion scenes. This is a fabricated research-quality reproduction of a velociraptor (Latin for “Swift Thief”) dinosaur from the Cretaceous period. It has been created from high-resolution moulds cast from actual fossils excavated by a team of palaeontologists associated with The Denver Museum of Nature and Science, who discovered the fossil in the Djadochta Formation of Mongolia.

This custom-made skeleton was cast in durable plastic resin materials and mounted with a reinforced stainless steel armature in a rigid, scientifically accurate walking pose. The skeleton model breaks down into multiple components for transportation, and a steel base is included for display. This skeleton is in excellent condition. The piece includes a letter of authenticity from the vendor who provided it for filming. Dimensions (assembled): approximately 1.75 meters (5’9”) long; (crated): 228.5 cm x 122 cm x 122 cm (90” x 48” x 48”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £8,000 - 10,000



160 cm (63")

473. Mounted 5-foot Tyrannosaurus Rex Skull Ω

JURASSIC WORLD: FALLEN KINGDOM (2018)

A mounted 5-foot tyrannosaurus rex skull from J.A. Bayona’s action-adventure sequel Jurassic World: Fallen Kingdom. The tyrannosaurus rex skull was prominently seen in the Lockwood Library as Eli Mills (Rafe Spall) led Mr. Eversoll (Toby Jones) past it and into the nearby lift, which provided access to his underground research facility. This skull was also featured on actor Chirs Pratt’s Instagram feed in a behind-the-scenes photo on 23 March 2017.

Prioritising authenticity in order to achieve Bayona’s vision for, as the director put it, “bringing dinosaurs into our world”, set decorators sought out and rented scientifically accurate cast fossil skeletons for the Lockwood scene.

This is a fabricated research-quality reproduction of a tyrannosaurus rex (Latin for “Tyrant King”) dinosaur skull from the Cretaceous period. It has been created from high-resolution moulds cast from actual fossils excavated by a team of palaeontologists associated with The Denver Museum of Nature and Science, who discovered the fossil in South Dakota, USA. This custom-made skeleton was cast in durable plastic resin materials and mounted with a reinforced stainless steel armature. The piece disassembles into several components for transport and includes a steel base for display, as well as a letter of authenticity from the vendor who provided it for filming. Dimensions (on stand): 160 cm x 136.25 cm x 81.25 cm (63” x 54” x 32”); (crated): 228.5 cm x 122 cm x 122 cm (90” x 48” x 48”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £20,000 - 30,000



474. Diorama Room 23-foot Teratophoneus Skeleton US

JURASSIC WORLD: FALLEN KINGDOM (2018)

A diorama room 23-foot teratophoneus skeleton from J.A. Bayona’s action-adventure sequel Jurassic World: Fallen Kingdom. The teratophoneus skeleton is prominently visible near the entrance of the Lockwood Library when Claire Dearing (Bryce Dallas Howard) first meets Eli Mills (Rafe Spall).

Prioritising authenticity in order to achieve Bayona’s vision for “bringing dinosaurs into our world”, set decorators sought out and rented scientifically accurate cast fossil skeletons for the Lockwood Mansion scenes.

This is a fabricated research-quality reproduction of a teratophoneus (Greek for “Monster Murderer”) from the Cretaceous period. It has been created from high-resolution moulds cast from actual fossils excavated by a team of palaeontologists associated with The Denver Museum of Nature and Science, who discovered the fossil in Southern Utah, USA.

This custom-made skeleton was cast in durable plastic resin materials and mounted with a reinforced stainless steel armature in a rigid, scientifically

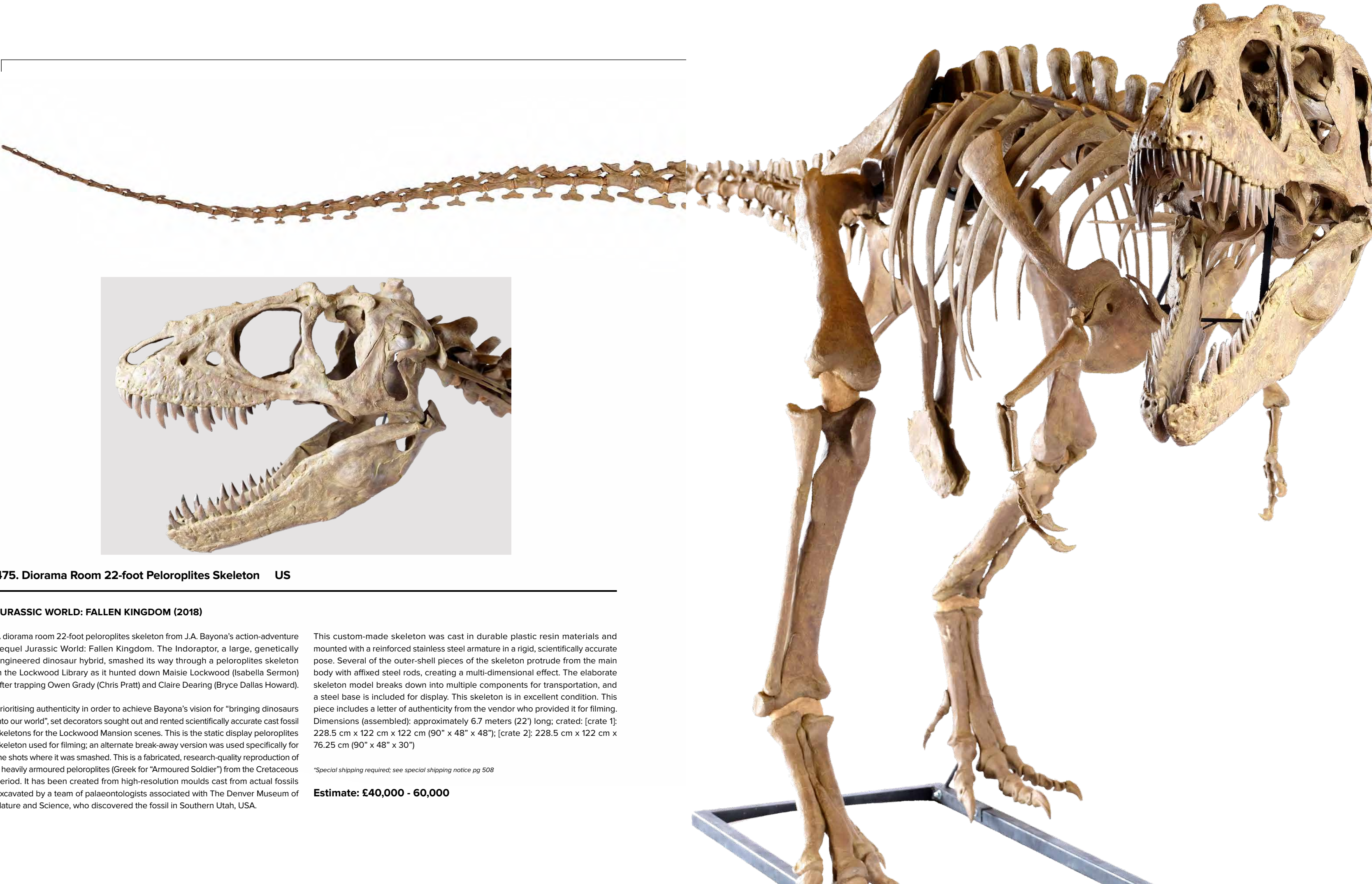
accurate walking pose. The elaborate skeleton model breaks down into multiple components for transportation, and a steel base is included for display. This skeleton is in excellent condition. This piece includes a letter of authenticity from the vendor who provided it for filming. Dimensions (assembled): approximately 7 meters (23') long; (crated): 228.5 cm x 122 cm x 122 cm (90" x 48" x 48")

**Special shipping required; see special shipping notice pg 508*

Estimate: £55,000 - 75,000



700 cm (276")



475. Diorama Room 22-foot Peloroplites Skeleton US

JURASSIC WORLD: FALLEN KINGDOM (2018)

A diorama room 22-foot peloroplites skeleton from J.A. Bayona’s action-adventure sequel Jurassic World: Fallen Kingdom. The Indoraptor, a large, genetically engineered dinosaur hybrid, smashed its way through a peloroplites skeleton in the Lockwood Library as it hunted down Maisie Lockwood (Isabella Sermon) after trapping Owen Grady (Chris Pratt) and Claire Dearing (Bryce Dallas Howard).

Prioritising authenticity in order to achieve Bayona’s vision for “bringing dinosaurs into our world”, set decorators sought out and rented scientifically accurate cast fossil skeletons for the Lockwood Mansion scenes. This is the static display peloroplites skeleton used for filming; an alternate break-away version was used specifically for the shots where it was smashed. This is a fabricated, research-quality reproduction of a heavily armoured peloroplites (Greek for “Armoured Soldier”) from the Cretaceous period. It has been created from high-resolution moulds cast from actual fossils excavated by a team of palaeontologists associated with The Denver Museum of Nature and Science, who discovered the fossil in Southern Utah, USA.

This custom-made skeleton was cast in durable plastic resin materials and mounted with a reinforced stainless steel armature in a rigid, scientifically accurate pose. Several of the outer-shell pieces of the skeleton protrude from the main body with affixed steel rods, creating a multi-dimensional effect. The elaborate skeleton model breaks down into multiple components for transportation, and a steel base is included for display. This skeleton is in excellent condition. This piece includes a letter of authenticity from the vendor who provided it for filming. Dimensions (assembled): approximately 6.7 meters (22’) long; crated: [crate 1]: 228.5 cm x 122 cm x 122 cm (90” x 48” x 48”); [crate 2]: 228.5 cm x 122 cm x 76.25 cm (90” x 48” x 30”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £40,000 - 60,000

670 cm (22')





476. Diorama Room 15-foot Kosmocerotops Skeleton US

JURASSIC WORLD: FALLEN KINGDOM (2018)

A diorama room 15-foot kosmocerotops skeleton from J.A. Bayona’s action-adventure sequel Jurassic World: Fallen Kingdom. Owen Grady (Chris Pratt), Claire Dearing (Bryce Dallas Howard) and Maisie Lockwood (Isabella Sermon) used the dinosaur skeletons in the Lockwood Library as cover to help them evade the Indoraptor hunting them. This particular skeleton is prominently seen by the main entrance of the library.

Prioritising authenticity in order to achieve Bayona’s vision for “bringing dinosaurs into our world”, set decorators sought out and rented scientifically accurate cast fossil skeletons for the Lockwood Mansion scenes.

This is a fabricated research-quality reproduction of a kosmocerotops (Greek for “Ornate Horned Face”) from the Late Cretaceous period. It has been created from high-resolution moulds cast from actual fossils excavated by a team of palaeontologists associated with The Denver Museum of Nature and Science, who discovered the fossil in Southern Utah, USA.

This custom-made skeleton was cast in durable plastic resin materials and mounted with a reinforced stainless steel armature in a rigid, scientifically accurate walking pose. The elaborate skeleton model breaks down into multiple components for transportation, and a steel base is included for display. This skeleton is in excellent condition. This piece includes a letter of authenticity from the vendor who provided it for filming. Dimensions (assembled): approximately 4.6 meters (15') long; (crated): 228.5 cm x 122 cm x 122 cm (90" x 48" x 48")

**Special shipping required; see special shipping notice pg 508*

Estimate: £50,000 - 70,000



457 cm (180")

477. Diorama Room Six-foot Protoceratops Skeleton US

JURASSIC WORLD: FALLEN KINGDOM (2018)

A diorama room six-foot protoceratops skeleton from J.A. Bayona’s action-adventure sequel Jurassic World: Fallen Kingdom. Maisie Lockwood (Isabella Sermon) hid behind the protoceratops skeleton in the Lockwood Library as Eli Mills (Rafe Spall) took Mr. Eversoll (Toby Jones) into the nearby lift, which led to his underground research facility.

Prioritising authenticity in order to achieve Bayona’s vision for “bringing dinosaurs into our world”, set decorators sought out and rented scientifically accurate cast fossil skeletons for the Lockwood Mansion scenes.

This is a fabricated research-quality reproduction of a protoceratops (Greek for “Early Horned Face”) dinosaur from the Cretaceous period. It has been created from high-resolution molds cast from actual fossils excavated by a team of palaeontologists associated with The Denver Museum of Nature and Science, who discovered the fossil in the Djadochta Formation of Mongolia.

This custom-made skeleton was cast in durable plastic resin materials and mounted with a reinforced stainless steel armature in a rigid, scientifically accurate walking pose. The skeleton model breaks down into multiple components for transportation, and a steel base is included for display. This skeleton is in excellent condition. The piece includes a letter of authenticity from the vendor who provided it for filming. Dimensions (assembled): approximately 1.8 meters (6’) long; (crated): 228.5 cm x 122 cm x 122 cm (90” x 48” x 48”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £8,000 - 10,000



182 cm (72")



478. Owen Grady’s (Chris Pratt) Screen-Matched Hero Marlin Rifle US

JURASSIC WORLD (2015)

Owen Grady’s (Chris Pratt) screen-matched hero Marlin rifle from Colin Trevorrow’s sci-fi adventure sequel Jurassic World. Grady, Jurassic World’s behavioral research specialist and raptor trainor, carried his signature Marlin rifle throughout the downfall of the park, as the dinosaurs once again took control of the island.

This rifle was one of two actual Marlin firearms rented for the production for use on set, where they fired blanks. The rifle screen matches through its unique woodgrain to later scenes in the film, including those where Grady, InGen Security, and the raptors track down the Indominus Rex, and the final confrontation with the dinosaurs on the park’s main street.

The Marlin Model 1895SBL lever-action rifle has a stainless steel finish and a grey-and-black laminated hardwood stock, and is fitted with a silver Leupold Optics FX-II Scout IER 2.5 x 28 mm scope. Also included is a letter of authenticity from the armourer on the film. This rifle exhibits signs of wear, including minor scuffs and scratches to the finish. The item remains a live firearm stored in the U.S. and must be transferred through a U.S. FFL, or deactivated for ownership in Europe. See U.S. live firearm notice for details. Dimensions: 94 cm x 5.25 cm x 25.5 cm (37” x 2” x 10”)

**Live firearm stored in U.S.; see U.S. live firearm notice pg 508*

Estimate: £12,000 - 15,000



END OF DAY 1



ENTERTAINMENT MEMORABILIA
LIVE AUCTION

Day 2

Lots 479 – 900 | 1st October, 2019
1:00 PM (BST)

START OF DAY 2

479. Bill’s (David Carradine) Hero Pistol M

KILL BILL: VOL. 1 (2003), KILL BILL: VOL. 2 (2004)

Bill’s (David Carradine) hero custom EMF Hartford “Pinkerton” pistol from Quentin Tarantino’s revenge thriller double-bill Kill Bill: Vol. 1 and Kill Bill: Vol. 2. As the leader of the “Deadly Viper Assassination Squad”, Bill used his revolver in several scenes across both films; most notably in his attempt to murder The Bride (Uma Thurman) on her wedding day, and later, after she tracked him and their daughter down, when he used it to stop her from grabbing her samurai sword.

Made of nickel-plated steel with a pearl bird’s head grip, this EMF Hartford “Pinkerton” chambered .45 Long Colt with a custom muzzle brake, was Bill’s weapon of choice. The look of the gun changed slightly between the films, with the muzzle brake added for Vol. 2.

The firearm has been sympathetically deactivated, with the hammer, cylinder, ejector and trigger still functional, and is accompanied by a deactivation certificate. It has some wear from production use, including some scuffs and scratches. There is a small chip at the bottom of the pearl grip and the grip itself is slightly loose. There is also a deep scratch on the ejector tube. Dimensions: 25.5 cm x 4.5 cm x 13 cm (10” x 1 ¾” x 5”)

**Firearm deactivated; see firearm deactivation notice pg 508*

Estimate: £6,000 - 8,000



480. The Bride’s (Uma Thurman) Hero Pistol M

KILL BILL: VOL. 2 (2004)

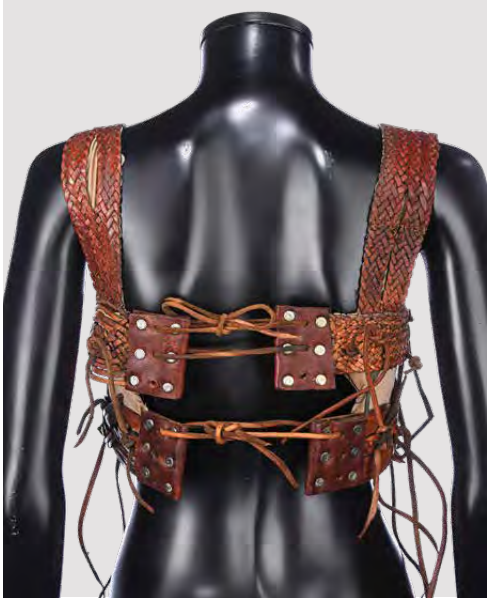
The Bride’s (Uma Thurman) hero pistol from Quentin Tarantino’s martial arts film Kill Bill: Vol. 2. The Bride carried her pistol when she tracked down Bill (David Carradine) to his apartment, and found her daughter in Bill’s care. She also wielded her pistol in a flashback, batting an assassin who attacked her in her hotel room.

The pistol is a Star Firestar M45 with a custom extended barrel, which can be unscrewed and removed. The gun features a stainless steel finish with a plastic textured grip and is engraved with the serial number “2062018”. It has been sympathetically deactivated, with the magazine release, hammer, safeties and trigger still functional, though the barrel of the gun is blocked and the slide no longer moves. It is accompanied by an official deactivation certificate.

Interestingly, there is a minor continuity error regarding the pistol: when The Bride first arrived at Bill’s apartment, she held the weapon, ready to enter. At this point the gun did not have the custom extended barrel. However, once she entered the apartment, the pistol had the extension attached. The gun has some minor wear from production use and age, including some scuffs and scratches, most notably on the slide and barrel. Dimensions: 22.5 cm x 3.5 cm x 12 cm (9” x 1 ½” x 4 ¾”)

**Firearm deactivated; see firearm deactivation notice pg 508*

Estimate: £6,000 - 8,000



481. Guinevere’s (Keira Knightley) Final Battle Crop Top M

KING ARTHUR (2004)

Guinevere’s (Keira Knightley) final battle crop top from Antoine Fuqua’s historical action film King Arthur. The Celtic warrior wore her top as she led the Woad archers into the final battle against the Saxons.

The top comprises a nude Lycra bandeau with adhered decorative strips of woven brown leather cord. Two strips of matching woven cord form the straps, and lacing detailing with metal-stud decoration adorns the back. Loose strands of cord have been knotted and the ends hang down from the garment. Intentionally distressed to produce a worn, handmade appearance, the top exhibits minor wear, including a small hole in the Lycra, and slight damage to the weave on the right strap.

Estimate: £600 - 800



482. Ernie McCracken’s (Bill Murray) Western Costume ΩΔ

KINGPIN (1996)

Ernie McCracken’s (Bill Murray) Western costume from Bobby and Peter Farrelly’s bowling comedy Kingpin. Ten-pin bowling champion McCracken wore his costume when confronting his nemesis, Roy Munson (Woody Harrelson), at a potato-themed buffet.

This costume consists of a charcoal suede and polyester double-breasted Circle S suit coat; a pair of matching slacks; a black cotton and acetate True West vest (size L) with floral patterns, a velvet collar and five silver-and- ivory-colour buttons; a black-and-white striped cotton button-up True West shirt; black polyester and suede suspenders; and two black leather Nocona boots (size 12). There are minor creases to the boots from wear.

Estimate: £2,000 - 3,000



483. Professor G.H. Dorr’s (Tom Hanks) Suit and Hat M

LADYKILLERS, THE (2004)

Professor G.H. Dorr’s (Tom Hanks) suit and hat from Joel and Ethan Coens’ Ealing Comedy remake The Ladykillers (2004). The charming professor wore his full suit when he first met Marva Munson (Irma P. Hall) and enquired about the spare bedroom she had advertised to let.

The costume consists of a beige herringbone three-piece suit; a matching sleeveless caped coat; a pink Anto Beverly Hills textured shirt; a tan sateen bow tie with clip fastenings; and a straw boater-style hat, which features a woven brown band. Embroidered in blue, the initials “TH” feature on the label within the shirt, and the lot is accompanied by six production wardrobe tags, which display detailing about each garment, change numbers and scene numbers. The costume shows minor wear, including light plucks and dirt marks on the trouser hems.

Estimate: £2,000 - 3,000

484. Sleestak Creature Costume †Δ

LAND OF THE LOST (2009)

A Sleestak costume from Brad Siberling's sci-fi comedy adventure Land of the Lost. The Sleestak were a race of humanoid lizard creatures encountered by Rick (Will Ferrell), Holly (Anna Friel) and Will (Danny McBride) after they travelled through a time warp.

This costume consists of a mask, bodysuit and gloves, all primarily constructed from foam latex. The bodysuit fastens with a hidden zipper and features resin claws on the feet. The mask is built around a helmet marked "Daniel" (referring to Sleestak performer Daniel George) and attaches with Velcro to the bodysuit. The dark plastic eyes attach via magnets, and a cable controls the mouth.

Presented on a custom mannequin display, the costume shows minor wear, with some small tears in the foam-latex skin and minor tackiness from age. One of the eyes also shows signs of repair. Dimensions (displayed): 70 cm x 70 cm x 210 cm (27 ½" x 27 ½" x 82 ¾")

Estimate: £3,000 - 5,000



485. Special Effects Pterodactyl M

LAND THAT TIME FORGOT, THE (1974)

A full-size special effects pterodactyl from Kevin Connor's fantasy adventure The Land that Time Forgot. Pterodactyls were one of the first creatures to be seen inhabiting the land of Caprona, often flying overhead or swooping down to attack the natives. In later scenes, Bowen Tyler (Doug McClure) and his team attempted to fly over the mountain wall of Caprona in an ambitious arial contraption, which was attacked and forced down by an aggressive pterodactyl.

The main body of the creature is made of fibreglass. Only the underside is textured, suggesting the creature was made to only be seen from beneath. The fore and rear talons are made of resin with wire core, and the head is made of fibreglass, with metal screws glued to the mouth to resemble teeth. It is supported by metal pipes which act as scaffolding and are attached to cables that allowed the special effects crew to control the creature like a puppet. The pterodactyl shows significant signs of wear and aging: the colour has faded, there are patches of rust, several teeth have been lost and the fore and rear talons have cracked and warped over time. Dimensions: 157 cm x 364 cm x 49 cm (61 ¾" x 143 ¼" x 19 ¼")

**Special shipping required; see special shipping notice pg 508*

Estimate: £1,000 - 1,500



486. Temple Guardian Statue and Sword †Δ

LARA CROFT: TOMB RAIDER (2001)

A temple guardian statue and sword from Simon West's action adventure Lara Croft: Tomb Raider. Guardian statues decorated the hidden temple in Cambodia where Lara Croft (Angelina Jolie) escaped with one half of the Triangle of Light.

Cast in plaster, the life-size statue represents a snarling, ape-like humanoid creature holding a sword and standing on a square plinth. Grey stone-like paint has been applied all over the statue, with intentional distressing applied to produce an aged appearance.

Made of biscuit foam with an internal armature, the ornately decorative sword has been painted to mimic bronze and steel. An eye emblem adorns the pommel, which unscrews from the main body of the weapon, allowing the sword to be removed from the statue's hand. Signs of wear include scuffs to the paint finish and minor cracks, notably on the right foot. Remnants of green paint, added to represent signs of verdigris, feature on the sword. Dimensions: 58 cm x 79 cm x 249 cm (22 ¾" x 31" x 98")

**Special shipping required; see special shipping notice pg 508*

Estimate: £3,000 - 5,000



487. Lara Croft's (Angelina Jolie) Belt and Gun Holster Rig Ω

LARA CROFT: TOMB RAIDER (2001)

Lara Croft's (Angelina Jolie) belt and gun holster rig from Simon West's action adventure Lara Croft: Tomb Raider. Croft wore her holster rig to carry her iconic Heckler & Koch USP Match pistols in numerous scenes, from the opening sequence in which Croft battled her robot S.I.M.O.N., to her adventures in Siberia as she fought for possession of the legendary Triangle of Light.

Made of black leather, the belt displays multiple metal rivet holes and a cast resin buckle which features a skull-and-crossbones emblem, finished in faux-gold paint. Attached to the belt are two black leather holsters and adjustable straps with strips of Velcro®, which would have secured the rig to the actor's thighs.

Accompanying the lot is an additional replica resin gold-coloured belt buckle minus the crossbones. The belt and rig show signs of production use, including minor corrosion on the belt hardware, and light scratches and minor wear to the leather. Dimensions (belt, fastened): 37 cm x 40 cm x 8 cm (14 ½" x 16" x 13 ¼"); (belt buckle): 6.5 cm x 9.5 cm x 2.5 cm (2 ½" x 3 ¾" x 1")

Estimate: £2,000 - 3,000



488. Lara Croft’s (Angelina Jolie) Flight Cases M

LARA CROFT: TOMB RAIDER (2001)

Lara Croft’s (Angelina Jolie) flight cases from Simon West’s action-adventure film Lara Croft: Tomb Raider. Flight cases were used as set dressing in Croft Manor, with Lara taking cover behind a stack of them when her home was attacked by intruders.

The three flight cases, one large and two mediums, are metal with black plastic spring-loaded handles, grey plastic interlocking corners and metal toggle latch fasteners. The cases each feature small black-and-faux-gold plaques on the front reading “Property of Lara Croft”, with a barcode as well as content details. They show significant denting, scratches and tape residue, and the black nylon handles on the ends of the boxes have been cut off. Dimensions (largest): 59 cm x 42 cm x 39 cm (23” x 16 ½” x 15”)

Estimate: £400 - 600



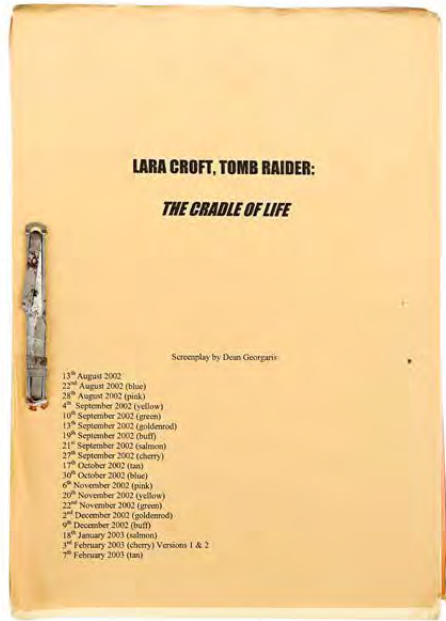
489. Revised Production-Used Script †Δ

LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE (2003)

A revised production-used script from the production of Jan De Bont’s action-adventure sequel Lara Croft Tomb Raider: The Cradle of Life. Printed on A4 paper, the script is 118 pages long, including the title page, and contains salmon, cherry, goldenrod, tan, pink, yellow, blue, buff and green revision pages, with blank pages at the end, all bound by a metal fastener.

The title page features the film title, screenwriter Dean Georgaris’ byline, and a list of revisions and the dates they were added, from “13th August 2002” to “7th February 2003”. The pages show the name of the crew member the script was assigned to through printed watermarks. The script shows wear from production use: the edges and corners are worn and bent, and there are small rust stains from the fastener on the front and back. Dimensions: 30 cm x 21 cm x 2 cm (12” x 8 ¼” x 1”)

Estimate: £300 - 500



490. Brown Tom’s (Cork Hubbert) Glass Bottle and Cave Coins †Δ

LEGEND (1985)

Brown Tom’s (Cork Hubbert) glass bottle and cave coins from Ridley Scott’s fantasy adventure Legend. The dwarf carried a bottle of elderberry wine beneath his hat and served it to Jack (Tom Cruise) during the campfire scene; it later stopped an arrow, saving Brown Tom’s life. Coins are seen in the cave with other golden treasures.

Made of brown glass, the bottle has a low circular shape with indents on either side. It features a small etched dwarf’s face detail on one side, displaying white residue around it from its time on production. The four coins feature a head and chariot on either side and a faux-gold finish. The bottle has no obvious wear, but the paint has come away on some parts of the coins. Dimensions (glass bottle): 13.5 cm x 13.5 cm x 7 cm (5 ¼” x 5 ¼” x 2 ¾”); (each coin): 3.5 cm x 3.5 cm (1 ½” x 1 ½”)

Estimate: £400 - 600



491. Charles Node Pencil-Drawn Costume Designs †

LEGEND (1985)

A set of 10 Charles Node costume designs from the production of Ridley Scott’s fantasy film Legend. Oscar® nominee and two-time BAFTA® winner Charles Node was the costume designer for such films as Jabberwocky, Monty Python’s Life of Brian, Blade Runner and Braveheart.

The 10 hand-drawn pencil sketches depict costume concepts and key design choices, such as Darkness’ (Tim Curry) cape; Lili’s (Mia Sara) dresses; Gump’s (David Bennent) shoes; various pixie and dwarf looks; two designs for Death’s Ghost; frozen traveler clothes for Jack (Tom Cruise); and a set of “Frozen Life” sketches. The drawings show minimal wear from production use, displaying slight tears to the corners and edges. Dimensions (largest drawing): 61 cm x 49 cm x 0.1 cm (24” x 19 ¼” x 2”)

*Sold without copyright; see copyright notice pg 508

Estimate: £800 - 1,200



492. Javert’s (Russell Crowe) Waistcoat and Trousers M

LES MISERABLES (2012)

Javert’s (Russell Crowe) waistcoat and trousers from Tom Hooper’s musical drama Les Misérables (2012). Javert wore his waistcoat and trousers while singing “Stars”, composed by Claude-Michel Schönberg, on a rooftop, after unwittingly rescuing his long-time rival Valjean (Hugh Jackman) and Cosette (Amanda Seyfried) from Thénardier (Sacha Baron Cohen) and his gang of pickpockets.

The waistcoat is made of black cotton with red trim, metal buttons featuring a flaming torch design, grey braided epaulettes, and a stitched gendarmerie design at the collar. The trousers are black cotton with red trim, foot straps and inner plastic buttons for detachable suspenders. The item shows minor wear, and the waistcoat has a few loose buttonhole threads.

Estimate: £2,000 - 3,000



493. Detective Roger Murtaugh’s (Danny Glover) Smith & Wesson Revolver M

LETHAL WEAPON (1987) / LETHAL WEAPON 2 (1989)

Detective Roger Murtaugh’s (Danny Glover) Smith & Wesson revolver from Richard Donner’s buddy-cop action films Lethal Weapon and Lethal Weapon 2. Murtaugh carried his sidearm throughout Lethal Weapon as he and his partner Martin Riggs (Mel Gibson) investigated the mysterious death of a young woman. Murtaugh also used his pistol in Lethal Weapon 2 during his investigation of South African politicians smuggling gold and drugs into the USA, using his revolver to “revoke” Arjen Rudd’s (Joss Ackland) diplomatic immunity at the climax of the movie.

This Smith & Wesson Model 19, chambered in a .357 Magnum calibre, features a four-inch barrel and wooden pistol grip. The black rubber grip used during the production was replaced with a wooden one after the films wrapped. It has been sympathetically and permanently deactivated, with a functioning cylinder, cylinder release, trigger and hammer. The barrel and cylinder have been blocked as part of the deactivation process.

The revolver has some wear from production use and age. There is some scuffing and scratching, most notably around the barrel, and some of the metal has become slightly

tarnished. There are small chips in the wooden handle. Accompanying the lot is a copy of the rental agreement between Stembridge Gun Rentals, Inc and Warner Bros. and Lethal Weapon 2 Productions, as well as the weapon’s deactivation certificate. Dimensions: 25.5 cm x 4 cm x 15 cm (10” x 1 ½” x 6”)

**Firearm deactivated; see firearm deactivation notice pg 508*

Estimate: £6,000 - 8,000



494. Detective Murtaugh’s (Danny Glover) ID and Credit Card, and Lee Butters’ (Chris Rock) ID †Δ

LETHAL WEAPON 4 (1998)

Detective Murtaugh’s (Danny Glover) ID badge and credit card, and Lee Butters’ (Chris Rock) ID, from Richard Donner’s action-thriller sequel Lethal Weapon 4. Police officers wore their ID badges in the Los Angeles Police Department’s precinct offices.

The badges are laminated card with a plastic-and-metal clip, each featuring a photo of their respective owner. The backs of the IDs feature unofficial character information, including a serial number and blood type. The credit card is plastic and features the name “Roger Murtaugh” at the bottom. These items are unseen in the final cut of the film. The credit card shows minimal wear, with a few scratches present on the black strip. Dimensions (badge): 10 cm x 9 cm x 2 cm (4” x 3 ½” x 1”); (card): 8.5 cm x 5.5 cm x 0.1 cm (3” x 2” x ?”)

Estimate: £600 - 800



495. Steve Zissou’s (Bill Murray) Shorts and Belafonte Crew Belt Ω

THE LIFE AQUATIC WITH STEVE ZISSOU (2004)

Steve Zissou’s (Bill Murray) shorts and a Belafonte crew belt from Wes Anderson’s comedy drama The Life Aquatic with Steve Zissou. Zissou wore his shorts while taking back his ship, the Belafonte, from pirates. Zissou and his crew all wore diving belts with attached gun holsters throughout the film, so this specific belt could have been worn by any of the cast members.

This pair of blue-striped swim shorts are made from a spandex-and-polyester blend, with the character name “ZISSOU” handwritten on the tag. Also included is a nylon diving belt with a stainless-steel belt buckle and a Kydex® drop leg holster. Both the shorts and the belt show minimal signs of wear; the belt exhibits minor scuffing and discolouration, while the shorts have some fabric pilling around the rear and underside. Dimensions (largest item): 53.5 cm x 34.5 cm x 10.25 cm (21” x 13 ½” x 4”)

Estimate: £2,000 - 3,000



496. The Swords of Fili (Dean O’Gorman) Ω

THE HOBBIT: AN UNEXPECTED JOURNEY (2012)

The Swords of Fili (Dean O’Gorman) from Peter Jackson’s fantasy-adventure prequel The Hobbit: An Unexpected Journey. Dwarf warrior Fili wielded his signature dual swords throughout the film and its sequels on his quest to take the Lonely Mountain back from the dragon Smaug.

These hero swords were gifted to actor O’Gorman after filming of the Hobbit trilogy concluded. They are believed to be the only set of stainless steel hero swords made for the production. The blades are acid-finished to appear battle-worn, and feature two deep fullers down their centres as well as resin handles painted

to resemble wood. Each weapon is accompanied by a black canvas-and-leather sheath used to protect them during production.

There is significant staining to the sheaths from use. The swords were gifted to actor O’Gorman at the end of production and include certificates of authenticity signed by producers Peter Jackson, Fran Walsh, Philippa Boyens, Carolynne Cunningham, and Zane Weiner. Dimensions (each): 81.5 cm x 15.5 cm x 6.5 cm (32” x 6” x 2 ½”) **Estimate: £20,000 - 30,000**



497. Fili (Dean O’Gorman) Chairback Ω

THE HOBBIT: AN UNEXPECTED JOURNEY (2012)

A Fili (Dean O’Gorman) chairback from the production of Peter Jackson’s fantasy-adventure prequel The Hobbit: An Unexpected Journey. In this adaptation of the J.R.R. Tolkien novel, dwarf warrior Fili and his brother Kili (Aidan Turner) fought to take the Lonely Mountain back from the dragon Smaug.

This chair back was used by O’Gorman during production. It is made of black canvas, with “FILI” emblazoned in gold in the series’ signature Ringbearer font. Two pieces of Velcro® are sewn into the canvas on either end. The chair back shows minor stains from handling and age. Dimensions: 96.5 cm x 25.5 cm x 1.5 cm (38” x 10” x ½”) **Estimate: £2,000 - 3,000**



498. Sir Christopher Lee Estate Collection: Notebook Autographed by Peter Jackson and Cast, with Weta Bug and Promotional Ring

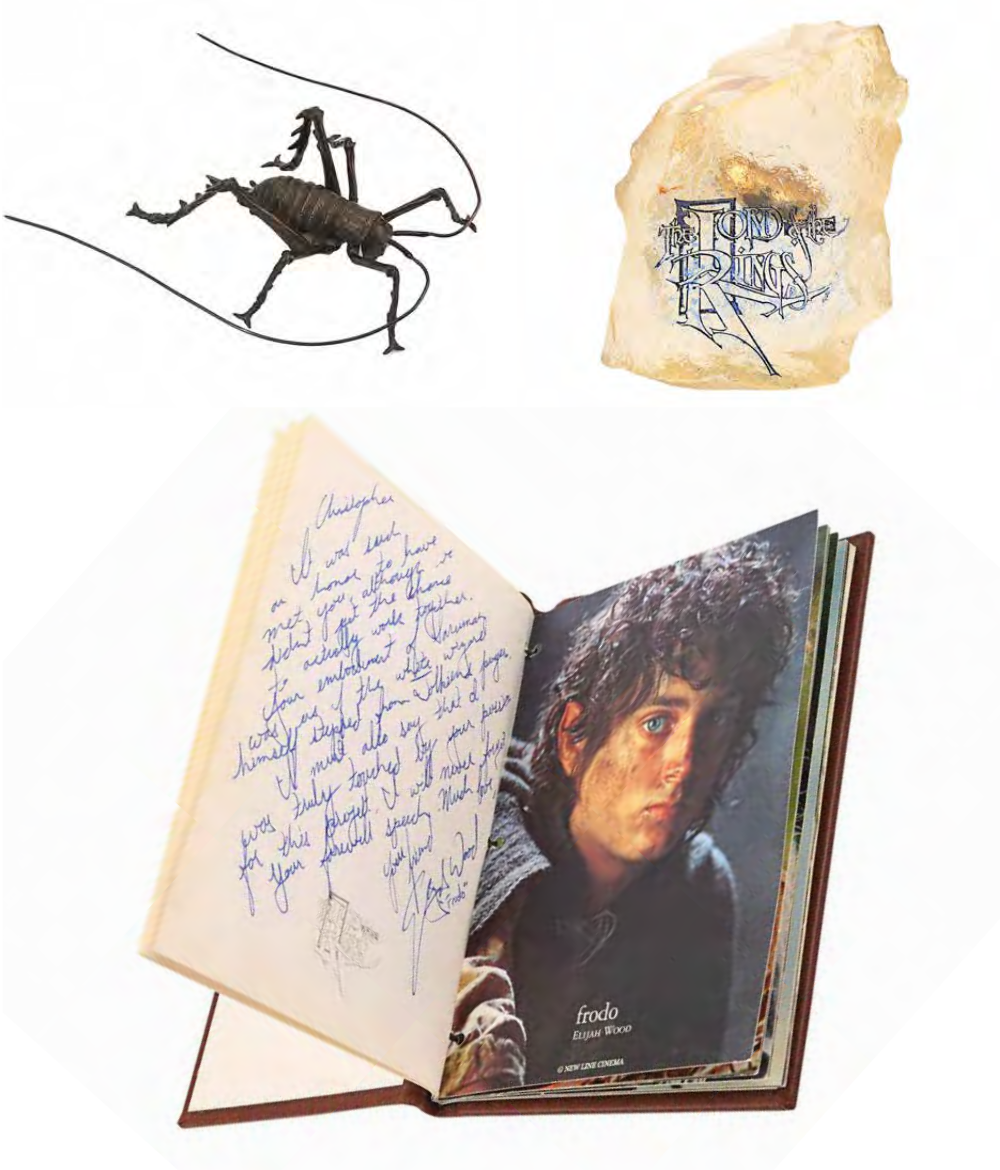
M

THE LORD OF THE RINGS (2001 - 2003)

A notebook autographed by Peter Jackson and cast, promotional One Ring and weta bug from the making of Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings. These lots were acquired directly from the estate of the late screen legend Sir Christopher Lee, who portrayed the dark wizard Saruman in the films.

The small leather-bound booklet features an early title logo design embossed on the cover, and contains the film synopsis, with postcards of key cast members, all of whom have written extensive, heartfelt personal messages to Lee. The promotional One Ring is encased within a clear acrylic 'rock' with one highly polished face, and the prototype logo is engraved and highlighted in ink. The 1:1 scale weta bug — mascot of New Zealand-based special effects company Weta Workshop — is cast in brass. There is a hole in the base where a rod once supported it. The acrylic has yellowed with age and the book has some wear and ink marks from signing. Dimensions (book): 16 cm x 11 cm x 1 cm (6 ¼" x 4 ¼" x ¼"); (ring): 4 cm x 6 cm x 7 cm (1 ½" x 2 ¼" x 2 ¾"); (weta): 20 cm x 15 cm x 6 cm (8" x 6" x 2 ½").

Estimate: £3,000 - 5,000



499. Alan Lee Hand-Illustrated and Autographed Books

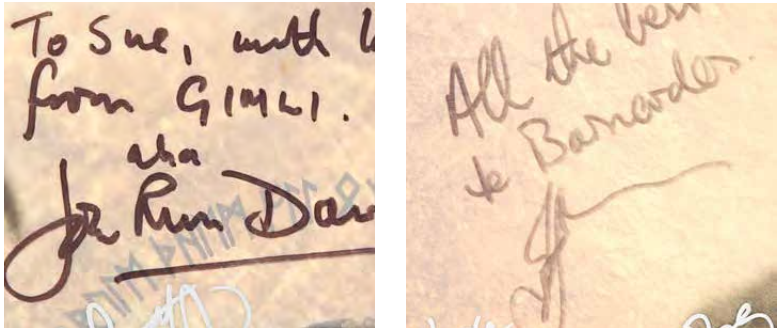
M

THE LORD OF THE RINGS (2001 - 2003)

The box set of J.R.R. Tolkien's epic novel trilogy The Lord of the Rings, hand-illustrated and autographed by Alan Lee.

The books are third-edition paperbacks depicting Alan Lee's printed illustrations on the covers and throughout, and each volume features an intricate hand-drawn illustration and autograph. The Fellowship of the Ring's illustration depicts Gandalf smoking a pipe, The Two Towers' illustration depicts Gimli the dwarf, and The Return of the King's depicts Mount Doom. The books show minimal wear from use, the pages display minor edge wear, and the spines show creases. Dimensions: 25.5 cm x 17 cm x 10 cm (10" x 6 ¾" x 4")

Estimate: £2,000 - 3,000



500. Autographed Pre-Release Promotional Booklet

†

THE LORD OF THE RINGS (2001 - 2003)

A pre-release conceptual promotional booklet for Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings. Printed on heavy card stock, this rare folio was given out early on during the production process.

The Gothic-style card cover opens to reveal a translucent page covered with key cast autographs, including Elijah Wood and Ian McKellen, that is dedicated to "Sue" and "Barnardos", a UK children's charity. The pages inside contain key snippets of information and conceptual images, including a reference to the launch of the film's official website in May 1999. The cover page features the film's original logo. Some pages have creases and the card cover is foxed. Dimensions: 0.5 cm x 41 cm x 30.5 cm (¼" x 16" x 12")

Estimate: £1,000 - 1,500



501. Production-Used Clapperboard

M

THE LORD OF THE RINGS: THE TWO TOWERS (2002)

A clapperboard from the set of Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings. The clapperboard consists of a white acrylic plate with a wooden clapperstick fixed to the top. The trilogy title and the names of director Peter Jackson and director of photography Andrew Lesnie are engraved in black.

The board displays a number of fields completed with black marker, including slate, take, scene description and date. It still shows the last shot for which it was used, described as "Track in on Gimli".

Accompanied by a letter of authenticity from New Line Cinema, the board is still stored in the original frame it was presented in by New Line: a custom shadow box with black frame and grey mount. The frame exhibits some small chips to the edge of the moulding. Dimensions (display): 5 cm x 41 cm x 41 cm (2" x 16" x 16")

Estimate: £2,000 - 3,000

502. Lurtz's (Lawrence Makoare) Disembodied Arm Ω

THE LORD OF THE RINGS:
THE FELLOWSHIP OF THE RING (2001)

Lurtz's (Lawrence Makoare) disembodied arm from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings: The Fellowship of the Ring. Lurtz was the leader of the Uruk-hai scouts, and had his arm severed while battling Aragorn (Viggo Mortensen).

This arm is composed of hand-painted foam rubber moulded around a fibreglass arm, with an elastic polyester sleeve and a square metal tube inside. It is mounted on a steel pole and stored in a wooden skeleton transport crate, which features foam padding. The arm is fragile, with stiffening and some cracking to the rubber from age. Dimensions: 39.5 cm x 86.5 cm x 39.5 cm (15 ½" x 34" x 15 ½")

Estimate: £2,000 - 3,000



503. Uruk-hai Orc Helmet †

THE LORD OF THE RINGS (2001-2003)

An Uruk-hai Orc helmet from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings. The Uruk-hai — soldiers and henchmen for the villainous Saruman (Sir Christopher Lee) — wore their helmets throughout the trilogy, most notably during the battles at Helm's Deep and at the Black Gates of Mordor.

The helmet is made of vinyl and features a crested peak on the crown, narrow eye slits and sharp, spiked cheek guards, with faux-rivet detailing. It is finished in metallic steel paint with faux mud and corrosion distressing applied to make it appear aged and well worn from use in battle. An adjustable leather chin strap allows the helmet to be worn securely. Well used on the production, it remains in very good condition. Dimensions: 36 cm x 22 cm x 21 cm (14" x 8 ½" x 8 ¼")

Estimate: £4,000 - 6,000



504. Elven Warrior
Cloak, Helmet and Shield †

THE LORD OF THE RINGS (2001 - 2003)

An Elven warrior cloak, helmet and shield from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings. The Elven army carried shields during the film's prologue, in which the Last Alliance of Elves and Men fought against the Dark Lord Sauron (Sala Baker) and his forces at the foot of Mount Doom. The Elves of Lorien wore helmets and cloaks at Helm's Deep, the climactic battle at the end of The Two Towers. The talented team at Weta Workshop created the costumes and armoury for the trilogy, winning Academy Awards® for their work on The Return of the King.

The shield is made of dense urethane and resembles a large leaf, detailed with spiral patterns and painted in a dark brown colour with gold-coloured highlights, giving it a mystical, earthy feel. The back includes a vertical metal grip painted brown to resemble wood. The helmet is made from flexible vinyl, decorated in metallic brown hues, with raised swirling patterns across the surface. A tall crest tapers down to the nose, and Velcro® and elastic straps ensure a snug fit for the wearer. The grey-blue hooded cloak ties at the front below the chin. Traces of stage blood residue are present around the neck, and small slits have been made in the sides, most likely for stunts involving harnesses. There are light scuffs to the helmet and shield, and slight flaking to the paint above the cheeks on the helmet, but all of the components remain in very good condition . Dimensions (shield): 13 cm x 55 cm x 135 cm (5" x 21 ½" x 53")

Estimate: £10,000 - 15,000





505. Witch-King of Angmar's (Brent McIntyre) Crown †Δ

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001)

The Witch-King of Angmar's (Brent McIntyre) crown from Peter Jackson's epic adaptation of J.R.R. Tolkien's 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 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")

Estimate: £20,000 - 30,000

506. Witch-King of Angmar's (Brent McIntyre) Morgul Dagger †

THE LORD OF THE RINGS:
THE FELLOWSHIP OF THE RING (2001)

The Witch-King of Angmar's (Brent McIntyre) dagger from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings: The Fellowship of the Ring. The Witch-King used his cursed Morgul dagger to stab Frodo (Elijah Wood) as he and his hobbit friends hid from the Nazgûl. When Frodo put on the One Ring to try and escape, the Witch-King was able to see him, poisoning him with his cursed blade.

Constructed by the world-renowned Weta Workshop, lauded for its achievements in designing and constructing props that were faithful to Tolkien's writing, this prop dagger features a jagged aluminium blade affixed to a ribbed resin handle with a pointed cross guard and spiked pommel. The dagger has been weathered in shades of faux silver and brown, giving it the appearance of rusted iron, and is one of a small number of principal-character Lord of the Rings pieces in private hands today.

This particular piece was gifted to executives at Sideshow Toys, who visited the set in 2002. As Sideshow Toys was licenced to distribute collectibles from the Lord of the Rings films, the executives were allowed to choose mementos from the set. It was at the request of director Peter Jackson that these select props be branded with a unique code and note of ownership. This item has a brand reading "Witch King Dagger 12 June 02 I 0002 W Sideshow Toy". The piece exhibits minor wear due to production use, but it remains in very good overall condition. Dimensions: 66 cm x 18 cm x 3 cm (26" x 7" x 1")

Estimate: £30,000 - 50,000



507. Eowyn's (Miranda Otto) Hero Sword †

THE LORD OF THE RINGS (2001-2003)

Eowyn's (Miranda Otto) hero sword from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings. Eowyn was the niece of King Theoden (Bernard Hill) and sister to Eomer (Karl Urban). The shieldmaiden of Rohan defied her uncle's wishes and rode in disguise with the Rohirrim and the hobbit Merry (Dominic Monaghan) to the Battle of Pelennor Fields, where she slayed the Witch-King of Angmar.

This sword was specially made for the character of Eowyn by New Zealand's Weta Workshop. It was awarded as a prize during a prize draw sponsored by Hasbro and New Line Cinema, in which owners of Lord of the Rings-themed tabletop games were given the opportunity to win one of eight weapons in a sweepstake, each weapon belonging to a different principal character. The competition was specifically held to promote the finale of the epic fantasy saga.

The sword is crafted with an aluminium blade that shows intentional distressing along the edges and urethane grip components. The ornate bronze-coloured guard and pommel are styled in honour of the mearas, a breed of wild horse revered by the Rohirrim. The handgrip features three raised, bronze-coloured rings and the hilt depicts two horse heads.

As the sword was given away as a promotional prize by the studio, it is presented in a custom acrylic case with a plaque featuring the film's title, the release date and the New Line Cinema logo. Accompanying the lot is a certificate of authenticity signed by producer Barrie Osborne, correspondence with the original winner, terms and conditions, and two entry forms. The piece shows minimal signs of wear and is in very fine overall condition. Dimensions (in display): 99 cm x 11 cm x 21 cm (39" x 4 ½" x 8 ¼")

Estimate: £20,000 - 30,000



508. Second Age Elven Helmet †

THE LORD OF THE RINGS:
THE FELLOWSHIP OF THE RING (2001)

A Second Age Elven helmet from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings: The Fellowship of the Ring. The Elven army wore helmets during the film's prologue, in which the Last Alliance of Elves and Men fought against the Dark Lord Sauron (Sala Baker) and his forces at the foot of Mount Doom.

Created by the artists at Weta Workshop in New Zealand, under the direction of multi-Academy Award®-winner Richard Taylor, this prop was part of a collection issued to United Cutlery for reference when producing a replica version for fans.

Constructed from fibreglass, the helmet is painted olive green and features a raised flowing pattern reminiscent of Tengwar, the Elvish writing system, highlighted in gold-coloured paint. It has a tall, curved, bladed crest, with nose and cheek guards. Embossed onto the nose guard is the Elvish rune "GG", representing the Elven commander Gil-galad. It is dressed with dark grey and black paint to appear well worn.

The helmet remains in very good condition with a small crack in the corner of the right eye slit, a chip at the nape of the neck and some wear to the paint. A length of Velcro® inside indicates where a liner would have been attached during production. Also included is a detailed certificate of authenticity from the licensee and original shipping labels. Dimensions: 38 cm x 41 cm x 19 cm (15" x 16" x 7 ½")

Estimate: £8,000 - 12,000



509. Second Age Elven Lhang Sword †

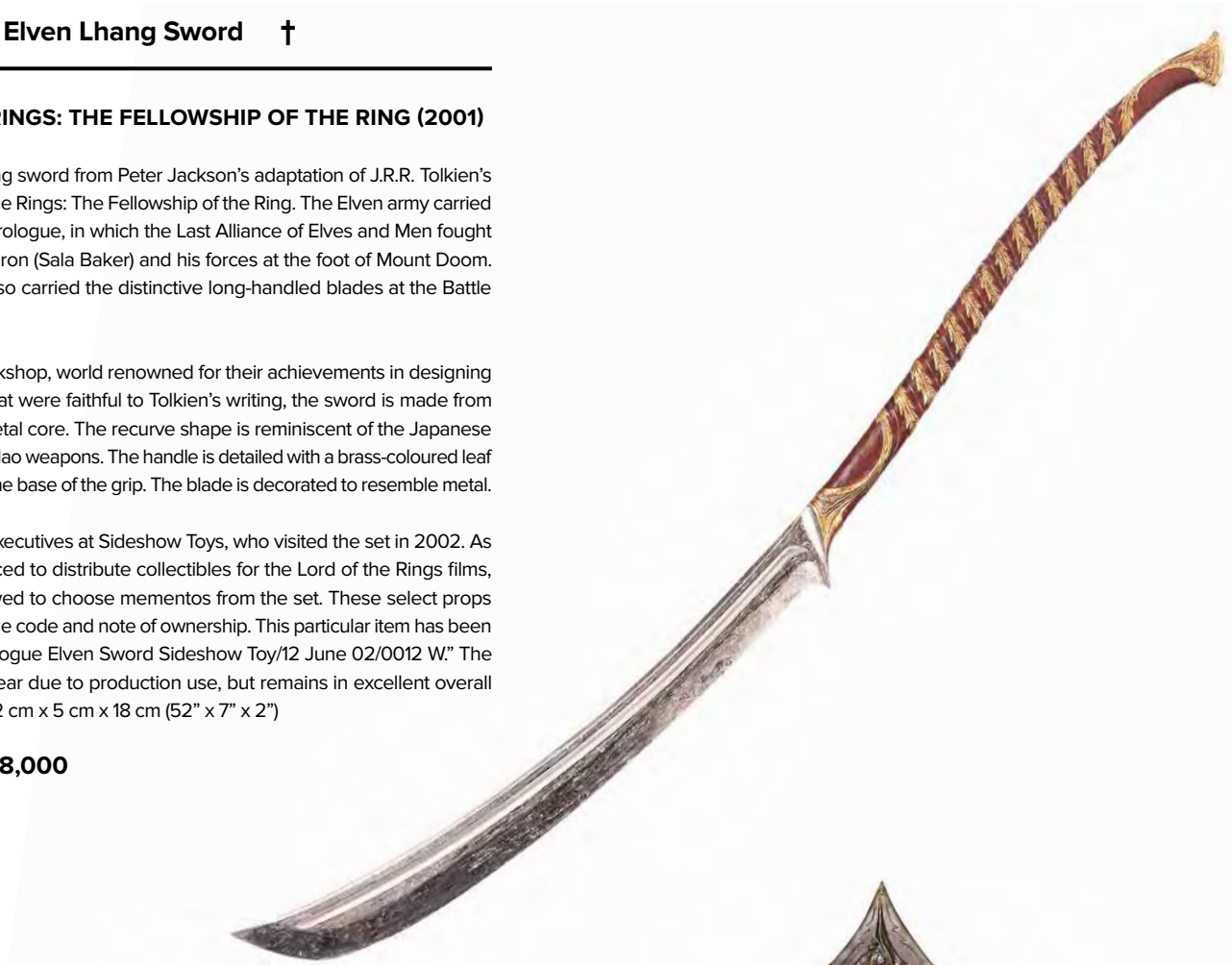
THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001)

A Second Age Elven Lhang sword from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings: The Fellowship of the Ring. The Elven army carried swords during the film's prologue, in which the Last Alliance of Elves and Men fought against the Dark Lord Sauron (Sala Baker) and his forces at the foot of Mount Doom. The Elves of Lothlorien also carried the distinctive long-handled blades at the Battle of Helm's Deep.

Constructed by Weta Workshop, world renowned for their achievements in designing and constructing props that were faithful to Tolkien's writing, the sword is made from dense urethane over a metal core. The recurve shape is reminiscent of the Japanese nagamaki and Chinese podao weapons. The handle is detailed with a brass-coloured leaf wrap that spirals down to the base of the grip. The blade is decorated to resemble metal.

This piece was gifted to executives at Sideshow Toys, who visited the set in 2002. As Sideshow Toys was licenced to distribute collectibles for the Lord of the Rings films, the executives were allowed to choose mementos from the set. These select props were branded with a unique code and note of ownership. This particular item has been etched with the text: "Prologue Elven Sword Sideshow Toy/12 June 02/0012 W." The weapon exhibits minor wear due to production use, but remains in excellent overall condition. Dimensions: 132 cm x 5 cm x 18 cm (52" x 7" x 2")

Estimate: £6,000 - 8,000



510. Second Age Elven Shield †

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001)

An Elven shield from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings. The Elven army carried shields during the film's prologue, in which the Last Alliance of Elves and Men fought against the Dark Lord Sauron (Sala Baker) and his forces at the foot of Mount Doom. Created by the artists at Weta Workshop in New Zealand, under the direction of Multi-Academy Award®-winner Richard Taylor, the shield was part of a collection issued to United Cutlery for reference in producing a replica version for fans.

The shield is made of dense urethane and resembles a large leaf, detailed with spiralling patterns and painted a dark brown colour with gold-coloured highlights, giving it a mystical, earthy feel. The back includes a vertical metal grip decorated to resemble wood and wrapped in brown leather. The high level of detail suggests it was created for moments when an Elven shield was in close proximity to the camera. It exhibits minor wear due to production use, including scuffs to the paint and slight wear to the pointed tips.

The rear of the shield is marked with assorted references, including "United Cutlery" and "0037W". The lot includes a certificate of authenticity from United Cutlery employee Kit Rae, accompanied by a letter from a previous owner who performed extensive research into the piece's history. Dimensions: 13 cm x 55 cm x 137 cm (5 ½" x 22" x 55")

Estimate: £6,000 - 8,000



511. Gondorian Soldier Spear M

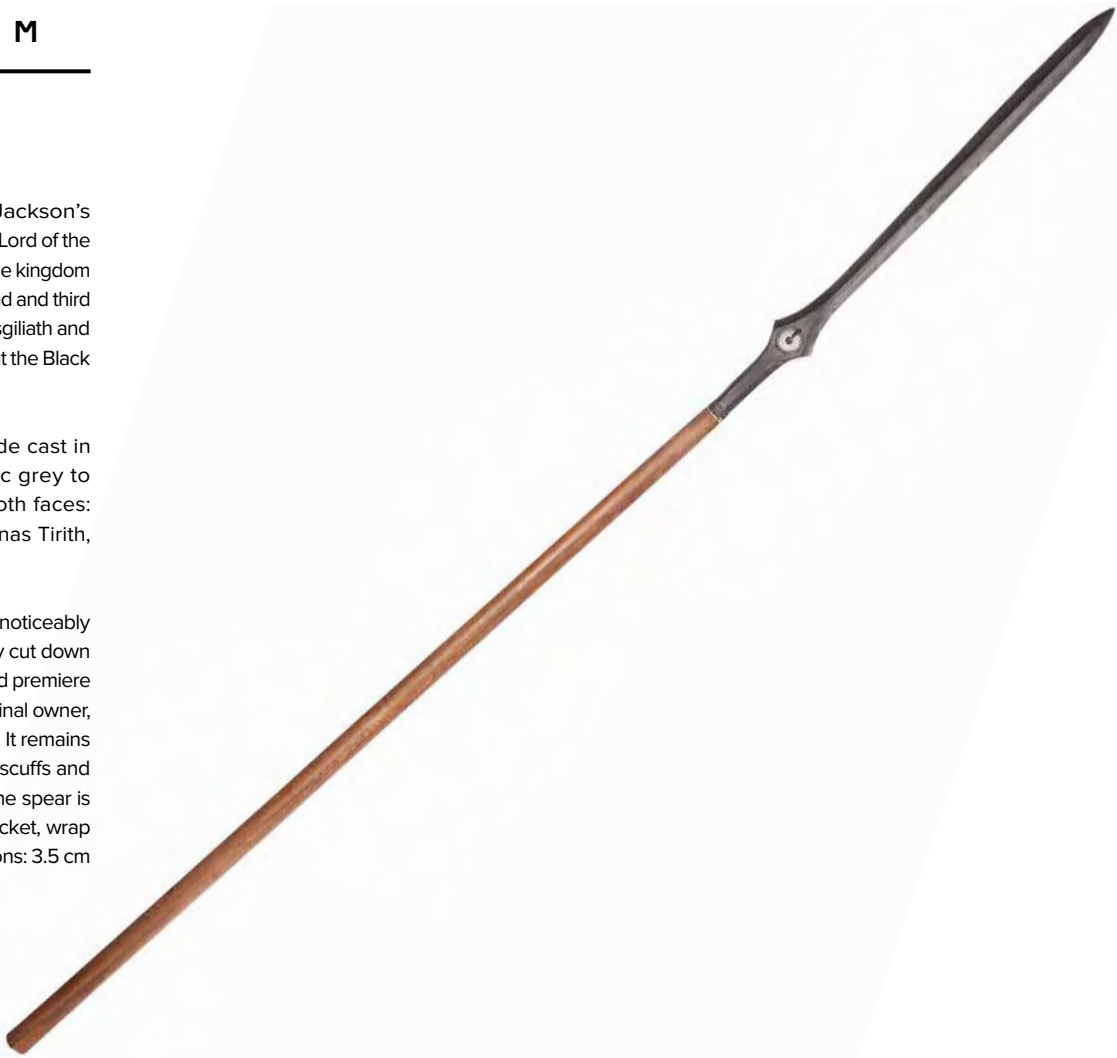
THE LORD OF THE RINGS:
THE RETURN OF THE KING (2003)

A Gondorian soldier spear from Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings: The Return of the King. The soldiers of the kingdom of Gondor carried spears throughout the second and third films in the trilogy, defending the outpost of Osgiliath and the city of Minas Tirith, as well as at the battle at the Black Gate of Mordor.

The weapon features a leaf-shaped blade cast in dense rubber and painted dark metallic grey to resemble metal, with a small motif on both faces: a birds-eye view of the seven walls of Minas Tirith, highlighted in silver-coloured paint.

The blade sits atop a wooden staff, which is noticeably shorter than the spears seen on screen, likely cut down for safe use during the Return of the King world premiere in Wellington, which was attended by the original owner, who also appeared as an extra in the movies. It remains in otherwise very good condition with some scuffs and dents from production use. Accompanying the spear is a letter from the owner with their premiere ticket, wrap party ticket and a "Thank You" card. Dimensions: 3.5 cm x 6.5 cm x 172 cm (1¼" x 2½" x 68")

Estimate: £2,000 - 3,000



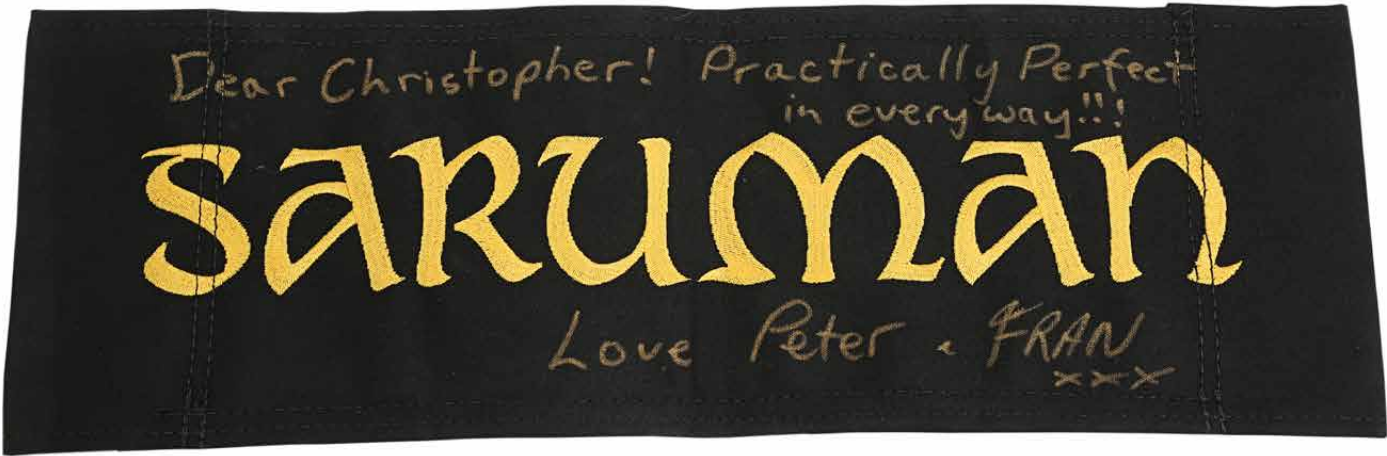
512. Sir Christopher Lee Estate Collection: Saruman’s (Christopher Lee) Chairback Autographed by Peter Jackson M

THE LORD OF THE RINGS (2001 - 2003)

Sir Christopher Lee's chair back from the production of Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of the Rings. This item comes from the personal collection of legendary actor Sir Christopher Lee. Cast and crew use distinctive 'director's chairs' on set when resting between takes.

Made from thick black fabric, the back has Lee's character name "Saruman" embroidered in metallic yellow thread in a font synonymous with the films. Written around the name is a dedication from director Peter Jackson, signed by Jackson and his wife and producer Fran Walsh, reading "Dear Christopher! Practically Perfect in every way!!! Love Peter + FRAN xxx". It remains in very good condition. Dimensions: 53 cm x 17 cm (21" x 6¾").

Estimate: £1,000 - 1,500



513. Sir Christopher Lee Estate
Collection: Sir Christopher Lee’s
Screen Actors Guild Awards
Nomination Certificate M

THE LORD OF THE RINGS (2001-2003)

Sir Christopher Lee's Screen Actors Guild Awards® nomination certificate for his performance as Saruman in Peter Jackson's adaptation of J.R.R. Tolkien's fantasy epic The Lord of The Rings: The Two Towers. This item comes from the personal collection of legendary actor Sir Christopher Lee. Certificates were given to the lead cast of the film, who had been nominated for "Outstanding Performance by the Cast of a Theatrical Motion Picture".

The paper certificate features the Screen Actors Guild Awards® statuette logo and nomination for Sir Christopher Lee. The certificate is kept in a paper folder featuring the logo, with the phrase, "The 9th Annual Screen Actors Guild Awards®" on one side and "Congratulations! Screen Actors Guild" on the other. The certificate displays minimal signs of wear, including small nicks and lightly damaged corners on the folder. Dimensions: 36 cm x 28 cm (14" x 11")

Estimate: £200 - 300



514. Sir Christopher Lee Estate
Collection: Christopher Lee’s Framed
Guinness Certificates and 501st
Plaque M

VARIOUS PRODUCTIONS

Three Sir Christopher Lee framed Guinness World Record® certificates and an honorary 501st Star Wars Legion Fan Club plaque from his lifetime of acting. These items come from the personal collection of legendary actor Sir Christopher Lee. Guinness World Record® certificates are given to those who excel in an event or profession, and plaques are given to 501st Legion members as a symbol of membership.

The frames are made of metal and wood, with acrylic protecting the paper certificates, which feature the records "most connected actor", "most screen swordfights" and "most credited living movie actor". The plaque is made of wood with a metal laser-etched panel and a 501st badge glued to a removable felt panel. The frames display signs of wear, including paint marks and minor scratches. The 501st plaque shows scratches to the metal. Dimensions (record frames): 45 cm x 34.5 cm x 3 cm (17½" x 13½" x 1"); (plaque): 30.5 cm x 23 cm x 2 cm (12" x 9" x ½")

Estimate: £600 - 800



515. Sir Christopher Lee Estate
Collection: Christopher Lee's Military
Service and State Certificates M

VARIOUS PRODUCTIONS

Seven certificates from Sir Christopher Lee's private collection, dated from 1943 to his death in 2015. These items come from the personal collection of legendary actor Sir Christopher Lee. The papers consist of: the registration of a tree planted in his memory by the Jewish National Fund; three appointments from King George VI (one as an RAF Officer, two as a Pilot Officer); his certificate of membership to the Company of Musketeers of Armagnac; and his nominations as Aide de Camp by Governor Cliff Hinch of Mississippi and Governor Jimmy Carter of Georgia.

Most of the documents are ornately transcribed and well-preserved, though the Jewish National Fund commemoration shows some light creases, and the 1973 certificate from the Company of Musketeers of Armagnac has a tear at the top. Dimensions: (largest) 43 cm x 35.5 cm (17" x 14")

Estimate: £400 - 600



516. Sir Christopher Lee Estate
Collection: Four Autographed
Christopher Lee Press Books M

VARIOUS PRODUCTIONS

Four Christopher Lee-autographed press books and a photograph, from the promotion of his various productions. These items come from the personal collection of legendary actor Sir Christopher Lee. The lot consists of four autographed press kits, from The Face of Fu Manchu (1965), The Brides of Fu Manchu (1966), Circus of Fear (1966) and Arabian Adventure (1979), and a unique photograph taken of Lee at a book signing in Nottingham that was gifted to him by the photographer stated in a handwritten note. The press books and photograph show minor wear, edge wear and light creases. Dimensions (press kit): 38 cm x 28 cm x 1 cm (15" x 11" x ¼"); (photo): 31 cm x 31 cm (12 ¼" x 12 ¼")

Estimate: £400 - 600



517. Sir Christopher Lee Estate
Collection: Autographed Album
Dedicated to Christopher Lee M

BLUES BROTHERS, THE (1980)

A "Briefcase Full of Blues" album dedicated to actor Christopher Lee and autographed by John Landis, John Belushi and Dan Aykroyd, the director and stars of musical comedy The Blues Brothers. This item comes from the personal collection of legendary actor Sir Christopher Lee. The Saturday Night Live group's debut album, recorded in-character at the Universal Amphitheatre, Los Angeles, was a number-one hit and went double platinum.

The cover of the 1978 album has been autographed in pen, with individual inscriptions from Landis, Belushi and Aykroyd (who has signed as his character "Elwood"). The reverse of the cover features a track list, a picture of Elwood and 'Joliet' Jake Blues with their fellow musicians, and a history of the band. The vinyl inside sits in a paper sleeve and can be removed from the right-hand side. The album has some minor wear from age and storage, including some creasing and discolouration. Dimensions: 31 cm x 31 cm x 0.3 cm (12 ¼" x 12 ¼" x ?")

Estimate: £2,000 - 3,000

518. Sir Christopher Lee Estate
Collection: Tim Burton, Johnny Depp
and Richard D. Zanuck Autographed
Photo M

DARK SHADOWS (2012)

A photo autographed by Tim Burton, Johnny Depp and producer Richard D. Zanuck from Burton's horror comedy Dark Shadows. This item comes from the personal collection of legendary actor Sir Christopher Lee.

Presented in a black metal frame and set under acrylic, the photo features Depp and Christopher Lee on set dressed as their characters, alongside Zanuck and Burton. Autographed in silver pen, the photo features messages dedicated to Sir Christopher Lee. The signatures are slightly smudged in a couple of areas and the frame shows some very minor wear. Dimensions: 21 cm x 26 cm x 2 cm (8 ¼" x 10 ¼" x ¾")

Estimate: £500 - 700



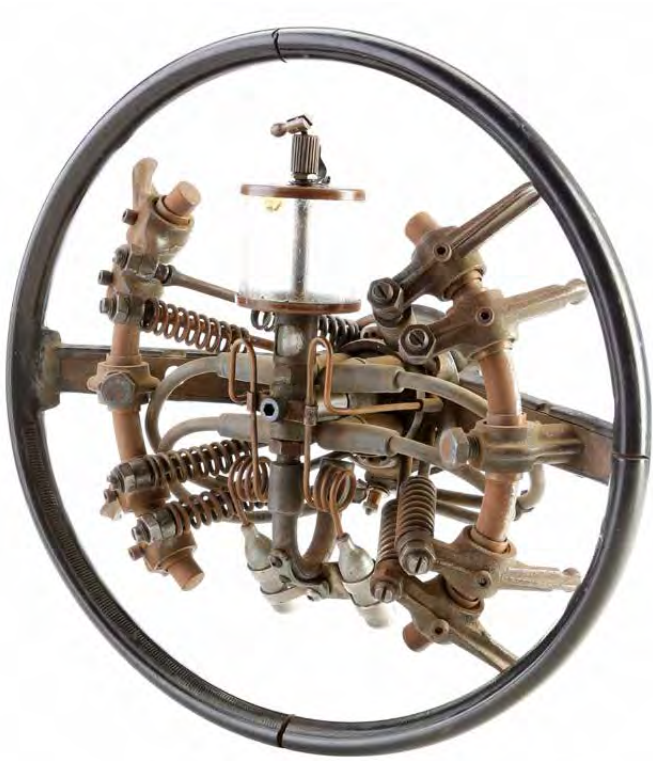
519. Altar of the Cult of the V8 Steering Wheel Ω

MAD MAX: FURY ROAD (2015)

An Altar of the Cult of the V8 steering wheel from George Miller’s post-apocalyptic action extravaganza Mad Max: Fury Road. Nux (Nicholas Hoult) and other War Boys took steering wheels from the altar before roaring off in pursuit of the renegade Furiosa (Charlize Theron).

This steel steering wheel is customised with a centerpiece featuring a variety of decorative metal objects, including bolts, springs and air canisters. It is intentionally distressed with dirt and grime throughout to appear rusted and worn from extreme climate conditions. Dimensions: 38 cm x 38 cm x 19 cm (15” x 15” x 7”)

Estimate: £1,000 - 1,500



520. Billy Rocks’ (Byung-Hun Lee) Costume and Knives Ω

MAGNIFICENT SEVEN, THE (2016)

Billy Rocks’ (Byung-Hun Lee) costume and knives from Antoine Fuqua’s Western remake The Magnificent Seven (2016). Billy wore his costume throughout the film, from his recruitment by Chisolm (Denzel Washington), through to his involvement in the defence of Rose Creek.

Billy’s costume consists of a hat, labelled “Billy Rocks”; a suit jacket, labelled “Billy Rocks”; a shirt, labelled “Billy”; a waistcoat; a pair of trousers, labelled “Billy Rocks”; a weapons belt; a pair of leather boots, labelled “Billy Rocks #2”; a length of rope; three pairs of stunt knives; and two blunted, metal sai. The costume has been intentionally distressed to look well worn and the labels are all handwritten in black pen.

The three pairs of knives are of differing lengths and made of rubber. The sai are metal and have string wrapped around their handles. The belt is made of leather with a metal buckle, and features a gun holster and sections for the knives. The costume and items have some wear from production use in addition to the intentionally applied distressing, and some of the paint from the stunt knives has started to chip away. The lot is accompanied by six MGM certificates of authenticity.

Estimate: £2,000 - 3,000



521. Josh Faraday’s (Chris Pratt) Costume, Pistol and Rig Ω

MAGNIFICENT SEVEN, THE (2016)

Josh Faraday’s (Chris Pratt) costume, pistol and rig from Antoine Fuqua’s Western remake The Magnificent Seven. Faraday wore his costume throughout the film, from when he joined Chisolm’s (Denzel Washington) posse of gunmen, through to the defence of Rose Creek.

The lot consists of a hat (marked “Faraday”), a bandana, a waistcoat, a top, a shoulder holster, a pair of jeans, a belt, a bullet belt (“Faraday 3”), a pair of belt holsters, a knife scabbard, and a pair of boots. A pair of stunt pistols and a stunt knife accompany the set.

The top is grey, while the rest of the clothes are brown. The waistcoat features an ornate floral design and the belt is studded, with a large patterned buckle. The gun belt features loops to hold bullets for the revolver.

The guns are stunt versions of the Colt Single Action Army revolver that Faraday carried throughout the film. They are made of solid rubber and painted to look like metal with a wooden handle. They both sit in holsters which attach to the belt. The knife is rubber with a metal armature.

The costume has some wear from production use, including some scuffing and scratching, most notably on the belts. There is some staining to the grey top. The lot comes with four official certificates of authenticity from MGM.

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £6,000 - 8,000



522. Chisolm’s (Denzel Washington) Costume, Pistol and Rig Ω

MAGNIFICENT SEVEN, THE (2016)

Chisolm’s (Denzel Washington) costume, pistol and rig from Antoine Fuqua’s Western remake The Magnificent Seven. US Marshal Chisolm wore his costume throughout the film as he rounded up a posse to take down the robber baron Bartholomew Bogue (Peter Sarsgaard) in the town of Rose Creek

The signature black costume consists of a hat, shirt, waistcoat, scarf, trousers, trouser belt, boots, and gun belt and holster rig, with a white T-shirt worn underneath. A stunt pistol sits in the gun belt. The leather belt features an ornate carved floral design and metal buckle, while the gun belt has loops to hold rounds for the revolver. Two labels in the hat read “Chisolm Stunt” and “Chisolm Stunt Hat #2”, the waistcoat has “54 ST” handwritten in silver marker pen on the inside, and “Chisolm” is handwritten in marker pen, partially hidden by foam padding, on the gun belt.

The pistol is a stunt version of Chisolm’s nickel-plated Artillery model of the Single Action Army revolver. It is made of solid rubber and is painted to mimic the appearance of polished nickel with a black, textured handle. The costume has some wear from production use, including some scuffing and scratching, most notably on the belt. The lot comes with two MGM certificates of authenticity.

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £6,000 - 8,000



523. Martian Blaster ΩΔ

MARS ATTACKS! (1996)

A Martian blaster from Tim Burton's sci-fi comedy Mars Attacks!. Martians used their blasters to vaporize the U.S. Congress and attack Washington D.C. as well as several other cities in their plan to terrorize the Earth.

This otherworldly blaster is made of dense moulded rubber painted red, green, grey, and silver. It shows visible signs of wear, including paint chipping throughout and several nicks and cracks to the barrel from handling. Dimensions: 38 cm x 17.75 cm x 6.25 cm (15 " x 7" x 2½")

Estimate: £3,000 - 5,000



524. Tan Martian Stop-Motion Puppet Miniature ΩΔ

MARS ATTACKS! (1996)

A tan martian stop-motion puppet miniature from the production of Tim Burton's sci-fi comedy Mars Attacks!. Based on the Topps trading card series, the film saw martian invaders terrorising humanity in their plan to conquer Earth.

This unfinished stop-motion puppet was designed during pre-production to visualise how the Martians would look on screen, although production ultimately decided on CGI Martians, leaving this piece unseen. It is made of unpainted tan foam rubber moulded around a wire armature used to animate the piece. The puppet shows some signs of wear and exposed armature on the face and appendages. Dimensions: 38 cm x 15.25 cm x 7.5 cm (15" x 6" x 3")

Estimate: £1,500 - 2,500



525. Mark Watney's (Matt Damon) "Iron Man" Cut Glove and Ares IV Mission Patch and Decal †Δ

MARTIAN, THE (2015)

Mark Watney's (Matt Damon) "Iron Man" cut glove and Ares IV mission patch and decal from Ridley Scott's sci-fi film The Martian. Watney cut his pressure-suit glove to go "Iron Man" and propel himself to Melissa Lewis' (Jessica Chastain) Manned Manoeuvring Unit in space. 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 hole on the palm. A white mesh lining is fitted within.

Labelled "Ares IV", the embroidered patch displays black, white and primary-coloured designs, and is backed with Velcro®. The circular decal has the "Ares III" insignia and features the astronauts' names. The glove shows minor wear, with the rubber padding having cracked and come away in some places. Dimensions (glove): 37 cm x 20 cm x 7 cm (14 ½" x 8" x 2 ¾"); (patch): 12.5 cm x 10 cm x 0.5 cm (5" x 4" x ¼"); (decal): 7 cm x 7 cm x 0.1 cm (2 ¾" x 2 ¾" x ?")

Estimate: £2,000 - 3,000



526. "Bullet Time" VFX Bullet Ω

THE MATRIX (1999)

A "Bullet Time" VFX bullet from The Wachowskis' sci-fi action film The Matrix. Thomas A. Anderson (Keanu Reeves) discovered his reality was merely a computer simulation, and joined a group of rebels to fight against the machines who had enslaved humanity.

Oversized aluminium metal faux bullets like these were used in the creation of the film's Oscar®-winning slow-motion "bullet time" effects. The aluminium bullet was attached to a rig and filmed as a visual effects element. The bullet shows some minor wear throughout and has a screw hole drilled in the back. Dimensions: 5 cm x 3.75 cm x 3.75 cm (2" x 1 ½" x 1 ½")

Estimate: £1,500 - 2,500

527. Neo's (Keanu Reeves) Pair of Beretta Pistols M

MATRIX, THE (1999)

Neo's (Keanu Reeves) pair of Beretta pistols from the Wachowskis' sci-fi action film The Matrix. Neo dual-wielded his Berettas during the lobby shootout and on top of the building as he and Trinity (Carrie-Anne Moss) attempted to save Morpheus (Laurence Fishburne) from the Agents.

The guns are stunt versions of the Beretta 92FS, made from hardened rubber. Cast from a hero version of the pistol, they feature cast-in detailing, including the Beretta insignia, model number and production information. The serial numbers have been sanded off and "1172" and "1180" have been carved in their place. The guns have some wear from production use and age, including some scuffing and scratches, and have some areas, most notably at the bottom of the grip. Accompanied by a copy of the relevant page of the production's gun rental transaction book. Dimensions (per pistol): 21.5 cm x 3.5 cm x 14 cm (8 ½" x 1 ½" x 5 ½")

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £4,000 - 6,000



528. Nebuchadnezzar Console Buttons and Collection of Crew Items †Δ

MATRIX, THE (1999) AND MATRIX REVOLUTIONS, THE (2003)

A pair of Nebuchadnezzar console buttons and a collection of crew items from the Wachowskis’ The Matrix sequels. Various buttons were incorporated into the main cockpit control panel of the Nebuchadnezzar ship.

Made of plastic, one button consists of a red switch housed inside a black frame, while the other button features a printed black-and-yellow chevron pattern, with a separate clear plastic panel.

The crew items comprise of a black adjustable cap with an embroidered emblem of a baby growing in a pod and the title artwork on the back; a black cotton jacket (size L) which features both sequel titles and digital rain emblems embroidered in green on the back; and a weighted metal plaque which exhibits a raised emblem of Agent Smith’s (Hugo Weaving) face, distorted by the impact of a punch from Neo (Keanu Reeves). The lot exhibits signs of light wear, including minor distressing and paint wear from production use on the buttons. Dimensions (plaque): 7 cm x 7 cm x 1 cm (2 ¾” x 2 ¾” x ½”); (black button): 5 cm x 5 cm x 4 cm (2” x 2” x 1 ½”); (patterned button): 5 cm x 5 cm x 1.5 cm (2” x 2” x ½”)

Estimate: £200 - 300



529. Ghost’s (Anthony Brandon Wong) Sig Sauer P229 Pistol M

MATRIX RELOADED, THE (2003)

Ghost’s (Anthony Brandon Wong) Sig Sauer P229 pistol from the Wachowskis’ sci-fi sequel The Matrix Reloaded. Ghost wielded his weapon during the car chase on the freeway, when he and Niobe (Jada Pinkett Smith) arrived to help Morpheus (Laurence Fishburne) and Trinity (Carrie-Anne Moss) rescue the Keymaker (Randall Duk Kim).

This is a hard rubber stunt version of the weapon, used to prevent damage to the actors during stunt performances. It has been painted silver and black to resemble stainless steel and has cast-in detailing, including the pistol's serial number and manufacturer’s markings. The piece has some wear from production use, including scuffing, scratches, and areas where the paint has come away. There is a handwritten production code on the base of the grip. Dimensions: 21 cm x 3.5 cm x 14 cm (8 ¼” x 1 ½” x 5 ½”)

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £800 - 1,200



530. Morpheus’ (Laurence Fishburne) Glock Pistol M

MATRIX RELOADED, THE (2003)

Morpheus’ (Laurence Fishburne) Glock pistol from The Wachowskis’ action sci-fi sequel The Matrix Reloaded. Morpheus used his Glock 18C during the confrontation with the ghostly Twins (Neil and Adrian Rayment) in the parking garage, and during the subsequent chase on the freeway, using it to destroy the Twins’ car after it flipped over. This particular version of the weapon, featuring an extended 33-round magazine, was used during the car chase after Morpheus escaped the parking garage.

The weapon is made of black rubber, cast from a hero version of the weapon, for the safety of the performers during the film’s elaborate combat sequences. It features cast-in detailing, including the serial number and the Glock insignia, which add to the realism of the weapon. The piece has some wear from production use, including scuffs and scratches. There are small areas where bubbles from the manufacturing process can be seen. “R79” is handwritten in silver pen on the base of the magazine. Dimensions: 21.5 cm x 3 cm x 22 cm (8 ½” x 1 ¼” x 8 ¾”)

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £2,000 - 3,000



531. Trinity’s (Carrie-Anne Moss) Beretta Pistol M

MATRIX REVOLUTIONS, THE (2003)

Trinity’s (Carrie-Anne Moss) Beretta pistol from the Wachowskis’ sci-fi action sequel The Matrix Revolutions. Trinity used her pair of Beretta 92FS compact pistols against the guards of the Merovingian (Lambert Wilson), when she, Morpheus (Laurence Fishburne) and Seraph (Collin Chou) confronted him.

The handgun is a stunt version made of rubber with a metal armature. The gun is cast from a hero version of the weapon, finished in black, and has all the cast-in features of the real weapon, including an engraved serial number and the Beretta insignia, which adds to the pistol's realism. It also has some very faded inventory lettering on the base of the grip. The piece displays some wear from production use, including some scuffing and scratches, and on the base of the grip there is a small section of unsmoothed rubber where the pour hole for the mould would have been. Dimensions: 19.5 cm x 3.5 cm x 13 cm (7 ¾” x 1 ½” x 5”)

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £2,000 - 3,000

532. Model Miniature Flak-Hit B-17 Aircraft †Δ

MEMPHIS BELLE (1990)

A model miniature flak-hit B-17 bomber from Michael Caton-Jones’ World War II drama Memphis Belle. While real B-17s were used for filming in-flight close-ups, model miniatures were created for wide shots showing bomber squadrons passing over Nazi-occupied Europe in formation.

The plane is made of fibreglass, painted the traditional green and grey of the USAAF 8th Air Force, and features the USAAF star and the tail registration “12448”. There are painted windows on the turrets, and it is fitted with plastic machine-gun barrels, with clear acrylic discs giving the appearance of fast-spinning propellers.

The model shows signs of deliberate production damage; the nose was distressed to appear like it had been hit by flak. There is additional wear from production use and age, including some cracks and dents on the wings. The model is mounted on a custom-made display featuring the film's logo, with an adjustable arm that allows the aircraft to be posed in different positions. Dimensions (displayed): 140 cm x 135 cm x 50 cm (55 ¼” x 53 ¼” x 20”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £2,000 - 3,000



533. Captain Dennis Dearborn’s (Matthew Modine) Cap and Script †Δ

MEMPHIS BELLE (1990)

Captain Dennis Dearborn's (Matthew Modine) cap and a script from Michael Caton-Jones' World War II film Memphis Belle. Dearborn wore his cap throughout the film as he led his bomber crew.

The cap is made from brown felt with a dark brown leather strap and brim, and has a gold-coloured US Army Air Force badge. A handwritten label inside reads "M. Modine".

The script is 126 pages, including the title page and a Memphis Belle diagram. It is printed on white paper with a red card cover and is bound with metal pins. It features a handwritten "57" on the front and comes with two stickers featuring the Memphis Belle logo. The cap is intentionally distressed for a well-worn appearance. Dimensions (script): 30 cm x 21 cm x 2 cm (12" x 8" x 1")

Estimate: £400 - 600



534. Clapperboard and Dash Card Ω

MIAMI VICE (TV SERIES, 1984 - 1990)

A clapperboard and dash card from Michael Mann's crime-drama television series Miami Vice. Detectives James "Sonny" Crockett (Don Johnson) and Ricardo "Rico" Tubbs (Philip Michael Thomas) worked undercover for the city's vice unit.

This black-and-white clapperboard is made of wood, plastic, and metal, with magnets in the wooden sections. It features black-and-red lettering reading "PROD. MIAMI VICE 60017, TAKE 1, DIRECTOR M. O'HERLIHY, CAMERA J.A. CONTER, DATE 9.6.85 JUNK LOVE". It's from Season 2, Episode 6 and is signed on the back by assistant cameraman Jack Gary.

The eggshell-coloured dash card features the Miami Vice logo in turquoise. Dash cards were used during location shoots to inform locals that their vehicles were going to be featured in the production. There is wear and chipping on the letters of the clapperboard and staining on the dash card. Dimensions (clapperboard): 28 cm x 24.25 cm x 2 cm (11" x 9 ½" x ¾"); (dash card): 36.25 cm x 18.5 cm x 0.75 cm (14 ¼" x 7 ½" x ¼")

Estimate: £2,000 - 3,000



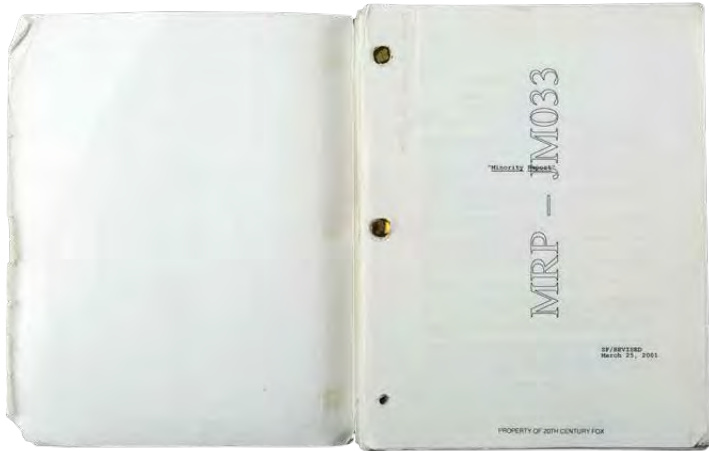
535. Shooting Script ΩΔ

MINORITY REPORT (2002)

A shooting script from the production of Steven Spielberg's sci-fi thriller Minority Report. The film, based on a Philip K. Dick short story, centres on Police Chief John Anderton (Tom Cruise), who was framed for murder in a future when crimes can be stopped before they take place.

This 153-page script comes with a paper DreamWorks SKG cover and is secured with two brass brads. It is labelled "SF/Revised March 25, 2001" on page 1. Many of its pages are highlighted by production, and the script shows visible wear from handling and age. It is presented loose. Dimensions: 29.25 cm x 23 cm x 5 cm (11 ½" x 9" x 2")

Estimate: £800 - 1,000



536. Chief John Anderton’s (Tom Cruise) Stunt Beretta 9000S Pistol †Δ

MINORITY REPORT (2002)

Chief John Anderton's (Tom Cruise) stunt Beretta 9000S pistol from Steven Spielberg's sci-fi thriller Minority Report. Anderton carried his sidearm throughout the film as he attempted to discover who had framed him for the future murder of a victim he had never met.

This version of Anderton's semi-automatic sidearm was used for scenes in which a live-firing weapon was not required. Cast from a hero Beretta 9000S pistol, the weapon is made of dense rubber and features various production markings, including the serial number, a textured grip and a static trigger. Minor wear from production use is present, and the pistol displays slight casting defects. Dimensions: 17 cm x 5 cm x 12 cm (6 ¾" x 2" x 4 ¾")

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £1,000 - 1,500



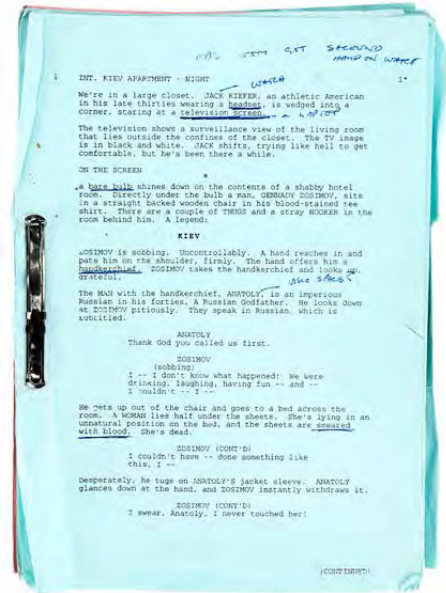
537. Production-Used Script †Δ

MISSION: IMPOSSIBLE (1996)

A script from Brian De Palma's action film Mission: Impossible.

Bound by a metal script clip, the script contains 109 A4 pages, the majority of which are printed single-sided on blue paper. An additional 10 revised pages, dated 10 April 1995, are printed on pink paper. Props are highlighted in orange on multiple pages and various handwritten notes feature throughout. The script is named to uncredited prop master Mickey Pugh, and a paper clip has been used to attach loose pages to the rest of the document. Multiple pages display minor folds, rips and wear to their edges. Marks from production use are also present on some pages. Dimensions: 30 cm x 21.5 cm x 1.5 cm (12" x 8 ½" x ¾")

Estimate: £300 - 500



538. Suction Cup and Tom Cruise’s Chair Back †Δ

MISSION: IMPOSSIBLE (1996)

A suction cup and Tom Cruise's chair back from Brian De Palma's action film Mission: Impossible (1996). Suction cups were used by Ethan Hunt (Tom Cruise) when he and Kreiger (Jean Reno) climbed into vents with which led to the secured chamber within the CIA headquarters.

Finished in black paint, the Veribor® suction cup is made of metal and features a resin handle, rivet detailing and a rubber base. Made from black canvas, the chair back features yellow embroidered text reading "Tom Cruise" on one side and the production title in white on the reverse. The lot exhibits signs of production use, including paint wear and damage in the centre of the suction cup, and minor marks on the chair back. Dimensions (suction cup): 13 cm x 13 cm x 9 cm (5 ½" x 5 ½" x 3 ½"); (chairback): 50 cm x 17.5 cm x 0.5 cm (19 ¾" x 7" x ¼")

Estimate: £500 - 700





539. Franz Krieger's (Jean Reno) Knife and NOC List Computer Disk †Δ

MISSION: IMPOSSIBLE (1996)

Franz Krieger's (Jean Reno) knife and a computer disk from Brian De Palma's action film Mission: Impossible (1996). Ethan Hunt (Tom Cruise) used a computer disk to successfully steal the IMF's NOC list from the CIA's heavily secured vault. Krieger dropped his knife from the heating duct, almost ruining the film's most memorable mission.

Made of resin, the black weapon features a curved blade tip and a serrated edge. The holographic computer disk is housed inside a transparent plastic case that displays a metal section with "Verbatim, 230 MB, Rewritable Optical Disk" printed in black. Both items in the lot display minor wear from production use and minor damage is present on the knife handle. Dimensions (knife): 27 cm x 4 cm x 1.5 cm (10 ¾" x 1 ¾" x ¾"); (disk): 9.5 cm x 9 cm x 0.5 cm (3 ¾" x 3 ½" x ¼")

Estimate: £600 - 800



540. IMF Computer Wristwatch †Δ

MISSION: IMPOSSIBLE (1996)

An IMF computer wristwatch from Brian De Palma's action thriller Mission: Impossible. Computer wrist watches were worn by IMF operatives Ethan Hunt (Tom Cruise) and Jack Harmon (Emilio Estevez) during the team's deadly first mission.

The wristwatch is made of black textured plastic and features a removable green-tinted acrylic screen, a red plastic strip, four black plastic faux buttons on the sides, and black hard-rubber straps with a metal buckle. There is a small removable panel on the underside, with small metal screws used to access the screen.

The wristwatch shows minimal wear from production use, with glue residue present on the outer strap pin and faux buttons, from being repaired previously. Dimensions: 25 cm x 4.5 cm x 2 cm (10" x 2" x 1")

Estimate: £400 - 600



541. Director's Chair and Brian De Palma, Vanessa Redgrave and Artiste Chair Backs M

MISSION: IMPOSSIBLE (1996)

A director's chair with four chair backs from the production of Brian de Palma's action thriller Mission: Impossible. Director-style chairs are used on set by cast and crew members to relax when not filming.

The chair's folding frame is made of varnished wood, and it has black cotton seats. The chair backs are made of black cotton and feature the title of the film embroidered in white thread in a diagonal design. On the reverse, two of the chair backs feature the names of director Brian de Palma and actress Vanessa Redgrave, while two display the word "Artiste", all embroidered in yellow thread. The chair backs show some signs of storage, the material has some stains, and the thread is coming loose on the "V" and "d" in "Vanessa Redgrave". Dimensions (chair): 60 cm x 54 cm x 152 cm (23 ¾" x 21 ¼" x 60"); (each chair back): 54 cm x 22 cm x 0.5 cm (21 ¼" x 8 ¾" x ¼")

Estimate: £1,000 - 1,500



542. French Taunter's Helmet †Δ

MONTY PYTHON AND THE HOLY GRAIL (1975)

A French taunter's helmet from Terry Gilliam and Terry Jones' cult comedy Monty Python and the Holy Grail. French knights wore their helmets as they taunted King Arthur (Graham Chapman) and his knights from the parapet of their castle, before hurling various animals at them.

This tall, domed helmet is made from cast fiberglass with faux-rivet detailing and is painted with faux-silver and dull grey paint to resemble metal. Foam is fitted inside for the comfort of the wearer. The piece has some wear from production use and age, including a crack on the top of the dome, revealing the fibreglass underneath. The silver paintwork has come away over time and the foam inside is fragile. Dimensions: 24 cm x 22 cm x 19 cm (9 ½" x 8 ¾" x 7 ½")

Estimate: £2,000 - 3,000

543. Holy Hand Grenade of Antioch M

MONTY PYTHON
AND THE HOLY GRAIL (1975)

The Holy Hand Grenade of Antioch from Terry Gilliam and Terry Jones' comedy Monty Python and the Holy Grail. The Holy Hand grenade, a "sacred relic" carried by Brother Maynard (Eric Idle) on the quest for the Holy Grail, was used to defeat the Killer Rabbit of Caerbannog. To activate the device, the "Book of Armaments" was consulted and its elaborate operating instructions read aloud by Brother Maynard's Brother (Michael Palin)...

"..And the Lord spake, saying, "First shalt thou take out the Holy Pin. Then, shalt thou count to three. No more. No less. Three shalt be the number thou shalt count, and the number of the counting shall be three. Four shalt thou not count, nor either count thou two, excepting that thou then proceed to three. Five is right out. Once the number three, being the third number, be reached, then, lobbest thou thy Holy Hand Grenade of Antioch towards thy foe, who, being naughty in my sight, shall snuff it."

The Holy Hand Grenade of Antioch was always thought to be lost since filming and was subject to much speculation and rumour. It was recently discovered to have been kept by the family of the prop maker who created it.

In the time-honoured tradition of effient prop makers, the grenade was constructed in a very rudimentary way: utilising a ballcock from a toilet cistern, finished in gold-coloured paint. A metal cross, the pin, with most its original jewels still present, sits on top.

Rows of off-white artificial pearls have been strung together to lightly sit against the orb — an addition for display purposes, as the originals were lost after production wrapped. These pearls lift off as a single piece and do not affect any original elements of the weapon. This careful work was done by long-time Python collaborator Valerie Charlton, who served as a special effects model maker on the film. Virtually all the gold paint has worn away over time, but evidence of the original pearls' placement remains, and the pin still retains seven of its original coloured jewels. The hand grenade is presented on a custom-made stand and remains in good production-used condition. Dimensions: 13 cm x 13 cm x 7 cm (5" x 5" x 7")

Estimate: £50,000 - 100,000



*"O Lord, bless this, thy hand
grenade, that with it, thou
mayest blow thine enemies
to tiny bits."*



544. Charles Knode Watercolour Costume Designs †

MONTY PYTHON'S LIFE OF BRIAN (1979)

Three original watercolour costume designs by BAFTA®-winning costume designer Charles Knode for Terry Jones' biblical comedy Monty Python's Life of Brian. The designs are of "Ceasar [sic]", "The Real Jesus" and "Wise Man".

Each illustration is rendered in pencil and watercolour, features Knode's initials, and has the actor's name handwritten beneath each character. Although one is named "Ceasar [sic]", the character is actually Pontius Pilate, whom Michael Palin memorably portrayed in the film. The pages have some considerable wear around the edges, including tears, creases and missing sections. They have some discolouration from age, and there are a few small stains on the pages. Dimensions (each): 42 cm x 59 cm (16 ½" x 23 ¾")

**Sold without copyright; see copyright notice pg 508*

Estimate: £600 - 800

546. Art Department Mummy Soldier Head †Δ

MUMMY, THE (1999)

An art department mummy soldier head from Stephen Sommers' action horror The Mummy. Imhotep (Arnold Vosloo) raised a group of ancient soldiers to attack Rick O'Connell (Brendan Fraser) and Evelyn Carnahan (Rachel Weisz), but Evelyn's brother Jonathan (John Hannah) successfully read from the Book of Amun-Ra and took control of them, saving Rick's life.

This head was created by the art department on the film to finalise the look of the undead soldiers. The head is largely made of resin and is formed around a fibreglass structure. It has been intentionally distressed and hand-painted to look old and decayed. Browned pieces of fabric are glued over the head, mimicking the wrapping from the mummification process. The piece sits on a custom-built display stand. It has some wear from production use and age. Dimensions: 36 cm x 43 cm x 62 cm (14 ¼" x 17" x 24 ½")

Estimate: £3,000 - 5,000



545. Continuity Polaroids ΩΔ

MRS. DOUBTFIRE (1993)

Continuity polaroids from the production of Chris Columbus' family comedy Mrs. Doubtfire. A divorced actor (Robin Williams) used special-effects makeup to disguise himself as an elderly female nanny in order to spend more time with his children.

These 27 Polaroid photographs were taken to keep track of continuity during the film's production. They feature several members of the cast and crew on the sets, and many photographs show Robin Williams both in and out of makeup. Each photo has a hole punched in one of its corners, causing some minor damage. Dimensions: 11 cm x 11 cm x 3 cm (4 ¼" x 4 ¼" x 1 ¼")

**Sold without copyright; see copyright notice pg 508*

Estimate: £500 - 700



547. Special Effects Mummy Mask †Δ

MUMMY, THE (1999)

A special effects mummy mask from Stephen Sommers' action adventure The Mummy. Mummies were raised from the dead by Imhotep (Arnold Vosloo) to defend himself and keep Rick (Brendan Fraser) away from Evelyn (Rachel Weisz) while he tried to use her to resurrect Anck Su Namun (Patricia Velásquez).

This head is made of foam latex and rubber, and hand-painted to look ancient and decayed. It is covered in brown fabric wrapping to simulate the burial bandages. It would have been placed over the actor's head and tightened with the Velcro® inside the mask. A metal wire, covered in rubber, protrudes from the neck. The wire is used to control the jaw movement, although due to age the movement is minimal. "C.J. 2" is handwritten in black marker inside the neck. The head comes on a custom-made display stand and has some wear from age and use, including flaking and cracking around the edges of the piece. Dimensions: 28 cm x 19 cm x 60 cm (11" x 7 ½" x 23 ½")

Estimate: £2,000 - 3,000



548. Rick O'Connell's (Brendan Fraser) Double-bladed Axe and Imhotep's (Arnold Vosloo) Gong Mallet †

MUMMY RETURNS, THE (2001)

Rick O'Connell's (Brendan Fraser) double-bladed axe and Imotep's (Arnold Vosloo) gong mallet from Stephen Sommers' fantasy adventure sequel The Mummy Returns. Rick picked up his axe in the Scorpion King's (Dwayne Johnson) pyramid and used it to try and kill the monstrous warrior, but was foiled by Imhotep (Arnold Vosloo) using a gong mallet, before both weapons fell into the Underworld.

The axe has a wooden handle and metal blades, both of which are painted a golden colour. There is a semi-circular dent on one side of one blade, where the weapon struck the gong mallet wielded by Imhotep. There is a corresponding mark on the mallet, which is made predominantly of wood, with a metal rod running through the middle of the shaft. The mallet end is a ball of foam rubber wrapped in leather, and at the other end there is a Egyptian jackal head, also made of foam rubber with a metal armature, designed to look like wood.

The axe has some wear from production use, including scuffing and scratches, most notably on the blade with the dent. The mallet has scuffing and scratches and the jackal is missing the top of its left ear. Dimensions (axe): 107 cm x 32 x 4 cm (42" x 12 ½" x 1 ½"); (mallet): 137 cm x 18 cm x 18 cm (54" x 7" x 7")

Estimate: £2,000 - 3,000



549. Jonathan Carnahan's (John Hannah) Sceptre †

MUMMY RETURNS, THE (2001)

Jonathan Carnahan's (John Hannah) sceptre from Stephen Sommer's action-adventure sequel The Mummy Returns. Jonathan carried his sceptre protectively throughout the film, before Rick (Brendan Fraser) discovered that it extended into the legendary Spear of Osiris and was key to defeating The Scorpion King (Dwayne Johnson) and sending his army back to the underworld.

The sceptre is made of rubber with a metal armature. It features intricate, Egyptian hieroglyph patterns and has been painted faux-gold, with glitter added to make it look more realistic. There is a small hole in the base of the sceptre, and there is some wear from production use and age, including areas where the rubber has cracked and the paint flaked away. Dimensions: 48.5 cm x 7 cm x 7 cm (19" x 2 ¾" x 2 ¾")

Estimate: £1,000 - 1,500



550. Anck-Su-Namun's (Patricia Velásquez) Fighting Costume †Δ

MUMMY RETURNS, THE (2001)

Anck-Su-Namun's (Patricia Velásquez) fighting costume from Stephen Sommers' action-adventure sequel The Mummy Returns. Anck-Su-Namun wore her fighting costume when she faced off against Nefertiri (Rachel Weisz) in a flashback sequence. The elaborate fight sequence, mounted to decide who would become the bodyguard of Pharaoh Seti I (Aharon Ipálé) required a large stunt team capable of executing the scene's intense gymnastic moves.

This costume consists of a wig; a bra containing a Paddy Dickie label marked "Carly (Gymnast) Ank [sic] Su Namun Mummy II"; wrist armour; a skirt marked "Carly (Gymnast) Ank [sic] Su Namun Mummy II" a leg strap; and a large necklace labelled "Ank - Gymnast". The wig, made by Ray Marston Wig Studio, features metal tassels. The wrist armour is made of rubber and is hand-painted to look like metal, while the necklace is made of faux leather and features faux gems and rubber jewellery. The piece has some wear from production use, including frayed fabric on the skirt and top.

Estimate: £2,000 - 3,000



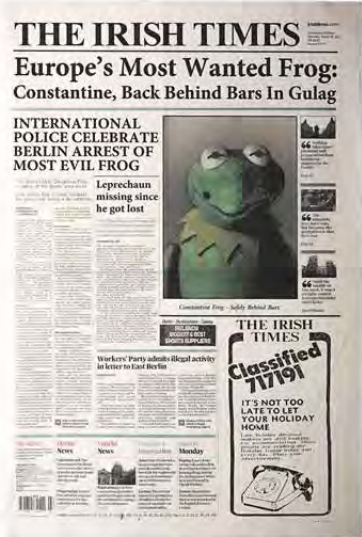
551. Nefertiri's (Rachel Weisz) Fighting Costume †Δ

MUMMY RETURNS, THE (2001)

Nefertiri's (Rachel Weisz) fighting costume from Stephen Sommers' action-adventure sequel The Mummy Returns. Nefertiri wore her fighting costume when she faced off against Anck-Su-Namun (Patricia Velásquez) in a flashback sequence.

The acrobatic fight sequence required the casting of gymnasts to perform many of the incredible stunts, with this particular costume worn by stunt performer Dee Harrup. The costume consists of a top, skirt and metal necklace. The top is adorned with faux jewels and beads, and fastens with a hook-and-eye closure. Both the top and skirt feature a label from Paddy Dickie UK, with "Dee (Gymnast) Nefertiri Mummy II" handwritten on them. The costume has some wear from production use, including some fraying around the edges and plucked stitching. The metal necklace has been stretched in the middle, resulting in a small kink.

Estimate: £2,000 - 3,000



552. Pair of Newspapers M

MUPPETS MOST WANTED (2014)

A pair of newspapers from James Bobin's musical comedy Muppets Most Wanted. Fozzie Bear and Walter read the paper on the train in Dublin and discovered that Kermit had been replaced by the evil Constantine.

The papers are almost identical copies of The Irish Times, featuring a picture of Constantine and an article on his imprisonment. Fozzie dropped some green sauce on the picture of Constantine — achieved here with green paint — which gave Walter the idea that the Kermit they have been with was actually Constantine. The back page is a copy of a page from The Irish Times and the inner pages are blank. The pair of papers have some wear from production use and storage, including some creasing and minor tears. Dimensions (each newspaper): 30 cm x 39 cm (12" x 15 ½")

Estimate: £600 - 800



553. Melding Men Maquette ΩΔ

NAKED LUNCH (1991)

A melding men maquette from the production of David Cronenberg's psychological drama Naked Lunch. In this film adaptation of William S. Burroughs' novel, exterminator Bill Lee (Peter Weller) hallucinated hideous, otherworldly images after becoming addicted to "bug powder".

This maquette is the work of artist Stephan Dupuis, who helped design it as a member of the Academy Award®-winning SFX makeup team at Chris Walas Inc., as a concept model for Lee's vision of two men melding together. It is made of hand-painted amber-coloured, black, and flesh-toned cast resin moulded around a metal armature for display. The piece is mounted to a wooden base labelled "3.95" with sticker marked "C-11279", a remnant from inclusion in a prior exhibition, applied to the bottom. The resin on the maquette exhibits some damage, exposing the metal in the feet. Dimensions: 28 cm x 28 cm x 33 cm (11" x 11" x 13")

Estimate: £1,500 - 2,500



554. Necronomicon ΩΔ

NECRONOMICON: BOOK OF THE DEAD (1993)

A Necronomicon from the anthology horror film Necronomicon: Book of the Dead. H.P. Lovecraft (Jeffrey Combs) searched for the infamous Necronomicon, and on finding it he read three different, horrifying tales from the book.

The book has a front and back cover made of resin, finished in shades of brown and gold to depict leather binding with metallic detailing. The front and back covers each feature sharp, curving designs, as well as a skeletal bat-like creature centered toward the bottom. The pages feature printed text made to appear handwritten. The front cover is loose from its binding, and the book shows other signs of wear and discolouration from production use and age. Dimensions: 44.5 cm x 30 cm x 9 cm (17 ½" x 11 ¾" x 3 ½")

Estimate: £3,000 - 5,000



555. John Basilone’s (Jon Seda) Death Costume ΩΔ

THE PACIFIC (TV SERIES, 2010)

John Basilone’s (Jon Seda) death costume from the Emmy Award-winning TV mini-series The Pacific. In the episode “Iwo Jima”, Basilone wore his ensemble during the invasion of Iwo Jima, where he was fatally wounded.

This costume consists of a pair of green denim US Marine Corps fatigues, a beige cotton undershirt, a green cotton jacket, a canvas belt, a satchel, a pair of lace-up armguards, a pair of suede boots, a camo-patterned military helmet, a cloth head covering, a canvas belt containing a holster, two canteens, and prop ammunition, and wardrobe tags, one of which reads “Basilone Ep #8 Sc: 858 [Dead]”. Several pieces come with fake blood applied by production. The costume features significant intentional distressing throughout, including bullet holes and tears from production.

Estimate: £1,000 - 1,500



556. Castle of Skulls Maquette M

PEOPLE THAT TIME FORGOT, THE (1977)

A Castle of Skulls maquette from Kevin Connor’s 1977 fantasy adventure The People That Time Forgot. While exploring a mysterious land, a group of adventurers were captured by a tribe of primitive people and taken to their castle, which was formed in the shape of human skulls.

Made of plaster and painted white, this maquette was created by the art department to visualise the look of the set, and features five skulls with adjoining parapets. In the film, the grand castle is realised via a matte painting. The maquette exhibits wear from age and storage, with much of the paintwork having flaked away over time. It has cracks and small chunks missing from the plaster, as well as traces of moss growth on the surface. Dimensions: 34 cm x 47 cm x 33 cm (13 ½” x 18 ½” x 13”)

Estimate: £400 - 600



557. Cast Chair Back ΩΔ

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL (2003)

A cast chair back from the production of Gore Verbinski’s action adventure Pirates of the Caribbean: The Curse of the Black Pearl. Chair backs were created for the cast and crew of the film, and featured the iconic production logo.

This chair back is made of black canvas with the logo emblazoned on the front and the word “Cast” on the reverse. Each side has a hole for affixing the chair back to a cast chair. This chair back shows some signs of wear and age, including light discolouration. Dimensions: 27.5 cm x 18 cm x 1.5 cm (11” x 7” x ½”)

Estimate: £400 - 600



558. Cursed Aztec Coin †Δ

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL (2003)

A cursed 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, which was hidden on the Isla de Muerta and transformed Captain Barbossa (Geoffrey Rush) and his crew into cursed immortals.

Created specifically for the film, the coin is made from cast metal and has been plated with a faux-gold finish. Both sides feature a central skull symbol with a surrounding sun-inspired pattern. The coin shows signs of production use, including minor wear to the plated finish, notably in one of the skull’s eye sockets. Dimensions: 4 cm x 4 cm x 0.5 cm (1 ½” x 1 ½” x ¼”)

Estimate: £2,000 - 3,000



559. Black Pearl Light-Up Model Stern US

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL (2003)

A Black Pearl model stern from Gore Verbinski’s action-adventure film Pirates of the Caribbean: The Curse of The Black Pearl. Built by the ILM model shop, the stern was once part of a full-ship model used for wide shots in the first Pirates of the Caribbean film. A new Black Pearl model was built for the second Pirates film, Dead Man’s Chest, which incorporated some of the detail elements from this original first-film model, and the original first-film model was subsequently cut in half for use in upside-down water-tank effects work for the third Pirates film, At World’s End.

This highly detailed large-scale model stern is made of wood and resin. The ship features much of its original detailing, including the tiles, the centre lantern, and the port-side detail. The model was restored after production by some of the original model makers. The Poseidon and whale figures are cast from the original moulds, the side lanterns are recreated from original production components, and the deck, skylight, and starboard shelf are reproductions made from the original blueprints. The model was repainted during the restoration, and the lanterns and clear-plastic windows (on the stern and sides, and the skylight) all light up. This substantial piece rests on a wheeled black stand with an attached power box. The model shows some wear, including minor paint scuffing. Dimensions: 152.5 cm x 139.75 cm x 170.25 cm (60” x 55” x 67”)

**Contains electronics; see electronics notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £6,000 - 8,000

560. Jack Sparrow's (Johnny Depp) Stunt Dragon Ring †Δ

PIRATES OF THE CARIBBEAN: AT WORLD'S END (2007)

Jack Sparrow's (Johnny Depp) stunt dragon ring from Gore Verbinski's action-adventure sequel Pirates of the Caribbean: At World's End. Jack wore his dragon ring on his left thumb throughout the film.

This ring is made of rubber, for safe use during action sequences. It is less detailed than the hero version which appears in close-ups, but still features an ornate dragon design on both sides and the green rubber gemstone on the top. It has been hand painted to look like metal, and has been intentionally distressed to look well-used by Jack on his adventures. It exhibits some wear from production use, including some cracking on the paint. Dimensions: 4 cm x 3 cm x 3 cm (1 ½" x 1 ¼" x 1 ¼")

Estimate: £2,000 - 3,000



561. Jack Sparrow's (Johnny Depp) Stunt Compass †Δ

PIRATES OF THE CARIBBEAN: AT WORLD'S END (2007)

Jack Sparrow's (Johnny Depp) stunt compass from Gore Verbinski's action-adventure sequel Pirates of the Caribbean: At World's End. Jack carried his compass throughout the film, hanging it from his belt when not guiding him to his next adventure.

This stunt version of the compass is made of foam rubber, hand painted to resemble wood. The static prop does not open, but has intricate detailing cast into it, including a metal-coloured clasp. It has a faux-leather thong to attach it to Jack's clothing. The compass was designed to look worn and well-used, and exhibits additional wear from production use and age, including some cracking to the paint and foam rubber. Dimensions: 48 cm x 7.5 cm x 4 cm (19" x 3" x 1 ½")

Estimate: £2,000 - 3,000



562. Background Chimp Mask ΩΔ

BENEATH THE PLANET OF THE APES (1970)

A background chimp mask from Ted Post's dystopian sci-fi sequel Beneath the Planet of the Apes. A second 20th century astronaut (James Franciscus) arrived in the ape-dominated future, looking for the missing Taylor (Charlton Heston).

This mask was created for a background chimp resident of Ape City. It is made of hand-painted brown latex with a hand-punched human-and-faux-hair wig. It features a metal hook-and-eye closure at the back, a wardrobe label on the wig reading "20th" (for 20th Century Fox), and "258 M C" written on the interior in marker. Restoration work has been done to repair visible cracking to the latex at the neck and eyes from age. Dimensions: 21.75 cm x 24.25 cm x 26.75 cm (8 ½" x 9 ½" x 10 ½")

Estimate: £2,000 - 3,000



563. Background Gorilla Mask ΩΔ

BENEATH THE PLANET OF THE APES (1970)

A background gorilla mask from Ted Post's dystopian sci-fi sequel Beneath the Planet of the Apes. A second 20th century astronaut (James Franciscus) arrived in the ape-dominated future, looking for the missing Taylor (Charlton Heston). This mask was created for a background gorilla resident of Ape City. It is made of hand-painted brown latex and mesh, with brown, blue, and black hand-punched faux hair and a Velcro® closure. Restoration work has been done to repair visible damage to the latex from use and age. Dimensions: 21.75 cm x 24.25 cm x 26.75 cm (8 ½" x 9 ½" x 10 ½")

Estimate: £2,000 - 3,000



564. The Taxman's (Donald Moffat) Sweethaven Tricycle US

POPEYE (1980)

The Taxman's (Donald Moffat) Sweethaven tricycle from Robert Altman's musical comedy Popeye. The Taxman travelled throughout the town of Sweethaven on his tricycle collecting taxes for various, often trivial reasons.

This custom-made tricycle consists of a metal adult tricycle body, with a rear motor, a copper fuel tank, a metal exhaust port stack, a resin seat, a lantern housing on each of the three wheel covers, and a sign reading "SWEETHAVEN TAX DEPT" on both sides. The tricycle features signs of distress throughout, including loose and missing screws and bolts, wear on the lantern housings, and chipping on the paint. This display piece is in non-operable condition. Dimensions: 172.75 cm x 155 cm x 96.5 cm (68" x 61" x 38")

**Special shipping required; see special shipping notice pg 508*

**Contains electronics; see electronics notice pg 508*

Estimate: £6,000 - 8,000





565. Baby Swee’pea’s (Wesley Ivan Hurt) Costume Ω

POPEYE (1980)

Baby Swee’pea’s (Wesley Ivan Hurt) costume from Robert Altman’s musical comedy Popeye. Baby Swee’pea was abducted by Bluto (Paul Smith) in order to bait his surrogate parents, Popeye (Robin Williams) and Olive Oyl (Shelley Duvall).

This costume consists of a red woollen infant-sized onesie jumpsuit, with frilled sleeves and a white-and-blue collared opening for the neck. The onesie is labelled “Swee’pea” on the interior and also features a second white-and-blue collar attached over the original with fastening snaps. The costume features signs of discolouration throughout, including wear on the collar and some staining.

Estimate: £1,000 - 1,500



566. Olive Oyl’s (Shelley Duvall) Dress Ω

POPEYE (1980)

Olive Oyl’s (Shelley Duvall) dress from Robert Altman’s musical comedy Popeye. Olive was a well-known resident of the coastal town of Sweethaven, attracting the attention of both newly arrived sailor Popeye (Robin Williams) and local brute Bluto (Paul L. Smith).

This costume consists of a red blouse with black polkadots, oversized red buttons, a frilled collar and sleeves, and a label on the interior marked “Olive”; a crimson skirt affixed with a red-and-black-polkadot piece of decorative fabric, marked “Olive” on the interior; and a black hat with a pair of decorative red stripes. The costume features signs of wear, including some staining on the skirt and a tear on the interior of the shirt by the waistline.

Estimate: £1,000 - 1,500



567. Billy Cranston’s Promotional Blue Ranger Suit ΩΔ

MIGHTY MORPHIN’ POWER RANGERS: THE MOVIE (1995)

Billy Cranston’s promotional Blue Ranger suit from Bryan Spicer’s big screen adaptation of the hit children’s television series Mighty Morphin’ Power Rangers: The Movie. This costume was specifically made for promotional events in support of the film and differs to the film-used costumes.

The blue Power Ranger suit features foam rubber armour for the chest, back, thighs, and shoulders, as well as a Spandex undersuit and a gold-painted resin chest emblem depicting Cranston’s wolf spirit. The suit is held together with a combination of glue and Velcro, and also includes matching pairs of gloves and boots. The helmet that comes with the suit is a replica molded off of an original production helmet. It features a padded interior, dark tinted visor, and vents under the nose and on the back. The helmet opens at the center to allow the wearer to fit it onto their head. This suit exhibits visible signs of aging, including a large amount of wear and cracking to the foam rubber pieces, glued sections loosening and coming undone, and paint flaking throughout the whole piece (most notably on the neck). The helmet has a few cracks to the finish, most notably on the right horn, and glue residue on the inside.

Estimate: £3,000 - 5,000



284.5 cm (112")

568. Full-Size Trans-Armor Motorcycle ΔUS

POWER RANGERS LIGHTSPEED RESCUE (2000-2001)/POWER RANGERS TIME FORCE (2001)

A full-size trans-armor motorcycle from the children’s action series Power Rangers Lightspeed Rescue and Power Rangers Time Force. The Red Lightspeed Ranger (Sean Cw Johnson) went into Trans-Armor Cycle Armor Mode, with the cycle transforming to become his personal body armour during battle, several times in both series.

This full-size Kawasaki dirt bike motorcycle features a black leather seat and red fiberglass embellishments affixed to the frame, rims, fuel tank, mudguard, and exhaust pipe, as well as blue and goldenrod details on the clamps and under the handles. The motorcycle exhibits some signs of wear including damage to the left handle, minor scuffs to the finish, and the front cover component and a few small detail pieces are no longer present. The motorcycle is sold as a static collectible piece only, in non-running condition and without title. Dimensions: 203.25 cm x 81.5 cm x 129.75 cm (80” x 32” x 51”)

**Contains electronics; see electronics notice pg 504*

Estimate: £8,000 - 12,000



244 cm (96")

569. Full-Size Blue Vector Cycle ΔUS

POWER RANGERS TIME FORCE (2001)

A full-size Blue Vector Cycle from the children's action series Power Rangers Time Force. Lucas Kendall (Michael Copon), the Blue Time Force Ranger, and his teammates rode their Vector Cycles whenever they needed to move quickly from place to place on the ground level, a task not suited to their hover vehicles.

Built over a Suzuki RF900R, the Blue Vector Cycle features custom fiberglass body elements over the front and back axles, headlight, and windscreen area. Along both sides of the Vector Cycle is a gold-coloured stripe with faux-tech symbols imprinted on it. Some restoration work has been carried out on the bike, including replacing the original windscreen with a solid fiberglass replica with accurate graphics and detailing and repairing chips to the body. It does still exhibit some original wear from usage, including minor scuffing to the finish and missing turn signal lights. The windscreen is a recreation molded off of an original. Dimensions: 244 cm x 81.5 cm x 114.5 cm (96" x 32" 45")

**Contains electronics; see electronics notice pg 508*

Estimate: £8,000 - 12,000



274.5 cm (108")

570. Full-Size Strata Cycle ΔUS

POWER RANGERS TIME FORCE (2001)

A full-size Strata Cycle from the children's action series Power Rangers Time Force. Alex Drake (Jason Faunt), the Red Time Force Ranger from the year 3000, gave the Strata Cycle and the rest of his arsenal to Wes Collins (Jason Faunt) when he granted him the mantle of the new Red Time Force Ranger.

This custom-made full-size prop Strata Cycle consists of a red body with silver highlights and black elements on the underside, all constructed in fiberglass. It has orange lights on the front and sides, and red taillights. The Strata Cycle, being a hoverbike (nonfunctioning), has no wheels and is mounted to a metal effects rig. The Strata Cycle has had some restoration to cracks and finish, though does still exhibit original production wear as well as a damaged tail light that is loose in place, some wiring visible near the base (original electronic functionality is unknown), and the small extendable wings in the back are loose. Dimensions: 274.5 cm x 91.5 cm x 167.75 cm (108" x 36" x 66")

**Contains electronics; see electronics notice pg 508*

Estimate: £8,000 - 12,000



571. Predator Creature Feet M

PREDATOR (1987)

A pair of the Predator's feet from John McTiernan's sci-fi action film Predator. The Predator (Kevin Peter Hall) hunted Dutch (Arnold Schwarzenegger) and his team through the Guatemalan jungle during their mission to extract the survivors of a helicopter crash.

Created by artists at Stan Winston Studio, the feet are made of foam and are painted and textured to look as detailed as possible, with Velcro® strips at the back to secure them to the actor. Each foot has a "W" handwritten in black marker pen on the inside.

Due to the age of the pieces and use on the production, the foam is no longer pliable. There is some cracking in the foam, most notably on the top of the feet. Dimensions (each foot): 40 cm x 21 cm x 20 cm (15 ¾" x 8 ¼" x 8")

Estimate: £1,500 - 2,500



573. Prince Dastan's (Jake Gyllenhaal) Dual Swords Ω

PRINCE OF PERSIA: THE SANDS OF TIME (2010)

Prince Dastan's (Jake Gyllenhaal) dual swords from Mike Newell's fantasy adventure Prince of Persia: The Sands of Time. Dastan was framed for the murder of his father by his uncle Nizam (Ben Kingsley), who possessed a dagger with the ability to reverse time. Dastan wielded twin swords throughout his battle to clear his name and save the world.

Both aluminium swords are painted black and gold with detailed engravings on both sides, and have leather-bound handles. Each features a resin hand guard with distinct designs. The swords are distressed to look damaged in battle and exhibit some signs of wear, including paint chipping. Dimensions (each): 76.25 cm x 15.25 cm x 5 cm (30" x 6" x 2")

Estimate: £4,000 - 6,000



572. Robert Angier's (Hugh Jackman) Finale Costume Components M

PRESTIGE, THE (2006)

Robert Angier's (Hugh Jackman) white tuxedo shirt, waistcoat and tie from Christopher Nolan's period thriller The Prestige. Angier wore his tuxedo while performing his ultimate disappearing trick The Real Transported Man during his final show, while being watched by his rival Alfred Borden (Christian Bale). Later Angier's many clones are seen dead, wearing the same components.

The costume consists of a tailor-made white cotton waistcoat; a tailor-made white cotton shirt with pearl buttons and "H J March 2006" stitched onto the inside; and an adjustable white silk tie. The waistcoat shows wear from production use, with considerable staining on the front and back.

Estimate: £600 - 800

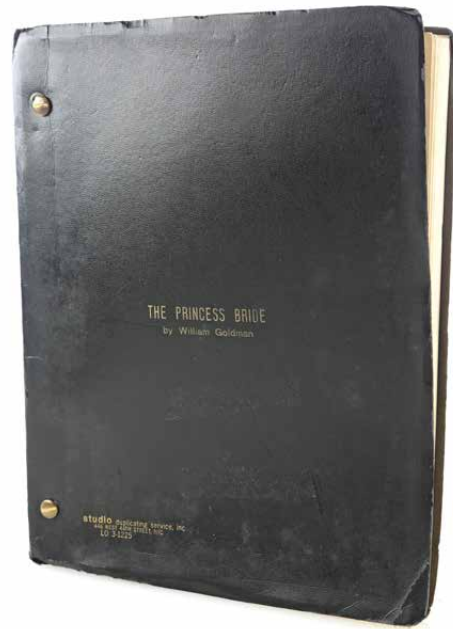
574. Shooting Script ΩΔ

THE PRINCESS BRIDE (1987)

A shooting script from the production of Rob Reiner's fantasy romance The Princess Bride. The script was written by Academy Award®-winner William Goldman, who adapted his own novel of the same name about the relationship between farmgirl-turned-princess Buttercup (Robin Wright) and former stable boy Westley (Cary Elwes), aka the Dread Pirate Roberts.

This 151-page script is dated "November, 1979", secured with two brass brads, and bound in a black leather jacket with a "Studio Duplicating Service, Inc." label on the front. The script is marked "4" on page 1 and "Princess Bride" in ink along the binding. The cover and pages exhibit visible signs of wear and age, including discolouration throughout the script. Dimensions: 29.25 cm x 23 cm x 2.5 cm (11 ½" x 9" x 1")

Estimate: £800 - 1,000



575. Count Rugen's (Christopher Guest) Boot Knife Ω

PRINCESS BRIDE, THE (1987)

Count Rugen's (Christopher Guest) boot knife from Rob Reiner's fantasy romance The Princess Bride. Rugen took a knife from his boot and threw it at swordsman Inigo Montoya (Mandy Patinkin), hitting him in the stomach.

This prop knife is made of urethane with a metal inset, and finished with silver and black paint. There are a few minor signs of wear on the handle and the tip of the blade. Dimensions: 26.75 cm x 5.75 cm x 3.25 cm (11 ¾" x 2 ¼" x 1 ¼")

Estimate: £2,000 - 3,000



576. Engineer Ampule Set †Δ

PROMETHEUS (2012)

A set of Engineer ampules from Ridley Scott's sci-fi prequel Prometheus. Ampules were used by the Engineers to store their terraforming biochemicals, which were unstable at room temperature. The crew of the Prometheus found cavernous rooms filled with ampules of different sizes.

The ampules were designed by Raku pottery specialist Rob Sollis, and are made of hard biscuit foam with a resin skin. The lot consists of three different-sized ampules, each with alien text etched vertically into its curving body and finished with metallic paint.

The pieces come in two parts, a lid and base, which can be separated, and have been intentionally distressed to appear ancient. The lid of the smallest ampule has the handwritten note "Nipple" in black marker pen within. Besides the intentional distress there is some additional wear from production use and storage, including some scuffs and scratches on each of the ampules. Dimensions (largest ampule): 77 cm x 28 cm x 28 cm (31 ¼" x 11" x 11")

Estimate: £3,000 - 5,000





577. Sonja Klaus Collection: Light-Up Crew Torches and Lamps M

PROMETHEUS (2012)

A collection of light-up torches from Ridley Scott's sci-fi prequel Prometheus. This comes from the personal collection of the film's set decorator Sonja Klaus. The crew of the Prometheus used torches while exploring the submerged alien structure on LV-223.

The lot consists of four EVA suit torches and one large rectangular torch. One of the EVA torches is a stunt version made of resin and painted faux silver; one is metal with a mirror applied to the front; and two are operational and can stand upright on three legs when a mechanism is activated. The pieces have some wear from production use. Dimensions (rectangular torch): 27 cm x 4 cm x 19 cm (10 ½" x 1 ½" x 7 ½")

**Contains electronics; see electronics notice pg 508*

Estimate: £800 - 1,200



579. Sonja Klaus Collection: Charlie Holloway's (Logan Marshall-Green) Champagne Bottle M

PROMETHEUS (2012)

Charlie Holloway's (Logan Marshall-Green) champagne bottle from Ridley Scott's sci-fi prequel Prometheus. This comes from the personal collection of the film's set decorator Sonja Klaus. Charlie drank heavily from his bottle, shortly before he was infected by David (Michael Fassbender).

The bottle is made of glass, covered in a mirrored metal foil and features Champagne Armand De Brignac insignia, a large "A" inside a playing card spade. Metal plaques on the bottle provide marketing and nutritional information. The bottle has minor wear from production use. Dimensions: 9.5 cm x 9.5 cm x 30 cm (3 ¾" x 3 ¾" x 12")

Estimate: £600 - 800



578. Sonja Klaus Collection: Light-Up Carbon Reader M

PROMETHEUS (2012)

A light-up carbon reader from Ridley Scott's sci-fi prequel Prometheus. This comes from the personal collection of the film's set decorator Sonja Klaus. Dr. Elizabeth Shaw (Noomi Rapace) used a carbon reader to date the remains of an Engineer found within the submerged alien vessel.

The reader features a cylindrical handle and a small square screen. A sliding switch on the side reveals and hides the metal probe. When activated, strips of blue lights illuminate. There is some scratching and scuffing, most notably on the metal next to the screen. Dimensions: 20 cm x 5.5 cm x 3.5 cm (8" x 2 ¼" x 1 ½")

**Contains electronics; see electronics notice pg 508*

Estimate: £1,000 - 1,500



580. Sonja Klaus Collection: Golden Bag, Oxygen Canisters and Fire Extinguisher M

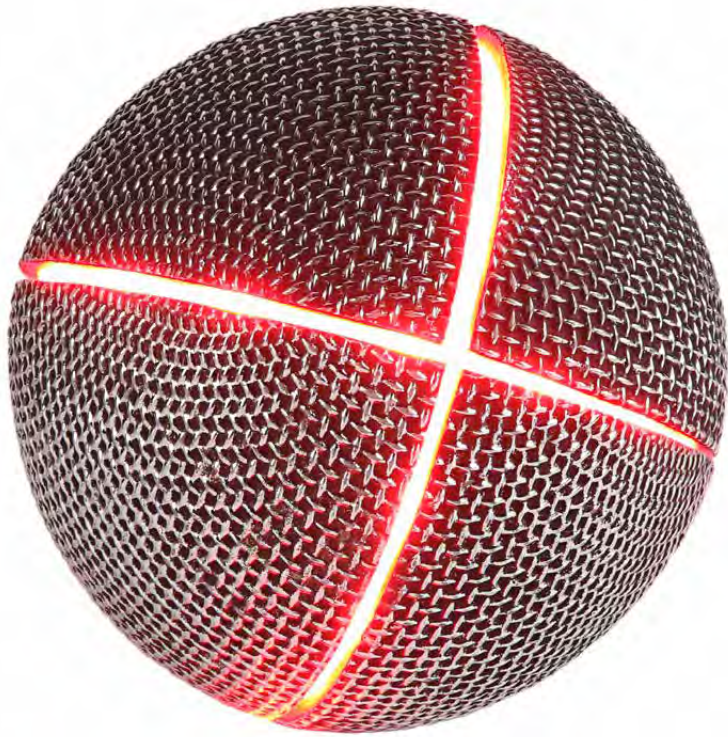
PROMETHEUS (2012)

A golden bag, oxygen canisters and a fire extinguisher from Ridley Scott's sci-fi prequel Prometheus. These come from the personal collection of the film's set decorator Sonja Klaus. The crew of the Prometheus carried equipment in golden bags, with Dr. Elizabeth Shaw (Noomi Rapace) filling one with oxygen canisters during the climax, and to carry David's (Michael Fassbender) dismembered head.

The bag is painted faux gold with assorted pockets and contains six canisters — three rubber and three resin. The resin canisters light up when powered by a 9V battery and a hidden button inside is activated. The "Weyland Corp" fire extinguisher is made of metal and resin. There is some wear from production use, most notably on the bag and the rubber canisters, which have some scuffing and paint wear. Dimensions (bag): 44 cm x 17 cm x 30 cm (17 ¼" x 6 ¾" x 12")

**Contains electronics; see electronics notice pg 508*

Estimate: £600 - 800



581. Sonja Klaus Collection: Light-Up "Pup" Scanner Ball M

PROMETHEUS (2012)

A light-up "Pup" scanner ball from Ridley Scott's sci-fi prequel Prometheus. This comes from the personal collection of the film's set decorator Sonja Klaus. After the spacecraft Prometheus landed on a distant planet, Fifield (Sean Harris), the expedition's geologist, used his floating scanner balls, referred to as "pups", to explore the submerged Engineer vessel and create a holographic map of its tunnels and rooms.

The ball features a resin outer shell, painted and textured to resemble metallic mesh. The ball is predominantly made of translucent acrylic and can be twisted along its equator to make it light up with a red glow. There is some wear from production use, including scuffs, scratches and a couple of small marks in the resin. There is also a minor crack in one of the resin panels. Dimensions: 9.5 cm x 9.5 cm x 9.5 cm (3 ¾" x 3 ¾" x 3 ¾")

**Contains electronics; see electronics notice pg 508*

Estimate: £2,000 - 3,000

582. Sonja Klaus Collection: Sacrifice Engineer's (Daniel James) DNA Device and Ceremonial Bowls M

PROMETHEUS (2012)

The Sacrifice Engineer's (Daniel James) DNA device and ceremonial bowls from Ridley Scott's sci-fi prequel Prometheus. These come from the personal collection of the film's set decorator Sonja Klaus. The Engineer opened its large metal container at the beginning of the film and drank from the bowl inside. The liquid caused its body to dissolve as it fell into water, its DNA unravelling and reconstituting to bring new life to the dead world.

The lot consists of a large, hand spun metal container with a lid, and two smaller resin bowls. The metal lid is adorned with textured, raised, alien markings. The markings cover approximately two-thirds of the lid. The resin bowls, the larger of which sits inside the metal container, both feature green circles of card so visual effects could be laid on top. The metal container is one of two made for filming (this being a larger scale version) and was designed by set decorator Sonja Klaus and concept artist Paul Catling.

The two resin bowls are slightly different sizes. The larger one was designed for the close-up shots of the bowl in the container, and the smaller one for shots of it in the Engineer's hand, to make the hand appear larger. The pieces have very minor wear from production use. Dimensions (metal container): 23.5 cm x 23.5 cm x 9 cm (9 ¼" x 9 ¼" x 3 ½"); (large bowl): 10.5 cm x 10.5 cm x 5.5 cm (4" x 4" x 2 ¼"); (small bowl): 7 cm x 7 cm x 4 cm (2 ¾" x 2 ¾" x 1 ½")

Estimate: £3,000 - 5,000





583. Hero Flamethrower †Δ

PROMETHEUS (2012)

A hero flamethrower from Ridley Scott's sci-fi prequel Prometheus. The crew of the Prometheus landed on the distant moon LV-223 to search for evidence of an alien culture. To the surprise of the Weyland-hired scientists, mercenaries on board the ship brought a number of flamethrowers to the seemingly dead planet. These weapons were used by Vickers (Charlize Theron) on the infected Holloway (Logan Marshall-Green), and by Janek (Idris Elba) on the mutated Fifield (Sean Harris).

This once-functioning flamethrower was custom-built for the film and features two gas tanks within an open metal frame. It has a black plastic trigger handle mounted at the back with orange-coloured triggers. A carry handle juts out from the middle of the device, allowing the user to support the weapon during use. The larger of the two tanks has been decorated with a "Weyland Enterprises" logo sticker on each side of the canister.

Decommissioned after use on the production, the piece has some wear from use and age, including some scratching and scuffing to the paint, most notably on the black frame and on the end of the larger tank. There are small areas of rust on parts of the flamethrower. Dimensions: 91 cm x 21 cm x 38 cm (35 ¾" x 8 ¼" x 15")

Estimate: £10,000 - 15,000

584. Light-Up Lower Bridge Command Console †Δ

PROMETHEUS (2012)

A light-up lower bridge command console from Ridley Scott's sci-fi prequel Prometheus. Captain Janek (Idris Elba) stood at his command console on the bridge of the USSCS Prometheus as the spaceship came in to land on the moon LV-223, and again as he piloted the Prometheus into the escaping Engineers' ship. The command deck at the front of the vessel had two levels, with a lower deck of the bridge also having a corresponding command console

Constructed from heavy resin, fibreglass and MDF, the command console has two metal vertical supports surrounded by fibreglass, with the main board fitted at the top, finished in matt grey. The main body of the console has a fully illuminated etched display panel made of acrylic. When lit, this gives it a futuristic appearance, with blue, white and yellow-coloured sections. There is also a functional console panel placed in the middle, which is capable of displaying video graphics played through an in-built SD card player, powered by an external power source (not supplied). A metal pole is fitted at the front for the user to hold onto during flight, as Janek does in the film on the primary console. Black acrylic panels sit at each side of the pole, with multiple buttons that also illuminate. The supports feature cast-in geometric-shape detailing and sit at a slant.

There is some wear from production use, such as scuffing, scratches and cracks, most notably on the supports, which also contain bolt-holes for securing the console to the set. Some of the plastic on the supports has broken away, revealing the metal underneath. Dimensions: 130 cm x 210 cm x 140 cm (51 ¼" x 82 ¾" x 55")

**Contains electronics; see electronics notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £6,000 - 8,000



585. Sonja Klaus Collection: Engineer Ampule and Spore Containers M

PROMETHEUS (2012)

An Engineer ampule and spore containers from Ridley Scott's sci-fi prequel Prometheus. This comes from the personal collection of the film's set decorator Sonja Klaus. Ampules were used by the Engineers to store their biochemical creations, which were unstable at room temperature. The crew of the Prometheus found cavernous rooms filled with ampules of different sizes. David (Michael Fassbender) took one and opened it on the Prometheus, using the chemicals within one of its spore containers to infect Holloway (Logan Marshall-Green).

The ampule was designed by Raku pottery specialist Rob Sollis — whose name is debossed on the bottom — and is made of hard biscuit foam with a resin skin and black rubber lining. The ampule has alien text etched vertically into its curved body, which is finished in a metallic paint. Four translucent plastic spores, designed to mimic glass, sit inside the ampule attached to a faux-bone structure. The spores and bone have been hand-painted to look as realistic as possible, and the piece has been intentionally distressed to appear ancient. Two of the spores contain a clear liquid. The piece has some wear from production use, including scuffing and scratching, most notably around the rim of the ampule. Dimensions: 17 cm x 17 cm x 37 cm (6 ¾" x 6 ¾" x 14 ½")

Estimate: £3,000 - 5,000



586. Full-Size Light-Up Functional Medical Pod †Δ

PROMETHEUS (2012)

A full-size light-up medical pod from Ridley Scott's sci-fi prequel Prometheus. The Pauling MedPod was a high-tech piece of medical equipment located within Meredith Vickers' (Charlize Theron) FTL Lifeboat aboard the USSCS Prometheus. Dr Elizabeth Shaw (Noomi Rapace) programmed the MedPod to quickly extract an alien embryo from her abdomen in an impromptu caesarean, before sealing the newborn creature inside the device.

The lot comprises a fully functioning medical bed with an added machined MDF exterior frame, finished in a clinical white paint. Various decals decorate the outside, including the Weyland Corp insignia, element symbols and a warning sign. A curved cover consisting of transparent Plexiglas® panels with a white wooden frame is fitted on top of the bed, designed to fold outwards to allow easy access. The inside of the pod features a hexagonal headrest with adhered black padding and an arch at the centre. Strips of functioning white LEDs run around the interior frame of the cover.

A variety of cables are wrapped around the base of the bed and the MedPod is powered by five different UK mains plugs. Two of the plug cables feature adhered

strips of masking tape on which "LED" is written in black marker. The medical bed comes with a connected remote control and controls on the base, which allow the pod to tilt at multiple angles. Both sides of the lot feature functional console panels, capable of displaying video graphics played through a built-in DVD player located at the rear. The screens are controlled by an external remote control (included with lot). Signs of production use are present on the MedPod, including minor scratches and scuffs on the Plexiglas®, cracks on both of the blue sections on the main body, paint wear to the wooden parts, and splatters of stage blood. Care should be taken when controlling the bed to prevent damage. Dimensions: 278 cm x 110 cm x 135 cm (109 ½" x 43 ¼" x 53")

**Contains electronics; see electronics notice pg 504*

**Special shipping required; see special shipping notice pg 508*

Estimate: £10,000 - 15,000



278 cm (109 ½")



587. The Siphon's (Tom Woodruff, Jr.) Costume ΔUS

RACE TO WITCH MOUNTAIN (2009)

The Siphon's (Tom Woodruff, Jr.) costume from Andy Fickman's family adventure Race to Witch Mountain. Intergalactic assassin The Siphon wore his costume during a confrontation with teenage alien escapees Seth (Alexander Ludwig) and Sara (AnnaSophia Robb) and their guardian, Jack Bruno (Dwayne Johnson).

This costume comprises a charcoal foam-latex bodysuit; a charcoal rubber helmet with black urethane lenses and silicone gel padding on the interior; a detachable resin arm gun; a pair of copper-coloured foam gauntlets; a pair of black rubber Merrell® boots with otherworldly moulding; and a foam-rubber neckpiece marked "Paul" for stunt double Paul Darnell. The suit is purposely distressed throughout to appear battle-damaged and melted.

Estimate: £800 - 1,000



588. John Rambo's (Sylvester Stallone) Headband ΩΔ

RAMBO III (1988)

John Rambo's (Sylvester Stallone) headband from Peter MacDonald's action sequel Rambo III. After ripping a piece of Co's (Julia Nickson) red dress and wearing it as a headband in Rambo: First Blood Part II, Rambo once more donned his signature headband during his brawl with the Stick Fighter (Harold Diamond) at the beginning of Rambo III.

This headband is made of red cloth distressed and stained by production to appear sweaty from use. It is tied in a knot and features three pieces of tape for securing it to the actor's head. The lot shows light fraying from age. Dimensions: 63.5 cm x 5 cm x 5 cm (25" x 2" x 2")

Estimate: £4,000 - 6,000



589. Kalidor's (Arnold Schwarzenegger) Special Effects Retractable Sword Ω

RED SONJA (1985)

Kalidor's (Arnold Schwarzenegger) special effects retractable sword from Richard Fleischer's fantasy adventure Red Sonja. Kalidor and Red Sonja (Brigitte Nielsen) joined forces, on a quest to avenge the murder of Sonja's family at the hands of Queen Gedren (Sandahl Bergman).

This metal stunt sword features a spring-loaded retractable blade and a string-bound resin handle. The blade shows signs of rust and wear throughout, and there is significant chipping on the handle and faux bloodstains on the string binding, as well as issues retracting and extending the spring-loaded section of the blade. Dimensions: 105.5 cm x 19 cm x 5 cm (41 ½" x 7 ¼" x 2")

Estimate: £2,000 - 3,000



590. Jefferson's (David Garrick) Skydiving Costume, Helmet and Bolas Gun Ω

REIGN OF FIRE (2002)

Jefferson's (David Garrick) skydiving costume, helmet and bolas gun from Rob Bowman's 2002 action-adventure Reign of Fire. In a future where dragons have destroyed most of civilization the Archangels would skydive out of helicopters in military jumpsuits, using their bolas guns to ensnare dragons as they freefall towards the ground.

This costume features a zip-up navy blue-coloured camouflage jumpsuit with a pair of wing elements and "JEFFERSON DAVID" labelled on the interior. Also included is a black resin and plastic helmet with several decorative painted details including "JEFFERSON" on the front, a padded neckline interior and a nylon chin strap. The non-functional bolas gun is made of rubber and is modified from a casting of a Remington shotgun with a large barrel placed on the front. There is paint chipping and a piece missing from the front of the barrel of the bolas gun, some scuffing and indentations on the helmet and some wear, holes and staining on the jumpsuit. Dimensions (bolas gun): 59.75 cm x 24 cm x 10.25 cm (23½" x 9½" x 4")

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £1,200 - 1,800



591. Raccoon City Police Badge M

RESIDENT EVIL: APOCALYPSE (2004)

A Raccoon City Police badge from Alexander Witt's action-horror sequel Resident Evil: Apocalypse. Police detectives wore their badges at the police station when Jill Valentine (Sienna Guillory) burst in and shot the infected prisoners.

The steel badge which reads "Raccoon Police", is pinned to two black leather patches fastened together with Velcro. On the reverse of the patch is a metal clip to attach the badge to clothing. The piece shows some wear from production use, including some scuffing on the leather and the badge itself. Dimensions: 8.5 cm x 8 cm x 2.5 cm (3 ¾" x 3 ¼" x 1")

Estimate: £300 - 500



592. The Nemesis’ (Matthew G. Taylor) Costume and Prosthetics †Δ

RESIDENT EVIL: APOCALYPSE (2004)

The Nemesis’ (Matthew G. Taylor) costume and prosthetics from Alexander Witt’s action-horror sequel Resident Evil: Apocalypse. Formerly one of Alice’s (Milla Jovovich) allies, The Nemesis was a heavily mutated supersoldier, created as a prototype bioweapon. He was activated by the Umbrella Corporation as part of a field test, and used to hunt the zombies created by the T-virus outbreak. After battling the undead, the Raccoon City police and Alice herself, the creature ultimately turned on its creators, dying to protect Alice in a final blaze of glory.

The prosthetics’ skin, grotesque piping and exposed muscle are made of silicone rubber and hand-painted to look as detailed as possible. The head is secured to the body with Velcro® strips and is detachable, featuring silicone-rubber skin and metal staple detailing throughout. The Nemesis’ clothes are made of leather and intentionally distressed, with remnants of prop blood, bullet holes and tearing to the costume. Hook fastenings allow the ensemble to be fastened at the costume’s rear.

Aside from the intentional combat damage, the costume and prosthetics have some wear from production use. The fingers were added to the costume after production to complete the display, one finger is missing on the right hand.Dimensions: 40 cm x 89 cm x 220 cm (15 ¾” x 35” x 86 ½”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £8,000 - 12,000



593. Alice’s (Milla Jovovich) Red Dress and Shorts M

RESIDENT EVIL: EXTINCTION (2007)

Alice’s (Milla Jovovich) red dress and shorts from Russell Mulcahy’s action-horror sequel Resident Evil: Extinction. Multiple Alice clones were put through a rigorous training program, replicating the events of the first film, in an attempt to unlock Alice’s T-virus powers and create a cure for the zombie infestation.

The costume consists of a red chiffon dress which is slightly gathered at the front, and a pair of maroon Lycra shorts. A zip fastening adorns the side of the dress and the front displays an asymmetric hemline. The shorts display several light marks, and the lot displays minor wear from production use.

Estimate: £3,000 - 5,000



594. Alice’s (Milla Jovovich) Umbrella Uniform Ω

RESIDENT EVIL: RETRIBUTION (2012)

Alice’s (Milla Jovovich) Umbrella uniform from Paul W. S. Anderson’s action-horror sequel Resident Evil: Retribution. When Alice woke up in an underground facility run by the villainous Umbrella Corporation, she was presented with a uniform to wear. She wore it for the rest of the film as she and her allies battled within the facility’s many combat simulation environments.

The costume consists of a jumpsuit; a corset, marked “#1 Alice Magnets”; a pair of knee-high boots, marked “#1 Alice Left Boots in Drawer ‘Umbrella’” and “#1 Alice Right Boots in Drawer ‘Umbrella’ ‘R’”; and two arm cuffs.

The jumpsuit is made of a flexible, elasticated mesh, with rubber sections designed to imitate leather. In the centre of the chest is an Umbrella device, made of resin. The corset is made of an elasticated material, and features a hidden zip on the front-left side and resin clasps painted to look like metal. Magnets are hidden in the back of the corset; these line up to where Alice carried her guns. The boots feature metal clasps and zips up the back. The arm cuffs are designed to go on the bicep and are also elasticated with rubber clasps. The costume has some wear from production use and age, including some scuffing and scratches. Some of the rubber piping on the jumpsuit has flaked away.

Estimate: £6,000 - 8,000





595. Christian's (William Levy) Costume and Weapons Ω

RESIDENT EVIL: THE FINAL CHAPTER (2016)

Christian's (William Levy) costume from Paul W. S. Anderson's action-horror sequel Resident Evil: The Final Chapter. Christian wore his costume as he, Alice (Milla Jovovich) and the others tried to infiltrate the "Hive", before he was killed by a mutated guard dog.

The costume consists of a jacket, a top, a belt, a pistol holster, a machete scabbard, a pair of trousers, a pair of boots, a pair of gloves, a pair of studded bracelets, and a pair of knee pads. A machete and pistol accompany the costume, which features heavy intentional distressing, with holes, tears, cuts and scuffs marking the clothes.

The double-barrelled pistol is a stunt version made of rubber and decorated with silver skulls. The machete is a hero metal version with a leather handle and metal skull pommel. The costume features additional production wear beyond the intentional distress, and the paintwork on the gun has peeled away in places. The lot is accompanied by four wardrobe tags from production and eight certificates of authenticity.

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £3,000 - 5,000



596. Alice's (Milla Jovovich) Hero Costume and Weapons Ω

RESIDENT EVIL: THE FINAL CHAPTER (2016)

Alice's (Milla Jovovich) hero costume and weapons from Paul W. S. Anderson's action-horror sequel Resident Evil: The Final Chapter. Alice wore her costume throughout the film as she and a group of survivors infiltrated the Hive, the source of the original T-virus outbreak, to release an airborne antidote to the virus that had wiped out most of humanity.

The costume consists of a coat, a top, a pair of gloves, a body harness, an ammunition belt and holster belt, a pair of trousers (size L), and a pair of boots (labelled "Alice DBL 42" and "Steel"). A stunt triple-barrel shotgun and two stunt knives accompany the outfit.

The costume is heavily distressed, with holes, tears, cuts and scuffs marking the clothes. The boots are made of faux leather and feature a zip running up the back.

The triple-barrel shotgun is made of hardened rubber and painted to look like rusted metal and damaged wood. The stunt knives are also made of rubber. One features the biblical quote "For the wages of sin is death - Romans 6:23" on the blade, with faux blood still present from its use on the production. The costume and props feature wear beyond the intentional distress. Some of the paintwork has chipped away from the knives and shotgun. The lot is accompanied by five wardrobe tags from the production and seven certificates of authenticity.

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £6,000 - 8,000

597. Production Script and Seven Behind-The-Scenes Photographs Ω

RETURN TO OZ (1985)

A production script and seven behind-the-scenes photographs from the production of Walter Murch's children's fantasy sequel Return To Oz. The sixth-draft script, dated 2 December 1983, was used during the pre-production stage of the film. The photos depict miniature models of the Gump, Tik-Tok, Jack Pumpkinhead, Billina, and Dorothy.

The 101-page script, labelled "00222", is printed in black ink on white paper and bound with a metal clip between two thick red paper sheets. Also included is seven colour photos printed on semi-gloss photo paper. The script contains some minimal wear to script's cover sheets. Dimensions (script): 30.5 cm x 21.75 cm x 1.5 cm (12" x 8 ½" x ½"); (photos, each): 12.75 cm x 9 cm (5" x 3 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £400 - 600



598. Tik-Tok Crew Gift †Δ

RETURN TO OZ (1985)

A Tik-Tok crew gift from Walter Murch's fantasy adventure Return to Oz.

The miniature mechanical man is made from faux-gold plated metal and features intricate detailing, including rivets across his round torso, a moustache, and his rounded tin hat. Small screws have been affixed through the separately-made arms, allowing them to move backwards and forwards. The crew gift displays minor wear to the finish from age, and both arm sockets are fragile, with evidence of Blu-Tack® residue in one of the arm sockets. Dimensions: 4 cm x 5.5 cm x 7 cm (1 ½" x 2 ¼" x 2 ¾")

Estimate: £300 - 500



599. The Nome King's (Nicol Williamson) Silver Cup Ω

RETURN TO OZ (1985)

The Nome King's (Nicol Williamson) silver cup from Walter Murch's children's fantasy sequel Return To Oz. In this adaptation of L. Frank Baum's classic book series, the Nome King provided Dorothy Gale (Fairuza Balk) and her companions with an assortment of limestone pies and hot melted silver served in metal cups with sculpted animal heads.

This metal cup is silver in colour and features smooth tapered sides and a detailed metal bear's head figure, which also acts as the cup's base when turned cup-side up. The piece shows some minimal wear and discolouration from aging. Dimensions: 7.75 cm x 7.75 cm x 12.75 cm (5" x 3" x 3")

Estimate: £2,500 - 3,500



600. Land of Oz Lunch Pail Ω

RETURN TO OZ (1985)

A Land of Oz lunch pail from Walter Murch's children's fantasy sequel Return To Oz. In this adaptation of L. Frank Baum's classic book series, Dorothy Gale (Fairuza Balk) and her hen Billina found a lunch pail tree soon after arriving in Oz and pulled two pails from its branches.

This hollow lunch pail is made of two pieces of vacuum-formed plastic, each hand-painted red and green to appear leafy, with a brown-and-black stem. The piece has some paint chipping and fading from age, as well as splitting down the middle. Dimensions: 25.5 cm x 15.25 cm x 15.25 cm (10" x 6" x 6")

Estimate: £2,500 - 3,500



601. Hugh Glass' (Leonardo DiCaprio) Stunt Pistol M

THE REVENANT (2015)

Hugh Glass' (Leonardo DiCaprio) stunt pistol from Alejandro González Iñárritu's survival drama The Revenant. Glass carried his flintlock pistol throughout his ordeal, from the attack by the Arikara warriors to his trek through the American frontier's unforgiving wilderness.

A reproduction of a Pedersoli Italian muzzle-loader, this weapon is made of rubber and is painted to resemble a brass-and-steel construction over a wooden stock. It has detailing for additional realism, including engraved panels on each side and a small heart carved into the handle. The piece has been intentionally distressed to give the metal a tarnished and dirtied look, with some additional wear from production use, including some scratches and scuffs to the paint. Dimensions: 41 cm x 6 cm x 13 cm (16" x 2 ¼" x 5")

Estimate: £2,000 - 3,000



602. Michael Sullivan's (Tom Hanks) Death Costume Ω

ROAD TO PERDITION (2002)

Michael Sullivan's (Tom Hanks) death costume from Sam Mendes' crime drama Road to Perdition. Having fled his life as a Mob enforcer, Sullivan and his son (Tyler Hoechlin) thought they were safe, until Sullivan was assassinated by Maguire (Jude Law).

This costume includes a cream-coloured button-up shirt with extensive faux bloodstains, bullet holes and a wardrobe tag which reads "D32 (#1 FOR FINAL SHOT OF MICHAEL) SULLIVAN SHIRT (MORE - PER SAM) Bloody". It also comprises a pair of pinstripe trousers and a matching pinstripe vest. The costume features mild wear and discolouration on the shirt.

Estimate: £600 - 800



603. Anne Lewis' (Nancy Allen) Costume Ω

ROBOCOP (1987)

Anne Lewis' (Nancy Allen) costume from Paul Verhoeven's sci-fi action film Robocop. Lewis wore her Detroit Police uniform while getting shot helping Robocop (Peter Weller) fight off an attack by a group of criminals led by Clarence Boddicker (Kurtwood Smith).

This costume consists of a cobalt-coloured zip-up jumpsuit with a pair of "OCP Detroit Police" badges embossed on each shoulder, and a name tag reading "LEWIS" on the front. It features three production-made faux bullet holes in the chest, as well as several Velcro® pockets, elbow and knee pads, and black leg warmers affixed to the feet. Also included is a grey padded faux bulletproof vest with six Velcro® straps. The jumpsuit shows mild aging and discolouration throughout.

Estimate: £3,000 - 5,000



604. Robocop's (Peter Weller) Helmet Ω

ROBOCOP 2 (1990)

Robocop's (Peter Weller) helmet from Irvin Kershner's sci-fi action sequel Robocop 2. Robocop wore his signature patrol helmet while combating the rise of a new narcotic called Nuke, and its creator and distributor Cain (Tom Noonan).

This resin-and-fibreglass helmet is painted metallic light aqua and highlighted with a violet sheen. It features a foam-and-Velcro® padded interior and a screwed-on attachment labelled "1", which covers the back of the head and neck. A visor is fitted to the interior. A black foam latex neck-and-chin-lining piece is also attached to the helmet. This lot features some cracking and chipping throughout, as well as significant wear and aging on the neck-and-chin lining. However, it remains in fair overall condition. Dimensions: 27.5 cm x 22.25 cm x 21.5 cm (10 ¾" x 8 ¾" x 8 ½")

Estimate: £8,000 - 10,000

605. Robocop's (Robert John Burke) Stunt Auto-9 Ω

ROBOCOP 3 (1993)

Robocop's (Robert John Burke) stunt Auto-9 from Fred Dekker's sci-fi action sequel Robocop 3. Robocop used his signature Auto 9 pistol when defending the impoverished residents of Detroit as evil land developers threatened to forcefully evict them.

This black pistol is moulded from dense foam, and features a sight, a trigger, and an "OCP-POLICE" stamp embossed on the grip. This pistol exhibits some production wear on the trigger guard and the top of the barrel. Dimensions: 35 cm x 17.25 cm x 4.5 cm (13¾" x 6 ¾" x 1¾")

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £3,000 - 5,000



606. String of VX Pearls M

THE ROCK (1996)

A string of VX poison gas pearls from Michael Bay's action thriller The Rock. The VX pearls were stolen by a group of rogue Marines led by Brigadier General Frank Hummel (Ed Harris). Dr. Stanley Goodspeed (Nicholas Cage) and John Mason (Sean Connery) extracted strings of pearls from the Marines' missiles to render the weapons inoperable.

The pearls comprise ten glass balls filled with a fluorescent green aloe vera gel, and are connected via a flexible plastic pipe that runs through each pearl. They have thin copper wiring running down the sides, which meets at the top in two metal "connectors". The piece has some wear from age and production use. The gel from the first pearl has evaporated, leaving it only half-full.

Dimensions: 46 cm x 4 cm x 4 cm (18" x 1 ½" x 1 ½")

Estimate: £3,000 - 5,000





607. Promotional Rocketeer Cirrus X3 Rocket Pack Ω

THE ROCKETEER (1991)

A Cirrus X3 rocket pack from the promotion of Joe Johnston's action adventure The Rocketeer. Pilot Cliff Secord (Bill Campbell) became a costumed hero in 1938 Los Angeles after discovering an experimental jetpack designed by Howard Hughes (Terry O'Quinn).

This silver-coloured resin jetpack features twin black-and-brown thrusters and several metal elements, and is mounted on a reinforced brown leather backpack

housing via Velcro® attachments on the straps. It was made from the original moulds used in the film, and used as part of an international promotional tour during the film's release, which featured performers wearing the Rocketeer costume. This jetpack exhibits small signs of wear throughout, including scuffing and paint chipping, as well as a small piece missing from the rim of one of the thrusters, and an attached piece of tape. Dimensions: 63.5 cm x 45.75 cm x 20.25 cm (25½" x 18" x 8")

Estimate: £5,000 - 7,000



608. Hero Rollerball Ω

ROLLERBALL (1975)

A hero rollerball from Norman Jewison's sci-fi sports film Rollerball. Jonathan E. (James Caan) was the star athlete of a future sport called Rollerball, a fast-paced and violent competition centred around control of the single steel ball for which the game, and film, are named.

The rollerball is plain steel, round but not perfectly spherical, and polished to a reflective finish. It shows signs of wear and age, including a great deal of

discolouration and staining to its surface, various scratches, and some minor dents. There is also a light rattling sound which can be heard coming from the inside when the rollerball is moved.

This iconic rollerball, comes from the personal collection of Rollerball stuntman Craig R. Baxley, and includes a letter of authenticity from Mr. Baxley. Dimensions: 11.5 cm x 11.5 cm x 11.5 cm (4½" x 4½" x 4½")

Estimate: £20,000 - 30,000



609. Dynamo's (Erland Van Lidth) Light Up Stalker Costume Ω

THE RUNNING MAN (1987)

Dynamo's (Erland Van Lidth) stalker costume from Paul Michael Glaser's sci-fi action thriller The Running Man. One of the most popular "Stalkers" on a futuristic hit game show where criminal contestants fight for their lives, Dynamo used his electric power suit against opponents such as the wrongly convicted Ben Richards (Arnold Schwarzenegger).

This costume consists of a black rubber jumpsuit affixed with a pair of metal-studded boots and zippers on both sides; a black utility belt with metal and plastic fasteners and four pouches, two of which feature female 12-volt circular plug chargers; a black battery belt containing a sealed rechargeable battery; and a clear plastic vest affixed with a series of coloured lights and wiring attached to a pair of 12-volt circular ports on the back. The vest also comes with a pair of zipper-attached accordion sleeve additions affixed with coloured lights and wiring, one of which has an added metal wrist-mounted faux electricity discharger. The costume features some cracks in the plastic of the vest, some cut and damaged wires on the battery pack, and wear on the jumpsuit.

**Contains electronics; see electronics notice pg 508*

Estimate: £2,000 - 3,000



610. Ben Richards' (Arnold Schwarzenegger) Contestant Costume Ω

THE RUNNING MAN (1987)

Ben Richards' (Arnold Schwarzenegger) contestant costume from Paul Michael Glaser's sci-fi action thriller The Running Man. After being framed by the government, Richards competed in a futuristic game show where the winners were granted their freedom and the losers didn't survive.

This costume consists of a red, silver and yellow one-piece jumpsuit with a zipper in the back, stirrup straps on the legs, and diamond-patterned stitching on the shoulders and arms. It features the name "RICHARDS" on the chest and "RUNNING MAN" down the left leg. Completing the costume for display are a pair of orange leather boots labelled "WEISS DBL" on the inside, for Richards' fellow contestant, Harold Weiss (Marvin J. McIntyre). This costume features extensive production-made wear, including holes, rips and faux bloodstains throughout. The interior padding on the jumpsuit's shoulders and arms have also deteriorated from age. However, the costume remains in good overall condition.

Estimate: £5,000 - 7,000



611. Green Contestant Costume Ω

THE RUNNING MAN (1987)

A green contestant costume from Paul Michael Glaser's sci-fi action thriller The Running Man. After competing in a futuristic game show where the winners were supposedly granted their freedom, previous winners Whitman, Price and Haddad were killed, but made to appear as though they had survived.

This costume consists of a green, silver and yellow one-piece jumpsuit with a zipper in the back and stirrup straps on the legs. It is in the style of the costumes worn by Price and Haddad in the film and features the name "NEGRETE" on the chest in red and "RUNNING MAN" down the left leg in yellow. This costume features minor dirt stains from production, but remains in excellent overall condition.

Estimate: £2,000 - 3,000



612. Director's Chair and Anthony Minghella, Richard Attenborough and Cast Chair Backs M

SAVING PRIVATE RYAN (1998)

A director's chair and three chair backs from the production of Steven Spielberg's World War II drama Saving Private Ryan. Director's chairs were used during the production by cast and crew members, with two of these chair backs designated to friends of Spielberg: namely renowned British film directors Anthony Minghella and Richard Attenborough, who was known to friends and family as "Lord Dickie".

The frame of the foldable chair is made of wood, and it has a black linen seat. The chair backs are also made of black linen and feature the text "Anthony Minghella", "Lord Dickie" (both were V.I.P. visitors to set) and "Cast" on one side, and "Saving Private Ryan" on the other in printed white text. The chair and chair backs display signs of wear, including scratches to the paint, a bent footrest screw and folds across the chair backs. Dimensions (chair): 46 cm x 53 cm 121 cm (18" x 21" x 47 ½"); (each chair back): 52 cm x 19 cm x 0.5 cm (21" x 7 ½" x ¼")

Estimate: £800 - 1,200



613. Captain Miller’s (Tom Hanks) Live Fire Thompson Sub-machine Gun M

SAVING PRIVATE RYAN (1998)

Captain Miller’s (Tom Hanks) live-fire Thompson sub-machine gun from Steven Spielberg’s World War II drama Saving Private Ryan. Captain Miller used his weapon throughout the film, from the landing on Omaha Beach on D-Day, through their hunt for the missing Private Ryan (Matt Damon), to the final, climactic battle in the streets of Ramelle, in which Miller and his platoon defended the bridge from the advancing German infantry and tanks.

The firearm is a Thompson M1 sub-machine gun (also known as the “Tommy Gun”), chambered in .45 ACP, with a magazine capacity of 30 rounds. It features a blank proof mark and has a restrictor fitted into the barrel to facilitate blank firing while rendering it incapable of firing live ammunition.

Actor Tom Hanks picked the gun out personally from a rack at the start of production, intentionally choosing the 13th gun along, and “A13”, its amoury code, is handwritten in black marker pen on the wooden grip underneath the barrel, just next to the front sling swivel. When work began on “Band of Brothers”, the Tom Hanks and Steven Spielberg-produced war series, Colin Hanks chose the exact same weapon as his father for his role as Lieutenant Henry Jones.

The action is made of steel, while the stock, pistol grip and front grip are made of walnut wood. The gun features a brown canvas strap so it can be slung over the shoulder. It is likely that the current magazine is not the same one used during the production. The Thompson comes directly from the production armourer who handled it on-set, and includes a letter from the armourer detailing its history. The piece has some wear from extensive production use and age, as well as intentional distress applied to make it look well-used and worn. There is scratching and scuffing all over the weapon, most noticeable on the wooden sections of the gun. The item remains a Section 5 firearm stored in the U.K. and ownership is restricted; see U.K. live firearm notice for details. Dimensions: 86 cm x 5.6 cm x 26.5 cm (34” x 2 ¼” x 10”)

**Live firearm stored in U.K.; see U.K. live firearm notice pg 508*

Estimate: £20,000 - 30,000

614. Captain Miller’s (Tom Hanks) US Army Captain Shirt with Badge M

SAVING PRIVATE RYAN (1998)

Captain Miller’s (Tom Hanks) US Army captain shirt from Steven Spielberg’s World War II drama Saving Private Ryan. Captain Miller wore his shirt throughout the film, from the landing on Omaha Beach on D-Day, through his hunt for the missing Private Ryan (Matt Damon), to the final, climactic battle in the streets of Ramelle, where Miller and his platoon defended the bridge from the advancing German infantry and tanks.

The shirt is a brown button-up with two breast pockets. It has a “Rangers” patch stitched to the left bicep and two badges pinned to the collar. One features crossed rifles, which are the insignia for the Infantry, and the other shows twin bars, which indicate Miller’s rank of captain. As the shirt was made especially for Hanks in the role, it does not feature any size labelling. It has some wear from production use, with some plucked fabric and stitching.

Estimate: £2,000 - 3,000



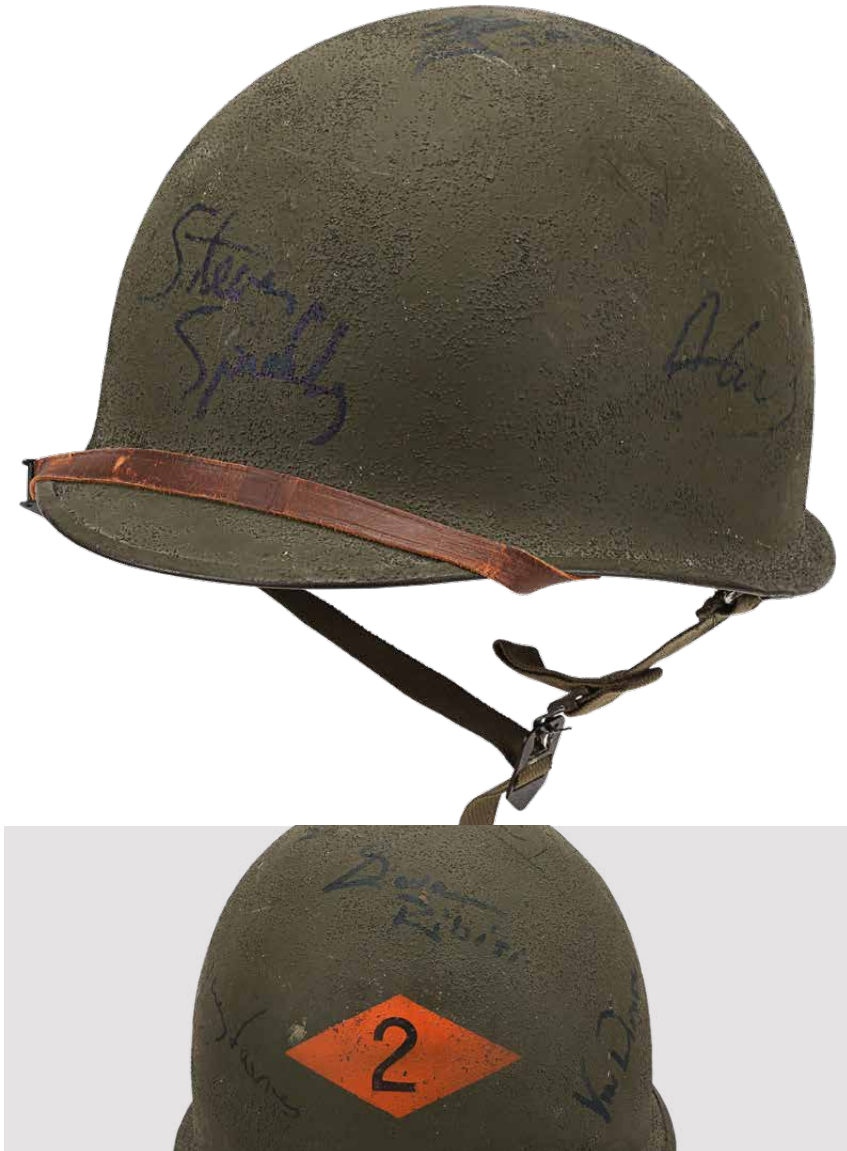
615. Cast-Autographed Helmet M

SAVING PRIVATE RYAN (1998)

A cast-autographed helmet from Steven Spielberg's World War II epic Saving Private Ryan. US soldiers wore their helmets throughout the film, including during the opening scenes of the Normandy landings and the climactic battle in Ramelle.

This green metal helmet has "Kelly" and "16" handwritten inside, and has a black "2" in an orange diamond on the back, indicating that the wearer was one of the Rangers who assaulted Omaha Beach. It has been autographed by the director, Steven Spielberg, and eight members of the principal cast: Tom Hanks, Edward Burns, Tom Sizemore, Vin Diesel, Barry Pepper, Jeremy Davies, Adam Goldberg and Giovanni Ribisi. Most of the signatures are in dark marker pen, but Hanks' is in a lighter, thinner pen. The helmet has some scuffing and scratches from production use. Dimensions: 28 cm x 24 cm x 18 cm (11" x 9 ½" x 7")

Estimate: £3,000 - 5,000



616. Ghostface's Hero Knife M

SCREAM 2 (1997)

Ghostface's hero knife from Wes Craven's horror sequel Scream 2. Ghostface wielded his knife throughout the film, first using it to murder Phil Evans (Omar Epps) in the cinema where he was watching Stab, the film-within-a-film based on the events of Scream.

This knife is made of metal with a distinctive upturned blade. The handle is painted black and there are spots of faux blood from production still present along the blade. The knife shows some signs of age and production use, including chipped paint and worn trim. Dimensions: 30 cm x 6 cm x 2 cm (11 ¾" x 2 ½" x ¾")

Estimate: £4,000 - 6,000



617 Detective Lt. William Somerset's Screen-matched (Morgan Freeman) Costume Ω

SE7EN (1995)

Detective Lt. William Somerset's (Morgan Freeman) screen-matched costume from David Fincher's crime thriller Se7en. Somerset wore his costume while he and his partner Detective David Mills (Brad Pitt) investigated a series of gruesome murders based upon the seven deadly sins. The costume is screen matched to the film through the unique marbling of its coat buttons as well as the hatband pattern of the fedora.

The costume comprises a dark khaki trench coat with a matching inner lining and plastic buttons, and a dark olive fedora with a dark gold-coloured hat band with a black floral pattern. Both the trench coat and fedora show signs of wear. The trench coat has some loose threads on the inside and a few very small red stains on the front. The fedora has visible weathering to the hat band and some crumpling to its overall shape.

Estimate: £2,500 - 3,500



618. Captain Hadley's (Clancy Brown) Badge and Embroidered Patch ΩΔ

THE SHAWSHANK REDEMPTION (1994)

Captain Hadley's (Clancy Brown) badge and embroidered patch from Frank Darabont's Academy Award®-nominated prison drama The Shawshank Redemption. The sadistic Hadley wore his captain's badge and an embroidered patch on his Shawshank State Prison uniform.

This faux-gold badge, specific to Hadley's position at the prison, features an eagle motif and the text "Shawshank State Prison ME. - State of Maine" around Maine's state emblem. The yellow, blue, and grey embroidered iron-on fabric patch, like those worn by Hadley's fellow guards, features an image of the prison's facade on the front and fusible webbing on back. The patch exhibits minor signs of wear, including a frayed bottom.

Dimensions (badge): 7 cm x 4.5 cm x 1 cm (2¾" x 2" x ½"); (patch): 9.5 cm x 7 cm x 1 cm (3½" x 2¾" x ½")

Estimate: £600 - 800



619. Jack Torrance’s (Jack Nicholson) Hero Axe M

THE SHINING (1980)

Jack Torrance’s (Jack Nicholson) hero axe from Stanley Kubrick’s classic horror The Shining. Jack used his axe throughout the film’s terrifying climax as he hunted his wife Wendy (Shelley Duvall), despatched Hallorann (Scatman Crothers) and memorably pursued his son Danny (Danny Lloyd) through the Overlook Hotel’s maze, before freezing to death while still clutching the axe. An axe was also used in a flashback sequence showing the murder of the twins.

The terrifying images of the deranged Jack Torrance stalking the corridors of the Overlook Hotel resonate as vividly today as they did on the film’s release. Jack’s line from the film’s most famous scene, “Here’s Johnny”, is a reference to the opening of The Tonight Show and its host, Johnny Carson, and is one of the most quoted in Hollywood history.

The axe, a true icon of horror cinema, is a custom made fire axe, that needed to be practical for the shots in which Jack broke down the apartment door and then the bathroom door in pursuit of Danny and Wendy. Wendy ultimately thwarted Jack’s attack by slashing his hand with a kitchen knife, after which he retreated and went after his son.

This axe was purchased by a crew member at a sale of the movie’s assets at the end of filming, along with other props, costumes and set decoration. It was specifically selected as the crew member involved needed an axe to chop wood at home. Fortunately, the axe was never used for this purpose, and has been kept safely for decades. It remains in excellent condition, with a few knicks and scratches present from use on Kubrick’s notoriously long shooting days. Dimensions: 90 cm x 29 cm x 2.5 cm (35 ½” x 11 ½” x 1”)

Estimate: £40,000 - 60,000



Sportsphoto / Alamy Stock Photo

620. Jack Torrance’s (Jack Nicholson) Dress Shirt Ω

THE SHINING (1980)

Jack Torrance’s (Jack Nicholson) dress shirt from the production of Stanley Kubrick’s horror classic The Shining. Though the shirt never appeared in the film, Nicholson was photographed wearing it during rehearsals on the film’s Elstree Studios set.

This red cotton-and-polyester Stenströms men’s dress shirt was designed by Austin Reed and previously owned by Kubrick’s former assistant Emilio D’Alessandro. It has seven pearlescent buttons on the front: one on each breast pocket and each cuff. It comes with a letter of authenticity from D’Alessandro and exhibits minor signs of wear, including pilling on the collar and stains on the hem.

Estimate: £2,000 - 3,000



621. Stanley Kubrick Signed Christmas Card †Δ

THE SHINING (1980)

A Christmas card signed by Stanley Kubrick from the production of his horror film The Shining. This card features a print of Henry Raeburn’s 18th century painting The Reverend Robert Walker Skating on Duddingston Loch on the front, and reads “Best Wishes for Christmas and the New Year” inside. It has been signed in red pen by the legendary director. The card features some wear from age and storage, including some creases and markings, most notably on the reverse. Dimensions : 16 cm x 11 cm (6 ¼” x 4 ¼”)

Estimate: £200 - 300



622. Clarice Starling’s (Jodie Foster) Prototype FBI Credentials M

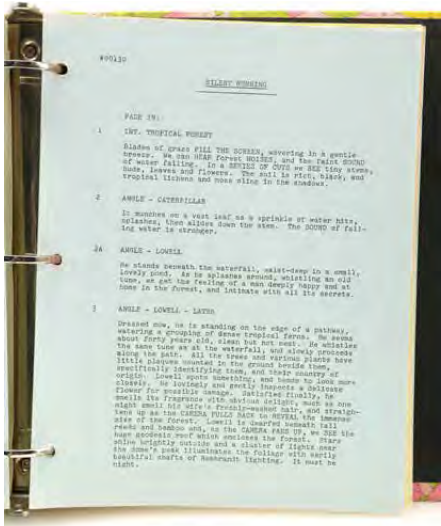
THE SILENCE OF THE LAMBS (1991)

Clarice Starling’s (Jodie Foster) prototype FBI credentials from Jonathan Demme’s Oscar®-winning thriller The Silence of the Lambs. Starling was given her full FBI credentials at the end of the film, during the ceremony in which she became a fully fledged Special Agent, after tracking down the infamous serial killer Buffalo Bill (Ted Levine).

This item is a prototype set made for the production and is only very subtly different to the one that appears in the final film. It features a declaration that Clarice is a Special Agent, a picture of Foster in the role of Clarice, and an FBI badge made of resin painted to look like metal. They are held in a black leather wallet. The piece has some wear from age and storage. The declaration has become discoloured and there is some scuffing to the leather.

Dimensions (open): 18 cm x 12.5 cm x 0.5 cm (7” x 5” x ¼”)

Estimate: £2,000 - 3,000



623. Cheryl Sparks’ Production Script and Shooting Schedule Ω

SILENT RUNNING (1972)

Cheryl Sparks’ script and shooting schedule from the production of Douglas Trumbull’s sci-fi drama Silent Running. A lonely botanist (Bruce Dern) was accompanied on the Valley Forge spaceship by robots, including Huey (played by Sparks), who watched over the last plant life in the galaxy.

This 91-page shooting script is dated “2/1/71” and held in a floral plastic three-ring binder marked “This belongs to Cheryl Sparks” alongside a detailed shooting schedule breakdown of the film. The script and binder exhibit minor signs of use, including wear along the edges of the paper and pen markings on the binder.

Dimensions: 26.75 cm x 29.25 cm x 6.25 cm (10 ½” x 11 ½” x 2 ½”)

Estimate: £1,200 - 1,800



624. Production-Used Script †Δ

SLEEPY HOLLOW (1999)

A production-used script from Tim Burton’s fantasy horror Sleepy Hollow. Bound by a metal script clip, the cover page is labelled “TS Draft 11/19/98” and has been credited to Washington Irving, Kevin Yagher and Andrew Kevin Walker. The script comprises 106 pages and is printed on white A4 paper. Blue and pink coloured revisions feature within the document and the script is unannotated. It displays minor wear at the edges of the pages, while multiple marks and fold lines feature on the cover and back page from use on production. Dimensions: 30 cm x 21 cm x 1.5 cm (11 ¾” x 8 ¼” x ¾”)

Estimate: £200 - 300

625. Jack-O'-Lantern †Δ

SLEEPY HOLLOW (1999)

A jack-o'-lantern from Tim Burton's fantasy horror Sleepy Hollow (1999). Jack-o'-lanterns decorated the grand home of Baltus (Michael Gambon) and Lady Van Tassel (Miranda Richardson), which Ichabod Crane (Johnny Depp) visited when he first arrived at Sleepy Hollow during the town's Halloween festivities.

Hand-painted in shades of orange to give it a realistic appearance, the pumpkin is made of fibreglass and displays a carved-out face with a jagged smile. A separate lid with a cut off stalk section sits atop the pumpkin. The interior is coated with candle wax and the jack-o'-lantern displays staining from smoke. Signs of production use are present on the lot, including minor chips, wear and several paint marks on the exterior. Dimensions: 27 cm x 30 cm x 19 cm (10 ¾" x 12" x 7 ½")

Estimate: £400 - 600



626. Headless Horseman's (Ray Park) Tunic M

SLEEPY HOLLOW (1999)

The Headless Horseman's (Ray Park) tunic from Tim Burton's fantasy horror Sleepy Hollow (1999). The Headless Horseman wore his tunic throughout the film as he haunted the town of Sleepy Hollow, with his costume decaying as the film progressed.

Created by renowned costume designer Colleen Atwood, the tunic is made from a combination of distressed faux leather and black velour. Ornately decorated, the front displays a silver-coloured double-headed dragon emblem, and contrasting red piping runs along the collar and sleeves. The back displays a zip fastening and the bottom features several eyelets. Four small metal hooks are located near the collar where the cape was attached, and a thick shoulder pad is adhered to the inside. Intentionally distressed for the production, the tunic displays two holes at the front and the majority of the lacing at the back is missing.

Estimate: £2,000 - 3,000



627. Three Dance Sequence Animation Cels M

THE SNOWMAN (1982)

Three dance sequence animation cels from Dianne Jackson and Jimmy T. Murakami's Oscar®-nominated animation The Snowman.

These celluloid sheets each feature a hand-drawn sketch of young James and the Snowman dancing in the scene where they fly to a snowy forest to meet Father Christmas and the other snowmen. A small detail of the ground beneath their feet gives the characters the impression of genuine weight and presence. The brown paint on James' dressing gown has faded a little over the years with age and exposure, but the rest of the colours remain vibrant. The cels themselves show very slight signs of handling at the edges. Dimensions (per sheet): 27 cm x 33 cm (10 ½" x 13")

Estimate: £800 - 1,200



628. Five Hand-Made Puppets and Three Promotional Photographs Ω

THE SON OF KONG (1933)

Five hand-made puppets and three promotional photographs from Ernest B. Schoedsack's adventure sequel The Son of Kong. These puppets, designed by RKO Cameraman Guy Neward , were used for the sequence in which Hilda (Helen Mack), Carl (Robert Armstrong), Charlie (Victor Wong), and Captain Englehorn (Frank Reicher) fled crumbling Skull Island in a rowboat.

These wood-and-fabric puppets — one each resembling Hilda, Carl, and Charlie, with two resembling Englehorn — are inset with metal screws, with string wrapped around their wrists to aid with motion. The black-and-white stills show the puppets staged for an article about Neward in Occidental Center Magazine . The puppets are fragile from age, with scuffs and tears to the fabric from use.

Dimensions (puppets, each): 18 cm x 16.5 cm x 7.75 cm (7 "x 6 ½" x 3"); (stills, each): 21 cm x 25.5 cm (8 ¼" x 10")

Estimate: £800 - 1,200



629. Season 4 Cast-Autographed Chair Back †Δ

SONS OF ANARCHY (TV SERIES, 2008 - 2014)

An autographed chair back from Season 4 of drama TV series Sons of Anarchy. This black cotton chairback is printed with the show title in white, and features the iconic Sons of Anarchy logo, with the Sons' Reaper emblem.

It is autographed in gold and silver-coloured pen by cast members Kim Coates, William Lucking, Tommy Flanagan, Drea de Matteo and Frank Potter. Potter has added a playful "R.I.P." after his character's name, as Eric Miles died in the Season 4 episode "With an X". This piece shows little sign of wear, save for a crease down the middle and a few trailing threads along the edges. Dimensions: 54 cm x 17 cm (21 ¼" x 6 ¾")

Estimate: £200 - 300



630. Jackson “Jax” Teller’s (Charlie Hunnam) Costume M

SONS OF ANARCHY (TV SERIES, 2008 - 2014)

Jackson “Jax” Teller’s (Charlie Hunnam) costume from Kurt Sutter’s crime drama series Sons of Anarchy. Jax was the son of John Teller (Victor Newmark), the titular biker gang’s founder and original president, and rose through the ranks, becoming president himself, before his excommunication.

The centrepiece of the costume is Jax’s sleeveless leather cut (size XL), made by Lil Joes Legendary Leathers™. It features embroidered patches on the front reading “Redwood Original”, “President Men of Mayhem”, “Samcro”, and “In Memory of Opie”. On the back is the legendary Sons of Anarchy reaper emblem. The leather vest was made for filming but unused.

The remainder of the costume comprises a white T-shirt (size L), featuring the logo “Samcro”, and a handwritten label reading “Jax #1”; a long-sleeved blue top (size L) with a handwritten label reading “Jax”; a pair of gloves; and a pair of blue bootcut jeans (36” x 34”), with a handwritten label reading “Jax #1”.

Jax’s costume is accompanied by three documents confirming provenance. The pieces show signs of production use and wear, but are in good condition.

Estimate: £2,000 - 3,000



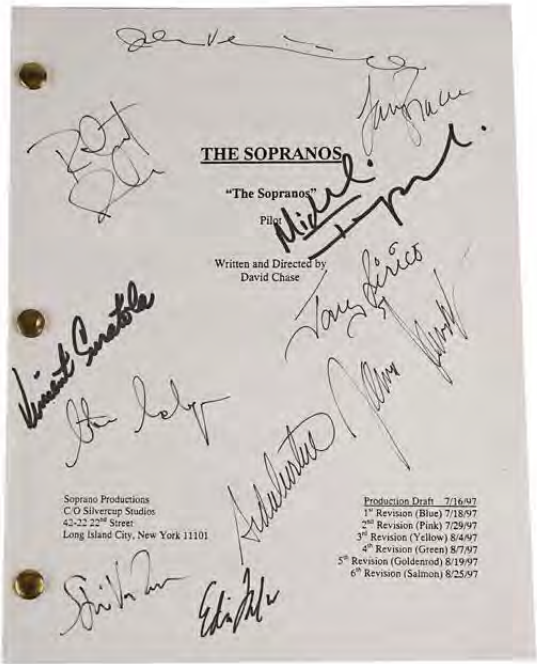
631. Main Cast-Autographed Production-Used Pilot Script M

THE SOPRANOS (TV SERIES, 1999 - 2007)

An autographed production-used script from gangster-drama TV series The Sopranos.

Written by David Chase, this salmon revision script for the pilot episode is dated 25 August 1997 and contains 65 US Letter pages, bound together with three brass split pins. The unannotated script features a cover page displaying 11 main cast autographs, including James Gandolfini, Lorraine Bracco, Edie Falco and Michael Imperioli in various black inks. Lightly used, the script shows very minor corner creases from production use. Dimensions: 28 cm x 22 cm x 1.5 cm (11” x 9” x ½”)

Estimate: £600 - 800



632. Screen Matched Eagle 3 Transporter Pod Model Miniature M

SPACE: 1999 (TV SERIES, 1975 - 1977)

An Eagle 3 Transporter Pod model miniature from the sci-fi television series Space: 1999. In the year 1999, nuclear waste stored on the Moon exploded and propelled it out of the Earth’s orbit and into deep space, stranding the 311 inhabitants of Moonbase Alpha. This model miniature can be screen matched to the one seen in Season 2 episodes such as “The Immunity Syndrome”. Eagles were the primary spacecraft of Moonbase Alpha, and were used for exploration, transportation and combat. The middle section of each craft could be swapped in and out, allowing for different payloads depending on the mission.

Husband-and-wife team Gerry and Sylvia Anderson created the live-action show, having previously collaborated on their “Supermarionation” puppet-based shows, such as Thunderbirds, Captain Scarlet and the Mysterons and Joe 90. For Space: 1999, they drew visual inspiration from Stanley Kubrick’s 2001: A Space Odyssey. Special effects designer and Academy Award®-winner Brian Johnson, who had also worked on 2001, designed the Eagle Transporters. They were built in four sizes: 44”, 22”, 11” and 5” lengths.

This pod is an example of the 44” scale, and is made largely of resin, with moveable metal feet and propulsion engines on the bottom. The pod is hand-painted in varying shades of grey, giving the impression of different panels. It has four doors, one on each side, which do not open. Small transfers, including serial numbers and the Moonbase Alpha insignia, give added detail and realism. There are four metal screws on the top where it would have attached to the rest of the model via a scaffolding frame.

During production, the propulsion engines were functional, with the blast effect created using freon gas canisters built into the module. An electrical current was sent down the wires which suspended the module in the air, opening a valve and activating the jets of gas. The pod has some wear from production use and age, including scuffing and scratches. The metal propulsion engines and feet have become tarnished over time and have small areas of corrosion. Dimensions: 39.5 cm x 22 cm x 15 cm (15 ½” x 8 ¾” x 6”)

*Contains electronics; see electronics notice pg 504

Estimate: £15,000 - 20,000

633. Spartacus’ (Andy Whitfield)
Pauldron Ω

SPARTACUS: BLOOD AND SAND
(TV SERIES, 2010)

Spartacus’ (Andy Whitfield) pauldron from the Starz historical series Spartacus: Blood and Sand. The Thracian warrior wore his pauldron in multiple episodes as Oenomaus (Peter Mensah) trained him to be a ruthless gladiator in Lentulus Batiatus’ (John Hannah) ludus.

The armour consists of a large strip of brown leather with matching overlaid leather panels on the outer side, forming a curved shape. Featuring a metal buckle fastening, two straps have been threaded through the top section, allowing the piece to be secured across the chest. Etched figure drawings and roman numerals decorate the lot, and metal rivets are fitted to the armour for effect. “Andy W, #1” is written twice in black marker on the interior. The armour exhibits a distressed appearance and signs of corrosion are present on the rivets.

Estimate: £1,500 - 2,500



634. Oversize H.R. Giger-Autographed
Sil Lithograph US

SPECIES (1995)

An oversize H.R. Giger-autographed Sil lithograph from the promotion of Roger Donaldson’s sci-fi horror film Species. Sil (Natasha Henstridge) was an alien-human hybrid who escaped from a government facility in search of a male human mate.

This black wood-framed lithograph depicting Sil amongst her victim’s skulls and “Species” rendered in text designed to look like pink worms is hand-numbered “110/350” and signed in marker by the film’s Academy Award®-winning train designer and train fabricator, H.R. Giger. It comes with a signed and framed MGM certificate of authenticity. The lithograph frame exhibits minor signs of wear from handling, but the lithograph remains in excellent overall condition.

Dimensions: 178 cm x 129.75 cm x 4 cm (70” x 51” x 1 ½”)

Estimate: £2,000 - 3,000



635. DARPA Military Fatigues with Light-Up
Plasma Rifle ΩΔ

SPECTRAL (2016)

A set of DARPA military fatigues with a light-up plasma rifle from Nic Mathieu’s paranormal action film Spectral. Soldiers wore their DARPA-issued fatigues under hyperspectral armour and used plasma rifles in their battle against the spirits controlling Moldova.

This costume consists of a stunt black resin tactical helmet with futuristic metal and rubber accessories, and a Velcro® strap on top; four dense black weapons packs with white and red details; a green camouflage polyester-and-cotton Propper® military jacket (size XL) with a Velcro® closure; a matching pair of trousers (size M); a green cotton Fruit of the Loom® T-shirt (size M); and a pair of beige suede Altama® lace-up boots labelled “41569R3227172” in marker. Also included is a black metal, rubber and resin plasma rifle with a power pack affixed to two illuminating plastic sights. The plasma rifle was designed custom-built by effects house WETA for the film. The costume and rifle exhibit various signs of wear and use throughout, including gaffer tape wrapped around the shoulder piece and handle of the rifle, wear to the suede, and discolouration to the rubber on several pieces.

*Contains electronics; see electronics notice pg 508

Estimate: £4,000 - 6,000



636. Light-Up Plasma Rifle †Δ

SPECTRAL (2016)

A light-up plasma rifle from Nic Mathieu’s sci-fi action film Spectral. Members of the US military used their plasma rifles when they attacked the power plant, which Clyne (James Badge Dale) believed to be the source of the spectral beings that were killing people without mercy.

Produced by Weta Workshop, this plasma rifle is made of rubber, which is fitted around a metal armature to provide rigidity. It has been painted black and faux silver to give it a metallic, futuristic look, and features two clear acrylic panels on the rifle’s sight. These light up when a power pack on the back of the gun is activated. The weapon can be carried with the attached sling.

The lot comes with a “battery magazine” which is made of hard rubber and features solid button detailing. It has some wear from production use, including areas where the rubber has cracked and come away. Dimensions: 76 cm x 16 cm x 44 cm (30” x 6 ¼” x 17 ¼”)

*Contains electronics; see electronics notice pg 508

Estimate: £1,500 - 2,500



637. Howard Payne's (Dennis Hopper) Bus Bomb US

SPEED (1994)

Howard Payne's (Dennis Hopper) bus bomb from Jan De Bont's action thriller Speed. Former police officer Payne created a bomb using his gold retirement watch as a timer and planted it on a city bus, rigging it to explode if it dropped below 50mph. This leads officer Jack Traven (Keanu Reeves) to board the bus in an attempt to save the passengers.

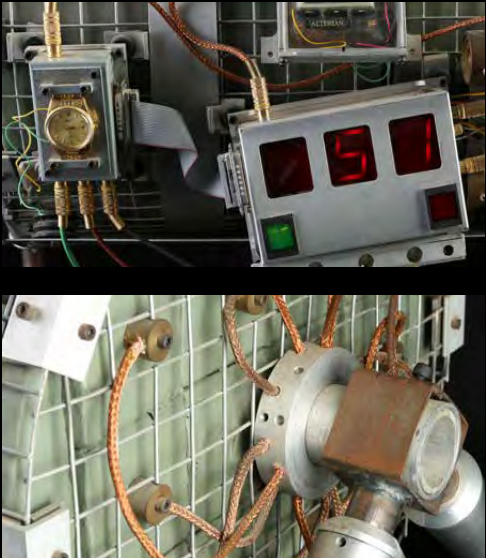
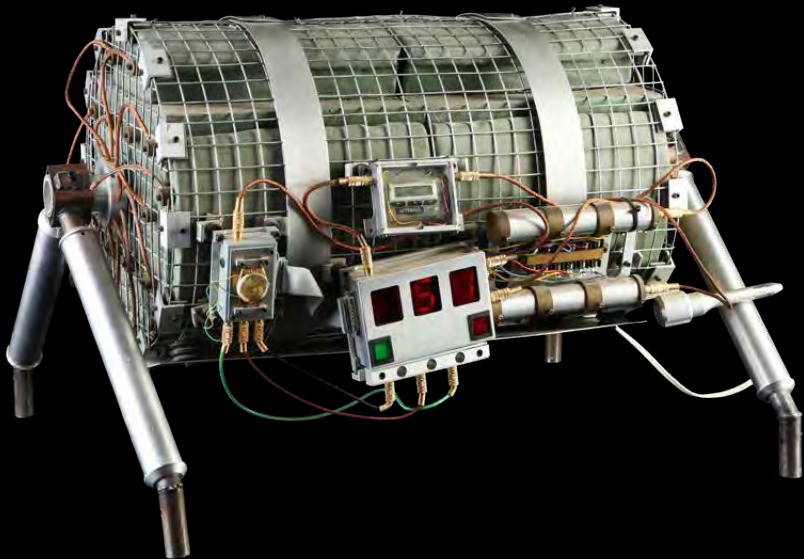
This bomb consists of a cylindrical metal mesh housing containing several blocks of foam rubber and resin painted grey and shaped to look like plastic explosive. The housing has a series of metal wires, cables, a pager, a section of a gold-coloured prop watch and various other decorative components affixed to it. On one side of the

bomb is a functional electronic 'countdown clock', with red digital numbers, a pair of buttons and a power cord. The bomb features a support for display, and some minor wear on the mesh housing and wiring.

Dimensions: 83.73 cm x 62.25 cm x 56 cm (33" x 24 ½" x 22")

**Contains electronics; see electronics notice pg 508; Special shipping required; see special shipping notice pg 504*

Estimate: £8,000 - 10,000



638. Autographed Clapperboard & Sam Raimi Chair Back M

SPIDER-MAN (2002)

An autographed clapperboard and chair back from the production of Sam Raimi's superhero film Spider-Man.

This autographed clapperboard has been autographed by stars Tobey Maguire, Kirsten Dunst and Willem Dafoe, and the director Raimi. The board is made of acrylic and the clapper made of wood. It features the film title and logo, as well as the director and cinematographers' names. It is dated "2001" and has boxes where production information could be written.

The chair back features "Sam Raimi" printed in red alongside his autograph in silver marker pen. A red spider is printed on the reverse. The chair back is accompanied by the seat, making a matching pair that would have been slotted over a director's chair while on set. The pieces have minor wear from production use, including some scratches and scuffing. The chair back and seat have creases where they have been folded for storage. Dimensions (clapperboard): 28 cm x 24 cm x 2 cm (9 ½" x 11" x ¾"); (chair back): 18 cm x 55 cm x 0.5 cm (7" x 21 ½" x ¼"); (seat): 42 cm x 47 cm x 1 cm (16 ½" x 18 ½" x ½")

Estimate: £1,500 - 2,500



639. Sandman's (Thomas Haden Church) Costume Display M

SPIDER-MAN 3 (2007)

Sandman's (Thomas Haden Church) costume from Sam Raimi's superhero sequel Spider-Man 3. Escaped convict Flint Marko (Thomas Haden Church) wore his costume as he fell into an experimental particle accelerator, transforming him into Sandman, with the power to control and turn himself into sand.

The costume consists of two parts: a deliberately torn and tattered T-shirt and a pair of khaki trousers. The T-shirt is deliberately distressed and fraying around the neck. The components are assembled on a custom-made life-size mannequin set atop a black display stand with the Spider-Man 3 logo etched into it. There is a light inside the display stand which, when activated, illuminates the film's title. The display also features Sandman's arm in gigantic sand-form, with the hand curled into a fist. The arm and hand are made of foam with a grainy covering painted the colour of sand. The arm shows some signs of age and storage, most notably in two minor cracks running in parallel lines along the width of the forearm.

The costume is distressed and shows signs of wear, but the whole ensemble remains in good, production-used condition. The lot is accompanied by a photograph of the character autographed by Church, and two Columbia Pictures certificates of authenticity.

Dimensions (displayed): 38 cm x 56 cm x 188 cm (15" x 22" x 74")

**Contains electronics; see electronics notice pg 508; Special shipping required; see special shipping notice pg 504*

Estimate: £8,000 - 10,000



640. Cast-Autographed Poster M

SPIDER-MAN 3 (2007)

A poster autographed by the cast of Sam Raimi's superhero sequel Spider-Man 3.

The poster is a rolled one-sheet printed on glossy paper depicting Spider-Man (Tobey Maguire) in his black symbiote suit with a grey "3" in the bottom right corner. The poster has been autographed in silver pen by Tobey Maguire, Kirsten Dunst, Thomas Haden Church, Topher Grace, Bryce Dallas Howard and director Sam Raimi. The poster shows minimal wear, with a few small dents along the ends and throughout the poster, from where it has been unrolled. Dimensions: 69 cm x 102 cm (27" x 40")

Estimate: £400 - 600



641. Cast-Autographed Photograph M

STAR TREK (TV SERIES, 1966 - 1969)

An autographed photograph from Gene Roddenberry's original Star Trek television series. The photograph shows Captain James T. Kirk (William Shatner), Mr. Spock (Leonard Nimoy), Dr. McCoy (DeForest Kelley), Uhura (Nichelle Nichols), Scotty (James Doohan), Sulu (George Takei) and Chekov (Walter Koenig) aboard the USS Enterprise. The photograph is autographed by all the cast members in silver ink, and features an official Star Trek licenced logo sticker in the left-hand corner. Dimensions: 49.5 cm x 34.5 cm (19 ½" x 13 ¾")

Estimate: £1,000 - 1,500



642. James Doohan's Production-Used Script and Two Call Sheets M

STAR TREK: "WHO MOURNS FOR ADONAI'S" (TV SERIES, 1966 - 1969)

James Doohan's script and two call sheets from the production of Gene Roddenberry's sci-fi television series Star Trek. The script is for the Season 2 episode "Who Mourns for Adonais?", while the call sheets are for the second season's ninth episode "Metamorphosis" and third season episode "The Cloud Minders". Doohan memorably played chief engineer Montgomery "Scotty" Scott on the show.

Dated "May 8, 1967", the script is bound in yellow card and held together with split pins. It has "Jim" handwritten on the front, and contains handwritten notes on the back, with several sections pertaining to Scotty circled in pen. The call sheets, dated "5-18-67" and "Nov. 18, 1968" respectively, list which actors were due on set each day. They have some wear from age and have been folded, while there is some minor creasing on the script. Dimensions (script): 28 cm x 21.5 cm x 1 cm (11" x 8 ½" x ½")

Estimate: £600 - 800



643. Flying Parasite M

STAR TREK: "OPERATION: ANNIHILATE!" (TV SERIES, 1967)

A flying parasite from "Operation: Annihilate!", Episode 29 of the first season of Star Trek. Flying parasites caused the inhabitants of the Federation colony Deneva to go insane. One also attached itself to Mr. Spock (Leonard Nimoy) and infected him. The parasites were often found at rest on walls and ceilings and seemed immune to the crew's phaser blasts. When attacking, however, they flew at their intended hosts and latched on, subsequently becoming known as "flying pizza" by collectors and fans.

The creature is made of latex, and has become discoloured with age, turning a darker brown, although some of the red paint from the production is still visible. Some of the silicone around the edge has frayed and torn. Dimensions: 28 cm x 21 cm x 2 cm (11" x 8 ¼" x ¾")

Estimate: £2,000 - 3,000



644. Spock’s (Leonard Nimoy)
Science Officer Costume M

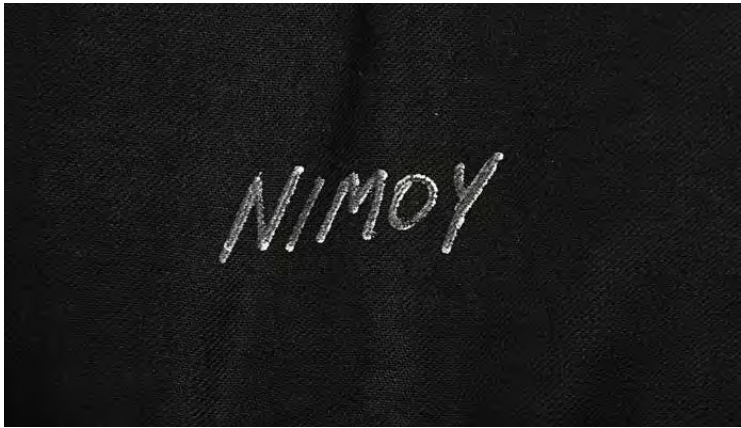
STAR TREK: THE ULTIMATE COMPUTER & THE OMEGA GLORY
(TV SERIES 1966 - 1969)

Spock’s (Leonard Nimoy) science officer costume from Gene Roddenberry’s sci-fi television series Star Trek: The Original Series. This costume was worn exclusively by Spock in the second season, and screen matches the tunic worn in episodes “The Ultimate Computer” and “The Omega Glory”, based on the placement and stitching of the Science Division patch.

The costume comprises a blue velour tunic and a pair of black fabric trousers. The tunic features a pair of faux-gold rank braids on both sleeves, indicating the rank of First Officer, and has a Starfleet science patch made of reflective faux-gold material with black embroidery affixed to the left breast. The collar is made of a loose-weave black fabric and would have featured hook closures, which were removed some time during or after use on the production. The collar has lost most of its elasticity due to age, which is common in such costumes. The zipper fitted along the left side – used by actors to get into the tunics and commonly known to fail through use – has been removed, and the seam for the zipper stitched closed.

The trousers feature Velcro® strips on the side, rear and on the right-hand pocket for attaching communicators and phasers during wear, a trait seen only in the costumes of principal characters. Both garments were uniquely tailored for Nimoy in the role of Spock, with side-stitching used to reduce the size of the tunic’s chest; some of this side-stitching has come away over time. The bottom cuffs of the trousers were modified for use in Rodenberry’s unproduced sequel series Star Trek: Phase II, and the tunic displays some light fading. The name “Nimoy” is handwritten on the interior of the trousers’ left pocket. Acquired directly from Paramount Studios during the early 1990s, and offered with original Paramount Archives wardrobe tags, the costume remains in very good overall condition.

Estimate: £50,000 - 70,000





645. Enterprise Bridge Uniform Including Sulu (George Takei) Trousers †

STAR TREK (TV SERIES, 1966 - 1969)

An Enterprise bridge uniform, including Sulu's (George Takei) trousers, from Gene Roddenberry's sci-fi television show Star Trek, with boots from Star Trek: Deep Space Nine. Members of the crew of the USS Enterprise wore their uniforms while on duty on the bridge of the ship, and when they visited mysterious and unexplored planets.

The uniform consists of a shirt, a pair of trousers and a pair of boots. The shirt, designed by legendary American costume designer William Ware Theiss, is a long-sleeved gold polyester double knit, with a black ribbed collar and the Starfleet emblem stitched to the left breast. The emblem features a golden sheen. The shirt includes a discreet zip that runs up the inside-right and a hook-and-eye closure in the collar.

The trousers are black with a zip fly and two side pockets, with two strips of Velcro® down the sides. "Takei" is handwritten on the waist and "George Takei"

is written in faded ink on the pocket lining. Takei played helmsman Hikaru Sulu on the show. The trousers also feature a small costumier's label with additional handwritten information.

The boots, added to complete the look of the costume, are made of leather and have a slight heel. "Colm" is handwritten on a piece of tape in each boot, indicating they were worn by Colm Meaney, who appeared as Chief Miles O'Brien in later series Star Trek: The Next Generation and Star Trek: Deep Space Nine. The boots were made for the DS9 episode "Trials and Tribble-ations", which required the crew to wear original series-style clothing. Each piece has some wear from production use and age. The shirt has some minor staining on the front, with some loose stitching, and there are signs of repair on the back. The trousers have plucked threading, and both boots are scuffed around the toe.

Estimate: £8,000 - 10,000

646. Cast-Autographed Production-Used Script M

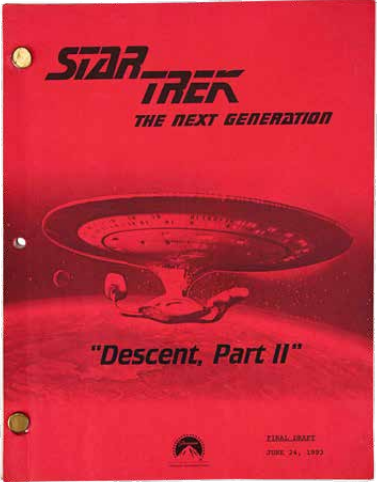
STAR TREK: THE NEXT GENERATION (TV SERIES, 1987 - 1994)

A production-used script autographed by three key cast members of Gene Roddenberry's sci-fi series Star Trek: The Next Generation. This final draft script of the Season 7 episode "Descent, Part II" has been autographed in black marker pen by Patrick Stewart, Gates McFadden and Michael Dorn.

The script is 63 pages long, with a title page, a cast and sets list, and a shooting schedule also bound within the red card cover with metal butterfly fasteners. The script is printed on white US Letter paper, dated "June 24, 1993" and is credited to René Echevarria.

It has very minor wear from storage and age, including minor creasing. Dimensions: 28 cm x 22 cm x 1 cm (11" x 8 ½" x ½")

Estimate: £400 - 600



647. TR-560 Tricorder VI M

STAR TREK: THE NEXT GENERATION (TV SERIES, 1987 - 1994)

A TR-560 tricorder VI from sci-fi television series Star Trek: The Next Generation. Tricorders were used by Starfleet personnel throughout the series to scan for everything from mechanical malfunctions to life signs. This earlier design was used in earlier seasons, and was later updated to have a more futuristic appearance.

The tricorder is made of resin with a matte-grey finish. It features a flip-out panel that reveals button decals, lights and a small faux screen. The front end features lights and a removable device with decals, secured using Velcro®, and there is a removable panel on the bottom to access the electronics, which are powered by a 4LR61 6V battery. The tricorder's decals have discoloured slightly from aging. Dimensions (closed): 16.5 cm x 8.5 cm x 4 cm (6 ½" x 3" x 1 ½")

*Contains electronics; see electronics notice pg 508

Estimate: £3,000 - 5,000



648. Patrick Stewart Autographed Engineering PADD M

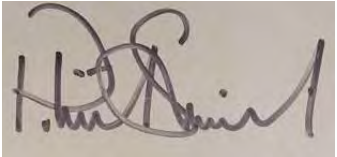
STAR TREK: THE NEXT GENERATION (TV SERIES, 1987 - 1994)

An engineering PADD autographed by Patrick Stewart, from sci-fi television series Star Trek: The Next Generation. PADDs (Personal Access Display Devices) were handheld computers, used by the crew of the USS Enterprise while performing their duties.

This PADD is made of resin and painted silver grey. It features a view screen which consists of a paper engineering interface and two faux buttons. On the reverse there is a sticker for "Access Panel 32-2398", above which is the autograph by Stewart, in black marker pen. The PADD shows some wear from production use and age; there are some scuffs and scratches, and the paper interface has peeled away slightly.

Dimensions: 14.5 cm x 10 cm x 1.3 cm (5 ¾" x 4" x ½")

Estimate: £1,000 - 1,500



649. Light-Up Medical Tricorder M

STAR TREK: THE NEXT GENERATION (TV SERIES, 1987-1994)

A light-up medical tricorder from science-fiction TV series Star Trek: The Next Generation. Medical tricorders were used by the Enterprise medical crew, including Dr. Beverly Crusher (Gates McFadden), as a way of scanning patients for illnesses and assessing their condition.

This light-up tricorder is made of resin and features scrolling light displays and a detachable aluminium “scanning device”, located in the top of the tricorder. This device was used in the show to perform additional scans of a person, or to send information to a source other than the tricorder.

The tricorder opens out, which automatically activates its light displays, with an array of sequencing patterns creating the illusion that the device is scanning and recording. The item has been refinished or clear coated after production, giving it a high-gloss finish, and the scanner has been polished. It also shows minor wear from production use and age. The display “screen” in the middle of the tricorder has peeled away slightly. Dimensions: (open) 20.5 cm x 8.5 cm x 4 cm (8” x 3 ¼” x 1 ½”)

**Contains electronics; see electronics notice pg 504*

Estimate: £2,000 - 3,000



650. Borg Phaser M

STAR TREK: THE NEXT GENERATION (TV SERIES, 1987 - 1994)

A Borg phaser from sci-fi TV show Star Trek: The Next Generation. The Borg used their wrist-mounted phasers in the two-part episode Descent, which comprised the Season 6 finale and the Season 7 premiere, and saw the Borg going on the offensive against the crew of the Enterprise.

The phaser is made of resin and is painted gunmetal grey. It features a metal tip and has a metal spring running from the top to the side of the phaser. It has metal attachments and mechanical detailing to provide a technical feel, and features Velcro® on the underside so it could easily attach to the wearer. The phaser features minor wear from production use, including scuffs and scratches. Dimensions: 14.5 cm x 4.5 cm x 3.5 cm (5 ¾” x 1 ¾” x 1 ½”)

Estimate: £300 - 500



651. Type-1 “Cricket” Phaser M

STAR TREK: THE NEXT GENERATION (TV SERIES, 1987-1994)

A Type-1 “Cricket” phaser from science-fiction series Star Trek: The Next Generation. These phasers are the smallest, most basic weapons carried by Starfleet personnel. They are seen in episodes such as Season 5’s “The Game”, when Wesley Crusher (Wil Wheaton) used one as a distraction.

Dubbed the “cricket” by production and fans alike, the phaser is made predominantly of resin, metal and plastic. It has two buttons on the top and a transparent red acrylic front, from which the beam emanates on screen. The top of the phaser slides back, revealing wiring inside, which suggests that the phaser lit up during production. The piece exhibits some wear from production use and age. It has some scuffing and scratches where the grey resin underneath can be seen. One of the two buttons on the top is now missing. Dimensions: 8.5 cm x 4 cm x 3 cm (3 ¼” x 1 ½” x 1 ¼”)

**Contains electronics; see electronics notice pg 508*

Estimate: £1,500 - 2,500

652. Starfleet Communicator Badge M

STAR TREK: THE NEXT GENERATION (TV SERIES, 1987 - 1994)

A Starfleet communicator badge from Star Trek: The Next Generation. Starfleet officers wore their badges on the left breasts of their uniforms, and used them to communicate with other crew around the ship.

It is made of resin and painted faux-gold and faux-silver. It is in the shape of the arrowed Starfleet emblem and has a small Velcro® patch on the back where it would have been attached to the actor’s costume. The back of the badge remains unpainted. The communicator has some wear from production use and age, with scuffing and scratches, while some of the paint has become wrinkled and discoloured. Dimensions: 5 cm x 4.5 cm x 0.5 cm (2” x 1 ¾” x ¼”)

Estimate: £800 - 1,200



654. Federation Type-2 Phaser ΩΔ

STAR TREK: THE NEXT GENERATION (TV SERIES, 1987 - 1994)

A type 2 phaser from Gene Roddenberry’s sci-fi television series Star Trek: The Next Generation. This version of the phaser first appeared in Season 3 and was used by many Starfleet officers, including Data (Brent Spiner) in the episode “The Ensigns of Command”.

Made of resin, this curved phaser is painted silver, black and gold with a few pieces of green production tape adhered to it. There are some signs of production wear, paint chipping on some of its corners, and one peeling piece of tape. Dimensions: 25.5 cm x 14 cm x 10.25 cm (10”x 5 ½” x 4”)

Estimate: £3,000 - 5,000



653. Maroon Command Uniform ΩΔ

STAR TREK: THE NEXT GENERATION (TV SERIES, 1987 - 1994)

A maroon command uniform from Gene Roddenberry’s sci-fi television series Star Trek: The Next Generation. Updated Starfleet uniforms were worn from Season 3 onwards by high-ranking crew members of the USS Enterprise, as well as various other Federation members.

This black-and-maroon command division Starfleet uniform is made of Spandex, cotton and polyester. It is marked as size 32 and labelled “Jennifer Ott” for a background actor, and features shoulder pad inserts, a zipper closure on the collar and a faux-gold-and-silver-painted resin communicator badge affixed to the front with Velcro. The uniform exhibits minor signs of wear throughout.

Estimate: £800 - 1,000



655. Cast-Autographed Photograph M

STAR TREK: THE NEXT GENERATION
(TV SERIES, 1987 - 1994)

An autographed photograph of the cast of sci-fi TV show Star Trek: The Next Generation. This is a photograph of eight of the principal cast members of Star Trek: The Next Generation: Captain Jean-Luc Picard (Patrick Stewart); Commander William Riker (Jonathan Frakes); Lieutenant Commander Geordi La Forge (LeVar Burton); Counselor Deanna Troi (Marina Sirtis); Lieutenant Commander Data (Brent Spiner); Lieutenant Worf (Michael Dorn); Dr. Beverly Crusher (Gates McFadden) and Wesley Crusher (Wil Wheaton). Each autograph is signed over each cast member's respective character. The photograph shows some minor signs of handling and age, with the imprint of a pen scribble on the back and a small tarnished hologram square sticker. Dimensions: 20 cm x 25.5 cm (8"x 10")

Estimate: £400 - 600



656. Bajoran Tricorder M

STAR TREK: DEEP SPACE NINE
(TV SERIES, 1993 - 1999)

A Bajoran tricorder from sci-fi TV show Star Trek: Deep Space Nine. Tricorders were used by different races across the galaxy. The Bajorans used their tricorders to gather sensor readings, and record and analyse data. Major Kira Nerys (Nana Visitor) used a tricorder in the Season 4 episode "Indiscretion" when she searched for the missing crew of a downed Cardassian freighter.

The Tricorder is hollow cast from resin and painted predominantly bronze, gold and black, consistent with the Bajoran aesthetic. Small red and green pieces of acrylic have been added for detailing and to give the appearance of buttons. The piece has some wear from production use and age, including scuffs and scratches. There are small areas where paint has chipped away, revealing the resin underneath. Dimensions: 15 cm x 8 cm x 5 cm (6" x 3" x 2")

Estimate: £2,000 - 3,000



657. Light-Up Bajoran Interceptor Miniature Model M

STAR TREK: DEEP SPACE NINE (TV SERIES, 1993 - 1999)

A light-up Bajoran interceptor miniature model from sci-fi TV series Star Trek: Deep Space Nine. Miniature models were used for the Bajoran ships, which first appeared in the Season 2 episode "The Siege", when two interceptors attacked the ship being flown by Commander Kira Nerys (Nana Visitor) and Lieutenant Jadzia Dax (Terry Farrell). The Starfleet officers managed to destroy one of the Interceptors before sustaining critical damage and crash landing. Models were later used in the Season 3 episode "Through The Looking Glass" and for cutaway footage of ships flying around DS9 in later seasons.

The model is made of plastic and hand-painted to look as detailed and realistic as possible. It is predominantly decorated in shades of grey with bronze detailing, in keeping with the Bajoran aesthetic. It features 'rust' markings and other examples of intentional distress, giving it the appearance of being well used and battle worn.

When connected to mains power via a D-sub 9-pin connector, the lights within the model illuminate, lighting up the cockpit, windows and engines, as well as lights on the wing tips and the top of the ship.

The miniature sits on a custom-made metal stand on a black wooden base. The stand is a fixed to a production-made filming mounting point, which can be hidden with an extra piece when not on the stand. There is a second hidden mounting point in the tail. It has some wear from production use and age, including a small repair to the left wing. Dimensions: 45 cm x 68 cm x 25 cm (17 ¾" x 26 ¾" x 9 ¾")

**Contains electronics; see electronics notice pg 508*

Estimate: £8,000 - 10,000



658. Romulan Disruptor Rifle **M**

STAR TREK: DEEP SPACE NINE (TV SERIES, 1993 - 1999)

A Romulan disruptor rifle from sci-fi TV series *Star Trek: Deep Space Nine*. Disruptor rifles were a common weapon throughout the galaxy, and Romulan soldiers carried theirs in episodes such as “Improbable Cause”, in which Elim Garak (Andrew J. Robinson) and Odo (Rene Auberjonois) were taken hostage by armed Romulans under the orders of Enabran Tain (Paul Dooley).

This two-handed weapon is made from resin and is painted metallic grey with gold-and-black detailing. It features a long, smooth handle and a black textured



grip on the underside of the barrel. Three small blue panels, with insignia, have been added to each side. The weapon has some wear from production use and age, including some scuffing and scratches. The paintwork has chipped away in some places, revealing the grey resin underneath. Dimensions: 48 cm x 7.5 cm x 20 cm (19" x 3" x 8")

Estimate: £1,500 - 2,500

659. Starship Chronology Computer Display M

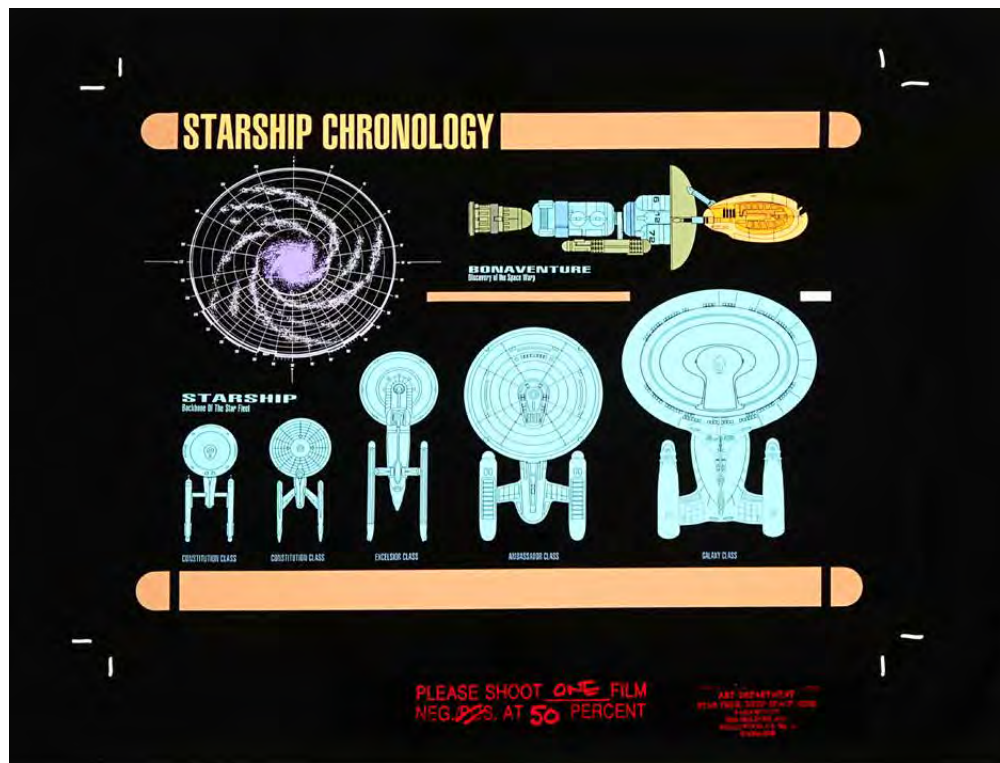
STAR TREK: DEEP SPACE NINE
(TV SERIES, 1993 - 1999)

A “Starship Chronology” computer display from sci-fi TV series *Star Trek: Deep Space Nine*. This display is a smaller version of the one clearly seen on the wall of Keiko O’Brien’s (Rosalind Chao) classroom in episodes such as Season 1’s “The Nagus”.

The display shows the history of warp vessels, as well as the different classes of starship within Starfleet. This one is translucent so it can be backlit and displayed as a computer screen. It was designed by Academy Award®-winner Doug Drexler, and features Greg Jein's design for the first "warp-capable" craft, the Bonaventure.

The display features a note from the art department stuck to the front, and different coloured acetate pieces are stuck on the reverse. There is some minor wear from production use, including some scratching and creasing. Dimensions: 27 cm x 35.5 cm (10 ½" x 14")

Estimate: £1,000 - 1,500



660. Red TR-560 Tricorder VI M

STAR TREK: VOYAGER (TV SERIES, 1995 - 2001)

A red TR-560 Tricorder VI from sci-fi television series *Star Trek: Voyager*. Tricorders were portable, handheld devices, used primarily as sensors by Starfleet personnel.

Red tricorders were kept in a small niche on the wall in the USS Voyager's sickbay during the first season. The tricorders were also used in the 1996 feature film *Star Trek: First Contact*, which utilised the show's sickbay set. This tricorder varies slightly from the version that is clearly seen on screen, featuring an alternate lower section with two rectangular holes.

Made of resin with two metal bars, the tricorder opens up to reveal a graphic on the top half, which includes a list of different kinds of radiation that might be scanned for. On the reverse is a Velcro® pad, where it would have been secured to the wall. It has some wear from production use and age, including scuffing and scratches. Dimensions: 10 cm x 8.5 cm x 4 cm (4" x 3 1/4" x 1 1/2")

Estimate: £2,000 - 3,000



661. TR-590 Tricorder IX M

STAR TREK: VOYAGER (TV SERIES, 1995 - 2001)

A TR-590 Tricorder IX from sci-fi TV show Star Trek: Voyager. Tricorders were portable, handheld sensors used by Starfleet personnel throughout the series. In the Season 2 episode "Initiations", Chakotay (Robert Beltran) used one on the planet Tarok as a homing beacon so he could be rescued.

The tricorder is made of resin and painted faux silver. The front can be pulled open, revealing the lights and interface underneath. The interface consists of several thin plastic tabs with areas for the lights to shine through. The tricorder has some wear from age and production use, including scratching and scuffing. Some of the plastic interfaces are coming away slightly and there is a small amount of rust on the metal hinge. Dimensions: 10 cm x 7.5 cm x 2.7 cm (4" x 3" x 1")

*Contains electronics; see electronics notice pg 508

Estimate: £2,000 - 3,000



662. Type 2 Phaser M

STAR TREK: VOYAGER (TV SERIES, 1995 - 2001)

A Type 2 phaser from sci-fi TV show Star Trek: Voyager. Type 2 phasers were the standard-issue weapon for Starfleet crew, and featured 16 settings, which ranged from a mild stun to disintegration. Phasers were seen in various episodes of the series, and in the Season 2 episode “Concerning Flight” Leonardo da Vinci describes the phaser has having “[harnessed] the energy of a thunderstorm”.

The phaser is made of resin with a long, ridged handle. Painted faux silver and black, the phaser has three buttons on the back. Sixteen small green squares are present, which in the show indicated the power setting of the weapon, and a small strip of blue foil sits under the barrel of the phaser. This lot has some wear from production use, including some minor scuffing and scratches. Dimensions: 19.5 cm x 5 cm x 5 cm (7 ¾” x 2” x 2”)

Estimate: £2,000 - 3,000

663. Starfleet SIMs Beacon M

STAR TREK: VOYAGER (TV SERIES 1995-2001)

A Starfleet SIMs beacon from sci-fi TV show Star Trek: Voyager. The wrist flashlights were used in several episodes, most notably Season 5, Episode 6 “Timeless”, in which Chakotay (Robert Beltran) and Harry Kim (Garrett Wang) use them to explore the crashed remains of a frozen Voyager.

The item is black and grey cast resin with two internal SureFire® flashlights, it has a Velcro® strap and foam padding underneath and a button at the rear activates the lights powered by four 3v batteries. The Starfleet insignia was added after the production of “Timeless” for use in later Star Trek series.

Inside, “Tapped” is handwritten and “4.4.98” and “4” carved into the resin. It has some wear including scuffing. The silver decals are curled in some places. Dimensions: 14 cm x 9 cm x 6 cm (5 ½” x 3 ½” x 2 ½”)

**Contains electronics; see electronics notice pg 508;*

Estimate: £2,000 - 3,000

664. Starfleet Phase Pistol and Holster M

STAR TREK: ENTERPRISE (TV SERIES, 2001 - 2005)

A Starfleet phase pistol and holster from sci-fi TV show Star Trek: Enterprise. The Enterprise crew were armed with their phasers to help defend their ship. Originally a licenced replica produced by Art Asylum in 2002, this phase pistol was subsequently procured by the Enterprise prop department and repainted for use on the show. These weapons were 20 percent smaller than the actual production-made pistols, and as such they were predominantly used by background actors and stunt performers.

Made of plastic and painted faux silver and black, the pistol’s trigger moves when pressed. It is accompanied by a black vacuum-formed plastic holster with a metal clasp, which allowed it to be worn on the Starfleet uniform. The holster is moulded to show the detailing of the pistol. There is some wear from production use, including scuffing and scratches. Some of the paintwork has chipped away. Dimensions (pistol in holster): 19 cm x 7.5 cm x 15.5 cm (7 ½” x 3” x 6”)

Estimate: £2,000 - 3,000



665. Engineering PADD M

STAR TREK: ENTERPRISE (TV SERIES, 2001 - 2005)

An engineering PADD from Star Trek: Enterprise. Engineering PADDs (Personal Access Display Devices) were used by members of the engineering crew to access technical information.

This PADD is made of plastic painted a metallic faux-silver. It has four resin ridges on the back and features a display screen application, which is adhered to a backlight and shows a Power Conversion Table Update. The PADD is powered by four AA batteries, which are housed in a compartment on the back. It has two rubber buttons at the bottom and a rubber bobble at the top for additional detailing. The piece has some wear from production use and age, including some scuffs and scratches, and areas where the paint has rubbed away, most notably on the back. The rubber bobble at the top has slipped from its previously more central position. Dimensions: 19 cm x 11.5 cm x 1.3 cm (7 ½” x 4 ½” x ½”)

**Contains electronics; see electronics notice pg 508*

Estimate: £1,000 - 1,500

666. Cast-Autographed Photograph M

STAR TREK: ENTERPRISE (TV SERIES, 2001 - 2005)

An autographed photograph of the cast of the science-fiction television show Star Trek: Enterprise. The photograph has been autographed by principal cast members Jolene Blalock, Connor Trinneer, Dominic Keating, Anthony Montgomery, Linda Park, and John Billingsley. The six autographs are in gold and silver marker pen, and the picture is mounted on purple card with four Velcro® pads on the back. The item shows some signs of wear at the corners, which are slightly dented. Dimensions: 35 cm x 30 cm (13 ¾” x 11 ¾”)

Estimate: £200 - 300

667. Starfleet Electronic Clipboard ΩΔ

STAR TREK: THE MOTION PICTURE (1979)

A Starfleet electronic clipboard from Robert Wise’s space adventure Star Trek: The Motion Picture. Captain Kirk (William Shatner) and his crew are called back to the USS Enterprise when a mysterious alien cloud is detected. The crew use Starfleet-issued electronic clipboards around the ship, including Kirk for his Captain’s Log. Later versions of these devices were used throughout the Star Trek franchise and were known as P.A.D.D.s after Star Trek: The Next Generation.

This two-panel urethane hand prop is painted orange and grey with white text, and features the Starfleet insignia on front and reverse, as well as several multicolor clear acrylic buttons. The panels are secured to one another with metal wiring on the interior. This electronic clipboard exhibits cracks to the urethane and fading text and paint. Dimensions: 23 cm x 16.5 cm x 5 cm (9” x 6.5” x 2”)

**Contains electronics; see electronics notice pg 508*

Estimate: £1,000 - 1,500



668. Apogee Historic Visual Effects VistaFlex Camera Crane System ΔUS

STAR TREK: THE MOTION PICTURE (1979)

A historic visual effects VistaFlex motion-control camera crane system manufactured by Apogee and first used during the production of Robert Wise’s Star Trek: The Motion Picture. Apogee, Inc. was formed by a group of key visual effects technicians that produced visual effects for Star Wars: A New Hope, including John Dykstra and Grant McCune. The company operated out of the same facility in Van Nuys where work on A New Hope took place. When Lucasfilm moved ILM North to the Bay Area, Apogee kept the original Dykstraflex camera that was built for the film, along with other camera equipment. One of Apogee’s first projects was to assemble a new working stock of camera equipment, including the VistaFlex motion control system, which was designed by Don Trumbull (the father of Douglas Trumbull) in 1978.

The VistaFlex camera features a tilting lens board and was designed by Sanford Kennedy and B.G. Engineering to be heavier-duty than the original Dykstraflex to reduce vibrations during operation. This specific system likely worked on all of Apogee’s 1980s projects, including Caddyshack, Spaceballs, and Ghostbusters II. When Apogee disbanded in the early 1990s, the camera system was sold to Sony Pictures Imageworks, where it was employed on the production of films such as Speed, Starship Troopers, and Contact. During its time at SPI, the original open lattice-work of the arm was covered with additional metal sheets for a cleaner look, and stickers were applied by operators. The camera was sold off and later utilized in television productions during the 2000s before being retired as a collector’s piece.

Included with the historic system is the original motion-control crane, “trojan helmet” rotator head head, camera, the custom electronic camera control box with Apogee logo engraved on the front, a wooden accessory box containing 4-perf and 8-perf movements, ground glass and viewing tube, an eyepiece and several other components, various cabling, and three manila folders containing several dozen printed copies of hand-drawn designs and paperwork from the development of the Vistaflex. This motion control system was fully functional at the time it was retired, though an experienced technician would be required to prepare and activate it again. Dimensions: 493 cm x 183 cm x 323 cm (194” x 72” x 127”)

**Special shipping required; see special shipping notice pg 504*

**Contains electronics; see electronics notice pg 508;*

Estimate: £15,000 - 25,000



493 cm (194")



669. Matthew Yurichich Matte Painting - The Earth from Space US

STAR TREK: THE MOTION PICTURE (1979)

A Matthew Yurichich matte painting of Earth as seen from space from Robert Wise’s sci-fi adventure Star Trek: The Motion Picture. Matte artist Matthew Yurichich created the matte painting of the Earth from space to serve as the backdrop for the iconic moment that the recently-refitted USS Enterprise first left spacedock.

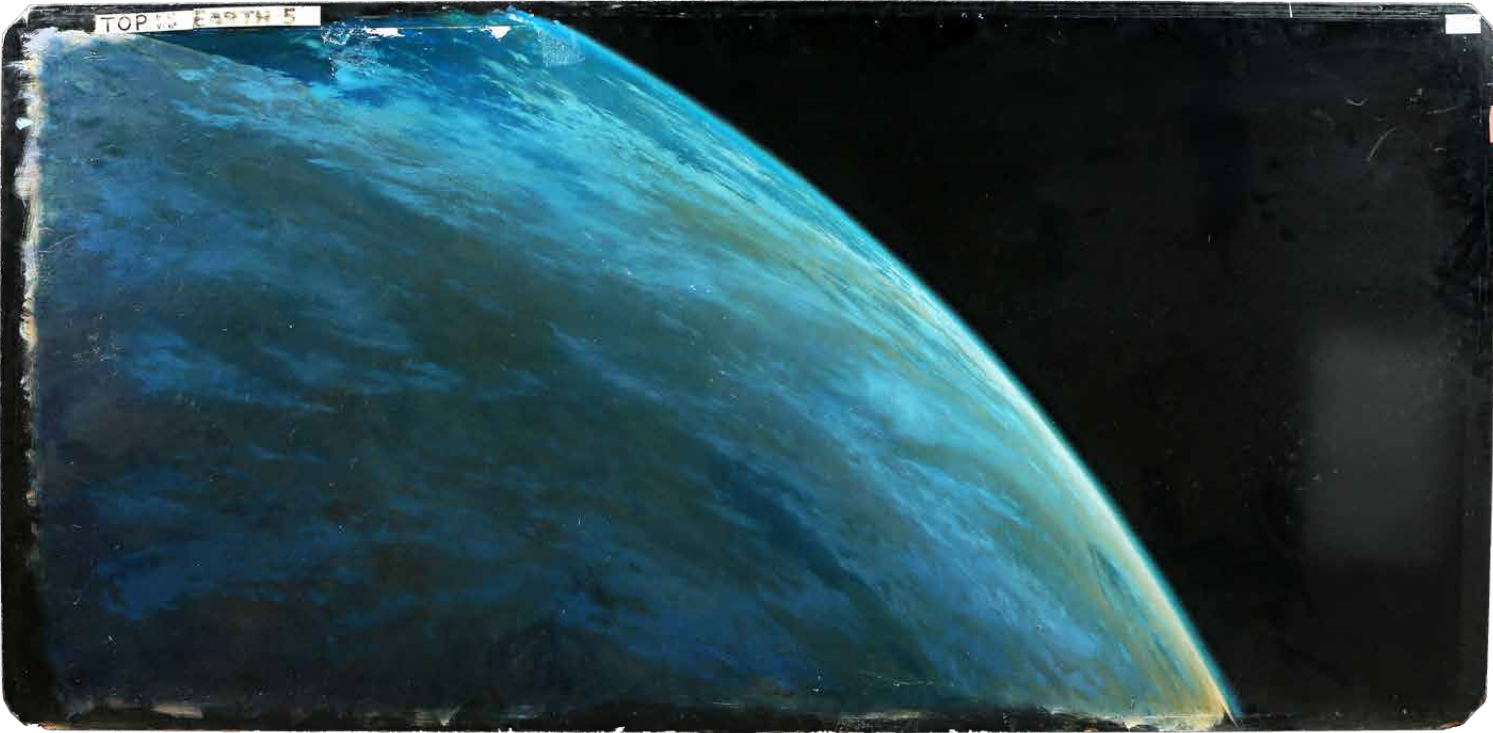
Rendered on a large Masonite board, this matte painting depicts a glowing blue section of Earth, with green and white landmasses and clouds against the blackness of space. At the top-left corner of the painting are two labels, one reading “TOP H=6o V=6o” and “EARTH 5”. The matte painting shows signs of

wear and aging, including damage to the corners of the board and some small scuffs and scratches. Dimensions: 203.25 cm x 96.75 cm x 1.5 cm (80" x 38" x ½")

**Sold without copyright; see copyright notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £4,000 - 6,000



670. Wrist Communicator M

STAR TREK II: THE WRATH OF KHAN (1982)

A wrist communicator from Nicholas Meyer’s sci-fi sequel Star Trek II: The Wrath of Khan. Wrist communicators were worn by members of Starfleet. Chekov (Walter Koenig) and Captain Terrell (Paul Winfield) used communicators to talk to Khan (Ricardo Montalbán) after they were forced to betray Kirk (William Shatner) on Regula.

The communicator is made of black-painted resin and attached to a black leather strap. The strap attaches around the wrist with Velcro. On the body of the communicator there are four solid buttons and 20 holes which represent the speaker. A strip of paper above the buttons indicates communicator functions. There is some wear from production use and age, including scuffing and scratching on both the communicator and the leather. There is also glue residue on the back, where the two pieces are stuck together. Dimensions: 27 cm x 7.5 cm x 2 cm (10 ½" x 3" x ¾")

Estimate: £2,000 - 3,000



671. Doctor McCoy’s (DeForest Kelley) Costume M

STAR TREK II: THE WRATH OF KHAN (1982)

Doctor McCoy’s (DeForest Kelley) off-duty costume from Nicholas Meyer’s sci-fi sequel Star Trek II: The Wrath of Khan. McCoy wore his outfit when he visited Captain Kirk’s (William Shatner) quarters for a drink to celebrate his birthday. McCoy also dressed in a similar shirt and trousers in Star Trek III: The Search for Spock and Star Trek IV: The Voyage Home.

The outfit consists of a jacket and a matching set of khaki shirt and khaki trousers. The jacket is made of blue suede with a large pocket on each side, and features a large metal zip and a beige lining. The shirt zips up at the front, with blue suede detailing down the middle and on each arm, and two pockets on each side, secured with metal poppers. The trousers are made of the same material as the shirt and have a hidden metal fly.

A label in the collar from “Western Costume Co. Hollywood” has “Kelly De Forest [sic]” printed alongside other information, including sleeve length and neck measurements. The trousers also feature a costumier label reading “Kelly De Forest [sic]” and his waist (“31 ½”) and inseam (“32”) measurements.

The shirt and trousers both retain their labels from their inclusion in the 2006 Christie’s auction “40 Years of Star Trek: The Collection”. The costume has some wear from age and production use, including some minor staining on the shirt. The trousers have some staining at the bottom of the right leg.

Estimate: £8,000 - 10,000



672. Captain Kirk's (William Shatner) Costume M

STAR TREK III: THE SEARCH FOR SPOCK (1984)

Captain James T. Kirk's (William Shatner) costume from Leonard Nimoy's sci-fi sequel Star Trek III: The Search for Spock. Kirk wore his signature costume throughout the film, from his meeting with Admiral Morrow (Robert Hooks) and his renegade crew's hijacking of the Enterprise, through to the finale, as Kirk battled Commander Kruge (Christopher Lloyd) on the Genesis planet.

Kirk ultimately covers his son's body with his leather jacket in what many fans consider to be one of the most moving moments in the series. In his book Star Trek Movie Memories: The Inside Story of the Classic Movies, author Chris Kreski states that he believes the scene in which Kirk learns of his son's passing to be "Kirk's finest celluloid moment ever".

The outfit consists of a dark burgundy imitation leather overcoat, with three pockets and zip closure; a red jacket and pair of trousers, both of which are trimmed with black leather; a pink shirt with a patterned front; and a black leather belt with a metal buckle. The jacket, trousers and shirt include Western Costume labels with the typed name "William Shatner". The costume comes on a custom-built display stand which features the title of the film.

This costume was originally purchased at the Christie's "40 Years of Star Trek" auction, held in New York City in October 2006, and the lot retains all of its original auction tags. There are small holes to the upper and lower sleeves on the burgundy jacket, and on the lower leg section of the trousers, from production use and storage. Dimensions (displayed): 38 cm x 70 cm x 180 cm (15" x 27 ½" x 71")

Estimate: £15,000 - 25,000



673. Chris Evans Hand-Painted Matte Study — Bird of Prey Departure †Δ

STAR TREK IV: THE VOYAGE HOME (1986)

Hand-painted concept artwork for Leonard Nimoy's sci-fi sequel Star Trek IV: The Voyage Home. Concept art is one of the first stages of the design process, helping filmmakers visualise key elements of their movies. The final version of this particular shot consisted of miniature sets, live-action photography and models.

Painted as a matte shot study by Industrial Light & Magic 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 and shows some signs of wear and minor discolouration from age. Dimensions: 46 cm x 20 cm x 1 cm (18" x 8" x ¼")

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,000 - 3,000

674. Klingon Communicator M

STAR TREK IV: THE VOYAGE HOME (1986)

A Klingon communicator from Leonard Nimoy's Star Trek IV: The Voyage Home. The crew of the Enterprise used Klingon communicators to talk to each other while trying to return home, after they used their Klingon Bird of Prey — renamed the Bounty — to jump through time, ending up in "present-day" San Francisco.

Made of resin and painted predominantly bronze, the communicator has been intentionally distressed to look weathered and worn, with faux-silver paint having been lightly dry-brushed on. It features red, white and blue detailing and a metal speaker in the centre, as well as eight silver-coloured fins at the top. It shows some wear from production use and age, with scuffs and scratches on top of the intentional distress. There are small areas where the paint has chipped away, revealing the paint underneath, and there is some glue residue where parts of the item have previously been repaired. Dimensions: 15.5 cm x 6.7 cm x 3 cm (6" x 2 ¾" x 1 ¼")

Estimate: £1,000 - 1,500



675. Background Klingon Mask ΩΔ

STAR TREK VI: THE UNDISCOVERED COUNTRY (1991)

A background Klingon mask from Nicholas Meyer's sci-fi-adventure sequel Star Trek IV: The Undiscovered Country. After a crisis put the future of the Klingons in peril, Captain Kirk (William Shatner) and his crew were tasked to make peace with their once bitter rivals.

This is a fully detailed rubber Klingon mask featuring the alien species' classic ribbed forehead. It is cast in latex and features punched hair, a split down the back for easy application by the wearer, and four metal snaps at the base of the neck for wardrobe. The mask shows minimal wear and has some missing eyebrow hair. Dimensions: 35.5 cm x 25.5 cm x 23 cm (14" x 10" x 9")

Estimate: £1,500 - 2,500



676. Production-Used “Generations II” Clapperboard M

STAR TREK: FIRST CONTACT (1996)

A production-used clapperboard from the set of Jonathan Frakes’ sci-fi sequel Star Trek: First Contact. This board is made predominantly of white acrylic with a wooden black-and-white clapper. The working title of the production, “Generations II”, is etched in green on the board, along with the names of director Frakes and cinematographer Matthew Leonetti. The date “May 3, 1996” has been applied with tape to the front, and the board has scene and take information handwritten in black marker pen. The board has minor wear from production use, including scratches and scuffs, and the ink has faded. Dimensions: 2 cm x 28 cm x 24 cm (¾” x 11” x 9 ½”)

Estimate: £1,500 - 2,500



678. Romulan Disruptor Rifle †

STAR TREK (2009)

A Romulan disruptor rifle from J.J. Abrams’ sci-fi film Star Trek. Romulans used their disruptor rifles throughout the film, most notably when they defended the drilling platform above Vulcan, before Kirk (Chris Pine) took one to destroy the platform.

This classic weapon was reinvented for the new cinematic franchise: it is longer, has a bronzed, tarnished look, and has a bayonet added. Made of dense rubber, the rifle features a static trigger and is outfitted with numerous clear wires running

677. Isolinear Chips and Stand M

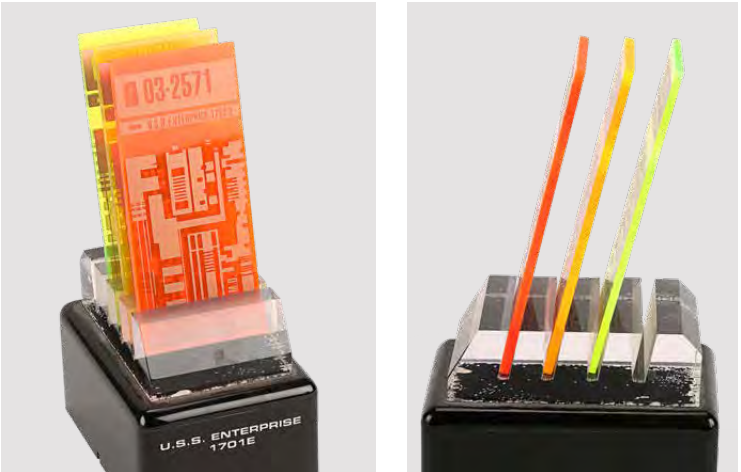
STAR TREK: INSURRECTION (1998)

A set of three Isolinear chips and stand from Jonathan Frakes’ sci-fi sequel Star Trek: Insurrection. Isolinear chips were used throughout the film, often seen on Picard’s (Patrick Stewart) desk and in his quarters.

The three isolinear chips are made of orange, yellow and green acrylic and have a faux-circuit-board design applied in silver-coloured paint on one side and bronze paint on the other. Each chip is marked with the ship’s name, “U.S.S. ENTERPRISE 1701-E”.

The chips come on a stand made to present the chips on Picard’s desk, which is made of black and clear acrylic, has chip slots and also features the ship title. The isolinear chips and stand show minimal signs of wear. Dimensions (each chip): 10 cm x 4.5 cm (4” x 1 ½”); (chips in stand): 9.5 cm x 6.5 cm x 16 cm (4” x 2 ½” x 6”)

Estimate: £600 - 800



679. Romulan Science Technician Costume †

STAR TREK(2009)

A Romulan science technician costume from J.J. Abrams’ sci-fi film Star Trek. Romulan science technicians worked on the mining ship Narada under the command of Nero (Eric Bana), who sought revenge for the destruction of his planet.

This costume features a jacket, top, pair of trousers and a pair of lace-up boots. The jacket features a quilted patchwork design with decorative stitching, and the collar features a wire armature to maintain its shape. The black top also features decorative stitching, while the trousers have a scaled effect achieved using a thin plastic material. The brown stitched-pattern faux-leather boots are split-toed and lace up at the side.

The jacket, top and trousers all feature Michael Kaplan designer labels, with handwritten notes marked “Richard Arnold”; Arnold is a well-known Star Trek consultant who had an uncredited role in the film. The costume has been intentionally distressed and is presented on a custom-made mannequin display, which stands on a base bearing the film’s title. Dimensions (displayed): 38 cm x 66 cm x 186 cm (15” x 26” x 73 ¼”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £1,500 - 2,500



680. Light-Up Stunt Klingon Disruptor Rifle †Δ

STAR TREK INTO DARKNESS (2013)

A light-up stunt Klingon disruptor rifle from J.J. Abrams’ sci-fi sequel Star Trek Into Darkness. Disruptor rifles were used by the Klingons during the battle on Kronos with Kirk (Chris Pine), Spock (Zachary Quinto), Uhura (Zoë Saldana) and John Harrison (Benedict Cumberbatch). During the battle Spock picked up one of the rifles and started firing it.

The stunt weapon is made predominantly of rubber and features textured plastic side panels which light up green when the button underneath is pressed. The weapon displays spiked blades, with the gun’s jagged look reflecting the “barbarism of the Klingons”, according to property master Andrew M. Siegel.

The rifle comes with its own custom-made stand which features the film title and the weapon name. The weapon is designed to look distressed, while the side panels are slightly loose and there is some additional scuffing. Dimensions (displayed): 92 cm x 6.5 cm x 24 cm (36 ¼” x 2 ½” x 9 ½”)

**Contains electronics; see electronics notice pg 508*

Estimate: £2,000 - 3,000



681. Hand-Painted Yoda Portrait with Personalised Frank Oz Signature M

STAR WARS: THE LAST JEDI (2017)

A hand-painted portrait of Yoda, the legendary Jedi Master who most recently appeared in Rian Johnson's Star Wars: The Last Jedi. This artwork was created by James Hance and has been donated to this auction. The proceeds from this sale will go towards supporting the family of the late animatronics designer and creature effects artist Steve Wright.

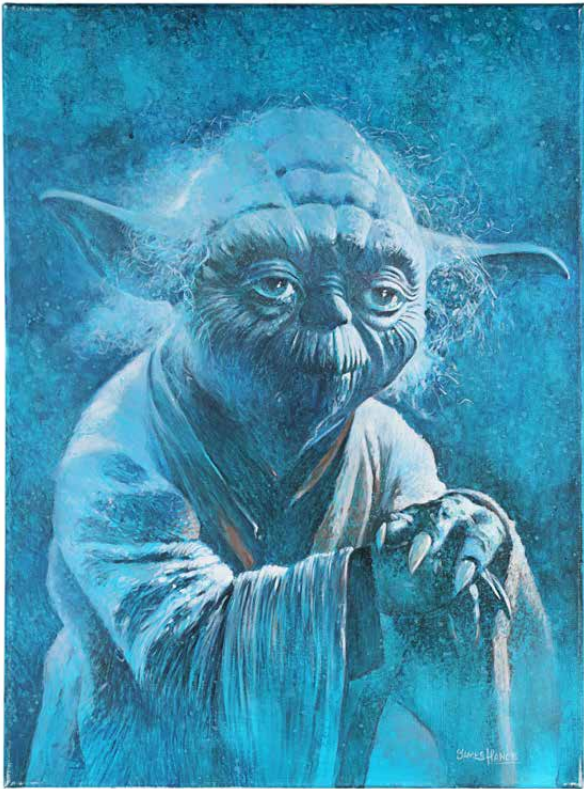
One of the final projects Wright worked on as part of Neal Scanlan's creature effects department was recreating the iconic Yoda character for Rian Johnson's The Last Jedi, with Wright collaborating for over a year with puppeteer Frank Oz prior to filming.

The painting is rendered in acrylics on canvas board in varying shades of blue, with hints of brown applied on Yoda's robes. Highly detailed, the artwork captures Yoda with his wispy hair, pointed ears and solemn facial expression. The artist's signature features on the bottom-left corner, and to commemorate this special auction, Frank Oz has agreed to personalise his signature to the new custodian of this lot. Dimensions: 60.5 cm x 45.5 cm x 1.5 cm (23 ¾" x 18" x ½")

All hammer proceeds from this item are being donated to the family of Steve Wright. Frank Oz has added that the new owner will also receive a picture of him holding the painting for additional proof of authenticity. This item comes with the endorsement and consent of Disney and Lucasfilm Ltd.

**Sold without copyright; see copyright notice pg 508*

Estimate: £400 - 600



682. Obi-Wan Kenobi's (Ewan McGregor) Padawan Braid †Δ

STAR WARS: THE PHANTOM MENACE (1999)

Obi-Wan Kenobi's (Ewan McGregor) Padawan braid from George Lucas' Star Wars: The Phantom Menace. Obi-Wan Kenobi sported his Padawan braid throughout the film to signify the rank he had reached in his Jedi apprentice training.

Originally from the collection of hair stylist Sue Love, who worked on several notable productions, including the Star Wars franchise and Withnail & I, the long braid is made from brown synthetic hair and features two bands of red thread and two bands of faux-gold thread. Different coloured bands would be added to these whenever a Padawan progressed in their training. The braid shows signs of production use, including glue remnants at the top, minor wear and loose strands of thread. Dimensions: 56 cm x 1 cm x 0.5 cm (22" x ½" x ¼")

Estimate: £600 - 800



683. Naboo Royal Starship Cockpit Chair †Δ

STAR WARS: THE PHANTOM MENACE (1999)

A Naboo Royal Starship cockpit chair from George Lucas' Star Wars: The Phantom Menace. Chairs formed part of the cockpit aboard Queen Amidala's (Natalie Portman) Naboo Royal Starship, which featured throughout the film.

Custom-made by Zoeflig and Company for the production, the chair comprises a cast aluminum frame with black leather padded sections added to the seat, back and headrest. The chair displays three black rubber harness straps which connect to a circular metal buckle. Strips of Velcro®, which no longer stick, are adhered to the back of the buckle and the straps' metal clips. Curved armrests adorn each side and the piece is fitted to a horizontal shaft with two chrome triangular feet attached underneath. The lot displays signs of production use, including light wear, remnants of dirt, and minor holes on the right strap. Dimensions: 64 cm x 55 cm x 98 cm (25 ¼" x 21 ½" x 38 ½")

**Special shipping required; see special shipping notice pg 508*

Estimate: £4,000 - 6,000



684. TC Series Protocol Droid Hands †Δ

STAR WARS: THE PHANTOM MENACE (1999)

TC series protocol droid hands from George Lucas' Star Wars: The Phantom Menace. A red version of a TC series protocol droid was created for the production and behind-the-scenes footage shows the red droid on set as well as being featured in numerous publicity stills. However, the character was ultimately not seen in the final cut of the film.

Cast in rubber, these one-piece gloves feature ridges along the back, squared fingertips, and raised wiring detailing which runs along each fingers. The hands have been finished in metallic red paint with darker shades added for definition. Various-sized square 'contact' detailing adorns both palms and the wrists feature intentional cuts to allow easy fitting and removal. Presented on a black custom-made display stand, the hands exhibit paint wear, remnants of dirt from production use and minor flaking. Dimensions (displayed): 12 cm x 22 cm x 32 cm (4 ¾" x 9 ¾" x 13 ¾")

Estimate: £4,000 - 6,000

685. Darth Maul's (Ray Park) Lightsaber with Close-Action Fighting Blades †Δ

STAR WARS: THE PHANTOM MENACE (1999)

Darth Maul's (Ray Park) lightsaber with close-action fighting blades from Star Wars: The Phantom Menace. Darth Maul masterfully wielded his lightsaber during the final battle sequence in Theed Palace, where the Sith apprentice fought Qui-Gon Jinn (Liam Neeson) and Obi-Wan Kenobi (Ewan McGregor).

Darth Maul was skilled in the ways of the dark side of the Force, creating the saberstaff as his signature weapon. Although the double-bladed lightsaber was first seen on screen in The Phantom Menace, it originated in the comic-book series Star Wars: Tales of the Jedi.

This particular lightsaber was produced for fighting sequences, and shortened blades were added to allow the actors to perform close-combat moves with a reduced chance of injury. Such lightsabers were also used for tighter framed shots. Originally, the hilt of the weapon was much shorter, which made it incredibly hard for Park to perform his impressive, acrobatic moves; he raised these concerns with the prop team and the design was appropriately tweaked. The construction of lightsaber blades evolved throughout the production of the Star Wars prequels.

The double-ended hilt is cast in resin, with a metal internal core to add weight and strength and machined metal end caps. It is finished in faux-silver paint, with red-painted detailing representing the multiple activator buttons which run down the length of the hilt. Shades of dark grey have been applied to give additional depth to the detailing throughout, including the two ribbed handgrips and parts of the blade-emitter plates. Each of the two blades comprises an aluminium tube covered in shrink-wrapped luminous orange paint. Four bolt fastenings adorn each blade, added to allow the lightsaber blade to be secured.

The hilt displays minor scratches, paint wear — which has exposed the resin beneath on some parts — and signs of corrosion, which are present on the metal projection plates. Damage to the shrink-wrap layer is present on one of the blades, and both tubes feature minor scratches, scuffs and marks from use on production. Dimensions: 134 cm x 5 cm x 5 cm (52 ¾" x 2" x 2")

Estimate: £30,000 - 50,000



686. Battle Droid Head and Arm Ω

STAR WARS: THE PHANTOM MENACE (1999)

A Battle droid head and arm from George Lucas’ Star Wars: The Phantom Menace. Battle droids were used by the Trade Federation to invade the planet of Naboo, attacking the Jedi Qui-Gon Jinn (Liam Neeson) and Obi-Wan Kenobi (Ewan McGregor) on the Trade Federation control ship, and later the Gungans and Naboo Royal Guards in the climactic Battle of Naboo. These pieces were designed by Industrial Light and Magic to simulate destroyed battle droids, and littered the ground during the battle scenes.

The head is made of resin, with a mount at the rear to connect it to the droid’s neck. It is painted beige, with silver paint washes in places to give the appearance of scratches and battle damage. The head features intentional distress, including a gaping hole in the back, with painted blaster scorchs, scratches and scuffs.

The arm is made of resin and has articulated joints on the elbow, wrist and fingers. The arm and hand are capable of turning, although the hand missing the thumb and ends of the fingers. Like the head, it is painted beige, with silver-paint-wash weathering. Both pieces display some wear from production use and age, including some scratching and scuffing. Dimensions (head): 38 cm x 15 cm x 36 cm (15” x 6” x 14”); (arm): 48 cm x 8 cm x 4.5 cm (19” x 3 ¼” x 1 ¾”)

Estimate: £6,000 - 8,000



687. Padmé Amidala’s (Natalie Portman) Sofa †Δ

STAR WARS: THE PHANTOM MENACE (1999)

Padmé Amidala’s (Natalie Portman) sofa from George Lucas’ Star Wars: The Phantom Menace. Padme sat on the sofa in her apartment in Coruscant while talking to Senator Palpatine (Ian McDiarmid) about their options following the invasion of Naboo.

Custom-made for the production, this large burgundy sofa is made from faux-leather over a wooden frame. It has a cushioned seat with rounded arms, curved

back and cut-out sections under the arms. The sofa shows some wear from production use, storage and age. There is wear to the seat, the stitching has become undone in places and there are scuffs and scratches around the sofa. Additionally, there are two small circular marks on the seat. Dimensions: 73 cm x 285 cm x 95 cm (28 ¾” x 112 ¼” x 37 ½”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £4,000 - 6,000



688. Ray Park and Ewan McGregor Autographed Call Sheet †Δ

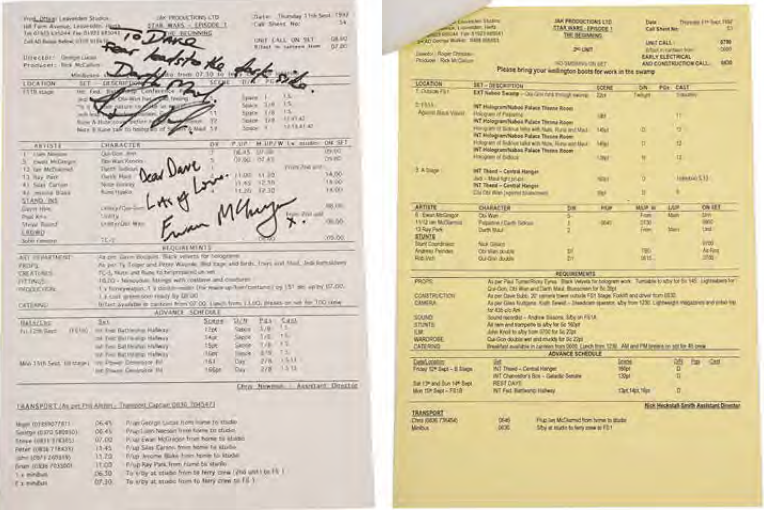
STAR WARS: THE PHANTOM MENACE (1999)

An autographed call sheet from George Lucas’ Star Wars: The Phantom Menace. This call sheet was used for the filming of scenes inside the Federation Battleship Conference Room.

Featuring the original working title “Episode 1 — The Beginning”, the call sheet displays the call times for main cast, stunt actors and stand-ins, as well as notes regarding shooting requirements for the art department, props, creatures, wardrobe, catering and transport. An additional call sheet is stapled to the back for second unit filming.

The front features personalised messages addressed to “Dave”, and is autographed by Ray Park and Ewan McGregor in black marker. The page edges show minor wear and the back displays a tape residue mark. Dimensions: 30 cm x 21 cm (11 ¾” x 8 ¼”)

Estimate: £200 - 300



689. Cast-and-Crew Autographed Planet Yavin Star Map †Δ

STAR WARS: ATTACK OF THE CLONES (2002)

A star map of the planet Yavin, autographed by the cast and crew of George Lucas’ Star Wars: Attack of the Clones. This large, circular poster features the poster artwork for the film with a star map printed over the top. “Planet Yavin” is printed along each side of the map.

It is autographed in gold and silver-coloured pens by cast members Natalie Portman, Christopher Lee, Ewan McGregor, Kenny Baker and Anthony Daniels, along with producer Rick McCallum, who also produced the other films in the Star Wars prequel trilogy. It displays signs of wear and age, most notably creases around the edge. Dimensions: 90 cm x 90 cm (35 ½” x 35 ½”)

Estimate: £400 - 600

690. Doug Chiang Hand-Drawn Stunt Sequence †Δ

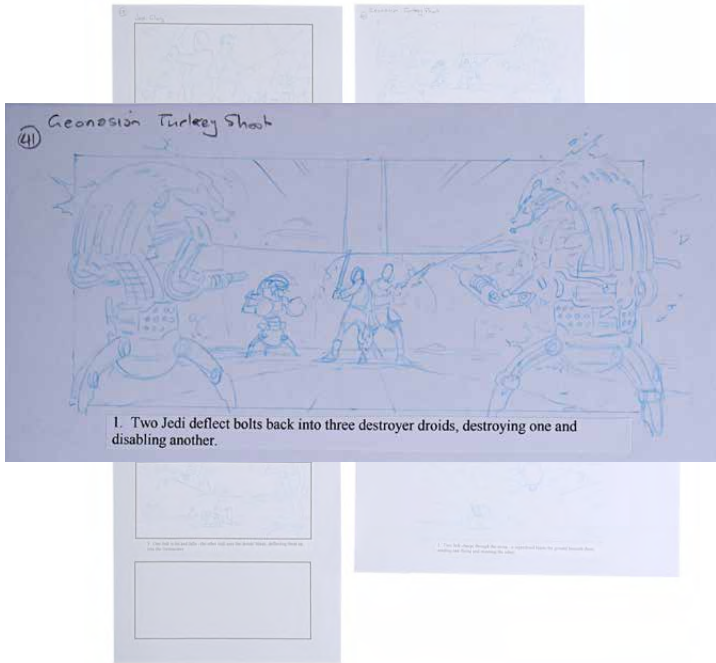
STAR WARS: ATTACK OF THE CLONES (2002)

Four pages of storyboards from George Lucas’ Star Wars: Attack of the Clones. Hand-drawn by Academy Award®-winning concept designer Doug Chiang, this set consists of four pieces of white A4 paper with black printed storyboard boxes. Each of these boxes features a light blue pencil drawing, which together plot sequences in the Battle of Geonosis’ Petranaki arena fight, between the Jedi and the Separatist battle droids. Underneath several of these drawings are slivers of white paper with printed notes.

The drawings are replete with background detail, although the foreground figures are less detailed. Chiang describes one storyboard box as “2 Jedi”; these later became Obi-Wan Kenobi (Ewan McGregor) and Mace Windu (Samuel L. Jackson) fighting back-to-back. Chiang has also added in handwritten pencil notes beneath the boxes, with colourful language such as “That’s Gotta Hurt!”, adding a real sense of character to the lot. The artwork has very minimal production wear. Dimensions (per sheet): 29.5 cm x 21 cm (11 ½” x 8 ¼”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £600 - 800



691. Count Dooku’s (Christopher Lee) Hero Lightsaber M

STAR WARS: REVENGE OF THE SITH (2005)

Count Dooku’s (Christopher Lee) hero lightsaber from George Lucas’ Star Wars: Revenge of the Sith. A former Jedi Master trained by Yoda, Dooku eventually fell to the dark side. Under the apprenticeship of Darth Sidious, he took the name Darth Tyrannus and led an army of Separatists during the Clone Wars. During one of the Separatists’ battles against the Republic, Dooku wielded his lightsaber in a fateful duel against Anakin Skywalker (Hayden Christensen) and Obi-Wan Kenobi (Ewan McGregor). The two Jedi confronted him on board his ship, after he seemingly took Supreme Chancellor Palpatine (Ian McDiarmid) hostage. Having defeated Dooku, Skywalker was convinced by Palpatine, who was secretly Darth Sidious, to kill Dooku with his own weapon.

In the Star Wars canon, Dooku studied Jedi archives, basing his personalised curved lightsaber hilt design to best fit his unique, precise and controlled combat style.

This lightsaber is a hero, close-up version used for shots of the weapon before and during the duel. Crafted in resin and vacuum-metalised, it features a mirror-chrome finish with four separate black rubber accents and black resin details, along with a transparent red resin activator switch just above the pommel. At the tip of the guard is a curved protrusion detail which runs down the length of the lightsaber interior for counterbalance, and a screw-in hole which would allow a stunt blade to be attached for fight sequences. It has very minor wear from production, including some paint chipping at the tip, marks on the front protrusion accent, and wear on some of the rubber sections.

This lightsaber was gifted by the film’s producers to stunt coordinator and sword master Nick Gillard as a thank you for his work on the prequel trilogy.Dimensions: 33 cm x 9.5 cm x 5 cm (13” x 3 ¾” x 2”)

Estimate: £50,000 - 100,000



Photo 12 / Alamy Stock Photo



692. Mace Windu’s (Samuel L. Jackson) Hero Lightsaber M

STAR WARS: REVENGE OF THE SITH (2005)

Mace Windu’s (Samuel L. Jackson) hero lightsaber from George Lucas’ Star Wars: Revenge of the Sith. Master Windu carried his lightsaber throughout the film, wielding it in combat against Senator Palpatine (Ian McDiarmid) after discovering his secret identity as the Sith Lord Darth Sidious. Windu got the better of Sidious and was ready to kill him, but Anakin Skywalker (Hayden Christensen) intervened to save Sidious, cutting off Windu’s hand and sending Windu — and his lightsaber — out of Palpatine’s window.

This lightsaber was gifted by the film’s producers to noted stunt coordinator and sword master Nick Gillard on completion of the prequel trilogy. In the Star Wars canon, Windu constructed the lightsaber, with its distinctive amethyst plasma blade, after his ascension to his position as a senior member of the Jedi Council. The Star Wars Databank notes that the amethyst blade is Windu’s way of “warning [his]

enemies that the Jedi Order’s greatest champion was ready for battle.” Jackson asked George Lucas specially to have a purple lightsaber so Windu could stand out, and despite some initial reluctance, Lucas agreed.

This lightsaber is a hero version, crafted in resin and vacuum-metallised with a mirror-chrome finish in silver and gold. It features a handle made of strips of black rubber and two additional rubber sections, each with an intricate lined pattern. It has some very minor wear from production use and age, with a very small amount of glue residue on the rubber handle. A letter from Gillard accompanies the lightsaber. Dimensions: 27 cm x 4.5 cm x 4.5 cm (10 ½” x 1 ¾” x 1 ¾”)

Estimate: £50,000 - 100,000



Photo 12 / Alamy Stock Photo



693. Anakin Skywalker (Hayden Christensen)
Replica Mustafar Make-Up Bust Ω

STAR WARS: REVENGE OF THE SITH (2005)

A custom-made replica Anakin Skywalker (Hayden Christensen) make-up bust from George Lucas' Star Wars: Revenge of the Sith. The bust depicts Anakin after his fight with Obi-Wan (Ewan McGregor) on Mustafar, in which he was defeated and left heavily burned by the planet's flowing rivers of lava.

The bust was created after the production by Academy Award®-winning make-up effects supervisor Dave Elsey, whose name is carved into the back. Made of fibreglass with a layer of resin, the bust was derived from a casting of Christensen's head with make-up appliances from the original production moulds applied. It has been expertly and precisely hand-painted to look as gruesome and realistic as possible, with burned clothing and grotesque flaps of skin to add to the effect of the piece. The bust has some wear from storage, including some areas where the resin has chipped away, most notably at the base and on the shoulders. Dimensions: 40.5 cm x 23 cm x 73.5 cm (16" x 9" x 29")

Estimate: £3,000 - 5,000



694. ILM Chewbacca
Statue Crew Gift Ω

STAR WARS EPISODE III:
REVENGE OF THE SITH (2005)

An ILM Chewbacca statue crew gift from the production of George Lucas' Star Wars Episode III: Revenge of the Sith. Industrial Light and Magic crew members working on the film were gifted commemorative statues for their efforts.

The statue is made of resin painted to appear bronze and attached to a black marble stand engraved with the film's title. "I.L.M." and "R. MILLER" are engraved on the back of the statue for ILM model maker Richard Miller, who sculpted the figure from which the statue was moulded. On the bottom of the stand are four green felt feet. The statue comes in a white cardboard box, filled with green tissue paper and wrapped with a red ribbon attached to a Lucasfilm sticker. Dimensions: 23 cm x 16 cm x 12.25 cm (9" x 6 ¼" x 4 ¾")

Estimate: £200 - 300



695. Baby-Baby Solarspot with Light Filters Ω

ILM (INDUSTRIAL LIGHT & MAGIC)

A Baby-Baby Solarspot with light filters from ILM (Industrial Light and Magic). 1000-watt, Type 2831 Molequartz lights of this type were produced by Mole-Richardson Co. to produce basic film light.

The toggle-switch light, known in the industry as a "tweenie", is made of cast aluminium with maroon enamel, sheet steel, and features a three-pronged house plug. The wooden filter bin and the Solarspot both feature the ILM lightbulb logo stenciled on them, with the bin marked "Tweenie" and "TW", and the light marked "C26". The Solarspot, bin, and filters show signs of wear and age throughout. Dimensions: 28.75 cm x 22.25 cm x 26.75 cm (11 ¼" x 8 ¾" x 10 ½")

**Contains electronics; see electronics notice pg 508*

Estimate: £400 - 600



696. ILM Apple Box Ω

ILM (INDUSTRIAL LIGHT AND MAGIC)

An apple box used by Industrial Light & Magic at its San Rafael, California facility. Apple boxes are commonly used on film sets as tools for propping up or supporting items. This piece is a plywood block that is painted grey and whire and features the stencilled words "ILM STAGE" in white on both the top and one side panel. The box shows notable wear due to production use and age, with paint flaking, wood chips and several holes. The piece remains in fair condition. Dimensions: 51 cm x 30.5 cm x 10.25 cm (20" x 12" x 4")

Estimate: £400 - 600



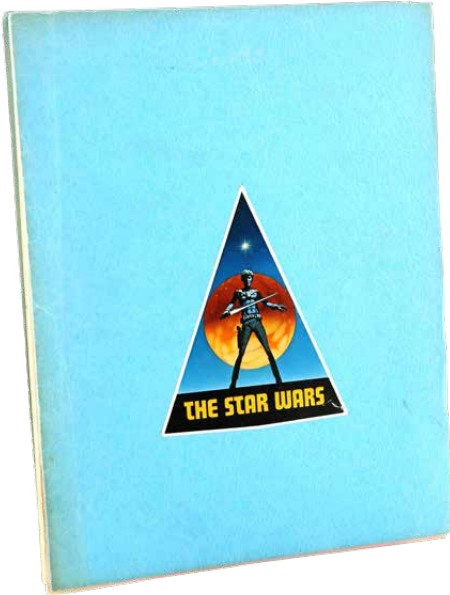
697. Peter Beale's Revised Fourth Draft Script ΩΔ

STAR WARS: A NEW HOPE (1977)

Peter Beale's revised fourth draft script from the production of George Lucas' Star Wars: A New Hope. The script features a header on page 1 for "The Adventures of Luke Starkiller as taken from the 'Journal of the Whills' by George Lucas".

This 145-page script, the revised fourth draft dated "March 15, 1976", is labelled "Peter Beale's Copy", referring to the Managing Director of 20th Century Fox Productions London during the film's production. It is secured with metal binder clips and stickered on the front with an early Ralph McQuarrie production logo for "The Star Wars". This script shows various signs of wear and handling throughout, including annotations on some pages and staining to the paper. Dimensions: 28 cm x 23 cm x 2.5 cm (11" x 9" x 1")

Estimate: £2,000 - 3,000



698. Extensive Production Budget and Cost Binder Set Ω

STAR WARS: A NEW HOPE (1977) /
STAR WARS: THE EMPIRE STRIKES BACK (1980)

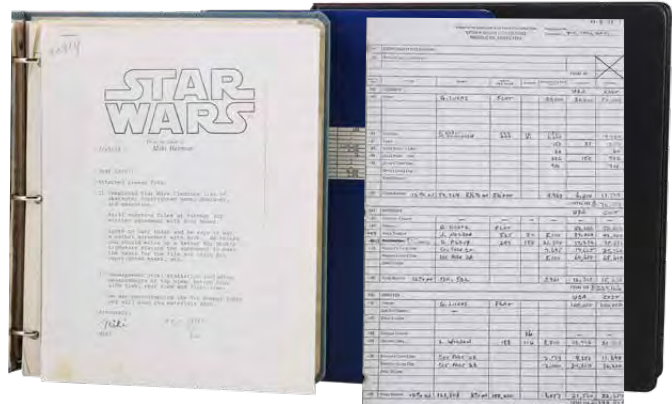
A production budget and cost binder set from the productions of George Lucas' Star Wars: A New Hope and Irvin Kershner's Star Wars: The Empire Strikes Back. The set contains extensive, specific details of the budget and final costs of A New Hope, and the budget of The Empire Strikes Back.

The black vinyl binder with a yellow-and-black dollar-sign sticker contains 145 pages of the working budget paperwork for The Empire Strikes Back, as well as an additional 129 pages of budget and cost reports from A New Hope. These consist of four key components: a handwritten preliminary, detailed UK budget of £4,401,576 for The Empire Strikes Back, dated "4/25/78"; a handwritten and typed preliminary US budget of \$6,725,523 for The Empire Strikes Back dated "4/27/78", likely from associate producer Jim Bloom; a typewritten production budget of \$7,751,917 for "The Star Wars" dated "11/5/75" from production supervisor Robert Watts and Jim Nelson; and an undated Industrial Light and Magic production cost report for A New Hope showing a cost of \$3,137,742, with specific cost information for all models, including such details as the X-Wing Fighters' total cost of \$38,021.

The teal canvas three-ring binder contains a 107-page original, undated typewritten production budget of \$9,245,18 for The Empire Strikes Back. The budget appears to be a working version pertaining only to the US costs of production, with incomplete details regarding key crew and department costs, as well as a set of typewritten "Final Picture Cost Recap" documents for A New Hope dated "12/17/77" identifying the total spend to date and a document regarding the designers and copyright owners of various alien characters.

The blue paper folder contains an 80-page original, typewritten total production budget of \$8,228,228 for A New Hope, which was compiled 15 March 1976 with additional pages dated 1 February 1976. Based on a 20th Century Fox template, this budget features cost information for key cast and crew, a cost breakdown for all locations and studio sets, ILM's "miniatures" budget, a set decoration budget, a props budget (noting 20 laser swords coated with "3M reflective material", among other things), a wardrobe budget, and more. Dimensions (each): 30 cm x 28 cm x 12.75 cm (11 ¾" x 11" x 5")

Estimate: £1,500 - 2,500



699. Hand-Drawn Joe Johnston
Storyboard - X-Wing Pilot †Δ

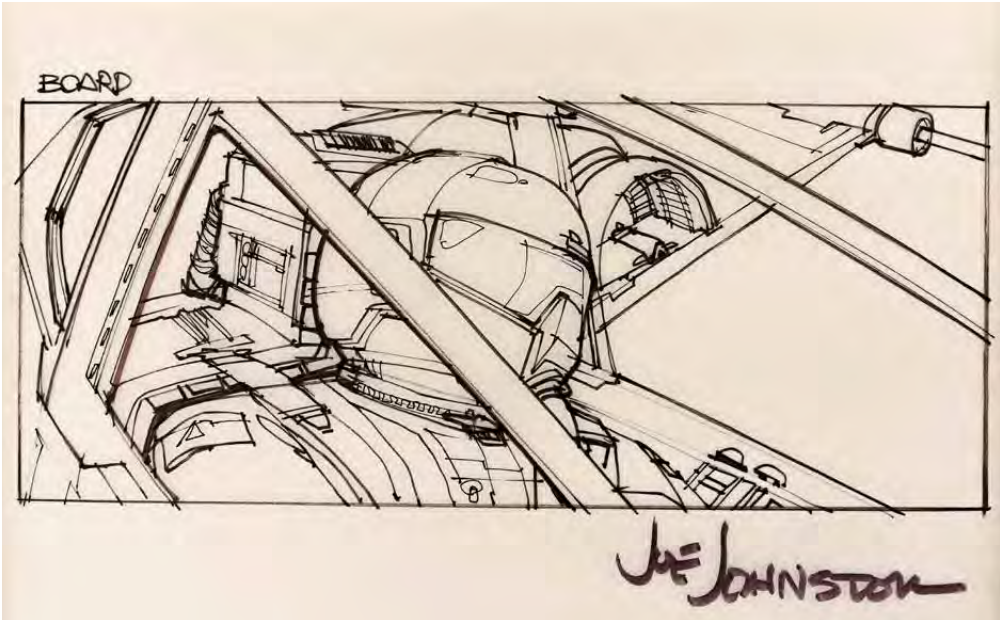
STAR WARS: A NEW HOPE (1977)

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 visual effects 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 early version of the one designed by Ralph McQuarrie — a design that was ultimately replaced, but which returned in Star Wars: The Force Awakens. It is autographed by Johnston in the lower right corner. Displaying minimal wear from use, the artwork is matted and remains in excellent condition. Dimensions: 25 cm x 34 cm (10" x 13 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,500 - 2,000



700. Hand-Drawn Joe Johnston
Death Star Trench Storyboard Ω

STAR WARS: A NEW HOPE (1977)

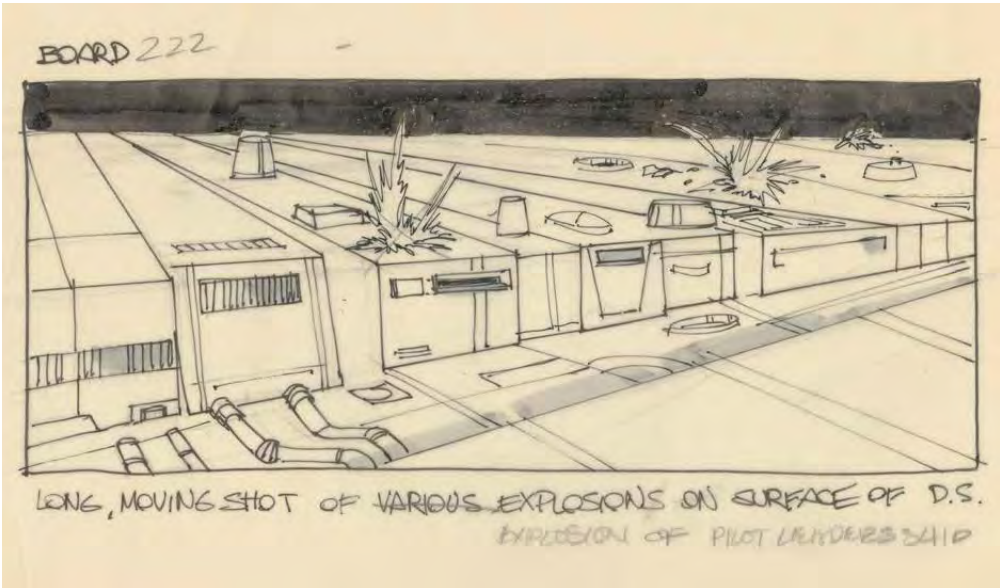
A hand-drawn Joe Johnston Death Star trench storyboard from the production of George Lucas' Star Wars: A New Hope. Rebel X-Wing fighters destroyed the Death Star during the prolonged assault later known as the Battle of Yavin.

This storyboard depicts one of the Death Star's damaged trenches, and was hand-drawn by ILM visual effects artist Johnston during pre-production. It is rendered in graphite and ink on vellum, and labelled "BOARD 222 - LONG, MOVING SHOT OF VARIOUS EXPLOSIONS ON SURFACE OF D.S. EXPLOSION OF PILOT LEADERS SHIP". The vellum exhibits minor creasing throughout.

Dimensions: 19 cm x 30 cm (7 ½" x 11 ¾")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,500 - 2,500



701. Lucasfilm Benefit Gift
Death Star Surface Model
Miniature Piece ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

A Lucasfilm benefit gift Death Star surface model miniature piece from Richard Marquand's Star Wars: Return of the Jedi. The piece was gifted by Lucasfilm as a prize at a benefit event held around the release of the film.

This piece from the miniature model of the Death Star II is made of spray-painted grey biscuit foam, and comes in a sealed acrylic case. It is accompanied by two "Lucasfilm Ltd. Research Library" labels — one loose and one encased — from a 26 May 1983 benefit screening of Return of the Jedi at the Pacific Film Archive in Berkeley, California. The loose label shows visible signs of age and handling. Dimensions: 8.5 cm x 8.5 cm x 12 cm (3 ¼" x 3 ¼" x 4 ¾")

Estimate: £1,200 - 1,500



702. Signed Ralph McQuarrie Print
with Original Paintbrush Ω

STAR WARS: A NEW HOPE (1977)

A signed Ralph McQuarrie print with an original paintbrush used by the seminal Star Wars artist. The print depicts two X-wing fighters making their final attack run on the Death Star.

This print is autographed by Oscar®-winning production illustrator Ralph McQuarrie and is mounted on a multilayered orange-and-dark-grey border against a black frame. Also mounted in the frame is one of McQuarrie's original Winsor & Newton paintbrushes. There is a small indentation on the frame's border. Dimensions: 53.25 cm x 45 cm x 5.75 cm (21" x 17 ¾ x 2 ¼")

Estimate: £400 - 600



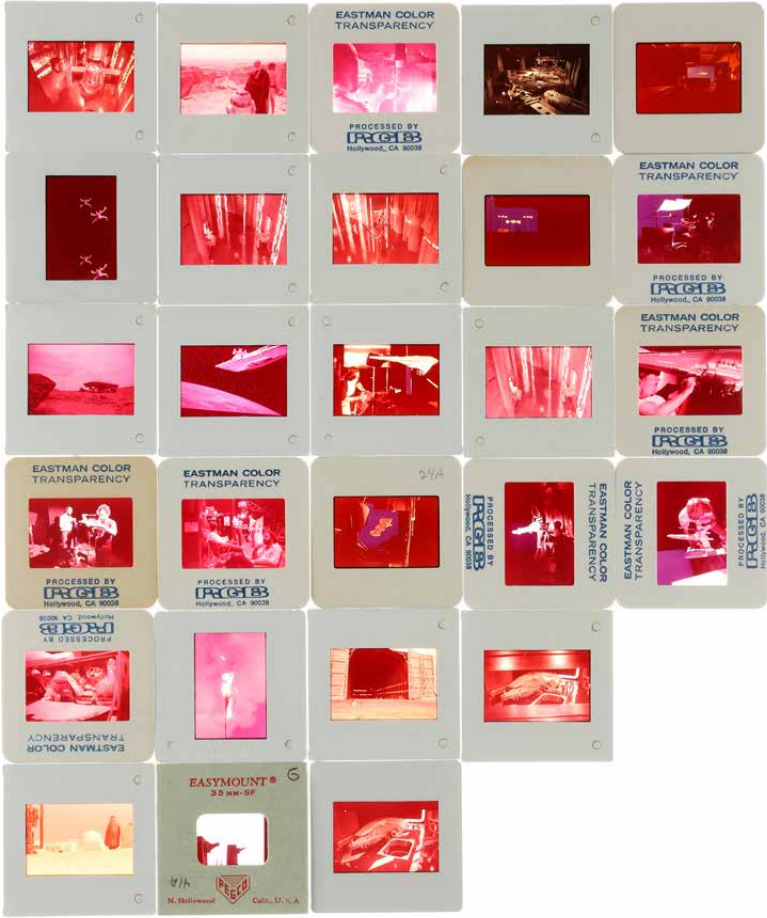
703. Visual Effects Reference 35mm Transparencies ΩΔ

STAR WARS: A NEW HOPE (1977)

Visual effects reference 35mm transparencies from the production of George Lucas' Star Wars: A New Hope. These 27 Eastman and Easymount transparencies feature images from various stages of the visual effects work, including the construction of the Star Destroyer, other models, and various activities at Industrial Light and Magic during pre-production and production. Many of these images are believed to be unpublished.

Each transparency comes in a protective plastic case, many of which are labelled with numbered tape. They exhibit visible signs of age, including fading which has discoloured the film. Dimensions (each): 10 cm x 9 cm (4" x 3 ½")

Estimate: £600 - 800



704. Hand-Drawn Colin Cantwell X-Wing Fighter Sketch Ω

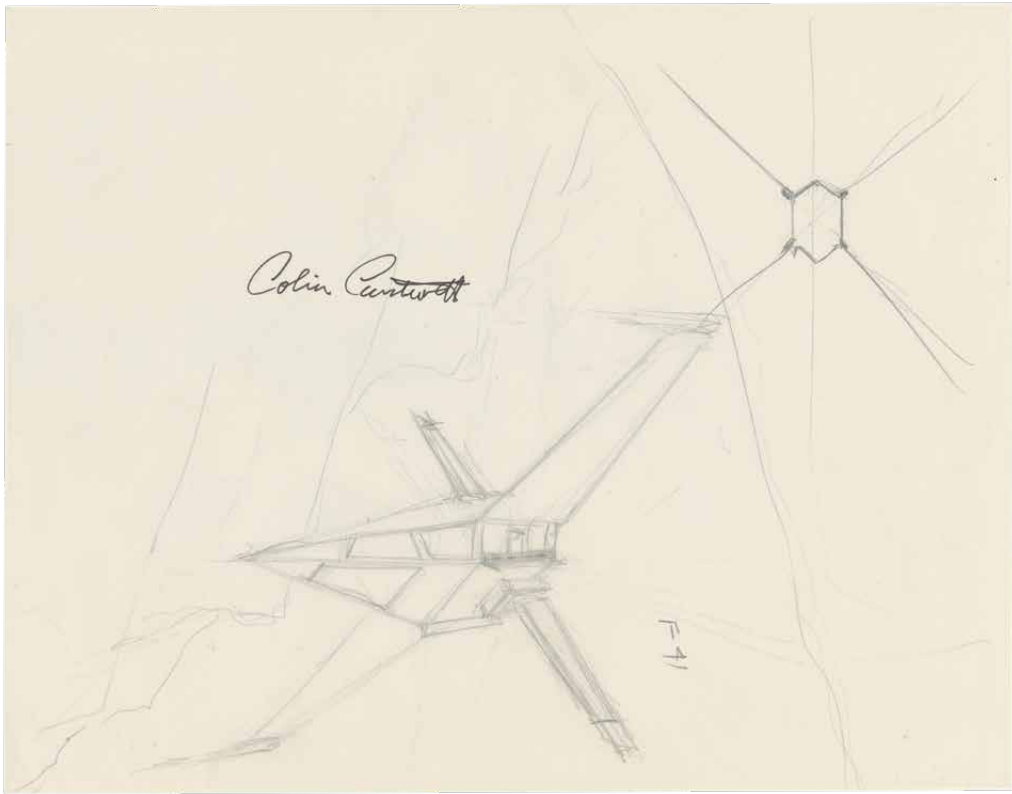
STAR WARS: A NEW HOPE (1977)

A hand-drawn Colin Cantwell X-Wing fighter sketch from the production of George Lucas' Star Wars: A New Hope. X-Wing starfighters, first seen during the Battle of Yavin, were an essential part of the Rebel Alliance's fleet due to their mobility and four-pronged laser-cannon system. Early concept artist Cantwell worked directly with George Lucas to create designs and models for the X-Wing, and this sketch represents the starship in its earliest form.

This sketch, hand-drawn and signed by Cantwell, is rendered in graphite and ink on illustration paper, and labelled "F41". It exhibits minor signs of wear, including creases throughout and pinholes from hanging. Dimensions: 28 cm x 21.75 cm (11" x 8 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500



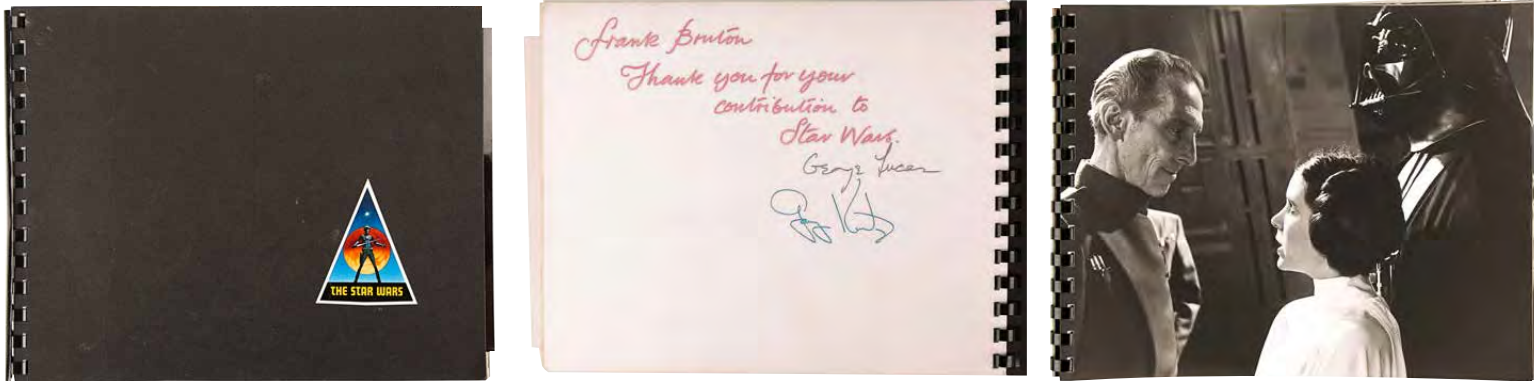
705. John Mollo Obi-Wan (Alec Guinness) Production Costume Design M

STAR WARS: A NEW HOPE (1977)

A pair of Obi-Wan (Alec Guinness) costume designs by Oscar®-winning costume designer John Mollo, from George Lucas' Star Wars: A New Hope. One page is a printed copy that was hand-coloured by Mollo, and matches exactly to an illustration seen in issue 23 of Starburst magazine. The other page is a printed copy of the same illustration, without additional work by hand, though it is signed by Mollo in blue ink. In his interview with the Starburst, Mollo explained, "George [Lucas] wanted Obi-Wan Kenobi to look like a cross between a monk and a samurai knight."

The coloured sketch has a fold line down the right edge and sticky tack marks on the front, while both designs show some minor edge wear and discolouration from age. Dimensions (each): 29 cm x 21 cm (11 ½" x 8 ¼")

Estimate: £800 - 1,200



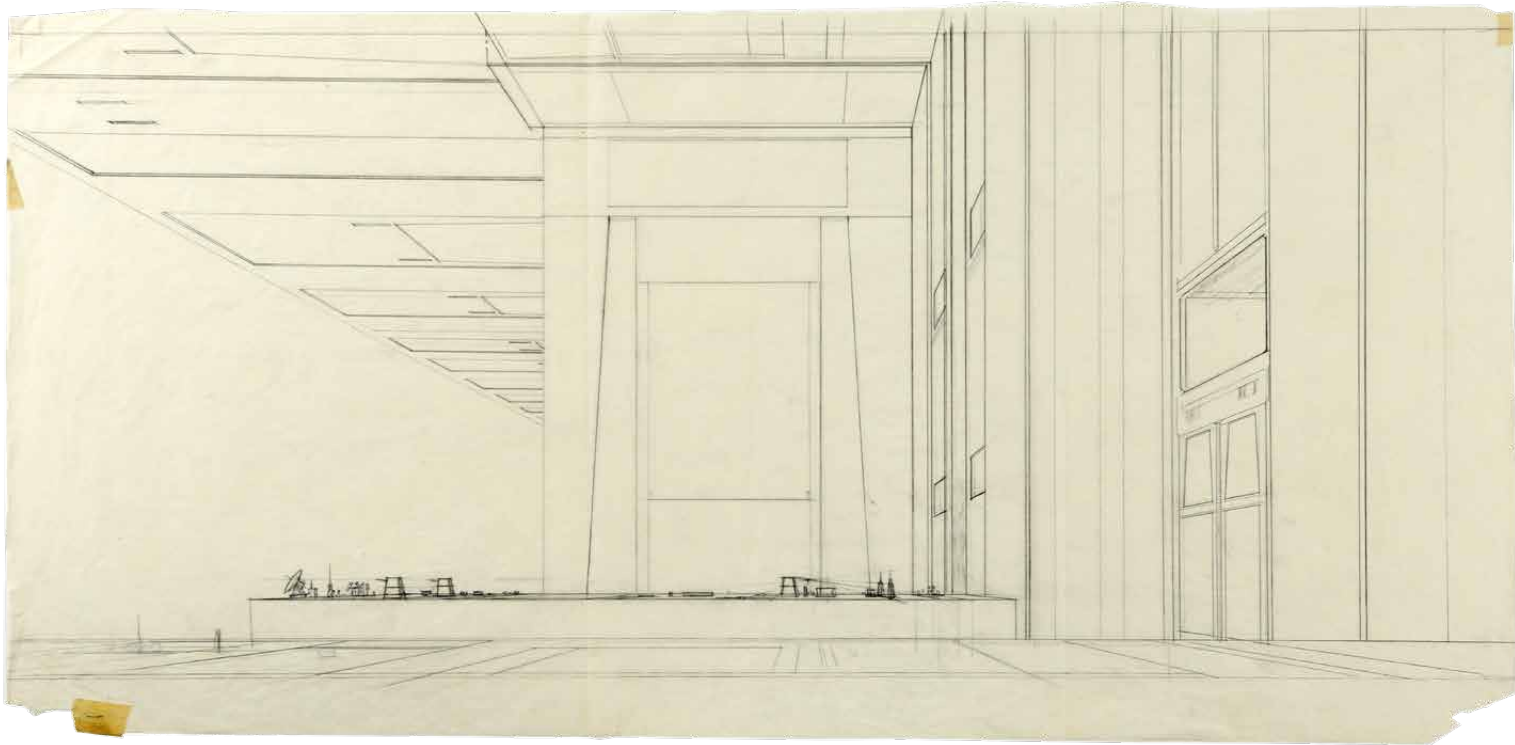
706. Prop Master Frank Bruton's Autographed Crew Photo Book M

STAR WARS: A NEW HOPE (1977)

An autographed crew photo book from the production of George Lucas' Star Wars: A New Hope. Photo books featuring behind-the-scenes images, were gifted to the cast and crew for their efforts on the production.

The photo book is bound in black card, which features the pre-release Ralph McQuarrie-designed sticker showing a rough concept of Luke Skywalker wielding a lightsaber above the working title "The Star Wars". The book contains 24 photos, one of which depicts Obi-Wan Kenobi (Alec Guinness) and Darth Vader (Dave Prowse) in battle without visual effects applied to their lightsabers. On the back of the last photo is a message for property master Frank Bruton, autographed by George Lucas and producer Gary Kurtz. The photo book shows relatively minor wear. The pages and photos have worn edges and the plastic binder has two broken rings. Dimensions: 26 cm x 20.5 cm x 1 cm (10 ¼" x 8" x ¼")

Estimate: £1,500 - 2,500



101.75 cm (40")

707. Hand-Drawn Ralph McQuarrie Death Star Docking Trench Matte Painting Illustration Ω

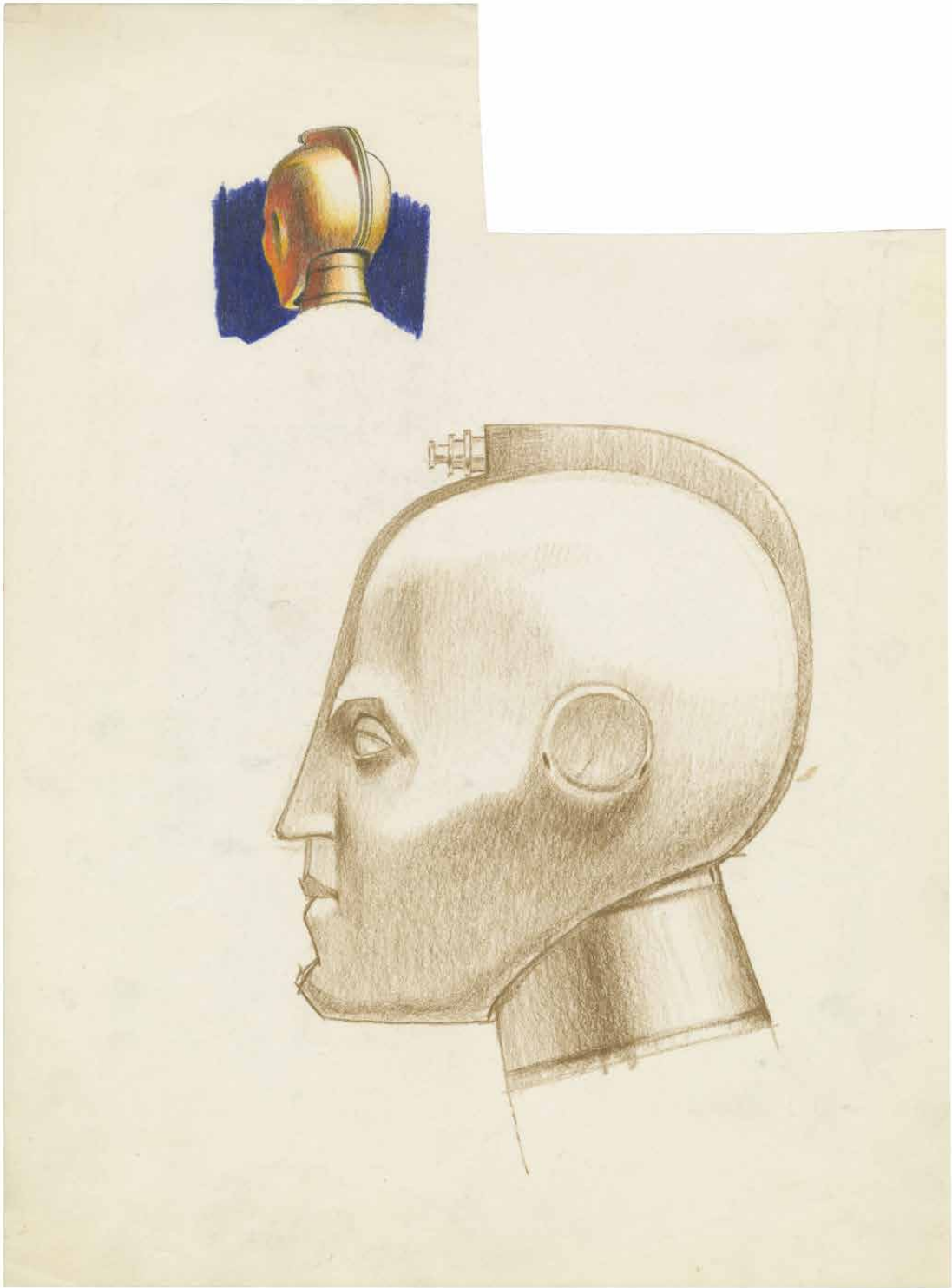
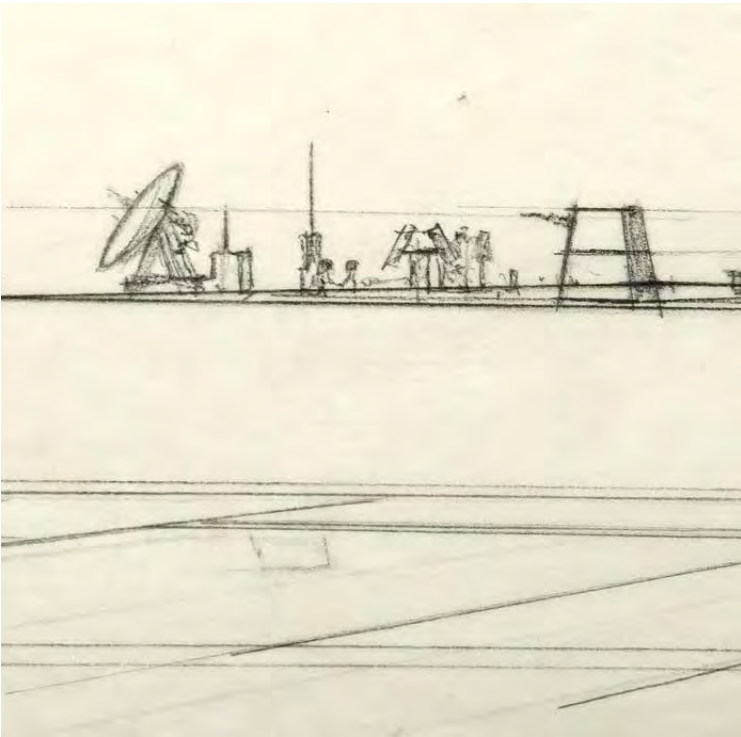
STAR WARS: A NEW HOPE (1977)

A hand-drawn Ralph McQuarrie Death Star docking trench matte painting illustration by Ralph McQuarrie from the production of George Lucas’ Star Wars: A New Hope. The Death Star used its tractor beam to pull the Millennium Falcon into its docking trench.

This oversize drawing was created by production illustrator and visual effects artist Ralph McQuarrie as a line art sketch for the large matte painting ultimately used in the scene. McQuarrie created a number of the matte paintings seen in the film and frequently used a drawing on vellum as the first step in his painting process. The piece is rendered in graphite on oversized vellum is mounted to art board, ready for framing. The fragile vellum has small tears throughout and tape applied around the edges. Dimensions: 101.75 cm x 61 cm x 0.75 cm (40" x 24" x ¼")

**Sold without copyright; see copyright notice pg 508*

Estimate: £6,000 - 8,000



708. Hand-Drawn Ralph McQuarrie C-3PO Concept Sketches Ω

STAR WARS: A NEW HOPE (1977)

A page of hand-drawn Ralph McQuarrie C-3PO concept sketches from the production of George Lucas’ Star Wars: A New Hope. Protocol droid C-3PO (Anthony Daniels) accompanied Luke Skywalker (Mark Hamill) on his quest to rescue Princess Leia (Carrie Fisher) from the clutches of the Empire. Production illustrator McQuarrie, who is credited alongside Lucas for the origins of Threepio, created these sketches very early in preproduction on the film.

masculine and less human-looking. Both illustrations, one presenting a rear view and the other a larger profile of the droid, are rendered together on a single page in mixed media, including coloured pencil and graphite, on lightweight sketch paper. Dimensions: 41.5 cm x 31.25 cm (16 ¼" x 12 ¼")

**Sold without copyright; see copyright notice pg 508*

McQuarrie based the look of the droid on the robot Maria from Fritz Lang’s classic Metropolis, although the character ultimately seen on screen was both more

Estimate: £8,000 - 10,000

709. Luke Skywalker’s (Mark Hamill) Production-Made Lightsaber M

STAR WARS: A NEW HOPE (1977)

Luke Skywalker’s (Mark Hamill) production-made lightsaber from the production of Star Wars: A New Hope (1977) Lightsabers are one of the most memorable props in the history of cinema, and it is well-known amongst enthusiasts that Luke’s original lightsaber was built from a Graflex 3-Cell Camera Flash Attachment unit. The modifications used to turn the flash handle into the lightsaber prop were relatively straightforward: a set of black T-shaped grips were attached to the lower half of the flash, a D-ring was attached to the bottom of the unit to allow it to hang from a belt hook, and a set of plastic magnification “bubbles” from a vintage calculator display were fitted to the flashes center clamp.

Due to the simple nature of the prop’s construction, authenticity around Graflex-based lightsaber props is frequently controversial. This is the first Luke Skywalker lightsaber Prop Store has handled with solid provenance and the appropriate physical construction elements to support that it is indeed from the production. The most well-documented Skywalker lightsaber props are the Graflex-based hero version seen best in production photography, and the special-effects version with a motorized spinning blade (designed to reflect light into the camera lens) that was made from a piece of pipe dressed to look a Graflex. It is not clear exactly how many lightsaber props were built for the first film in total. This lightsaber is distinctly not the hero Graflex version seen in production photographs, or the well-documented spinning version, but is an original made for the production of the film.

The lightsaber originated from Andy Mitchel, the son of Andrew Mitchell, who was the managing director of Elstree Studios at the time the original Star Wars films were shot there. Mitchell recovered the lightsaber prop as a young man from the Elstree Studios backlot where it had been discarded along many other props and sets during or after production. He was allowed to keep the piece as a memento shortly after production wrapped.

The Graflex is a “Folmer” version of the flash handle, which is the same version of Graflex used to create the hero piece seen in production photographs. This flash unit was fully converted into a prop lightsaber: a D-ring is affixed to the bottom of the handle with two pop rivets, a bubble lens strip fitted in the center clamp (with 7 bubbles, matching the hero prop), and glue residue exists on the lower half where the T-shaped grips were once attached. The red button at the top of the flash is a version with a thin band of knurling—different to the documented hero Graflex, but the same style of button seen on the document effects “spinning blade” prop.

The most interesting aspect of this piece is a welded metal plate affixed into the open end of the emitter. The plate features a small hole in the center and the welding process has deformed some of the top of the flash. This plate was almost certainly welded in as part of the effort to mount a blade in the handle. This custom modification supports the fact that the special effects or props team at Elstree Studio was working with this piece at some point during production, and it was specifically converted to be a lightsaber prop.

At present, the location of both the well-documented hero Graflex lightsaber and well-documented “spinning blade” effects version of the prop are not known. Therefore, this may be the only, or certainly one of the few, genuine Luke Skywalker lightsaber props from the original Star Wars film still in existence. While it is uncertain whether this piece was ever used in filming or not, it has a strong chain of provenance and the appropriate physical construction to support its authenticity and is a wonderful example of this legendary film prop. Included are a letter of authenticity from Andy Mitchell who originally obtained the piece from the Elstree backlot, and from a friend of Mitchell’s who was gifted the piece by Mitchell in 1983. The piece is well-worn, with numerous scratches and marks to the body. Dimensions: 25 cm x 5.75 cm x 3.75 cm (10” x 2¼” x 1½”)

Estimate: £60,000 - 100,000





710. Pyrotechnic SFX TIE Fighter Miniature Wings M

STAR WARS: A NEW HOPE (1977)

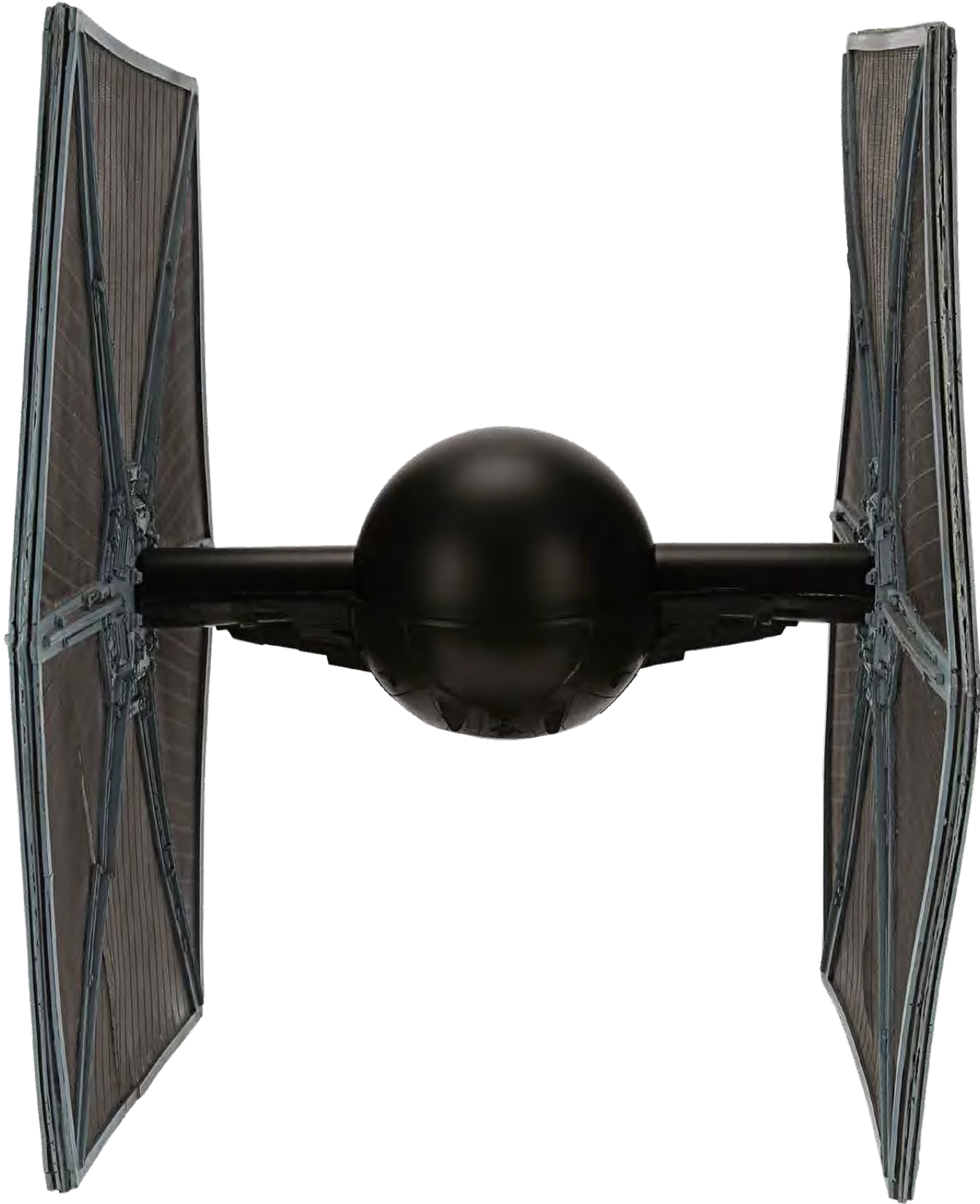
A set of pyrotechnic special effects TIE Fighter wings from George Lucas' Star Wars: A New Hope. TIE Fighters featured during the film's various dog fights, chasing the Millennium Falcon after its escape from the Death Star, and in the final battle above the Death Star's surface. Originally a part of renowned ILM model maker Wesley Seeds' collection, these miniature wings were created for the pyrotechnic effects used during the film's groundbreaking battle sequences.

The first concept model for the Twin Ion Engine (TIE) Fighter was created by concept artist Colin Cantwell, who wanted to produce a design which was instantly distinct from the craft used by the Rebel Alliance. Special effects artist Joe Viskocil consulted with several model makers in order to produce the most effective way of creating explosions using miniature models, trialling a range of materials for construction and detonation. Early testing used Primacord® encased within the wings of the TIE Fighters, but this caused rapid explosions, meaning the models would disappear within seconds. The final method involved the matting of multiple explosions over the detonated vehicles.

The hexagonal wings comprise several black solar panels with ribbed detailing made from expandable lightweight foam, cast from "hero" moulds. Finished in grey, the framework for the wings is made of epoxy resin — a material chosen due to its more delicate nature, which made a big impact when exploding on film. It features intricate detailing, much of which was "kitbashed" from assorted plastic model kits. To complete the look of the pieces, a cast-resin ball-cockpit, referenced from the original moulds and extending arms have been specifically created for display purposes, allowing the wings to be attached on either side.

Presented on a black wooden display base with a metal mounting rod, the wings have been carefully reassembled and exhibit original damage and cracks sustained while being blown apart during filming. The delicate wings display dust remnants and minor stains from use on production, and show paint wear. Dimensions (displayed): 36 cm x 34 cm x 61 cm (14 ¼" x 13 ½" x 24")

Estimate: £30,000 - 50,000



711. TIE Fighter Cockpit Hatch Model Miniature Casting Ω

STAR WARS: A NEW HOPE (1977)

A TIE Fighter cockpit hatch model miniature casting from the production of George Lucas' Star Wars: A New Hope. TIE Fighters were the standard combat ships of the Galactic Empire. This piece is an unused and unfinished special effects model casting from a TIE Fighter's cockpit hatch, designed by Industrial Light & Magic during pre-production.

It is made of urethane, painted with a grey primer coat, and features four slats at the centre. It exhibits minor signs of use and is unpainted on the reverse. Dimensions: 9 cm x 9 cm x 2.75 cm (3 ½" x 3 ½" x 1")

Estimate: £1,500 - 2,500



712. TIE Fighter Lower Hatch Master Pattern Model Miniature Ω

STAR WARS: A NEW HOPE (1977)

A TIE Fighter lower hatch master pattern miniature model from the production of George Lucas' Star Wars: A New Hope. TIE Fighters were the standard combat ships of the Galactic Republic. This hand-made pattern from a TIE's lower hatch was used by Industrial Light & Magic as a master; a mould was created from it, which was used to cast pieces for the final filming models.

The model is made of moulded resin painted black and white, with textured ridges on top and a smooth, concave reverse. It exhibits minor signs of use, including stains and scrapes to the paint on the reverse and chips to the resin throughout.

Dimensions: 9 cm x 9 cm x 2.75 cm (3 ½" x 3 ½" x 1")

Estimate: £1,000 - 1,500



713. R2-D2 Dome Interior Ring M

STAR WARS: A NEW HOPE (1977)

An R2-D2 dome interior ring from George Lucas' Star Wars: A New Hope. R2 units were assembled from many separate components, all of which served an important function. Interior dome rings were used as brackets and supports to hold in place R2-D2's holographic projector and extendable sensors.

The ring is made of metal and has four screw holes. It shows minimal signs of wear, with a few scuff marks from adjustments on one side. Dimensions: 6.5 cm x 6.5 (2 ½" x 2 ½")

Estimate: £300 - 500



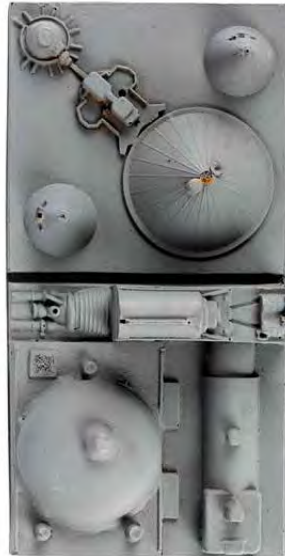
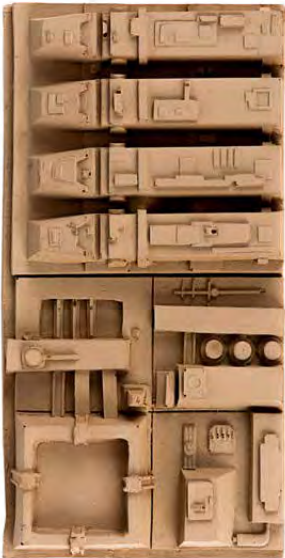
714. Rebel Trooper Ceremonial Uniform †

STAR WARS: A NEW HOPE (1977)

A Rebel trooper ceremonial uniform from George Lucas' Star Wars: A New Hope. Ceremonial uniforms were worn by the rebels during the final scene of the film, in which Han Solo (Harrison Ford) and Luke Skywalker (Mark Hamill) were presented with medals for bravery following their heroic deeds in destroying the Death Star.

Based on vintage United States Marines dress "greens", the uniform consists of a green cotton jacket with metal buttons (a deviation from Lucas' vision of a universe without visible fasteners) and collar insignia emblazoned with the US Marine emblem; a pair of green cotton trousers with plastic buttons for suspenders; and a green canvas belt with a metal buckle and size adjusters. The uniform shows signs of wear: the belt is worn with frayed edges, the jacket buttons are slightly discoloured, and there is a thin sun stain on the inside.

Estimate: £2,000 - 3,000



715. Pair of Medium Altitude Dual Panel Death Star Surfaces †Δ

STAR WARS: A NEW HOPE (1977)

A pair of medium altitude Death Star dual-surface panels from George Lucas' Star Wars: A New Hope. These pieces were created as part of a miniature set of the Death Star's massive surface and were used for medium altitude shots, when fighters flew over the Imperial station during the Rebel assault.

The design and construction of the Death Star miniatures was a huge undertaking for Industrial Light & Magic's model miniature department, as the sequence called for a vast battlefield comprising numerous, differing surface panels.

Made of dense biscuit foam, the two surfaces each consist of two connected squares decorated with cast greeblies to create an industrial patchwork of parts. One of the surfaces is painted industrial grey, while the other is unpainted. The set shows wear due to production use and age, with some chipping to the biscuit foam, but the miniatures remain in very good condition. Dimensions (largest): 15.5 cm x 7.5 cm x 4 cm (6" x 3" x 1 ½")

Estimate: £2,000 - 3,000

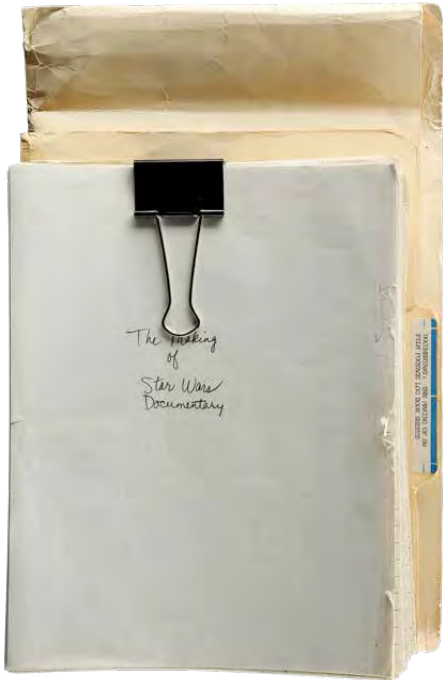
716. Film Footage Log Book Sheets Ω

THE MAKING OF ‘STAR WARS’ (1977)

Film footage log book sheets from Robert Guenette’s behind-the-scenes documentary The Making of ‘Star Wars’. C-3PO (Anthony Daniels) and R2-D2 (Kenny Baker) led viewers through the production of A New Hope and the mania that followed its release.

The approximately 160 printed copies of handwritten sheets are from the documentary’s footage log, which included a large amount of B-roll footage shot during the production of Star Wars. It features details about daily shooting, including locations, dates, and activities such as “Chess + Jedi Lesson”, “San Anselmo (Todd B)”, and “R2D2 actor gets out of suit”. The sheets come with a manila folder labelled “Documentary: The Making of SW Film Footage Log Book Sheets.” The sheets and folder exhibit signs of wear, including tears and creases throughout. Dimensions (in folder): 38.25 cm x 24.25 cm x 4 cm (15” x 9 ½” x 1 ½”)

Estimate: £400 - 600



717. Brothers Hildebrandt UK Quad Rolled Poster Ω

STAR WARS: A NEW HOPE (1977)

A Brothers Hildebrandt UK quad rolled poster from the promotion of George Lucas’ Star Wars: A New Hope. The quad features artwork by noted artists Greg and Tim Hildebrandt, whose designs were utilised only briefly during promotion of the film in the United Kingdom, before posters designed by Tom Chantrell replaced them.

This poster was printed by W.E. Berry Ltd. in Bradford, and reads “Star Wars” in blue-and-white print on the left side, and “Hildebrandt” in orange print on the bottom. The quad is in very good rolled condition, which is exceedingly rare for this poster, with only extremely-subtle vertical creasing and edge wear from storage. Dimensions: 76.25 cm x 101.75 cm (30” x 40”)

Estimate: £2,500 - 3,500



718. Duros Cantina Alien Head Replica Casting Ω

STAR WARS: A NEW HOPE (1977)

A Cantina Duros head replica casting from George Lucas’ *Star Wars: A New Hope*. A pair of Duros aliens were visible conversing in the Mos Eisley Cantina as Luke Skywalker (Mark Hamill) surveyed his surroundings.

This latex head casting is a replica made from the original mould for the Duros featured in the film. It is painted grey with blue accents and red eyes, and the interior has been filled with foam and cotton padding to help keep its shape. Originally sculpted for the film by Oscar®-winning visual effects artist Phil Tippett, this casting features some wear throughout, including paint chipping, a crack in the paint on one eye, speckled paint blotches, and a small hole on the back of the head. Dimensions: 51 cm x 30.5 cm x 28 cm (20” x 12” x 11”)

Estimate: £4,000 - 6,000



719. Data East Pinball Machine M

STAR WARS (1977)

A Star Wars-themed pinball machine, manufactured in 1992 by the Japanese electronic engineering company Data East.

Designed by John Borg, the pinball machine features detailed artwork by Markus Rothkranz, iconic music and sound effects by Brian Schmidt and LED screen and game programming by Neil Falconer.

The machine is mostly made of wood, with metal adjustable legs, a glass pane over the table and plastic paddle buttons and pinball launch lever. The table itself features a pinball-triggered moving R2-D2, glowing C-3PO eyes, glowing bumper corners, and various voices, from Luke Skywalker to Obi-Wan Kenobi and Han Solo. The music, sound effects and voices emanate from two Death Star-decorated speakers on either side of the fold-down front display, which also features an LED screen that plays an opening animation of Star Destroyers flying through space, a “bonus” screen with Artoo being disassembled by Jawas, a stormtrooper army screen, and an Obi-Wan “Game Over” screen. The machine features instruction and maker decals, a key that unlocks a front panel to access the electronics, and is powered with a UK mains plug. It has been carefully professionally refurbished and is set to allow for free play. Dimensions: 199 cm x 70.5 cm x 141 cm (78 ¼” x 27 ¾” x 55 ½”)

*Contains electronics; see electronics notice pg 508

*Special shipping required; see special shipping notice pg 508

Estimate: £3,000 - 5,000



720. Obi-Wan Kenobi’s (Alec Guinness) First-turned Prototype Lightsaber M

STAR WARS: A NEW HOPE (1977)

An Obi-Wan Kenobi first-turned wooden prototype lightsaber, from the production of George Lucas’ Star Wars: A New Hope. The lightsaber, conceptualised by George Lucas and constructed by John Stears and Roger Christian, was made from camera flash handles, battery packs and other hardware. The design was altered for different characters’ lightsabers, including Obi-Wan Kenobi’s (Alec Guinness), which utilised plumbing equipment and a World War I British grenade in its construction.

To create Guinness’ ‘dueling’ lightsaber, which would require a motor to spin a rod and help create the glowing lightsaber effect, a master copy had to be carved from wood, allowing for moulds to be made for the reproduction of the lightsaber in metal.

This piece is the woodworked master used to create the lightsaber moulds. Carved on a lathe and painted with a white undercoat and a black topcoat, the prototype has a hole for the lathe’s drive centre and another for a mould pour entrance. The saber shows wear from production use and aging, the paint has chipped away from most edges, and the rim of the end disc has broken off entirely. Dimensions: 28.5 cm x 5 cm x 5 cm (11 ¼” x 2” x 2”)

Estimate: £10,000 - 15,000



721. Obi-Wan Kenobi’s (Alec Guinness) First-cast Aluminium Lightsaber M

STAR WARS: A NEW HOPE (1977)

An Obi-Wan Kenobi (Alec Guinness) first-cast aluminium lightsaber from George Lucas’ Star Wars: A New Hope.

The lightsaber, conceptualised by George Lucas and constructed by John Stears and Roger Christian, was originally made from camera flash handles, battery packs and other hardware. This design was altered for various characters, with Obi-Wan Kenobi’s lightsaber utilising plumbing equipment and a World War I British grenade in its construction. This style of lightsaber went on to become Guinness’ “dueling” lightsaber, with a motor to spin its rod, used to create the glowing effect that would ultimately be brought to life through rotoscoping. Such lightsabers would later be re-used by Mark Hamill in Return of the Jedi.

To make the lightsaber easy to reproduce in large quantities, a master was shaped from wood on a lathe. The wooden prototype was then used to create a mould, allowing the crew to cast metal iterations which could be altered and used throughout the production.

This first-cast lightsaber is made of aluminium, cast from the first moulds taken from the production’s initial wooden prototype. Unfinished, the lightsaber shows wear from production use, with the side displaying grind marks from where the pore entrance was cast and subsequently removed. Dimensions: 26.5 cm x 5 cm x 5 cm (10 ½” x 2” x 2”)

Estimate: £10,000 - 15,000

722. Y-Wing Cockpit Canopy Master Pattern and Rear Cockpit Miniature Model Components Ω

STAR WARS: A NEW HOPE (1977)

Y-Wing cockpit canopy master pattern and rear cockpit miniature-model components from the production of George Lucas' Star Wars: A New Hope. The cockpit of a Y-Wing starfighter was seen when the Rebel Alliance prepared its fleet for the Battle of Yavin. These components were designed by Industrial Light & Magic during pre-production as moulds for the Y-wing pyrotechnic effects models.

The components include a cast foam rear cockpit piece, which is painted black on the front and unpainted on the reverse, and a grey styrene cockpit canopy master pattern mould model. Each exhibits signs of use, including residual traces of red moulding silicone rubber on the cockpit canopy, and broken pieces of foam and styrene. Dimensions (cockpit canopy): 13.5 cm x 6.5 cm x 2 cm (5 ¼" x 2 ½" x ¾"); (rear cockpit): 13.5 cm x 4 cm x 4 cm (5 ¼" x 2" x 1 ½")

Estimate: £2,000 - 3,000



723. Y-Wing Thruster Model Miniature Master Pattern Components Ω

STAR WARS: A NEW HOPE (1977)

A set of Y-Wing thruster model miniature master pattern components from the production of George Lucas' Star Wars: A New Hope. Y-Wing starfighters were the ships of choice for the Rebel Alliance's Gold Squadron during the climactic Battle of Yavin.

These hand-fabricated pieces were made by the Industrial Light & Magic model shop during development of the Y-wing model miniatures. The pieces include a grey resin engine-steering master pattern; a grey aluminum-and-styrene engine-exhaust master pattern; and a clear injection-moulded polyurethane final side-detail piece. The master patterns were hand-built and then molded so that the assemblies could be cast in resin for faster assembly-line style construction of multiple models. The injection-moulded piece is a final completed part that ultimately went unused. Each exhibits signs of use, including traces of red moulding silicone rubber on the patterns. Dimensions (largest item): 6.5 cm x 6.5 cm x 6.5 cm (2 ½" x 2 ½" x 2 ½"); (smallest item): 9 cm x 4 cm x 1.5 cm (3 ½" x 1 ½" x ½")

Estimate: £1,000 - 1,500



724. Printed Joe Johnston Y-Wing Cockpit Dyeline ΩΔ

STAR WARS: A NEW HOPE (1977)

A printed Joe Johnston Y-Wing cockpit dyeline from the production of George Lucas' Star Wars: A New Hope. The cockpit of a Y-Wing starfighter was seen when the Rebel Alliance prepared its fleet for the Battle of Yavin.

This paper dyeline is a printed copy of original drawings of the docked Y-Wing, rendered and signed by ILM visual effects artist Johnston during pre-production. The dyeline exhibits some bending and discolouration to the paper from age.

Dimensions: 30 cm x 45 cm (11 ¾" x 17 ¾")

Estimate: £600 - 800



725. Star Wars Cross-Country Event Ribbon and Badge Ω

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Star Wars cross-country event ribbon and badge from the promotion of Irvin Kershner's The Empire Strikes Back. This sixth-place ribbon and the Twentieth Century-Fox Film Corp. badge were given to racers at the Everdon Cross-Country Team Event held on 15 October 1978 for cast and crew of Empire.

This yellow-and-purple fabric ribbon features a blue-and-white cardboard medallion of R2-D2 to commemorate the event. Several participants have written their names on the paper backing of the ribbon. The badge features a blue and white cardboard front reading "Star Wars Cross Country Team Event" around an R2-D2 insignia and metal safety pin on the reverse. The ribbon exhibits some small holes on one of the tassels, and the cardboard on the pin is lightly stained.

Dimensions (ribbon): 39.5 cm x 14 cm x 1.25 cm (15 ½" x 5 ½" x ½"); (pin): 7 cm x 7 cm x 1.5 cm (2 ¾" x 2 ¾" x ½")

Estimate: £1,000 - 1,500

726. Star Wars Cross-Country Event T-shirt and Audio Cassette Ω

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Star Wars cross-country event T-shirt and audio cassette from the promotion of Irvin Kershner's The Empire Strikes Back. This shirt was made for participants at the Everdon Cross-Country Team Event held on 15 October 1978 for cast and crew of Empire. The audio cassette was recorded to play during the racing event.

This blue cotton shirt is stencilled "Star Wars" in green paint and "Cross-Country Team Event 15 Oct." in white paint with gold glitter stars applied throughout. A tag in the collar is marked "3". The grey C-60 Philips compact cassette tape is labeled "Star Wars by Meco" and "12-10-78", and comes in a clear plastic case marked "Recorded for the 1978 -15/10 Cross Country Team Event Everdon Hall, Daventry". The shirt exhibits minor wear and light fading from age, and the cassette case is fractured at top. Dimensions (cassette): 7.75 cm x 11.5 cm x 2 cm (3" x 4 ½" x ¾")

Estimate: £1,200 - 1,800



727. Screen-Matched Tantive IV Stormtrooper Helmet Ω

STAR WARS: A NEW HOPE (1977)

A screen-matched Tantive IV stormtrooper helmet from George Lucas' Star Wars: A New Hope.

The stormtrooper uniforms are just one of many indelible, iconic designs from the original trilogy, borne out of concept sketches by celebrated concept artist Ralph McQuarrie, who worked directly with Lucas on the Imperial foot soldiers' appearance. The stormtrooper helmets created for the first Star Wars film were sculpted by artist Liz Moore and vacuum-formed by an outside vendor.

This superb helmet is complete, unrestored from its original first-film finish, and screen-matches to the scene early in the movie where stormtroopers bring Princess Leia (Carrie Fisher) to Darth Vader aboard the Rebel corvette Tantive IV. Unique characteristics in the textured finish of the paintwork, as well as the hand-cut teeth and eye openings, match the on-screen helmet exactly.

Approximately 56 standard helmets were created for filming, constructed from high-density polyethylene, or HDPE, a material used at that time to line garden ponds. The helmets were then finished with a glossy white paint, and additional linework and vent details were painted by hand. The helmet's original aerators, or "mic tips", are in place, as is the original rubber trim at the brow and the underside opening. The interior features an elastic chinstrap, a yellow piece of foam padding, and a thin green plastic lens sheet. The name "Syd" is also marked on the interior of the helmet, likely for Syd Wragg, a stormtrooper actor on the film.

The helmet has an interesting history: after production on A New Hope it was worn during a promotional event for The Empire Strikes Back held on 15 October 1978, called the Everdon Cross-Country Team Event. This unusual day saw Carrie Fisher, David Prowse, Peter Mayhew, producers Gary Kurtz and Robert Watts, and

other key members of the Star Wars team participating in an equestrian event on an estate property in the UK. Original props and set decoration were utilised for the event, including several original stormtrooper costumes. The helmet was gifted to the event's host, and includes a letter of authenticity from the original owner's family.

Also included are six large black-and-white photographs from the Everdon event featuring Carrie Fisher on horseback, all of which are marked on the reverse with pen or pencil, providing details of the event, as well as a colour photograph of Princess Leia with stormtroopers on the Tantive IV, and eight additional photographs, some of which feature this helmet or a similar stormtrooper helmet, in an envelope hand-labelled "Mrs. R. Hawkins, Everdon Manor".

The helmet and accompanying materials all exhibit signs of wear and age, including some chips to the paint and fraying to the helmet's straps. Some of the chips show evidence of touch-up work, which was done during production or at the time of the promotional event — no additional work has been done on the helmet since.

Most stormtrooper helmets used in A New Hope were reconditioned for The Empire Strikes Back, which involved painting the grey "frown" (the distinctive mouth area) black. Helmets in original unrestored condition from A New Hope are exceedingly rare and just a few others exist in private collections. Additional information on the Everdon promotional event can be found at www.everdonstarwars.com. Dimensions: 38.25 cm x 38.25 cm x 40.75 cm (15" x 15" x 16")

Estimate: £120,000 - 180,000



An 8x10" print of this still is included with this lot.







728. Elstree Studios Stage 8 Metal Sign M

STAR WARS AND OTHER PRODUCTIONS

A “Stage 8” sign from Elstree Studios. Elstree was home to many popular productions, including the original Star Wars trilogy, the Star Wars prequel trilogy, the Indiana Jones trilogy, The Shining, Flash Gordon and The Dark Crystal. The sign is made of metal painted white with “STAGE 8” painted in blue. The sign features four screw holes for mounting and shows significant paint wear and natural erosion. Dimensions: 61 cm x 61 cm (24” x 24”)

Estimate: £500 - 700

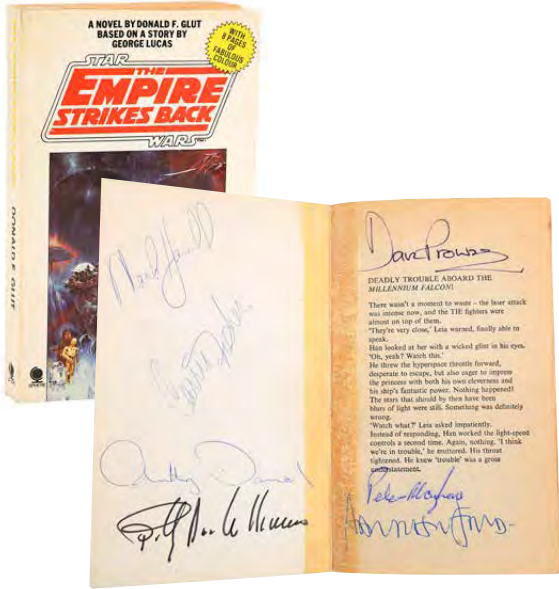


729. Cast-Autographed First Edition Paperback Book †Δ

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A cast-autographed paperback novelisation of Irvin Kershner’s Star Wars: The Empire Strikes Back. The book is a first-edition paperback featuring the promotional-poster cover, eight pages which show 16 images from the film, and the autographs of actors Mark Hamill, Carrie Fisher, Harrison Ford, Anthony Daniels, Billy Dee Williams, Dave Prowse and Peter Mayhew on the inside cover and first page. The book shows wear from aging, the cover and first page have been professionally restored, the spine shows a significant fold line, and the book as a whole has discoloured and shows edge wear throughout. Dimensions: 18 cm x 11 cm x 1.5 cm (7” x 4½” x ½”)

Estimate: £800 - 1,200



730. Autographed Irvin Kershner Photograph M

STAR WARS: THE EMPIRE STRIKES BACK (1980)

An autographed photo of Irvin Kershner from the production of Star Wars: The Empire Strikes Back. The photograph is an 8x10 close-up of Kershner during filming of the Hoth scenes, printed on glossy paper. It features his autograph in blue ink. Along the bottom edge is a copyright notice reading “Kurtz/Joiner Archives”. The photograph remains in very good condition. Dimensions: 25 cm x 20 cm (10” x 8”)

Estimate: £200 - 300



731. Hoth Attack Storyboard Folders †Δ

STAR WARS: THE EMPIRE STRIKES BACK (1980)

Two Hoth attack storyboard folders from the production of Irvin Kershner’s Star Wars: The Empire Strikes Back. Storyboards were used by the production crew to plan shots and scenes, specifically those set on the ice planet Hoth, when the Rebel base is attacked by the Empire.

The folders consist of two sets of bound A4 printed storyboards and printed notes, with dividers featuring filming dates, from “Mon 5 March” to “Fri, Sat March 16, 17”, and production information. The first folder has a blue cover with a handwritten note that reads “1st Unit”, while the second folder has a yellow cover with a handwritten note that reads “2nd Unit”. The folders show minor wear from production use, and the tabs of the dividers and the page corners are worn. Dimensions (each): 30 cm x 22.5 cm x 2 cm (12” x 9” x ¾”)

Estimate: £800 - 1,200

732. “No Entry”, “Props” Department and Blank Door Signs M

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A set of door signs from Irvin Kershner’s Star Wars: The Empire Strikes Back. Signs would have adorned the door of each department and they would have been displayed in restricted areas on location at the Finse 1222 hotel in Norway.

Made of white card, the signs feature a blue screen-printed The Empire Strikes Back logo. Marked “No Entry” and “Props”, with a third blank sign also included, each title has been handwritten by the film’s lettering artist in blue, and the signs are laminated and sealed. The signs exhibit minor wear to the logo prints, marks from age and wear to the edges from use on production. Dimensions (each sign): 7.5 cm x 33 cm x 0.2 cm (3” x 13” x ¼”)

Estimate: £400 - 600



733. 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 predominantly red paint scheme. Both decals are still attached to their backing paper and remain in good, unused condition, with light creasing around the edges. Dimensions (per decal sheet): 45 cm x 31 cm (17 ¾” x 12 ¼”)

Estimate: £400 - 600



734. Star-Shaped Paperweight Crew Gifts

Ω

STAR WARS: A NEW HOPE (1977)

A set of two star-shaped paperweight crew gifts from George Lucas' Star Wars: A New Hope. Stars were gifted to cast and crew members upon completion of filming and were also handed out at exclusive screenings.

Made from clear acrylic, the crew gifts exhibit etched writing on the back reading "The Empire Strikes Back" and "May The Force Be With You". Both pieces display a "Two Company Inc" sticker on the side and one features an additional 1977 inspection sticker. One of the stars is retained in its original packaging and the other is accompanied by a blue velvet bag. Minor scratches and wear are present on both pieces within the lot, and the plastic packaging has become slightly damaged over time. Dimensions (star unpackaged): 2.5 cm x 13.5 cm x 13.5 cm (1" x 5 ½" x 5 ½")

Estimate: £2,000 - 3,000



735. Art Department Reference Binder

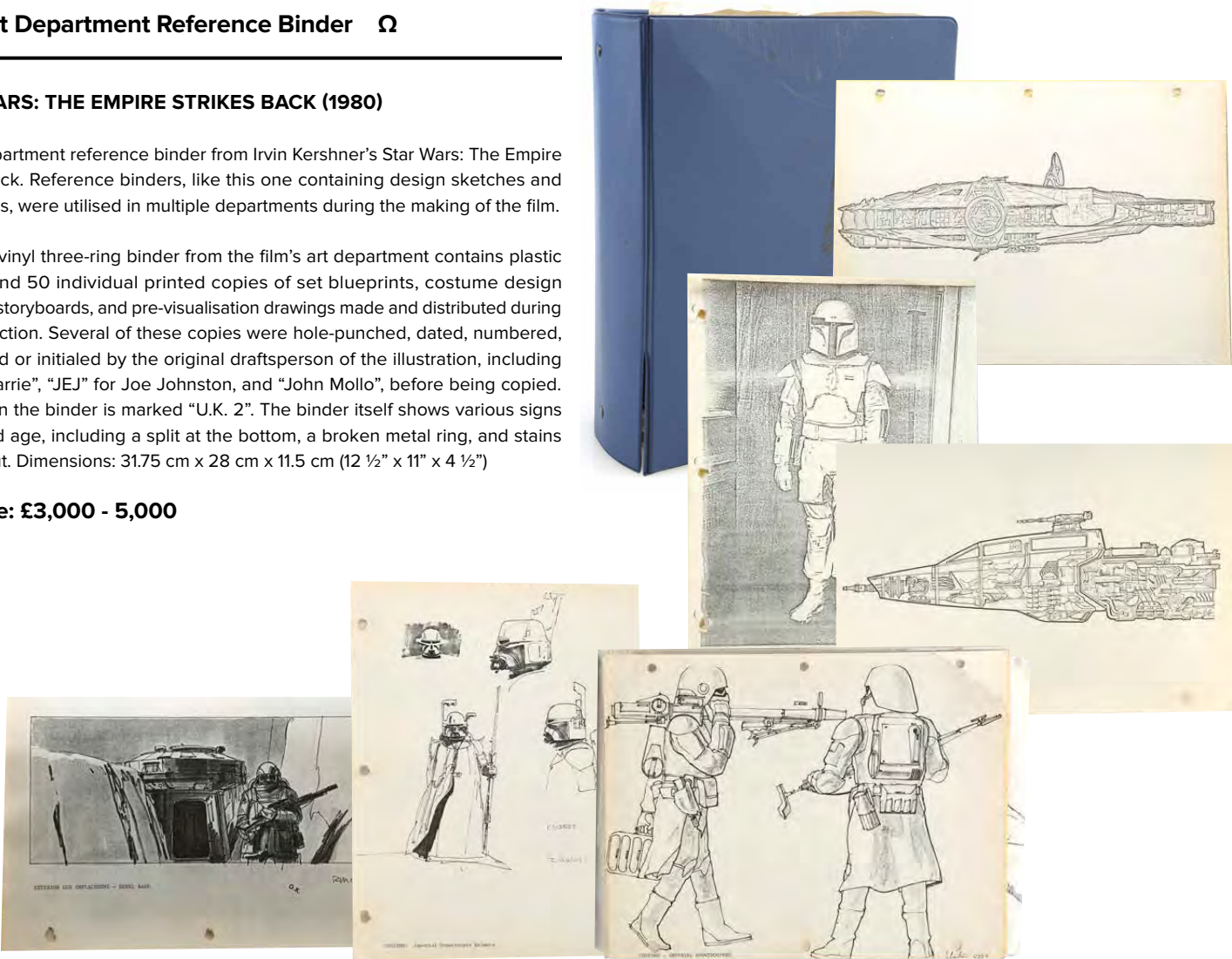
Ω

STAR WARS: THE EMPIRE STRIKES BACK (1980)

An art department reference binder from Irvin Kershner's Star Wars: The Empire Strikes Back. Reference binders, like this one containing design sketches and illustrations, were utilised in multiple departments during the making of the film.

This blue vinyl three-ring binder from the film's art department contains plastic sleeves and 50 individual printed copies of set blueprints, costume design sketches, storyboards, and pre-visualisation drawings made and distributed during pre-production. Several of these copies were hole-punched, dated, numbered, and signed or initialed by the original draftsman of the illustration, including "R. McQuarrie", "JEJ" for Joe Johnston, and "John Mollo", before being copied. A sticker in the binder is marked "U.K. 2". The binder itself shows various signs of use and age, including a split at the bottom, a broken metal ring, and stains throughout. Dimensions: 31.75 cm x 28 cm x 11.5 cm (12 ½" x 11" x 4 ½")

Estimate: £3,000 - 5,000



736. R2-D2 Foot Battery Harness

M

STAR WARS: THE EMPIRE STRIKES BACK (1980)

An R2-D2 foot battery harness from Irvin Kershner's Star Wars: The Empire Strikes Back. Harnesses were used to secure the astromech droid's batteries to the front of its outer legs.

The piece is made of resin and painted faux silver to resemble metal, with a section painted blue, in keeping with the droid's silver-and-blue colour scheme. In The Empire Strikes Back, Luke Skywalker (Mark Hamill) crash-landed his X-Wing Fighter on Dagobah,

leaving R2-D2 submerged in a swamp. As such, the harness displays distressing, with a wash of dark brown residue visible in numerous places, congealing underneath. A patch of blue paint is visible on the underside of this item, and it bears many signs of production use. Dimensions: 15 cm x 2.5 cm x 2.5 cm (5 ¾" x 1" x 1")

Estimate: £2,000 - 3,000



737. Bespin Blaster

Ω

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Bespin blaster from Irvin Kershner's Star Wars: The Empire Strikes Back. Bespin guards were armed with blasters while enforcing the law on Cloud City, which was administered by Lando Calrissian (Billy Dee Williams). The guards used their weapons to threaten the Stormtroopers who were holding Leia (Carrie Fisher), Chewbacca (Peter Mayhew) and C-3PO (Anthony Daniels) captive.

suggesting it was a production backup. It is designed to fit comfortably in the right hand with a sculpted pistol grip. There is some wear from production use and age, with scuffs, scratches and several notable chips, especially on the sights and handle. There are also a couple of noticeable cracks at the end of the barrel. Dimensions: 42 cm x 6 cm x 16 cm (16 ½" x 2 ½" x 6")

Estimate: £6,000 - 8,000



738. “No Entry”, “Special Effects” Department and Blank Door Signs M

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A set of door signs from Irvin Kershner’s Star Wars: The Empire Strikes Back. Signs would have adorned the door of each department, and they would have been displayed in restricted areas on location at the Finse 1222 hotel in Norway.

Made of white card, the signs feature a blue screen-printed The Empire Strikes Back logo. Marked “No Entry” and “Special Effects”, with a third blank label also included, each title has been handwritten by the film’s lettering artist in blue, and the signs are laminated and sealed. All three exhibit minor wear to the logo prints, marks and slight discolouration from age. Light wear is present on the edges from use on production. Dimensions (each sign): 7.5 cm x 33 cm x 0.2 cm (3” x 13” x ¼”)

Estimate: £400 - 600



739. Norwegian Crew Components †Δ

STAR WARS: THE EMPIRE STRIKES BACK (1980)

Norwegian crew outfit components from Irvin Kershner’s Star Wars: The Empire Strikes Back. While filming Hoth scenes on the Hardangerjøkulen glacier, near Finse in Norway, the Norwegian crew wore protective gear provided by Ski-Peer®, a small brand of snow sports equipment that has since ceased business.

The components consist of three pairs of blue waterproof trousers; a pair of blue nylon fleece-lined mittens; a blue striped beanie with a handwritten label reading “Kohler”, referencing location manager Philip Kohler; a pair of blue studded snow boots with fleece lining; and an eye protector with a green lens. All are accompanied by an original tag with a stamp reading “STAR WARS 2”. The boots are worn and missing most of their studs, the trousers’ water-repellent lining has diminished over the years, and the eye protector has a crack down the middle.

Estimate: £1,000 - 1,500



740. Alan Tomkins Hand-Painted Watercolour AT-AT Artwork M

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A framed hand-painted artwork of an AT-AT, painted and signed by Alan Tomkins, from George Lucas’ Star Wars: The Empire Strikes Back.

This recently painted watercolour was hand-painted by the art director of The Empire Strikes Back, Alan Tomkins, working from the original designs by conceptual designer and illustrator, Ralph McQuarrie. It shows an AT-AT striding across the icy terrain of the planet Hoth.

There is a printed note on the back, signed by Alan Tomkins, which gives details about the artwork and designer “Ralph McQuarry [sic]”. The piece is mounted on red card and presented in a gold-coloured frame. Dimensions: 2.5 cm x 56 cm x 46 cm (1” x 22” x 18 ¼”)

**Sold without copyright; see copyright notice pg 504*

Estimate: £300 - 500



741. Pair of Hand-Drawn Dave Carson Millennium Falcon Storyboards Ω

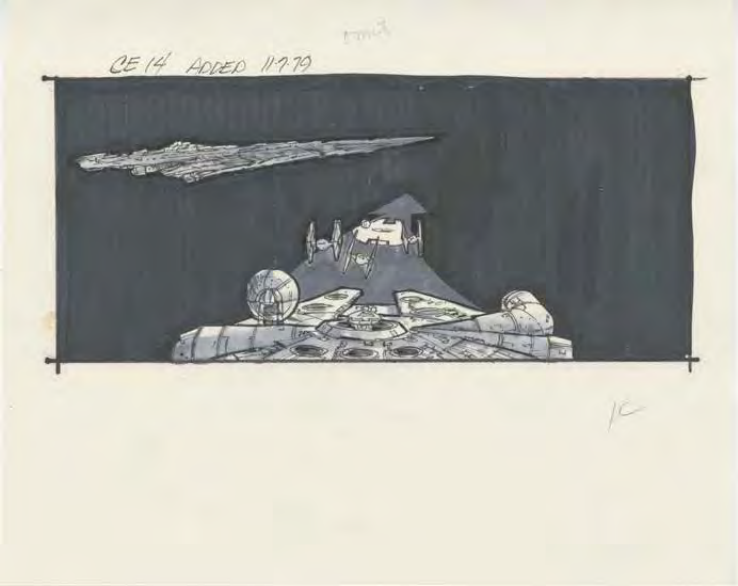
STAR WARS: THE EMPIRE STRIKES BACK (1980)

A pair of hand-drawn Dave Carson Millennium Falcon storyboards from the production of Irvin Kershner’s Star Wars: The Empire Strikes Back. After original storyboards like these were approved, copies were made and distributed to various department heads for use throughout production.

These two storyboards depicting the Falcon, the Star Destroyer, and three TIE Fighters were rendered in pencil, pen, and marker on US letter-sized paper by Industrial Light & Magic artist Carson. Both are labelled “CE 14”, while one is also labeled “Added 11.7.79”, “omit” (indicating the shot was later omitted or revised) and marked with “DC”, Carson’s initials. There is a small stain on the initialed illustration and both pieces exhibit minor creasing. Dimensions (each): 21.75 cm x 28 cm (8 ½” x 11”)

**Sold without copyright; see copyright notice pg 504*

Estimate: £1,000 - 1,500



742. Limited Edition Bronze “Yoda Fountain” Maquette Ω

LUCASFILM

A limited edition bronze “Yoda Fountain” maquette based on the full-size statue sitting atop the Yoda fountain at Lucasfilm Headquarters. This Lucasfilm Company Store exclusive was designed by Lawrence Noble of Noble Studio and was cast at the same foundry as the Lucasfilm Headquarters statue.

The figure itself is cast in bronze with a green finish representing the patina of the full-size bronze statue. It is affixed to a black marble stand with four felt feet. The stand is numbered “165”. Included are four cards from Noble Studio providing information on this figure as well as showcasing some of the studio’s other works. Also included is a Certificate of Authenticity, numbered 165 of 250, and signed by Lawrence Noble. The maquette is packed in a light wooden box, the top of the box featuring the “LUCASFILM Ltd” logo. Dimensions: 21.75 cm x 14.75 cm x 12.75 cm (8½” x 5¾” x 5”)

Estimate: £1,000 - 1,500

743. Limited Edition Han Solo Echo Base Parka Replica Autographed By Harrison Ford Ω

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A limited-edition Han Solo Echo Base replica parka autographed by Harrison Ford from the promotion of Irvin Kershner’s Star Wars: The Empire Strikes Back. This Archive Edition replica of the parka worn by Han Solo (Ford) on Hoth was produced as part of the Star Wars Echo Base Collection by Columbia Sportswear®. Columbia produced a limited run of brown parkas to resemble the brown parka used in the film, though Han’s parka looked blue on screen due to colour grading.

This parka features a brown cotton-and-polyester shell with a silver polka-dot nylon lining, polyester insulation, faux fur lining around the hood, and the Alliance Starbird insignia on the left sleeve. The shell has a zip closure with metal snap-buttons and is signed by Ford in gold marker on the right chest. The parka comes in its original white retail box, along with a white polyester wardrobe bag embossed with the collection’s logo. The box exhibits minor tearing on its edges from handling.

Estimate: £3,000 - 5,000



744. Hand-Drawn Joe Johnston Imperial Walkers Storyboard Ω

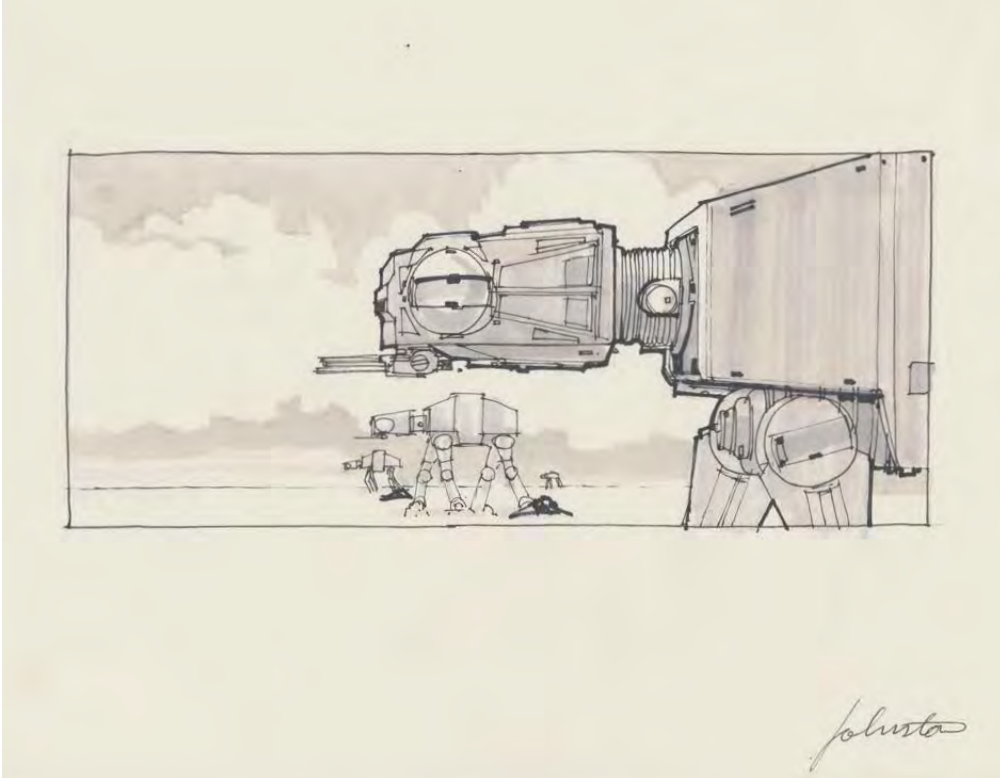
STAR WARS:
THE EMPIRE STRIKES BACK (1980)

A hand-drawn Joe Johnston Imperial walkers storyboard from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. The Galactic Empire deployed its fleet of AT-ATs to destroy the Rebel Alliance's base on the ice planet Hoth.

This storyboard depicts the walkers en route to Echo Base, and was hand-drawn and signed by ILM visual effects artist Johnston. It is rendered in mixed media, including graphite and ink, on illustration paper. It exhibits minor wear from handling, including a small stain in the lower left corner. Dimensions: 21.75 cm x 25.5 cm (8 ½" x 10")

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,000 - 3,000



745. Hand-Drawn and Printed John Mollo Hoth Rebel Technician Design Sketch with Fabric Swatch Ω

STAR WARS:
THE EMPIRE STRIKES BACK (1980)

A hand-drawn and printed John Mollo Hoth rebel technician design sketch with fabric swatch from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. Rebel technicians worked at Echo Base on the ice planet Hoth. This printed, three-hole-punched copy of a design sketch for a technician's costume was created and annotated by costume designer Mollo, who used it as a working document during preproduction.

The sketch is labelled "Black Combat Boots" in pen and features a hand-drawn rendering of a rebel technician's hat next to the printed sketch. A cream, orange, grey, and red sample for a Hoth uniform insignia patch is stapled to the left corner. The sketch and swatch exhibit some folding and creasing, as well as some tape residue on the paper surface.

Dimensions: 30.50 cm x 21.75 cm (12" x 8 ½")

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,500 - 2,500



746. Ralph McQuarrie Hand-Painted Cloud City Matte Concept M

STAR WARS:
THE EMPIRE STRIKES BACK (1980)

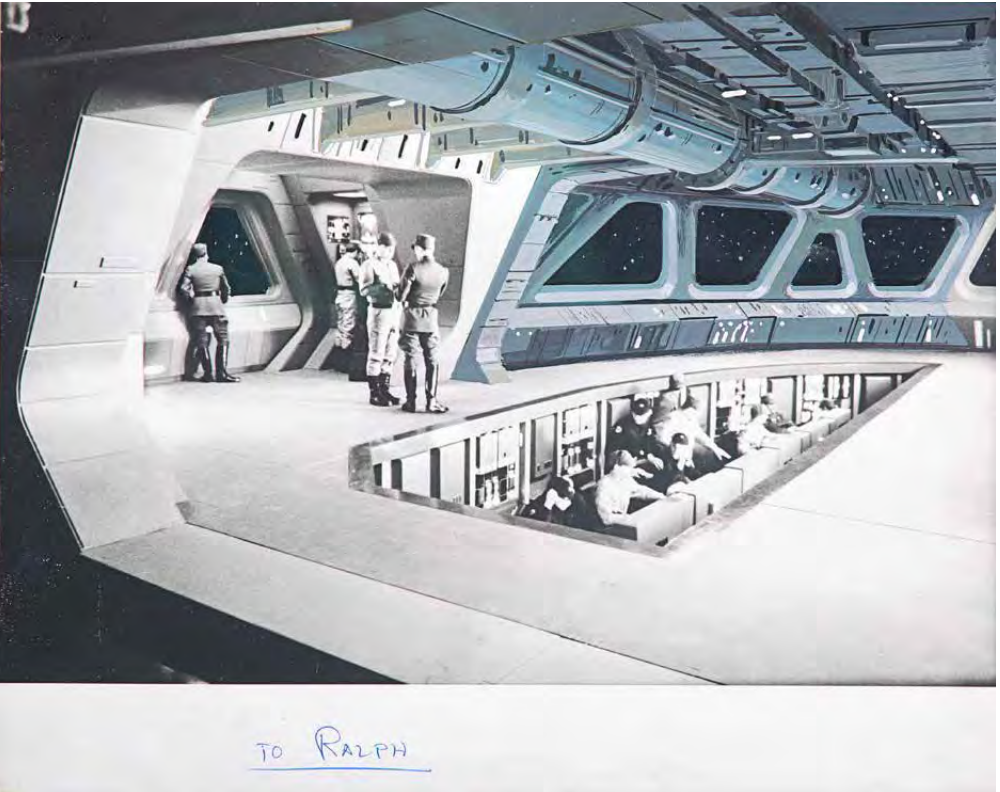
A Ralph McQuarrie hand-painted matte concept of Cloud City from Irvin Kershner's Star Wars: The Empire Strikes Back. Academy Award®-winning concept designer Ralph McQuarrie designed many of Star Wars' iconic characters and locations.

Created by McQuarrie, the image reveals his vision for Cloud City, the gas mining colony floating in the atmosphere of the gas giant Bespin. This art is a matte concept, using photography, with the detail of the city hand-painted over it.

It is presented in a black wooden frame and archivally displayed in a black-and-silver mount. The photograph shows some signs of age and is yellowing and stiffening slightly. Dimensions: 65 cm x 59 cm x 3 cm (25 ½" x 23 ½" x 1 ¼")

**Sold without copyright; see copyright notice pg 504*

Estimate: £2,000 - 3,000



747. Ralph McQuarrie Hand-Painted Star Destroyer Matte Concept M

STAR WARS:
THE EMPIRE STRIKES BACK (1980)

A hand-painted Ralph McQuarrie matte concept of a Star Destroyer from Irvin Kershner's Star Wars: The Empire Strikes Back. This is a production photograph, with a hand-painted concept by McQuarrie of his ideas for the interior of an Imperial Star Destroyer.

McQuarrie, an Academy Award®-winning concept designer, designed many of the film's characters and sets, including several large interiors, which were often achieved using matte paintings to save on set construction.

At the bottom of the photograph is a handwritten note reading "To Ralph", and on the back is a smaller photograph of the same shot, but with everything blacked out except the areas over which McQuarrie was to paint his design.

This original concept art is presented in a black wooden frame, and archivally displayed in a black-and-silver mount. The photograph shows some signs of age and production use and is yellowing slightly. Dimensions: 65 cm x 59 cm x 3 cm (25 ½" x 23 ½" x 1 ¼")

**Sold without copyright; see copyright notice pg 508*

Estimate: £2,000 - 3,000



748. Hand-Drawn Ralph McQuarrie The Empire Strikes Back Novel Cover Concept Sketch Ω

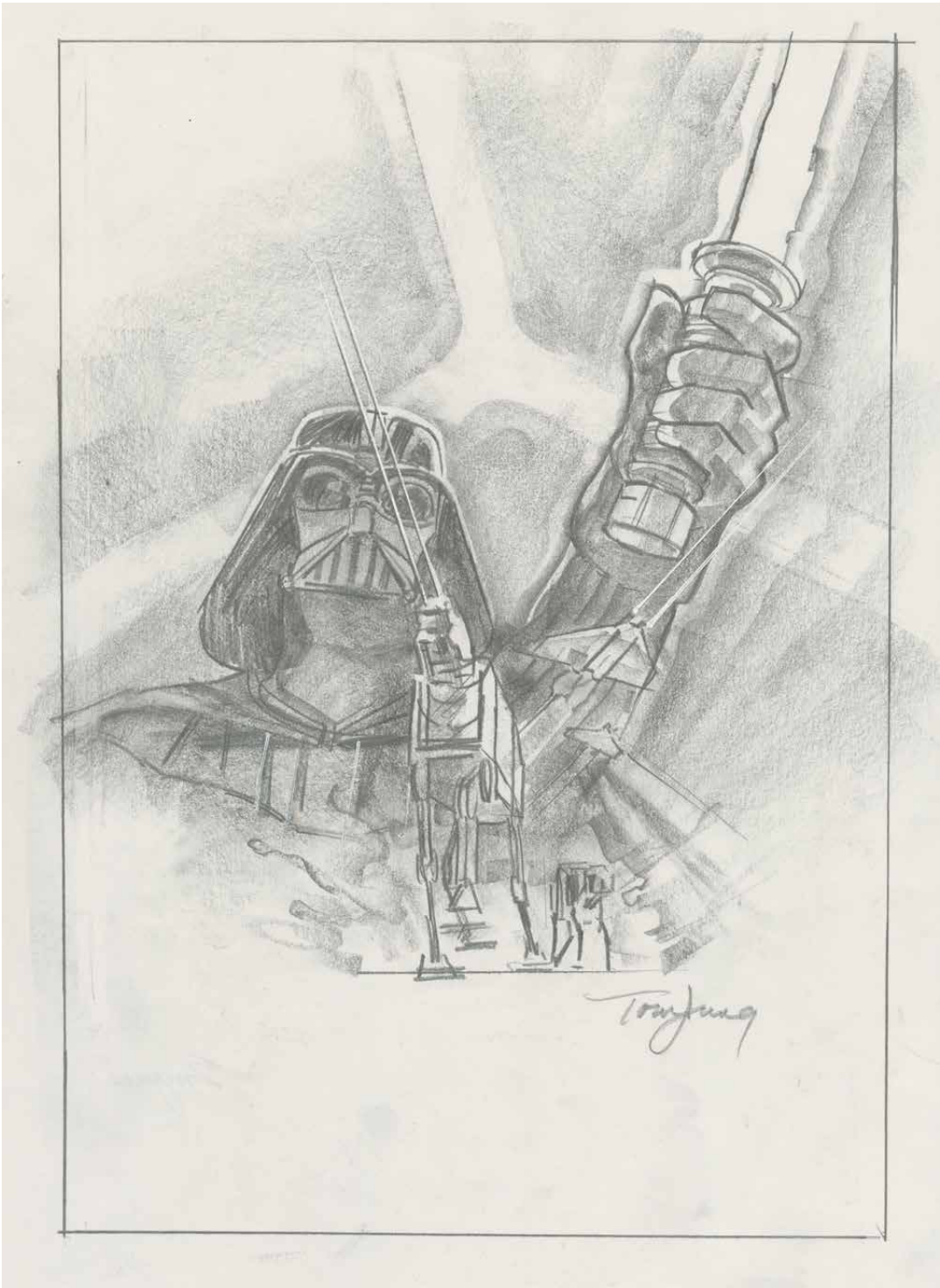
STAR WARS: THE EMPIRE STRIKES BACK (1980)

A hand-drawn Ralph McQuarrie The Empire Strikes Back novel cover concept sketch from the promotion of Irvin Kershner's Star Wars: The Empire Strikes Back. The Galactic Empire deployed its fleet of AT-ATs to destroy the Rebel Alliance's base on the ice planet Hoth. This hand-drawn sketch of a crash-landed snowspeeder in an AT-ATs' destructive path was designed and initialled by production illustrator and visual effects artist McQuarrie as a potential cover for the novelisation of the film.

The sketch resembles McQuarrie's production painting of Luke Skywalker and his crashed snowspeeder, and was featured in the book Star Wars Art: Ralph McQuarrie. It is rendered in graphite on a sheet of vellum taped to white illustration board, with notches in graphite around the tape. The vellum exhibits some stains at bottom and visible creasing throughout. Dimensions: 38.25 cm x 33.75 cm (15" x 13 ¼")

**Sold without copyright; see copyright notice pg 508*

Estimate: £6,000 - 8,000



749. Hand-Drawn Tom Jung Poster Concept Sketch Ω

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A hand-drawn Tom Jung poster concept sketch from Irvin Kershner's Star Wars: The Empire Strikes Back.

This sketch features an unused poster design of Darth Vader merging with AT-AT walkers during the Battle of Hoth. It was hand-drawn and signed by poster designer Jung, who designed several iconic one-sheets for the original Star Wars trilogy.

The sketch is rendered in graphite and white correction fluid on illustration paper, and labelled "Empire" on the reverse. It exhibits some signs of handling, including stains and smudges throughout, as well as minor creasing. Dimensions: 43.25 cm x 35.75 cm (17" x 14")

**Sold without copyright; see copyright notice pg 508*

Estimate: £5,000 - 7,000

750. On Set Polaroids Featuring Luke and R2-D2 on Dagobah M

STAR WARS:
THE EMPIRE STRIKES BACK (1980)

Two Polaroids® taken on the set of George Lucas’ Star Wars: The Empire Strikes Back. These Polaroids® depict the scene where Luke (Mark Hamill) crashed his X-Wing on the swamp planet of Dagobah when searching for the Jedi Master Yoda. In one of the stills, two lights above the scene reveal a wide shot of the set, while the other focuses on R2-D2.

Both Polaroids® feature handwritten continuity notes: “283M” and “8288 lights switched on”. They both show signs of age and production use, with paper affixed to their sticky backs, smudges on the handwritten notes and holes where they have been stapled.Dimensions (each photograph): 11 cm x 9 cm x 0.1 cm (4 ¼” x 3 ½” x 0”); (in plastic wallet): 16.5 cm x 11 cm x 0.1 cm (16 ½” x 4 ¼” x 0”)

Estimate: £500 - 700



751. Luke Skywalker’s (Mark Hamill) Prototype Blaster Holster M

STAR WARS:
THE EMPIRE STRIKES BACK (1980)

A prototype Luke Skywalker (Mark Hamill) blaster holster from Irvin Kershner’s Star Wars: The Empire Strikes Back. Luke wore a holster for his blaster throughout the film, from the early scenes on Hoth to the climactic battle against Darth Vader (David Prowse) on Cloud City.

This is a prototype of the holster seen in the film. The holster worn by Luke is made of brown leather, whereas this has been finished in black. It features a loop to attach it to the belt and another loop to secure it to the leg. It has metal studs on the belt loop and metal poppers on the leg loop.The holster has some wear from production use and age. It features formed impressions of the blaster on both sides, evidence that it was tested with a dressed prop gun for fit and form. The colour has worn away in places, most notably on the reverse. Dimensions: 57 cm x 12 cm x 3.5 cm (10 ½ x 4 ¾” x 1 ½”)

Estimate: £2,000 - 3,000



752. C-3PO’s (Anthony Daniels) Hand Ω

STAR WARS: THE EMPIRE STRIKES BACK (1980)

C-3PO’s (Anthony Daniels) hand from Irvin Kershner’s Star Wars: The Empire Strikes Back. As the talkative protocol droid, Daniels wore mechanical-looking gloves throughout the film. It is likely that this right-hand glove was also used during the production of Richard Marquand’s Star Wars: Return of the Jedi.

This glove is made of moulded flexible urethane painted silver and bronze, with black palms, yellow stripes down the fingers along the palm, a split in the palm for putting the glove on the actor, and mechanical ridged details on the knuckles and joints. Affixed to the wrist are two metal snaps for buttoning the glove to Daniels’ costume. The glove exhibits signs of wear and age, including flaking paint and stiffness to the urethane, as well as discolouration where the finger rings once were, and comes on an acrylic display stand. Dimensions: 18 cm x 13.5 cm x 31.25 cm (7” x 5 ¼” x 12 ¼”)

Estimate: £15,000 - 25,000



753. Prototype Han Solo (Harrison Ford) Jacket M

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A prototype Han Solo (Harrison Ford) jacket from the production of Irvin Kershner's Star Wars: The Empire Strikes Back. As this jacket is a prototype, it shows differences to those seen in the film, primarily through its pocket placement and shape. The jacket is also a smaller size than those worn by Ford and features different colour stitching to the film-used jackets.

Designed by Academy Award®-winning costume designer John Mollo, it is made of a cotton-woollen blend with a polyester satin lining. It features a mandarin collar, pockets on both sides at the chest and waist, a large pocket on the rear, a faux-pocket on the left arm, shoulder panel detailing, and visible stitched detailing at the upper arm, elbow and cuffs.

Several colours were considered before the final design was selected, in consultation with George Lucas and director Irvin Kershner. Although it appeared navy blue in the film, the jacket is a blue-grey colour. Designer Mollo

stated that blues tend to appear black on film, and for that reason a garment intended to read as blue needed to be made in a lighter colour.

Lucas famously did not want any visible fasteners on the costumes of Star Wars as he felt that would make them too close to the styling of modern-day Earth. He also did not want the costumes to stand out in the film; Mollo stated that Lucas instructed him to avoid making them appear “spacey”.

Mollo, who won one of his two Oscars® for his work on Star Wars: A New Hope, described Han Solo's look as “a mixture of a cowboy and a more orthodox space sort of thing”. Han's straightforward garb spoke to George Lucas' description of the character in the fourth draft of Star Wars: “A mercenary in a starship, simple, sentimental and cocksure of himself.”

Estimate: £20,000 - 30,000



VINTAGE TOYS & COLLECTIBLES LIVE AUCTION

26TH - 27TH NOVEMBER 2019



COMING TO LONDON

ACCEPTING CONSIGNMENTS

PROPSTORE.COM/TOYAUCTION

Robert Watts Collection: Star Wars Trilogy

The following five lots come from the personal collection of celebrated film producer Robert Watts. Watts' career began in the 1960s with location manager, production manager and assistant director credits on movies including Thunderball, Repulsion, Darling, Papillon, 2001: A Space Odyssey and Star Wars: A New Hope.

Robert Watts went on to become producer of such classics as Star Wars: The Empire Strikes Back, Star Wars: Return of the Jedi, Raiders of the Lost Ark, Indiana Jones and the Temple of Doom, Indiana Jones and The Last Crusade, and Who Framed Roger Rabbit. His CV includes some of the most popular movies of all time.

754. Robert Watts Collection: Cast and Crew Photo Book Dedicated to Watts and Signed by Gary Kurtz and George Lucas M

STAR WARS: A NEW HOPE (1977)

A cast and crew photo book dedicated to producer Robert Watts and signed by Gary Kurtz and George Lucas, from the production of Star Wars: A New Hope. These items come from the personal collection of legendary producer Robert Watts.

The item is bound in a black cardboard cover with a sticker on the front that uses the film's original title "The Star Wars". Inside are 25 black-and-white photographs from the film's production. On the back page, handwritten in gold permanent pen, is the message "Robert Watts, thank you for your contribution to Star Wars", followed by the autographs of writer/director George Lucas and producer Gary Kurtz.

The book shows some signs of age. There are marks and scuffs on the black cover; some of the bindings along the spine are slipping loose; and the photos are bending slightly in the bottom right-hand corner and display some yellowing and discolouration marks. Dimensions: 21 cm x 26 cm x 1.5 cm (8 ¼" x 10 ¼" x ½")

Estimate: £3,000 - 5,000



755. Robert Watts Collection: Blue Crew Cap M

STAR WARS: A NEW HOPE (1977)

Robert Watts' blue crew cap from the production of George Lucas' Star Wars: A New Hope. Crew caps were given to the cast and crew as gifts for their work on the production.

This blue felt crew cap was the personal property of producer Robert Watts. It features a faux-gold embroidered star design on the brim and the film title on the front, with an adjustable ziplock on the back. The cap shows minimal signs of wear from production use: the embroidery has frayed and discoloured slightly and the fabric has warped.

Estimate: £400 - 600



756. Robert Watts Collection: Archive of Behind-the-Scenes Stills, Annual and Set of Crew Stickers M

STAR WARS TRILOGY (1977 - 1983)

An archive of behind-the-scenes stills, a Lucasfilm Ltd annual from 1983, and a set of crew stickers from the original Star Wars trilogy. This item comes from the personal collection of legendary producer Robert Watts. Comprising a set of 12, the black-and-white stills were taken during the filming of A New Hope and show key cast members, droids, director George Lucas and others.

Annals were gifted to Lucasfilm employees during their yearly picnic at Skywalker Ranch. This set of stickers includes two triangular stickers designed by Ralph McQuarrie and a sheet of uncut stickers featuring Return of the Jedi's original title "Revenge of the Jedi" with an image of Yoda. The lot is completed by a colourful embroidered patch of the same Yoda design. The lot exhibits minor wear, including light scratches, plucks around the patch outline, and crease lines, notably on the annual cover and uncut sticker sheet. Dimensions (annual): 28 cm x 22 cm x 1 cm (11" x 8 ¾" x ½"); (each photo): 20 cm x 25.5 cm (8" x 10"); (sticker sheet): 19 cm x 25 cm (7 ½" x 10")

Estimate: £300 - 500



757. Robert Watts Collection: Nine Crew Items M

STAR WARS TRILOGY (1977 - 1983)

A collection of nine crew items from the original Star Wars trilogy. These items come from the personal collection of legendary producer Robert Watts. The lot consists of a black mesh crew cap featuring "Revenge of the Jedi" embroidered in red on the front; two navy blue "Revenge of the Jedi" sweatshirts (size L); a matching children's sweatshirt (size S); a navy ladies' The Empire Strikes Back T-shirt (size M); a blue Star Wars: Droids sweatshirt (size XL); two black "The First Ten Years" sweatshirts (size XL); and a yellow Star Wars T-shirt (size L), featuring a triangular logo designed by Ralph McQuarrie. The set displays light wear from production use, including several marks and minor plucks, and cracks have formed in some of the printed titles.

Estimate: £800 - 1,200

758. Robert Watts Collection: Hand-Painted Ralph McQuarrie Illustration of Vader Arriving on Death Star M

STAR WARS: RETURN OF THE JEDI (1983)

A hand-painted Ralph McQuarrie illustration of Vader arriving on the Death Star from Richard Marquand's Star Wars: Return of the Jedi. Numerous troops — including the Emperor's royal guards, stormtroopers, Imperial officers, aides and ground crew — stood to attention as Darth Vader (David Prowse) arrived on the Imperial Shuttle.

After completing his pre-production design work on Return of the Jedi in 1981, McQuarrie created a series of illustrations intended for the Return of the Jedi Portfolio, published by Ballantine Books. The artist worked from reference images of the film itself, as well as elements such as model reference photos (for example, the Imperial Shuttle is painted from a photograph of an early concept model). At the

same time, McQuarrie infused the painting with the same qualities his earlier works had by not translating everything in the film literally; for example, the royal guards feature different helmets that expose their faces, and the ground crewmen bear a closer resemblance to McQuarrie's concept work than the film itself. Illustrating in this pre-production style meant the portfolio illustrations blended seamlessly with the earlier paintings done for pre-production on Return of the Jedi.

This illustration of Vader's arrival is rendered mixed media, primarily in gouache on illustration board. McQuarrie originally painted the scene with Luke Skywalker standing next to Vader, but he was asked to repaint it to feature an Imperial officer rather than Luke. Many of McQuarrie's production paintings underwent such a

repaint, as he was frequently asked to revise things, which he did by painting directly over pre-existing work. Evidence of the original painted characters remains visible here under close examination.

Widely regarded as the artist who made the greatest contribution to the look of Star Wars, McQuarrie's impact on the design of the saga cannot be overstated. The inclusion of Vader, one of the artist's most significant designs, makes this piece one of McQuarrie's most highly regarded paintings created for Return of the Jedi.

McQuarrie's original trilogy paintings are the pinnacle of his artwork and highly sought after by collectors. This piece was gifted to Return of the Jedi co-producer Robert Watts at the end of production, and comes directly from his personal collection. It has never previously been offered for sale. The artwork bears the artist's signature at the lower left side. It is housed in Watts' original vintage frame and glazed with acrylic. Dimensions (on board): 59 cm x 39.5 cm (22" x 15 1/2")

**Sold without copyright; see copyright notice pg 508*

Estimate: £120,000 - 180,000



759. 35mm “Revenge of the Jedi” Trailer Footage M

STAR WARS: RETURN OF THE JEDI (1983)

An original 35mm film reel of the trailer to Richard Marquand's Star Wars: Return of the Jedi. This film reel comes in its original box, labelled “Revenge of the Jeddi” [sic].

While originally called Return of the Jedi, the title of the film was changed to Revenge of the Jedi, but later changed back as writer/executive producer George Lucas felt that revenge was not something the Jedi would seek. However, this decision was not made until after a teaser trailer, thousands of posters and other merchandise were released bearing the Revenge title.

This 35mm film reel was one of the first trailers sent before the original title was restored. The box shows signs of handling and age. Dimensions (reel): 11 cm x 11 cm x 3.5 cm (4 ½” x 4 ½” x 1 ¼”); (box): 15 cm x 15 cm x 4.5 cm (5 ¾” x 5 ¾” x 1 ¾”)

Estimate: £400 - 600



762. Five Norman Reynolds Printed Set Piece Design Illustrations Ω

STAR WARS: RETURN OF THE JEDI (1983)

Five Norman Reynolds printed set piece design illustrations from the production of Richard Marquand's Star Wars: Return of the Jedi. These designs were sent from the film's UK office to its US office as concept illustrations for key set pieces from the film, including the reveal of Anakin Skywalker (Sebastian Shaw).

Four of the designs are dated “Dec. '81”, while all show printed initials for production designer Norman Reynolds. They are printed in black-and-white on paper and come in a brown envelope hand-titled “Int. Bunker Corridor & General Stuff!” by Reynolds. The designs are folded and the envelope shows light tearing from handling. Dimensions (in envelope): 28 cm x 38 cm x 1.5 cm (11” x 15” x ½”)

Estimate: £400 - 600



763. Dagobah and Imperial Landing Platform Set Concept Model Photographs Ω

STAR WARS: RETURN OF THE JEDI (1983)

Dagobah and Imperial landing platform set concept model photographs from the production of Richard Marquand's Star Wars: Return of the Jedi. These photographs were sent by the film's UK office to update the US side of production on construction of the concept models for the Dagobah and Imperial landing platform sets.

The six black-and-white platform set images are printed on photo paper and come in a brown envelope with three concept sketch copies labelled “IMPERIAL LANDING PLATFORM.” and initialled “NR” by production designer Norman Reynolds. The 12 Dagobah photos are labelled “EXT’ DAGOBAH FOREST ‘YODAS HOUSE’ ETC” and come with a paper memo with Revenge of the Jedi production letterhead. The envelopes exhibit minor wear. Dimensions (in envelope): 28 cm x 38 cm x 2 cm (11” x 15” x ¾”)

Estimate: £400 - 600



761. Printed Norman Reynolds Rebel Briefing Room Set Concept Sketch and Set Photographs Ω

STAR WARS: RETURN OF THE JEDI (1983)

A printed Norman Reynolds rebel briefing room set concept sketch and set photographs from the production of Richard Marquand's Star Wars: Return of the Jedi. These pieces were sent by the film's UK office to update the US office on the design status of the briefing room and bridge sets.

The printed paper sketch labelled “INT REBEL BRIEFING RM” is dated “September” and initialled “NR”, for production designer Norman Reynolds. The 22 black-and-white photographs of the set are printed on photo paper and come in a brown envelope hand-titled “INT REB BRIEFING ROOM & BRIDGE.” by Reynolds. The sketch is lightly creased and the folder is torn from handling. Dimensions (in envelope): 28 cm x 38 cm x 2 cm (11” x 15” x ¾”)

Estimate: £400 - 600



764. Hand-drawn Dave Carson “Home One” Storyboard Ω

STAR WARS: RETURN OF THE JEDI: (1983)

A hand-drawn Dave Carson “Home One” storyboard from the production of Richard Marquand's Star Wars: Return of the Jedi. After original storyboards like this one were approved, copies were made and distributed to the various department heads for use throughout production.

This storyboard was rendered in pencil, ink and marker on sketch paper , and signed “D” by Industrial Light & Magic key sculptor Dave Carson. It depicts the MC80A star cruiser Home One, also known as Headquarters Frigate, under assault by the Empire, and features the label “SB 48 (1)”. The storyboard has minor wear along the edges. Dimensions: 29.25 cm x 23 cm (11 ½” x 9”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £1,000 - 1,500



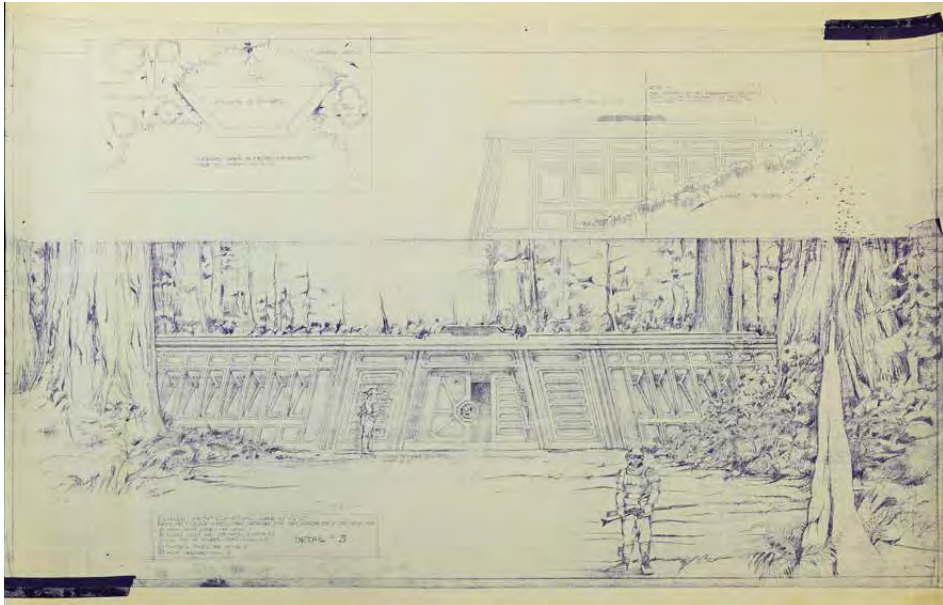
765. Endor Bunker
Front Elevation Blueprint ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

An Endor bunker front elevation blueprint from the production of Richard Marquand’s Star Wars: Return of the Jedi. The Galactic Empire developed a shield generator bunker on the Forest Moon of Endor, and the Battle of Endor was staged around the ground section of the bunker depicted in this blueprint.

This oversize dyeline is a printed copy of an original rendering of the front and side elevations of the bunker. It is labelled “Detail #3” and dated “Dec. 18, 1981” next to the initials “M.B.”, likely referring to set draftsman Mark Billerman. The print shows some staining to the paper from age and some creasing from handling. Dimensions: 159 cm x 77 cm (62 ¾” x 30 ½”)

Estimate: £600 - 800



159 cm (62 ¾")

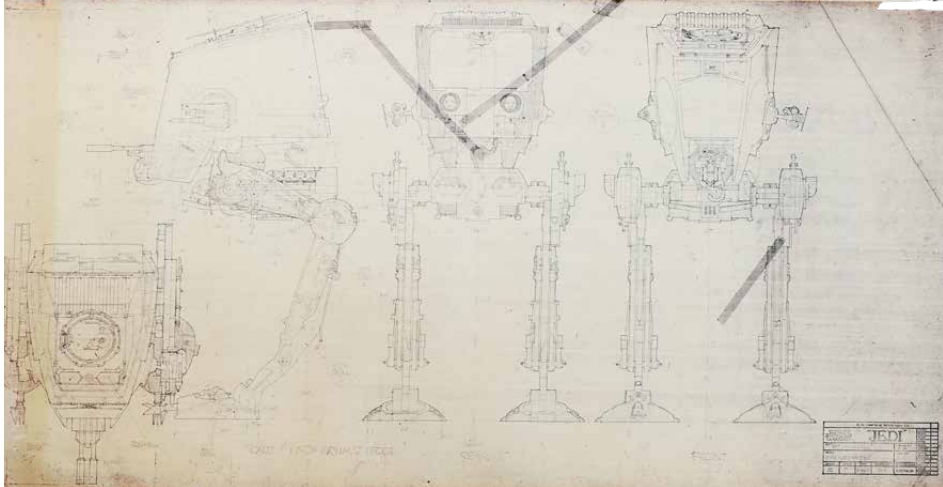
766. AT-ST Scout Walker Blueprint ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

An AT-ST scout walker blueprint from the production of Richard Marquand’s Star Wars: Return of the Jedi. Chewbacca (Peter Mayhew) commandeered an AT-ST — also known as a scout walker — during the Battle of Endor, helping turn the tide against the Empire.

This oversize dyeline is a printed copy of an original rendering of the front, rear, side, and bird’s-eye views of the walker. It is labeled “Ext. Landwalker Plans & Elevations” and dated “31 Aug. ’81”. The drawing is initialed, “M.B.”, likely referring to set draftsman Mark Billerman. There is staining to the paper from age and tears along the edges from handling. Dimensions: 160 cm x 76.25 cm (63” x 30”)

Estimate: £500 - 700



160 cm (63")

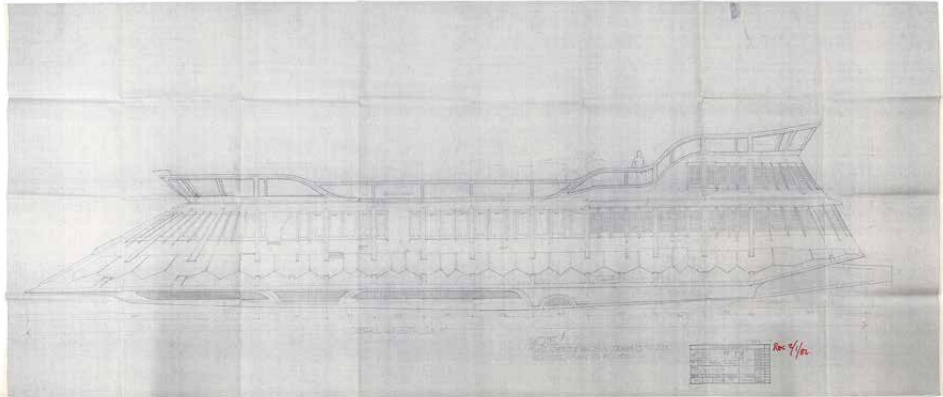
767. Jabba’s Sail Barge Blueprint Ω

STAR WARS: RETURN OF THE JEDI (1983)

A Jabba’s Sail Barge blueprint from the production of Richard Marquand’s Star Wars: Return of the Jedi. Jabba the Hutt was a vile gangster who conducted business on his sail barge, the Khetanna, on the Dune Sea of Tatooine.

This blueprint of the exterior of Khetanna in an early stage of design is printed in blue ink on heavy-duty blueprint paper with “Rec. 02/01/82” hand-written in red marker in the bottom right corner. The paper exhibits folding and creasing throughout, including visible wear along the edges. Dimensions: 92.75 cm x 170.25 cm (36 ½” x 43 ½”)

Estimate: £400 - 600



160 cm (63")

768. Hand-Drawn Ralph McQuarrie A-Wing Fighter Thumbnail Sketches Ω

STAR WARS: RETURN OF THE JEDI (1983)

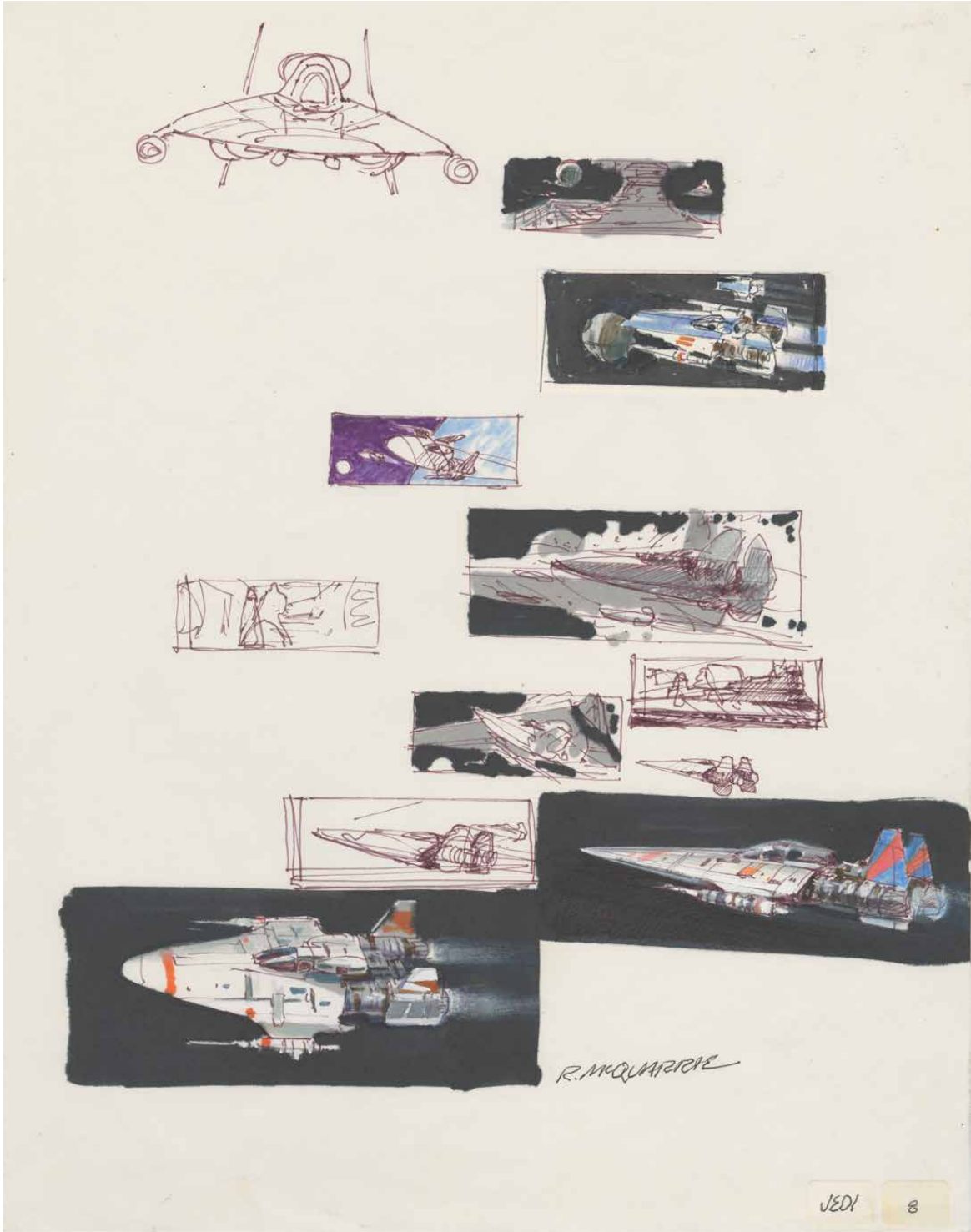
A page of hand-drawn Ralph McQuarrie A-Wing fighter thumbnail sketches from McQuarrie’s Return of the Jedi Portfolio. McQuarrie was asked to complete a number of painted illustrations for the portfolio after finishing his work on concept designs for Jedi, including an illustration of the A-wing.

These 12 thumbnail concept sketches show the A-Wing from the front, side, and bird’s-eye views, and were hand-drawn and signed by ship designer and visual effects artist McQuarrie. McQuarrie was well-known for creating small thumbnails to study compositions in the development of his artwork. They are rendered in

mixed media, including graphite, ink, and coloured pencil, on a single sheet of illustration paper, with two stamps reading “JEDI” and “8”. One of the sketches comes on a separate piece of paper glued to illustration paper, which exhibits minor signs of wear along its edges. Dimensions (illustration paper): 35.75 cm x 28 cm (14” x 11”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £5,000 - 7,000



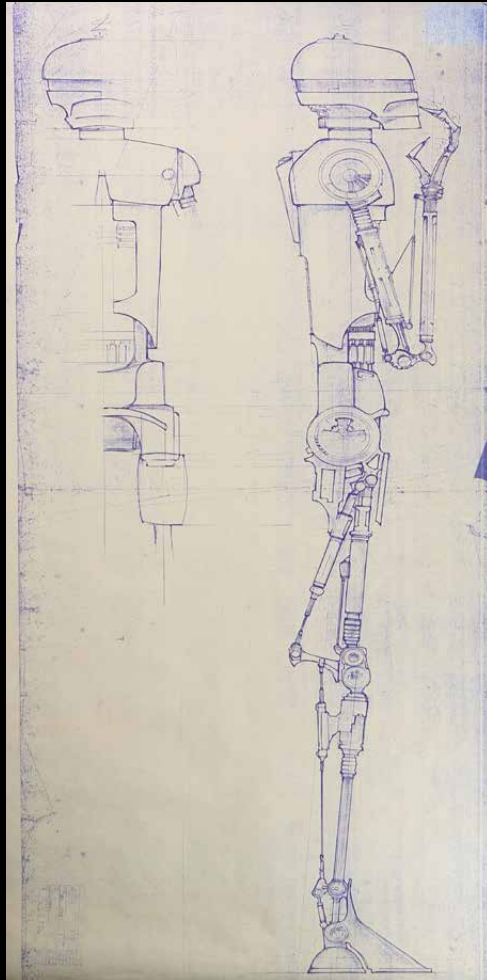
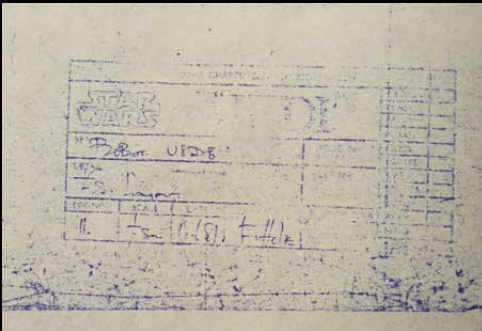
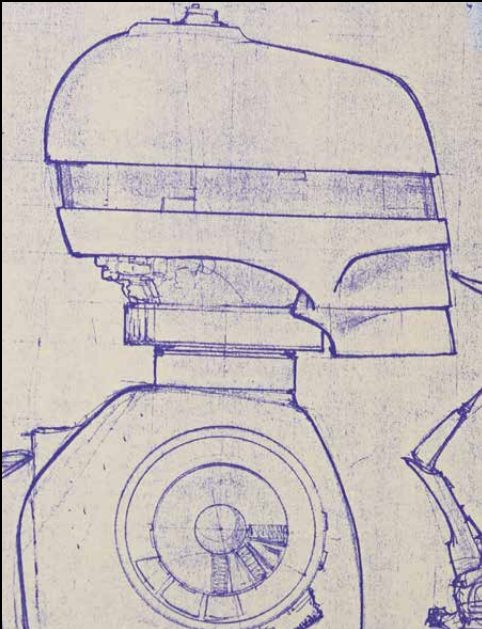
769. Full-Size EV-9D9 Dyeline ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

A full-size EV-9D9 dyeline from Richard Marquand's Star Wars: Return of the Jedi. Droid supervisor EV-9D9 tortured fellow droids on Jabba the Hutt's barge.

This full-size dyeline is a printed copy of an original rendering of the rear and side views of the droid. The drawing is dated "18.6.81" and labelled "F. Hole" for art director Fred Hole. It is also marked "Robot U8D8", referring to EV-9D9's torture assistant 8D8, although the character ultimately seen on screen as 8D8 is not depicted in this dyeline. The print shows staining to the paper from age, and minor tears along the edges from handling. Dimensions: 91.5 cm x 215 cm (36" x 84 ½")

Estimate: £1,000 - 1,500



215 cm (84 ½")

770. Princess Leia's (Carrie Fisher) Boushh Disguise Helmet Moulds ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

Princess Leia's (Carrie Fisher) Boushh disguise helmet moulds from the production of Richard Marquand's Star Wars: Return of the Jedi. Princess Leia (Carrie Fisher) impersonated the bounty hunter Boushh as part of her plan to gain access to Jabba the Hutt's palace and rescue Han Solo (Harrison Ford).

These two plaster moulds were created as production "safety" moulds for Boushh's helmet. They were created by pouring plaster into vacuum-formed plastic castings of the front and back of Boushh's helmet, to have an extra set of moulds in case they were needed for production. There are some paint and clay remnants throughout, and some foam core moulding extensions on the back of the neck attachment. Dimensions (front): 25.5 cm x 25.5 cm x 19 cm (10" x 10" x 7 ½"); (back): 25 cm x 19 cm x 16.5 cm (9 ½" x 7 ½" x 6 ½")

Estimate: £4,000 - 6,000



771. Scout Trooper Helmet Plaster Moulds and Visor Castings ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

A set of scout trooper helmet plaster moulds and visor castings from the production of Richard Marquand's Star Wars: Return of the Jedi. Wearing a modified version of the traditional stormtrooper armor, scout troopers patrolled the forest moon of Endor on their speeder bikes.

These three plaster moulds were made as production "safety"

moulds for the scout trooper helmet. They were created by pouring plaster into vacuum-formed plastic castings, to create an extra set of moulds in case they were needed for

production. One plaster mould was made for each side of the helmet, and one for the helmet's faceplate. Also included in this lot are a pair of vacuformed component castings used to create the helmet's front visor. There are some paint remnants and plastic splits on the visor components, and some missing paint on the front plaster mould. Items come shipped in two separate boxes. Dimensions (Box 1): 42 cm x 33 cm x 26 cm (16 ½" x 13" x 10 ¼"); (Box 2): 64.75 cm x 40.5 cm x 26.75 cm (25 ½" x 16" x 10 ½")

Estimate: £4,000 - 6,000



772. Scout Trooper Helmet and Armour Components Set ΩΔ

STAR WARS: RETURN OF THE JEDI(1983)

A scout trooper helmet and armour components set from Richard Marquand's Star Wars: Return of the Jedi. Wearing a modified version of the traditional stormtrooper armor, scout troopers patrolled the forest moon of Endor on their speeder bikes.

These 14 white plastic vacuformed casting components were created during production for use in the fabrication of the finalized biker scout costumes, though were not ultimately finished and used. Included are castings for the front and side of the helmet, backpack, knee and arm pads, chest plate, belt and visor. There are several splits in the plastic and dirt in the interior of some items. Dimensions (Box): 68 cm x 48.25 cm x 48.25 cm (26 ¾" x 19" x 19")

Estimate: £4,000 - 6,000

773. Prototype Tusken Raider Mask ΩΔ

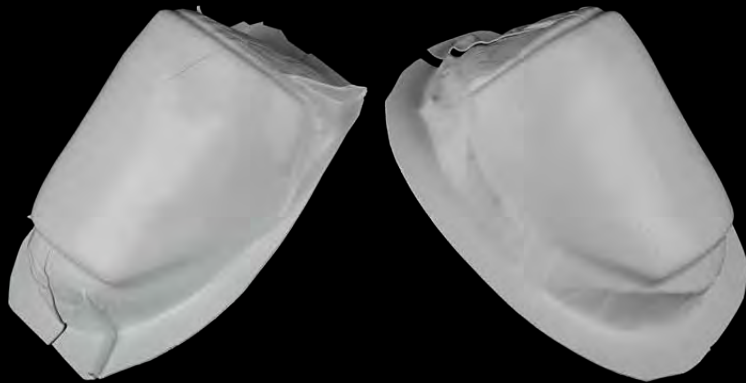
STAR WARS: RETURN OF THE JEDI (1983)

A prototype Tusken Raider mask from the production of Richard Marquand's Star Wars: Return of the Jedi. While Tusken Raiders are not seen in the final film, they were considered for inclusion in Jabba's palace and this prototype mask was developed during preproduction. It was made by the costume team, who molded components of a mask from the original Star Wars to create it.

The mask consists of a fiberglass shell lined with interior foam, and covered externally with leather, burlap and cloth wrappings, leather-wrapped mouthpiece, and various

cast-resin detail pieces. Restoration work was undertaken to reassemble the components that had come apart with age, though no new materials were added and nothing was repainted—all elements are original to production. This piece exhibits visible signs of wear and age, including tape and glue remnants from production. Dimensions: 42 cm x 42 cm x 43.25 cm (16 ½" x 16 ½" x 17")

Estimate: £10,000 - 15,000



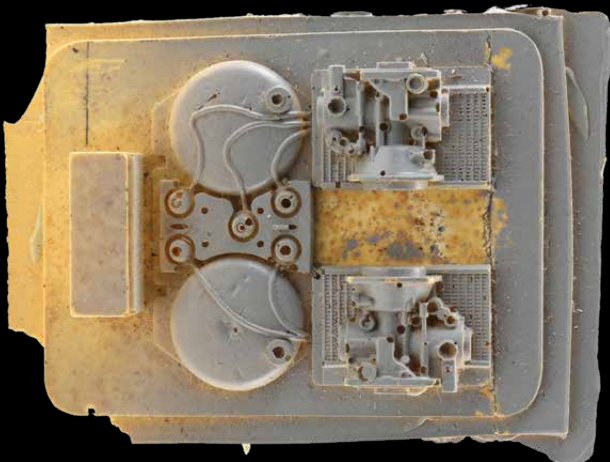
774. Boba Fett Shoulder Armour Set ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

A Boba Fett shoulder armour set from the production of Richard Marquand's Star Wars: Return of the Jedi. One of the most dangerous bounty hunters in the galaxy, Boba Fett was always seen clad head to toe in fearsome Mandalorian armour and weaponry.

This pair of white vacuformed shoulder armour castings were made for the production of the film, but ultimately unused. One of the casts has a raised section in the centre for the eventual placement of Boba Fett's Mandalorian skull symbol. There are lengthwise splits in the plastic and some dirt in the interior. Dimensions: 23 cm x 19 cm x 9 cm (9" x 7 ½" x 3 ½")

Estimate: £1,000 - 1,500



775. Unfinished Rebel Rank Badge Component ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

An unfinished rebel rank badge component from the production of Richard Marquand's Star Wars: Return of the Jedi. Lando Calrissian (Billy Dee Williams) and Princess Leia (Carrie Fisher) wore rank badges as they led the rebel fleet in its attack on the new Death Star.

This is an unfinished moulded-plastic badge created during production, with some primer applied. Several sections of excess plastic moulding are still attached, and there is some glue on the back.

Dimensions: 9 cm x 5.75 cm x 2.5 cm (3 ½" x 2 ¼" x 1")

Estimate: £400 - 600



776. Admiral Ackbar's (Tim Rose) Helmet Paint Test Section ΩΔ

STAR WARS: RETURN OF THE JEDI (1983)

Admiral Ackbar's (Tim Rose) helmet paint test section from the production of Richard Marquand's Star Wars: Return of the Jedi. Admiral Ackbar led the rebel fleet's attack on the Death Star, and was the first to realise that Emperor Palpatine (Ian McDiarmid) had drawn them into a trap.

This vacuformed plastic component makes up one half of the completed helmet, and was created as a prototype to test paint and detail finishes. It shows some paint test residue throughout, with a peeling strip of tape and some wear.

Dimensions: 42 cm x 38 cm x 15.25 cm (16 ½" x 15" x 6")

Estimate: £1,500 - 2,500

777. Child Ewok Puppet Ω

STAR WARS: RETURN OF THE JEDI (1983)

A child Ewok puppet from Richard Marquand's Star Wars: Return of the Jedi. Princess Leia (Carrie Fisher), Han Solo (Harrison Ford) and their rebel comrades were able to finally defeat the Empire on the forest moon of Endor with the help of the Ewoks. This lifelike puppet is made of foam latex pieces including the face, ears, and hands, a sheet foam body, black plastic eyes and faux fur covering the body. Puppeteering wire is planted in the wrists and around the neck for movement, and there is an opening for a hand at the bottom. There is some fading to the paint throughout and rusting to the wire. The rubber is also fragile from age and should be handled with caution. Dimensions (sitting): 53.5 cm x 35.75 cm x 38 cm (21" x 14" x 15")

Estimate: £20,000 - 30,000



778. Ewok (John Pedrick) Mask Ω

STAR WARS: RETURN OF THE JEDI (1983)

An Ewok (John Pedrick) mask from Richard Marquand's Star Wars: Return of the Jedi. Ewoks helped the Rebel Alliance defeat the Galactic Empire during the climactic battle on the forest moon of Endor. This mask, part of a background Ewok costume worn by Pedrick, was designed by makeup artist Stuart Freeborn, who with Phil Tippett was nominated for a BAFTA for his work on the film.

The mask comprises a foam-latex face piece including lips and nose; light brown faux fur that is padded with foam around the sides and back of the mask; yellow plastic eye lenses; two yellowed urethane teeth; and a Velcro® closure on the reverse.

The foam lining is marked "E.S. 41 Jonny Pedrick 23 ¾ C.", and the mask is stored on an original white foam makeup stand labelled the same. The mask exhibits minor signs of wear and age, including fraying to the fur around the ears, tears to the nose and lips, and tape applied over a rip on the interior Dimensions: 29.25 cm x 33 cm x 34.5 cm (11 ½" x 13" x 13 ½")

Estimate: £40,000 - 60,000



779. Stuart Freeborn Ewok Mask Storage Box Ω

STAR WARS: RETURN OF THE JEDI (1983)

A Stuart Freeborn Ewok mask storage box from the production of Richard Marquand's Star Wars: Return of the Jedi. This box was made in Freeborn's workshop to store an Ewok mask, and also served to store other Star Wars creature masks.

This box has metal hinges and carrying slats, and is labelled "Ugnaught Box", "(1 of 3 heads) Caramel/Golden Sable", and has an additional crossed-out marking for "Johnny Pendrick [sic] ES 41" (for actor John Pedrick, who portrayed an Ewok in the film) in marker. It exhibits various signs of wear, including stains to the top and bottom. Dimensions: 40.75 cm x 40.75 cm x 35.75 cm (16" x 16" x 14")

Estimate: £400 - 600



780. Model Miniature
Death Star Turret Ω

STAR WARS: RETURN OF THE JEDI (1983)

A model miniature Death Star turret from Richard Marquand's Star Wars: Return of the Jedi. Turrets covered the surface of the Death Star, and constantly fired at the attacking Rebel pilots during the film's climax.

Crafted by Industrial Light and 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 resin laser cannons mounted at the top. Pencil lines have been used on the side of the top portion to create the illusion of panelling. 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, and shows some wear from production use and age, with some chips to the paintwork, most notably around the guns. Dimensions: 7 cm x 6 cm x 19 cm (2 ¾" x 2 ¼" x 7 ½")

Estimate: £5,000 - 7,000



781. StarSpeeder 3000 Light-Up Miniature Model Ω

STAR WARS: STAR TOURS
(THEME-PARK ATTRACTION, 1987 - 2016)

A StarSpeeder 3000 light-up miniature model from Disney's Star Wars: Star Tours. Riders of the motion-simulating theme-park attraction boarded the StarSpeeder 3000, a tourist spacecraft that was caught in the middle of the Galactic Civil War. This button-operated, light-up model of the ship was created by Industrial Light & Magic for use in the first-person-perspective ride film shown on the front viewscreen during the attraction's simulated adventure. Several StarSpeeder 3000s were seen during the opening and closing scenes, which took place in a busy spaceport.

The model is made of resin painted grey, black, and blue with silver detail, and features two glass light bulbs at front connected via wires to a black plastic button and an empty AAA battery pack. The model exhibits various signs of use, including a snapped-off piece at the top and chips to the paint throughout. Dimensions: 30.5 cm x 8.5 cm x 2.5 cm (12" x 3 ¼" x 1")

**Contains electronics; see electronics notice pg 508*

Estimate: £2,000 - 3,000



782. Crew Bag and Los Alamos Cap †Δ

ROGUE ONE: A STAR WARS STORY (2016)

A crew bag and "Los Alamos Costume" crew cap from Gareth Edwards' Rogue One: A Star Wars Story. Los Alamos — referring to the site used to create the first atomic bombs — was the film's codename during production.

The crew cap is black with "Los Alamos Costumes" embroidered on the front in white thread, and "2016" on the back. The holdall is blue cotton with a white lining, and has four brass-ringed eyelets across its top. A single cream-coloured canvas strap is included, which can be used to carry the bag, or threaded through the eyelets to secure it. The film's title is stitched along the side of the holdall in blue thread, and is supplied in a white cotton dust bag with "cast and crew 2015" printed on it. Dimensions (bag): 39 cm x 37 cm x 2.5 cm (15 ½" x 14 ½" x 1")

Estimate: £200 - 300

783. Light-up Remote Control R2-BHD Droid M

STAR WARS: ROGUE ONE: A STAR WARS STORY (2016)

A light-up remote control R2-BHD droid from Gareth Edwards' Rogue One: A Star Wars Story. R2-BHD served as an astromech droid at the Alliance base hangar in the Great Temple on Yavin 4, and was assigned to Gold Leader (Angus MacInnes). Cassian Andor (Diego Luna) led Jyn Erso (Felicity Jones) through the hangar before commencing their search for the plans to the Death Star. The same droid body was also utilized in Rogue One as a second unit, R3-S1, with a clear dome and orange detailing (R3-S1 dome not included with this lot.)

The droid, affectionately referred to as "Tooby", was hand-built by Brad Oakley, who also produced droids for Star Wars: The Last Jedi and Solo: A Star Wars Story. It is made predominantly from aluminium, including an all-aluminium external shell, as well as steel feet for durability. The droid is capable of a "2-3-2" conversion, meaning the center leg can be extended when rolling or retracted when standing static. It features three aluminium "holographic projectors", a strip of LEDs on the main body and a small area of LEDs which form patterns and spell out words, depending on the command program selected. The droid includes many interactive features, including numerous electronically-controlled movable elements and panels. It is programmed with over 200 different noise and movement sequences, controlled through a modified PlayStation® controller.

R2-BHD was additionally seen in several promotional and behind-the-scenes featurettes for Rogue One, and appears on pages 39 and 59 of Star Wars: Rogue One — The Ultimate Visual Guide with a small section about its backstory and personality. The droid also featured in a Gillette® advert released during the promotion of Rogue One. The advert, entitled "Every Story Has a Face", featured a Rebel soldier's day in reverse, from facing off against Imperial stormtroopers on Scarif, all the way back to his shave that morning. At one point during the commercial the soldiers ran past this R2-BHD droid.

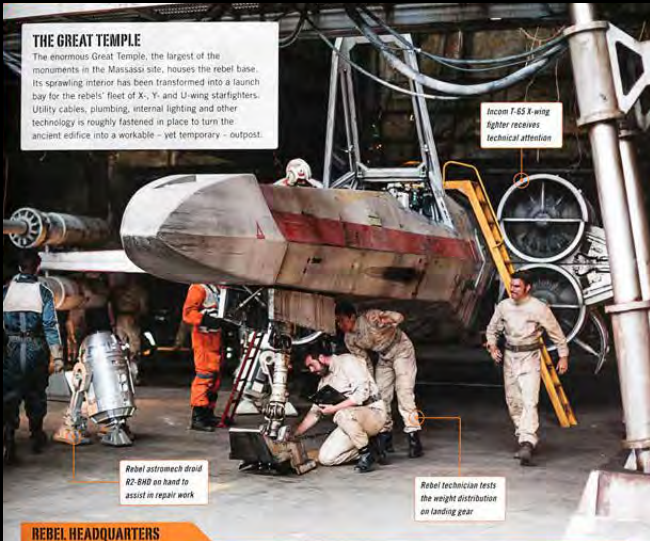
The astromech droid is tarnished from usage and age, like much of the Rebellion's equipment, and in keeping with George Lucas' initial "used future" visual concept. The lot is accompanied by a copy of Star Wars: Rogue One — The Ultimate Visual Guide, which features this droid, as well as other merchandise that specifically incorporates R2-BHD, including a lifesize cardboard cutout, a "Droid Factory" action figure pack, a Lego figure, a model and a perpetual calendar. It also comes with a power supply, remote control and list of pre-programmed commands. Dimensions: 75 cm x 70 cm x 110 cm (29 ½" x 27 ½" x 43 ½")

**Special shipping required; see special shipping notice pg 508; Contains electronics; see electronics notice pg 508*

Estimate: £60,000 - 80,000



**Toy is included with lot*



**Internal page from Star Wars: Rogue One – The Ultimate Visual Guide; book is included with lot*





784. Light-Up R4-X2 Droid Dome M

STAR WARS: THE LAST JEDI (2017)

A light-up R4-X2 astromech droid dome from Rian Johnson’s Star Wars: The Last Jedi. Droids were important members of the Resistance, working to keep weapons, ships and other machinery functional. R4-X2 worked in the hangar on the main Resistance cruiser, preparing fighter craft for battle. The hangar was destroyed by Kylo Ren (Adam Driver) as Poe Dameron (Oscar Isaac) and the other Resistance pilots were getting ready to battle the First Order. R4-X2 also featured heavily in the promotion of the film, having been turned into a toy after its release, and can be found on page 21 of Star Wars: The Last Jedi — The Visual Dictionary.

The droid dome was hand-built by Brad Oakley, who also produced droids for Rogue One: A Star Wars Story and Solo: A Star Wars Story. It is made of CNC (computer numerical control)-cut styrene frames that were hand skinned. Key features include its radar eye, two aluminium holographic projectors that move at random and flash when the droid head is connected to a power supply, and two sets of five RGB (red-green-blue) LEDs that flash in patterns under the droid’s projectors.

A small panel, finished in faux-silver paint, hides a “bad motivator” smoke function. The panel is designed to extend outwards and emit water vapour (similar to that used in e-cigarettes) to mimic the appearance of smoke. The droid dome is hollow except for the wiring and panels used to control the electronics.

The dome is intentionally distressed in places to look worn and well used, in keeping with George Lucas’ “used future” concept, like much of the technology and weaponry of the Resistance. This includes damage to the white paint on the lower ring. There is additional wear from production use, such as scuffing and scratches. The lot is accompanied by a copy of Star Wars: The Last Jedi — The Visual Dictionary and an official Disney® toy set featuring R4-X2 and another droid, Y5-X2. Dimensions: 40 cm x 40 cm x 38 cm (15 ¾” x 15 ¾” x 15”)

**Contains electronics; see electronics notice pg 508*

Estimate: £15,000 - 25,000



785. Light-Up Y5-X2 Droid Dome M

STAR WARS: THE LAST JEDI (2017)

A light-up Y5-X2 astromech droid dome from Rian Johnson’s Star Wars: The Last Jedi. Astromech droids were important members of the Resistance, working to keep weapons, ships and other machinery functional. The Y5-X2 was created to appear in several scenes on the bridge of The Raddus, in the background behind General Leia (Carrie Fisher), but Fisher asked that the droid be removed as the noise of it moving was distracting her from her lines.

The droid dome was hand-built by Brad Oakley, who also produced droids for Star Wars: Rogue One: A Star Wars Story and Solo: A Star Wars Story. While ultimately not seen in the final cut of the film, it was used for the film’s promotion, having been turned into a toy after the release of the movie, and can be found on page 21 of Star Wars: The Last Jedi — The Visual Dictionary.

The droid head is made of styrene CNC (computer numerical control)-cut frames that were hand-skinned. It is predominantly white with dark green panels, and it features three metal eyes — each with its own LED light — and a metal antenna. The droid dome is hollow, except for the wiring and panels used to control the electronics.

The droid dome has been intentionally distressed in places to look worn and well-used, like much of the technology and weaponry of the Resistance. This includes damage to the white paint on the lower ring. There is additional wear from production use, such as scuffing and scratches. The lot comes with the droid’s power supply.Dimensions: 47 cm x 47 cm x 55 cm (18 ½” x 18 ½” x 21 ¾”)

**Contains electronics; see electronics notice pg 508*

Estimate: £8,000 - 10,000

786. Light-up Remote Control R2-X2 Droid M

SOLO: A STAR WARS STORY (2018) / STAR WARS: THE LAST JEDI (2017)

A light-up remote control R2-X2 droid from Ron Howard's Solo: A Star Wars Story. R2-X2 was present in the control room of the spice mine on Kessel, and after L3-37 (Phoebe Waller-Bridge) freed the enslaved droids and a rebellion ensued, the R2-X2 unit appeared in the middle of the battle next to the Millennium Falcon. After L3-37 was wounded, Lando (Donald Glover) vaulted the droid on his way to save her. This same droid body was seen in Rian Johnson's Star Wars: The Last Jedi with an R4-X2 dome (see lot 784) during rebel hangar sequences, and utilized in production as Y5-X2 (see lot 785); the R2-X2 dome was used exclusively in Solo: A Star Wars Story.

The droid was built by Brad Oakley, who also produced droids for Rogue One: A Star Wars Story. It was made as a copy of an R2-unit seen in the rebel briefing room of Star Wars: A New Hope, and is comprised of aluminium skins over a fiberglass frame, with a fiberglass dome and a fixed center leg. Of note is the unique track-drive system installed in the droid's feet, that made it off-road capable and one of the few droids capable of operating in sand for the film. The unit features three aluminium "holographic projectors" that move and flash when the droid is connected to power. The droid is equipped with a number of features, internal servos, movements and commands, but during production the control system was removed to make the unit

lighter, limiting the actions to the basic R/C driving functionality, with the dome able to turn as well as including projectors' movements and flashes. It is controlled with a Spektrum™ DX6i remote control that accompanies the lot, along with its instruction manual and a carrying case. The controller features a sticker with "Green R2 (Brads)" handwritten in black pen.

The X2-droid body (with the R4 and Y5 domes) was featured in Star Wars: The Last Jedi: Visual Dictionary, as well as other pieces of merchandise. The droid has been intentionally distressed to look worn and well-used. It is covered in dust and dirt from the spice mines of Kessel set and features scuffs and scratches. The rebel alliance symbol on the dome was covered with green tape during filming. The legs can be easily disconnected and removed for storage and transportation. Dimensions: 75 cm x 70 cm x 110 cm (29 ½" x 27 ½" x 43 ½")

**Special shipping required; see special shipping notice pg 508; Contains electronics; see electronics notice pg 508*

Estimate: £60,000 - 80,000



787. Leather Crew Backpack †Δ

STAR WARS: SOLO: A STAR WARS STORY (2018)

A leather crew backpack from the production of Ron Howard’s Solo: A Star Wars Story. Heads of production departments were given these for their work on the film.

The backpack is made by Solo NY® and features the original tag, along with a tag from Lucasfilm Ltd. The backpack is predominantly made of leather with synthetic padded straps and metal studding. It has the film logo debossed onto the leather and the Solo NY® logo is stitched into the red inner lining.

The bag has three main compartments and two front sections, and comes with a drawstring dust bag for protection. Accompanying the backpack is a card from Lucasfilm Ltd., which on one side reads “To our Red Cup Family, Thanks for all your amazing work. We’ve got a good feeling about this”, and on the other side features an illustration of the Millennium Falcon. The backpack has no obvious wear and is in excellent condition. Dimensions: 46 cm x 35 cm x 10 cm (18” x 13 ¾” x 4”)

Estimate: £200 - 300



788. Crew Jacket, Gift Bag and Thank-You Note M

STAR WARS: THE RISE OF SKYWALKER (2019)

A crew jacket, gift bag and thank-you note from J.J. Abrams’ Star Wars: The Rise of Skywalker. The black Tee Jays® puffer jacket is made from polyester and features a zip fastening down the front, with the right sleeve displaying the numerals “IX” embroidered in yellow. Labelled as a size large, the jacket comes with its original tags attached to the zip. Made from black paper, the gift bag features “IX” printed in yellow on both sides and a pair of black string handles.

Accompanying the lot is a thank-you note addressed to the cast and crew, printed on cream-coloured card with director Abrams’ name at the top. The note and jacket exhibit minor wear, and the bag displays several crease lines from use. Dimensions (gift bag): 42 cm x 36 cm x 1 cm (16 ½” x 14” x ¼”); (note): 14 cm x 19 cm (5 ½” x 7 ½”)

All hammer price proceeds from this item will be donated to the Macmillan Cancer Support charity.

Estimate: £600 - 800



790. Jack O’Neil’s (Kurt Russell) Costume Ω

STARGATE (1994)

Jack O’Neil’s (Kurt Russell) costume from Roland Emmerich’s sci-fi adventure Stargate. Colonel O’Neil led a group of military specialists through an ancient portal to a planet on the other side of the galaxy.

The costume consists of a moss-coloured military jacket with several decorative patches on the chest and collar, as well as identification patches on the front reading “O’NEIL” and “U.S. AIR FORCE”; a matching pair of trousers labelled “O’NEIL”; a black T-shirt labelled “O’NEIL HERO”; a pair of black fingerless gloves; a black beret with a patch embossed on the front; a black belt labelled “HERO”; a pair of sunglasses in a black plastic case; a mesh tactical vest labelled “O’NEIL”, with several pouches, including a large one on the back containing a piece of foam; a tactical belt featuring a gun holster and a pouch containing a faux walkie-talkie; a resin stunt knife with a leather sheath attached to a nylon strap via Velcro®; and a pair of black boots labeled “O’NEIL”. The costume features some wear throughout, including some staining and discolouration on the shirt and wear on the sunglasses and gloves.

Estimate: £4,000 - 6,000



789. Dr. Daniel Jackson’s (James Spader) Costume Ω

STARGATE (1994)

Dr. Daniel Jackson’s (James Spader) costume from Roland Emmerich’s sci-fi adventure Stargate. Jackson changed into his costume before stepping through the stargate and remained in it throughout the film.

Th e costume includes an olive-green jacket, a pair of trousers, and a T-shirt. The button-up cargo jacket has a patch reading “U.S. AIR FORCE” on the left chest and a white patch featuring three red lines and three blue stars on the lower-right chest. The costume also includes a pair of black leather lace-up boots and black socks. It shows some minor wear, including staining to the T-shirt and a small intentional cut for a squib effect in the lower-left front of the jacket.

Estimate: £2,000 - 3,000



791. Cast-Autographed Shooting Schedules M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

A pair of cast-autographed shooting schedules from the production of the sci-fi adventure series Stargate SG-1. Shooting schedules were used by the crew to plan scenes and organise special effects, props, set design and makeup.

The shooting schedules feature the autographs of director Michael Shanks, writer Christopher Judge, and actors Dan Shea, Peter Williams, Tony Amendola and Teryl Rothery across the covers. The pink schedule features the title of the Season 5 premiere episode “Enemies (Part 2)” and the blue schedule features the title of Season 4 Episode 3, “Upgrades”. The pages remain in very good condition. Dimensions: 28 cm x 21.5 cm x 0.5 cm (11” x 8 ½” x ¼”)

Estimate: £200 - 300

792. Kull Warrior Costume M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

A Kull warrior costume from the sci-fi TV series Stargate SG-1. Kull warriors were created by Anubis (David Palffy) to carry out his plans for galactic conquest. Temporarily taken under the control of Ba'al (Cliff Simon), Anubis' army would ultimately be brought down by the Replicators and finished off by the Free Jaffa Nation.

The costume consists of a black resin helmet with a mesh fabric over the eyes and mouth; a black resin upper armour piece with faux cables and foam shoulder pads; a pair of black bracers featuring wrist-mounted light-up plasma repeaters; black resin-and-leather lower body armour and codpiece with adjustable belt; a pair of black resin thigh and shin guards; and a black neoprene bodysuit with grey circuit designs. The costume shows wear from production use: the left wrist-mounted plasma repeater is missing its wiring cover, there are small scratches throughout, and there is mild wear on the decorative cables.

**Contains electronics; see electronics notice pg 508*

Estimate: £2,000 - 3,000



793. Light-Up Ori UGDO Device M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

A light-up Ori UGDO device from the sci-fi television show Stargate SG-1. Panels and UGDO devices were used to dial the transportation rings on Ori vessels.

This device is made of resin and metal with a wood-textured vinyl design. It features a console that flips out, exposing internal wiring, Ori symbols and 17 blue buttons. When powered, each button lights up when pressed, including the central crystal. Controls allow for the reset of the device. The piece shows minor overall wear, with small scratches and peeling on the button decals. Dimensions: 30 cm x 18 cm x 5 cm (12" x 7" x 2")

**Contains electronics; see electronics notice pg 508*

Estimate: £800 - 1,200



794. Light-Up Goa'uld Ribbon Device M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

A Goa'uld ribbon device from sci-fi TV series Stargate SG-1. The Goa'uld used their ribbon devices, also known as "kara kesh", to control their enemies, deliver kinetic blasts or create force shields. Worn on the left hand by numerous System Lords throughout the series, ribbon devices proved to be a formidable weapon against the forces of SG Command.

The device is made of metal and is finished in gold-coloured paint. It features metal fingertips with a foam lining attached to the hand via metal springs, also painted gold. On the back of the wrist is a pink gemstone made of acrylic, and an orange acrylic piece is attached to the palm, which lights up when connected to a power supply.

The lot is accompanied by a remote control marked "Silver" and "#1". The device has some wear from production use and age, including some scratches and scuffs. Some of the gold paintwork has chipped away and the springs have developed slight kinks. Dimensions: 36 cm x 15 cm x 9 cm (14 ¼" x 6" x 3 ½")

**Contains electronics; see electronics notice pg 508*

Estimate: £3,000 - 5,000

795. Eye of Ra M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

The Eye of Ra from the sci-fi television show Stargate SG-1. Featuring in Seasons 6 and 7, the ancient Egyptian symbol was one of six crystals, known as the Eyes of the Goa'uld, gathered by Anubis (David Palffy) to power a super weapon within his mothership.

Made from resin, the circular panel has been finished in faux-gold paint and features a triangular pattern around the outside, painted in blue. Raised on both the front and back, a cast resin amber-like gem adorns the centre of the piece with the Eye of Ra emblem enclosed within.

Outlined in faux gold, several coloured segments have been painted in shades of green, turquoise and amber. The lot displays intentional portions of faux oxidation and paint wear, notably on the outer edge. Minor scratches and wear from production use are present on the gem. Dimensions: 18 cm x 18 cm x 6 cm (7" x 7" x 2 ½")

Estimate: £3,000 - 5,000



796. Ori Stun Weapon M

STARGATE SG-1 (TV SERIES 1997 - 2007)

An Ori stun weapon from the sci-fi adventure TV series Stargate SG-1. Ori stun weapons were used by warriors of the Ori Army. They were shaped into the symbol of the Ori religion and worn on the wrist.

The weapon is made of resin, cast with intricate symbols and painted metallic grey. It features a blue resin crystal at the front and a purple resin crystal on the top. The weapon has a leather strap and three metal hooks that clip onto a glove. There are minor signs of wear from production use, including a small hairline fracture to the right of the purple crystal, and paint wear underneath. Dimensions: 22 cm x 8.5 cm x 3 cm (8 ¾" x 3 ¼" x 1 ¼")

Estimate: £800 - 1,200



797. Light-Up TER Weapon M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

A Goa'uld TER weapon from sci-fi television show Stargate SG-1. Transphase Eradication Rods were used at various points throughout the show's run, most notably against the insectoid Re'tu.

TERs appeared whenever invisible enemies attacked SG Command, as it was able to make such foes visible, before blasting them. This TER is a light-up version created for close-ups to show the weapon's functionality. It is made of resin with elaborate sculpted

detailing and is finished to appear as though it is made of worn, corroded bronze. The prop features a battery-operated scanner eye that illuminates when a small slide switch is activated. Dimensions: 43 cm x 8 cm x 17 cm (17" x 3¼" x 6¾")

**Contains electronics; see electronics notice pg 508*

Estimate: £2,000 - 3,000



798. Light-Up Tacluchnatagamuntoron M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

A Tacluchnatagamuntoron from the sci-fi television show Stargate SG-1. Tacs were used by the Goa'uld in the Season 3 episode "Deadman Switch" and fired small bursts of energy when their built-in heat sensors detected something.

Cast in resin, the sphere has been finished in a metallic blue-grey paint with sporadic faux-silver lines all over. The front is adorned with a circular acrylic red panel which has been intentionally weathered. Circular indentations feature on the top and the back. A small sliding switch is situated on the bottom which, when pressed, illuminates several flickering LEDs housed behind the red panel. The lot displays wear to the paint finish and scuffs, notably on the bottom. A crack runs down the red panel and the device exhibits minor wear from production use. Dimensions: 12 cm x 12 cm x 12 cm (4 ¾" x 4 ¾" x 4 ¾")

**Contains electronics; see electronics notice pg 508*

Estimate: £2,000 - 3,000



799. Light-Up Horus Guard Headpiece M

STARGATE (1994) & STARGATE SG-1 (TV SERIES, 1997 - 2007)

A Horus guard headpiece from Roland Emmerich's sci-fi film Stargate. Horus guards wore their distinctive armour as they protected the Goa'uld Lord Ra (Jaye Davidson) from the human slaves around the great pyramid on the planet Abydos.

The design was created by Primetime Emmy®-nominated costume designer Joseph A. Porro, whose credits also include Independence Day and Tombstone. Inspiring the design of the Jaffa guards in the TV show spin-off Stargate SG-1, the helmets were later repurposed and worn by the guards of Ra's queen Hathor (Suanne Braun) and their son Heru'ur (Douglas Arthurs), most notably in the Season 2 episode "Thor's Chariot".

The headpiece is made of foam rubber with rubber fins behind the head. It has been hand-painted to resemble tarnished and bronzed metals. It features an ornate and intricate pattern of carvings all over, and turquoise vinyl tassels hang down the front. A small metal switch at the base of the neck can be used to illuminate

the red lights in the eyes, which are made of polished, transparent resin. Inside is a helmet with foam lining to ensure a comfortable fit. A separate front section, also made of foam rubber, covers the mouth and attaches to the headpiece via Velcro® strips. Two handwritten notes inside the helmet read "Stunt B" on pieces of tape, while "A" has been written directly onto the foam rubber. The face piece has "Stunt A" written inside it. The piece has some wear from production use and age. There are scuffs and scratches on the foam, as well as small sections of discolouration. The Velcro® strips that hold the face piece to the rest of the item have begun to loosen.

Dimensions: 49 cm x 39 cm x 100 cm (19 ¼" x 15 ¼" x 39 ½")

**Contains electronics; see electronics notice pg 508*

Estimate: £15,000 - 20,000





800. Apophis’ (Peter Williams) Mechanical Headdress M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

Apophis’ (Peter Williams) mechanical headdress from the sci-fi television show Stargate SG-1. Apophis was a System Lord of the Goa’uld and the ultimate nemesis of Stargate Command. He wore his armoured headdress, designed by Christina McQuarrie, in the pilot episode, in which he and his Jaffa Serpent Guards infiltrated the Embarkation room of Stargate Command. He lowered his mechanical headdress and commanded his Jaffas to kill the stationed guards, before abducting Senior Airman Carol Weterings (Rachel Hayward).

The headdress is made up of several components. The cobra head is made of fibreglass painted faux-gold, and features red resin crystals for eyes, the Apophis symbol on its forehead and an engraved pattern throughout. The face and back of the headdress are segmented so they can open and close, a function that is

controlled by a pressure valve and electrical system concealed at the back. The neck-and-shoulder guard is made of foam and rubber painted faux gold, with plastic buckles and straps to hold the headdress onto the wearer.

The headdress is displayed on a custom-made stand. It shows some signs of wear from production use, including paint wear throughout, and the top sections of the headdress have come apart. Dimensions: 70 cm x 64 cm x 60 cm (27 ½” x 25” x 24”)

**Contains electronics; see electronics notice pg 504*

Estimate: £8,000 - 12,000



802. Jaffa Staff Weapon and Bashaak M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

A Jaffa staff weapon and Bashaak from the sci-fi television show Stargate SG-1. Mainly used by the Jaffa, staff weapons (also known as Ma’Tok staffs) were used throughout the series, and were capable of firing a powerful energy blast. Bashaaks were training versions of the weapon, and were used in the fifth season episode “The Warrior”.

Crafted from dense rubber with an internal metal armature, the staff comprises an oval shaped ‘barrel’, a long handle and a large paddle-like head at the opposite end. Painted in a dark copper colour with metallic purple accents, the weapon displays intricate etched patterns, and a green hue has been applied to produce a weathered appearance.



801. Serpent Jaffa Warrior Costume M

STARGATE SG-1 (TV SERIES, 1997 - 2007)

A Serpent Jaffa Warrior costume from the sci-fi television show Stargate SG-1. Genetically engineered by the Goa’uld, the Jaffa served as soldiers for the main antagonists throughout the first eight seasons.

The costume consists of a serpent helmet; a decorative collar; a breastplate; a knitted woollen long-sleeved tunic; a pair of matching chaps with elasticated braces; a pair of ornate wrist bracers; a faux-leather skirt with chain-mail detailing; an ornate belt; a pair of greaves; and a pair of leather boots. Multiple components of the costume are labelled with names of supporting cast members. A Ma’Tok — the iconic staff weapon of the Jaffa — accompanies the costume.

Two resin eyes adorn the dense rubber serpent headpiece, which contains a helmet with padded foam pieces for the comfort of the wearer. Powered by two 9V batteries, internal lights illuminate the eyes, which glow red when activated. The intricately decorated armour pieces are made of a combination of foam and dense rubber, and have been finished in shades of faux-silver and gold-coloured paint. The staff weapon is a smaller variant, made from dense rubber with a faux-copper paint finish.

Two torso armour sections are missing from the lot. Signs of production use are present on the costume, including plucks on the woollen garments, marks and surface wear to the armour pieces, and minor cracks on the collar. The lot is accompanied by a studio certificate of authenticity. Dimensions (headpiece): 40 cm x 49 cm x 60 cm (15 ¾” x 19 ¼” x 23 ¾”); (staff): 133 cm x 11 cm x 7 cm (52 ½” x 4 ¼” x 2 ¾”)

**Contains electronics; see electronics notice pg 508*

Estimate: £3,000 - 5,000

Made of wood, the Bashaak is shaped in the same way and features line detailing on both ends. Both staff weapons display minor wear from production use, and marks and scratches are notably present on the Ma’Tok staff’s purple accents. Dimensions (each): 214 cm x 18 cm x 6 cm (84 ¼” x 7” x 2 ½”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £4,000 - 6,000



803. Full-Size Warrior Bug ΔUS

STARSHIP TROOPERS (1997)

A full-size warrior bug from the production of Paul Verhoeven's sci-fi satire Starship Troopers. After Johnny Rico (Casper Van Dien) joined the war between humans and the alien Arachnids, the most common species he encountered in battle was the Warrior Bug, the primary soldier of the alien army.

This full-size Arachnid Warrior Bug was designed and fabricated by Academy Award-winning special effects group Amalgamated Dynamics, Inc. (ADI), and originally used as a live-action reference for the production to indicate the scale of the Bug.

It consists of a large thorax-and-abdomen piece constructed from fibreglass with a welded steel internal frame armature and stand for support. Also included are four legs and two claws, which are removable and attach to the body with steel insets. Each appendage features a metal protrusion which can be inserted into notches in the main body using a marked lettering system. Affixed to the front of the main piece are a pair of separate fibreglass mandible sections, a pair of

black resin eyes, and a pair of resin pincer claws which make up the bug's 'face'. All fibreglass pieces are hand-painted a combination of black, yellow and red.

While the thorax-and-abdomen piece were rebuilt by ADI from original molds in 2013, the appendages are from the original production. The Bug features signs of production wear, including a loose pair of fibreglass tail fins, an exposed steel rod and large crack in one leg, exposed steel at the joints connecting two of the segments on another leg, a loose pincer claw and some paint chipping and cracking throughout all the elements. Dimensions (largest item): 284.5 cm x 216 cm x 184.25 cm (112" x 85" x 7½"); (smallest item): 17.75 cm x 15.25 cm x 5 cm (7" x 6" x 2")

**Special shipping required; see special shipping notice pg 504*

Estimate: £20,000 - 30,000



284.5 cm (112")

804. Full-Size Autopsy Arkellian Sand Beetle ΔUS

STARSHIP TROOPERS (1997)

A full-size autopsy Arkellian sand beetle from Paul Verhoeven's sci-fi satire Starship Troopers. Johnny Rico (Casper Van Dien), Carmen Ibanez (Denise Richards), and their classmates performed an autopsy on large alien bugs.

This full-size sand beetle, designed by Academy Award®-winning special effects group Amalgamated Dynamics, Inc. (ADI), has foam-rubber legs, a resin abdomen, silicone innards exposed by a cut down the middle, and faux hair punched throughout. The shell and legs are molded around a steel armature with woven metal wire for handling. The beetle has some grime on the innards from age and paint stains on the resin. Dimensions: 84 cm x 70 cm x 33 cm (33" x 27 ½" x 13")

Estimate: £2,000 - 3,000





805. Stunt Morita Assault Rifle M

STARSHIP TROOPERS (1997)

A stunt Morita assault rifle from Paul Verhoeven’s sci-fi action film Starship Troopers. Morita assault rifles were carried by the Mobile Infantry throughout their campaign against the ferocious Arachnids, from their initial assault on Klendathu to the capture of the Brain Bug on Planet P.

Cast from a hero version of the firearm, the rifle is made of foam rubber with an internal metal armature. The main body of the weapon has been finished in dark green with black components and a faux-silver magazine. The rifle features intricate detailing on the receiver, magazine and grip. A black synthetic webbing sling is attached via metal clips to the left-hand side of the body. The cocking handle is missing from the right side and the metal armature is slightly exposed on the tip of the muzzle. The lot shows other signs of production use, including minor paint wear and dust remnants from use on desert filming locations. Dimensions: 101 cm x 6.5 cm x 24 cm (39 ¾” x 2 ½” x 9 ½”)

Estimate: £500 - 700

806. Limited-Edition Olivia De Berardinis Harley Quinn Print Autographed by Margot Robbie M

SUICIDE SQUAD (2016)

A limited-edition print of Harley Quinn (Margot Robbie) from David Ayer’s superhero film Suicide Squad. This artwork was created by illustrious American artist Olivia De Berardinis, who is famous for producing distinctive female pin-up art pieces.

The giclée print, entitled “Daddy’s Lil Monster”, is a publisher’s proof numbered 14 of 20, and depicts an alluring close-up of Harley with a devious grin, wearing her raglan T-shirt.

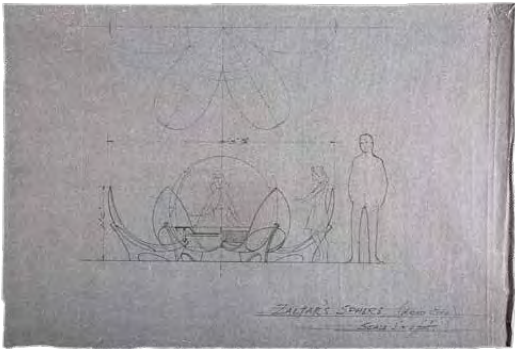
An array of vibrantly coloured paint marks and splatters comprise the background, contrasting with Harley’s bright pink-and-blue pigtail hair. The print has been autographed by Margot Robbie in faux-silver pen and De Berardinis’ signature adorns the bottom-left corner in gold-coloured pen. The print is displayed in a black frame and is accompanied by a certificate of authenticity signed by the artist. Dimensions (framed): 72 cm x 62 cm x 3 cm (28 ¼” x 24 ½” x 1 ¼”)

This item was very generously donated by Margot Robbie to the parents of a young girl named Laura Nuttall, who was diagnosed with Glioblastoma Multiforme, the most aggressive form of brain cancer.

All hammer proceeds from this item are being donated to the Macmillan Cancer Support charity.

Ms. Robbie has added that the new owner will also receive a picture of her holding the painting for additional proof of authenticity. This image is offered on the understanding that it is for private reference only, and not to be published or made public.

Estimate: £800 - 1,200



808. Hand-Drawn Technical Concept of Supergirl (Helen Slater) in Zaltar’s Sphere M

SUPERGIRL (1984)

A hand-drawn technical concept from Jeannot Szwarc’s superhero movie Supergirl. The concept depicts the sphere used by Supergirl (Helen Slater) to travel to Earth in her search for the immensely powerful Omegahedron.

The concept is drawn in pencil on tracing paper. It shows a detailed plan and elevation of the sphere when opened, and an outline of the sphere when closed. It features the silhouettes of Supergirl both inside and outside the sphere, and a handwritten title in the bottom-right corner, reading “Zaltar’s Sphere (Argo City)”, with a scale ratio reading “Scale 1” = 1 foot”.

The blueprint shows some wrinkling and tears at the edges. Dimensions: 62 cm x 41 cm (24 ½” x 16”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £400 - 600

807. Supergirl’s (Helen Slater) Tunic M

SUPERGIRL (1984)

Supergirl’s (Helen Slater) tunic from Jeannot Szwarc’s superhero film Supergirl. Supergirl wore her tunic throughout the film as she attempted to retrieve the Omegahedron from the sorceress Selena (Faye Dunaway). This tunic was specifically created for the film’s flying sequences.

The tunic is made from blue silk-like stretch fabric and the front is decorated with the classic red-and-yellow appliquéd “S” emblem. Four large black poppers are sewn onto the shoulders where the cape was attached during filming. Multiple strips of Velcro® are adhered all over, and four red cotton harness attachments with additional popper fastenings adorn the back. A label is adhered to the inside of the neckline and features handwritten text which reads “Left Shoulder. & Fro,167, 7”. A hole is present on the left shoulder with zig-zag stitching around the edges. Signs of production use include minor wear and loose threads, while the Velcro® has caused the fabric to appear snagged in some places.

Estimate: £3,000 - 5,000



809. Supergirl (Helen Slater) Model Miniature M

SUPERGIRL (1984)

A model miniature of Kara Zor-El (Helen Slater) from Jeannot Szwarc’s superhero film Supergirl. During the opening scenes, Kara climbed into an orb and followed the Omegahedron to Earth to retrieve it.

The model depicts Kara sat cross-legged, in a flowing white dress. It is cast in resin with synthetic hair and hand-painted details. It displays some signs of age and handling: there is a crack around the neck and a chip missing near the join, as well as some light grime that has collected in the gathers of her garment. Also, the glue that attaches Kara’s hair to her head has become dry and suffered some discolouration. Dimensions: 12 cm x 13 cm x 17 cm (4 ¾” x 5 ¼” x 6 ¾”)

Estimate: £800 - 1,200



810. Optical Effects Test Footage Reel M

SUPERMAN (1978)

A film reel, Betamax® tape and CD of EFX test footage from Richard Donner’s superhero movie Superman. The film reel is stored in its original case and contains optical effects test footage. The footage has been transferred onto the tape and CD, and features a repeated take of a confrontation between Superman (Christopher Reeve) and Lex Luthor (Gene Hackman), as well as test shots for optical effects such as the young Kal-El’s starship flying through space, and eventually crash landing on Earth.

The footage also includes 20 seconds of EFX tests from Jimmy Murakami’s animated disaster film When the Wind Blows (1986). Post Rank Productions (later Tony Long Opticals) worked on both films. The footage shows the main character James Bloggs and is an early attempt to combine animation with live-action skies. The film reel case shows signs of age and is rusted, but the reel within is well-preserved. Dimensions (film can): 27 cm x 27 cm x 4 cm (10 ½” x 10 ½” x 1 ½”); (CD): 13 cm x 13 cm x 0.1 cm (5” x 5” x 0”); (Betamax®): 17.5 cm x 11 cm x 3 cm (6 ¾” x 4 ½” x 1 ¼”)

Estimate: £400 - 600



811. Daily Planet “Caped Wonder Stuns City” Newspaper M

SUPERMAN (1978)

A Daily Planet “Caped Wonder Stuns City” newspaper from Richard Donner’s superhero film Superman. Perry White (Jackie Cooper) held up a newspaper the morning after Superman (Christopher Reeve) rescued Lois (Margot Kidder) from an out-of-control helicopter, and demanded the Planet reporters discover more about the flying stranger.

Printed on newspaper stock, the cover features the Daily Planet logo, with a bold headline reading “Caped Wonder Stuns City”, two images of Superman, and several surrounding articles. The cover is adhered to a copy of the International Herald Tribune, producing the appearance of a full newspaper. The lot displays minor discolouration, a fold line from storage and small tears along the edges of the paper.

Dimensions: 59.5 cm x 42.5 cm (23 ½” x 16 ¾”)

Estimate: £1,000 - 1,500

812. Superman SFX Flying Miniature ΩΔ

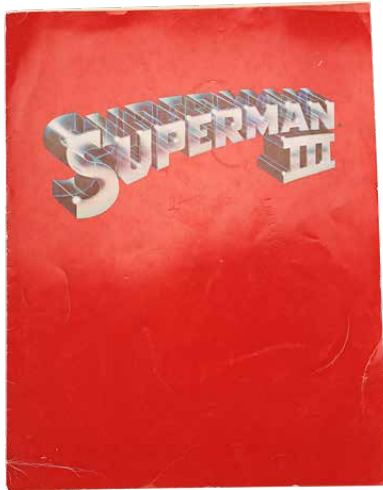
SUPERMAN (1978)

A Superman special effects flying miniature from Richard Donner’s superhero film Superman. FX flying miniatures were used during the film for some shots of Superman (Christopher Reeve) flying through the sky.

This miniature is a resin model of Superman in his iconic blue, red and yellow costume, his arms stretched in front of him. A red fabric cape with the yellow “S” is attached to its back. There are small holes in the front and back of the model’s head, through which a filament was passed and run down a groove in the model’s lower back. Superman’s back has a hollow section to accommodate a small mechanism to make his cape flap. The model is attached via the model’s left hand to a black custom-built stand that gives the illusion of flight. There are minor chips to the paint and discolouration on Superman’s legs. Dimensions (displayed): 22 cm x 10 cm x 28.5 cm (8 ½” x 4” x 11”)

Estimate: £4,000 - 6,000





813. Daily Planet “White House Surrenders” Newspaper †Δ

SUPERMAN II (1980)

A Daily Planet newspaper with a “White House Surrenders” headline from Richard Lester’s superhero sequel Superman II. Papers with this headline were printed after General Zod (Terence Stamp) and his Kryptonian cronies took the White House by force. Newspapers are seen being sold by a street vendor, as well as on various tables as set decoration.

The newspaper features a Daily Planet front cover with pictures of the US President (E.G. Marshall) and Zod. The cover page sits over a copy of The Windsor Express, a British newspaper local to Pinewood Studios, where Superman II was filmed, to give the appearance of a full copy of the Daily Planet. The articles on the cover page do not match the events in the film. The paper has some wear from production use and storage, including some creasing, and has been folded in half. Dimensions: 59 cm x 44 cm x 0.3 cm (23 ¼” x 17 ¼” x ¼”)

Estimate: £1,000 - 1,500

814. Two Hand-Drawn Storyboards M

SUPERMAN II (1980)

Two hand-drawn storyboards from the production of Richard Lester’s superhero sequel Superman II. Both are labelled as part of the “Metropolis” battle sequence, with one page depicting Superman (Christopher Reeve) standing on a building ledge, and the other showing Superman charging towards Non (Jack O’Halloran).

Dated “21.7.79”, the storyboards are rendered in pencil. Each drawing features arrows directing the action as it would appear in shot. The pages feature printed fields, including production title, sequence number and script number, with brief scene descriptions situated below the drawings. The storyboards display light wear and minor pencil smudging, and a small rip is present on the top edge of one page. Dimensions (per page): 21 cm x 29.5 cm (8 ¼” x 11 ½”)

**Sold without copyright; see copyright notice pg 508*

Estimate: £400 - 600

815. Cosmonaut Boris’ (Jim Dowdall) Spacesuit †

SUPERMAN II (1980)

Cosmonaut Boris’ (Jim Dowdall) spacesuit from Richard Lester’s superhero sequel Superman II. Boris wore his spacesuit on the moon as the Artemis II’s crew was attacked by General Zod (Terence Stamp), Ursa (Sarah Douglas) and Non (Jack O’Halloran).

The spacesuit is made of cotton, with a reflective plastic film and a metal helmet neck ring. It features six knobs with missing dials, four metal panels fixed to the arms and legs, two white patches, and a red, white and blue Soviet patch. The costume has open slots at either side of the waist and a zip-up back.

It shows signs of wear from aging. The reflective film is peeling from the suit, and the neck ring has broken away. The patches have been moved from the shoulders to the chest, while the Soviet patch has fallen off entirely, leaving glue residue on the right arm from alterations (it was previously situated on the left shoulder). There are also strips of glue residue where the gloves and boots were fastened.

Estimate: £1,500 - 2,500

816. Production-Used Script and Programme †Δ

SUPERMAN III (1983)

A production-used script and programme for Richard Lester’s superhero sequel Superman III. Bound in a red card cover with metal butterfly fasteners, the script is a final draft with revisions dated “June 1982”. Credited to David and Leslie Newman, it comprises 173 pages, including the title page, and has been printed on white and pink A4 paper. The bulk of the script is unannotated, but “David Wynn-Jones” is handwritten on the title page. Wynn-Jones was the zoptic front projection supervisor.

Made of card, the programme was created for the promotion of the film and features an extensive cast and crew list inside. Both pieces have some wear from age and use, including minor tears and creasing. Dimensions (script): 30 cm x 22 cm x 2.5 cm (12” x 9 ¾” x 1”)

Estimate: £300 - 500

817. Nuclear Man’s (Mark Pillow) Costume M

SUPERMAN IV: THE QUEST FOR PEACE (1987)

Nuclear Man’s (Mark Pillow) leotard and leggings from Sidney J. Furie’s superhero sequel Superman IV: The Quest for Peace. Nuclear Man wore his costume throughout the film, starting from his birth in the Sun after Superman’s (Christopher Reeve) “genetic matrix” was attached to a nuclear weapon and launched into the star.

The gold-and-black elasticated leotard has an “N” in silver-coloured dots on the front and a metal zip running down the back. Labels inside both items read “Mark Pillow 4985 walking Superman IV”. Four metal poppers run along the shoulders where the cape was attached. The leggings are the same colour and material, and have elasticated stirrups and Velcro® patches around the waist. Both were made specially for Pillow and have no sizing labels. The leotard has very minor wear from production use and age.

Estimate: £1,000 - 1,500



818. Screen-Matched Clark Kent To Superman Transformation Phonebox M

SUPERMAN IV: THE QUEST FOR PEACE (1987)

A phone box from Sidney J. Furie's superhero sequel Superman IV: The Quest for Peace. Clark Kent (Christopher Reeve) used a phone box in a subway station to transform into Superman and save Lois Lane (Margot Kidder) and a train full of passengers after the driver had a heart attack and the train went out of control. This phone box is screen-matched to the one in the film by the distinctively ripped paper adverts adhered to its inner surfaces.

The phone box is made of wood, and has a sliding bifold door with glass screens. The lighting in the ceiling illuminates when connected to mains power. It features a wooden bench and a metal coin-operated telephone receiver with handset. Paper adverts and graffiti cover the inside walls and the box has been intentionally distressed to look well used. This lot has some additional wear from production use and age, including scratches and scuffs. There has been a buildup of grime on some parts of the box. Dimensions: 78 cm x 76.5 cm x 213 cm (30 ¾" x 30" x 83 ¾")

**Special shipping required; see special shipping notice pg 508*

**Contains electronics; see electronics notice pg 508*

Estimate: £3,000 - 5,000

819. Green Kryptonian Energy Crystal M

SUPERMAN IV: THE QUEST FOR PEACE (1987)

A green Kryptonian energy crystal from Sidney J. Furie's superhero sequel Superman IV: The Quest for Peace. Clark Kent (Christopher Reeve) visited his family's farm and recovered a green crystal from the wreckage of the capsule that brought him to Earth. He used the crystal later to heal himself back to health after contracting radiation sickness from Nuclear Man's (Mark Pillow) scratches.

Cast from translucent acrylic, the crystal shard features clear uneven pointed ends, which gradually fade into green at the centre. The crystal displays signs of wear from production use, including light scratches, minor marks and two lines of glue residue on the underside. Dimensions: 33 cm x 4.5 cm x 3 cm (13" x 1 ¾" x 1 ¼")

Estimate: £4,000 - 6,000



820. Superman's (Christopher Reeve) Costume M

SUPERMAN IV: THE QUEST FOR PEACE (1987)

Superman's (Christopher Reeve) tunic, leggings and pants from Sidney J. Furie's superhero sequel Superman IV: The Quest for Peace. Superman wore his costume throughout the film as he fought against Lex Luthor (Gene Hackman) and his powerful "son" Nuclear Man (Mark Pillow), who was born in the Sun after Superman's "genetic matrix" was attached to a nuclear weapon and launched into the star.

This instantly recognisable and iconic costume was custom-made for Reeve, and each item features a label from the costumiers Burman's & Nathan's, which reads, "Christopher Reeve 4913 Flying Superman IV", indicating that this costume was designed for the scenes in which Superman is airborne. All three parts of the costume feature slits down the sides for a harness to be attached to Reeve, allowing him to easily achieve his iconic flying pose.

Superman's long-sleeved 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 was also designed to create a shimmering effect when illuminated. The tunic displays Superman's classic "S" logo in red and gold on the chest, and has a hidden zipper at the back, with four black metal poppers running along the shoulders to attach the cape.

The leggings and pants are made of the same material and feature elasticated waistbands. "C.F.1." and "C.F.3" have been handwritten in black pen in the waistbands of the leggings and pants respectively. The lot displays wear from production use and age. On the front of the tunic there are four long strips where the fabric has been damaged, and attempts have been made to stitch it back together. Some of the stitching has become plucked and loose, and there are small areas of staining and discolouration.

Estimate: £15,000 - 20,000





821. Superman's (Christopher Reeve) Leggings M

SUPERMAN IV:
THE QUEST FOR PEACE (1987)

Superman's (Christopher Reeve) leggings from Sidney J. Furie's superhero sequel Superman IV: The Quest for Peace. Superman wore his costume throughout the film as he fought against Lex Luthor (Gene Hackman) and his powerful "son" Nuclear Man (Mark Pillow), who was born in the Sun after Superman's "genetic matrix" was attached to the world's nuclear arsenal and launched into the star.

These leggings are made from 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 was also designed to create a shimmering effect when illuminated. Unlike most of Superman's leggings, these comprise two separate items of clothing, one for each leg. The leggings feature elastic bands with metal clips. One of the legs features a "Bermans & Nathans" label, which reads "Christopher Reeve 4913 Flying Superman IV". The leggings show some wear from production use and age, including minor discolouration.

Estimate: £1,000 - 2,000



822. Nuclear Man's (Mark Pillow) Leotard M

SUPERMAN IV:
THE QUEST FOR PEACE (1987)

Nuclear Man's (Mark Pillow) leotard from Sidney J. Furie's superhero sequel Superman IV: The Quest for Peace. Nuclear Man wore his leotard throughout the film, following his birth in the Sun after Superman's (Christopher Reeve) "genetic matrix" was attached to a nuclear weapon and launched into the star. This particular leotard was created for the film's flight sequences.

The gold-and-black elasticated leotard has an "N" in silver dots on the front and a metal zip running down the back. A Bermans & Nathans label inside reads "Mark Pillow 4985 flying Superman IV". Washing instructions and the leotard manufacturer's insignia are present within. Four metal poppers run along the shoulders, where Nuclear Man's cape was attached. The leotard has very minor wear from production use and age.

Estimate: £800 - 1,200



823. Lenny Luthor's (Jon Cryer) Jacket and Trousers M

SUPERMAN IV:
THE QUEST FOR PEACE (1987)

Lenny Luthor's (Jon Cryer) jacket and trousers from Sidney J. Furie's superhero sequel Superman IV: The Quest for Peace. Lenny wore his distinctive jacket and trousers when he broke his uncle Lex (Gene Hackman) out of prison, and drove two prison guards off a cliff in a remote-control car.

The jacket features a shiny leopard-face design with a pearlescent finish. Its two breast pockets form the leopard's eyes. The trousers are styled to look like reptile skin with a golden finish. Each item contains a Berman's & Nathan's label, which reads "John Cryor [sic] 5198 cost. 4. Superman IV". The clothes exhibit some wear from production use, including plucked stitching and some scuffing on the trousers.

Estimate: £600 - 800



824. Christopher Reeve Autographed Baseball and Special-Effects Baseball M

SUPERMAN IV: THE QUEST FOR PEACE (1987)

A Christopher Reeve autographed baseball and special-effects baseball from Sidney J. Furie's superhero sequel Superman IV: The Quest for Peace. Clark Kent (Christopher Reeve) played baseball while he discussed selling his family's farm. He then hit a ball far into the distance after firmly deciding that the farm would not be sold to developers.

The white yarn-covered baseball has been autographed by Christopher Reeve in blue pen. The brown yarn-covered baseball was used for the special-effects shot of Clark

Kent hitting it over the horizon. The effects ball is browned to appear weathered, aged and well-used, as in the story, it was discovered outside in Clark's old crib. The balls have some wear from production use and age, with some scratching to the surfaces of both balls, and the autograph has faded slightly in places. Dimensions (each): 7 cm x 7cm x 7 cm (2 ¾" x 2 ¾" x 2 ¾")

Estimate: £2,000 - 3,000



825. Team America Osprey Model Miniature Ω

TEAM AMERICA: WORLD POLICE (2004)

A Team America Osprey model miniature from Trey Parker's action-comedy puppet film Team America: World Police. Counter-terrorism unit Team America: World Police used their Osprey to infiltrate a terrorist cell in Cairo.

This custom-made aircraft miniature is made of resin and painted in the colours and symbols of the American flag, including red-and-white stripes, white stars against a blue background, and the feathers of a bald eagle outlined in yellow. It features several stickers affixed to the exterior which read "Team America" and

"Team America World Police", as well as "We Protect We Serve We Care" outside the cockpit. The engines of the Osprey have detached from the hull and several metal nails are protruding through the bottom of the model. Dimensions: 35.75 cm x 34.5 cm x 12 cm (14" x 13 ½" x 4 ¾")

Estimate: £2,000 - 3,000



826. Donatello Art Department Maquette †Δ

TEENAGE MUTANT NINJA TURTLES

A Donatello art department maquette from a UK live action film that was in production in the early 2000s before they decided to go fully digital. Donatello lived in the sewers with his brothers Leonardo, Raphael and Michelangelo, and their mutant rat mentor, Splinter.

This maquette was created by the movie's art department to visualise the character's look, and help with the design of the costume required to realise Donatello on screen.

It is made from resin and hand-painted with complex detailing on his skin, shell and clothing. The skin and shell are all textured to give a better idea of the feel of the materials that would be used to create the costume. The piece is fixed to a wooden board for support. The maquette displays some wear from production use and age, including some scuffing and scratches to the black paint on the display board. Dimensions: 24 cm x 24 cm x 38 cm (9 ¾" x 9 ¾" x 15")

Estimate: £2,000 - 3,000



827. Leonardo Art Department Maquette †Δ

TEENAGE MUTANT NINJA TURTLES

A Leonardo art department maquette from a UK live action film that was in production in the early 2000s before they decided to go fully digital. Leonardo was the leader of the gang that also included his ninjitsu-trained brothers Donatello, Raphael and Michelangelo.

This maquette was created by the productions art department to visualise the character's look, and help with the design of the costume required to realise Leonardo on screen. It is made from resin and hand-painted with complex detailing on his skin, shell and clothing. The skin and shell are all textured to give a better idea of the feel of the materials that would be used to create the costume. The piece is fixed to a wooden board for support and displays some wear from production use and age, including some scuffing and scratches to the paint. There are paint marks on the base from construction. Dimensions: 27.5 cm x 31.5 cm x 38 cm (10 ¾" x 12 ½" x 15")

Estimate: £2,000 - 3,000



828. Leonardo's (Mark Caso) Costume US

TEENAGE MUTANT NINJA TURTLES III (1994)

Leonardo's (Mark Caso) costume from Stuart Gilard's family adventure sequel Teenage Mutant Ninja Turtles III. When their friend April O'Neil (Paige Turco) was magically transported back in time to 17th century Japan, Leonardo and his fellow turtles followed in an attempt to rescue her.

This costume includes a green turtle bodysuit consisting of foam latex cast elements over a spandex base, with dense-foam chest and shell elements, leather knee and elbow pads, and a leather sheath setup for Leonardo's swords. The head included is a stunt version, also utilizing a foam latex skin over a spandex base, with cast resin teeth, high-quality eyes, a fabric bandana, internal helmet liner shell for the performer, and a zipper at the back to allow the piece to be closed. Both the body and head of the costume show substantial breakdown to the foam latex elements and require restoration. The body is currently filled with some stuffing and rests on an oversize clothing hangar – additional work is needed to make the piece stand. Dimensions (Head attached): 185.5 cm x 81.25 cm x 38 cm (73" x 32" x 15")

**Special shipping required; see special shipping notice pg 508*

Estimate: £10,000 - 15,000

829. Leonardo's (Mark Caso) Swords Ω

TEENAGE MUTANT NINJA TURTLES III (1993)

Leonardo's (Mark Caso) swords from Stuart Gillard's family-adventure sequel Teenage Mutant Ninja Turtles III. Leonardo wielded his swords alongside his fellow ninja turtles as they were transported back in time, to 17th century Japan.

This pair of aluminum swords feature resin grips, one of which has been affixed with a metal guard and the other with a resin guard. Both swords feature extensive signs of wear, including indentations on both blades and a loose guard and broken grip on the metal-guarded sword. Dimensions (longer sword): 86.25 cm x 7 cm x 7 cm (34" x 2 ¾" x 2 ¾"); (shorter sword): 75 cm x 7 cm x 7 cm (29 ½" x 2 ¾" x 2 ¾")

Estimate: £4,000 - 6,000





209 cm (82 ¼")

830. Life-size Raphael Statue M

TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (2016)

A life-size Teenage Mutant Ninja Turtle statue from the promotion of Dave Green's action comedy sequel Teenage Mutant Ninja Turtles: Out of the Shadows. Statues were displayed at Paramount Studios and movie theatres to promote the film. This statue is of Raphael (Alan Ritchson), the rebellious turtle with a short temper, who was second-in-command of the heroic group.

The statue is made of moulded fibreglass, with airbrushed skin, shell detail and textured shorts, and features the classic red cotton eye mask, a gi belt, nylon belt straps, and a metal buckle and adjusters. Armed to the teeth, Raphael comes with

two removable sai knives, irremovable throwing stars and climbing axes, and stands on a wooden base with a large-scale manhole cover decal. The statue shows minor wear, with fractures on a finger on the right hand, and the belt buckle has been damaged and glued, so the top two clips do not lock in. Dimensions: 151 cm x 151 cm x 209 cm (59 ¼" x 59 ¼" x 82 ¼")

**Special shipping required; see special shipping notice pg 508*

Estimate: £4,000 - 6,000



831. NO LOT

832. Terminator's (Arnold Schwarzenegger) Complete Costume M

TERMINATOR 2: JUDGMENT DAY (1991)

Terminator's (Arnold Schwarzenegger) complete costume from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. Terminator wore his costume throughout the film, from the opening scenes in which he stole the ensemble from a disgruntled biker, through the action-packed fight scenes against the seemingly invincible T-1000 (Robert Patrick), to the final scene when said goodbye to John (Edward Furlong) and Sarah Connor (Linda Hamilton), giving one final thumbs-up as he sank into molten steel.

Created by costume designer Marlene Stewart, who worked on such films as True Lies, Tears of the Sun, The Saint and Tropic Thunder, the Terminator's costume became an iconic piece of pop culture. Stewart's designs and costume choices brought the Terminator into the '90s with their grunge style.

The costume comprises a black leather motorcycle jacket with a self-belt bottom (marked "S41" in white ink inside one of the pockets); a pair of black custom-made faux-leather trousers (Size 36); a leather belt with a metal buckle; a grey T-shirt; and a pair of black Harley Davidson® motorcycle boots with buckles across the top of the feet.

The jacket displays heavy distressing, including numerous bullet holes throughout, dirt marks, and tears to the back. Both boots have holes in their soles from a previous mannequin display. The costume shows some wear from production use and aging. The faux-leather trousers show increasing delamination, a common symptom of aging with this particular fabric. The set is displayed on a custom mannequin display. Dimensions (displayed): 37 cm x 60 cm x 178 cm (14" x 24" x 70")

**Special shipping required; see special shipping notice pg 508*

Estimate: £20,000 - 30,000



ENTERTAINMENT MEMORABILIA
LIVE AUCTION
TREASURES FROM FILM AND TELEVISION
SPRING 2020 | LOS ANGELES | COMING SOON

CONSIGN
FOR 2020

ACCEPTING CONSIGNMENTS
FOR THE UPCOMING
ENTERTAINMENT MEMORABILIA
LIVE AUCTION IN
LOS ANGELES

CONSIGN NOW

EMAIL: DANHILL@PROPSTORE.COM
PROPSTORE.COM/CONSIGN

GUARDIANS OF THE GALAXY (2014)
Peter "Star-Lord" Quill's (Chris Pratt) Hero Helmet
Estimate: £30,000 - £50,000
Record Breaking Price: £134,200



833. Arnold Schwarzenegger Autographed Photograph M

TERMINATOR 2: JUDGMENT DAY (1991)

A framed autographed photograph of the Terminator (Arnold Schwarzenegger) from James Cameron's sci-fi action sequel Terminator 2: Judgment Day.

The image, taken by fashion photographer Herb Ritts, shows Schwarzenegger wearing his costume from Terminator 2: Judgment Day and carrying his sawn-off Winchester 1887 shotgun. He is smiling and relaxing between takes. The photograph is autographed and presented in a large black wooden frame with a cream-coloured card mount inside. Some of the black paint has chipped away from the edges of the frame. Dimensions: 53 cm x 44 cm x 2 cm (20 ¾" x 17 ½" x ¾")

Estimate: £400 - 600



834. T-1000 (Robert Patrick) Bullet-Hit Zip-Up LAPD Shirt ΩΔ

TERMINATOR 2: JUDGMENT DAY (1991)

A T-1000 (Robert Patrick) bullet-hit zip-up LAPD shirt from James Cameron's sci-fi action sequel Terminator 2: Judgment Day. Sent from the future to kill the eventual leader of the human resistance (Edward Furlong), the shape-shifting T-1000 took heavy bullet fire while chasing him, his mother (Linda Hamilton) and their T-800 protector (Arnold Schwarzenegger).

This navy blue long-sleeved LAPD officer shirt has 10 pieces of chrome-coloured foam-rubber affixed to the front, representing gunshot impacts. Two of the pieces are larger and eight are smaller, to represent different types of bullet damage. Some of the pieces display signs of wear, including discolouration and minor chipping.

Estimate: £4,000 - 6,000



835. The Terminator's (Arnold Schwarzenegger) Autographed Motorcycle Jacket M

TERMINATOR 2: JUDGMENT DAY (1991)

The Terminator's (Arnold Schwarzenegger) autographed motorcycle jacket from James Cameron's sci-fi thriller Terminator 2: Judgment Day. The Terminator wore its trademark biker jacket throughout the film after it was sent back in time to protect the Resistance's future leader, John Connor (Edward Furlong).

Progressively damaged through its battles with the T-1000 (Robert Patrick), the Terminator's leather jacket was left in shreds by the time victory was finally achieved during the climactic steel mill confrontation. It was riddled with bullet holes, torn apart, and lost part of its left sleeve after the Terminator's arm became trapped in steelwork machinery and the cyborg had to sacrifice the limb in order to save the Connors.

The jacket is made of thick black leather, with three zipped pockets and one popper pocket on the front. It features a black lining with purple vents, attached to the bottom with two squares of Velcro®, and is fastened with a zip closure down the middle of the garment. It has leather laces threaded up a vent at each side, running from hip to armpit.

Arnold Schwarzenegger has autographed the left breast of the jacket in thick silver permanent pen, and it comes with a certificate of authenticity from Carolco Licencing. The material has been cut, torn and burnt to reflect the rigours that the Terminator was put through, and shows numerous additional signs of production wear. However, it exhibits little deterioration, except for some minor stiffening of the leather as a result of age.

Estimate: £8,000 - 10,000





836. T-X's (Kristanna Loken) Costume M

TERMINATOR 3: RISE OF THE MACHINES (2003)

The T-X's (Kristanna Loken) costume 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. Featuring a stand-up collar, the jacket fastens with brown and red plastic buttons and Velcro® strips. The trousers fasten at the right hip with a side zip and a hook-and-eye clasp. Also included is a pair of short brown leather boots with silver-coloured stiletto heels. An intentional split adorns the back seam of the jacket and minor wear is present from production use.

Estimate: £6,000 - 8,000



837. T-X's (Kristanna Loken) Special Effects Light-Up Arm M

TERMINATOR 3: RISE OF THE MACHINES (2003)

The T-X's (Kristanna Loken) special effects arm from Jonathan Mostow's sci-fi action sequel Terminator 3: Rise of the Machines. The T-X damaged her arm when she was ripped from the roof of a hearse driven by the Terminator (Arnold Schwarzenegger), who purposely drove under a truck to stop her pursuit.

The majority of the arm is made of chrome-plated metal painted black, and displays four 'battle' damaged prongs at the top. Made of plastic, the lower part of the arm is painted to replicate human skin, and two black Velcro® straps adorn the back.

The arm is displayed on a circular base with the film's title artwork on the front. A button is situated on the base which, when pressed, causes the title to light up and parts of the arm to illuminate blue, producing an eerie glow. Parts of the paint have worn away on the bottom section exposing the plastic underneath, and the lot exhibits minor wear from production use. Dimensions (displayed): 69 cm x 15 cm x 15 cm (27 ¼" x 6" x 6")

**Contains electronics; see electronics notice pg 508*

Estimate: £6,000 - 8,000



838. John Connor's (Christian Bale) Final Battle Costume Ω

TERMINATOR SALVATION (2009)

John Connor's (Christian Bale) final battle costume from McG's sci-fi action sequel Terminator Salvation. Connor wore his costume during the climactic assault on Skynet's headquarters to save Kyle Reese (Anton Yelchin) and the other prisoners.

The costume consists of a jacket, a T-shirt, a tactical vest with leg attachment, a backpack, a pair of trousers, a pair of boots, a pair of gloves, a pistol holster, and several 40mm grenade pouches. The tactical vest contains a foam magazine and features faded handwritten notes indicating it was for stunt use. The grenades attached to the costume are made of hardened rubber. The backpack features a foam insert to make it look full.

The costume is intentionally distressed to look well worn and battle damaged. It has cuts, tears, scuffing and scratching. An intentional hole has been drilled in the bottom of the left boot so it can be displayed upright on a mannequin. There is additional wear from production use, including scratching on the grenades and magazine.

Estimate: £3,000 - 5,000



839. Marcus Wright's (Sam Worthington) Costume Ω

TERMINATOR SALVATION (2009)

Marcus Wright's (Sam Worthington) costume from McG's sci-fi action sequel Terminator Salvation. Death Row inmate Marcus wore his costume after his 'resurrection' in 2018, when he encountered the young Kyle Reese (Anton Yelchin), before being outed as a machine while trying to find human resistance leader John Connor (Christian Bale).

The costume consists of a long coat, a T-shirt, a pair of leather trousers, a knife belt, some fabric wraps and a pair of boots. The clothes have been intentionally distressed to look well used and battle-damaged, with scuffing, scratches, cuts, holes and tears throughout. The coat features heavy intentional soiling, a faux-fur adornment on the collar and a "Resistance" arm band on the left arm.

The trousers feature a handwritten note which reads "Sam - w/ mesh suit". The pieces have some minor wear from production use, in addition to the intentional distress.

Estimate: £3,000 - 5,000

840. Guardian's (Arnold Schwarzenegger) Teddy Bear With Head Damage ΩΔ

TERMINATOR GENISYS (2015)

A Guardian's (Arnold Schwarzenegger) teddy bear with head damage from Alan Taylor's sci-fi action sequel Terminator Genisys. Guardian hid a gun inside a teddy bear, using it when he needed to protect Sarah Connor (Emilia Clarke) from a cyborg version of her son John (Jason Clarke).

This large, light brown teddy bear is made of polyester and cotton, and filled with cotton. The bear's head has a hole blown through it by production, and a cardboard tube inserted to keep it upright. Dimensions: 114.5 cm x 81.5 cm x 51 cm (45" x 32" x 20")

Estimate: £200 - 300



842. Sarah Connor's (Emilia Clarke) Acid-Burned Costume ΩΔ

TERMINATOR GENISYS (2015)

Sarah Connor's (Emilia Clarke) acid-burned costume from Alan Taylor's sci-fi action sequel Terminator Genisys. Connor set a trap to spill acid on the Terminator hunting her, though some of it landed on the sleeve of her leather jacket.

This costume consists of a black leather and metal-studded jacket with a small, acid-made puncture on the right sleeve, as well as a black leather and polyester belt, a pair of black cotton trousers, a black cotton-blend unitard, and a wardrobe tag marked "SPX Minimal Acid Burn". The costume shows minor signs of wear.

Estimate: £1,000 - 1,500



841. Sarah Connor's (Emilia Clarke) Watch ΩΔ

TERMINATOR GENISYS (2015)

Sarah Connor's (Emilia Clarke) watch from Alan Taylor's sci-fi action sequel Terminator Genisys. Sarah Connor was helped by her guardian T-800 (Arnold Schwarzenegger) and Kyle Reese (Jai Courtney) as she was hunted by cyborgs from the future.

This silver-coloured metal wristwatch is attached to a black leather-and-metal strap, and comes with a small plastic bag containing several replacement metal spring bar pins. There are several cracks in the face of the watch and mild wear on the strap.

**Contains electronics; see electronics notice pg 508*

Estimate: £300 - 500



843. Guardian's (Arnold Schwarzenegger) Entrance Costume ΩΔ

TERMINATOR GENISYS (2015)

Guardian's (Arnold Schwarzenegger) entrance costume from Alan Taylor's sci-fi action sequel Terminator Genisys. When a Terminator cyborg was sent to the past, it encountered an older version of the same model (Arnold Schwarzenegger) wearing this costume at an observatory.

The costume consists of a grey leather coat with a wire inserted into the hood for a reveal shot; a dark gray cotton shirt; a pair of black polyester-blend trousers; and a pair of black leather boots. These pieces are presented with wardrobe tags labelled "Guardian" and "Arnold". The costume shows minor signs of wear throughout, including visible scuffing on the boots.

Estimate: £2,000 - 3,000



844. Guardian's Stunt Armoured Car Costume ΩΔ

TERMINATOR GENISYS (2015)

Guardian's stunt armoured car costume from Alan Taylor's sci-fi action sequel Terminator Genisys. Guardian wore his costume when he first appeared in the back of an armoured car while helping protect Sarah Connor (Emilia Clarke) from another Terminator on a mission to kill her.

The costume consists of a black-and-grey leather hooded button-up coat, which is labelled "Stunt" on the interior; a dark grey cotton T-shirt; and a pair of wardrobe tags marked for stunt double Billy D. Lucas. The costume features several holes, as it has been made to look significantly battle-damaged.

Estimate: £1,000 - 1,500



845. Guardian's Stunt Dirty Hospital Rescue Costume ΩΔ

TERMINATOR GENISYS (2015)

Guardian's stunt dirty hospital rescue costume from Alan Taylor's sci-fi action sequel Terminator Genisys. A Guardian was sent from the future to protect Sarah Connor (Emilia Clarke), and defended her when a cyborg version of her son (Jason Clarke) attacked them in a hospital.

This outfit consists of a sage-coloured cotton field jacket labelled "Rob/Billy" a grey charcoal shirt; a pair of blue denim jeans labelled "Billy"; and a pair of brown leather, suede and rubber boots, both labelled "Guardian 1st unit stunt Billy". Also included are a group of tags detailing the lot's contents, and explaining that the costume is for stunt double Billy Lucas. There are some holes in the jacket, and extensive plaster and dust stains on all pieces.

Estimate: £400 - 600



846. John Connor's Stunt Motorcycle Costume ΩΔ

TERMINATOR GENISYS (2015)

John Connor's stunt motorcycle costume from Alan Taylor's sci-fi action sequel Terminator Genisys. A cyborg version of John Connor hunted down his mother, Sarah Connor (Emilia Clarke), and her guardian (Arnold Schwarzenegger) in present-day San Francisco.

This outfit consists of a black leather jacket labelled "(KR) JC STUNT"; a pair of black cotton jeans labelled "KR STUNT (JC)"; and a pair of black leather boots, each labelled "Tim STUNT". Also included is a tag explaining that the costume was for stuntperson Adam Hart. There is minor staining on the front of the jacket and a rip on the interior of its back pocket.

Estimate: £500 - 700



847. Kyle Reese's (Jai Courtney) Golden Gate Bridge Costume ΩΔ

TERMINATOR GENISYS (2015)

Kyle Reese's (Jai Courtney) Golden Gate Bridge costume from Alan Taylor's sci-fi action sequel Terminator Genisys. Reese traveled to the past to help protect Sarah Connor (Emilia Clarke), but was attacked on the Golden Gate Bridge by a cyborg version of their son, John (Jason Clarke).

The costume consists of a black leather hooded button-up jacket labelled "Reese Hero", a white cotton T-shirt, and a pair of grey camouflage-patterned polyester blend trousers labelled "HERO REESE". The jacket and pants are extensively distressed with dirt and tears to look battle-damaged.

Estimate: £500 - 700





848. Odin’s (Anthony Hopkins) Spear “Gungnir” M

THOR (2011)

Odin’s (Anthony Hopkins) spear “Gungnir” from Kenneth Branagh’s superhero adventure Thor. Odin used his spear to battle the Frost Giants of Jotunheim, and as king of Asgard it was a symbol of his power. Loki (Tom Hiddleston) armed himself with the spear when he became the acting king, and wielded the weapon against Thor (Chris Hemsworth), before Odin woke from his slumber and used it to save Thor from falling from the Bifrost. Gungnir also made an appearance in sequels Thor: The Dark World and Thor: Ragnarok.

The shaft of the spear is made of hardened rubber with a metal armature to provide rigidity, while the spearhead is made of a slightly more flexible rubber. This indicates that it was used for stunt work, so as not to endanger the actors and stunt performers. The entire spear is covered in gold-coloured paint and features intricate patterns carved into the head and shaft. The spear itself was originally sold in a Marvel auction in 2012 but incorrectly attributed as one wielded by the Asgardian guards.

The spear comes with its own custom-made black acrylic-and-wood display stand, which features the film title. A button at the back of the display can be pressed to illuminate it. The lot features some wear from production use, including some scuffing and scratches on both the shaft and the spearhead. The paintwork has cracked and worn slightly on the spearhead, revealing the darker rubber beneath. Dimensions (spear): 217 cm x 17 cm x 3 cm (85 ½” x 6 ¾” x 1 ¼”); (display stand): 25 cm x 222 cm x 25 cm (9 ¾” x 87 ½” x 9 ¾”)

**Contains electronics; see electronics notice pg 508*

**Special shipping required; see special shipping notice pg 508*

Estimate: £10,000 - 15,000



849. Louise’s (Susan Sarandon) Tank Top ΩΔ

THELMA & LOUISE (1991)

Louise’s (Susan Sarandon) tank top from Ridley Scott’s crime drama Thelma & Louise. Thelma wore a white tank top throughout the film as she and her best friend, Thelma (Geena Davis), went on the run from the law after their girl’s night out went terribly wrong. This white tank top displays some small specks of dirt and minor discolouration from production use.

Estimate: £1,000 - 1,500



61 cm (24")

850. Miniature Wrecked Bow Section Ω

TITANIC (1997)

A miniature wrecked bow section of the titular vessel from James Cameron’s romantic disaster film Titanic. Brock Lovett (Bill Paxton) and the crew of the research vessel Akademik Mstislav Keldysh searched the wreck of RMS Titanic for the “Heart of the Ocean”, a rare blue diamond.

and painted to replicate deep-red rust, grey sea grime, and algae growth. Among the debris are remnants of a large chain, capstans, and small meshed patches representing subtle plant life. The textured surface of the model is fragile and prone to flaking. Dimensions: 61 cm x 35.75 cm x 10.25 cm (24” x 14” x 4”)

This miniature is a segment of the deck from the bow of the Titanic, as seen in a state of decay in 1996. It is constructed from foam coated in latex, hardened,

Estimate: £1,200 - 1,800

851. Lara Croft's (Alicia Vikander) Hero Costume †Δ

TOMB RAIDER (2018)

Lara Croft's (Alicia Vikander) hero costume from Roar Uthaug's action-adventure Tomb Raider. Lara wore her signature outfit through the majority of the film as she travelled to the island of Yamatai and attempted to unearth the cursed tomb of Himiko. The costume became more distressed as the movie progressed.

The costume consists of a grey vest top; a grey Lycra camisole; a bandage wrapped around the right arm; a pair of cargo trousers; a brown leather belt; a brown bracelet; and a pair of black leather combat boots. A metal buckle featuring a Boys Brigade emblem decorates the belt and sections of green elastic have been sewn into the back of the trousers. Displaying minor intentional distressing, the costume comes on a custom-made display, and is accompanied by a studio certificate of authenticity and six production wardrobe tags. Dimensions (displayed): 37.5 cm x 47 cm x 165 cm (14 ¾" x 18 ½" x 65")

**Special shipping required; see special shipping notice pg 508*

Estimate: £4,000 - 6,000



852. Lara Croft's (Alicia Vikander) Dial Puzzle M

TOMB RAIDER (2018)

Lara Croft's (Alicia Vikander) dial puzzle from Roar Uthaug's action-adventure film Tomb Raider. Lara Croft found a dial puzzle when she uncovered her father Lord Richard Croft's (Dominic West) research room, and later unlocked the puzzle on board Lu Ren's (Daniel Wu) ship as it sailed towards the island of Yamatai.

The puzzle comprises six wooden discs threaded onto a metal rod. Red paint has been applied to the outer ring of some sections. Hieroglyphic-inspired text has been drawn in coloured ink on strips of masking tape, which has been applied around four of the discs. Finished in faux-gold paint, one section features two cogs which spin around when the top disc is twisted. Some of the discs can rotate, if handled with care, although the mechanism is fragile. Tape has begun to peel away in some places and the puzzle exhibits minor paint wear from production use. The lot is accompanied by a studio certificate of authenticity. Dimensions: 21.5 cm x 8 cm x 8 cm (8 ½" x 3 ¼" x 3 ¼")

Estimate: £2,500 - 3,500



853. Dorothy Michaels' (Dustin Hoffman) Red Sequined Dress M

TOOTSIE (1982)

Dorothy Michaels' (Dustin Hoffman) red sequined dress from Sydney Pollack's Academy Award®-nominated comedy Tootsie. Michael Dorsey's (Dustin Hoffman) female persona Dorothy wore her glamorous dress during a montage of photoshoots for various magazine covers after gaining popularity as the new star of daytime soap opera Southwest General. The dress was also worn for publicity photographs to promote the film.

The process of turning Hoffman into Dorothy wasn't an easy task, as every costume had to cover his Adam's apple. Designed by renowned fashion designer Andre Van Pier, this particular dress was also exhibited in a window display in the famous store Saks Fifth Avenue for the film's New York premiere.

The floor-length Andre Van Pier gown is ornately decorated with red sequins, which add weight to the garment. Lined with a sheer red fabric, the dress features a mandarin stand-up collar, a thigh-high slit at the front and a zip fastening running down the back. A paper tag from its later promotional use is attached to the inside reading "No. Tootsie, Style 0122, Size Diamond and Price \$25,000". The other side of the label reads "Sak's Fifth Avenue, Window, Tootsie, Film".

Sporadic sequins have fallen off over time exposing loose threads, and the lining has begun to fray in some areas. Due to the delicate nature of the fabric and decoration, the garment is fragile and should be handled with care.

Estimate: £8,000 - 12,000

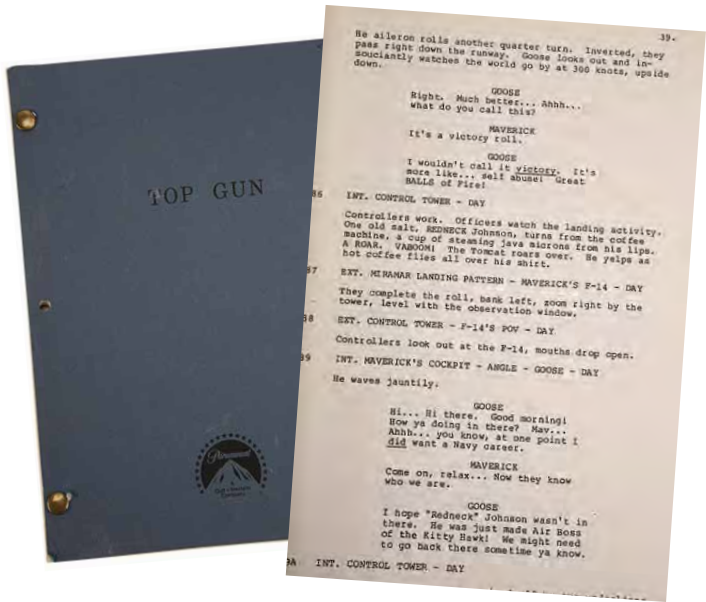


854. Revised Second Draft Production-Used Script M

TOP GUN (1986)

A revised second draft production-used script from Tony Scott's action film Top Gun. Bound in blue card with brass metal fastenings, the revised script is credited to Jim Cash and Jack Epps, and is dated "June 1, 1985". The third page of the document displays a list of character names, and the script comprises 102 unannotated pages, printed single-sided on white US Letter paper. The logo for Paramount Pictures and the production title are printed in black on the card cover. A corner of one page within the script has become folded, and the front page exhibits minor crease lines. The card cover displays marks, small rips near the fastenings, and minor wear around the edges. Dimensions: 28 cm x 21.5 cm x 1.5 cm (11" x 8 ½" x ½")

Estimate: £1,000 - 1,500



855. F-14 Fighter Jet Miniature Model Replica US

TOP GUN (1986)

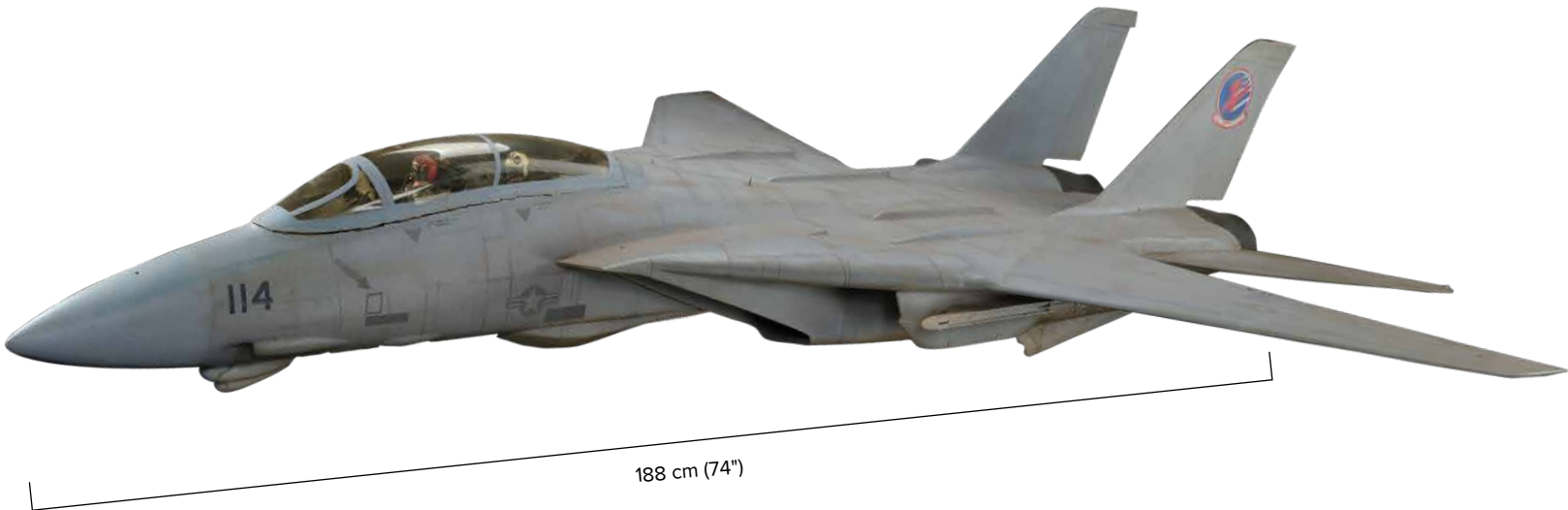
An F-14 fighter jet miniature model replica from Tony Scott's action drama Top Gun. Pete "Maverick" Mitchell (Tom Cruise) flew a Grunman F-14 Tomcat numbered "114" at the Naval Air Station Miramar. This replica was constructed from an original mold of the jet designed for the film's special photographic effects work, supervised by Gary Gutierrez , for effects inserts of the plane in action.

This miniature model is made of fiberglass painted light and dark grey with red, blue, and white VF-1 eagle stickers affixed to the tailfin, Maverick's plane number "114" stenciled on the body, a urethane cockpit canopy window, and "Lt. Pete Mitchell "Maverick"" and "Lt. Arthur Dent "Hazumi"" stenciled on the left underside. Inside the cockpit are two hand-painted miniature models of Maverick and Hazumi, both with labeled helmets, stationed in urethane seats with attachment mounts on the bottom.

The model exhibits signs of age and wear, including fading paint and discoloration to the cockpit canopy, as well as minor chips throughout the fiberglass. Dimensions: 188 cm x 164 cm x 48.5 cm (74" x 64 ½" x 19")

**Special shipping required; see special shipping notice pg 508*

Estimate: £8,000 - 10,000



856. Pete "Maverick" Mitchell (Tom Cruise) Ejected-Pilot Model Miniature ΩΔ

TOP GUN (1986)

A Pete "Maverick" Mitchell (Tom Cruise) ejected-pilot miniature model from Tony Scott's action drama Top Gun. Fighter pilot Maverick ejected safely during a dogfight with a Russian jet, though his wingman Goose (Anthony Edwards) was killed. Pilot miniatures were affixed to the canopies of the jet miniatures to simulate ejection.

This resin pilot comes with a helmet labeled "Mitch" (likely a nod to Top Gun model maker Mitchell Romanauski), a green launch suit with a VF-1 Eagle patch, an oxygen mask, and an ejector seat. The design details — such as "Mitch" rather than "Maverick" being marked on the helmet — are not accurate to the character's life-size ensemble, as miniature artists often took artistic liberties with figures not intended to be seen closely on camera. This model exhibits glue residue on the seat. Dimensions: 8.5 cm x 6.5 cm x 12.75 cm (3 ¼" x 2 ½" x 5")

Estimate: £2,000 - 3,000



857. Douglas Quaid's (Arnold Schwarzenegger) Mars Costume Ω

TOTAL RECALL (1990)

Douglas Quaid's (Arnold Schwarzenegger) Mars costume from Paul Verhoeven's sci-fi action thriller Total Recall. After construction worker Quaid visited a company which implants memories in its customers, he found himself on an adventure which either took him to Mars, or took place entirely in his own mind.

This costume consists of a cream-coloured short-sleeved cotton shirt with a button-up collar; a plaid button-up shirt labelled "Quaid"; a pair of beige cargo pants labelled "Q34 HOLES"; a brown leather belt with a metal buckle; and a pair of brown boots. It features production-made wear throughout, including some small faux bloodstains on the front and sleeves of the plaid shirt, a large stain on the front of the short-sleeved shirt, a few small holes in the trousers and some wear on the belt.

Estimate: £4,000 - 6,000





858. Douglas Quaid's (Arnold Schwarzenegger) Construction-Site Costume Ω

TOTAL RECALL (1990)

Douglas Quaid's (Arnold Schwarzenegger) construction-site costume from Paul Verhoeven's sci-fi action thriller Total Recall. After construction worker Quaid visited a company which implants memories in its customers, he found himself on an adventure which either took him to Mars, or took place entirely in his own mind.

This costume consists of a cream-coloured white shirt labelled "QB"; a pair of khaki beige cargo pants; a brown leather apron; a pair of leather gauntlets; a pair of brown suede boots; a pair of socks; a pair of metal shin guards labelled "Q RT" and "Q LFT", with foam padding and nylon straps; and a pair of metal toe guards with rubber straps, both labelled "ARNOLD".

The lot also includes a pair of photographs of Quaid in his construction-site costume. The costume features production-made wear, including extensive staining on the shirt, trousers, apron and gloves, and dirt remnants on the toe and shin guards.

Estimate: £4,000 - 6,000



859. Douglas Quaid's (Arnold Schwarzenegger) Turban and Towel Ω

TOTAL RECALL (1990)

Douglas Quaid's (Arnold Schwarzenegger) turban and towel from Paul Verhoeven's sci-fi action thriller Total Recall. After wrapping a towel around his head to help jam his tracking device signal, fugitive Quaid used a contraption to remove the bug from inside his skull.

This cream-coloured piece of towel-like cotton cloth has been wrapped and sewn into the shape of a turban, and fitted with an elastic band. It is accompanied by an extra towel made of the same material. The turban exhibits some staining from wear.

Estimate: £2,000 - 3,000

860. Doug MacRay's (Ben Affleck) Bus Driver Costume Ω

THE TOWN (2010)

Doug MacRay's (Ben Affleck) bus driver costume from Affleck's crime thriller The Town. MacRay dressed in a bus driver uniform disguise while making his final getaway from the city after pulling off a robbery.

This costume consists of a navy-coloured jacket with a pair of patches; a light blue short-sleeved button-up shirt with a pair of patches, labelled "DOUG" on the interior; a pair of navy-coloured trousers; and a navy baseball cap with a patch and the number "67093" embossed on the front. There is some mild staining on the jacket and fraying on the lettering on the baseball hat.

Estimate: £600 - 800



861. James Coughlin's (Jeremy Renner) EMT Costume Ω

THE TOWN (2010)

James Coughlin's (Jeremy Renner) EMT costume from Ben Affleck's crime thriller The Town. Coughlin disguised himself as an EMT technician while trying to evade the police after robbing Fenway Park.

This costume consists of a long-sleeved white shirt labelled "JEM" on the interior, with three EMT patches and some small faux bloodstains on the front; a pair of navy-coloured trousers; and a navy-coloured hat labelled "J" on the interior, with an EMT patch embossed on the front. There is some mild discolouration on the shirt.

Estimate: £600 - 800



862. Burton's (Anthony Hopkins) Office Display Sword †Δ

TRANSFORMERS: THE LAST KNIGHT (2017)

Sir Edmund Burton's (Anthony Hopkins) office display sword from Michael Bay's sci-fi action adventure Transformers: The Last Knight. Sir Edmund had assorted swords on display in his office when Cogman invited Cade (Mark Wahlberg) to come to the United Kingdom and meet his employer.

The sword is made of metal engraved with assorted symbols, textured and painted to give the appearance of tarnished steel. The handle is made of dark brown wood, and the pommel is made of metal cast into the shape of a cross. A weathering wash has been applied into the deeper parts of the pommel, adding to the sense of age and emphasising the intricate design. There are some slight signs of use and wear along the blade. Dimensions: 104 cm x 22 cm x 3 cm (41" x 8 ¾" x 1 ¼")

Estimate: £1,000 - 1,500



863. Knights of the Round Table Rusted Sword †Δ






TRANSFORMERS: THE LAST KNIGHT (2017)

A Knights of the Round Table sword from Michael Bay's sci-fi action film Transformers: The Last Knight. Rusted swords were laid out on King Arthur's Round Table as Sir Edmund Burton (Anthony Hopkins) showed Cade (Michael Wahlberg) and Professor Vivian Wembley (Laura Haddock) around his castle, which was full of priceless historical artefacts.

This sword is made from resin, moulded in an irregular shape and coated in brown paint and crafted to mimic heavy corrosion. It shows some signs of production use, including a few scratches along the blade, likely deliberate ageing by production. Dimensions: 101 cm x 21 cm x 2 cm (39 ¾" x 8 ¼" x ¾")

Estimate: £1,000 - 1,500



				
864. Cesta Arm Attachment M	865. Achilles' (Brad Pitt) Broken Spear †Δ	866. Hector's (Eric Bana) Hero Chest Plate M	867. Achilles' (Brad Pitt) Sword †Δ	868. Achilles' (Brad Pitt) Shield M
TRON (1982) <p>A cesta arm attachment from Steven Lisberger's sci-fi film TRON. Cesta arm attachments were used by Kevin Flynn (Jeff Bridges) and Crom (Peter Jurasik) in the "ring game", based on the Filipino sport Jai Alai, in which participants had to use the cestas — translated from Spanish word for "basket" — to launch a ball at the opposing player's platform in an attempt to make them fall and be "derezzed".</p> <p>The main body of the cesta is made of wicker and the outside is bulked out and altered with foam, with a wicker basket painted white. The Cesta features black paper circuit board decals and foam disks throughout. The interior has a handle and a handwritten label reading "R". The cesta shows significant aging with peeling decals, hardened and cracked foam and faded paintwork. The basket is damaged along the edges and there are six missing foam decal pieces, revealing the original finish beneath. Dimensions: 97 cm x 17 cm x 15 cm (38" x 6 ¾" x 6")</p> <p>Estimate: £3,000 - 5,000</p>	TROY (2004) <p>Achilles' (Brad Pitt) broken spear from Wolfgang Petersen's mythical epic Troy. Achilles wielded his broken spear during his ferocious battle with Prince Hector of Troy (Eric Bana), and ultimately used the weapon to stab Hector in the chest.</p> <p>The weapon comprises a pointed spearhead made from resin and a light wooden shaft. Intentionally distressed, the spearhead has been painted in shades of faux gold to produce the appearance of worked bronze, and the shaft has been deliberately broken, leaving an exposed splintered end. The head features remnants of green paint, which has been added to produce a verdigris effect. Several marks adorn the shaft and the lot shows minor paint wear, while an exposed section of resin is present on the tip of the spearhead. Dimensions: 82.5 cm x 7 cm x 3 cm (32 ½" x 2 ¾" x 1 ¼")</p> <p>Estimate: £1,000 - 1,500</p>	TROY (2004) <p>Hector's (Eric Bana) hero chest plate from Wolfgang Petersen's mythical epic Troy. Prince Hector wore his elaborate chest plate as he battled the combined armies of Greece, eventually facing off against the legendary warrior Achilles (Brad Pitt).</p> <p>Made from vinyl, the chest plate comprises ornately decorated panels, a pattern unique to this character, with incorporated purple gem-like pieces, and has been finished in metallic faux-gold paint. Lined with brown suede fabric, the sides of the chest plate are laced with brown leather thong and the shoulders have been padded for comfort. A strip of masking tape with "Hector" written in black pen has been adhered to the lining of the armour. A panel is missing on the front left shoulder from the spear rig installed when Hector was killed by Achilles, and the chest plate displays paint wear from production use.</p> <p>Estimate: £2,000 - 3,000</p>	TROY (2004) <p>Achilles' (Brad Pitt) sword from Wolfgang Petersen's mythical epic Troy. Achilles wielded his sword throughout the film, using it to brutal effect during his efficient despatch of Boagrius (Nathan Jones) in the opening scene, as well as in his battles against the Trojan Apollonians, and the vicious duel with Hector (Eric Bana).</p> <p>Made of hard rubber with an internal metal armature, the sword consists of a curved leaf-shaped blade finished in faux-gold paint to replicate worked bronze. A raised ridge runs down the length of the blade, and multiple curved inlays decorate the weapon. Finished in black paint, the angular ornate grip features multiple holes, creating the illusion of rivets. Green paint has been added to create the appearance of verdigris. The weapon displays signs of production use, including paint wear, scratching on the blade and bending to the tip. Dimensions: 71.5 cm x 9 cm x 4 cm (28 ¼" x 3 ½" x 1 ½")</p> <p>Estimate: £4,000 - 6,000</p>	TROY (2004) <p>Achilles' (Brad Pitt) shield from Wolfgang Petersen's mythical epic Troy. The Greek warrior wielded his shield throughout the film, notably using it alongside his sword during the beach battle sequence in which he slaughtered many Trojan soldiers and confronted Hector (Eric Bana) inside the Temple of Apollo.</p> <p>Made of biscuit foam, the shield is round with two semi-circular cut-outs on opposing sides, which allowed Achilles to thrust with a spear while still protecting himself. Finished in black and faux-bronze paint, the face of the shield features intricate figures at war around the centre, with eight discs situated above them. A black wooden handle is affixed to the rear, alongside a strip of thick leather binding and four faux-gold rings. Signs of production use are present on the lot, including light scuffs around the edge and minor paint wear. Dimensions: 81.5 cm x 81.5 cm x 11 cm (32" x 32" x 4 ¼")</p> <p>Estimate: £4,000 - 6,000</p>



869. Tom Chaney's Bloodied Costume Ω

TRUE GRIT (2010)

Tom Chaney's bloodied costume from Paramount Pictures' Academy Award®-nominated Western True Grit. Chaney wore his costume when Mattie Ross shot him for murdering Ross' father.

This costume consists of a bloodied grey woolen overcoat with a production-made bullet hole and a wardrobe tag marked "Chaney hero blood"; two bloodied striped grey henleys with bullet holes; a pair of bloodied grey woolen riding trousers labelled "Cheyney [sic]"; a pair of bloodied tan button-up long johns labelled "Chaney blood #2"; and a pair of bloodied brown leather gloves. The costume exhibits significant intentional distressing and grime applied throughout.

Estimate: £1,500 - 2,500



870. LaBoeuf's Texas Ranger Costume Ω

TRUE GRIT (2010)

LaBoeuf's Texas Ranger costume from Paramount Pictures' Academy Award®-nominated Western True Grit. LaBoeuf wore his costume throughout the film, including when Ned Pepper dragged him through the dirt.

This costume consists of a tan leather overcoat marked "LaBoeuf Drag Wide Stunts" with suede tassels and a rope affixed to the back; a pair of tan woolen trousers; a green-and-tan woolen button-up vest; a green striped Antioch henley (size M); a pair of tan leather-and-polyester suspenders; a green striped cotton bandana; a pair of tan suede gloves; and two plastic baggies labelled "suspender" and "fly" containing spare buttons. The costume exhibits various signs of intentional distressing and wear throughout.

Estimate: £1,000 - 1,500



871. Mattie Ross' Stunt River-Crossing Costume Ω

TRUE GRIT (2010)

Mattie Ross' stunt river-crossing costume from Paramount Pictures' Academy Award®-nominated Western True Grit. Ross waded across a churning river to prove to Rooster Cogburn and LaBoeuf that she was tough enough to join them in tracking her father's killers.

This stunt costume consists of a green woolen overcoat with a wardrobe tag marked "WENT IN RIVER STAGE 1 STUNT DBL."; a red gingham cotton blouse with tan frills on the collar and sleeves; a pair of brown woolen riding trousers with an additional wardrobe tag; and a brown leatherette belt with a metal buckle. This ensemble shows visible signs of use and wear, including stains to the coat and trousers.

Estimate: £800 - 1,000



872. Rooster Cogburn's Travel Costume Ω

TRUE GRIT (2010)

Rooster Cogburn's travel costume from Paramount Pictures' Academy Award®-nominated Western True Grit. Cogburn wore his costume throughout the film while hunting for the man who murdered Mattie Ross' father.

This costume consists of a grey woolen overcoat labelled "#2 Rooster Coat"; a pair of black-and-gold striped woolen trousers; a blue-and-gold cotton bandana labelled "Rooster Stunt Bandana"; a brown leather-and-suede eyepatch marked "Monty Leather Eyepatch" for Cogburn's stunt double; and a pair of brown leather gloves marked "Rooster Hero" on the interior. The costume is heavily distressed with faux grime and blood throughout.

Estimate: £2,000 - 3,000



873. Rooster Cogburn's Stunt Eyepatch Ω

TRUE GRIT (2010)

Rooster Cogburn's stunt eyepatch from Paramount Pictures' Academy Award®-nominated Western True Grit. Cogburn wore his signature eyepatch throughout the film while hunting for the man who murdered Mattie Ross' father.

This stunt eyepatch is made of a rigid see-through mesh painted brown to appear opaque, and is moulded to a polyester-padded brown leather strap. A wardrobe tag marked for Cogburn's stunt double comes with the piece. The patch has cracks to the leather from use and age, but is in excellent overall condition. Dimensions: 11.5 cm x 6.5 cm x 4 cm (4 1/2" x 2 1/2" x 1 1/2")

Estimate: £800 - 1,000



874. Harry Tasker's (Arnold Schwarzenegger) Scuba Gear Ω

TRUE LIES (1994)

Harry Tasker's (Arnold Schwarzenegger) scuba gear from James Cameron's action comedy True Lies. Superspy Tasker used scuba gear to infiltrate the home of a suspected international criminal during a formal party.

This costume consists of a black metal-and-rubber diver's mask; a pair of rubber scuba fins; a black diver's vest with a pair of air canisters, a whistle and air-flow tubes; a black weight belt with seven weights; and a rubber 'dry bag' with an air port.

Also included are three Polaroid photographs from the film's production depicting the Harrier jet takeoff in the Florida Keys. This gear shows minor wear throughout, including a tear on the vest and some scuffing on the fins.

**Contains electronics; see electronics notice pg 508*

Estimate: £3,000 - 5,000



875. Sonja's (Rhona Mitra)
Hero Battle Armour Ω

UNDERWORLD:
RISE OF THE LYCANS (2009)

Sonja's (Rhona Mitra) hero battle armour from Patrick Tatopoulos' action-horror prequel Underworld: Rise of the Lycans. Sonja wore her armour as she was chased on horseback by a werewolf, and when she defended a caravan of civilians from werewolves alongside Lucian (Michael Sheen).

The armour consists of a neck guard (marked "Hero"), chest plate, back plate, shoulder plates, knee armour (one pad marked "Hero") and a pair of gauntlets. A corset, worn when Sonja fought her father Viktor (Bill Nighy), is also included. The armour is made of metal and has been intentionally tarnished to look well used and battle hardened. The corset is made of faux leather, with "Rhona Hero Corset" handwritten inside. The lot is accompanied by a wardrobe tag from the production. It shows some wear from production use, including scuffs and scratches to the paintwork, and the faux leather on the corset is worn.

Estimate: £2,000 - 3,000



876. Sonja's (Rhona Mitra)
Hero Sword Ω

UNDERWORLD:
RISE OF THE LYCANS (2009)

Sonja's (Rhona Mitra) hero sword from Patrick Tatopoulos' action horror prequel Underworld: Rise of the Lycans. The vampire Sonja used her sword in battle throughout the film, most notably as she fought with her father Viktor (Bill Nighy).

The sword features a metal blade and resin guard, handle and pommel. The handle is wrapped in rubber made to resemble string. Various detailing has been painted faux silver to appear as though it's made of metal, while the sword has been intentionally distressed to appear well-used. The paint on the guard has worn away in places and there are scuffs and dents along the blade, where it has come into contact with other swords during the film's fight sequences. Dimensions: 97 cm x 22 cm x 3 cm (38 ¼" x 8 ¾" x 1 ¼")

Estimate: £3,000 - 5,000



877. Fingerman Beretta Pistol M

V FOR VENDETTA (2005)

A Fingerman Beretta pistol from James McTeigue's comic-book adaptation V For Vendetta. The Fingermen served as the secret police of the authoritarian British government, tasked with keeping Britain in a state of fear. They were the main antagonists against V (Hugo Weaving), using their sidearms as they hunted the masked vigilante.

The weapon is based on the Beretta 92FS, with a grip and torch attachment. It is cast in hard rubber and painted with a faux-silver undercoat and a black topcoat. The gun shows some signs of wear from production use and age, with the black paint layer wrinkled and cracked throughout, revealing the faux-silver undercoat below. Dimensions: 27 cm x 4 cm x 15 cm (10 ½" x 1 ½" x 6")

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £600 - 800



287.25 cm (113")

878. Albert Whitlock's Matte Painting Easel US

VARIOUS PRODUCTIONS

This matte painting easel, at one time used by famous matte artist Albert Whitlock, is one of three that art director and production designer John DeCuir originally designed for Universal Pictures during the 1940s. Celebrated matte artist Whitlock's many films from this easel's era include 1975's The Hindenburg, for which Whitlock won an Academy Award®.

The wooden easel separates into two pieces: a wheeled base frame and an adjustable mast. Attachments include a smaller-scale wooden frame and an adjustable metal clip. "NOR" and "3x4 GLASS" are handwritten on the mast. On the back is a small metal plaque reading "B41682" and "UNIV. PIC. CO. INC.", above a faded ink label that says "MADE BY Hollywood Scene Dock and Prop Shop 1123 No. McCadden Pl." and "Hollywood 38 California". Three counterweights and chains are included. The easel shows some wear including rust and countless stray paint marks from its many years of use. Dimensions (assembled): 122 cm x 101.75 cm x 287.25 cm (48" x 40" x 113")

**Special shipping required; see special shipping notice pg 508*

Estimate: £2,000 - 3,000



879. Ray Ferrier's Harness Costume ΩΔ

WAR OF THE WORLDS (2005)

Ray Ferrier's harness costume from the sci-fi horror film War of the Worlds. Ferrier wore his costume throughout the film, and this harness-compatible version specifically when he and his family first witnessed a Tripod rising behind a hill.

The costume consists of a brown leather jacket with white and red stripes on the arms and a manufacturer's tag marked for the principal actor, as well as a grey cotton shirt marked "TC Harness", blue Paper Denim & Cloth jeans with a manufacturer's tag marked "Full Harness", a brown leather belt with floral motifs and a brass buckle, and two wardrobe tags marked for the principal actor.

The costume exhibits intentional distressing throughout, including a tear to the jacket's right shoulder and a small tear on the right knee of the jeans.

Estimate: £5,000 - 7,000

880. The Comedian's (Jeffrey Dean Morgan) Complete Costume Ω

WATCHMEN (2009)

The Comedian's (Jeffrey Dean Morgan) complete costume from Zack Snyder's neo-noir superhero film Watchmen. Known for his violent vigilante methods, Edward Blake wore his costume during his time with the original incarnation of the Watchmen, and while working as a paramilitary agent for the US government, fighting alongside Dr. Manhattan (Billy Crudup) in Vietnam. After The Comedian was thrown out of a window, his former colleague Rorschach (Jackie Earle Haley) found his costume hidden in a secret compartment in a wall.

The film's costumes were designed by Academy Award®-nominated designer Michael Wilkinson. In the book The Art of the Film: Watchmen, Wilkinson discusses how the Comedian's costume evolved from a 1930s aesthetic — similar to that of a circus performer — to his 1970s look, “[an] armoured tank of a character... very nihilistic, world-weary, bitter character.”

This ensemble consists of an eye mask, torso armour (marked “Hero #2”), elbow pads (“Hero #2”), a pair of trousers with detachable knee pads (“Hero #2”), a belt with holsters, a knife scabbard, an ammunition pouch (“Hero #2”), knife, the Comedian's iconic “Smiley Face” pin badge and a pair of leather motorcycle boots (“Stunt”). The torso armour features two patriotic shoulder pads, the right one with a silver star on a blue background and the left with red-and-white stripes. The trousers feature a leather-padded codpiece.

The knife has a black resin handle with ergonomic ridges for the fingers and a bronzed guard. The blade is made of steel and has been dulled for safe use on set. It sits in a black leather pouch that straps around the right calf.

The costume has been intentionally distressed to look old and battle-scarred.

Estimate: £10,000 - 15,000



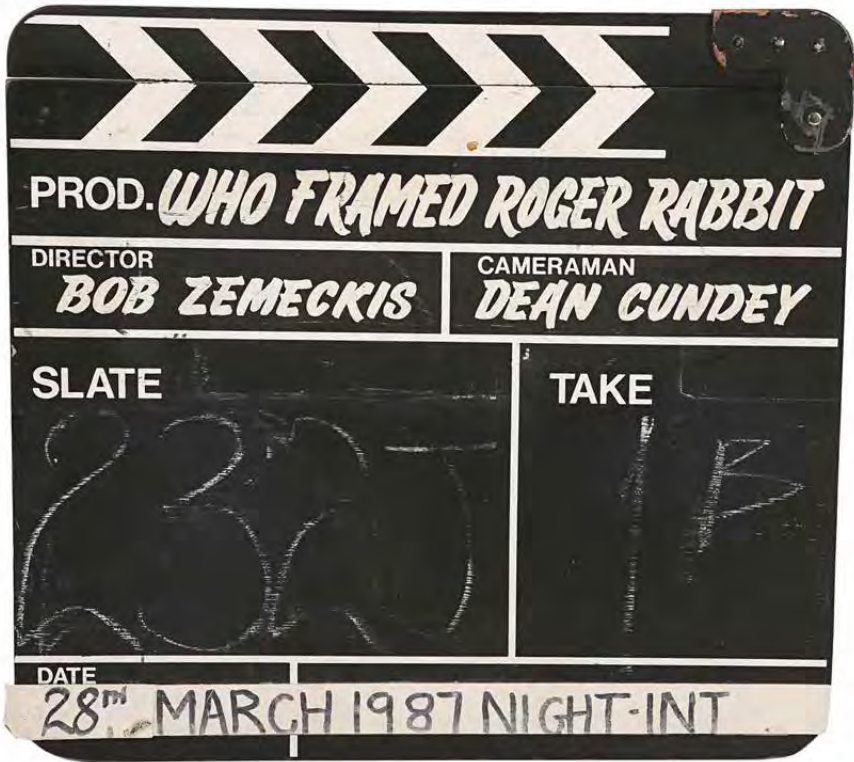
881. Production-Used Clapperboard M

WHO FRAMED ROGER RABBIT (1988)

A production-used clapperboard from Robert Zemeckis' Oscar®-winning detective comedy Who Framed Roger Rabbit. Made of black-painted wood, the clapperboard displays the film's title painted in white at the top, and the names of director Zemeckis (written as “Bob Zemeckis”) and director of photography Dean Cundey below. Lines of white paint divide the clapperboard into two sections, which feature the last slate and take numbers written in chalk. The field titled “Date” features an adhered strip of masking tape, with the text “28th March 1987, Night-Int” handwritten in black marker.

The lot shows signs of age and use, including corrosion on the metal hinge of the clapper stick and minor paint wear. The chalk writing within the fields has begun to rub away over time and the tape has started to peel from the board. Dimensions: 2 cm x 38 cm x 35 cm (¾” x 15” x 13 ¾”)

Estimate: £3,000 - 5,000



882. George Gibb's Shooting Script M

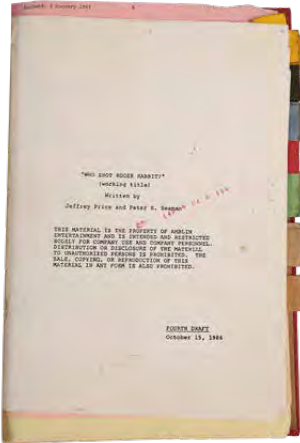
WHO FRAMED ROGER RABBIT (1988)

A production-used shooting script belonging to Academy Award®-winning special effects artist George Gibbs, from Robert Zemeckis' detective comedy Who Framed Roger Rabbit.

This script is 147 pages long and features assorted colour revisions. Bound in a red imitation leather cover, it is dated “October 15, 1986”. The title page details it as the fourth draft and uses the working title “Who Shot Roger Rabbit?”.

Page 17 has a sticker showing it belonged to Gibbs, and he has annotated the script throughout, using highlighting and tape to categorise sections. This script shows signs of use and age, with discolouration on the paper, marks on the cover and various light soiling throughout. Dimensions: 32 cm x 24 cm x 3 cm (12 ½” x 9 ¾” x 1 ¼”)

Estimate: £400 - 600



883. Acme Jumpsuit †

WHO FRAMED ROGER RABBIT (1988)

An Acme jumpsuit from Robert Zemeckis' Oscar®-winning detective comedy Who Framed Roger Rabbit. Acme employees wore their jumpsuits during the scenes at the Acme warehouse, where the police investigated the murder of its owner, Marvin Acme (Stubby Kaye).

Made from cream cotton, the long-sleeved jumpsuit features a pocket on the left breast and the slogan “If it's Acme it's a gasser!” printed in burgundy on the back. Six buttons have been removed from the front during its time in storage and a sleeve hem has come undone, creating a frayed edge. The jumpsuit displays signs of wear, including marks and minor plucks from use on production.

Estimate: £300 - 500



Robert Watts Collection: “Who Framed Roger Rabbit”

The following four lots come from the personal collection of celebrated film producer Robert Watts. Watts' career began in the 1960s with location manager, production manager and assistant director credits on movies including Thunderball, Repulsion, Darling, Papillon, 2001: A Space Odyssey and Star Wars: A New Hope.

Robert Watts went on to become producer of such classics as Star Wars: The Empire Strikes Back, Star Wars: Return of the Jedi, Raiders of the Lost Ark, Indiana Jones and the Temple of Doom, Indiana Jones and The Last Crusade, and Who Framed Roger Rabbit. His CV includes some of the most popular movies of all time.

884. Robert Watts Collection: Production-Used Second Unit Clapperboard M

WHO FRAMED ROGER RABBIT (1988)

A production-used second unit clapperboard from Robert Zemeckis' Oscar®-winning detective comedy Who Framed Roger Rabbit. This item comes from the personal collection of legendary producer Robert Watts. As well as being one of the film's producers, Frank Marshall also took the role of second unit director, and was responsible for shooting additional footage. This clapperboard was created for his second unit, which included camera operator Paul Beeson. It is made of black-painted wood, with the film's title and crew details applied in white paint. It shows signs of production use, with dust and dirt marks on the wood and metal hinge. Dimensions: 26 cm x 21 cm x 1.5 cm (10 ¼" x 8 ¼" x ½")

Estimate: £2,000 - 3,000

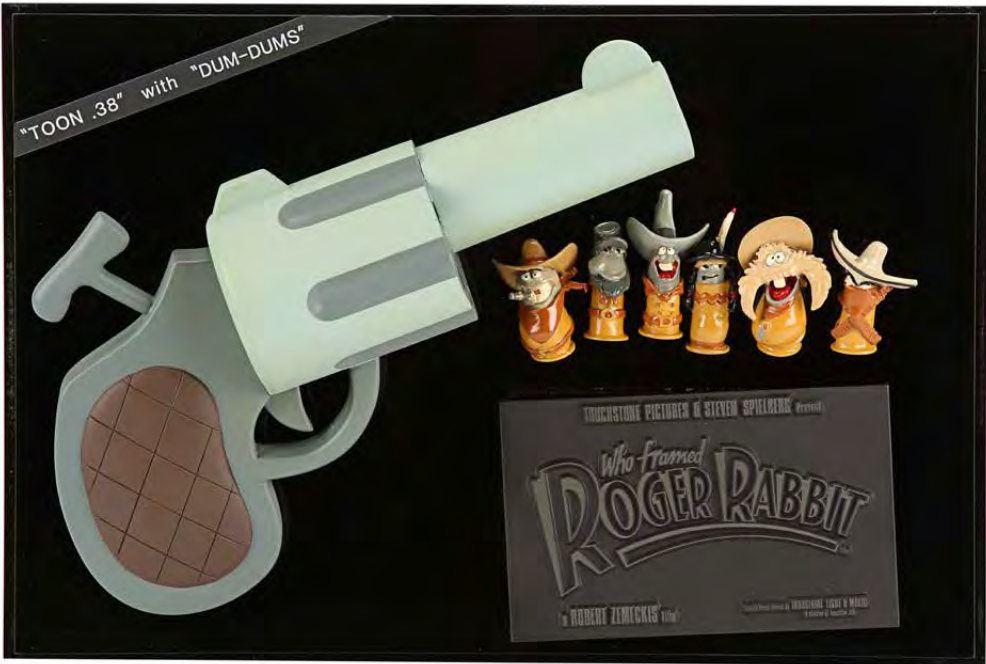
885. Robert Watts Collection: Hand-Painted Roger and Jessica Rabbit Film Cel M

WHO FRAMED ROGER RABBIT (1988)

An original, hand-painted film cel from Robert Zemeckis' detective comedy Who Framed Roger Rabbit. This item comes from the personal collection of legendary producer Robert Watts. This cel depicts a scene in the film where Judge Doom (Christopher Lloyd) has tied up Roger and Jessica Rabbit on a hook, and is about to drop them into his toxic “dip” made of turpentine, acetone, and benzene — fatal to Toons.

The image has a stamp in white ink, which certifies that this is a “Walt Disney” original hand-painted movie film cel”. The cel is secured on a white cardboard mount and shows a few signs of age and storage. There are marks on the cardboard, dents on the protective plastic sheet, and the adhesive holding the cardboard mount has dried out, causing the mount to come away in places. However, the cel remains in good condition. Dimensions: 51 cm x 39.5 cm (20" x 15 ½")

Estimate: £1,000 - 1,500



886. Robert Watts Collection: Toon .38 Pistol with Dum-Dums Crew Gift M

WHO FRAMED ROGER RABBIT (1988)

A Toon .38 pistol with Dum-Dums crew gift from the production of Robert Zemeckis' detective comedy Who Framed Roger Rabbit. This item comes from the personal collection of legendary producer Robert Watts. Eddie (Bob Hoskins) swapped his real gun for a Toon one before entering Toontown. Eddie's new oversized gun shot idiotic Toon rounds which he later referred to as “Dum-Dums”. During filming, a stand-in gun was used, with the animated cartoon gun added in post-production.

The pistol — a casting from the stand-in's mould and given as a crew gift to Robert Watts — is cast in resin and presented in a display case with six Dum-Dum character bullets. On the back is a business card of Steve Crawley, a Model Shop Project Supervisor from Industrial Light and Magic. The plastic case shows some signs of age and wear, with light scratches on the case, and the plaque has slipped from its position. Dimensions (displayed): 35.5 cm x 24 cm x 10 cm (14" x 9 ½" x 4")

Estimate: £3,000 - 5,000



887. Robert Watts Collection: Hard-Back Mounted Posters, Crew Cap and Three Crew Sweatshirts M

WHO FRAMED ROGER RABBIT (1988)

Hard-back mounted posters, a crew cap and three crew sweatshirts from Robert Zemeckis' Oscar®-winning detective comedy Who Framed Roger Rabbit. These items come from the personal collection of legendary producer Robert Watts.

The three hard-back mounted posters depict film reel in the shape of Roger Rabbit and scenes from the film. The cap is made of white cotton, with a metal adjuster and “Roger Rabbit U.S. Unit” on the front. The three crew sweatshirts (sizes L and

XL) are blue cotton and feature the film title in red on the front and “stay tooned...” on the back. The items show minor wear, the posters show water damage and various markings and the cap fabric has discoloured with age. Dimensions (Largest poster): 106 cm x 73 cm (45 ½" x 28 ¾")

Estimate: £300 - 500

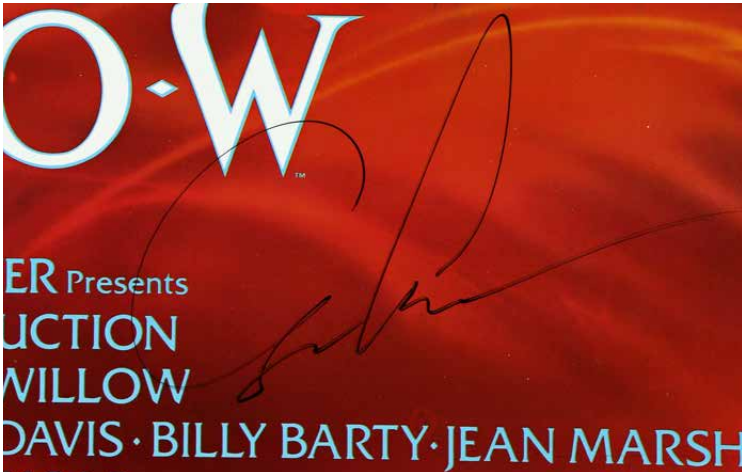
888. George Lucas-Autographed One Sheet ΩΔ

WILLOW (1988)

A George Lucas-autographed one sheet from the promotion of Ron Howard’s fantasy adventure Willow. Willow Ufgood (Warwick Davis) was tasked with protecting his infant ward Willow from the evil Queen Bavmorda (Jean Marsh). Lucas wrote the story and was executive producer of the film.

This one sheet is printed in full colour on glossy poster paper and features Lucas’ large autograph in the bottom-left corner in black marker. The one sheet has small tears and creases along the edges from handling and age. Dimensions (flat): 69 cm x 104 cm (27” x 41”); (rolled): 69 cm x 8 cm x 8 cm (27” x 3” x 3”)

Estimate: £400 - 600



889. Throne Blueprints With Photos Ω

WILLOW (1988)

Two blueprints of the throne, along with some production photos showing the finished piece, from the production of Ron Howard’s fantasy adventure Willow. Willow Ufgood (Warwick Davis) was brought to the tower of Queen Bavmorda (Jean Marsh), which contained the grim, candle-lit throne room.

These production blueprints were originally drawn by art director Malcolm “M.H.” Stone and are labelled “Throne Room/Queens Tower” and dated “7/4/87” They consist of one frontal view and one side view of Bavmorda’s spiked throne. Each Kodak color photograph also displays the throne. There is visible creasing and some staining to the blueprints and photographs. Dimensions (blueprints): 112 cm x 84 cm (44” x 33”); (photos, each): 10.25 cm x 15.25 cm (4” x 6”)

Estimate: £300 - 500



Julie Dawn Cole (Veruca Salt) Collection: “Willy Wonka and the Chocolate Factory”

The following four lots from Mel Stuart’s musical Roald Dahl adaptation Willy Wonka & the Chocolate Factory come directly from the personal collection of actress Julie Dawn Cole. Julie portrayed the spoilt, precocious brat Veruca Salt, who demanded everything, now! Veruca met her on-screen demise after proving herself to be a thoroughly “bad egg”.

Cole has carefully looked after these items since filming concluded, and feels now is the time to give them new homes. She has also kindly offered to dedicate an autographed photo to each winning bidder.

890. Julie Dawn Cole (Veruca Salt) Collection: Partial Wonka Bar Wrapper M

WILLY WONKA AND THE CHOCOLATE FACTORY (1971)

A partial Wonka bar wrapper from Mel Stuart’s fantasy musical Willy Wonka & the Chocolate Factory. Wonka bars featured throughout this adaptation of Roald Dahl’s classic children’s story, after Willy Wonka (Gene Wilder) randomly hid five golden tickets within the wrappers of his chocolate bars. It was in such a bar that Charlie Bucket (Peter Ostrum) found his precious ticket and his adventure began. The wrapper comes from the personal collection of Julie Dawn Cole who portrayed Veruca Salt

Props from this beloved film are extremely hard to find, as most were destroyed at its Bavarian film studio to allow production to wrap quickly, making way for the immediate filming of Cabaret.

This paper wrapper, likely cut from a hero bar, has the iconic Wonka logo at the centre, featuring the factory owner’s top hat in yellow. The edge is brightly decorated in orange, with the remainder coloured a rich chocolate brown. The piece has been glued to a board from a previous framed display and remains in good overall production-used condition. Dimensions: 16.5 cm x 8 cm x 1 cm (6 ½” x 3 ¼” x ½”)

Estimate: £3,000 - 5,000

891. Julie Dawn Cole (Veruca Salt) Collection: Scrumdidlyumptious Wrapper M

WILLY WONKA AND THE CHOCOLATE FACTORY (1971)

A Scrumdidlyumptious bar wrapper bar from Mel Stuart’s fantasy musical Willy Wonka & the Chocolate Factory. Wonka bars of various types featured throughout this adaptation of Roald Dahl’s classic children’s story. A shopkeeper showed the Scrumdidlyumptious bar, “Wonka’s newest creation”, to some children early in the film and later Charlie Bucket (Peter Ostrum) chose one, before selecting a standard Wonka Bar that contained his golden ticket. The wrapper comes from the personal collection of Julie Dawn Cole who portrayed Veruca Salt.

Props from this beloved film are extremely hard to find, as most were destroyed at its Bavarian film studio to allow production to wrap quickly, making way for the immediate filming of Cabaret.

The wrapper is made of paper, and features the iconic Wonka logo, with the chocolatier’s famous top hat in yellow to the left. Also in yellow is the bar’s name, “Scrumdidlyumptious”, with a bright orange stripe along the lower edge. The remainder of the wrapper is finished in a chocolate brown colour. The reverse shows the ingredients, packing information and weight, with an electric pink stripe running along the top edge. Most of the original white inner wrapper for the chocolate remains, but is in poor condition. The wrapper itself shows signs of age and use, with creases along both edges and a small hole under the “m” of “Scrumdidlyumptious”. Dimensions: 16 cm x 9 cm (6 ¼” x 3 ½”)

Estimate: £6,000 - 8,000





892. Julie Dawn Cole (Veruca Salt) Collection: Hero Wonka Bar M

WILLY WONKA AND THE CHOCOLATE FACTORY (1971)

A hero Wonka bar from Mel Stuart's fantasy musical Willy Wonka and the Chocolate Factory. Wonka bars featured throughout this adaptation of Roald Dahl's classic children's story, after Willy Wonka (Gene Wilder) randomly hid five golden tickets within the wrappers of his chocolate bars. It was in such a bar that Charlie Bucket (Peter Ostrum) found his precious ticket and his adventure began. The bar comes from the personal collection of Julie Dawn Cole who portrayed Veruca Salt

Very few hero versions of the chocolate bar were made for production, and props from this beloved film are extremely hard to find, as most were destroyed at the film's Bavarian studio to allow production to wrap quickly, making way for the immediate filming of Cabaret. This is the first hero bar Prop Store has ever encountered.

The bar is made of card, with a silver-painted core representing the foil-wrapped chocolate. Glued to the exterior is a paper cover bearing the iconic Wonka top-hat logo in yellow. The bulk of the front of the confectionary is decorated a rich chocolate brown. The sides of the bar are hand-painted pink, visible underneath the bright orange paper surround, which has become unstuck over time. The back of the bar is unpainted and rough, likely where it was originally affixed to part of the set. The bar shows some signs of age and use, with some colour fade to the corners and a light crease at the top edge. Dimensions: 16.5 cm x 8 cm x 1 cm (6 ½" x 3 ¼" x ½")

Estimate: £10,000 - 15,000



893. Julie Dawn Cole (Veruca Salt) Collection: Untrimmed Golden Ticket M

WILLY WONKA AND THE CHOCOLATE FACTORY (1971)

An untrimmed Golden Ticket from Mel Stuart's fantasy musical Willy Wonka and the Chocolate Factory. Willy Wonka (Gene Wilder) randomly hid five golden tickets in the wrappers of his chocolate bars, sparking a global frenzy to find them. Five lucky winners, including Charlie Bucket (Peter Ostrum), arrived at the gates of the mysterious chocolate factory, ready and excited to enter the fabled building and witness the magic within. The ticket comes from the personal collection of Julie Dawn Cole who portrayed Veruca Salt

Props from this beloved film are extremely hard to find, as most were destroyed at the production's Bavarian film studio to allow for a swift wrap, making way for the immediate filming of Cabaret.

Printed on gold-coloured foil paper, this ticket is untrimmed and not finished for filming. It retains all its detailing, including the curved pattern around the perimeter and the black lettering explaining how the ticket holder can redeem their prize. The legendary text "Greetings to you, the lucky finder of this golden ticket. From Mr. Willy Wonka" remains prominent near the top of the piece. The ticket shows signs of its age, including fold lines and significant creasing, and is glued to a board from a previous display. Dimensions: 19 cm x 9.5 cm (7 ½" x 3 ½")

Estimate: £5,000 - 7,000

894. Gerry Lane’s (Brad Pitt) Fire Axe M

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 in 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. The red paint has worn away in places, revealing the undercoat beneath. Dimensions: 82 cm x 19 cm x 7 cm (32 ¼” x 7 ½” x 2 ¾”)

Estimate: £600 - 800



895. Gerry Lane’s (Brad Pitt) Blue Jumper, Necklace and Bracelet †Δ

WORLD WAR Z (2013)

Gerry Lane’s (Brad Pitt) blue jumper, necklace and bracelet from Marc Forster’s zombie film World War Z. Gerry wore his jumper during the initial outbreak, when he and his family escaped Philadelphia.

The blue V-neck Banana Republic® jumper (size L) features ribbed cuffs and hem and is made from a silk, cotton and cashmere blend. The friendship bracelet is made of woven cotton in different shades of blue and green, and the metal necklace pendant bears the word “Forever”. Its chain is a replacement and differs to the version featured on screen. There is some minor staining on the front of the jumper from use on the production, and the necklace comes in a faded brown suede pouch.

Estimate: £600 - 800



896. Gerry Lane’s (Brad Pitt) Stunt Hunting Rifle and Magazine Arm Guard M

WORLD WAR Z (2013)

Gerry Lane’s (Brad Pitt) stunt hunting rifle and magazine arm guard from Marc Forster’s zombie film World War Z. Gerry found the gun in an RV that his family used to escape from Philadelphia. He later added a kitchen knife to the barrel. Gerry used the magazine as protection from gnashing zombie teeth.

The weapon is a stunt version of a Remington Model 700 rifle. It is made of foam rubber and hand-painted with a realistic finish. The knife, made of resin with a thin foam-board blade, has been gaffer-taped to the barrel. The magazine is a copy of the Spanish-language publication Starla and is also covered in duct tape.

The gun shows some wear from production use, including some areas where the foam has cracked, most notably at the base of the sight. The tip of the knife has snapped off, revealing the foam underneath. Dimensions (rifle): 121 cm x 8.5 cm x 17 cm (47 ½” x 3 ½” x 6 ¾”); (magazine): 28.5 cm x 13 cm x 4 cm (11 ¼” x 5” x 1 ½”)

**Restricted ownership; see replica firearm notice pg 508*

Estimate: £3,000 - 5,000



897. Fox Mulder’s (David Duchovny) and Dana Scully’s (Gillian Anderson) FBI Badges Ω

THE X-FILES (TV SERIES, 1993 - 2002)

Fox Mulder’s (David Duchovny) and Dana Scully’s (Gillian Anderson) FBI badges from the sci-fi mystery series The X-Files.

The agents presented their identification badges throughout the third season of the series, including Scully’s in the episode “Teso Dos Bichos” and Mulder’s in the episode “Avatar”.

These custom-made leather wallets contain metal badges and paper ID photos with hand-written signatures for the characters. These badges were originally sold into the market via a Fox Television charity auction. They come in a custom acrylic case. Dimensions: 39.25 cm x 30 cm x 14 cm (15 ½” x 11” x 5 ½”)

Estimate: £10,000 - 12,000



898. Wolverine’s (Hugh Jackman) Dog Tag M

X-MEN (2000)

Wolverine’s (Hugh Jackman) dog tag from Bryan Singer’s comic-book adaptation X-Men. Key to his character’s back story, Wolverine’s dog tag appeared in close-up during the cage-fight and motorhome scenes with Rogue (Anna Paquin). Sabretooth (Tyler Mane) took the tags when he and Wolverine fought, with Wolverine winning them back during the climactic battle on top of the Statue of Liberty.

The rectangular metal dog tag has “Wolverine” and the digits “458 25 243” stamped on it. The tag exhibits production wear and scratches from use. The ball chain is a replica added to complete the aesthetic of the lot. The dog tag is accompanied by a 20th Century Fox certificate of authenticity. Dimensions: 41.5 cm x 4.5 cm x 0.2 cm (16 ½” x 1 ¾” x ¼”)

Estimate: £3,000 - 5,000

899. Storm’s (Halle Berry) X-Suit †

X-MEN (2000)

Storm’s (Halle Berry) X-Suit battle costume from Bryan Singer’s comic-book adaptation X-Men. Storm suited up in her signature costume for the climactic scenes at the Statue of Liberty, where Magneto (Ian McKellen) had planted his mutation-inducing machine. She notably fought Toad (Ray Park) and used her weather-manipulating powers to electrocute the villainous mutant with lightning.

Custom-made for the production, the costume consists of a black flight suit made of vinyl, with incorporated padded and pintucked sections of leather on the shoulders, hips and back. Princess seams have been used on the bust to create a more fitted appearance, and a zip fastening runs down the front. The costume is decorated with several lines of silver-coloured piping, and “X” emblems have been applied to the stand-up collar and used as a buckle for the built-in belt.

Attached to the back of the costume is a faux-silver lamé floor-length cape, which features two black elastic wrist loops. Seven black popper fastenings run along the upper seam of the cape, allowing the piece to be easily attached to the back of the flight suit.

The costume displays several marks from production use, minor wear to the vinyl and in certain areas the metallic coating on the piping has flaked away over time. It is presented on a custom-made display with the base featuring the X-Men title artwork. Accompanying the lot is a 20th Century Fox wardrobe department stock issue sheet and several letters of authenticity. Dimensions (on display): 39 cm x 50 cm x 159 cm (15 ¼” x 19 ¾” x 62 ¾”)

**Special shipping required; see special shipping notice pg 508*

Estimate: £20,000 - 30,000



900. Inga’s (Teri Garr) Dress Ω

YOUNG FRANKENSTEIN (1974)

Inga’s (Teri Garr) dress from Mel Brooks’ horror parody *Young Frankenstein*. Inga wore her dress at the dining-room table while discussing plans to create a creature from dead tissue with Dr. Frankenstein (Gene Wilder) and Igor (Marty Feldman).

This floral-patterned dress features a silk slip interior, an attached pink bodice with drawstrings on the front, and a lace-accented top with shoulder frills. It has a zip in the back and is labelled “TERRI GARR” on the interior. The dress features some mild wear throughout.

Estimate: £3,000 - 5,000

END OF DAY 2

Buyer's Guide

Privacy Policy

By registering for this auction, you consent to us contacting you regarding your bidding activity and about important updates regarding the running of the auction. We will not pass your information on to any third parties. You can view our privacy policy at propstore.com/privacy-policy/

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 Buyer's Guide, they mean:

Auction	A live sale by auction hosted by Prop Store
Bidder	Any person, properly registered and approved by Prop Store to participate in the Auction who makes or considers making a bid to buy a Lot at Auction Buyer
Buyer	The person or organisation making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent
Buyer's Premium	A commission of 23% (plus VAT if applicable) of the Hammer Price for a Lot, payable by the Buyer to Prop Store Conditions of Sale
Conditions of Sale	Prop Store’s terms and conditions of sale at auction, from time to time as may be amended, a copy of which appears in the Buyer's Guide
Guarantee of Attribution	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
Hammer Price	The highest bid for a Lot accepted by the auctioneer at the Auction or the post-Auction sale price of that Lot
Lot	Each item or group of items consigned by the Seller to Prop Store to be made available for sale at an Auction, as detailed in the catalogue
Prop Store	Prop Store Limited (company number 08622002) of Great House Farm, Chenies, Rickmansworth, WD3 6EP
Purchase Price	The Hammer Price plus Buyer’s Premium (plus VAT if applicable)
Reserve Price	(Where applicable) the minimum price at which the Seller has authorised Prop Store to sell a Lot
Seller	The person or organisation offering the Lot for sale, including their agents or personal

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 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 SE18XR from Wednesday 18 September – Tuesday 1 October, 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

Buyer's Guide

3.3.1. Without any liability, Prop Store can provide shipping estimates before the Auction; a Bidder requiring this information should email shipping@propstore.com including the Lot number and shipping address at least 3 working 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 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 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 and Buyer’s Premium, plus any applicable VAT within 7 calendar days of the end of the Auction.

5.2. Payment

5.2.1. Payment is due within 7 calendar 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 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 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.

Buyer's Guide

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. 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; 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. 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. 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. For buyers outside the EEC, no VAT will be charged by Prop Store.

5.2.5. [AR] On certain Lots marked 'AR' in the catalogue an Additional Premium will be payable by the Buyer for 50% of any royalties relating to the Artists Resale Right Regulations 2006. It does not apply on art with a hammer price under €1,000. The current breakdown is as follows:

Hammer Price:		
- From €0 to €50,000 - 4%	- From €50,000.01 to €200,000 - 3%	- From €200,000.01 to €350,000 - 1%
- From €350,000.01 to €500,000 - 0.5%	- Exceeding €500,000 - 0.25%	

Resale royalties are not subject to VAT. Customers will be charged in GB£, however the € currency conversion rate from date of the sale will be used.

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 Q 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.

Special Notices

Notice on Copyright

Lots with this disclaimer are sold without copyright, reproduction rights, licencing agreements or any other type of legal release.

Notice on Replica Firearms and UK Restrictions

Ownership of Lots with this disclaimer is restricted for UK residents to registered re-enactors, galleries, or individuals in film, television, or theatre production. Please enquire 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 the importation therein.

Notice on Firearm Deactivation

Weapons with this disclaimer have been permanently and sympathetically deactivated to recent UK legal requirements and no longer retains any functional capacity to fire. It is accompanied by a proof house certificate of deactivation. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this weapon within their own country and the importation therein. Dependent on the buyer's location, additional work and recertification may be required to bring this weapon in line with current specifications. This work, if needed, and the costs accrued, will be the buyer's responsibility.

Notice on U.K. Live Firearms

Any lot with this disclaimer is currently a Section 5 firearm stored in the U.K., still able to fire blank ammunition. It is in secure storage with a movie armourer. Ownership within Europe is significantly restricted in its current state. The weapon can be deactivated if required, with the costs involved liable to the new owner. It may be possible to export the piece to the U.S. Please enquire 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.

Notice on U.S. Live Firearms

This item is a firearm stored in the U.S., and while it is sold for collectible purposes only, as it is legally a firearm and capable of firing ammunition it must be transferred to a U.S. buyer through a Federal Firearms License. You will then have to go through the necessary steps to purchase a firearm, which vary state by state. Exporting the piece to the U.K. or Europe may be possible if it is deactivated at additional cost; please inquire for details.

Notice on Electronics and Mechanics

Some lots in the auction contain electronic and/or mechanical components. While every effort is made to describe them accurately, no guarantee or warranty is made as to the 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.

Notice on Lots Requiring Special Shipping

Lots with this disclaimer, due to their size and/or nature will require specialist shipping service with additional cost. Bidders are strongly advised to contact Prop Store for a shipping quote prior to bidding on these lots.

Terms & Conditions

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 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 506 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. Poster lots in the auction may have undergone restoration; Prop Store staff will make reasonable efforts to identify any restoration and this will be disclosed within the lot description. Prop Store cannot guarantee that colours are properly shown. Save for Prop Store Terms of Guarantee of Attribution all Lots are sold 'as is'. Save for Prop Store Terms of Guarantee of Attribution all Lots are sold 'as is'. Prop Store cannot and does not warranty any restoration the longevity of any restoration work carried out at any point in a lot's lifetime. 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 lot 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 Δ 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), 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

Terms & Conditions

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. A designated area will be set aside if you do not wish to be filmed. If you wish to withdraw consent, email support@propstore.com.

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 and Buyer’s Premium plus any applicable VAT within 7 calendar 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 calendar 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 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 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. 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; 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. 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. 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. For buyers outside the EEC, no VAT will be charged by Prop Store.

Terms & Conditions

[AR] Artist’s Resale Right - On certain Lots marked 'AR' in the catalogue an Additional Premium will be payable by the Buyer for 50% of any royalties relating to the Artists Resale Right Regulations 2006. It does not apply on art with a hammer price under €1,000. The current breakdown is as follows:

Hammer Price		
- From €0 to €50,000 - 4%	- From €50,000.01 to €200,000 - 3%	- From €200,000.01 to €350,000 - 1%
- From €350,000.01 to €500,000 - 0.5%	- Exceeding €500,000 - 0.25%	

Resale royalties are not subject to VAT. Customers will be charged in GB£, however the € currency conversion rate from date of the sale is used.

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.

7.12.10 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 shipping@ 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.

Terms & Conditions

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 license.

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. where explicit consent has been given, inform the Bidder about upcoming auctions and news (please contact Prop Store by email at support@propstore.com or by phone +44 (0)1494 766485 if you wish to stop receiving these);

8.1.5. inform the Bidder about important auction updates;

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.

Terms & Conditions

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 its 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.

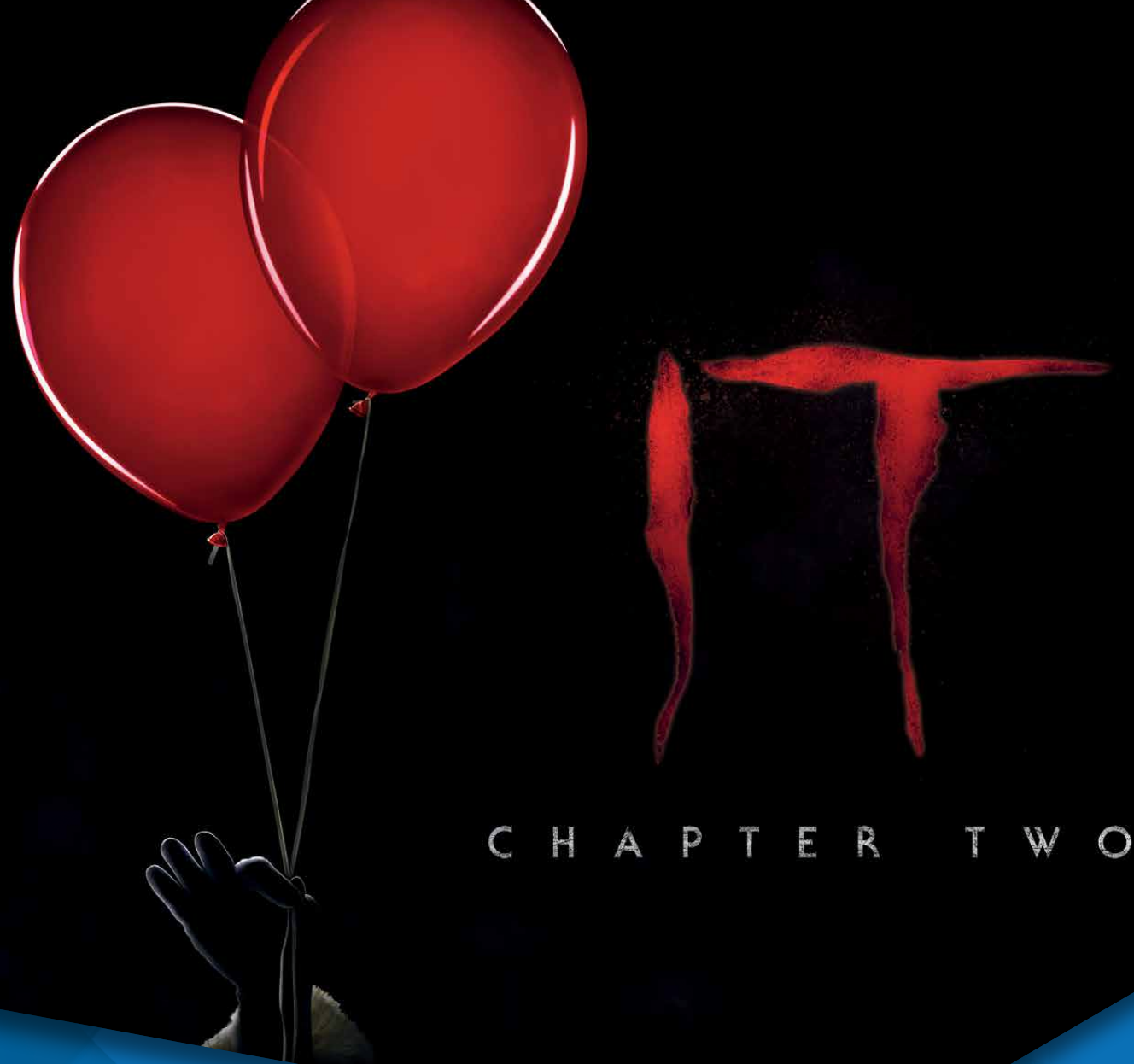
13.4. These Conditions are governed by English law, without regard to its choice of law provisions. The Parties agree that any dispute or claim (including non-contractual disputes or claims) arising out of or in connection with this agreement or its subject matter or formation may be brought in any court 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
Standard Rules (†)	EU / Individual	20	20	20
	EU Non-UK / Business	0	0	0
	Non-EU / Individual	0	20	20
	Non-EU / Business	0	0	0
Temporary Import (Ω)	EU / Individual	5	20	20
	EU Non-UK / Business	5	20	20
	Non-EU / Individual	0	0	0
	Non-EU / Business	0	0	0
Margin Scheme (M)	EU	0	20	20
	Non-EU	0	0	0
Items in Los Angeles (US)	EU	0	20	20
	Non-EUS	0	0	0



© 2019 Warner Bros. Ent. All Rights Reserved

EXPERIENCE IT: CHAPTER 2 AT BFI IMAX

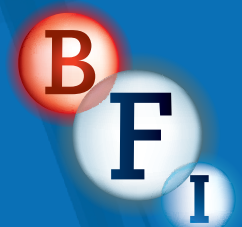
From 6th September 2019
London's biggest film experience

BFI IMAX  Waterloo

Book Now | www.ODEON.co.uk/bfimax | 0330 333 7878*

*Calls cost 10p per minute plus network extras

IMAX® is a registered trademark of IMAX Corporation.



IMAX®

Proudly presented by ODEON®



THE WHITE LABEL

BESPOKE FOOD & EVENT DESIGN

CONCEPTUAL EXPERIENCES - WEDDINGS - PRIVATE EVENTS - CORPORATE ENTERTAINMENT - INTERNATIONAL

For more information, call us on: +44 (0) 207 846 0168
or email: enquire@thewhite-label.com

www.thewhite-label.com



@thewhitelabel2019



@the_white_label_events



@TheWhiteLabelGB



about presentation specialise in the design and manufacture of bespoke museum quality display cases for National Museums, private collectors, historic houses, visitor centres and events for hire or purchase.

Materials used conform to museum standards . Our portfolio offers a range of shapes, sizes and levels of security right up to Anti-Bandit specification. We also provide a full delivery and installation service anywhere in the UK, supported by a range of plinths, shelving and display mounts. Our Controllux LED conservation lighting range can bring the whole display to life.

01425 652373

Info@aboutpresentation.com
www.aboutpresentation.com



about presentation combines reliability and security with innovation and style, delivering quality display cases to showcase the worlds treasures.



Forever Hope Foundation



@forever_hope_fd



forever_hope_foundation



foreverhopefoundation

Raising funds and awareness for charities, both in the UK and internationally, to help them continue their vital work and restore hope to individuals and communities

www.foreverhope.org

SAS Est. 1991
specialauctionservices.com



Not only do the 'bad guys' want diamonds and the world's finest antiques! So do SAS, we are happy to help with all your valuation and auction needs.... Call or email one of our auctioneers Thomas or Neil today 01635 580595

DIAMONDS ARE FOREVER
valuations@specialauctionservices.com

Precision

cargo services limited

OFFICIAL PARTNER

- Airfreight – Door-to-Door & Airport-to-Airport worldwide
- International Express Courier
- Ocean Freight Services
- European Road Freight

- Aircraft Charters
- Import & Export Customs Procedures
- ATA Carnet Advice & Completion
- Domestic Overnight Services
- Dangerous Goods Advice, Packing &

- Shipping Including Explosives
- BBC & ITV Approved Contractor
- Home Office Approved Section 5 & 1 for the Movement of Weaponry & Ammunition
- Storage & Packing

Pinewood Office: 01753 650551 | **Shepperton Office:** 01932 593377 | **Cardiff Office:** 02921 304102
Bristol Office: 0117 352 5022 | **Felixstowe Office:** 01394 613 113 & **LAX Office:** 310 410 0100

www.precisioncargo.co.uk bookings@precisioncargo.co.uk

Index

20,000 LEAGUES UNDER THE SEA (1954)..... 4

2001: A SPACE ODYSSEY (1968)..... 5-7

2010: THE YEAR WE MAKE CONTACT (1984)..... 8

A

AI ARTIFICIAL INTELLIGENCE (2001)..... 9

ABYSS, THE (1989)..... 9

ADAMS FAMILY VALUES (1993)..... 9-10

ALIEN (1979)..... 10-13

ALIENS (1986)..... 14-16

ALIEN² (1992)..... 16-17

AVP: ALIEN VS PREDATOR (2004)..... 18-21, 23-24

ALIENS VS PREDATOR: REQUIEM (2007)..... 22, 24

ANCHORMAN 2: THE LEGEND CONTINUES (2013)..... 25

APOCALYPSE NOW (1979)..... 26

APOCALYPSE TO (2006)..... 26

ARMY OF DARKNESS (1992)..... 27-28

ASH VS EVIL DEAD (TV SERIES, 2015 - 2018)..... 29

ASSASSIN'S CREED (2016)..... 29-31

AT THE EARTH'S CORE (1976)..... 32

AUSTIN POWERS: THE SPY WHO SHAGGED ME (1999)..... 32-34

AUSTIN POWERS IN GOLDMEMBER (2002)..... 34

B

BABYLON 5 (TV SERIES, 1994 - 1998)..... 35

BACK TO THE FUTURE (1985)..... 35-37

BACK TO THE FUTURE PART II (1989)..... 37-43, 45, 48

BACK TO THE FUTURE SPECIAL EFFECTS STAGE, THE (THEME PARK ATTRACTION, 1991 - 2001)..... 44

BACK TO THE FUTURE PART III (1990)..... 45-47

BARRY LYNDON (1975)..... 48

BATMAN (TV SERIES, 1966 - 1968)..... 49-51

BATMAN (1989)..... 52-59

BATMAN RETURNS (1992)..... 59-64

BATMAN FOREVER (1995)..... 65-68

BATMAN & ROBIN (1997)..... 69

"BATTERIES NOT INCLUDED (1987)..... 72-73

BATTLESTAR GALACTICA (TV SERIES, 1978 - 1979)..... 73-81

BATTLE OF GALACTICA (THEME-PARK ATTRACTION, 1979 - 1992)..... 78

BATTLESTAR GALACTICA (TV SERIES, 2004 - 2009)..... 81-84

BATTLESTAR GALACTICA: RAZOR (TV MOVIE, 2007)..... 82-83

BEETLEJUICE (1988)..... 84-85

BEING JOHN MALKOVICH (1999)..... 85

BENNY HILL SHOW, THE (TV SERIES, 1969 - 1989)..... 86

BEVERLY HILLS COP (1984)..... 86

BEVERLY HILLS COP II (1987)..... 87

THE BIG LEBOWSKI (1998)..... 87

BIG TROUBLE IN LITTLE CHINA (1986)..... 88

BLACK SAILS (TV SERIES, 2014 - 2017)..... 89

BLACK HAWK DOWN (2001)..... 89

BLADE (1998)..... 89-90

BLADE II (2002)..... 90-92

BLADE RUNNER (1982)..... 93-97

BLUES BROTHERS, THE (1980)..... 98

BOHEMIAN RAPODODY (2018)..... 99

BRAVEHEART (1995)..... 100-102

BREAKING BAD (TV SERIES, 2008 - 2013)..... 102

BROKEN ARROW (1996)..... 103

BRUCE ALMIGHTY (2003)..... 104

BUFFY THE VAMPIRE SLAYER (1992)..... 104

C

CAPTAIN AMERICA: THE FIRST AVENGER (2011)..... 104

CARRIE (2013)..... 105

CATCH ME IF YOU CAN (2002)..... 105

CHARLIE AND THE CHOCOLATE FACTORY (2005)..... 106-107

CHRONICLES OF RIDDICK, THE (2004)..... 107

CLIFFHANGER (1993)..... 108

CLOSE ENCOUNTERS OF THE THIRD KIND (1977)..... 108-110

CONAN THE BARBARIAN (1982)..... 111-116

CONAN THE DESTROYER (1984)..... 116-117

CRAFT, THE (1996)..... 117

CURSE OF THE CRIMSON ALTAR (1968)..... 117

D

D2: THE MIGHTY DUCKS (1994)..... 118

DA ALI G SHOW (TV SERIES, 2000 - 2004)..... 118

DAMEN (TV SERIES, 2016)..... 118-119

DARK CRYSTAL, THE (1982)..... 119-121

DARK KNIGHT, THE (2008)..... 70-71

DARK STAR (1974)..... 122

DARK TOWER, THE (2017)..... 122

DAS BOOT (1981)..... 123

DAYS OF THUNDER (1990)..... 123

DEMOLITION MAN (1993)..... 124-125

DIE HARD 2 (1990)..... 125-126

DIE HARD WITH A VENGEANCE (1995)..... 126-127

DOCTOR WHO: THE CLAWS OF AXOS (TV SERIES, 1971)..... 127

DOCTOR WHO: CARNIVAL OF MONSTERS (1973)..... 128

DOCTOR WHO: THE ARMAGEDDON FACTOR (TV SERIES, 1979)..... 128

DOCTOR WHO: THE LEISURE HIVE (TV SERIES, 1980)..... 129

DOCTOR WHO: BAD WOLF (2005)..... 130

DOCTOR WHO (TV SERIES, 2005 -)..... 130

DOG SOLDIERS (2002)..... 131-132

DRIVE (2011)..... 133

DUNE..... 133

E

ET THE EXTRA TERRESTRIAL (1982)..... 134, 200

EDGE OF TOMORROW (2014)..... 134

ELEPHANT MAN, THE (1980)..... 135-136

EMPIRE OF THE SUN (1987)..... 137

ERASER (1996)..... 137

EVIL UNDER THE SUN (1982)..... 137

EX MACHINA (2014)..... 138-140

EXCALIBUR (1981)..... 141-143

EXISTENZ (1999)..... 145

EXPENDABLES, THE (2010)..... 145

F

FIFTH ELEMENT, THE (1997)..... 145-152

FLASH GORDON (1980)..... 153

THE FLY II (1989)..... 154

FORREST GUMP (1994)..... 154-158

FRANTIC (1988)..... 159

FREDDY VS JASON (2003)..... 159-161

FRIDAY THE 13TH (2009)..... 162

FROM DUSK TILL DAWN (1996)..... 162

THE FUGITIVE (1993)..... 163

G

GALAXY QUEST (1999)..... 163-164

GHOSTBUSTERS (1984)..... 164-168

GHOSTBUSTERS II (1989)..... 168-170

GIRL WITH THE DRAGON TATTOO, THE (2011)..... 171

GLADIATOR (2000)..... 171-173

THE GODFATHER (1972)..... 174

THE GODFATHER: PART II (1974)..... 175

GOONIES, THE (1985)..... 176-180

GRAND BUDAPEST HOTEL, THE (2014)..... 181

GREASE (1978)..... 181

GREMLINS 1: THE NEW BATCH (1990)..... 182-186

BIGFOOT AND THE HENDERSONS (1987)..... 187

H

HARRY POTTER AND THE PHILOSOPHER'S STONE (2001)..... 187-189

HARRY POTTER AND THE CHAMBER OF SECRETS (2002)..... 189-190

HARRY POTTER AND THE PRISONER OF AZKABAN (2004)..... 189

HARRY POTTER AND THE GOBLET OF FIRE (2005)..... 190-191

HARRY POTTER AND THE DEATHLY HALLOWS: PART TWO (2011)..... 191

HAVANA (1990)..... 192

HELLBOY (2004)..... 193

HELLRAISER (1987)..... 193-194

HELLRAISER: BLOODLINE (1996)..... 194

HITCHHIKER: ENDGAME (2000)..... 195

HIGH-CHICKER'S GUIDE TO THE GALAXY, THE (2005)..... 195

HOCUS POCUS (1993)..... 196

HONEY, I BLEW UP THE KID (1992)..... 196

HORSE WHISPERER, THE (1998)..... 197

HOW THE GRINCH STOLE CHRISTMAS (2000)..... 197

HULK (2003)..... 197

HUNGER GAMES : MOCKINGJAY - PART 2 (2015)..... 198

I

I, ROBOT (2004)..... 198-199

INDIANA JONES TRILOGY (1981 - 1989)..... 200

RAIDERS OF THE LOST ARK (1981)..... 201, 203, 206-209

INDIANA JONES AND THE TEMPLE OF DOOM (1984)..... 201-203, 209-210

INDIANA JONES AND THE LAST CRUSADE (1989)..... 204-206, 210-212

INGLORIOUS BASTERDS (2009)..... 213

INTERVIEW WITH THE VAMPIRE: THE VAMPIRE CHRONICLES (1994)..... 214

IRON MAN (2008)..... 215

THE ISLAND (2005)..... 216

J

JABBERWOCKY (1977)..... 217

JAMES BOND: CASINO ROYALE (1967)..... 217

JAMES BOND: LIVE AND LET DIE (1973)..... 217

JAMES BOND: THE MAN WITH THE GOLDEN GUN (1974)..... 218

JAMES BOND: MOONRAKER (1979)..... 218-219

JAMES BOND: OCTOPUSSY (1983)..... 219-220

NEVER SAY NEVER AGAIN (1983)..... 220

JAMES BOND: A VIEW TO A KILL (1985) & THE LIVING DAYLIGHTS (1987)..... 220

JAMES BOND: GOLDENEYE (1995)..... 221-224

JAMES BOND: TOMORROW NEVER DIES (1997)..... 224-225

JAMES BOND: DIE ANOTHER DAY (2002)..... 224-226

JAMES BOND: CASINO ROYALE (2006)..... 227

JASON AND THE ARGONAUTS (1963)..... 191-192

JAWS: THE REVENGE (1987)..... 228-229

JAWS (1975)..... 230-233

JAWS 3-D (1983)..... 233

THE JERRY LEWIS SHOW (TV SERIES, 1967 - 1969)..... 234

JOHN CARTER (2012)..... 234-235

JUDGE DREDD (1995)..... 236-238

JUMANJI (1995)..... 239

JURASSIC PARK (1993)..... 239-248

JURASSIC PARK: THE LOST WORLD (1997)..... 248-250

JURASSIC PARK III (2001)..... 250-251

JURASSIC WORLD (2015)	251-252, 263
JURASSIC WORLD: FALLEN KINGDOM	(2018)252-262
K	
KILL BILL: VOL. 1 (2003)	266
KILL BILL: VOL. 2 (2004)	266
KING ARTHUR (2004)	267
KINGPIN (1996)	267
L	
LADYKILLERS, THE (2004)	267
LAND OF THE LOST (2009)	268
LAND THAT TIME FORGOT, THE (1974)	268
LARA CROFT: TOMB RAIDER (2001)	269-270
LARA CROFT: TOMB RAIDER: THE CRADLE OF LIFE (2003)	270
LEGEND (1985)	270-271
LES MISÉRABLES (2012)	271
LETHAL WEAPON (1987) & LETHAL WEAPON 2 (1989)	272
LETHAL WEAPON 4 (1998)	273
THE LIFE AQUATIC WITH STEVE ZISSOU (2004)	273
THE HOBBIT: AN UNEXPECTED JOURNEY (2012)	274-275
LORD OF THE RINGS, THE (2001-2003)	276-279, 282-283, 286
LORD OF THE RINGS: THE TWO TOWERS, THE (2002)	277, 287
LORD OF THE RINGS: THE FELLOWSHIP OF THE RING, THE (2001)	278, 280-281, 284
LORD OF THE RINGS: THE RETURN OF THE KING, THE (2003)	286
M	
MAD MAX: FURY ROAD (2015)	290
MAGNIFICENT SEVEN, THE (2016)	290-291
MARS ATTACKS! (1996)	292
MARTIAN, THE (2016)	292
MATRIX, THE (1999)	293-294
MATRIX RELOADED, THE (2003)	294
MATRIX REVOLUTIONS, THE (2003)	295
MEMPHIS BELLE (1990)	295-296
MIAMI VICE (TV SERIES, 1984-1990)	296
MINORITY REPORT (2002)	296-297
MISSION: IMPOSSIBLE (1996)	297-299
MONTY PYTHON AND THE HOLY GRAIL (1975) ... 299-301	302
MONTY PYTHON'S LIFE OF BRIAN (1979)	302
MRS DOUBTFIRE (1993)	302
MUMMY, THE (1999)	302-303
MUMMY RETURNS, THE (2001)	303-304
MUPPETS MOST WANTED (2014)	304
N	
NAKED LUNCH (1991)	305
NECRONOMICON: BOOK OF THE DEAD (1993)	305
O	
ONE MILLION YEARS BC (1966)	192
THE PACIFIC (TV SERIES, 2010)	306
P	
PEOPLE THAT TIME FORGOT, THE (1977)	306
PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL (2003)	306-307
PIRATES OF THE CARIBBEAN: AT WORLD'S END (2007)	308
BENEATH THE PLANET OF THE APES (1970)	309
POPEYE (1980)	309-310
MIGHTY MORPHIN' POWER RANGERS: THE MOVIE (1995)	310
POWER RANGERS LIGHTSPEED RESCUE (2000- 2001)	311
POWER RANGERS TIME FORCE (2001)	311-313
PREDATOR (1987)	314
PRESTIGE, THE (2006)	314
PRINCE OF PERSIA: THE SANDS OF TIME (2010)	314
PRINCESS BRIDE, THE (1987)	315
PROMETHEUS (2012)	315-321
R	
RACE TO WITCH MOUNTAIN (2009)	322
RAMBO III (1988)	322
RED SONJA (1985)	323
REIGN OF FIRE (2002)	323
RESIDENT EVIL: APOCALYPSE (2004)	323-324
RESIDENT EVIL: EXTINCTION (2007)	325
RESIDENT EVIL: RETRIBUTION (2012)	325
RESIDENT EVIL: THE FINAL CHAPTER (2016)	326
RETURN TO OZ (1985)	327-328
REVENANT, THE (2015)	328
ROAD TO PERDITION (2002)	329
ROBOCOP (1987)	330
ROBOCOP 2 (1990)	330
ROBOCOP 3 (1993)	331
THE ROCK (1996)	331
THE ROCKETER (1991)	332
ROLLERBALL (1975)	333
THE RUNNING MAN (1987)	334-335
S	
SAVING PRIVATE RYAN (1998)	335-338
SCREAM 2 (1997)	338
SETEN (1995)	339
THE SHAWSHANK REDEMPTION (1994)	339
SHINING, THE (1980)	340-342
SILENCE OF THE LAMBS, THE (1991)	343

SILENT RUNNING (1972).....	343
SLEEPY HOLLOW (1999).....	343-344
SNOWMAN, THE (1982).....	345
SON OF KONG, THE (1933).....	345
SONS OF ANARCHY (TV SERIES).....	345-346
SOPRANOS, THE (TV SERIES, 1999-2007).....	346
SPACE: 1999 (TV SERIES, 1975-1977).....	347
SPARTACUS: BLOOD AND SAND (TV SERIES).....	348
SPECIES (1995).....	348
SPECTRAL (2016).....	349
SPEED (1994).....	350
SPIDER-MAN (2002).....	350
SPIDER-MAN 3 (2007).....	351-352
STAR TREK: TV SERIES (1966-1969).....	352, 356
STAR TREK: THE NEXT GENERATION (TV SERIES 1987-1994).....	357-360
STAR TREK: DEEP SPACE NINE (TV SERIES).....	360-362
STAR TREK: VOYAGER (TV SERIES).....	363-366
STAR TREK: ENTERPRISE (TV SERIES).....	364-365
STAR TREK: THE MOTION PICTURE (1979).....	365-367
STAR TREK II: THE WRATH OF KHAN (1982).....	368
STAR TREK III: THE SEARCH FOR SPOCK (1984).....	369-370
STAR TREK IV: THE VOYAGE HOME (1986).....	371
STAR TREK VI: THE UNDISCOVERED COUNTRY (1991).....	371
STAR TREK: FIRST CONTACT (1996).....	372
STAR TREK: INSURRECTION (1998).....	372
STAR TREK (2009).....	372-373
STAR TREK INTO DARKNESS (2013).....	373
STAR WARS: THE LAST JEDI (2017).....	374
STAR WARS: THE PHANTOM MENACE (1999).....	374-379
STAR WARS: ATTACK OF THE CLONES (2002).....	379-381
STAR WARS: REVENGE OF THE SITH (2005).....	382-384
ILM (INDUSTRIAL LIGHT & MAGIC).....	384-385
STAR WARS: A NEW HOPE (1977).....	385-405, 408, 420
STAR WARS: RETURN OF THE JEDI (1983).....	422-426, 428-436
THE MAKING OF 'STAR WARS' (1977).....	398
STAR WARS: THE EMPIRE STRIKES BACK (1980).....	385, 403, 406-418
LUCASFILM.....	411
STAR WARS TRILOGY (1977-1983).....	421
STAR WARS: STAR TOURS (THEME-PARK ATTRACTION, 1987-2016).....	437
ROGUE ONE: A STAR WARS STORY (2016).....	437-439
STAR WARS: THE LAST JEDI (2017).....	440-441
SOLO: A STAR WARS STORY (2018).....	442-444
STAR WARS: THE RISE OF SKYWALKER (2019).....	444
STARGATE (1994).....	444-445, 449
STARGATE SG-1 (TV SERIES, 1997-2007).....	445-451
STARSHIP TROOPERS (1997).....	452-454
SUICIDE SQUAD (2016).....	454
SUPERGIRL (1984).....	455
SUPERMAN (1978).....	456-457
SUPERMAN II (1980).....	458
SUPERMAN III (1983).....	459
SUPERMAN IV: THE QUEST FOR PEACE (1987).....	459-463
T	
TEAM AMERICA: WORLD POLICE (2004).....	463
TEENAGE MUTANT NINJA TURTLES.....	464
TEENAGE MUTANT NINJA TURTLES III (1993).....	465
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (2016).....	466
TERMINATOR 2: JUDGMENT DAY (1991).....	467-471
TERMINATOR 3: RISE OF THE MACHINES (2003).....	472
TERMINATOR SALVATION (2009).....	473
TERMINATOR GENISYS (2015).....	474-475
THOR (2011).....	476
THELMA & LOUISE (1991).....	477
TITANIC (1997).....	477
TOMB RAIDER (2018).....	478
TOOTSIE (1982).....	479
TOOT SIN (1986).....	480-481
TOTAL RECALL (1990).....	481-482
THE TOWN (2010).....	483
TRANSFORMERS: THE LAST KNIGHT (2017).....	483
TRON (1982).....	484
TROY (2004).....	484-485
TRUE GRIT (2010).....	486-487
TRUE LIES (1994).....	487
U	
UNDERWORLD: RISE OF THE LYCANS (2009).....	488
V	
V FOR VENDETTA (2005).....	488
W	
WAR OF THE WORLDS (2005).....	489
WATCHMEN (2009).....	490
WHO FRAMED ROGER RABBIT (1988).....	491-493
WILLOW (1988).....	494
WILLY WONKA & THE CHOCOLATE FACTORY (1971).....	495-497
WORLD WAR Z (2013).....	498
X	
THE X-FILES (TV SERIES, 1993-2002).....	499
X-MEN (2000).....	499-501
Y	
YOUNG FRANKENSTEIN (1974).....	500

Prop Store Live Auction Bidder Registration Form

Sale Name: Entertainment Memorabilia Live Auction

Sale Date: 30th Sep. & 1st Oct. 2019

Bidder Name: _____

Bidder Number: _____

Preferred Telephone No: _____

Secondary Telephone No: _____

Select One: Telephone Bidder ☐ Absentee Bidder ☐

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.

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

[illegible]

Prop Store Live Auction Bidder Registration Form

Sale Name: Entertainment Memorabilia Live Auction

Sale Date: 30th Sep. & 1st Oct. 2019



BIDDER INFORMATION

(If bidding as agent, complete one form as the third-party bidder and a second form as the agent. Both sets of contact information are required.

Paddle Number (Prop Store Use Only):	Cell Phone:
Name:	Business Phone:
Business Name (if applicable):	Fax:
Mailing Address (include country):	Email:
	Credit Card Type (Visa, MC or AmEx):
	Credit Card Number:
Shipping Address (include country):	Credit Card Expiration Date:
	Registering as (select one): Private Client Trade Client
Company Registration No. (if applicable):	VAT Number if VAT registered in EU: <input type="checkbox"/> <input type="checkbox"/>
Home Phone:	

BIDDER NOTICES - PLEASE READ

1. If you wish to make a bid at a Prop Store Live Auction, you must pre-register with Prop Store on this form.
2. If registering as an individual, you must provide Prop Store with at least one (1) form of ID which must include one (1) government issued photo identification. If this does not state your current address, proof of address will also be required.
3. If registering as an organisation, you 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 at +44 (0) 1494 766 485 for confirmation or what will be acceptable.
4. If you are registering as an agent to bid on behalf of another party, you must produce the relevant ID documents at paragraphs 2 and 3 above for yourself and the person or organisation on whose behalf you are acting. In addition, you must provide to Prop Store a written and signed authority from the third party confirming your authority to bid on their behalf.
5. BY COMPLETING AND SUBMITTING THIS BIDDER REGISTRATION FORM, YOU ACKNOWLEDGE YOU HAVE READ, UNDERSTAND AND AGREE TO BE BOUND BY PROP STORE'S LIVE AUCTION CONDITIONS OF SALE (COPIES AVAILABLE IN THE AUCTION BUYER'S GUIDE, ON PROP STORE'S WEBSITE propstore.com OR ON REQUEST FROM PROP STORE) AND PRIVACY POLICY (AVAILABLE ON PROP STORE'S WEBSITE propstore.com)
6. In particular, please make yourself aware of Prop Store's payment terms, with all sums due within 7 working days from receipt of Prop Store's invoice. PROP STORE WILL ONLY ACCEPT PAYMENT FROM THE BUYER.

For full details on how we handle and process your data including identity and payment verification please see our website. By registering for the auction you consent to us using your personal data for this purpose including verifying the information you provide to us matches with public and other records.

Telephone Bidders: Telephone bidders must complete this form to provide Prop Store a list of Lots on which they intend to bid at least 24 hours before the start of the auction.

Absentee Bidders: Written bids will be executed at the lowest possible price, taking into account the Reserve Price. Absentee Bidders must complete this form to provide Prop Store with written bids at least 24 hours before the start of the Auction

Select One: Floor Bidder ☐ Telephone Bidder ☐ Absentee Bidder ☐

I, the undersigned, have read and agreed to the terms and conditions of the sale, read and understood the privacy policy and am over 18 years of age

(Signature)

(Date)

Please check here if you do not want us to disclose your personal data to ODEON so that they can provide you with information and special offers relating to their goods or services ☐

Prop Store — London Office

Stephen Lane, CEO

Lizzie Lane, Director — lizzie@propstore.com

Sam Clegg , Director Of Operations — samc@propstore.com

Tim Lawes, General Manager — tim@propstore.com

Siân Taylor, Project Manager — sian@propstore.com

Sarah Sorkin, Photography Manager — sarah@propstore.com

Miranda McCabe, Marketing Manager — miranda@propstore.com

Graham Terry, Warehouse Manager — graham@propstore.com

Paul Wallis, Facilities Manager — paul@propstore.com

Luke Cozens, Shipping Manager — luke@propstore.com

Viki Merry, Project Leader — viki@propstore.com

James Chapman, Photography — james@propstore.com

Katie Males, Researcher & Copy Writer — katie@propstore.com

Chris Aikman, Researcher & Copy Writer – chrisa@propstore.com

George Dupree, Photography Assistant – george@propstore.com

Robert Aikman, Photography Junior — robert@propstore.com

Evelyn Ivanova, Graphics Assistant — evelyn@propstore.com

Ross Shaw, Graphics Assistant — ross@propstore.com

Jasmin Pearson, Inventory Assistant – jasmin@propstore.com

Sam Dietz, Inventory Assistant — inventoryuk@propstore.com

Jamie Dalton, Shipping Assistant — jamie@propstore.com

Sam Woods, Shipping Assistant — shipping@propstore.com

James Parsey, Financial Officer — jamesp@propstore.com

Telephone— +44 (0) 01494 766485

Prop Store — Los Angeles Office

Brandon Allinger, Global COO & President, North America — brandon@propstore.com

Chuck Costas, VP, Business Development and Operations – chuck@propstore.com

Greg Giroux, Director of IT & Product Manager — greg@propstore.com

Don Barnett, Director of Operations – donald@propstore.com

Dan Hill, Consignment Manager — danhill@propstore.com

Justin Miller, Photography Manager — justin@propstore.com

Marcelles Murdock, Photography Manager — marcelles@propstore.com

Matt Truex, Marketing Manager — matt@propstore.com

Tony Mendoza, Graphics Manager - tony@propstore.com

Christian Allison, Intake Assistant Manager – christian@propstore.com

Paul Gonzalez, Shipping Manager - paulg@propstore.com

Natalie Rocha, Sales & Copywrite Associate – natalie@propstore.com

Andréa Desotell, Intake Associate – inventoryla@propstore.com

Shay Delgado, Intake Associate - shay@propstore.com

Sam Koek, Intake Assistant – inventoryla@propstore.com

Jenn Suhly, Intake Assistant - jenn@propstore.com

Shauna Caldwell, Intake Assistant - shauna@propstore.com

Kyle Richardson, Intake Assistant – kyle@propstore.com

Devin Lofti, Photography Assistant – devin@propstore.com

Tanner Burghardt, Photography Assistant – tanner@propstore.com

Lori Sandoval, Photography Assisant – lori@propstore.com

Charles Warr, Graphics Senior Designer — charley@propstore.com

Sarah Cierlak, Graphics Associate – sarahc@propstore.com

Sean Malin, Senior Copywriter – sean@propstore.com

Tami Garcia, Administration Assistant Administration — tami@propstore.com

Adam Woodring, Shipping Associate – adamw@propstore.com

Brennan Mann, Shipping Assistant – shipping@propstore.com

Jaret Blankenship, Warehouse Associate – jaret@propstore.com

Michael Schmidt, Warehouse Associate - michael@propstore.com

Ronald Stillwell, Client Service Representative - ronny@propstore.com

Kirsten Rast, Receptionist/Special Projects

Telephone — +1 818-727-7829

Catalogue Creative Team

Designers:
Tony Mendoza, Charles Warr, Sarah Cierlak, Greg Giroux

Photographers:
Sarah Sorkin, James Chapman, Justin Miller, Marcelles Murdock

Copywriters & Editors:
Viki Merry, Siân Taylor, Chris Aikman, Tim Lawes, Dan Jolin, Katie Males, Sean Malin, Ethan Teller, Jaret Sears

Printed & bound by Eclipse Print Solutions www.eclipseprintsolutions.com

BACK COVER IMAGES	
Lot #727 Screen-Matched Tantive IV Stormtrooper Helmet STAR WARS: A NEW HOPE (1977)	Lot #543 Holy Hand Grenade of Antioch MONTY PYTHON AND THE HOLY GRAIL (1975)
Lot #305 Radio-Controlled Hero Ghost Trap and Pedal GHOSTBUSTERS (1984)/ GHOSTBUSTERS II (1989)	Lot #709 Luke Skywalker's (Mark Hamill) Production-Made Lightsaber STAR WARS: A NEW HOPE (1977)
Lot #23 Special Effects Facehugger ALIEN (1979)	Lot #473 Mounted Tyrannosaurus Rex Skull JURASSIC WORLD: FALLEN KINGDOM (2018)

