



The most exciting sale of contemporary props and costumes ever offered within Europe

Live Auction of Film & Television Artefacts

16 October 2014 • Vue Cinemas • Westfield • White City • London

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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:

Auction Day Bidding Line

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For your convenience, our Los Angeles office is also available to field inquiries relating to the London auction from 9:00 - 5:30 PST

(t) +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 212 of this catalogue.

Conditions of Sale

This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 214 of this catalogue. Please note, some of the items in this sale attract VAT. Please see our symbols guide in clause 5.2.4 of the Buyer's Guide for further information

Catalogue Price: £25

Bidding Increments:

- £50 - £500 by £25
- £500 - £1,000 by £50
- £1,000 - £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+ Auctioneer's discretion

Front Cover Image:

Remote Control Batmobile Miniature
BATMAN FOREVER

Lot # 27



Live Auction of Film & Television Artefacts

Thursday, 16 October 2014 at 4 pm
propstore.com/liveauction

Live Auction

Vue Cinema
Westfield Shopping Town
Ariel Way
London W12 7GF

Bidders are advised to arrive early to register for the auction. Bidding is also available online, via telephone and via absentee form. Please see the bidding registration document at the back of the catalogue for additional information.

Exhibition

Wednesday 1 October - Thursday 16 October
9:00 am - 10:00 pm Monday through Saturday
10:00 am - 7:00 pm Sunday

Vue Cinema
Westfield Shopping Town
White City
London W12 7GF

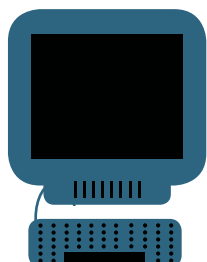
A museum-grade exhibition showcasing over 200 of the auction lots will be presented to the public for the two weeks prior to the sale. The exhibition offers an opportunity to examine many lots in person. Please inquire if the lot you are interested in is included in the exhibition. Lots not present at the exhibition can be viewed by appointment at Prop Store's office in Rickmansworth.

Online

Follow the auction on Prop Store's thriving social media platforms. **#PropStoreLiveAuction**



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, iOS or Android device via our interactive online catalogue. The online catalogue features exclusive video content, additional photo galleries and additional information beyond that available in the printed catalogue. Download the online catalogue at: **propstore.com/liveauction**



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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. We love this material. We revere this material. Our enthusiasm is the driving force in our decade-plus 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.

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.

Dear Bidders,

What an incredible journey it has been.

Who would have believed that my passion and enthusiasm for collecting props and costumes would have culminated in the spectacular collection of material on offer in our inaugural live auction event.

When I started collecting back in 1991, there was nowhere you could go to easily acquire a film prop or costume. That changed when I launched the Prop Store of London website in 1998 with the full support of my wife and business partner, Lizzie. At that time, we posted just four items every second Tuesday and all sold to collectors around the world, sometimes within minutes of being listed. My friends thought I was mad!

How things have changed: We are now situated in a 10,000 square-foot facility just outside of London with a comparable size operation in Los Angeles and a team of 20 people. We have become firmly immersed and entrenched within the prop and costume collecting community. We interact with collectors around the world on a daily basis through our social media channels and in person at conventions, exhibitions and events.

Since our inception, we have sold over 50,000 thousand unique artefacts to collectors, directors, actors, museums, universities, investors, institutions and even royalty. Russia, South Korea and China are now destinations on the orders that filter through our system, in addition to the traditional collecting hot spots—Europe, Asia and the Americas.

We have held online auctions since 1999 and continue to do so on a regular basis; the auction world isn't new to us. After many years of discussion, we decided it was time for us to build and launch our live auction event. The results of our labour are presented for you within this catalogue.

Partnering with Vue for this event has been inspiring. Who better to work with than a vast team of incredibly talented, passionate and like-minded individuals? An event of this calibre wouldn't have been possible without their hard work and determination.

This catalogue contains some incredible treasures from the world of film and television, many of which have never been seen before. Enjoy thumbing through these pages but also browse our unique fully interactive version of this catalogue at www.propstore.com/liveauction, which includes additional photographs, videos and information. Please come and visit the free-to-enter exhibition at Vue Cinema Westfield from October 1st to 16th with over 200 props and costumes on display. I look forward to meeting many of you there.

Finally, I'd like to dedicate this auction to my great friend and avid collector Adrian Hancock who we lost last year to cancer. He had an endless enthusiasm for this hobby, and all who knew him were influenced by his highly contagious laughter and his passion for collecting. We miss you, buddy. Aid is here in more than spirit though, as a few items from his collection are available in this auction and some of the proceeds will support cancer charities.

Good luck fellow collectors!

A handwritten signature in black ink that reads "Stephen Lane". The signature is fluid and cursive, with the first name "Stephen" written in a larger, more prominent script than the last name "Lane".

Prop Store Founder & CEO

1. Nostromo Crew Trousers

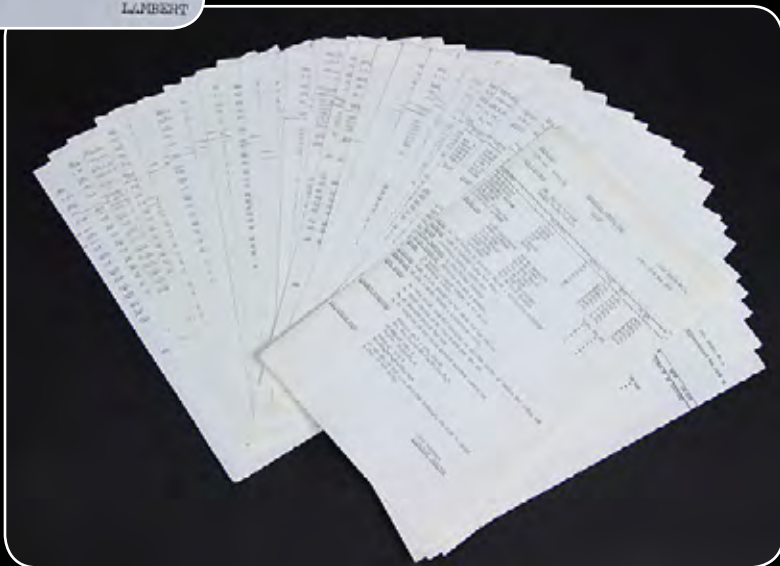
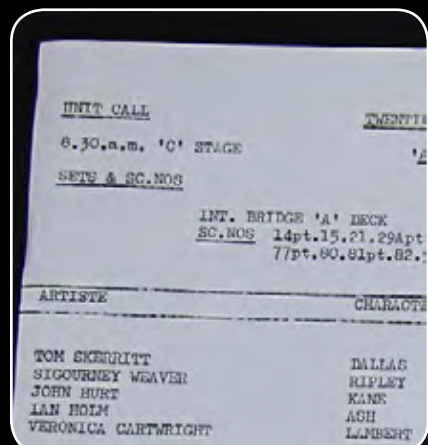
ALIEN (1979)

A pair of Nostromo crew trousers from Ridley Scott's sci-fi thriller *Alien*. Similar uniforms were worn by the crew of the ill-fated mining vessel, including the blue uniforms worn by Ash (Ian Holm) and Brett (Harry Dean Stanton).

Inspired by the work of Moebius and designed by John Mollo, the garment is made of blue dyed cotton. Belt loops fitted with press studs run around the waist with Velcro fastenings on the pockets and leg cuffs. The text "IH (2)" is written on the waistband in black marker. The trousers are unsized with the waist measuring 48 cm (19") across.

Faded over time with additional wear and modification from subsequent use in other productions (including a lost press stud on a belt loop and several repairs on the legs), the trousers remain in fair condition.

£2,500-3,500



2. Set of Call Sheets

ALIEN (1979)

A set of production call sheets from Ridley Scott's sci-fi thriller *Alien*. Mimeographed typescript single-sided on white paper, this complete set includes 82 call sheets dated from July 3 to December 29, 1978 and 15 insert call sheets dated from November 20 to December 8, 1978.

The sheets detail the production from start to finish, including cast, crew and departmental requirements for each shoot day. Sheet 28 also features a letter from Jon Finch, who was originally cast as Kane, in which he sends his regards to the production after his hospitalisation following a diabetic attack. The sheets remain in very good condition with only minor creasing and tears present. Dimensions each: 33 cm x 20 cm x 2 cm (13" x 8" x 3/4")

£800-1,200

Δ 3. Ripley's (Sigourney Weaver) Flamethrower

ALIEN (1979)

A prop flamethrower used by Ripley (Sigourney Weaver) in Ridley Scott's sci-fi thriller *Alien*. This style of "incinerator unit" was used by Ripley as well as the Nostromo's captain, Dallas (Tom Skerritt), as the dwindling crew tried to escape their ship and kill the alien life-form on board. It screen matches the flamethrower used by Ripley as she fled the ship.

All of the flamethrowers made for the production featured slight differences in the arrangement of their working parts, making the weapons highly individual. This version was a practical unit made for close-up scenes and is made primarily of wood, aluminium and steel with some resin components. Finished in grey and distressed to look hard-worn, the controls on the grips and the red and white gas tanks are non-practical pieces. A black synthetic webbing sling is mounted on the top of the weapon from metal sling loops.

To simulate functionality the unit used a steadily burning pilot flame, with gas provided from a rear-mounted supply piped to a nozzle at the barrel and ignited using a spark plug. A simple on-off flow valve regulated the gas during use. The weapon has been carefully deactivated since filming for safety reasons.

Some minor wear is present, and the flamethrower has had some minor sympathetic restoration over the past 35 years. Interestingly, this flamethrower can be matched to original period reference photographs taken by Ridley Scott's driver, Pat Lowry when he was transporting the unit from one set to another. The weapon is in very good condition and is supplied with a signed, framed photograph of Weaver and a custom-made display base. Dimensions: 20 cm x 86 cm x 55 cm (8" x 34" x 21½")

£25,000-35,000



© 20th Century Fox

Δ 4. Male Colonial Marine Uniform

ALIENS (1986)

A Colonial Marine uniform from James Cameron's action sci-fi sequel *Aliens*. Uniforms such as this one were worn by the Marines sent with Ripley (Sigourney Weaver) to LV-426 and were seen throughout the film.

Made of cotton with a custom brown, tan and grey camouflage pattern, the uniform's shirt features two pockets and brown buttons on the front while the trousers have pockets and a zip fly. The distressed shirt has screen-printed insignia on the arms, though no name tapes are attached.

The uniform remains in very good condition and was originally purchased at the film's inventory liquidation sale in London in 1987. The costume also includes yellow C&G Costumiers labels, indicating the shirt is a 107 cm (42") chest and the trousers are a 79 cm (31") waist with an 84 cm (33") inside leg.

£1,500-2,000



Δ 5. International One-Sheet Poster

ALIENS (1986)

An international one-sheet promotional poster (G folded condition with creases at edges) from James Cameron's action sci-fi sequel *Aliens*. Dimensions: 69 cm x 104 cm (27" x 41")

£40-60

Δ 6. Reebok "Bugstomper" Crew Jacket

ALIENS (1986)

A crew jacket from from James Cameron's action sci-fi sequel *Aliens*. Made of grey cotton by Reebok, this lightweight jacket features a zip front closure, knitted waistband and cuffs, epaulettes at the shoulders and a pair of pockets printed with the film's title. The rear features the "Bugstomper" nose art seen on the Colonial Marines' dropship in the film along with a Reebok tag. Marked as size large, the jacket has some very minor fraying on the cuffs and waistband but is in otherwise very good condition.

£200-400



7. Alien Warrior Suit

ALIENS (1986)

An alien warrior creature suit worn in the James Cameron's action sci-fi sequel *Aliens*. Stan Winston Studios was tasked with updating H.R. Giger's original design for the alien creature and built several styles of alien costumes to meet different requirements. This particular suit was worn by a stunt performer during the film's many action sequences. *Aliens* also made use of full-size puppets, but all shots requiring dynamic motion were accomplished by the talented stunt team.

The costume consists of a black nylon bodysuit with attached hard polyfoam creature parts. Some of the pieces are still coated in their original yellow alien blood. The piping sections on the arms of this costume are actually painted lengths of string rather than the corrugated tubing, which is present on the legs. The twine detailing was acceptable for this stunt costume as it was designed for use in fast-moving action sequences.

This costume came directly from a senior member of the stunt crew who wore it during production and was gifted the piece after filming. The piece is displayed on a custom-made stand and remains in remarkable production-used condition. Dimensions: 57 cm x 45 cm x 170 cm (22" x 17½" x 67")

£20,000-30,000



† Δ 8. 1/4-Scale Alien Queen Puppet

ALIENS (1986)

A 1/4-scale puppet of the Alien Queen from James Cameron's action sci-fi sequel *Aliens*. This puppet was used for the model miniature shots during the scene in which Ripley (Sigourney Weaver) drops the beast into the Sulaco's airlock, only to be dragged down with it.

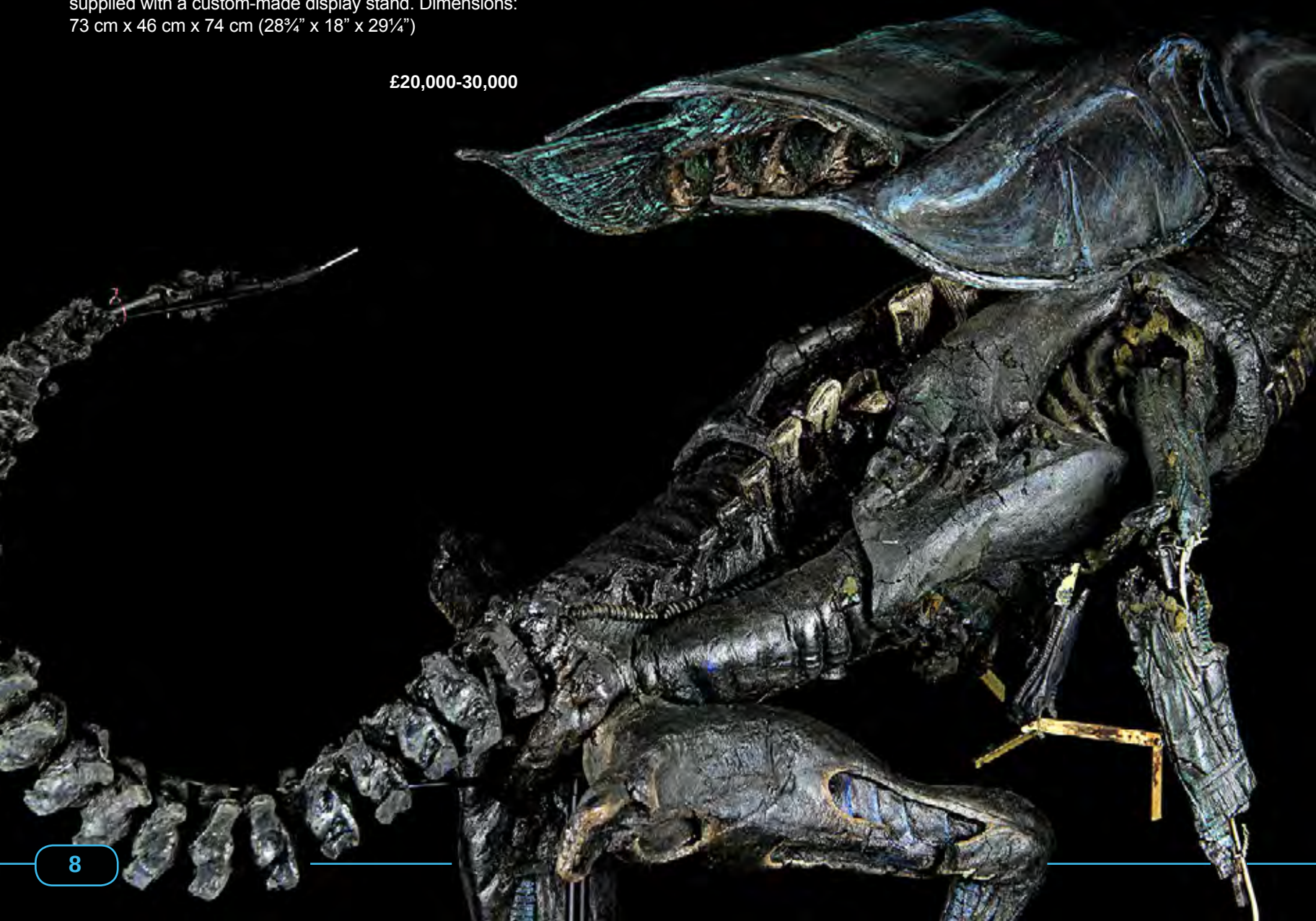
Conceived by director James Cameron and brought to life by Stan Winston Studios, the puppet is made of multiple components built around a metal armature for strength and was designed to be dropped to accommodate the shot. The head, crown and body of the puppet are made in dense urethane. The Queen's teeth are cast in translucent resin to match the detail of the full-size creation. The arms are made of foam latex with urethane used for the tail, while the legs are made from latex and polyfoam. Due to their age, the outer limbs have deteriorated. Wire runs down the length of the tail and down the arms in order for the limbs to hang freely for the fall. The Queen's carapace is finished in black with blue highlights to match the lighting of shots within the Sulaco hangar.

Due to the age of the piece, the foam latex components have stiffened and become brittle, crumbling at the extremities and points of stress. However, the head and crown remain in very good condition. The puppet is supplied with a custom-made display stand. Dimensions: 73 cm x 46 cm x 74 cm (28 3/4" x 18" x 29 1/4")

£20,000-30,000



Photo from *Aliens*. © 20th Century Fox. Courtesy of Ronald Grant Archive.







Δ 9. Crew Jacket

ALIEN³ (1992)

A crew jacket from David Fincher's sci-fi sequel *Alien³*. Made of black artificial leather by Custom Special Tees Inc., the collared jacket features a zip and button closure at the front and open pockets at the sides. The back features the *Alien³* logo embroidered in white and a patch for the Weyland-Yutani penal colony on Fiorina 161 is embroidered in black and white on the left arm. Another black and white patch bearing the "Serenity Through Confinement" emblem seen on Weyland-Yutani staff jackets in the film, appears on a pocket on the crew jacket's interior. Marked size medium, it remains in worn but very good condition.

£80-100

† Δ 10. Ripley's (Sigourney Weaver) AR-2 Flamethrower

ALIEN RESURRECTION (1997)

Ripley's (Sigourney Weaver) flamethrower from Jean-Pierre Jeunet's sci-fi sequel *Alien Resurrection*. A practical "incinerator" version of the multi-function AR-2 assault rifle, this particular unit appears to have elements that match on screen to the scene in which Ripley threw the rifle to the ground after burning the various failed Ripley clones.

The weapon is made primarily of fibreglass and features rubber and metal dressing components running along the barrels. To create the pilot flame effect, gas was piped into a tube run through the length of the weapon to the nozzle beneath the top barrel, which had an interchangeable head for use on screen. This head was replaced with the standard non-practical AR-2 version after this sequence was filmed. A Surefire tactical light, activated by a switch built into the body of the weapon, is fitted into the weapon's front grip.

A working electronic counter is fitted at the top of the receiver. Powered by a 9V battery within the upper barrel, the readout counts down when the lower trigger is pulled.

The rifle is well-used and shows production wear, including a large crack through the receiver—likely caused by Weaver dropping the piece in the scene—which was repaired during the production. Dimensions: 9 cm x 100 cm x 27 cm (3½" x 39½" x 10¾")

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

£3,000-5,000



11. One-Sheet, Quad, and Thai Posters

AN AMERICAN WEREWOLF IN LONDON (1981)

A US one-sheet poster (light marks; overall VG condition), a UK quad poster from the 2009 re-release (EX rolled condition) and an original Thai poster (creased with several repairs) for John Landis' horror film, *An American Werewolf in London*. US one-sheet dimensions: 100 cm x 76 cm (40" x 30"); UK quad dimensions: 100 cm x 70 cm (40" x 27"); Thai poster dimensions: 55 cm x 80 cm (21½" x 21½")

£150-250



† Δ 12. Werewolf Back Transformation Rig

AN AMERICAN WEREWOLF IN LONDON (1981)

A transformation back rig from John Landis' horror film *An American Werewolf in London*. Created by esteemed special effects artist Rick Baker, this innovative mechanical piece was used for the painful transformation of David Naughton (David Kessler) from human into werewolf. The effects earned Baker an Academy Award® for Best Make-Up in the award's inaugural year.

The mechanical effects rig is made of fibreglass with pneumatically powered ridged components running up the spine. Due to age, the urethane skin that covered the piece decayed and was cleaned off to reveal the elaborate fibreglass skeleton beneath, with skin with punched hair retained on a single vertebra to illustrate the rig's original form. The action was operated by a team of effects technicians on set using air-filled syringes. This action has been sympathetically replicated using electric motors and cables running within the original pneumatic lines, allowing the piece to cycle through a series of movements that recreate the movement seen in the film.

In working condition, the piece is presented on a bespoke display base featuring the electric pneumatic components and an illuminated version of the film's logo. Dimensions: 35 cm x 44 cm x 70 cm (13¾" x 17½" x 27½")

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

£3,000-5,000



13. Beka Valentine's (Lisa Ryder) Hero Pistol

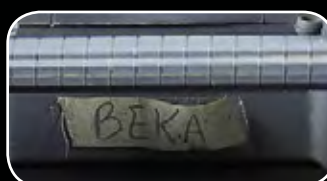
ANDROMEDA (2000-2005)

A hero pistol used by Beka Valentine (Lisa Ryder) in the sci-fi TV series *Andromeda*. Beka used this weapon throughout the TV series during close-ups and shots of the weapon being fired. Made from a combination of machined aluminium and resin components, the pistol features a transparent orange pistol grip, resin body and a turned aluminium barrel tube. Electronics are fitted to the housing around the barrel and flash red when the trigger is pulled. The body is finished in shades of grey and gold.

The piece shows some wear to the paint finish but remains in good condition and is supplied with its production carry case, marked "Beka Valentine," which also contains some spare parts and a production tag. Dimensions: 6 cm x 18 cm x 18 cm (2½" x 7½" x 7½")

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

£800-1,200





Δ 14. Model Miniature "Mole" Drilling Machine

AT THE EARTH'S CORE (1976)

The model miniature "mole" drilling machine from *At the Earth's Core*. This model was used for sequences where the massive machine drilled into the side of a Welsh mountain as well as in the film's finale where the machine emerged from the ground in front of the White House.

The bulky model, measuring over five metres in length, is hollow and was designed to be mounted on a support frame for filming. The vehicle is constructed around a steel pipe with wooden supports around which the fibreglass drill head and body panels are mounted. The panels are covered in faux rivets and other detailing to match the Victorian-era aesthetic of the machine. The subterranean vehicle is finished in light grey paint.

Resin vents, some of which are still present, once ran along the sides of the miniature, opening and closing in a fan-like motion. The head retains many of its resin drill teeth. Resin and plastic windows with interior lighting are still present along with much of the wiring, though the lights no longer function. The piece is equipped with internal gyroscopes believed to have assisted in the rotating actions, though they are now seized. Well-used during production and later used as a tourist attraction, the miniature remains in fair condition. Dimensions: 525 cm x 65 cm x 65 cm (206¾" x 25½" x 25½")

£8,000-10,000

15. Marty McFly's (Michael J. Fox) Mattel Hoverboard

BACK TO THE FUTURE: PART II (1989)

A prop Mattel Hoverboard used by Marty McFly (Michael J. Fox) in Robert Zemeckis' sci-fi film *Back to the Future: Part II*. The Hoverboard prop is seen throughout the movie and is a major device of the storyline; it also features heavily in *Back To the Future: Part III*.

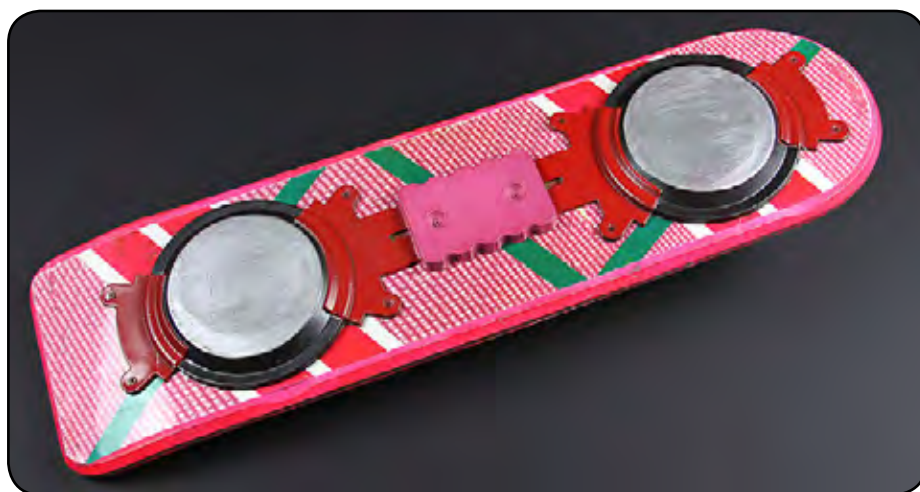
A number of prop Hoverboards were created for the film, in either a lightweight Styrofoam or in solid wood, with varying styles of construction and degrees of detail. This solid wood version is sturdy and heavy and features a photo-type finish as opposed to the lenticular finish. The board shows a few scuffs and scratches from production use and age.

This particular example features a rare ball-bearing spinning footpad, which is dark green in colour. The fluffy pink foot strap cover is missing from the pad. The underside is complete with two silver painted hover pads. There is a hole towards the front for the handle bars, seen when Marty first takes possession of the board in the film. Dimensions: 8 cm x 73 cm x 20 cm (8" x 28½" x 3")

£14,000-18,000



Photo of Michael J. Fox from *Back to the Future: Part II*
Courtesy of Kobal/Amblin/Universal





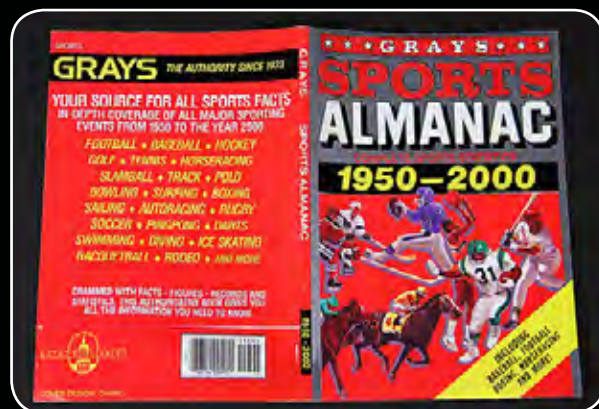
16. Prop Oh LàLà Magazine and Sports Almanac Cover

BACK TO THE FUTURE: PART II (1989)

A prop Gray's Sports Almanac cover and "Oh LàLà" magazine used in Robert Zemeckis' sci-fi film *Back to the Future: Part II*. These two props acted as a central plot device in the film as Biff Tannen (Tom Wilson) and Marty McFly (Michael J. Fox) chased them through the future, and the past.

The "Oh LàLà" magazine was custom printed for the movie and contains actual nude photos from the 1950s. It has 60 pages, many of which are repeated throughout the book. The almanac dust cover was trimmed at some point and no longer includes the inner paper flaps, which wrapped around the cover of the "Oh LàLà" magazine in the film. Dimensions (each): 8 cm x 62 cm x 66 cm (8¼" x 24½" x 26")

£3,000-4,000



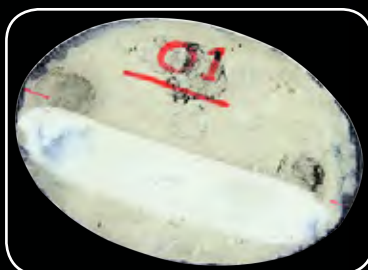
17. Batman's (Michael Keaton) Hero Bullet Hit Bat Emblem

BATMAN (1989)

Batman's (Michael Keaton) hero bullet-hit bat emblem from Tim Burton's *Batman*. Batman's chest insignia was a prominent part of his costume and this particular emblem screen matches to the scene in which goons working for the Joker (Jack Nicholson) assaulted Batman in an alley and shot him at point blank range.

Made of cast resin, the emblem is finished in gloss black and yellow. A small chunk of the bat emblem is carved out and stress fractures are added to make it look as though the piece was hit with a bullet, with grey paint applied to the scratches to add to the effect.

Showing some light stains and wear from use, the bat emblem remains in very good condition. Dimensions: 0.5 cm x 15 cm x 11 cm (¼" x 6" x 4½")



£2,000-3,000

† Δ 18. Model Miniature Joker (Jack Nicholson) Helicopter

BATMAN (1989)

A model helicopter miniature used in the production of Tim Burton's *Batman*. This helicopter was used in the filming of the climactic chase sequence in which Batman (Michael Keaton) battled the Joker (Jack Nicholson), who was supported by his henchmen flying in a helicopter.

Two scales of the helicopter were made for the scenes. This version is the smaller of the two, used for exterior shots of the helicopter in flight, and screen matches to the aftermath of Batman's assault on the Axis factory. A replica of the Aérospatiale SA 341 Gazelle, the model is made primarily of plastic with wooden rotors. The rotors are fully functional, as are the search lamp and red flashing light fitted into the helicopter's left hand side. Both are powered by a pair of 9V batteries stored within the cabin. The plastic seats, which hide the model's battery packs, are fitted with black Velcro to allow easy access and replacement.

The lime green and white colour scheme features decals of the Joker laughing in front of a red and yellow target. The finish across the model is dirtied to look hard-worn, giving the model a realistic appearance.

In good production-used condition and fully functioning, the model helicopter is supplied with a certificate of authenticity from Warner Brothers. Dimensions: 62 cm x 89 cm x 23 cm (24½" x 35" x 9")

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

£5,000-7,000



19. UK Quad Posters

**BATMAN (1989) &
BATMAN RETURNS (1992)**

A UK quad poster for Tim Burton's *Batman* (VG rolled condition), starring Michael Keaton, Jack Nicholson & Kim Basinger. Also included is a *Batman Returns* UK quad advance poster (EX folded condition). Dimensions each: 76 cm x 102 cm (30" x 40")

£150-250



20. Derek Meddings Model Unit Production Folder

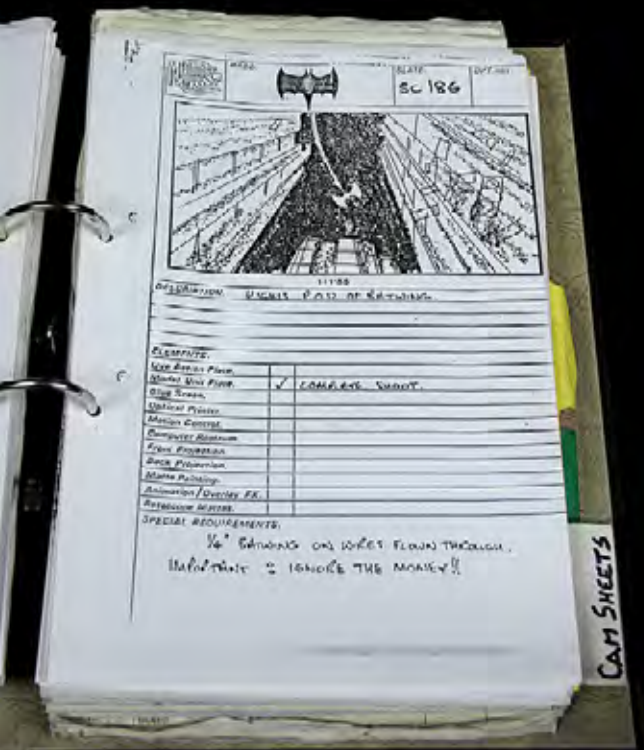
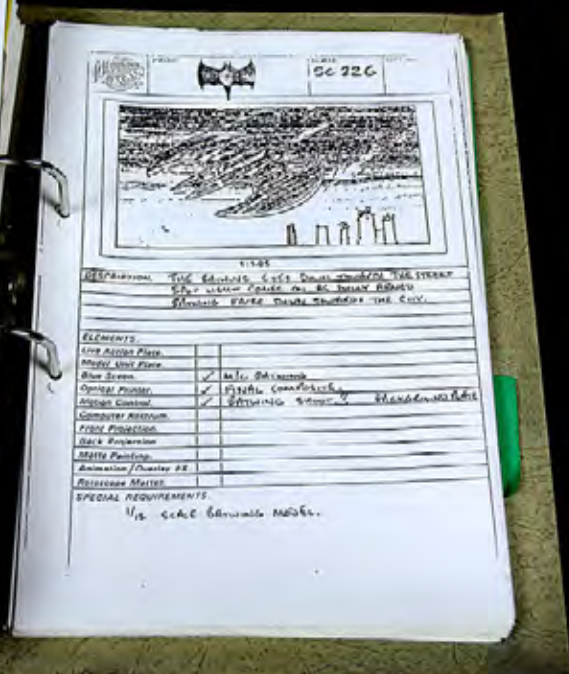
BATMAN (1989)

A model unit production folder from Tim Burton's *Batman*. This folder was used by SFX supervisor and model making legend Derek Meddings for recording data during filming within the model unit.

Containing approximately 310 pages of behind the scenes materials, the folder includes hand-drawn pencil storyboards, storyboard prints, shot lists, production slides and picture negative reports for the parade float and helicopter sequences of the film. The folder is filled with extensive handwritten notes taken by Meddings during production.

The documents make up a comprehensive reference archive of the film's miniature photography, offering all manner of minutiae regarding the shoot, including details on film exposure, lenses used and camera film speed. The binder and contents remain in good, used condition. Dimensions: 35 cm x 30 cm x 8 cm (13¾" x 11½" x 3¼")

£400-600



Δ 21. Battle-Damaged Batsuit & Bat Emblem

BATMAN (1989)

Batman's (Michael Keaton) battle-damaged batsuit and chest emblem from Tim Burton's *Batman*. This batsuit was worn after Batman crashed the Batwing as he battled the Joker (Jack Nicholson) in Gotham's cathedral.

Conceived by costume designer Bob Ringwood, the batsuit includes a black Lycra bodysuit with foam rubber body armour components attached. Both the shoulder armour and bodysuit are equipped with zip closures at the rear, with the shoulder armour marked "12" internally and the bodysuit containing a Phil Reynolds label with no other markings present. The bat emblem included is a stunt version, made of flexible rubber.

Finished in traditional matte black, the batsuit was altered by the costume department to look battle-damaged, with distressing and marks applied from head to toe. The emblem has additional marks to make it appear burned from the crash.

Well-used on the production, the costume has suffered some material deterioration around the joints, and there is minor paint flaking on the bat emblem. The costume is supplied with a custom-made mannequin display. Dimensions: 45 cm x 65 cm x 176 cm (17¾" x 25¾" x 69½")

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

£10,000-15,000



Δ 22. Alicia Hunt's (Jerry Hall) Mask

BATMAN (1989)

Alicia Hunt's (Jerry Hall) mask from Tim Burton's *Batman*. This mask was worn by the excessively vain Hunt after the Joker (Jack Nicholson) burned her face with sulphuric acid to make her look more like him. It screen matches the mask seen in the film, most significantly during the museum scenes.

Created to look like the face of a porcelain doll, the mask is made of fibreglass with a soft orange suede inlay. The finish is designed to look worn and the red lips are made to appear as though the paint has flaked and peeled away over time. A thin gold wash is applied over the face to give it a haunted, tarnished look. Make-up glue was used to apply the mask and the residue is still present internally.

The mask remains in very good condition. Dimensions: 9 cm x 14 cm x 19 cm (3½" x 5½" x 7½")

£5,000-7,000



Ω Δ 23. Catwoman (Michelle Pfeiffer) Claws Concept Model

BATMAN RETURNS (1992)

A concept Catwoman (Michelle Pfeiffer) claw mock-up from Tim Burton's action sequel *Batman Returns*. Created by model maker Bryson 'Pete' Gerard, this concept piece was shown to Burton for final approval on the claw design. The piece is based on a resin casting of Pfeiffer's hand that is painted a low-gloss silver. Each claw is a unique creation assembled by hand, fabricated on the concept that Catwoman fashioned them from spare thimbles, razors, utensils, and wire. There are five claws on the hand and an additional one on the base. Light baking soda residue is present on the base, simulating a snow-covered ground.

The claws closely resemble the final designs made and used in the film. This piece remains in overall good condition. Dimensions: 20 cm x 18 cm x 23 cm (8" x 7" x 9")

£1,000-1,500



Δ 24. Batman's Batsuit Cowl & Production-Used Bust

BATMAN RETURNS (1992)

Batman's (Michael Keaton) batsuit cowl with an original production-used bust from Tim Burton's action sequel *Batman Returns*. Batman's signature cowl was worn by the caped crusader throughout the film as he fought the Penguin (Danny DeVito) and Catwoman (Michelle Pfeiffer). Sculpted specifically for Keaton, the cowl is made of foam rubber and is finished in traditional matte black. Glue residue is present on the underside of the cowl, which was attached to the batsuit's cape for a seamless look. The cowl is presented on an original production-made foam bust of Michael Keaton, created from a lifecast of the actor.

Due to the age of the piece, the rubber has deteriorated slightly around the edges. The cowl and bust remain in otherwise very good condition and are supplied with a custom-made display base. Dimensions: 25 cm x 48 cm x 54 cm (10" x 19" x 21¼")

£4,000-6,000



† Δ 25. Catwoman's (Michelle Pfeiffer) Mask

BATMAN RETURNS (1992)

Catwoman's (Michelle Pfeiffer) mask from Tim Burton's action sequel *Batman Returns*. This cowl was used by the former secretary of Max Shreck (Christopher Walken) who took on the alter-ego Catwoman to get revenge on her evil ex-boss.

Sculpted specifically for Pfeiffer, the mask is cast in foam latex. Stitch detailing is incorporated into the sculpt and finished in white, while the main body of the cowl is finished to replicate the look of dyed black leather. A thin material lining is attached within to ensure the actress' comfort. Traces of make-up glue can be seen throughout where the interior of the mask was fixed in place for filming.

Due to the age of the piece, the foam latex has stiffened, becoming brittle near the edges and showing some deterioration around the eyes. The piece remains in otherwise good condition and is supplied with an original Warner Brothers certificate of authenticity and a custom-made display stand. Dimensions (including display): 22 cm x 16 cm x 36 cm (8 3/4" x 6 1/4" x 14 1/4")

£6,000-8,000

† Δ 26. Batman's Batsuit With Cape

BATMAN RETURNS (1992)

Batman's batsuit from Tim Burton's action sequel *Batman Returns*. This style of batsuit was worn throughout the *Batman* sequel as the caped crusader battled the Penguin (Danny DeVito) and Catwoman (Michelle Pfeiffer).

Redesigned for the sequel in an armoured fashion rather than the muscle-suit style of the original film, the batsuit is composed of a Lycra stunt undersuit with foam rubber armour panels, a heavy latex cape and a rubber belt. The undersuit is marked "Cassidy close up #3," indicating that it was used by stuntman Michael Cassidy. The cape was used interchangeably by Michael Keaton and his stunt performers, and the belt is a replica made by Warner Brothers for promotional purposes. The cape has a metal plate at the front, which attached to the chest armour and retains remnants of glue used to attach the cowl to the cape for a seamless look.

The foam latex armour panels show deterioration from age in some areas, and the cape has some marks present at the bottom, however both remain in good condition. The set includes a certificate of authenticity from Warner Brothers and is supplied with a custom-made mannequin display. Dimensions: 48 cm x 85 cm x 190 cm (19" x 33½" x 74¾")

£10,000-15,000







† Δ 27. Remote Control Batmobile Model Miniature

BATMAN FOREVER (1995)

A remote control model miniature of the Batmobile from Joel Schumacher's action sequel *Batman Forever*. This vehicle was most prominently used for the sequence in which Batman (Val Kilmer) evaded thugs working for Two-Face (Tommy Lee Jones) by driving up an alley wall. It was also used for shots in the film where a miniature was more suitable than the full-size, practical vehicle.

The Batmobile drives via remote control and is built on an interior metal frame with engine components, drive motors, servos and a set of attached rubber wheels. The components are covered by a fibreglass body shell, which includes plastic tinted windows. A switch for the vehicle's electronics is exposed on the right-hand side (the vehicle was shot from the opposite side.) A graphic is used to replicate the illuminated interior dressing components that are visible on the sides of the car.

In addition to the remote control drive system, the piece includes remote control headlights and wheel lights. A miniature jet engine used to create practical flames during filming is still present, however it is decommissioned for safety reasons. The underside of the vehicle features the exhaust used for elevating the Batmobile for the hook sequence.

The Batmobile miniature is in excellent condition and is supplied with a certificate of authenticity from Warner Brothers. Dimensions: 40 cm x 130 cm x 40 cm (15¾" x 51" x 15¾")

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

£20,000-30,000



† Δ 28. Batman's (Val Kilmer) Batsuit Cowl & Hero Chest Emblem

BATMAN FOREVER (1995)

Batman's (Val Kilmer) batsuit cowl and hero chest emblem from Joel Schumacher's action sequel *Batman Forever*. This cowl was worn by Batman as he battled Two-Face (Tommy Lee Jones) and the Riddler (Jim Carrey).

Designed by Bob Ringwood, the cowl is more durable and user-friendly than previous incarnations. It is made of cast foam rubber, which is finished in Batman's traditional matte black colour scheme. Velcro is fitted at the extremities and across the niche on the chest for securing to the rest of the batsuit and the attachment of the chest emblem. Metal supports across the eyes, ears and nose help to ensure the cowl maintains its shape.

The chest emblem is made of resin and metal and was created as a three-piece assembly to give the design a more three-dimensional appearance. The outer ring and bat symbol are finished in black while the metal backing plate is finished in metallic gold paint. The cowl and chest emblem are in very good condition and are supplied with a custom-made display base. Dimensions: 25 cm x 50 cm x 50 cm (10" x 19¾" x 19¾")

£4,000-6,000

29. Batman's (George Clooney) Arctic Batsuit Cowl

BATMAN & ROBIN (1997)

Batman's (George Clooney) arctic batsuit cowl from Joel Schumacher's action sequel *Batman & Robin*. Based on the "sonar ice cowl" originally created for Val Kilmer in *Batman Forever*, this cowl was used for the arctic batsuit Batman wore as he faced off against Mr. Freeze (Arnold Schwarzenegger).

Made of foam rubber with additional rubber detailing, this particular style of cowl is unique in that it is the only cowl design to incorporate a zip at the rear. Tags for securing the cowl to the Batsuit's chest are present at the front and Velcro runs up the back of the cowl.

The majority of the cowl is finished in blue, with silver detailing on the rear, ears and face. A length of tape is also applied across the nose. The text "AB 22" is written in white marker internally.

Due to the age of the piece, the rubber shows some signs of deterioration at the edges, the paint finish shows some cracking and the vinyl detailing has come away partially from the scalp. The cowl remains in good condition overall and is supplied with a display base. Dimensions (displayed): 26 cm x 38 cm x 40 cm (10¼" x 15" x 15¾")

£3,000-5,000



Ω 30. Colonial Viper Pilot Helmet and Jacket

BATTLESTAR GALACTICA (1978-1979)

A Colonial Viper pilot helmet and jacket from Glen A. Larson's classic TV series *Battlestar Galactica*. With its memorable eagle crest, the fibreglass helmet was a custom creation for the production and features the original ear panels. A row of miniature light bulbs run along the top and bottom of the helmet's open face. The lighting elements were recently restored and are functional. The sturdy helmet has a foam-lined interior and shows light wear but remains in great condition.

Designed by Academy Award® winning costume designer Jean-Pierre Dorleac, the jacket was custom made for the TV series from brown suede. The unsized jacket features four gold clasps that run along the front. The original *Galactica* crew emblem patch is attached to the left shoulder. Helmet dimensions: 20 cm x 56 cm x 80 cm (8" x 22" x 31½")

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

£13,000-15,000

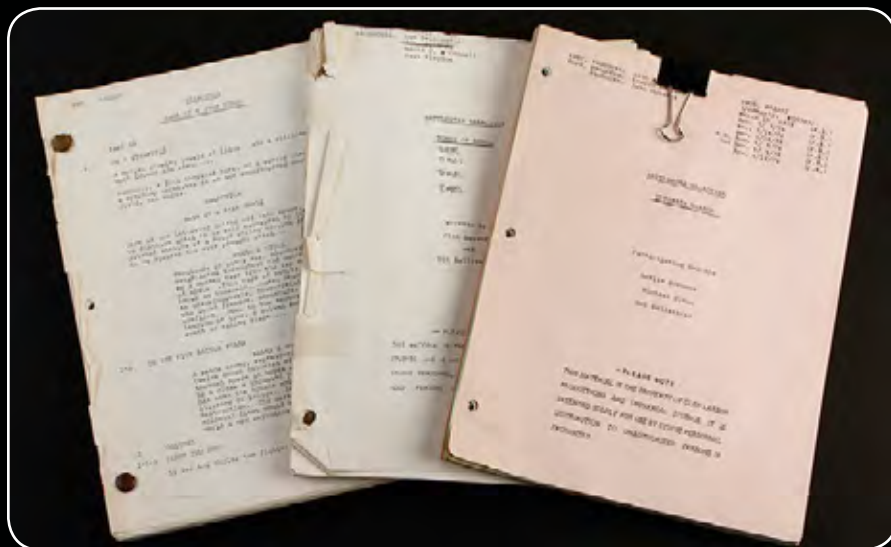


Ω Δ 31. Lot of Three Production-Used Scripts

BATTLESTAR GALACTICA (1978-1979)

A lot of three production-used mimeographed typescript scripts from the classic 1978 sci-fi TV series *Battlestar Galactica*. This lot includes a pilot script entitled "Saga of a Star World," a script from the following episode "Lost Planet of the Gods" (featuring the alternate title "Tombs of Kobol"), and a script for the sixth episode "The Gun On Ice Planet Zero Part I" (featuring the alternate title "Ultimate Weapon").

The pilot script features hand annotations for proposed line changes as well as suggestions for action sequences. "Tombs of Kobol" also features annotations in pencil for suggested line changes, and the "Ultimate Weapon" script includes numerous coloured revision pages and extensive annotations throughout. The scripts show notable wear to the paper, which is torn and bent in numerous areas. Dimensions each: 22 cm x 28 cm x 5 cm (8½" x 11" x 2")



£200-300

Ω Δ 32. Wheem Prototype Model

*BATTERIES NOT INCLUDED (1987)

A prototype model of the sentient robot Wheem from Matthew Robbins' sci-fi film **batteries not included*. This small model was created at Industrial Light and Magic during the film's preproduction. While a prototype, this design is very close to the look of the finished puppet in the film.

The model is made of separate resin pieces that are attached together and painted a cohesive orange colour. The model has undergone light restoration work to re-affix components in place, though nothing has been recreated or added. This piece is currently in excellent condition. Dimensions: 8 cm x 8 cm x 10 cm (3" x 3" x 4")

£400-600



33. UK Quads

BEETLEJUICE (1988)

An advance UK quad poster (EX rolled condition) and a general release UK quad poster (VG rolled condition) for Tim Burton's horror comedy *Beetlejuice*. Dimensions each: 76 cm x 101 cm (30" x 40")



£80-120

Ω Δ 34. Distorted Adam Maitland (Alec Baldwin) Maquette

BEETLEJUICE (1988)

An Adam Maitland (Alec Baldwin) distorted face maquette from Tim Burton's horror comedy *Beetlejuice*. This maquette was made by the production's art department for Tim Burton's approval. It closely resembles the final make-up prosthetic created for Baldwin when he contorts his appearance in an attempt to scare the Deetz family from their home.

The maquette is made in a hard sculpting compound and is mounted to its original base. A small swatch of faux fur is attached to the back of the head simulating hair, and a small piece of checkered fabric acts as a shirt. The face features detailed paint work, highlighting the absurdity of the sculpt. The maquette shows light wear but remains in otherwise good condition. Dimensions: 15 cm x 13 cm x 15 cm (6" x 5" x 6")

£1,000-1,500



Ω Δ 35. Distorted Barbara Maitland (Geena Davis) Maquette

BEETLEJUICE (1988)

A Barbara Maitland (Geena Davis) distorted face maquette from Tim Burton's horror comedy *Beetlejuice*. This maquette was made by the production's art department for Tim Burton's approval. It closely resembles the final make-up prosthetic created for Davis when she contorts her appearance in an attempt to scare the Deetz family from their home.

The maquette is made in a hard sculpting compound and is mounted to its original base. A small swatch of faux fur is attached to the back of the head, simulating the character's exaggerated hair. The face features detailed paint work, with a light gloss finish applied to the inside of the mouth and misplaced eyeballs. The maquette shows light wear, but remains in otherwise good condition. Dimensions: 15 cm x 13 cm x 15 cm (6" x 5" x 6")

£1,000-1,500

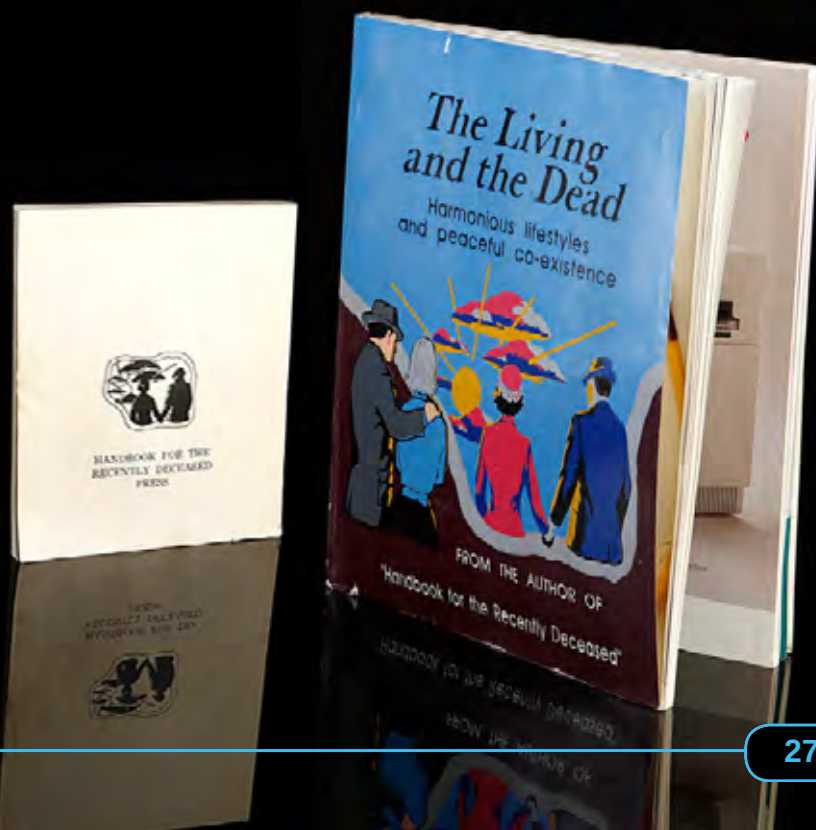
Ω Δ 36. The Living and the Dead Magazine

BEETLEJUICE (1988)

A "The Living and the Dead" magazine prop from Tim Burton's horror comedy *Beetlejuice*. This magazine was custom made for the production and features a cover depicting a living and dead couple looking off into the sunset. The cover is comprised of light cardstock with the image heavily printed on the front and simple graphics and text on the back. Though the cover is custom, the inside fill of the book is a 1988 issue of *Macworld Magazine*.

This book screen matches the one held by Charles Deetz (Jeffrey Jones) at the end of the film after he and his family agreed to share their house with the recently deceased previous owners. The cover features minor wear, some of which was present during filming. Despite this production wear, this prop remains in good condition. Dimensions: 28 cm x 23 cm x 3 cm (11" x 9" x 1")

£800-1,000



Δ 37. Barbara Maitland's (Geena Davis) Wedding Dress

BEETLEJUICE (1988)

Barbara Maitland's (Geena Davis) wedding dress from Tim Burton's horror comedy *Beetlejuice*. Barbara wore her wedding dress for the latter part of the film after Otho (Glenn Shadix) resurrected Barbara and Adam (Alec Baldwin), forcing Beetlejuice (Michael Keaton) to intervene and save them.

The dress is made of cream-coloured cotton and features intricate lace and faux-pearl detailing around the neckline, sleeves, bodice and train. Thin mesh netting covers the chest and arms. A headpiece of faux pearls and diamonds holds the long veil in place. A row of button fastenings and a zip are found on the rear. Made specifically for the production, the dress is unsized.

The dress has a small stain on the front and shows minor wear from production use but is in otherwise good condition.

£2,000-3,000



Ω Δ 38. Sandworm Puppet

BEETLEJUICE (1988)

A Sandworm puppet and custom display from Tim Burton's horror comedy *Beetlejuice*. This puppet was created for scenes where the Sandworm dives in and out of the sand in pursuit of its prey. The piece is made of foam-filled latex and a braid of metal wire runs inside the body to act as an inner support. The skin of the puppet was textured for realism. The puppet is made as one solid piece, with the dorsal fin held in place by a small inner wire and is painted with Burton's signature stripe motif.

The back of the puppet remains unfinished and both the inner foam and metal armature are visible. Due to age, the Sandworm has some minor damage to the skin. The puppet is displayed on a custom base featuring the film's logo. Dimensions (displayed): 18 cm x 51 cm x 41 cm (7" x 20" x 16")

£3,000-4,000



BEETLEJUICE

† Δ 39. Sentry Guard Helmet

THE BLACK HOLE (1979)

A sentry guard helmet from Gary Nelson's sci-fi film *The Black Hole*. This helmet was worn by one of the robot sentries guarding the U.S.S. Cygnus who received their orders directly from Dr. Reinhardt (Maximilian Schell).

Designed to fit onto a rig rather than be worn by an actor, this helmet is of two-piece fibreglass construction with vents installed over the "ears" and "mouth" of the robot guard. The helmet is finished in red paint with metallic silver at the rear and distressing to make it appear hard-worn. Silver paint and foil are used to give the "eyes" a semi-reflective appearance.

The helmet shows some wear to the paint finish and a few minor cracks to the fibreglass but is in otherwise good condition and is supplied with a custom-made display base. Dimensions: 27 cm x 30 cm x 51 cm (10¾" x 11¾" x 20")

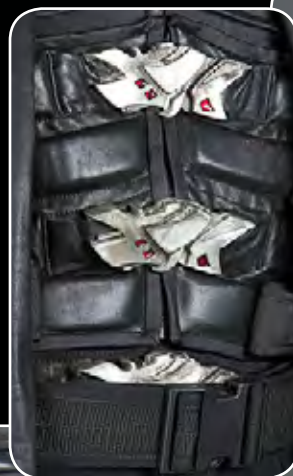
£3,000-5,000

40. Complete Blade
(Wesley Snipes) Costume*BLADE II* (2002)

A complete costume worn by Blade (Wesley Snipes) in Guillermo del Toro's action sequel *Blade II*. This costume was seen throughout the film and also featured in much of the publicity material. The signature costume, designed by Wendy Partridge, consists of a full-length black leather coat with blood red lining and a triangular aperture at the centre of the back to accept the character's sword; a thick padded black leather vest with two large silver buckles embellished with red detail and military-style pouches; a pair of black neoprene trousers with an identical metal buckle; a black nylon shirt with a Velcro fastening under the crotch and black combat boots. Also included is a black nylon belt with leg holster containing four resin vampire killing spikes.

The costume is in overall very good condition. The trousers are studio distressed with holes at the front, and the hem of the coat also shows signs of extensive use.

£5,000-7,000



41. Nyssa (Leonor Varela) Vampire Hunting Costume

BLADE II (2002)

A costume worn by Nyssa (Leonor Varela) in Guillermo del Toro's action sequel *Blade II*. This outfit was worn in various sequences of the film as she joined up with Blade (Wesley Snipes) in the hunt for vampires.

This costume, designed by Wendy Partridge, consists of a black leather halter-neck bustier with three buckle fastenings at the front, a black leather jacket with red buttons at the collar, a pair of black leather motorcycle trousers and a pair of black leather boots. The unsized trousers are made by Roots and are marked "Nyssa."

£800-1,200



42. Crew Jacket

BLADE RUNNER (1982)

A crew jacket from Ridley Scott's classic *Blade Runner*. This crew jacket is made from shiny black polyester with a cotton lining. It was custom made by The Cloth Tattoo and features embroidery on the back. The embroidery reads "Blade Runner" in silver thread and is decorated with a red outline and a surrounding silver box. Below the title are a series of calligraphy characters embroidered in silver. This jacket is size large and shows minor wear due to age, which has also faded the colour of the fabric. The jacket remains in otherwise good condition. Dimensions: 20 cm x 56 cm x 76 cm (8" x 22" x 30")

£500-700

43. Spinner Model Miniature

BLADE RUNNER (1982)

A small scale spinner model miniature from Ridley Scott's sci-fi classic *Blade Runner*. Miniature spinners were seen on the roof of the police station and on top of skyscrapers throughout the futuristic Los Angeles depicted in the film.

Designed by renowned concept artist Syd Mead, four scales of spinners were made for the film. This piece represents the smallest scale created. Made of white resin, the spinner miniature features a highly detailed interior cabin, two arms at the front and a range of panel detailing on the exterior and underside of the vehicle. A clear plastic canopy is also present. It is unfinished and was not used for filming, with untrimmed seam lines and casting residue still present.

There is a crack running across the canopy, but the spinner remains in otherwise good condition. Dimensions: 10 cm x 4 cm x 3 cm (4" x 1½" x 1¼")

£1,000-1,500



Δ 44. William Wallace's (Mel Gibson) Hero War Hammer

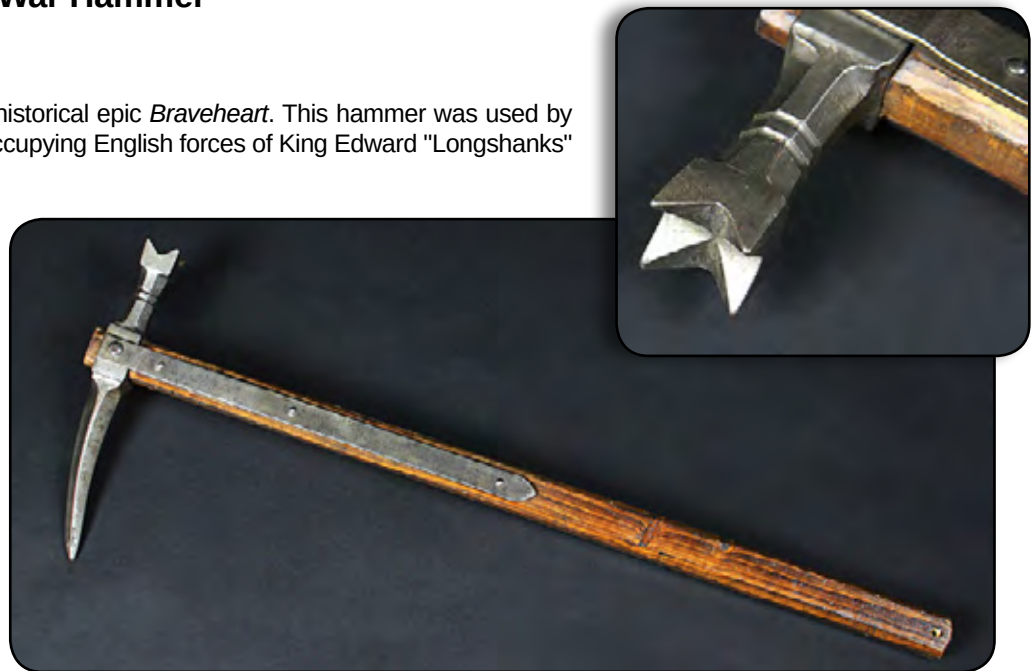
BRAVEHEART (1995)

William Wallace's (Mel Gibson) hero war hammer from the historical epic *Braveheart*. This hammer was used by Wallace as he led the rebellious Scottish clans against the occupying English forces of King Edward "Longshanks" (Patrick McGoochan) at the Battle of Stirling.

Made of steel with a long wooden handle, the war hammer's head features four prongs on the hammer side and a long pick on the rear. The head has long arms running down the shaft that are riveted to ensure it remains securely in place. The wood handle is varnished in a deep red-brown. A hole for a leather loop is drilled at the bottom of the handle.

Well-used, the hammer's head has suffered some minor corrosion and the handle shows some minor wear from use. The piece is in otherwise good condition. Dimensions: 4 cm x 25 cm x 74 cm (1½" x 9¾" x 29")

£2,000-3,000



Δ 45. HYDRA Trooper Helmet

CAPTAIN AMERICA: THE FIRST AVENGER (2011)

A HYDRA trooper's helmet from Joe Johnston's action film *Captain America: The First Avenger*. This helmet was worn by one of the loyal HYDRA soldiers as they carried out their own private war under their leader, the Red Skull (Hugo Weaving).

Made of vinyl, the shell is comprised of two pieces with rubber ear and cheek guards running down the sides. Red-tinted lenses are fitted within silver-coloured frames. Foam lines the interior of the helmet, some of which has been removed. The helmet is finished in black and includes silver dry brushing to make it appear damaged by battle. A rubber chin cup is held in place with elastic to keep the helmet secure.

Well-used, the helmet shows some wear from use but remains in very good condition. Dimensions: 24 cm x 19 cm x 23 cm (9½" x 7½" x 9")

£400-600



† 46. Léa's (Michelle Pfeiffer) Dress

CHÉRI (2009)

Léa's (Michelle Pfeiffer) dress from Stephen Frears' film *Chéri*. This dress was worn in the sequence in which Léa, mourning the loss of her love Fred (Rupert Friend), visited her friend Charlotte (Kathy Bates).

The delicate vintage-style dress is made of green velvet with floral detailing around the collar, cuffs and waist and includes an underskirt with button detailing on the left-hand side. Three buttons with elaborate floral embroidery are present on the garment, which has a satin lining and hook-and-loop fasteners at the rear. The dress was made for Pfeiffer and is labelled "Michelle Pfeiffer" internally with no size is indicated on the label. There are minor tears in the floral netting around the cuffs, but the garment remains in otherwise very good condition.

£600-800



The Christopher Tucker Collection

The following seven creature effects lots come from the personal collection of BAFTA winning make-up effects artist Christopher Tucker. His credits include *Star Wars: A New Hope*, *The Boys from Brazil*, *The Company of Wolves* and *Quest for Fire*. Tucker was also responsible for the celebrated make-up which turned John Hurt into the title character of *The Elephant Man* as well the gory effects for the spectacular demise of Mr. Creosote in Monty Python's *The Meaning of Life*.

47. Quad and One-Sheet Posters

THE COMPANY OF WOLVES (1984)

A UK quad poster with Alan Lee illustration (EX rolled condition) and a US one-sheet (VG folded condition) for Neil Jordan's horror fantasy *The Company of Wolves*. Quad dimensions: 100 cm x 76 cm (40" x 30"); one-sheet dimensions: 100 cm x 70 cm (40" x 27")

£100-150



48. Special Effects Wolf Back

THE COMPANY OF WOLVES (1984)

A full-size special effects wolf back used in Neil Jordan's horror fantasy *The Company of Wolves*. This ingenious mechanical creature section was used in the spectacular transformation scene for which the movie is renowned.

The skin is made of foam latex and slip latex and rests over a metal frame. The latex is skilfully crafted to look like muscle. The frame and skin are mounted to a steel chassis, which affords the creature realistic movements. Dimensions: 76 cm x 92 cm x 56 cm (30" x 36" x 22")

£800-1,200

49. Cable Controlled "Bertie" Transformation Head

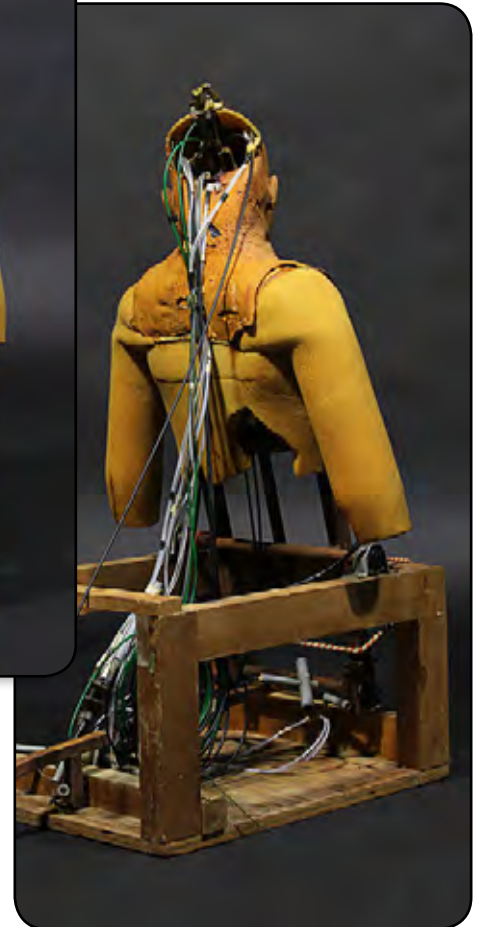
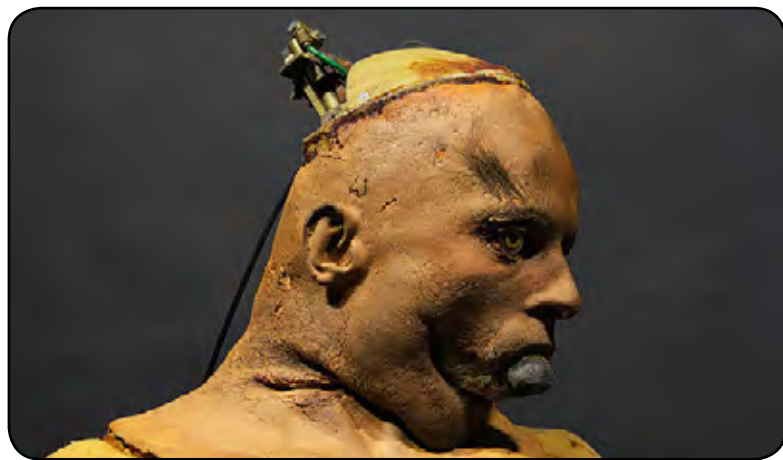
THE COMPANY OF WOLVES (1984)

A full-size special effects human head and wolf snout puppet used in Neil Jordan's horror fantasy *The Company of Wolves*.

The puppet is comprised of foam latex skin and a faux fur wolf nose protruding from an open mouth. The body of the piece is made from upholstery foam. The eyes remain, but the wig is no longer present.

The ground-breaking effect of the wolf emerging from the mouth was achieved with an elaborate cable-and-lever system, which is mounted below within a wooden frame. All the cables and air hoses remain but have not been tested for functionality. This puppet was affectionately named "Bertie" by many of the cast and crew during filming. Dimensions: 60 cm x 60 cm x 115 cm (24" x 24" x 41½")

£4,000-6,000



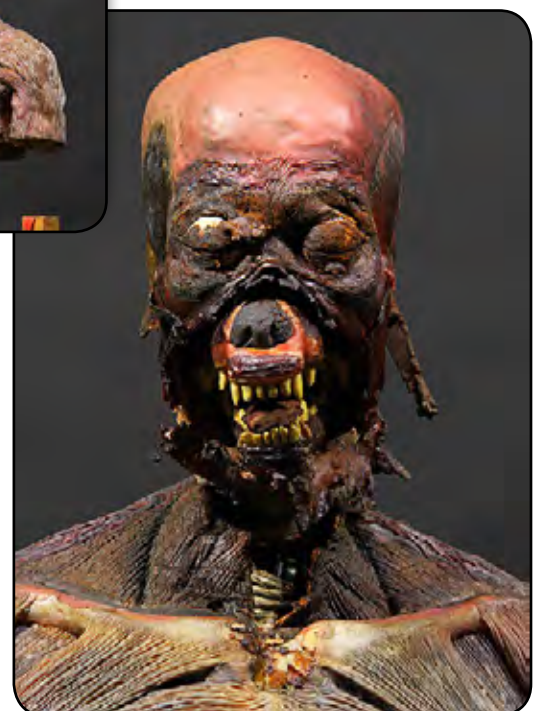
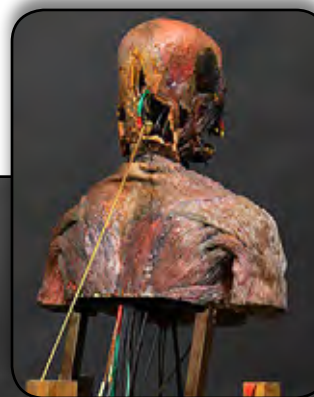
50. Cable Controlled Human-to-Wolf Transformation Head

THE COMPANY OF WOLVES (1984)

A full-size special effects human head used in Neil Jordan's horror fantasy *The Company of Wolves*. This ingenious mechanical piece was used in the spectacular transformation scene for which the movie is renowned.

The human head was used in the sequence where the wolf's jowl emerges from the human jaw. The skin is made of foam latex and slip latex and rests over a metal frame. The latex is skilfully crafted to look like muscle. The frame and skin are mounted to a steel chassis that affords the creature realistic movements via an elaborate cable-and-lever system on a separate rig, which is still attached. Some areas of the latex skin have deteriorated over time at the points of greatest movement. The original eyes and teeth are still present. All the cables and air hoses used to make the piece function remain but have not been tested for functionality. Puppet dimensions: 150 cm x 65 cm x 51 cm (59" x 25½" x 20"); control unit dimensions: 138 cm x 85 cm x 89 cm (54½" x 33½" x 35")

£1,500-2,500





51. Cable Controlled Wolf Body Puppet

THE COMPANY OF WOLVES (1984)

A full-size special effects wolf body and head used in Neil Jordan's horror fantasy *The Company of Wolves*. This ingenious mechanical creature was used in the spectacular transformation scene for which the movie is renowned.

This is the main wolf body used in the primary wide shot of the werewolf. The skin is made of foam latex and slip latex and rests over a metal frame. The latex is skilfully crafted to look like muscle. The frame and skin are mounted to a steel chassis that affords the creature realistic movements via an elaborate cable-and-lever system on a separate rig, which is still attached. Some areas of the latex skin have deteriorated over time at the points of greatest movement. The original eyes and teeth are still present. All the cables and air hoses used to make the wolf function remain but have not been tested for functionality. Puppet dimensions: 185 cm x 90 cm x 61 cm (73" x 24" x 25½"); control unit dimensions: 110 cm x 85 cm x 65 cm (43" x 33½" x 25½")

£2,000-4,000



52. Cable Controlled Wolf Bust Puppet

THE COMPANY OF WOLVES (1984)

A full-size special effects wolf bust used in Neil Jordan's horror fantasy *The Company of Wolves*. This ingenious mechanical creature was used in the spectacular transformation scene for which the movie is renowned.

This is the wolf head and shoulders used for the close-up shots of the werewolf. The skin is made of foam latex and slip latex and rests over a metal frame. The latex is skilfully crafted to look like muscle. The frame and skin are mounted to a steel chassis that affords the creature realistic movements via an elaborate cable-and-lever system on a separate rig, which is still attached. Some areas of the latex skin have deteriorated over time at the points of greatest movement. The original eyes and teeth are still present. All the cables and air hoses used to make the wolf function remain but have not been tested for functionality. Puppet dimensions: 89 cm x 48 cm x 50 cm (35" x 19" x 19½"); control unit dimensions: 120 cm x 85 cm x 60 cm (47" x 33½" x 24")



£2,000-4,000

53. Collection of Three Prototype Second Stage Guild Navigator Heads

DUNE (1984)

A set of three prototype Second Stage Guild Navigator heads made for David Lynch's sci-fi adventure *Dune*. Unfortunately, these imaginative creatures were cut from the movie due to budget restraints, and all work on their development ceased. Instead, the characters appeared only as hooded members of the Spacing Guild.

The heads are built from fibreglass and show different levels of completion. Included is a raw casting, a head with the beginnings of an eye and head rig inside and a fully-functioning example with painted foam latex skin, full eyes and nose and head rigs inside for the wearer. All pieces remain in good condition, but the foam latex has become brittle as has the padding inside. Dimensions (each): 45 cm x 33 cm x 38 cm (17¾" x 13" x 15")

£800-1,200



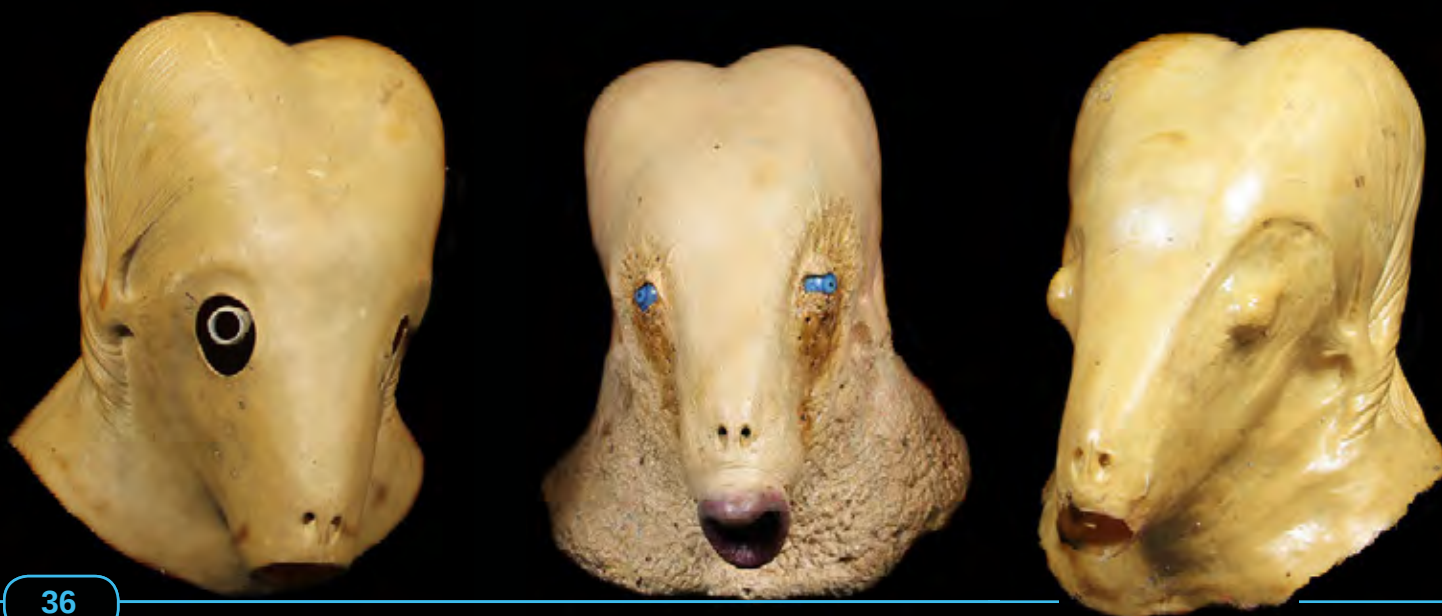
54. Collection of Three Prototype Second Stage Guild Navigator Heads

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A set of three prototype Second Stage Guild Navigator heads made for David Lynch's sci-fi adventure *Dune*. Unfortunately, these imaginative creatures were cut from the movie due to budget restraints, and all work on their development ceased. Instead, the characters appeared only as hooded members of the Spacing Guild.

The heads are built from fibreglass and show different levels of completion. One has beginnings of a nose and head rig inside, another is a paint test with some foam latex and the last is a nearly fully-functioning example with painted foam latex skin and full eyes and nose and head rigs inside for the wearer. The pieces remain in good condition, but the foam latex has become brittle as has the padding inside. Dimensions (each): 45 cm x 33 cm x 38 cm (17¾" x 13" x 15")

£800-1,200





† Δ 55. Full-Size Satyr Costume

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (2008)

A full-size satyr costume from Andrew Adamson's fantasy sequel *The Chronicles of Narnia: Prince Caspian*. The satyr is the legendary goat-like creature of Roman mythology and one of the inhabitants of Narnia.

The costume's bodysuit is made of lycra over thick foam that is shaped to form powerful muscles and thick grey hair hand-tied in to the surface. The body is dressed with a brown leather bandolier.

The creature's head is a static version with realistic curled resin horns, resin teeth and piercing glass eyes. The piece was designed to be worn directly on top of the head of a performer through use of an engineered skullcap, with holes through the satyr's neck enabling visibility.

The satyr is displayed on a custom-made stand, preserving the creature's original height. No legs were made for the film's satyr costumes as they were inserted digitally in postproduction. The bandolier is marked "#46." Dimensions: 50 cm x 60 cm x 205 cm (19¾" x 23¾" x 80¾")

£3,000-5,000

† Δ 56. Minotaur Creature Costume

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (2008)

A full-size minotaur costume from Andrew Adamson's fantasy sequel *The Chronicles of Narnia: Prince Caspian*. The Minotaur, based on the legendary warrior creature of Greek mythology with the head of a bull and the body of a man, is one of a wide variety of exotic creatures who inhabit Narnia.

The minotaur costume is comprised of a faux fur bodysuit fitted over a shaped foam muscle suit that encompasses the character's chest, back, and arms. The costume's mask is designed to be worn on top of the performer's head, with visibility possible through the creature's open mouth. The head features a foam latex skin with hand punched hair, glass eyes, and detailed horns.

It is displayed on a custom-made stand, preserving the creature's original height, a towering 220 cm (86½") tall. No legs were made for this particular costume as they were inserted digitally in postproduction. A manufacturer label in the padded portion of the suit reads "Caspian suit 8" and the head is marked "#8." Dimensions 50 cm x 66 cm x 220 cm (19¾" x 26" x 86¾")

£4,000-6,000





† 57. Joppa Guardsman's Helmet

CLASH OF THE TITANS (1981)

A Joppa guardsman's helmet from Desmond Davis' fantasy epic *Clash of the Titans*. This helmet was worn by a soldier who patrolled Joppa, home of Queen Cassiopeia (Siân Phillips) and Princess Andromeda (Judi Bowker).

The helmet is made of fibreglass and features a leather chinstrap, a faceplate with nose and eyebrow detailing, floral designs above the ears and a wide crest along the top. A foam interior lining is present for the wearer's comfort.

Used on subsequent productions, the helmet has scratches across the surface and damage to the fibreglass on the right ear, helmet trim and crest. The piece is in otherwise good condition. Dimensions: 36 cm x 22 cm x 30 cm (14¼" x 8¾" x 11¾")

£400-600



† 58. Honour Guard Snake Shield

CLASH OF THE TITANS (1981)

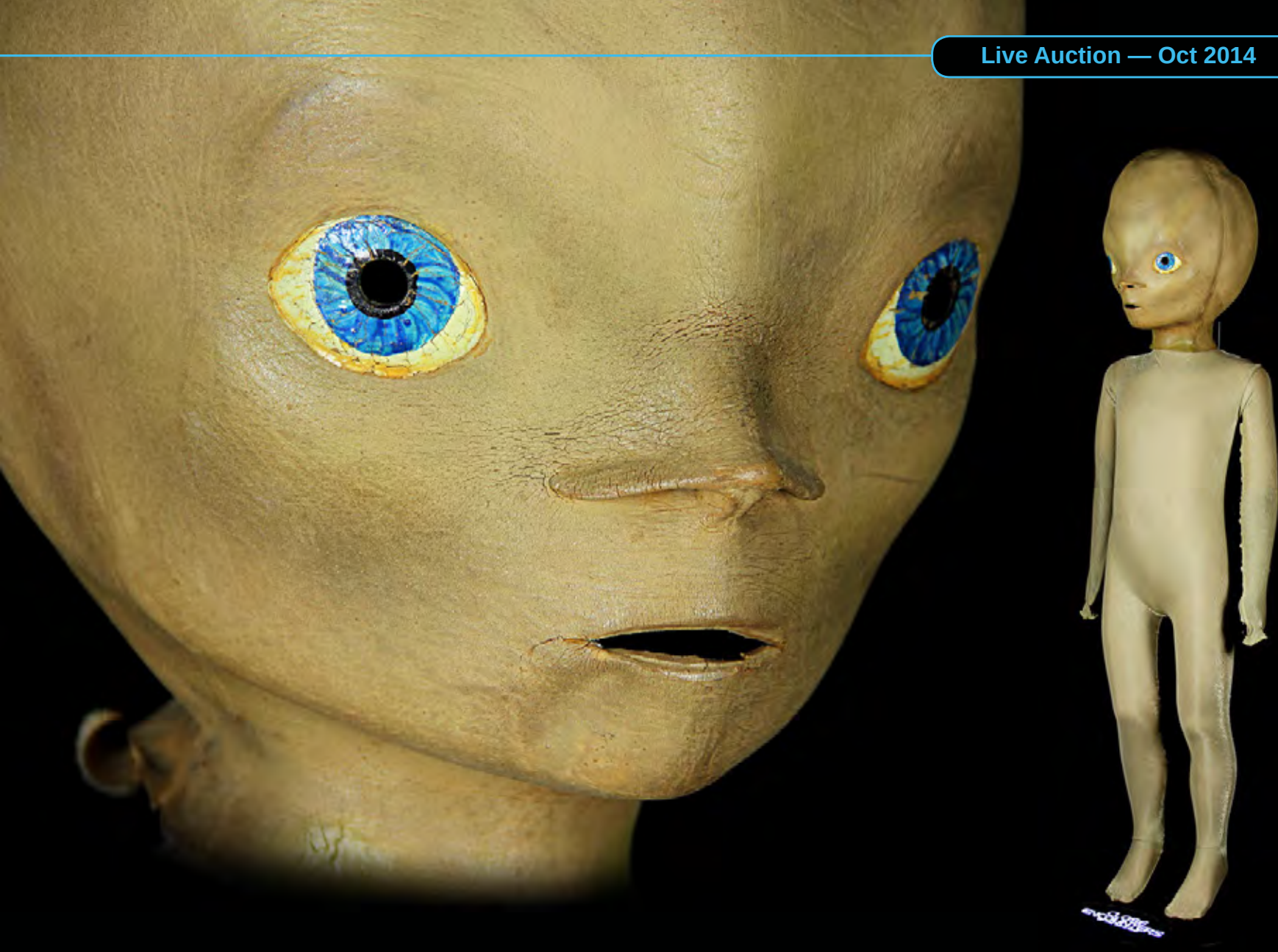
An honour guard shield from Desmond Davis' fantasy epic *Clash of the Titans*. This shield was used by a member of the honour guard who accompanied Perseus (Harry Hamlin) on his quest to save Andromeda (Judi Bowker). It screen matches the shield used when the guardsman was killed by Cerberus.

The shield is made of aluminium with a resin snake motif fixed to the front. The finish is executed in bronze paint with a wave design on the front edge and a chain design on the rear. A metal handle is attached to the rear.

The shield shows significant wear—likely from subsequent productions—with breakages to the motif, scratches and dents on the front and paint flaking on the rear, but is in fair condition. Dimensions: 67 cm x 67 cm x 9 cm (26 ½" x 26 ½" x 3 ½")

£1,500-2,500





† Δ 59. Complete Alien Costume

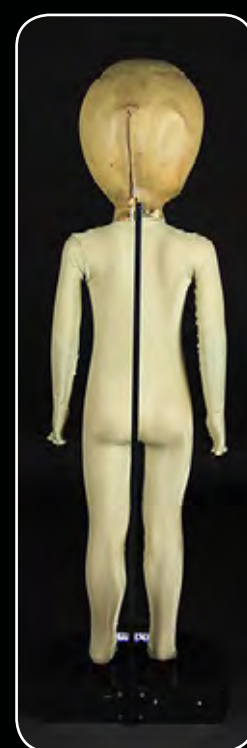
CLOSE ENCOUNTERS OF THE THIRD KIND (1977)

A full-size alien creature costume used in the Steven Spielberg sci-fi drama *Close Encounters of the Third Kind*. This costume was made for the friendly aliens who revealed themselves during the extraordinary climax of the movie at the secret landing strip by the Devil's Tower. As the mother ship's ramp lowers, these creatures wandered out to greet the humans and finally make contact.

The head is made from durable slip latex and painted a green-grey colour. The eye detail is painted over the latex, and the pupil is left open for the visibility of the child actor who wore it. The outfit's unitard is made from spandex, with rubber grips attached to the soles of the feet.

The alien costume is presented on a bespoke mannequin. It includes a certificate of authenticity from Warner Brothers. At the time the film was made, Columbia Pictures and Warner Brothers shared a costume department at The Burbank Studios, which is the WB lot today. Costumes from TBS remained when the costume department became Warner Brothers exclusively. Dimensions: 30 cm x 40 cm x 100 cm (12" x 15¾" x 39½")

£5,000-7,000



Δ 60. Hand-Drawn John Bloomfield Costume Designs for Conan (Arnold Schwarzenegger) and Valeria (Sandahl Bergman)

CONAN THE BARBARIAN (1982)

A hand-drawn costume design from John Milius' action classic *Conan the Barbarian*. This detailed piece depicts designer John Bloomfield's vision for the characters Conan (Arnold Schwarzenegger) and Valeria (Sandahl Bergman) in their famous warrior garb.

The design is created using a collage of crumpled magazine and paper clippings, a technique the designer employed to bring his illustrations to life with heightened textures and colours. Titled and annotated in pencil, the artwork is signed "John Bloomfield, 1980 Madrid" and is professionally framed. Dimensions: 2 cm x 42 cm x 56 cm (3/4" x 16 1/2" x 22")



£400-600

Δ 61. Hand-Drawn John Bloomfield Costume Design for Conan (Arnold Schwarzenegger)

CONAN THE BARBARIAN (1982)

A hand-drawn costume design for Conan (Arnold Schwarzenegger) from John Milius' action classic *Conan the Barbarian*. This piece of preproduction artwork depicts designer John Bloomfield's original vision for Conan's costume. The drawing, labelled "Spain 1980," depicts the warrior in the costume. The character is also holding his imposing Atlantean sword. Executed in pencil and signed by the artist, the drawing is professionally framed. Dimensions: 2.5 cm x 35 cm x 48 cm (1" x 13 3/4" x 19")



£400-600

62. John Constantine's (Keanu Reeves) Cigarette Lighter and Branded Cigarettes

CONSTANTINE (2005)

A cigarette lighter and cigarette packet used by John Constantine (Keanu Reeves) in Francis Lawrence's horror film *Constantine*.

John Constantine was dying of lung cancer, brought on by his chain-smoking, and the character had a cigarette in his mouth throughout the film. His signature lighter appeared in many scenes. Made from brass and detailed with swirling engravings, the focus of the practical prop lighter is the St. Benedict medal inlaid on each side.

The lighter is accompanied by a sealed pack of "Chang Jiang" cigarettes, Constantine's brand of choice. The Chinese packet is prop-made (the name translates as "Yangtse River"). Both the lighter and packet include a certificate of authenticity from Warner Brothers. Lighter dimensions: 2 cm x 5 cm x 7 cm (1" x 2" x 3"); Cigarette pack dimensions: 2 cm x 5 cm x 9 cm. (1" x 2" x 3 1/2")



£3,500-4,500

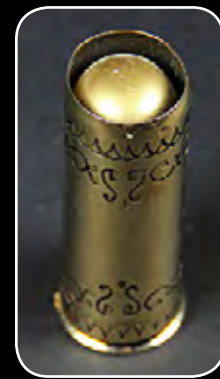
63. John Constantine's (Keanu Reeves) Holy Shotgun and Bullet

CONSTANTINE (2005)

A prop holy shotgun, the weapon of choice for John Constantine (Keanu Reeves), from Francis Lawrence's horror film *Constantine*. It is featured prominently towards the conclusion of the movie. The elaborate prop is constructed from fibreglass which is realistically detailed to simulate brass. The weapon's engravings feature religious symbols and lettering. It is made to look like it was assembled from a number of ancient religious relics.

The large drum magazine is solid and does not rotate; it is filled with non-removable 12 gauge prop shells. One loose holy shell is also included. This version of the shotgun is weighted with a metal chain cast into the barrel. This was done to facilitate the scene in which the shotgun sank in the swimming pool. A certificate of authenticity from Warner Brothers is included. Dimensions: 50 cm x 70 cm x 25 cm (19¾" x 27½" x 10")

£8,000-10,000



Ω Δ 64. Commander Robert Iverson's (Bruce Greenwood) Thermal Suit Costume

THE CORE (2003)

Commander Robert Iverson's (Bruce Greenwood) thermal suit costume from Jon Amiel's sci-fi adventure *The Core*. This thermal suit was worn by Commander Iverson when he ventured outside the drilling vessel en route to the centre of the Earth. This complete costume includes an under suit, backpack, helmet, gloves and shoes. The suit, pack, and gloves are largely made of silver-coated nylon, while the helmet is constructed of fibreglass. The electronics on the backpack, suit arms, and helmet were restored and are functional with the lights on the suit being operated by two switches on the side of the backpack.

The main components of this costume were made for Iverson, though the helmet, gloves and shoes were originally made for different characters and the production tags reflect this: The under suit, backpack and belt are labelled "Iverson Double," the helmet is marked "Leveque Double" referring to the character Serge Leveque (Tcheky Karyo), and both of the extra large gloves are labelled "Keyes Double" referring to the character Dr. Josh Keyes (Aaron Eckhart). While certain elements show minor wear and scrapes from production, the costume remains in overall good condition. Dimensions: 53 cm x 70 cm x 200 cm (20¾" x 27½" x 78¾")

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

£3,000-5,000



ΩΔ 65. Jon Favreau Signed Promotional Clapperboard

COWBOYS AND ALIENS (2011)

A Jon Favreau signed promotional clapperboard for his sci-fi western *Cowboys and Aliens*. This clapperboard was created for promotional purposes by Ivey Slates. The slate features an early concept for the film's logo on an aged, parchment background image that is attached to a piece of clear Plexiglas. The clapper portion is made of stained wood and features the customary magnets embedded inside.

The slate credits Favreau as Director and Matthew Libatique, the film's Director of Photography. Next to Favreau's credit is the director's signature, executed in black marker. Dimensions: 25 cm x 28 cm x 3 cm (10" x 11" x 1")

£200-400



ΩΔ 66. Jake Lonergan (Daniel Craig) Alien Wrist Blaster

COWBOYS AND ALIENS (2011)

Jake Lonergan's (Daniel Craig) alien wrist blaster from Jon Favreau's sci-fi western *Cowboys and Aliens*. Multiple versions of the blaster were created for filming. As this piece is detailed on the inside and does not clasp, it was likely meant for use during the film's climax when the blaster was used as a bomb.

Created specifically for production, this wrist blaster is made of seven separate moulded rigid rubber sections that are joined by hinges to create a single prop. The blaster is painted various shades of copper to make it look weathered. A small detail strip of thin resin is attached to the outside, though it appears to have broken off previously. The wrist blaster's seven segments are still completely attached and open and close freely. Dimensions (closed): 8 cm x 10 cm x 13 cm (3" x 4" x 5")



£2,500-3,500

† Δ 67. The Vampire Device

CRONOS (1993)

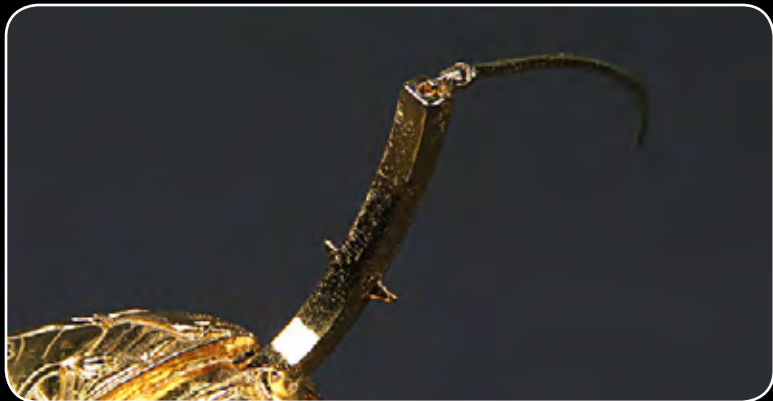
A Cronos vampire device from Guillermo del Toro's first feature film *Cronos*. Initially hidden within the base of an archangel statue, this intricate insect-like machine was the central prop in the landmark movie and was intended by its creator, alchemist Humberto Oganelli, to provide eternal life.

The Cronos device is made from metal, with a smoky brown coloured, elongated four-sided pyramid in the centre. The ornate surface is detailed with carvings of hands, limbs and leaves. This version of the prop also shows the "legs" of the insect, fixed in position on the underside.

A number of different props were created for filming, each serving a different function. This one has a moving arm to the front, hinged at the centre, where it is attached to the fang. A disc section at the opposite end spins when accessing a tiny clasp on the inside. The prop itself splits into two sections.

This prop was gifted to a close personal friend by Guillermo del Toro and specified as a movie used prop at that time. It is also directly comparable to the one illustrated in the book (pages 35 and 79) of del Toro's personal collection, *Cabinet of Curiosities* (Titan Books, 2013). The device featured in the book is also described as a movie-used prop. It has also been noted in earlier del Toro interviews that all the devices were lost after filming, though contrary evidence clearly exists. Dimensions (closed): 9 cm x 6 cm x 5 cm (3½" x 2½" x 2")

£3,000-5,000



Δ 68. Robert Langdon's (Tom Hanks) Costume

THE DAVINCI CODE (2006)

Robert Langdon's (Tom Hanks) costume from Ron Howard's thriller *The Da Vinci Code*. Langdon wore his grey suit throughout the film as he was pursued by the French police and the Catholic church while searching for the Holy Grail.

The costume is comprised of a tailored grey suit, a dark blue Hugo Boss shirt (shirt intended for a stunt performer), a brown suede leather belt and a brown pair of suede ankle boots, which are supplied in their original box.

In very good condition, the lot includes four continuity photographs of Hanks in costume during the production and a set of costumier labels that read "Robert Langdon, Tom Hanks, Actor: 1-162, Scene: 1, Change: Rose Line (DVC)."

£600-800



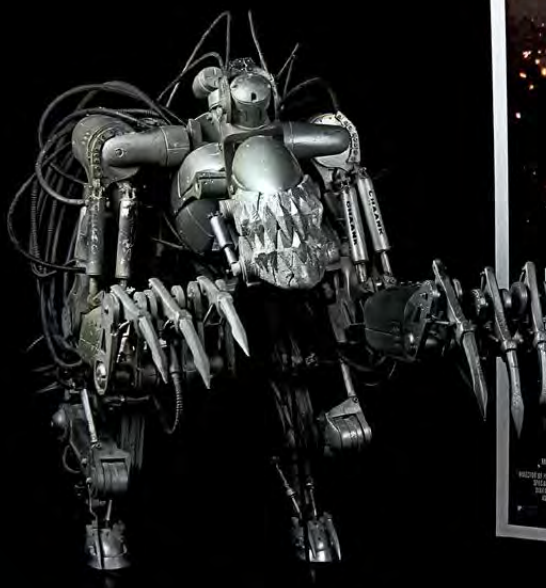
† Δ 69. Model Miniature "Frontline Morale Destroyer"

DEATH MACHINE (1994)

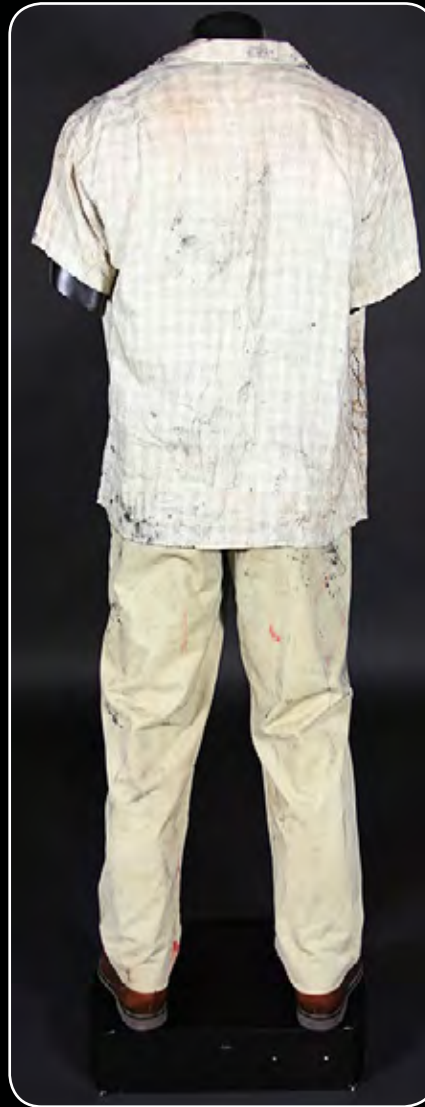
A model miniature "Frontline Morale Destroyer" from Stephen Norrington's *Death Machine*. This particular model was used for the scene in which Sam Raimi (John Sharian) blew the robotic killing machine away with a guided missile, throwing it through the walls of the CHAANK executive offices. The shot was achieved by dropping the model vertically through miniature sets.

Made of fibreglass with a metal armature, the model features an array of tubing running from the monster's back. Articulation allows the model a forward charging motion, with rods used to support the head and arms. Decals are applied on the hydraulic components on the frame.

The model shows significant wear but remains in overall good condition. The item is supplied with an original UK quad poster and a custom-made display base featuring the film's logo. Dimensions: 79 cm x 48 cm x 70 cm (31" x 19" x 27½")



£2,000-4,000



† Δ 70. John McClane's (Bruce Willis) Costume

DIE HARD: WITH A VENGEANCE (1995)

John McClane's (Bruce Willis) costume from John McTiernan's action sequel *Die Hard: With a Vengeance*. McClane wore his casual outfit for the majority of the film after being saved on the streets of Harlem by Zeus (Samuel L. Jackson). The shirt included with this ensemble screen matches to the scenes where McClane is interrogated by the FBI along with the water jug test scene at the park fountain.

The costume is comprised of McClane's trademark white cotton vest, a collared cotton plaid shirt, a pair of khakis with a brown leather belt and a pair of brown leather shoes. Distressed for use during production, the shirt, vest and trousers are covered in fake blood stains and oil marks. The shirt has intentional tears to the right shoulder, chest pocket and left-hand side, as do the knees of the trousers. The chest pocket contains a ball of gauze to fill it out. A pair of socks, featuring small fake blood stains, and a jock strap are also included.

Outside of the intentional distressing, the costume is in good condition and is supplied with its costumier tags, which read "McClane #1 SC#84" and "SC#84" respectively. A wardrobe label reading "EXTRA shoes Bruce" accompanies the shoes and the trousers are marked "32W BW#1" internally. The ensemble comes presented on a bespoke mannequin and display base. Dimensions: 43 cm x 60 cm x 187 cm (17" x 24" x 74")

£6,000-8,000



† Δ 71. John McClane's (Bruce Willis) Badge & Photo ID

DIE HARD: WITH A VENGEANCE (1995)

John McClane's (Bruce Willis) police badge and photo ID from John McTiernan's action sequel *Die Hard: With a Vengeance*. Made for the production but ultimately not seen on screen, the police identification is bound in a black leather wallet with brass press studs. The wallet features a metal New York Police Department Lieutenant's badge with a pin back and a laminated NYPD identification card with McClane's name, rank, printed photograph, date of birth and tax number. The badge is finished in 'gold' with blue enamelling. The flap holding the badge in place is secured with a patch of white Velcro, and the ID card is fixed in place. The ID remains in good condition. Dimensions (unfolded): 10 cm x 17 cm x 2 cm (4" x 6¾" x ¾")

£1,000-1,500

Δ 72. "The Ambassadors of Death" Space Helmet

DOCTOR WHO (1963)

A space helmet used in the Jon Pertwee *Doctor Who* adventure "The Ambassadors of Death." This helmet and others like it were worn by the astronauts on board Mars Probe 7 who were taken by an alien race and replaced by alien duplicates.

Originally made for the sci-fi film *Moon Zero Two* (1969), the helmets were later used in many subsequent productions, most notably *Doctor Who*. The helmet is made of fibreglass and features a clear plastic visor and a foam lining. It is finished in an off-white paint scheme and the neck ring has a foil appliqué to give the appearance of metal.

Well-used, the helmet retains much of its original finish with only minor scuffs and cracks to the paint finish and visor. The piece remains in good condition. Dimensions: 32 cm x 28 cm x 31 cm (12½" x 11" x 12¼")

£1,000-1,500





† Δ 73. Judge Volt's (Daniel Hadebe) Complete Costume & Belt

DREDD (2012)

A Judge Volt (Daniel Hadebe) complete costume and an unnamed helmet worn in Alex Garland's action film *Dredd*. Volt and his comrade Guthrie are seen outside the Peach Trees slum after Dredd radios for assistance and later when Ma Ma's (Lena Headey) corrupt reinforcements arrive.

The distinctive upper body armour is based on motorcycle armour and is created from a combination of breathable panels, straps, buckles and polyurethane panels complete with a brass-effect badge on the chest identifying him as "Volt." The motorcycle leathers are both labelled "D Hadebe" and are fitted with green-ribbed elbow and knee pads. One of the heavy black leather biker boots covered in decorative plastic panels is labelled "Hadebe." Also included are a pair of black unnamed gloves and an unnamed utility belt carrying a green leather medi-pouch, a stunt folding knife, two double stunt Lawgiver magazine holsters and a set of green leather holsters containing a mine and two flash bang spheres.

Completing the costume is an unnamed fibreglass Judge helmet decorated with the memorable black and burgundy colours and covered in production-added battle scars and scratches. The piece includes a tinted visor and full padding inside. All of the components are intentionally distressed but remain in good condition. The ensemble comes presented on a bespoke mannequin and display base. Originally acquired through DNA Films. Dimensions: 38 cm x 60 cm x 200 cm (15" x 23¾" x 78¾")



£6,000-8,000

† Δ 74. Hero 'Slo-Mo' Inhaler

DREDD (2012)

A small prop 'Slo-Mo' inhaler used by Judge Dredd (Karl Urban) in the closing scenes of Alex Garland's action film *Dredd*. Ma Ma (Lena Headey) was slowly taking control of Mega City One in the film, through this new and exciting drug. In her final moments, Dredd administered a dose to the drug lord whilst carrying out her sentence. The inhaler is made from plastic and the vial is glass filled with water, oil and colouring. The oil has begun to degrade the glue seal and has leaked slightly but remains in otherwise good condition, still stored in its on-set box. Dimensions: 13 cm x 6 cm x 18 cm (5" x 2½" x 7")

£300-500



† Δ 75. Judge Dredd's (Karl Urban) Bullet-Hit Stunt Armour Vest

DREDD (2012)

A stunt bullet-hit vest worn by Judge Dredd (Karl Urban) in Alex Garland's action film *Dredd*. This vest screen matches to the moments just after Dredd was shot by the corrupt Judge Lex (Langley Kirkwood) and had to administer a hasty field dressing. Constructed using a combination of breathable panels, straps, zips, buckles and polyurethane panels, the lower right chest panel features a hole and copious prop blood. The vest is marked "STUNT" inside and tagged "Dredd Stunt." The original badge was removed by production so an unfinished production-made badge is added for effect.

The piece is intentionally dressed down to appear heavily damaged and includes white paint dots on the back. Originally acquired through DNA Films, this vest remains in very good condition.

£3,000-5,000



† Δ 76. Judge Guthrie's (Francis Chouler) Hero Helmet

DREDD (2012)

Judge Guthrie's (Francis Chouler) hero helmet from Alex Garland's action film *Dredd*. This helmet was worn by Guthrie as he and his partner Volt (Daniel Hadebe) guarded the locked entrance to Peach Trees. The helmet screen matches to scenes where Guthrie was relieved by Lex (Langley Kirkwood) and his band of corrupt judges.

Made of fibreglass, the piece features a tinted visor and a padded liner. It is finished in the traditional judge colours of black and burgundy with a brass-coloured badge on the forehead. The entire helmet is distressed to look hard-worn through use, with scratches and dirt worked into the paint finish. The shell is marked "Francis" internally.

Lightly used, the helmet remains in excellent condition. Dimensions: 23 cm x 23 cm x 21 cm (9" x 9" x 8¼")

£2,500-3,500



† Δ 77. Rookie Judge Anderson's (Olivia Thirlby) Stunt Costume & Utility Belt

DREDD (2012)

A near-complete Rookie Judge Anderson (Olivia Thirlby) stunt costume worn in Alex Garland's action film *Dredd*. The ensemble consists of: a set of 'hard' armour (marked "Fleur 1" for Fleur Van Eeden – Thirlby's stunt double) constructed from breathable panels, straps, zips, buckles and polyurethane panels, complete with brass-effect "Anderson" badge on the chest; a set of riding leathers (trousers marked "Fleur 2") fitted with green ribbed elbow and knee pads; a pair of unnamed black leather gloves; a utility belt complete with green leather medi-pouch, smoke grenade in green leather holster, two flash bang spheres and a mini in green leather holsters, stunt folded Boker knife and two stunt Lawgiver double magazine holster sets; and an unnamed large fibreglass helmet decorated with the memorable black and burgundy colours and covered in production-added battle scars and scratches, a tinted visor and full padding inside.

All of the components are intentionally distressed but remain in good condition. The costume is presented on a bespoke mannequin and display base. Originally acquired through DNA Films. Dimensions: 41 cm x 53 cm x 176 cm (16" x 21" x 69")

£8,000-10,000



Δ 78. Anna's (Naomi Watts) Motorbike

EASTERN PROMISES (2007)

An Ural Solo motorcycle used by Anna (Naomi Watts) in David Cronenberg's crime thriller *Eastern Promises*. This practical bike, chassis number X8JM8123360216922, was specially purchased by the production company for filming. It was Anna's preferred mode of transport throughout the movie.

The Ural Solo is a Russian bike that is essentially a copy of a BMW R71 and designed to take a side-car. This bike is in excellent, running condition and is registered within the U.K. It currently has no M.O.T. (Ministry of Transport test). The bike is sold as memorabilia and, although the engine still runs, no warranty is made or implied as to its road worthiness. Dimensions: 230 cm x 75 cm x 116 cm (90½" x 29½" x 45½")

£2,000-3,000



† Δ 79. Practical SFX Cousar Crowe Rifle

ELYSIUM (2013)

A practical SFX rifle from Neill Blomkamp's sci-fi drama *Elysium*. The fictional "Cousar Crowe" rifle was built specifically for the film and used for scenes in which "working" weapons were required.

Made to simulate true weapon fire, the gun's body is resin and was created via rapid prototyping, with a resin sight and a hard rubber magazine. Gas from an internal reservoir is piped to the barrel, which can be filled with powder to simulate muzzle flash when fired. Motors move the reciprocating barrel and cocking handle when fired, simulating a firearm. The sight stores the battery. The weapon is finished in grey and black with assorted decals applied.

In very good condition with only minor wear, the weapon is supplied with a Media Rights Capital certificate of authenticity along with full charging equipment. Dimensions: 7 cm x 59 cm x 24 cm (2¾" x 23¼" x 9½")

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

£3,000-5,000



† Δ 80. Jamie Graham's (Christian Bale) School Uniform

EMPIRE OF THE SUN (1982)

Jamie Graham's (Christian Bale) school uniform worn in Steven Spielberg's historical epic *Empire of the Sun*.

Before being separated from his parents, Jamie (Jim) Graham wore this costume as he went about his normal life. The fledgling star wore the ensemble throughout the spectacular opening scenes of the film, as the city was first overrun by Japanese soldiers. The uniform was also featured in much of the film's publicity materials.

This outfit consists of a burgundy blazer and cap, both of which are labelled "C.B." and "Jim," as well as a pair of grey shorts. The cap and blazer have Shanghai school crest badges sewn on, which feature the British Union flag and three lions. The costume is presented on a custom-made display mannequin with a laser cut logo on the base. Dimensions: 37 cm x 50 cm x 163 cm (14½" x 19½" x 64")

£4,000-6,000

81. Med Tech Peters' (Kathleen Quinlan) Light-Up Space Suit

EVENT HORIZON (1997)

Med Tech Peters' (Kathleen Quinlan) hero light-up space suit from Paul W.S. Anderson's sci-fi horror film *Event Horizon*. This spacesuit was used for the scenes in which the crew of the rescue vessel Lewis and Clark first investigated the ghost ship, and Peters discovered the gruesome remains of the Event Horizon's crew.

Built specifically for Quinlan in the role of Peters, this hero spacesuit is composed of a thick silver fabric padded jacket and trousers with green detailing, leather gloves and leg pouches attached to a thick leather belt worn around the waist. Also included are a pair of space boots with light-up detailing on the sides and front, a backpack with a functional built-in cooling fan, a chest plate with the character's name and a helmet with lights on the inside ring and mounted on the sides and rear. The helmet is fully functional with pulsing breathing lights and gauge detailing throughout.

Distressed for production, the unsized spacesuit remains in very good condition with only minor wear present from use. The costume is supplied with a custom-made mannequin display. Dimensions: 67 cm x 75 cm x 195 cm (26" x 30" x 77")

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

£5,000-7,000



82. Pa'u Zotoh Zhaan's (Virginia Hey) Blue Dress & Slippers with Stunt Necklace & Bracers

FARSCAPE (1999-2003)

An ensemble worn by the Delvian priestess in the Jim Henson cult sci-fi TV series *Farscape*. Zhaan (Virginia Hey) was frequently seen wearing the garments throughout season two. The full-length dress is bespoke, in a sparkling material with a matching boned neck piece. The slippers (no size) are painted blue with a custom heel. The stunt pieces, worn in "Picture If You Will" when the character arrived at Maldis' lair, are made from Plastazote. They are covered with 'golden' leather around the edge and fasten with Velcro.

The pieces exhibit light wear but are in otherwise very good condition. These items were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity is included.

£1,500-2,000

83. Pa'u Zotoh Zhaan's (Virginia Hey) Silver Cloak, Hat & Bodice

FARSCAPE (1999-2003)

An ensemble worn by the Delvian priestess in the Jim Henson cult sci-fi show TV series *Farscape*. Zhaan (Virginia Hey) was frequently seen wearing her signature cloak and bodice in the second season, including the episode "Liars, Guns & Money" trilogy. The cloak is long, heavy and lined in a metallic material with hood and sleeves. The bodice fastens with a zipper. The pillbox hat has three snap fastenings, which attach to corresponding poppers on the hood. The hat is from an unknown episode.

The garments are in great condition with some staining to the cloak lining and some missing metallic effect on the bodice. These items were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity is included.

£1,500-2,000





84. Pa'u Zotoh Zhaan's (Virginia Hey) Pirate Costume

FARSCAPE (1999-2003)

A pirate costume worn by the Delvian priestess in the Jim Henson cult sci-fi TV series *Farscape*. This costume was worn in the season two "Liars, Guns & Money" trilogy when Zhaan (Virginia Hey) posed as a wealthy pirate to gain access to a shadow depository. The outfit's garments are all custom fabricated from a matching black metallic material beneath void-patterned black fabric and leather embellishments. The attire consists of a hooded bolero, a tunic with heavy metal link belt marked "Zhaan" and a pair of trousers also marked "Zhaan." A pair of black lycra covered heels are included along with a black eye patch and black leather strap.

These items were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity is included.

£2,000-2,500

85. Chiana's (Gigi Edgley) Costume

FARSCAPE (1999) &
FARSCAPE: THE PEACEKEEPER WARS (2004)

A costume worn by the mischievous thief Chiana (Gigi Edgley) in the Jim Henson cult sci-fi TV series *Farscape* and the mini-series *The Peacekeeper Wars*. The top and trousers were used in the season two episode "Home on the Remains" and are custom made from grey wool and mohair. The gauntlets, greaves and holster are all made from leather and were used in *The Peacekeeper Wars*—they have been added to complete the costume aesthetic. One gauntlet is labelled "Stunt," and the pad is detached from the main body. The greaves are marked "Chiana waterproof."

All pieces remain in very good condition. These items were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity is included.

£3,000-4,000



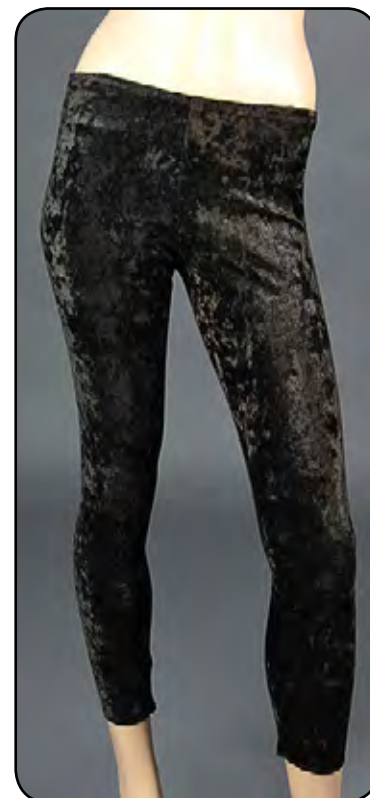
86. Set of Chiana (Gigi Edgley) and Jool (Tammy Macintosh) Signature Trousers

FARSCAPE (1999) & *FARSCAPE: THE PEACEKEEPER WARS* (2004)

Two pairs of trousers worn by Chiana (Gigi Edgley) and Jool (Tammy Macintosh) in the Jim Henson cult sci-fi TV series *Farscape* and *Farscape: The Peacekeeper Wars*. Chiana's trousers are custom made from metallic coloured leather decorated with metal studs and synthetic grey stretch fabric and black stretch fabric below the knee. They are marked "Chiana Stunt To Fit Hip Harness" inside, most likely for Chiana's reunion with D'Argo when she leapt from the transport. The garments are in great condition, with slits on either side for the harness. Jool's trousers are custom metallic brown stretch faux-velvet material and do not show markings inside. Jool can be seen in similar trousers throughout the TV series.

These pieces were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity accompanies both items.

£250-350



87. Pa'u Zotoh Zhaan's (Virginia Hey) Prison Restraint Jacket

FARSCAPE (1999-2003)

A prison restraint jacket worn by the falsely accused Delvian in the Jim Henson cult sci-fi TV series *Farscape*. Zhaan (Virginia Hey) was seen restrained in the jacket toward the end of her trial in which she was falsely accused of murder in series two episode "Dream a Little Dream." The full-length custom piece is made from heavy, thickly woven material fastened with Velcro at the front. The garment is wrapped with rubber restraints that are secured with rivets and fastened with metal buckles.

The piece remains in very good condition with no sizes marked. This item was originally auctioned by the Jim Henson Company in 2006 and has not been offered to market since. A Jim Henson Company certificate of authenticity is included.

£500-700

88. John Crichton's (Ben Browder) Black Stunt Trousers

FARSCAPE (1999-2003)

A pair of trousers worn by human Crichton (Ben Browder) in the Jim Henson sci-fi TV series *Farscape*. Similar trousers were worn by Crichton in episodes 2.8, 2.9, 4.2 and 4.3. They are custom made from faux leather with cord chevron patterns at the knees and down each leg. Inside the waistband there are several handwritten details, including "stunt" and "wet," which likely relates to the season four episodes (2 and 3) when Crichton dives into the sea.

The trousers are in very good condition with evidence of light wear. They were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity accompanies the lot.



£250-350

89. Stark's (Paul Goddard) Fur Coat Costume

FARSCAPE (1999-2003)

A costume worn by Stark (Paul Goddard), the former Banik slave, in the Jim Henson cult sci-fi TV series *Farscape*. The faux fur coat (labelled "Stark") was worn in the season two finale "Die Me Dichotomy." The other components, jacket, vest harness and boots were worn in season three "Different Destinations" and are paired to complete the overall aesthetic. The jacket (labelled "Stark"), vest and boots are all made from matching orange leather.

All pieces remain in very good condition however one of the coat's metal clasps was removed after production. These items were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity is included.



£2,000-2,500

90. Stark's (Paul Goddard) Season Two Costume

FARSCAPE (1999-2003)

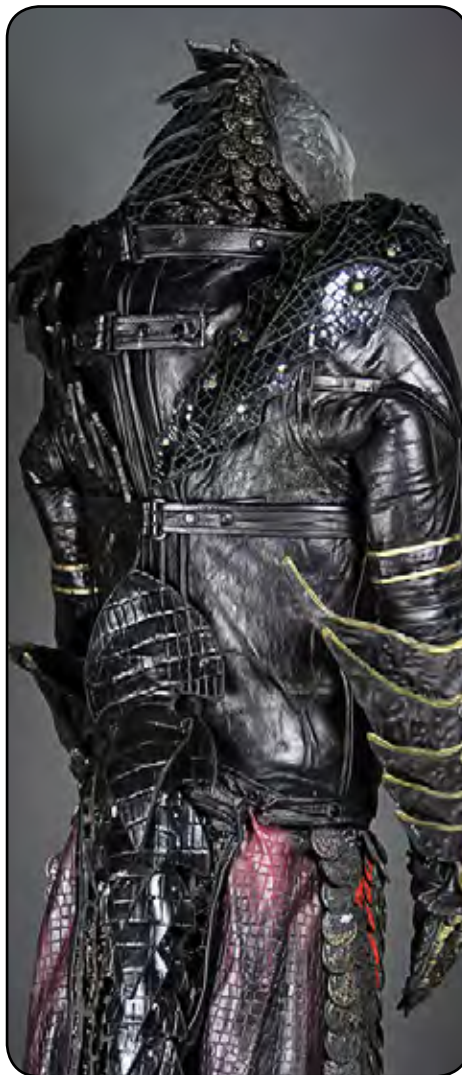
A costume worn by Stark (Paul Goddard), the Banik slave, in the Jim Henson sci-fi TV series *Farscape*. Stark can be seen in this style of outfit throughout the second season. Included in the set is a brown leather faux fur sleeveless vest, long sleeve tan wool top, ragged trousers with woven suspenders, brown suede boots with faux-fur trim, a cream woven waistband and a pair of brown leather fingerless gloves.

All components are in an intentionally heavily distressed condition but are otherwise sound. These items were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity is included.



£3,000-4,000





91. Scarran Captain Jenek (Jason Clarke) Complete Costume & Prosthetics

FARSCAPE (1999-2003)

Scarran Captain Jenek's (Jason Clarke) costume and prosthetics from the Jim Henson cult sci-fi TV series *Farscape*. The cruel alien captain was first seen when Aeryn Sun (Claudia Black) was handed to him as a prisoner.

The costume is constructed from faux leather, with fibreglass chest armour, polyurethane arm armour, additional armour created in fabric-covered Plastazote and long chains made from individually cast plastic discs. Loin cloths made from faux leather, synthetic material and Plastazote are present on the front and rear. A pair of Plastazote boots, with platform soles added for height, completes the main costume. The armour is finished in black and gold with red streaks painted on the chains at the rear.

Also included is an intricately sculpted prosthetic head. The head is made of foam latex and features the familiar Scarran scowl with pointed teeth sculpted into the alien's mouth. The mask is finished in grey, and the teeth are finished in an off-white paint.

Due to the age of the piece, there is some deterioration to the mask, including some tears and flaking. However, the foam latex remains mostly supple, and the set is in very good condition overall. The costume's boots, gloves and uniform are marked "Ian" internally, while the foam latex bracers are marked "Taris" internally. This costume was originally auctioned by the Jim Henson Company in 2006 and was not offered to market since. A Jim Henson Company certificate of authenticity accompanies the set. The costume is supplied with a custom-made mannequin display. Dimensions: 52 cm x 60 cm x 210 cm (20½" x 24" x 83")

£10,000-12,000





92. PK Nurse Partial Costume

FARSCAPE (1999-2003)

A partial costume worn by Scorpius' Peacekeeper Nurse in the cult Jim Henson sci-fi TV series *Farscape*. Used in a number of episodes in seasons one and two, the black custom outfit consists of a pair of stretch trousers (labelled "PK Nurse Stunt") with decorative metal buckles along the sides (one of which has come loose) and a Scorpius-style bodice with tails front and back in faux crocodile skin and leather.

The trousers were previously covered in a shiny substance, which is now almost entirely peeled off, though some residue remains on the buckles. These pieces were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since.

£500-700



93. Ka D'Argo's (Anthony Simcoe) Gauntlets

FARSCAPE: THE PEACEKEEPER WARS (2004)

A pair of leather gauntlets worn by the Luxan Warrior Ka D'Argo (Anthony Simcoe) in Jim Henson's cult sci-fi miniseries *Farscape: The Peacekeeper Wars*. The design of the gauntlets differs noticeably from the design seen in seasons one through four. The main arm and hand protectors are made from a rigid board covered in leather, and the finger detailing is faux leather and elastic. The gloves are held together with brass rivets, elastic straps and elastic laces. Gaffer tape is stuck inside.

Labelled "Left" and "Right," the gloves exhibit evidence of use but remain in very good condition. The gauntlets were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity is included. Dimensions: 45 cm x 15 cm x 10 cm (17¾" x 5¾" x 4")

£400-600



94. Peacekeeper Commander Tollona Javio's (Stephen Leeder) 'Stunt' Leather Jacket

FARSCAPE (1999-2003)

A leather jacket worn by Javio (Stephen Leeder) in the Jim Henson sci-fi TV series *Farscape*. The commander of Scorpius' Gammak base was seen in the season one episode "Nerve". The jacket is marked "Javio Stunt" inside and was likely used when Chiana (Gigi Edgley) attacked him during her escape from the base. The garment is made bespoke from black and red leather with black piping, zip and plastic buckles. A rubber Peacekeeper emblem is placed on the right arm. The left cuff has two metal bars, however they do not appear in the episode. The black epaulettes and right cuff decoration were removed for re-use by a subsequent unknown character.

This item was originally auctioned by the Jim Henson Company in 2006 and has not been offered to market since. A Jim Henson Company certificate of authenticity is included.

£1,000-1,500

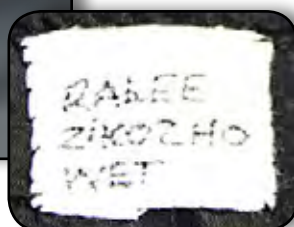
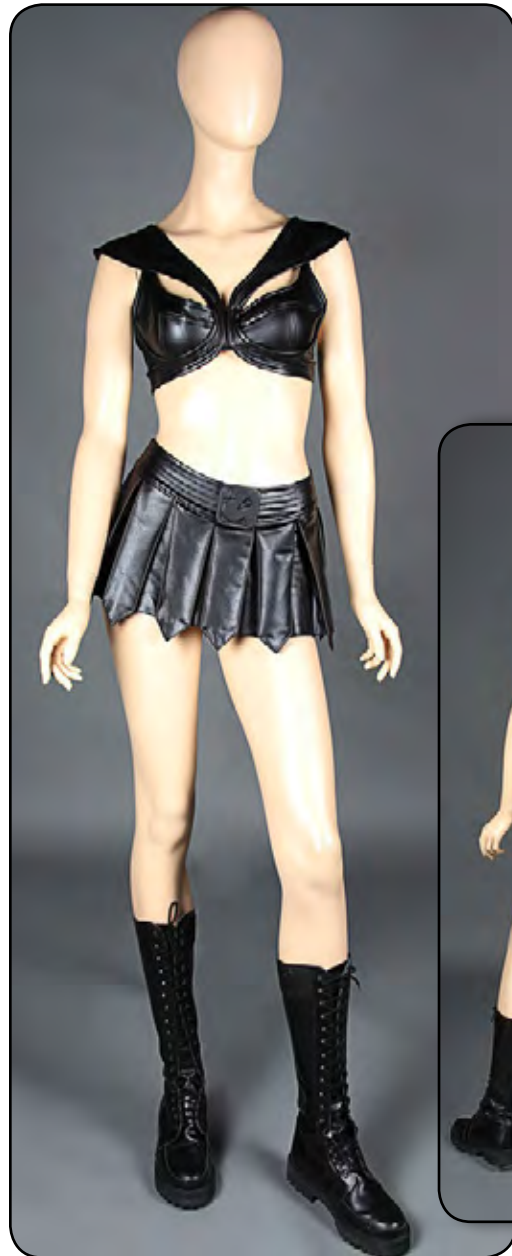
95. Young Scorpius' (Wayne Pygram) Coolant Suit

FARSCAPE (1999-2003)

A jacket, trousers and pair of shoes worn by the young Scorpius (Wayne Pygram) in the cult Jim Henson sci-fi TV series *Farscape*. These wardrobe pieces were worn in the season three episode, "Incubator," when Scorpius recounted his youth to the neural Crichton. The garments are bespoke, and the jacket is made from stretch fabric, faux leather, cord detailing and is fastened with zips, Velcro and buckles (labelled "teenage Scorpius"). The trousers are spandex with stirrup bottoms (labelled "young Scorpius"). The boots are Dr. Martens and include a platform sole and popper fastening.

All items remain in very good condition with light wear. These pieces were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since. A Jim Henson Company certificate of authenticity is included.

£2,000-2,500



96. Sikoze's (Raelee Hill) 'Wet Look' Outfit

FARSCAPE: THE PEACEKEEPER WARS (2004)

An outfit worn by the red-haired kalish Sikoze (Raelee Hill) in the Jim Henson cult sci-fi mini-series *Farscape: The Peacekeeper Wars*. The bustier and skirt are custom made from black faux leather and labelled "Raelee Zikozho (sic) Wet," with a Peacekeeper emblem on the front of the skirt. The calf-high black leather boots are labelled "Sikoze Wet" and include a patch of Velcro.

They remain in excellent condition with signs of light wear. These pieces were originally auctioned by the Jim Henson Company in 2006 and have not been offered to market since.

£2,000-2,500



† 97. Policeman's Costume

THE FIFTH ELEMENT (1997)

A complete policeman's costume from Luc Besson's sci-fi film *The Fifth Element*. This costume was worn by one of the police officers in New York City, and the chest armour screen matches to the set worn by the officer who covered himself in cola during the car chase with Korben Dallas (Bruce Willis).

The costume's under layers are composed of padded, cotton ribbed body armour with a ribbed balaclava worn over the head and a padded PVC collar. A fibreglass helmet with plastic visors and armour plates on the shoulders is worn over the under layers. A plastic codpiece is attached via strapping and hoses to the vest. Also included is a rubber riot shield, pair of gloves and metal ribbed boots to complete the outfit.

The left shoulder contains magnets for affixing the officer's weapon, which is made of plastic with a foam core. Lights are fitted behind the white panel on the chest and on the left shoulder, which were originally powered by battery packs in the vest (the electronics have since been rewired to run on UK mains electricity).

Well-used during production and intentionally distressed, the costume remains in very good condition and while the helmet is marked "Laura R," "Steve," and "15" internally and the costume is labelled "Costume 3" in ink, no sizes are marked. Comes with display mannequin. Dimensions: 50 cm x 78 cm x 197 cm (20" x 31" x 78")

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

£5,000-7,000



98. Hero Mangalore Rifle

THE FIFTH ELEMENT (1997)

A hero Mangalore rifle from Luc Besson's sci-fi film *The Fifth Element*. This rifle was used by one of the alien Mangalores in their pursuit of Leeloo (Milla Jovovich), Korben Dallas (Bruce Willis) and the Mondoshawan elemental stones.

Designed around an AK-47 assault rifle, the weapon is made of resin with an internal aluminium frame for securing a practical firearm. An ejection port is present on the right-hand side, with a barrel shroud containing a barrel extension made from aluminium fitted to the front of the weapon. A rubber AK-47, finished in black and silver, was fitted in the casing after production to complete the aesthetic. A canvas sling wrapped in leather is attached at the top of the rifle.

Well-used with some paint wear and damage to the fins on the rifle's right-hand side, the weapon remains in good condition. Dimensions: 10 cm x 95 cm x 33 cm (4" x 37½" x 13")

£2,500-3,000

Δ 99. Double-Sided Fhloston Paradise Candelabra

THE FIFTH ELEMENT (1997)

A Fhloston Paradise candelabra from Luc Besson's sci-fi film *The Fifth Element*. This candelabra was used in the scenes in which Korben Dallas (Bruce Willis) had a shoot-out with the alien Mangalores within the Fhloston Paradise lobby.

The candelabra is made of fibreglass with an expanding foam core and metal fittings in the arm. The double-sided candelabra is sculpted in the visage of a beautiful masked woman and painted with a faux bronze finish. Used as a light fixture on the film, this piece still contains wiring from production use, however the wiring is untested. This item remains in very good condition. Dimensions: 45 cm x 70 cm x 105 cm (17¾" x 27½" x 41½")

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

£1,000-1,500





Δ 100. Complete Mangalore Creature Costume & Rifle

THE FIFTH ELEMENT (1997)

A complete Mangalore creature costume display consisting of the character head, hands, feet, costume and a stunt Mangalore rifle used in from Luc Besson's sci-fi film *The Fifth Element*. The Mangalores were a rather grumpy race of shape-shifting warriors who were hired by Zorg (Gary Oldman) to assist in defeating The Great Evil.

The jacket and trousers are made from a thick grey suede with deep, armour-like ridges across the chest, thighs and shins. There are heavy suede cords attached to the shoulder (perhaps a rank insignia) and a chest-mounted control panel or breathing apparatus made from vac-formed plastic. The Mangalore head is made from foam rubber realistically painted to a mottled brown and purple "flesh" tone. The Mangalore's teeth, goggles and ear piece are all included. The hands and feet are also made from foam rubber, painted and finished to the same high standard as the head. A black and silver stunt rifle, with its carry strap, completes the costume. The costume is displayed on a custom-made mannequin in a battle-ready pose with gun in hand. Dimensions: 66 cm 82 cm x 205 cm (26" x 32" x 80")

£8,000-10,000

† Δ 101. Leeloo's (Milla Jovovich) Orange Braces

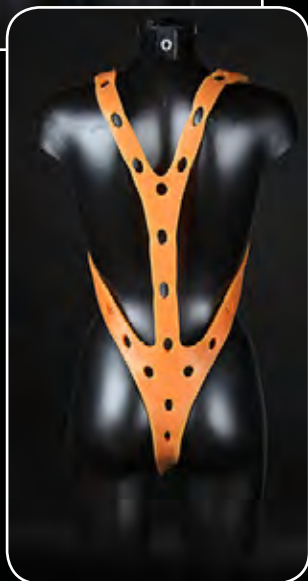
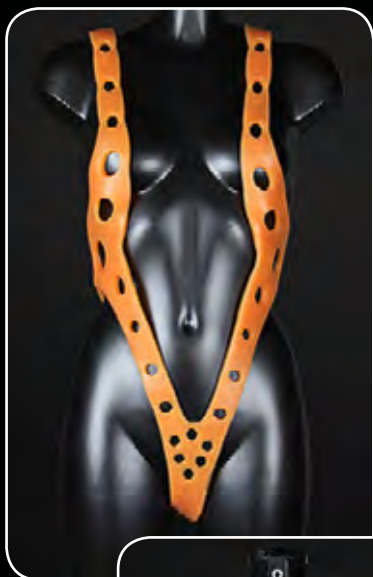
THE FIFTH ELEMENT (1997)

Leeloo's (Milla Jovovich) orange braces from Luc Besson's sci-fi film *The Fifth Element*. Leeloo wore the signature outfit featuring the braces for the latter part of the film after she was saved by Korben Dallas (Bruce Willis) and taken to the home of Father Vito Cornelius (Ian Holm).

Conceived by costume designer Jean-Paul Gaultier, these braces are made of silicone and were made specifically for Jovovich in the role of Leeloo. The cast silicone garment is designed to be form fitting. The straps run from the crotch up around the waist and over the shoulders. Markings internally show where the front straps are to be worn in relation to the wearer's chest.

Well-used during production, the braces show some marks and minor production wear but remain in very good condition.

£1,000-1,500



† Δ 102. Mondoshawan Head

THE FIFTH ELEMENT (1997)

A poseable Mondoshawan head from Luc Besson's sci-fi film *The Fifth Element*. The giant, well-meaning Mondoshawan creatures were seen at the beginning of the film when they arrived on Earth to retrieve The Fifth Element and its four counterparts.

Featuring two large orange eyes, the head is made from fibreglass and is covered in a gold mottled paint effect over a black base. The neck covering is made from grey rubber and contains a simple mechanism for positioning the head. This particular version of the head was built with side to side movement. The head's mounting plate is also from the production and enabled the modular heads to be interchanged with the various Mondoshawan bodies on set as and when required for different shots.

The head is fitted to a custom display stand. Dimensions: 41 cm x 31 cm x 50 cm (16" x 12½" x 19½")

£2,000-3,000





103. Tyler Durden's (Brad Pitt) Trousers

FIGHT CLUB (1999)

A pair of trousers worn by Tyler Durden (Brad Pitt) in David Fincher's drama *Fight Club*. These U.S. Postal worker trousers were worn in the scene in which the owner of the building where *Fight Club* resided investigated the club one evening. The owner proceeded to beat up Tyler, who offered no resistance. "MPCC" is handwritten into the waistband of the trousers, and "Brad Pitt" is handwritten onto a care instruction label.

The trousers are blue with a dark blue stripe running down either side. No size marked in the garment. The production costumer's tag is also present, which reads "Brad Pitt Change 27, scene 142."

£1,000-1,500



Δ 104. J.M. Barrie's (Johnny Depp) Native American Headdress

FINDING NEVERLAND (2004)

J.M. Barrie's (Johnny Depp) Native American headdress from Marc Forster's drama *Finding Neverland*. The playwright wore his Native American headdress while visiting Sylvia Llewelyn Davies' (Kate Winslet) family.

The elaborate headdress is built around a faux rabbit fur hat with Native American-style beaded trim around the headband and lengths of faux fur, bound in red twine, falling from the temples. A mix of feathers is used for the plumage at the rear, while lengths of red synthetic hair trail behind. Additional faux fur pieces are applied at the ends of the feathers.

Lightly used during production, the headdress remains in very good condition. Dimensions: 35 cm x 40 cm x 60 cm (13¾" x 15¾" x 23½")

£2,000-2,500



105. Camelot Matte Painting

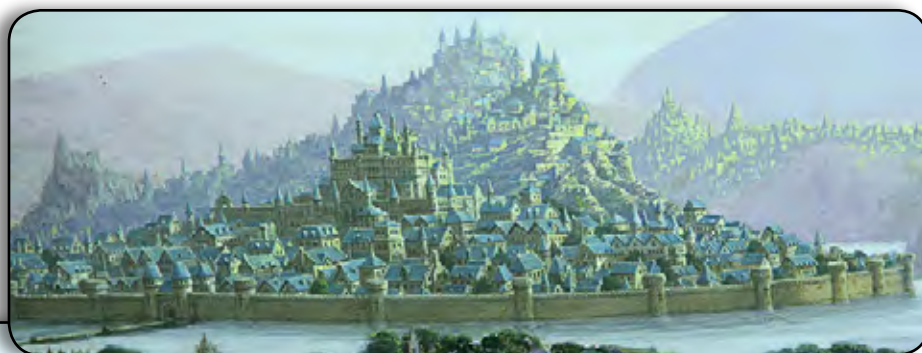
FIRST KNIGHT (1995)

A matte painting of Camelot from Jerry Zucker's period romance film *First Knight*. This matte painting was used for the scene where Lancelot (Richard Gere) saw Camelot for the first time.

The matte painting features the castle with a large Celtic cross in the foreground. The image was achieved by painting the cross, river, Camelot castle and the surrounding hills in oils over a photograph of a real valley. Clusters of buildings printed on thick card are applied over the top of the painting. Mounted on a wooden board, wire is fitted to the reverse side for hanging purposes.

Showing some wear, including a large scrape on the skyline on the right hand side, the matte painting remains in overall good condition and is supplied with two enlarged negatives used in the production of the shot for the film. Dimensions: 4 cm x 165 cm x 100 cm (1½" x 65" x 39½")

£1,500-2,000



106. Miniature Hawkman Rifle

FLASH GORDON (1980)

A miniature Hawkman rifle from Mike Hodges' fantasy film *Flash Gordon*. This miniature rifle was issued to a Hawkman and was used in the visual effects sequences in which the Hawkmen assaulted the War Rocket "Ajax."

Made of white resin, the rifle features a barrel covered with wing detailing, a ridged grip and a trigger. The weapon is finished in glossy black and metallic gold paint. Showing some signs of wear, including chips and scuffs to the paint on the weapon's receiver and barrel, the rifle remains in overall good condition. Dimensions: 2.5 cm x 25 cm x 6 cm (1" x 9¾" x 2½")

£200-400

107. Carrie's (Andie MacDowell) Wedding Dress

FOUR WEDDINGS AND A FUNERAL (1994)

The wedding dress worn by Carrie (Andie MacDowell) in Mike Newell's romantic comedy *Four Weddings and a Funeral*. The dress was featured during the scene where Carrie and Hamish (Corin Redgrave) were married in a Scottish castle.

Designed by Lindy Hemming, this unsized wedding gown is made of cream silk with a seamed bustier and zip-closure at the back and a long slit detail at the front. The memorable feature of the look is a sequin and beaded bolero jacket with short sleeves. The jacket is fastened at the front with two hook and eye clasps.

£800-1,200



† Δ 108. Bill the Butcher's (Daniel Day Lewis) Hat

GANGS OF NEW YORK (2002)

Bill the Butcher's (Daniel Day Lewis) hat worn in Martin Scorsese's period epic *Gangs of New York*. The signature stovepipe-style hat was worn by Bill the Butcher on the streets of New York, which served as the battlefield in this blood-laden film. The hat is made from dark brown felt with a brown bow and a ribbon band running its circumference. The inside has a black leather band with the maker's label inscribed "Daniel Day Lewis."

The hat was originally purchased from the Make a Wish Foundation in Ireland during the film's premiere. It is presented on a custom-made display stand. Dimensions: 25 cm x 24 cm x 30 cm (10" x 9½" x 12")

£2,000-3,000



109. Bill the Butcher's (Daniel Day Lewis) Waistcoat and Special Effects Knife

GANGS OF NEW YORK (2002)

Bill the Butcher's (Daniel Day Lewis) waistcoat and special effects knife from Martin Scorsese's period epic *Gangs of New York*. This colourful checked velour waistcoat was seen in the second half of the film. It was originally worn in the film by a man set on killing Bill at the theatre, whose attempt ultimately failed. Later in the film, Bill wore the assassin's coat as a gesture of defiance.

Also included is an effects knife with a wooden handle and a dulled metal blade. There are two tiny metal loops along the top edge of the blade, which allowed the knife to slide along a guide wire to achieve the elaborate and potentially dangerous shots where Bill throws his knives. Dimensions: 4 cm x 3 cm x 34 cm (1½" x 1" x 13½")

£1,000-1,500



110. Album of Photographs & Ephemera

GASLIGHT (1944)

A photograph album and production documents from George Cukor's classic film-noir *Gaslight*. Assembled by assistant director Jack Greenwood, this album contains a rare collection of more than 125 behind-the-scenes and on-set black and white stills, including images of Ingrid Bergman, Charles Boyer and Joseph Cotten. Also included are a mimeographed typescript script page, call sheets, a shooting schedule and other production related ephemera.

The photo album pages have begun to significantly deteriorate, but the photos themselves are in pristine condition. Album Dimensions: 33 cm x 30 cm x 5 cm (13" x 12" x 2")

£800-1,200



Ω Δ 111. Gladiator's Minotaur Costume

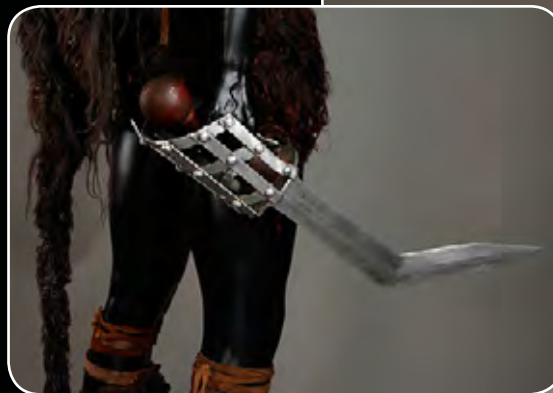
GLADIATOR (2000)

A gladiator's minotaur costume from Ridley Scott's epic drama *Gladiator*. This massive costume was worn by a gladiator who encountered Maximus (Russell Crowe) during his first arena battle in the Roman province of Zucchabar. The costume includes the minotaur's oversized headdress with integral fur cloak and tail on the reverse side, body armour, greaves and his distinctive angled aluminium sword.

The detailed skull headdress is made from fibreglass and resin with faux rotting flesh made from foam latex. The body armour and greaves are cast in fibreglass and wrapped in faux leather with real, dark brown fur. These pieces include leather straps, enabling them to be tied to the actor. The aluminium sword features an angled blade attached to a wooden grip with a gate-shaped hand guard.

With the exception of the sword, each item is labelled for stuntman Forbes Cowan. This costume remains in very good condition. Comes with custom made mannequin. Dimensions: 86 cm x 61 cm x 229 cm (34" x 24" x 90")

£5,000-7,000



† Δ 112. Full-Size Gremlin Skeleton

GREMLINS 2: THE NEW BATCH (1990)

A full-size Gremlin skeleton puppet used in Joe Dante's horror comedy *Gremlins 2: The New Batch*. This Gremlin skeleton was specially made for an effect where a camera loving gremlin dies instantly from the flash.

This impressive prop was created by legendary effects artist Rick Baker and his team and comes with a certificate of authenticity signed by Baker. The piece is made from resin and detailed to look like bone, with foam sections in all the joints. Each segment is numbered for assembly reference and marked "Rick Baker" on the hip in felt tip. The skeleton remains in excellent condition and is presented on a custom-made stand for display. Dimensions: 55 cm x 30 cm x 65 cm (21¾" x 12" x 25½")

£4,000-6,000



113. Full-Size Gremlin Puppet

GREMLINS 2: THE NEW BATCH (1990)

A full-size Gremlin puppet used in Joe Dante's horror comedy *Gremlins 2: The New Batch*. This brown and tan coloured background character is made of soft polyfoam-backed latex and features claws, eyes, and teeth—all of which appear lifelike. In addition, the puppet contains arm and leg joints allowing the limbs to function properly.

The Gremlin was created by legendary effects artist Rick Baker and his team and comes with a certificate of authenticity signed by Baker. It remains in good condition and is presented on a custom-made display stand. Dimensions: 50 cm x 50 cm x 65 cm (19¾" x 19¾" x 25½")

£3,500-4,500



GREMLINS 2



114. Stuntman Mike's (Kurt Russell) Costume

GRINDHOUSE: DEATH PROOF (2007)

Stuntman Mike's (Kurt Russell) costume from Quentin Tarantino's entry in the *Grindhouse* double-bill *Death Proof*. Stuntman Mike wore this costume as he claimed his first victims in his "death proof" Chevy Nova.

The costume consists of Mike's signature silver nylon "Icy Hot" jacket, which is covered in embroidered sponsorship logo patches, a pair of black jeans (marked "34 x 34" internally), a black stunt shirt (marked as a size medium and with "BJ", for stunt driver Buddy Joe Hooker, in black marker) and a pair of brown leather and snakeskin cowboy boots. The jacket features black piping and a patterned liner. The boots are accompanied by a costumier's label detailing the wear to be applied to them for use during production. Both the jacket and the boots are unsized.

The costume remains in very good condition. Also included are Mike's car keys and spark plug keychain, the photographs of his future victims, which he threw out of the car during his first onslaught, the two damaged license plates from Mike's Chevy Nova and his victims' Honda Civic, a copy of the film's German trailer on 35mm film and a set of German *Death Proof* promotional stickers.

£4,000-6,000



115. Full-Size Running 1970 Chevy Nova "Death Proof" Car

GRINDHOUSE: DEATH PROOF (2007)

A running 1970 Chevy Nova driven by Stuntman Mike (Kurt Russell) in Quentin Tarantino's entry in the *Grindhouse* double-bill *Death Proof*. Aptly named "Death Proof," this vehicle was designed to survive any impact. The car was created and driven on screen by sadistic Stuntman Mike, who used the intimidating vehicle to stalk and terrorise young women.

This is the main filming car used in close-up and dialogue scenes. There were seven Novas used in production, but only two survived. One was gifted to stunt driver Buddy J. Hooker after the production wrapped, and this car was retained by the production company, which later sold it on to a private collector.

Featured heavily in the film's opening act, the vehicle has been fully upgraded for use with an array of under-the-hood modifications. An intentionally rough-looking lock, operated by hydraulics, is fitted on the inside of the driver's door. A matte black paint finish has been applied to the car's body, which has a skull and crossed lightning bolt design on the bonnet. There is a hole from the engine bay through the dash for air cooling while filming. The vehicle also still has the production-used towing rig installed for shooting in motion. All parts were intentionally aged and rusted for production then sealed with a clear coating, with untreated rust holes still present in the bottom of the car's boot compartment.

This Nova remains in a visually very good condition with only minor cracks and wear to the vehicle's paintwork and is in a running condition. The vehicle is supplied with a certificate of authenticity from Trouble Maker Studios, signed by production designer Steven Joyner and head prop fabricator Jeff Poss.

Although the engine still runs, no warranty is made or implied as to its road worthiness. Dimensions: 480 cm x 185 cm x 135 cm (190" x 72½" x 52½")

£20,000-30,000





116. Giger-Owned Aluminium Harkonnen "Capo" Chair

H.R. GIGER

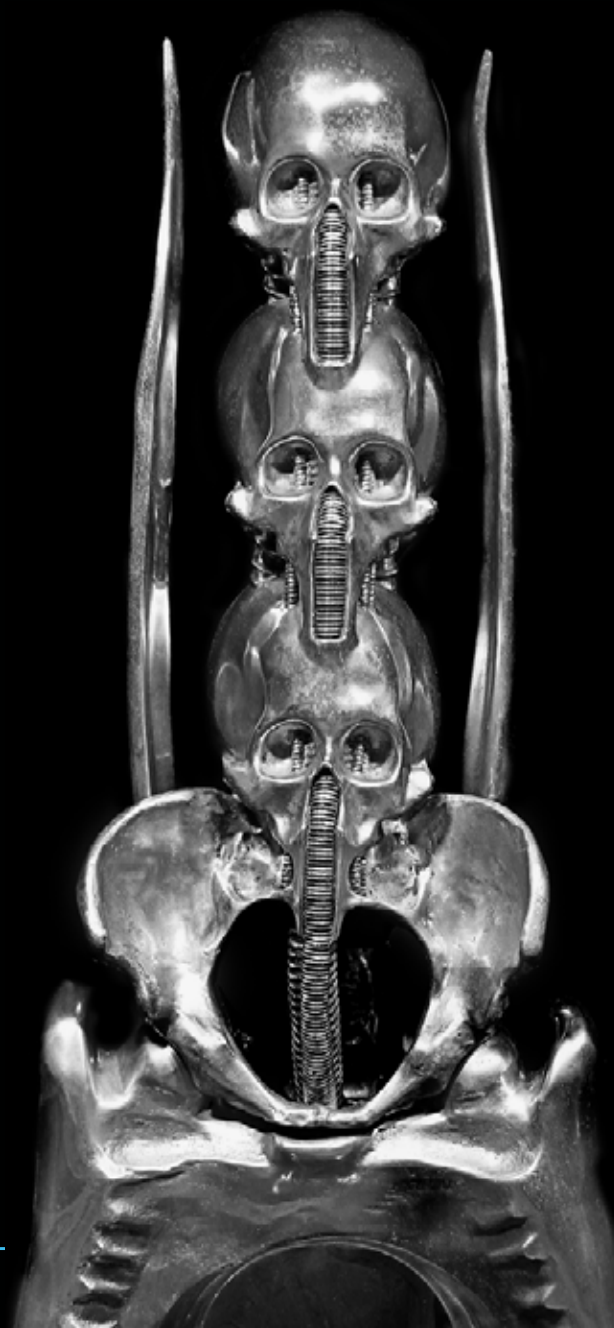
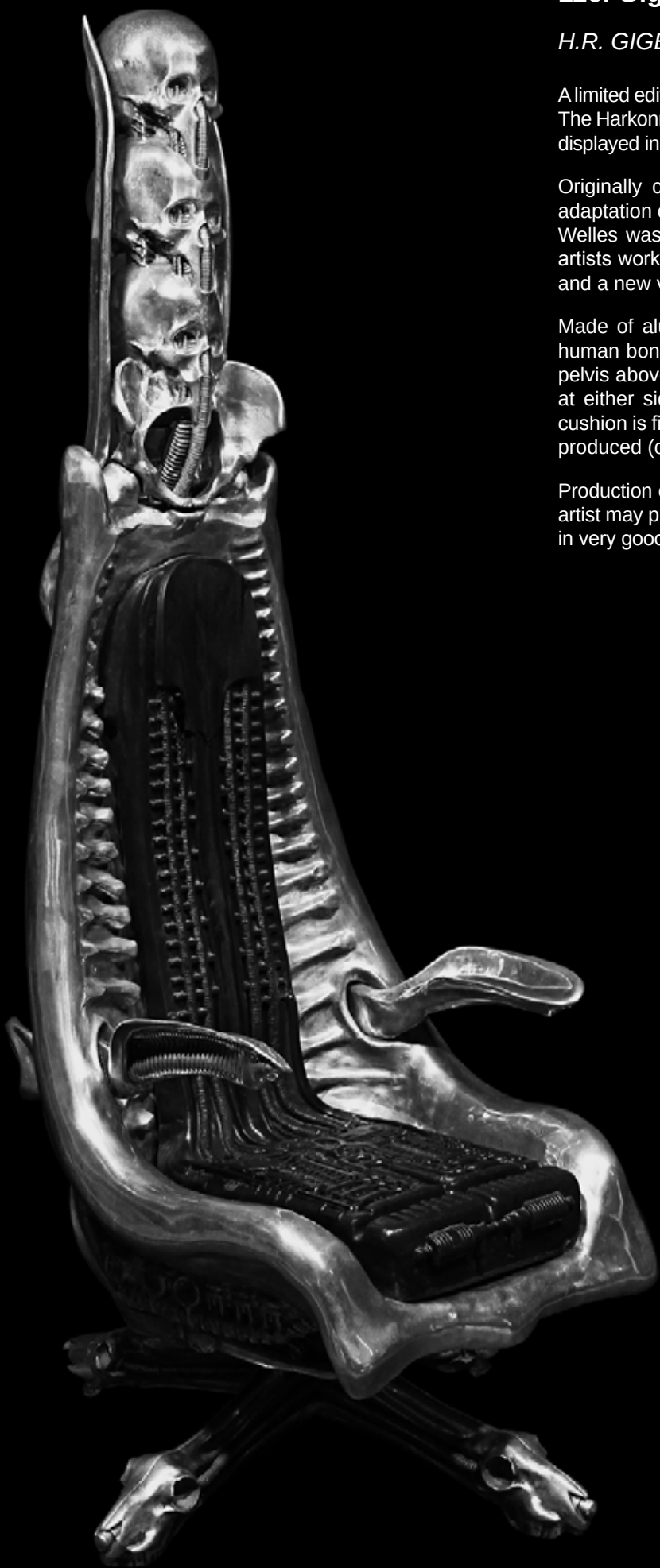
A limited edition Harkonnen "Capo" chair created and personally owned by the late H.R. Giger. The Harkonnen chairs were limited to a very short production run, and this particular chair was displayed in Giger's own home as well as in touring exhibitions.

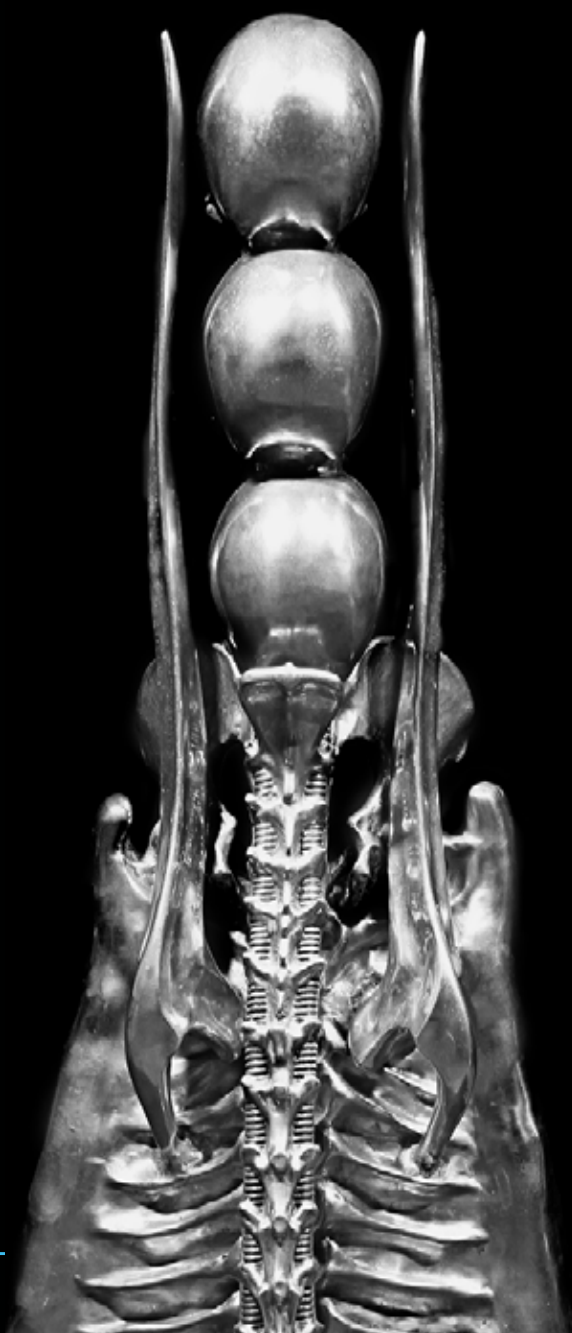
Originally conceived as part of the concept development for Alejandro Jodorowsky's adaptation of *Dune*, the Capo chair was intended for use by the Baron Harkonnen (Orson Welles was provisionally cast in the role). H.R. Giger was one of the principal concept artists working on the production, however the film's collapse, due to a spiralling budget, and a new vision by director David Lynch meant Giger's designs were ultimately unused.

Made of aluminium, the Capo Chair is designed to appear as though it is made from human bones, with a spine and a long line of ribs running down the back of the chair, a pelvis above the head and three nose-less skulls adorning the top. Armrests are present at either side, and the four-legged stand allows the seat to rotate. A moulded rubber cushion is fitted into the back for comfort. This particular chair was one of the earliest to be produced (circa mid-1990s) and was acquired directly from Giger.

Production of this model of Harkonnen chair has long ceased. The untimely passing of the artist may prevent any further editions of this chair from being produced. The piece remains in very good condition. Dimensions: 80 cm x 70 cm x 195 cm (31½" x 27½" x 76¾")

£60,000-80,000







Δ 117. Hand-Drawn Vic Fair VHS & DVD Release Artwork

THE REVENGE OF FRANKENSTEIN (1958)

Hand-drawn advertising artwork for Terence Fisher's Hammer Horror classic *The Revenge of Frankenstein*. The colourful artwork by noted designer and artist Vic Fair was commissioned to be used on the RCA Columbia VHS release of the 1958 Peter Cushing horror film and was then used again for the DVD release. The work is executed in acrylics on Marwick & Paulig Superline art board with paper cover and acetate overlay. Dimensions: ½ cm x 56 cm x 80 cm (¼" x 22" x 31½")

£1,000-1,500



Δ 118. Hand-Drawn Vic Fair Poster Artwork

THE LEGEND OF THE WEREWOLF (1975)

Hand-drawn advertising artwork for Freddie Francis' Hammer Horror classic *The Legend of the Werewolf*. Noted designer and artist Vic Fair was commissioned to create this vivid artwork to be used on the 1975 release of the British one-sheet film poster. The artwork consists of a painted werewolf background with hand-drawn images of a hanged man, a man silhouetted by a street light and an image of Peter Cushing added as cut outs. The work is executed in acrylics on Marwick & Paulig Superline art board with paper cover; an acetate overlay contains a negative version of the poster graphics.

The lot includes a British one-sheet poster for the film, rolled in very good condition. Art dimensions: 50 cm x 33 cm (20" x 13"); poster dimensions: 100 cm x 70 cm (39½" x 27½")



£1,000-1,500

† 119. Abe Sapien (Doug Jones) Head Appliance

HELLBOY (2004)

An Abe Sapien (Doug Jones) head appliance from Guillermo del Toro's fantasy action film *Hellboy*. These prosthetics were used for close-ups where movement of his feather-like gills was required.

Made of foam latex with urethane gills and plastic eyes, the entire ensemble is intricately finished with dark blue stripes running across the dappled light blue skin. Cables for servos fitted within the gills extend from the back of the appliance, which allowed technicians to operate them during filming.

The foam latex used for the appliance shows wear, with some cracks at the joins and stress points. Hairs from the production are stuck to the head's right cheek. The appliance remains in overall good condition and is professionally applied to a head cast of Doug Jones, which is supplied on a stand. Dimensions: 30 cm x 20 cm x 40 cm (11¾" x 8" x 15¾")

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

£2,000-3,000





120. Hellboy's (Ron Perlman) Good Samaritan Pistol, Bullets & Design Prints

HELLBOY (2004)

Hellboy's (Ron Perlman) Good Samaritan pistol with bullets and six printed pages of designs from Guillermo del Toro's fantasy action film *Hellboy*. Hellboy carried his Good Samaritan pistol throughout the first film as he battled Rasputin (Karel Roden) and the forces of evil.

Made by Weta Workshop, the pistol is constructed of resin and features B.P.R.D. grips, a static trigger and a rotating cylinder. Leather lace is tied to a metal loop on the grip. The pistol is finished in black with brown grips and has 'silver' distressing. Four standard bullets made of self-skinning expanding foam and a hero "Creature Killer" round are also included.

The Good Samaritan pistol is in very good condition and is supplied with production prints of concept artwork for the weapon and its ammunition. Dimensions: 8 cm x 32 cm x 19 cm (3½" x 12½" x 7½")

£4,000-6,000

121. Hellboy (Ron Perlman) Facial Appliance, Horns & Lifecast

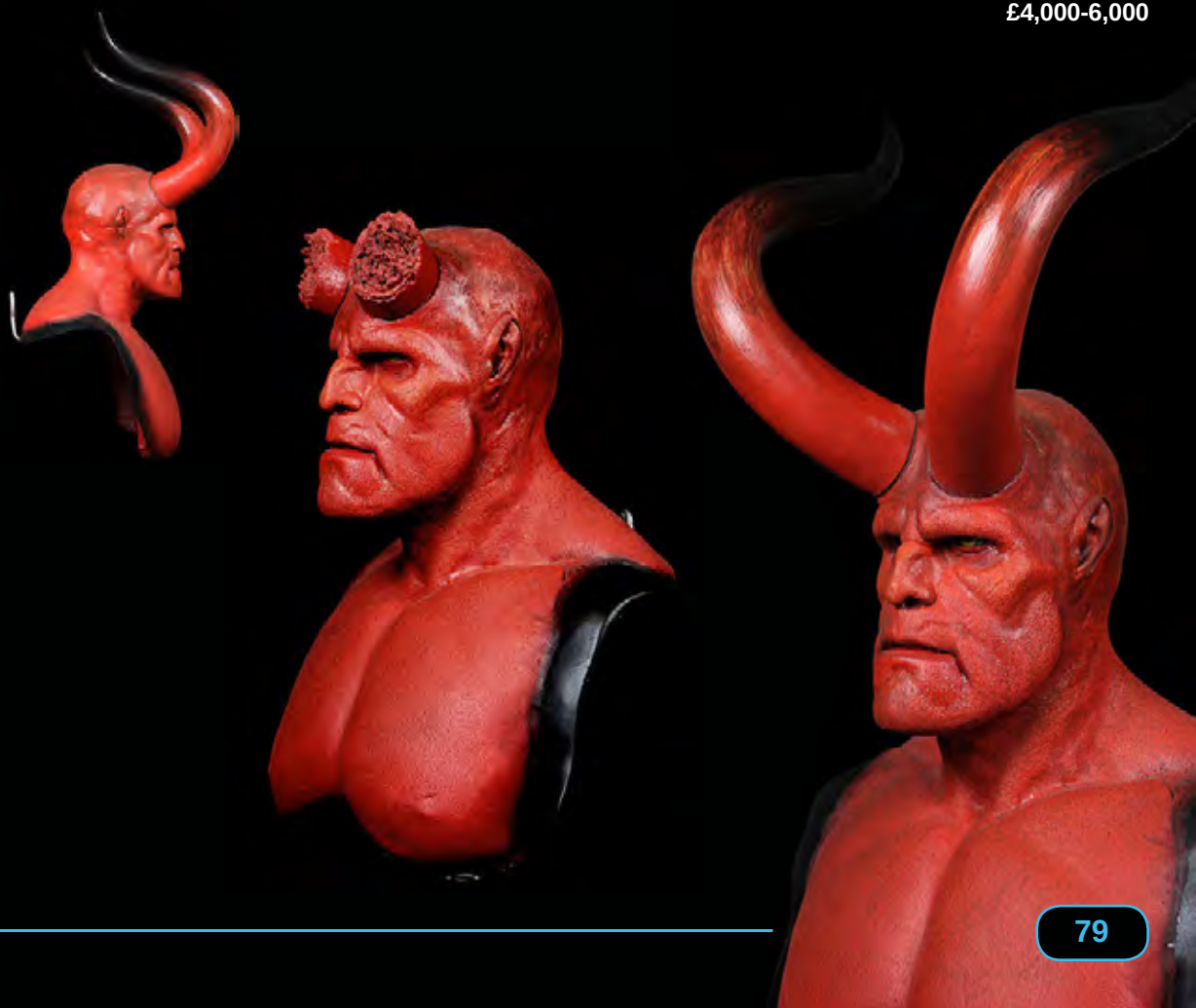
HELLBOY (2004)

A Hellboy (Ron Perlman) facial appliance with horns and original Perlman lifecast from Guillermo del Toro's fantasy action film *Hellboy*. These prosthetics were used to transform Perlman into the demonic B.P.R.D. agent.

Made of foam latex, the appliances cover the entire head as well as the neck, shoulders and pectorals. The prosthetics are finished in a bright red with dappled flecks of dark red and black added to give the skin a realistic appearance. A grey resin mount on the forehead allows for interchangeable broken or full-length horns, both of which are included.

The appliances are supplied on an original production lifecast of Ron Perlman, which has glass eyes fitted for added realism. The foam latex used for the appliance remains supple and shows minimal wear, and the appliance remains in very good condition. Dimensions (with horns): 40 cm x 54 cm x 82 cm (15¾" x 21¼" x 32¼")

£4,000-5,000



Δ 122. The Kurgan's (Clancy Brown) Hero Sword

HIGHLANDER (1986)

The Kurgan's (Clancy Brown) hero sword from Russell Mulcahy's action fantasy *Highlander*. This sword was the Kurgan's signature weapon, used throughout the film as he battled through the ages in pursuit of Connor McLeod (Christopher Lambert).

Custom built for the production, the sword is made from polished, machined aluminium with a faux crocodile skin and leather grip. A blood groove is present in the blade, running from just above the guard to the blade's tip. The guard, a prominent part of the design, is an assembly of multiple components, with trademark spikes embedded in the guard's claw-like arms. The spikes protruding from the guard are intended for punching strikes in combat.

Used practically during filming, the sword features multiple small notches along the blade as a result of battles with McLeod and the other immortals in the film. Minor scrapes and pitting across the guard and blade are also present, all of which are clear signs of production use.

The sword is missing a portion of the snakeskin material around the pommel at the base of the grip, revealing the metal beneath, but remains in very good condition. Dimensions: 8 cm x 27 cm x 124 cm (3¼" x 10½" x 48¾")

£6,000-8,000



+ 123. Tony's (Heath Ledger) Clown Outfit

THE IMAGINARIUM OF DOCTOR PARNASSUS (2009)

A clown outfit worn by Tony (Heath Ledger) in Terry Gilliam's fantasy film *The Imaginarium of Doctor Parnassus*. Tony wore this costume when performing outside a pub during one of his early shows with the sideshow troupe. A scuffle with Anton and a customer led to a dramatic chase to escape the angry crowd. The film was Ledger's last before his untimely death in 2008.

The baggy outfit is custom made from white polyester in two parts. The shirt features a wide ruff and elasticised flared cuffs. It fastens at the back with ties and is embellished with three black net pompoms down the chest. Included are two pairs of trousers made from a matching material, each with an adjustable elastic waistband and ties on the bottom of each leg to give a cinched effect. The trousers exhibit different stages of intentional distressing from the fight.

The shirt and one pair of trousers have Angels Costumiers labels marked "Heath Ledger, Dec 07, 1." There are no sizes marked, and all garments are in an intentionally distressed but good condition, with mud stains, snags and frays added by the costume department.

£4,000-6,000

Ω Δ 124. Original Screenplay

RAIDERS OF THE LOST ARK (1981)

An original screenplay used in the production of Steven Spielberg's action adventure film *Raiders of the Lost Ark*. Written by Lawrence Kasdan with a story by George Lucas, this revised fifth draft mimeographed typescript script is dated April 1980 on the cover page and includes revision pages dating as late as 14 August 1980.

Bound in a cream colour Lucasfilm Ltd folder, this screenplay contains over 100 pages and shows minor wear due to production use and age, but is in otherwise good condition. Dimensions: 23 cm x 29 cm x 3 cm (9" x 11½" x 1")

£600-800



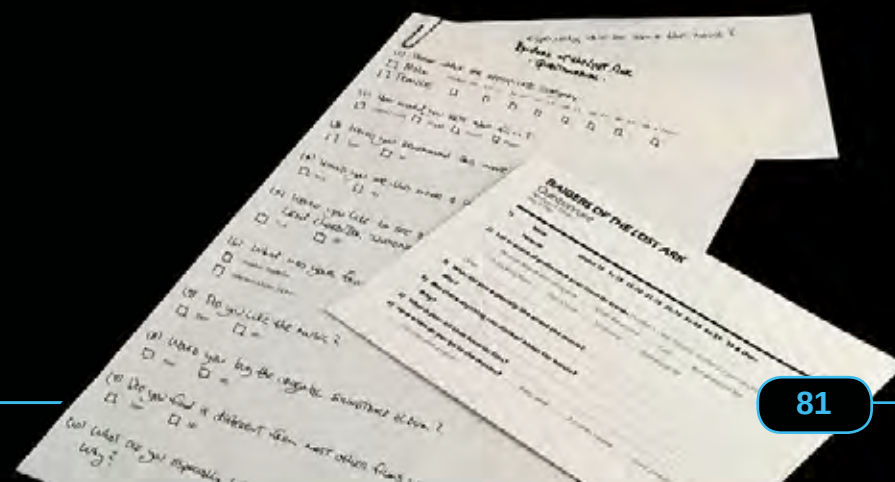
Ω Δ 125. Pre-Release Questionnaire and Mock-Up

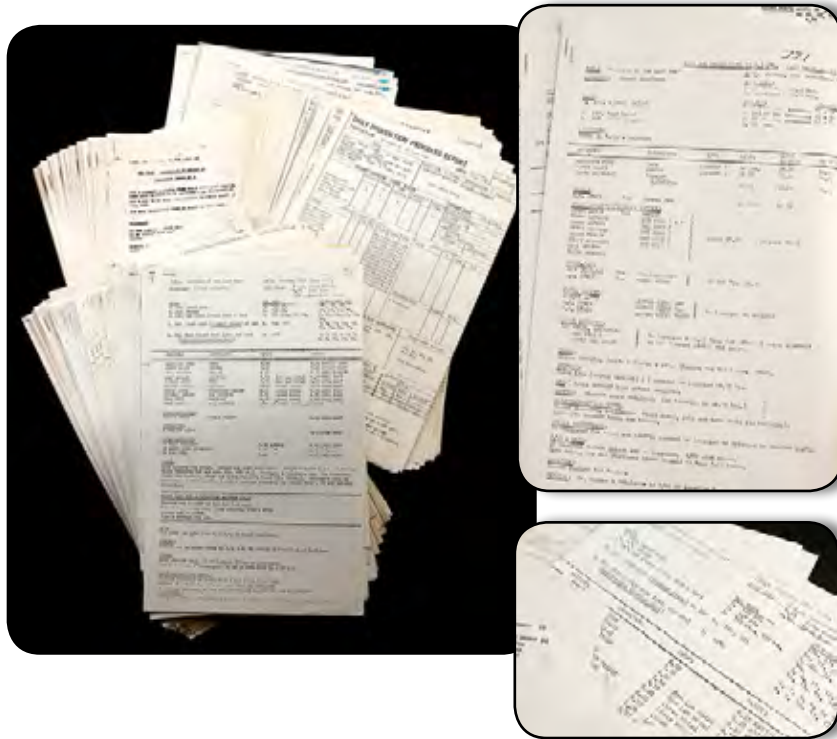
RAIDERS OF THE LOST ARK (1981)

A pre-release questionnaire and an original mock-up questionnaire for Steven Spielberg's adventure film *Raiders of the Lost Ark*. The finalized questionnaire was intended for a pre-screening audience at the Northpoint Theater in San Francisco (where many Lucasfilm test screenings were held) on 9 May 1981. The mock-up is handwritten on legal-sized paper and suggests thirteen questions to ask the test audience. Ultimately, six of these questions were used in the final questionnaire, which is printed on a half sheet of cardstock.

The collective information gathered from these pre-release questionnaires provided the studio with helpful audience feedback. Both the mock-up and the final questionnaire remain in good condition. Dimensions: 36 cm x 22 cm (14" x 8½").

£200-400





Ω Δ 126. Complete Collection of Call Sheets and Production Reports

RAIDERS OF THE LOST ARK (1981)

A comprehensive collection of production-used mimeographed typescript main unit and second unit call sheets and daily production progress reports used during the making of Steven Spielberg's adventure classic *Raiders of the Lost Ark*. Call sheets are issued at the start of each day of production and outline the schedule and requirements for the day ahead. Also included is the matching set of daily production progress reports, which are completed by the production supervisor at the end of each day of production. The production reports are essentially a re-cap of the day, which document progress and important events that occurred.

This set is 100% complete – every call sheet and production report from the 73 day shoot are included, along with a complete set of second unit call sheets and progress reports. The set offers a unique look inside the production on a day-by-day level. No other complete set of such *Raiders* production documents has ever been offered for public sale. Together these documents chronicle the making of the film and are filled with interesting anecdotes such as an illness that struck most of the cast and crew during filming in Tunisia. These documents are in good condition, with minor wear from use and age. Dimensions: 24 cm x 38 cm x 8 cm (9½" x 15" x 3")

Ω Δ 127. Pair of Plaster Nazi Soldier Figures

£1,500-2,000

RAIDERS OF THE LOST ARK (1981)

A pair of plaster Nazi soldier figures from Steven Spielberg's adventure classic *Raiders of the Lost Ark*. These miniature figures were used in the film's finale as fire from the Ark of the Covenant erupted over the bodies of the Nazis. The pieces were created at Industrial Light and Magic for a specific shot in the Ark opening sequence that used a practical flame effect—plaster was used so they would not melt. Both figures are painted shades of brown, grey and black. Remnants of unpainted white plaster are found on the front of both figures from where the pieces were adhered to the set and subsequently removed.

Due to production use and age, these miniatures show minor wear, with one figure missing a wrist and forearm and the other figure missing both thumbs. Aside from the noted damage, the pair remains in otherwise good condition. Dimensions each: 18 cm x 9 cm x 4 cm (7" x 3½" x 1½").



£1,000-1,500



Δ 128. Insert Shot Clapperboard

RAIDERS OF THE LOST ARK (1981)

An insert-shot clapperboard from Steven Spielberg's adventure classic *Raiders of the Lost Ark*. Clapperboards of this style were used for close-up shots where larger, more cumbersome boards were too large for the camera frame.

The clapper stick is firmly attached and closes with a firm snap. Made for the production but ultimately unused, the clapperboard has minor signs of wear around the hinge and some chalk marks but remains in very good condition. Dimensions: 1.5 cm x 20 cm x 16 cm (¾" x 8" x 6½")

£600-800

129. Desert Field Cap

RAIDERS OF THE LOST ARK (1981)

A desert field cap from Steven Spielberg's adventure classic *Raiders of the Lost Ark*. This cap was worn by a German soldier in the Egyptian desert during their pursuit of the Ark of the Covenant.

Made of tan cotton, the cap features a yellow patch with a black, white and red roundel and an eagle embroidered in grey. The cap is lined in black cotton. No size is marked. Well-used, the cap features wear but remains in overall good condition.

£400-600



Δ 130. Colonel Dietrich's (Wolf Kahler) Tunic

RAIDERS OF THE LOST ARK (1981)

Colonel Dietrich's (Wolf Kahler) tunic from Steven Spielberg's adventure classic *Raiders of the Lost Ark*. This jacket was worn by the German officer during the archaeological dig in Egypt and screen matches to the scene in which Dietrich discussed the progress of the dig with Belloq (Paul Freeman).

The tunic is made of coarse tan cotton material, fastens with round, textured metal buttons and includes four pockets. A label inside the tunic from Bermans & Nathans is marked "Wolf Kahler, Raiders of the Lost Ark, 16224." Insignia for the epaulettes, collar and chest were removed after production. Replacement insignia is tack-stitched on the tunic by conservation specialists. The unsized tunic shows minor wear from use but remains in very good condition.

£1,500-2,500



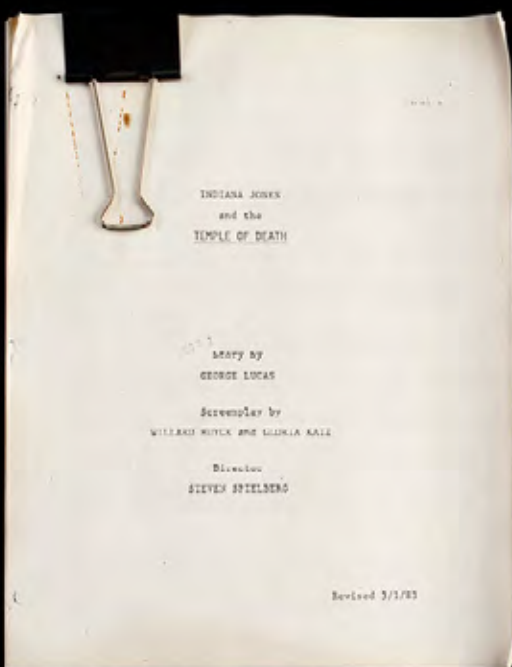
Ω Δ 131. Production-Used Script

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A production-used mimeographed typescript script from Steven Spielberg's action adventure prequel *Indiana Jones and the Temple of Doom*. Written by Willard Huyck and Gloria Katz, this revised script is dated 1 March 1983 and lists the film's original title "Indiana Jones and the Temple of Death." This screenplay contains over 130 pages and includes an alternate sequence in which Willie (Kate Capshaw) returns to Pankot Palace to seek help after Indy (Harrison Ford) is captured in the temple.

Bound by a large binder clip, this script shows minor wear due to production use and age, but is in otherwise good condition. Dimensions: 22 cm x 28 cm x 3 cm (8½" x 11" x 1")

£200-400



† 132. Palace Servant Guard Gown

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A gown worn by one of the Palace Servant Guards in the Steven Spielberg action adventure prequel *Indiana Jones and the Temple of Doom*. Members of the Maharaja's staff wear this style of robe throughout the scenes inside Pankot Palace above the Thuggee temple. The garment is cream cotton and edged in elaborate gold embroidery with an orange chest panel featuring a sun motif. The gown is fixed with ties at the waist and buttons above the shoulder. There are no sizes marked. The garment is in good condition with some faux blood stains on the back, likely from use in a subsequent production.

£1,000-1,500





Ω Δ 133. Venice Boat Chase Sequence Storyboard Set

INDIANA JONES AND THE LAST CRUSADE (1989)

A security-stamped storyboard set used in Steven Spielberg's action adventure sequel *Indiana Jones and the Last Crusade*. This collection of printed storyboards depicts the complete Venice boat chase sequence in which Indy (Harrison Ford) and Elsa (Alison Doody) are pursued by the Brotherhood of the Cruciform Sword. Storyboard sets such as this were on-hand during the production as a visual reference guide for the complicated sequence.

Each of the 188 images includes the date of the drawing with a short description and an original "BOAT 042" security stamp in red ink. Although some pages show minor wear from use, the set is in very good condition overall. Dimensions: 22 cm x 28 cm x 3 cm (8½" x 11" x 1")

£400-600

† 134. Kazim's (Kevork Malikyan) Pin-striped Suit

INDIANA JONES AND THE LAST CRUSADE (1989)

A two-piece suit worn by Kazim (Kevork Malikyan) in Steven Spielberg's action adventure sequel *Indiana Jones and the Last Crusade*. Kazim was the cultist sworn to protect the secret of the Holy Grail who engaged Indy in a thrilling speedboat chase in Venice. The double-breasted jacket and matching trousers are made from a polyester blend with a striped design throughout.

The jacket features four front pockets and both garments are labelled "Kevork Malikyan 9329, Kirmal #1, Indiana Jones III." Kirmal was the original name of the Kazim character. The bespoke suit has no marked size and displays some light wear, but remains in very good condition.

£1,500-2,000



† 135. Margaret Thatcher's (Meryl Streep) Striped Suit

THE IRON LADY (2011)

Margaret Thatcher's (Meryl Streep) striped suit from Phyllida Lloyd's period drama *The Iron Lady*. This suit was worn when Thatcher and her cabinet discussed the Poll Tax and when she was harassed by Poll Tax protesters.

The suit is comprised of a single-breasted Jane Law jacket (labelled "Meryl Streep") and skirt, both of which are made of thick burgundy and navy blue striped cotton. The jacket features a breast pocket and two faux waist pockets, a satin burgundy collar and three polished black buttons. The skirt is fastened with a zip and clasp at the rear. Made specifically for Streep in her Oscar® winning role of Thatcher, the suit has no sizes marked. The costume remains in very good condition.

£2,000-3,000



† 136. Margaret Thatcher's (Meryl Streep) Blue Suit

THE IRON LADY (2011)

Margaret Thatcher's (Meryl Streep) blue suit from Phyllida Lloyd's period drama *The Iron Lady*. This suit was worn when Thatcher delivered her "Proud To Be British" speech before the House of Commons in the wake of the Falklands War.

The suit is comprised of a single-breasted Jane Law jacket and skirt, both of which are made of thick wool material in ultramarine blue and labelled "Meryl Streep." The jacket features shoulder pads, two small waist pockets and three blue buttons along the front. The A-line skirt features a pleated front and a zip and clasp on the rear. Made specifically for Streep in her Oscar® winning role of Thatcher, the suit has no sizes marked. The costume remains in very good condition.

£2,000-3,000



† 137. Margaret Thatcher's (Meryl Streep) Black Dinner Suit

THE IRON LADY (2011)

Margaret Thatcher's (Meryl Streep) black jacket and skirt from Phyllida Lloyd's period drama *The Iron Lady*. This costume was worn when Thatcher, along with many other heads of state, celebrated the end of the Cold War at a dinner in Paris.

The suit is comprised of a single-breasted Jane Law jacket (labelled "Meryl Streep") and floor-length skirt made of black patterned material. The jacket features a sweetheart neckline with lace trim collar, decorative buttons and hook and eye fasteners at the front and cuffs. The skirt is pleated and fastened with a zip and clasp at the rear. Made specifically for Streep in her Oscar® winning role of Thatcher, the costume has no sizes marked and remains in very good condition.

£2,000-3,000

† 138. Margaret Thatcher's (Meryl Streep) Brighton Bombing Suit

THE IRON LADY (2011)

Margaret Thatcher's (Meryl Streep) blue jacket and skirt from Phyllida Lloyd's period drama *The Iron Lady*. This costume was worn when Thatcher was left reeling after the assassination attempt by the Provisional IRA at the Conservative Party conference in Brighton.

The suit is comprised of a single-breasted Jane Law jacket (labelled "Meryl Streep") and matching floor-length skirt, both of which are made of blue silk with blue lining. The jacket features two small faux pockets with four striped buttons down the front as well as boning within the jacket to help it maintain its form. The skirt is fastened with a zip and clasp at the side. Made specifically for Streep in her Oscar® winning role of Thatcher, the suit has no sizes marked. The costume remains in very good condition.

£2,000-3,000





† Δ 139. Renate's (Julia Dietz) "V" Uniform

IRON SKY (2012)

Renate's (Julia Dietz) black "V" uniform from Timo Vuorensola's sci-fi film *Iron Sky*. This costume was used for the scenes in which campaign manager Vivian (Peta Sergeant) had Renate help the President of the United States (Stephanie Paul) by writing speeches for the upcoming election.

The costume consists of a corset with buckle detailing (size extra small), a jacket featuring embroidered insignia and a red armband, a skirt, a white blouse (European size 38), a side cap, black tights and zip-up leather boots (European size 39). The skirt, jacket and cap are unsized. Also included are two hair clips labelled "Renate Hero Hair Clip" and "Stunt Doubles Clip." The costume remains in good condition.

£400-600

† Δ 140. Moontrooper Costume

IRON SKY (2012)

A Moontrooper costume from Timo Vuorensola's sci-fi film *Iron Sky*. Filling the ranks of the Germans stationed on the moon since the end of the World War II, the Moontroopers were seen throughout the film as they tried—and often failed—to terrorise the people of Earth.

The costume consists of a grey wool jacket (size K48), matching grey trousers (size SG48-1), black boots (size 63/30), a black decal-marked plastic helmet, a steampunk-style gasmask, faux-leather elasticised hood, dark blue leather gloves and black Plastazote backpack with leather straps, poncho roll, belt and magazine pouches. The jacket features an array of insignia on the arms and collar. Distressed for use, this costume remains in very good condition. Approximate assembled dimensions: 45 cm x 68 cm x 185 cm (18" x 27" x 73")



£300-500



† Δ 141. Vivian Wagner's (Peta Sergeant) Commander Uniform

IRON SKY (2012)

Vivian Wagner's (Peta Sergeant) commander uniform from Timo Vuorensola's sci-fi film *Iron Sky*. This costume was used for the scenes in which Vivian takes command of the American space battleship USS George W Bush, leading the charge against the Moon Germans attacking Earth.

Made primarily of faux leather and Plastazote, this elaborate costume consists of a jumpsuit with swirling details at the chest and feather-like plumes at the rear, a pair of gauntlets, a Plastazote belt with "V" detail buckle and pouch, Plastazote leg armour with plastic clips at the side and a pair of black leather shoes (size 7½). The costume is labelled "42 Vivianne's Space. S." Custom made for the production, the jumpsuit is unsized and remains in good condition.

£500-750

Δ 142. Original Contact Sheet Set

DR. NO (1962)

A pair of contact sheets from Terence Young's spy film *Dr. No*. Used for the selection of press stills by production staff, these contact sheets show Sean Connery and Ursula Andress on set in the Bahamas.

Each sheet is printed on photographic paper and shows 12 contact prints made directly from original negatives. Several shots portray candid moments with Connery and Andress during the glamorous Bahamas shoot. Also present are behind-the-scenes shots showing Terence Young directing.

With some creases and wear at the corners through use, the sheets remain in overall good condition. Dimensions (each): 25.5 cm x 21 cm (10" x 8¼")

Please note this lot is sold without copyright.

£800-1,200



Δ 143. Original Contact Sheet Set

DR. NO (1962)

A pair of contact sheets from Terence Young's spy film *Dr. No*. Used for the selection of press stills by production staff, these contact sheets show Ursula Andress during individual photo shoots in the studio and on location in the Bahamas.

Each sheet is printed on photographic paper and features contact prints made directly from original negatives. Twelve shots are displayed on the first sheet and 10 on the second. Markings on the sheets show selections for publishing, with shot crop lines marked.

With minor marks and wear at the corners, the sheets remain in overall good condition. Dimensions (each): 25.5 cm x 21 cm (10" x 8¼")

Please note this lot is sold without copyright.



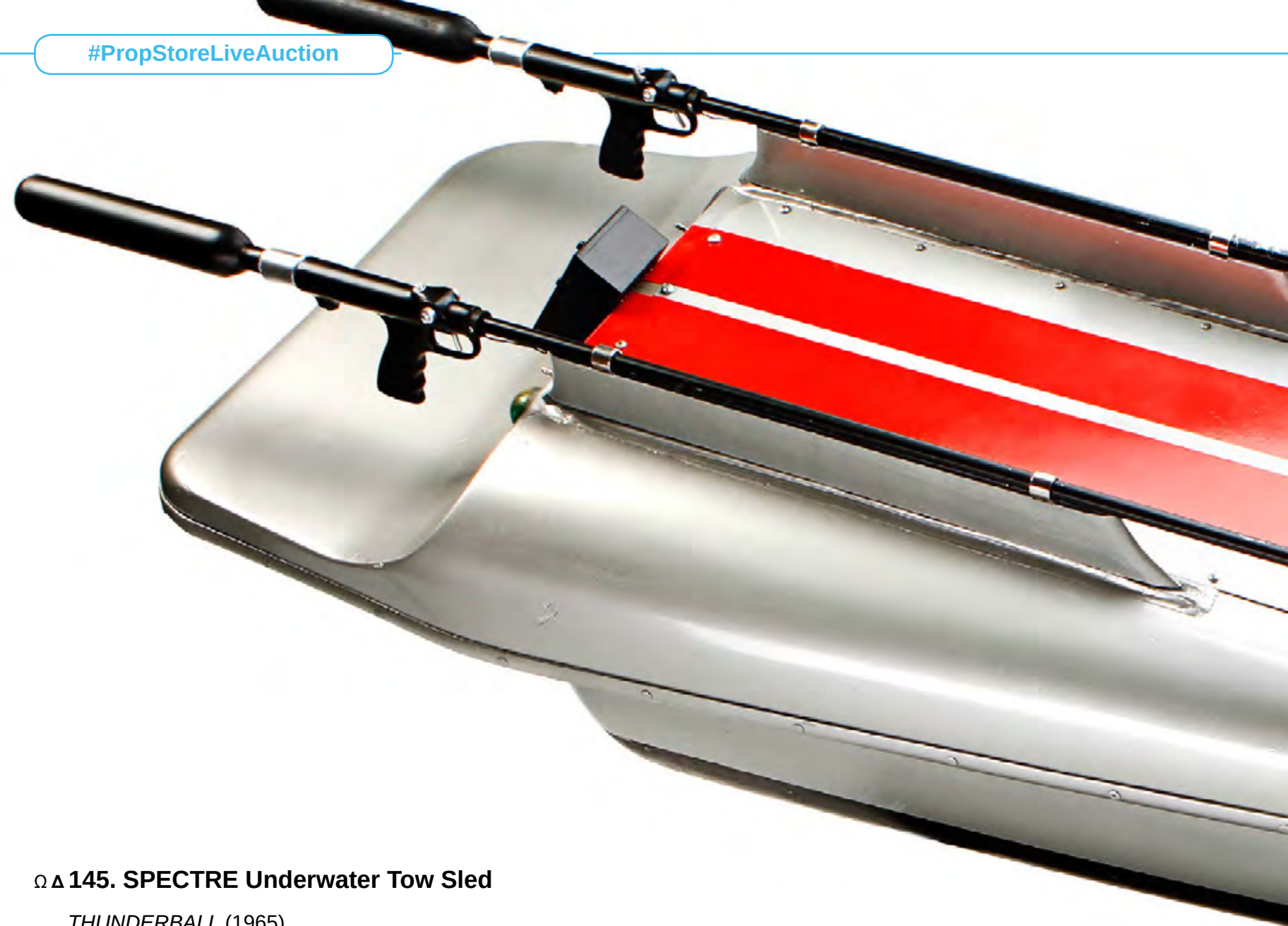
144. US Three-Sheet Poster

THUNDERBALL (1965)

A US three-sheet poster (VG rolled condition with slight creasing) for Terence Young's spy film *Thunderball*, starring Sean Connery. Linen backed. Dimensions: 107 cm x 205 cm (42" x 80¾")

£1,500-2,000





Ω Δ 145. SPECTRE Underwater Tow Sled

THUNDERBALL (1965)

A SPECTRE Underwater Tow Sled from Terence Young's spy film *Thunderball*. This sled is one of only two known to be in existence today and features many of its original components. The sled body, propeller, gauges, acrylic light covers and aluminium trim rings are all original to the film. The sled body is made in fibreglass and it features an aluminium battery cover plate and propeller guard.

The piece has undergone a sympathetic restoration process. The top portion of the sled is painted to match its original colour scheme, as the original paint work had been altered in the years following the film. The control panel on the dashboard was newly constructed to match those seen in reference production photos. The headlights were exchanged for new functioning lights and can now be operated by an original switch on the back of the sled when properly attached to the base. The sled comes from Mr. Jordan Klein, who helped design and build the film's underwater vehicles and was allowed to keep this piece after production wrapped. The spear guns are faithful resin reproductions cast from the same model used in the film.

Also included in this lot is an original, non-functioning headlight and six original photographs shot by Mr. Klein during underwater production. The base is a custom creation made specifically for this piece and holds the sled in a diving pose. Dimensions (mounted): 225 cm x 89 cm x 112 cm (88" x 35" x 44").

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

£20,000-30,000



Photo from *Thunderball*
Courtesy of Kobal/Danjaq/Eon



Δ 146. Japanese Secret Serviceman's Stunt Carbine

YOU ONLY LIVE TWICE (1967)

A Japanese secret serviceman's stunt carbine from Lewis Gilbert's spy film *You Only Live Twice*. This weapon was used by one of the ninja commandos during their attack on the mountain lair of Ernst Stavro Blofeld (Donald Pleasance).

Based on an MBA Gyrojet carbine, the weapon is made of wood and resin and was used for scenes where a hero firing version of the carbine was not required. It features an array of fine detailing, including a carry handle with sights, a triangular front sight post and cast-in safety switches. The prop is finished in metallic paint, with brown paint used to create the wood effect for the stock components.

The piece shows minor cracks in the surface of the material but remains in otherwise good condition. Dimensions: 4 cm x 83 cm x 21 cm (1½" x 32¾" x 8¼")

£1,500-2,500



† 147. Sir James Bond's (David Niven) Jacket

CASINO ROYALE (1967)

Sir James Bond's (David Niven) jacket from *Casino Royale*. This jacket was worn in the scenes where Bond visited his daughter Mata Bond (Joanna Pettet) and convinced her to go to East Berlin on a mission for MI6.

The single-breasted jacket was created by tailor Benson, Perry & Whitley. Made in a silk-like woven fabric with silk trim, the jacket features a breast pocket, two waist pockets and four buttons running down the front. Two internal pockets are present, one of which has a label attached. Originally white, the jacket is now yellow, having been dyed for use in subsequent productions. The jacket was tailored for Niven, is labelled "David Niven" and "11/7/66" and is unsized.

The jacket is well-used with tears around the underarms and one of the buttons coming away but is in fair condition overall.

£2,000-3,000



Δ 148. James Bond's (Roger Moore) Safari Shirt

THE MAN WITH THE GOLDEN GUN (1974)

James Bond's (Roger Moore) safari shirt from Guy Hamilton's spy film *The Man With The Golden Gun*. This shirt was used for scenes in Thailand where Bond met famed assassin Scaramanga (Christopher Lee) at a Thai boxing event.

A custom-made garment by Hong Kong tailor Jimmy Chen, this long-sleeve shirt is made in the safari style popularised by Roger Moore's James Bond films. It is made of lightweight sage green cotton, with pearlescent green buttons and epaulettes at the shoulders. Due to the shirt's bespoke nature it is unsized and measures 58 cm (22½") across the chest.

The shirt remains in a very good condition. It was obtained from a senior crew member, who purchased it during an end-of-production wardrobe sale.

£3,000-5,000



Δ 149. Francisco Scaramanga's (Christopher Lee) Shirt

THE MAN WITH THE GOLDEN GUN (1974)

Francisco Scaramanga's (Christopher Lee) short-sleeved shirt from Guy Hamilton's spy film *The Man With the Golden Gun*. This shirt was worn in the film's climactic duel between Scaramanga and James Bond (Roger Moore) on Scaramanga's private island. Several blue short-sleeved Scaramanga shirts were made for the film, with minor details differing between them—most notably the stitching on the epaulettes and a hole in the pocket to hold Scaramanga's pen (one of the parts that make up his infamous Golden Gun).

This particular shirt screen matches the scene where Scaramanga first enters his training arena on the hunt for Bond. A bespoke shirt made by local Thai tailor Harry, it is made of lightweight blue cotton with off-white buttons and epaulettes at the shoulders. A hole made for Scaramanga's pen in the pocket was repaired on-set, indicating it was perhaps also used in other scenes.

The shirt remains in very good condition and was obtained from a senior crew member who purchased the shirt during an end-of-production wardrobe sale.

£5,000-7,000



Photo of Christopher Lee & Roger Moore from *The Man With the Golden Gun*
Courtesy of Kobal/Danjaq/EON



Δ 150. James Bond's (Roger Moore) Dark Blue Shirt

FOR YOUR EYES ONLY (1981)

James Bond's (Roger Moore) long-sleeve shirt from John Glen's spy film *For Your Eyes Only*. This shirt was worn in the scenes at the monastery where Bond joined forces with Greek smugglers to prevent a nuclear missile targeting computer from entering Soviet hands.

Made by Roger Moore's favoured tailor Frank Foster, this long-sleeve shirt features white buttons running down the front and single button cuffs and is made in thick dark blue cotton. The shirt is unsized, measuring 58 cm (22½") across the chest.

The shirt remains in very good condition and was obtained from a senior crew member who purchased the shirt during an end-of-production wardrobe sale.

£800-1,200



Δ 151. James Bond's (Roger Moore) Short-Sleeve Shirt

FOR YOUR EYES ONLY (1981)

James Bond's (Roger Moore) short-sleeve shirt from John Glen's spy film *For Your Eyes Only*. This shirt was worn in scenes on the vengeful Melina Havelock's (Carole Bouquet) boat as the two tried to find the lost ship St. Georges and recover the lost Automatic Targeting Attack Communicator that was on board.

Made by Roger Moore's tailor of choice Frank Foster, this short-sleeve shirt features a broad collar, pearlescent white buttons running down the front and a single pocket on the left breast. The shirt is made of a soft cotton material and is unsized, measuring approximately 54 cm (21½") across the chest.

The shirt has faded to a cream colour over time but remains in very good condition and was obtained from a senior crew member who purchased the shirt during an end-of-production wardrobe sale.

£1,200-1,500



Δ 152. James Bond's (Roger Moore) Light Blue Shirt

FOR YOUR EYES ONLY (1981)

James Bond's (Roger Moore) long-sleeve shirt from John Glen's spy film *For Your Eyes Only*. This shirt was worn in scenes on Corfu where Bond met with the vengeful Melina Havelock (Carole Bouquet) and was seen as they walk through the island's markets.

Made by Roger Moore's favoured tailor Frank Foster, this long-sleeve shirt features white buttons running down the front and double button cuffs and is made in thick dark blue cotton. The shirt is unsized, measuring 56 cm (22½") across the chest.

The shirt remains in very good condition and was obtained from a senior crew member who purchased the shirt during an end-of-production wardrobe sale.

£800-1,200



Δ 153. James Bond's (Roger Moore) Military Shirt

OCTOPUSSY (1983)

James Bond's (Roger Moore) long-sleeve shirt from John Glen's spy film *Octopussy*. This shirt was used for scenes at the start of the film when Bond infiltrated a Cuban military base to destroy military technology that had fallen into enemy hands.

Made by Roger Moore's tailor of choice Frank Foster, this long-sleeve shirt features a broad collar, epaulettes, a pair of pockets on the chest and brown buttons throughout. The shirt is made of lightweight brown cotton and is unsized, measuring 56 cm (22½") across the chest.

The shirt remains in very good condition and was obtained from a senior crew member who purchased it during an end-of-production wardrobe sale.

£800-1,200

Δ 154. Kamal Khan's (Louis Jourdan) Brown Shirt

OCTOPUSSY (1983)

Kamal Khan's (Louis Jourdan) long-sleeve shirt from John Glen's spy film *Octopussy*. This shirt was used for scenes where the exiled Afghan prince consulted with Octopussy (Maud Adams) regarding James Bond (Roger Moore).

Made by tailor of choice to Roger Moore Frank Foster, this long-sleeve shirt is made in a soft, dark brown cotton material and features pearlescent white buttons, an open pocket at the left breast and double button cuffs. Unsized, the shirt measures 54 cm (21½") across the chest.

The shirt remains in very good condition and was obtained from a senior crew member who purchased it during an end-of-production wardrobe sale.



£500-700

Δ 155. James Bond's (Roger Moore) Ski Jacket

A VIEW TO A KILL (1985)

James Bond's (Roger Moore) ski jacket from John Glen's spy film *A View to a Kill*. This jacket was used for the scenes in Siberia where Bond tracked down the body of MI6 agent 003, recovering a stolen Soviet microchip before escaping in a thrilling ski chase.

Made by Bond ski equipment supplier Bogner, the jacket is made in white nylon with a zip-up front lined with press studs, a detachable faux-fur trim hood, four pockets and adjustable tabs on the front and cuffs. Lined in tartan-pattern material, it has the distinctive Bogner "B" pull tabs on its zip—a trademark of Bogner ski wear. The jacket measures 56 cm (22") across the chest.

The jacket was obtained from a senior crew member who purchased it at an end-of-production wardrobe sale. Original promotional stills of the jacket in use are also included. It has suffered some tears down the front where press studs have come away, but remains in otherwise good condition.

£3,000-5,000



© Danjaq / EON



Δ 156. James Bond's (Roger Moore) Suede Jacket

A VIEW TO A KILL (1985)

James Bond's (Roger Moore) suede jacket from John Glen's spy film *A View to a Kill*. This jacket was used for scenes in San Francisco as Bond met with CIA agent Chuck Lee (David Yip) during his investigation of multi-millionaire industrialist Max Zorin (Christopher Walken).

Created by Leather Concessionaires (known for their work on the *Indiana Jones* franchise) the jacket is made in grey suede with a zip-up front, knitted cuffs and waist, faux epaulettes at the shoulders and pockets at the sides. Vented panels on the front, back and shoulders provide comfort for the wearer. The jacket measures 58 cm (23") across the chest.

The garment remains in very good condition and was obtained from a senior crew member who purchased it at an end-of-production wardrobe sale.



£3,000-5,000



Δ 157. James Bond's (Roger Moore) Tracking Device

A VIEW TO A KILL (1985)

James Bond's (Roger Moore) tracking device from John Glen's spy film *A View to a Kill*. This prop was used for scenes in Siberia where Bond tracked down the body of MI6 agent 003, recovering a stolen Soviet microchip before escaping in a thrilling ski chase.

The device, an Autophon VS68 avalanche transceiver, has a plastic body and features a yellow rubber wrap-around cover with holes over the speaker. The dial at the top adjusts volume and tone. A strap is wrapped around the cover and taped in place. The cover features some wear, while the transceiver remains functional.

This piece was obtained from a charity auction and includes a letter written on a production letterhead detailing its use along with original promotional stills and a copy of the film's title single on vinyl. Dimensions: 13 cm x 8 cm x 2.5 cm (5" x 3¼" x 1")

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

£1,500-2,500



© Danjaq / EON

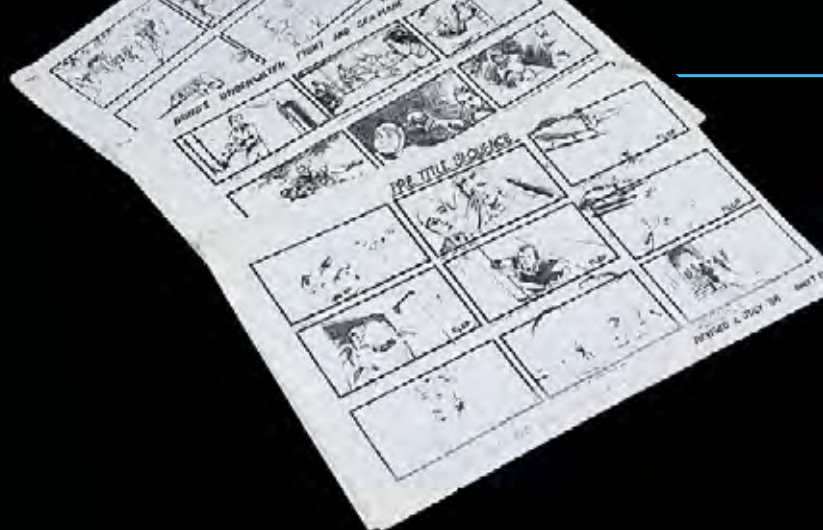


Δ 158. Printed Pre-Title Sequence Storyboards

LICENCE TO KILL (1989)

A collection of printed storyboards from John Glen's spy film *Licence to Kill*. These oversized production documents depict the pre-title sequence, Bond's underwater fight and sea plane sequence and the famous petrol tanker chase. Dated June and July 1988, the set includes 54 printed pages total with an average of nine frames per page. Dimensions: 43 cm x 28 cm x 1 cm (17" x 11" x ½")

£400-600



Δ 159. James Bond's (Pierce Brosnan) BMW License Plate & Bumper Segment

TOMORROW NEVER DIES (1997)

A front license plate and bumper set from James Bond's BMW 750i used in Roger Spottiswoode's spy film *Tomorrow Never Dies*. These were likely used in shots where Bond drove the car through the roof of a car park into a rental car shop window via a remote control gadget phone provided by Q (Desmond Llewelyn).

The white number plate is metal with raised lettering painted black and two license stickers. The bumper segment is made from black plastic. The item is in good but slightly dented condition. Dimensions: 11 cm x 63 cm x 18 cm (4" x 25" x 7")

£1,000-1,500



† Δ 160. James Bond's (Pierce Brosnan) Ericsson Gadget Phone

TOMORROW NEVER DIES (1997)

James Bond's (Pierce Brosnan) Ericsson gadget phone from Roger Spottiswoode's spy film *Tomorrow Never Dies*. This phone was used for scenes when James Bond escaped from Elliot Carver's (Jonathan Pryce) headquarters and utilized his remote control BMW 750i car to evade Carver's guards and escape without a scratch.

This is a stunt, non-practical version of the phone, which was used for long-distance shots or sequences in which only the back of the phone could be seen in Bond's hands. One of only 12 created for the production, the prop is made from resin with a hinge enabling it to open and revealing the keys, touchpad and screen inside. All of the buttons of the phone are static and cannot be depressed. The phone is finished in silver and black, and the lights and buttons are finished to look like a real Ericsson device. Both the external and internal screens are blank. The phone is presented in its original production plastic hard case, which is lined in blue material.

With some minor marks from use on set, the phone remains in very good condition and is supplied with a letter from Ericsson confirming the authenticity of the prop, a printed A4 storyboard page featuring Bond using the phone and a set of promotional photographs signed by Pierce Brosnan and Desmond Llewelyn. Dimensions within case: 23 cm x 29 cm x 29 cm (9" x 11½" x 11½")

£5,000-7,000



© Danjaq / EON

Δ 161. James Bond's (Pierce Brosnan) Full-size Q-Boat

THE WORLD IS NOT ENOUGH (1999)

A full-size Q Boat driven by James Bond (Pierce Brosnan) in the opening scenes of Michael Apted's spy film *The World is Not Enough*. This jet boat was used in the high speed chase along London's River Thames, which remains one of Bond's most exciting pursuits. The scene is regarded among the very best in the history of the entire franchise. In Bond's world, the boat is a sophisticated, powerful, well-armoured vessel designed by Q division and is highly manoeuvrable and computer controlled. It also has GPS navigation and a full array of torpedoes and machine guns.

Initially conceived by production designer Peter Lamont, 15 Q Boat shells were constructed for filming by Riddle Marine of Idaho, USA. The shells were shipped to the UK and detailed at the workshops of Pinewood studios. Four of the boats were functioning and operational, powered by enormous 5.7L V8 engines. The rest were designed for specific purposes, including the barrel role, underwater filming as well as SFX cannon shots. Only nine of the boats remain today, and can usually only be found in museums and touring exhibitions.

This particular Q Boat was specifically constructed for use in the pre-title sequence. The original filming canopy was removed after filming, but everything that remains is true to the production, including the driver's green racing seat, steering wheel, basic instrumentation and the watertight Chevy engine. Dimensions: 5 m x 1.6 m x 1.6 m (16' 4" x 5' 2" x 5' 2")

£8,000-10,000



Δ 162. Casino L'or Noire Chips

THE WORLD IS NOT ENOUGH (1999)

A set of casino chips from Michael Apted's spy film *The World Is Not Enough*. These chips come from the Casino L'or Noire, an enterprise run by Valentin Zukovsky (Robbie Coltrane) that Bond (Pierce Brosnan) visited while hunting down the assassins trailing Elektra King (Sophie Marceau).

The chips are made of plastic in a range of colours and have printed labels affixed to each depicting Zukovsky's face in the style of American currency. The chips are for denominations of \$25, \$100, \$500 and \$1000 and \$10,000.

In very good condition, the casino chips are supplied with an original EON Productions certificate of authenticity and come framed with an original production promotional still featuring the tables at the Casino L'or Noire. Dimensions: 5 cm x 30 cm x 40 cm (2" x 11¾" x 15¾")

£800-1,000



† Δ 163. 10 North Korean Army Uniforms

DIE ANOTHER DAY (2002)

A lot of 10 North Korean army uniforms from Lee Tamahori's spy film *Die Another Day*. These uniforms were used in scenes at the start of the film as James Bond (Pierce Brosnan) infiltrated North Korea to investigate illegal arms and conflict diamond trafficking, only to be captured in the process.

Made of a heavy cotton material in a range of sizes, the custom camouflage uniforms are comprised of a military shirt with two pockets and an array of military insignia and a pair of camouflage trousers with stitched-on knee reinforcements.

Distressed for use and containing "Fashionizer of London" brand labels, the uniforms remain in a worn but good condition and were acquired from the UK costumier Angels during an inventory sale.

£200-300

Δ 164. General Moon's (Kenneth Tsang) Jacket

DIE ANOTHER DAY (2002)

General Moon's (Kenneth Tsang) jacket from Lee Tamahori's spy film *Die Another Day*. This uniform was used for the scenes in which Bond (Pierce Brosnan) was apprehended and released by his North Korean captors and later when he met and was killed by Gustav Graves (Toby Stephens).

Made of khaki material, this officer's jacket features a stitched-in faux-shirt collar, medal ribbons made of printed material wrapped around card, a badge with a portrait of Kim Il-Sung and insignia on the arms and collar. The jacket is unsized, measuring 51 cm (20") across the chest.

Acquired from UK costumier Angels during an inventory sale and containing an Angels label reading "Kenneth Isang (sic), May 02, 3," the garment is missing a star from the collar. However, it remains in otherwise good condition.

£600-800





165. James Bond's (Pierce Brosnan) Walther P99 Pistol

DIE ANOTHER DAY (2002)

A Walther P99 PAK handgun used by James Bond (Pierce Brosnan) in Lee Tamahori's spy film *Die Another Day*. The 9MM pistol, serial number B8041861, was used by Bond in a variety of scenes. It was supplied to production by long-standing movie armourer Bapty.

Manufactured by the same German company as the live firearms, the Walther PAK is specially designed to fire only blank rounds. As such, the weapon is highly reliable and not prone to jamming like a live fire gun. It is also much safer (although still a section five firearm), making it hugely popular for film use. The gun can be loaded and fired just like the real weapon, but uses special cartridges that have a flat end. The weapon is discharged through the front of the barrel, providing the dramatic muzzle flash and smoke required for filming.

The gun is sympathetically de-commissioned to UK legal standards and is accompanied by a Certificate of De-Activation from the London proof house. It retains almost all of its functionality. The top slides back, the magazine can be removed and inserted at will and the trigger still moves.

Also included is a letter from armourer Bapty confirming the provenance of the gun and its use by Brosnan. Dimensions: 3 cm x 18 cm x 14 cm (1" x 7" x 5½")

£5,000-7,000



Δ 166. SFX Aston Martin Manual

DIE ANOTHER DAY (2002)

A special effects Aston Martin manual from Lee Tamahori's spy film *Die Another Day*. This prop was made for scenes in MI6 where Q (John Cleese) handed over a user manual for the V12 Vanquish car, only for James Bond (Pierce Brosnan) to use it as a target for the car's point defence weapon systems.

One of several made for the scene, the manual has a silver card cover featuring the Aston Martin logo, the 00 Division crest and the text "V12 Vanquish" and "M.I.6 Q Division" printed in black. The pages are hollowed out to contain pyrotechnics for the detonation effect and the manual contains unbound paper for this purpose within. Discarded at the end of the production, it remains in good condition. Dimensions: 24 cm x 20 cm x 5 cm (9½" x 8" x 2")

£1,500-2,000



Δ 167. Three Casino Playing Card Packs

CASINO ROYALE (2006)

Three packs of playing cards from Martin Campbell's spy film *Casino Royale*. These cards were used at the One & Only Ocean Club in the Bahamas and the Casino Royale in Montenegro for the various high-stakes poker games played throughout the film.

The set is comprised of a red pack of cards from the One & Only Ocean Club and red and black packs from the Casino Royale. Made for the film by playing card maker Cartamundi, the cards and packaging are made of high quality stock and are branded with the names of their respective casinos.

Practical packs used for games in the casino scenes, each deck is missing some cards and the packaging features wear and traces of green paint. The cards, however, remain in very good condition. Dimensions each: 9 cm x 6.5 cm x 1.75 cm (3½" x 2½" x ¾")

£300-500

Δ 168. \$500,000 Casino Chip

CASINO ROYALE (2006)

A \$500,000 casino chip from Martin Campbell's spy film *Casino Royale*. This prop chip was used for the scenes at the Casino Royale during which James Bond (Daniel Craig) tried to beat Le Chiffre (Mads Mikkelsen) to win over \$100,000,000 in a high-stakes poker tournament.

Created especially for the film, this high-value chip is made of plastic in pearlescent red and translucent green. The text "Casino Royale Montenegro" and the value of \$500,000 is printed on both sides of the chip in gold and black. The chip is presented on a bespoke display stand that features a description of the piece.

This item was originally donated by EON for a charity auction. It includes a certificate of authenticity from EON Productions. Dimensions (displayed): 15.5 cm x 17 cm x 8.5 cm (6¼" x 6¾" x 3½")

£600-800



The Harry Lange Collection

The following 41 lots (excluding film posters) come from the estate of Oscar® nominated production designer Harry Lange. Lange was working for NASA's Future Projects department when Stanley Kubrick hired him to conceive and design the technology featured in the ground-breaking *2001: A Space Odyssey*, for which he received an Oscar® nomination. Lange then went on to play a key role in numerous noteworthy films, including *Star Wars: A New Hope*, *Star Wars: The Empire Strikes Back* and *Moonraker*.

Due to the scope of the artwork lots from the Harry Lange estate, interested bidders are encouraged to view the additional images of the material available in the interactive online auction catalogue.

Please note that all artwork and photograph lots from the Harry Lange estate are sold without copyright.



169. Quad, One-Sheet and German Posters

MOONRAKER (1979)

A UK quad poster (VG folded condition with slight creasing), a US one-sheet poster (folded with slightly rippling to lower), and a German poster (EX folded condition with pinholes and slight edge nicks) for Lewis Gilbert's spy film *Moonraker*, starring Roger Moore. All three posters utilize Dan Goozee artwork. UK quad dimensions: 100 cm x 76 cm (40" x 30"); US one-sheet dimensions: 100 cm x 70 cm (40" x 27"); German poster dimensions: 85 cm x 60 cm (33½" x 24")

£350-450

Δ 170. Toxin Vial

MOONRAKER (1979)

A toxin vial from Lewis Gilbert's spy film *Moonraker*. Toxin vials such as this can be seen as James Bond (Roger Moore) travelled to Venice and discovered Hugo Drax's (Michael Lonsdale) plot to eradicate life on Earth using a deadly nerve agent.

The elaborate prop is made of plastic with an aluminium core and features three plastic rods running through the main body and cone-like devices lining the interior. Finished in silver and black, a red stripe decal is applied at the base.

The vial was designed by art director Harry Lange, and the piece comes from the Harry Lange estate. Dimensions: 5.5 cm x 5.5 cm x 15 cm (2¼" x 2¼" x 6")

£2,500-3,500



Δ 171. Drax Insignia Design, Sticker & Control Panel Design

MOONRAKER (1979)

A set of insignia, stickers and designs created for Lewis Gilbert's spy film *Moonraker*. Included in this set is a page of five unused production-made "Drax Enterprise Corporation" insignia stickers, an early hand-drawn pencil tracing design of the memorable logo and a mixed media set design on card of a space station control panel bank that also incorporates the early logo. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest artwork): 43 cm x 23 cm (17" x 9")

£600-800



Δ 172. Signed Drax Space Station Printed Art & Set Photos

MOONRAKER (1979)

A framed collage of on-set photos and prints of Harry Lange's Drax space station designs from Lewis Gilbert's spy film *Moonraker*. The large display features a printed cross section of the Drax Enterprise space station. Below are two photos forming a panoramic view of the finished set with the crew aboard. The display is signed by Lange at the lower right in black pen.

Inside the display, the collage remains in very good condition with only some very light wear to some edges. The frame itself is slightly scuffed but sound and glazed with glass. This lot comes from the Harry Lange estate. Dimensions: 63 cm x 49 cm x 4 cm (24¾" x 19¼" x 1½")

£200-400

Δ 173. Hand-Drawn Pencil Drax Space Suit Design

MOONRAKER (1979)

A hand-drawn pencil design for a Drax Enterprise space suit from Lewis Gilbert's spy film *Moonraker*. Drawn on tracing paper, the design details specific elements including boots, cuffs, helmet and backpack alongside the main suit, labelled "Suit B." There is a horizontal crease across the centre of the page and light graphite smudges and wear along the edges but the piece remains in otherwise very good condition. Illustration is by Harry Lange and originates from his estate. Dimensions: 48 cm x 31 cm (18" x 12¾")

£500-700



Δ 174. Hand-Coloured Printed Space Suit Design

MOONRAKER (1979)

A hand-coloured print depicting a Drax Enterprise space suit from Lewis Gilbert's spy film *Moonraker*. This image is composed on paper, and the hand-coloured renditions are added in paint and pencil along with the subtitle, "Suit B" in pencil. "Drax Colour" is crossed out.

The paper has yellowed with age and shows a lot of wear and tear as well as a torn corner (lower right) and small water spots but is in otherwise good condition. Illustration is by Harry Lange and originates from his estate. Dimensions: 41 cm x 29 cm (16¼" x 11½")

£300-500



Δ 175. Hand-Drawn Drax Worker Pen & Ink Design

MOONRAKER (1979)

This is a design of a Drax Enterprise worker from Lewis Gilbert's spy film *Moonraker*. This hand-drawn artwork is executed in pen and ink and depicts one of the many henchmen in a jumpsuit and headset, including the memorable Drax logo on the sleeve.

The paper has yellowed with age and shows signs of wear. The piece comes presented in a plastic wallet within a white card mount. Illustration is by Harry Lange and originates from his estate. Dimensions: 22 cm x 29 cm (8¾" x 11½")

£200-400

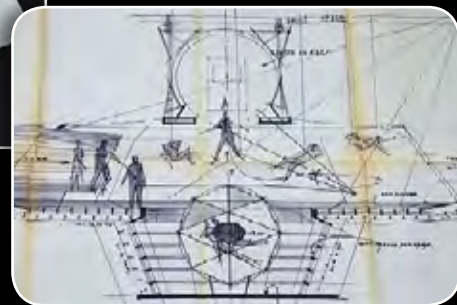
Δ 176. Drax Space Station Blueprints

MOONRAKER (1979)

A pair of large blueprints of the Drax Space station from Lewis Gilbert's spy film *Moonraker*. One page of the prints features a cross section of the station, including the electric unit, docking bay and zero gravity chamber.

The other page solely features the zero gravity chamber. Both sheets are folded and show yellowing from age, with rough edges and light wear to the corners. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest page): 89 cm x 101 cm (35" x 39¾")

£300-500

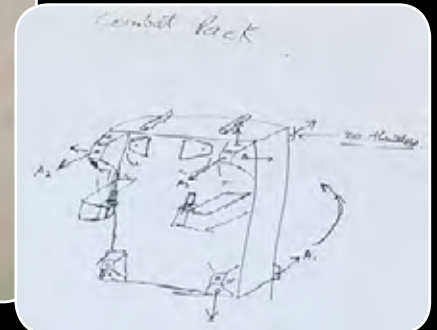
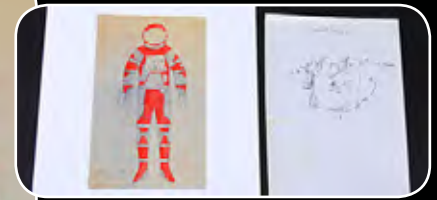


Δ 177. Hand-Coloured Printed Space Suit Design & Hand-drawn Combat Pack Drawing

MOONRAKER (1979)

A hand-coloured space suit design and backpack pen drawing created during the production of Lewis Gilbert's spy film *Moonraker*. The suit design is printed on paper then hand-coloured in red ink. "Suit A" is printed beneath with "Drax" in pencil and "Russians" crossed out. The Combat Pack is roughly drawn by hand in ink with some annotations.

The suit page has yellowed with age, with a small tear bottom right and light water splashes on some edges but is in otherwise good condition. The piece is presented in a plastic sleeve within a white card mount. The pack page has a drink ring at the lower left edge but this does not intrude on the design itself. Illustrations are by Harry Lange and originate from his estate. Overall dimensions: 31 cm x 41 cm (12¼" x 16¼")



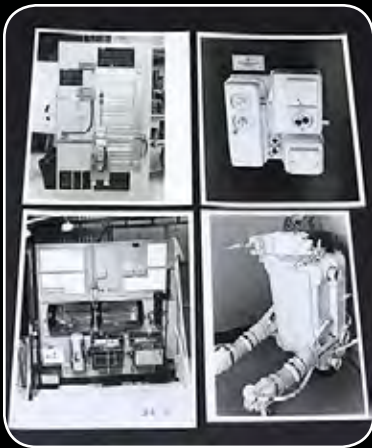
£300-500

Δ 178. Set Photos & Contact Sheet

MOONRAKER (1979)

A collection of 14 black and white photos taken of assorted props and set pieces and a contact sheet from the production of Lewis Gilbert's spy film *Moonraker*. The images feature a variety of content, including control panels, Drax space suit chest packs and backpacks as well as a prototype of Bond's wrist dart gun. The contact sheet features similar subject matter with the addition of white versions of the laser weapons.

All of the pages show wear, and the contact sheet is creased across the centre. Otherwise, the items are all in sound condition. This lot comes from the Harry Lange estate. Dimensions: 24 cm x 31 cm (8" x 10")



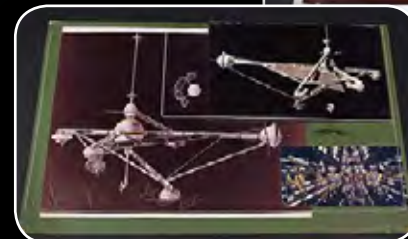
Δ 179. Signed Drax Space Station Cross Section Study

MOONRAKER (1979)

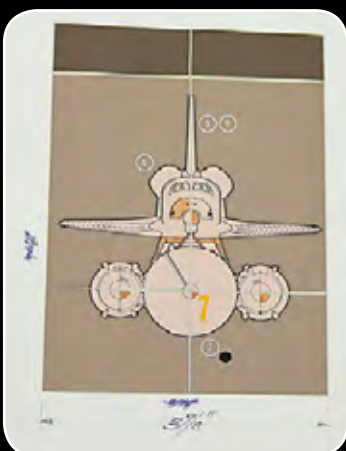
A space station cross section study from Lewis Gilbert's spy film *Moonraker*. These two boards contain a number of printed images of both Harry Lange's preproduction artwork and stills from the set of *Moonraker* as well as a production-made Drax Enterprise Corporation sticker and Lange's signature.

Both boards have very creased corners and pinholes with some wear to the images themselves but are in generally good condition. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest board): 74 cm x 44 cm (29¼" x 17½")

£80-100



£200-400



Δ 180. Collage Artwork of Rocket Flying Towards Camera

MOONRAKER (1979)

A handmade collage artwork of a rocket from Lewis Gilbert's spy film *Moonraker*. Another version of this design was seen on a screen of the command centre for the Drax space mission. The work was created using a printed cut out of a front-end view of a rocket and space module with hand-coloured sections, stencilled numbers and individually applied white cross-section lines, all under a thin matte laminate film.

There is a pinhole and light wear to the card to which it is mounted, with scale measurements handwritten beneath. Illustration is by Harry Lange and originates from his estate. Dimensions: 23 cm x 30 cm (9" x 11¾")

£300-500



181. UK Quad

THE DARK CRYSTAL (1982)

A UK quad poster from Frank Oz and Jim Henson's fantasy film *The Dark Crystal* (EX folded condition) with artwork by Richard Amsel. Dimensions: 100 cm x 76 cm (40" x 30")

£60-80

Δ 182. Skeksis Finger Cutlery

THE DARK CRYSTAL (1982)

A set of Skeksis finger cutlery from Frank Oz and Jim Henson's fantasy film *The Dark Crystal*. These eating utensils were used in the banquet scene as the lizard-like Skeksis creatures ate a massive dinner and discussed the escape of Jen (performed by Jim Henson and voiced by Stephen Garlick).

Made of metal with coloured crystals and faux diamonds, the cutlery resembles a knife, a skewer and a spoon and is designed to be worn like finger rings. The utensils feature ornate detailing, with rings of runes around their circumference and the mouth of a Skeksis wrapped around the coloured gem at the fingertip.

In very good condition, the cutlery comes with a custom-made display stand. This lot comes from the Harry Lange estate. Dimensions when displayed: 20 cm x 20 cm x 43.5 cm (8" x 8" x 17")

£2,000-3,000



Δ 183. Skeksis Banquet Vase*THE DARK CRYSTAL* (1982)

A glass vase used in Frank Oz and Jim Henson's fantasy film *The Dark Crystal*. The evil lizard-like Skeksis were seen dining with such implements during the banquet sequence. The vase is S-shaped with a bulbous ribbed body and funnel-like top. It is painted green and bronze with imitation metallic gems and golden string decorating the outside and has a worn appearance. A waxy substance was artfully dripped on the piece, giving the illusion that the contents have spilled.

Some of the decoration is disrupted from the funnel removing some paint, and the base was broken after production though has since been sympathetically repaired. This lot comes from the Harry Lange estate. Dimensions: 10 cm x 10 cm x 33 cm (4" x 4" x 13")

£400-600**Δ 184. Mystic Valley Ancient Monolith Prop***THE DARK CRYSTAL* (1982)

A prop ancient monolith from the Mystic Valley in Frank Oz and Jim Henson's fantasy film *The Dark Crystal*. Ritualistic stones such as this one were seen decorating the set where the wise and benevolent Mystics dwelled. Crafted from lightweight carved foam with swirling Celtic patterns embossed on the front and decorated with grey paint and faux moss and vines, the piece was created to only be seen from the front as the reverse is unpainted and hollow.

The prop remains in very good condition. This lot is from the Harry Lange estate. Dimensions: 30 cm x 53 cm x 74 cm (12" x 21" x 29")

£800-1,200



185. UK Quad Poster

FULL METAL JACKET (1987)

A UK quad poster from Stanley Kubrick's war drama *Full Metal Jacket* (overall VG folded condition with minor scuffs). Dimensions: 100 cm x 76 cm (40" x 30")

£80-120

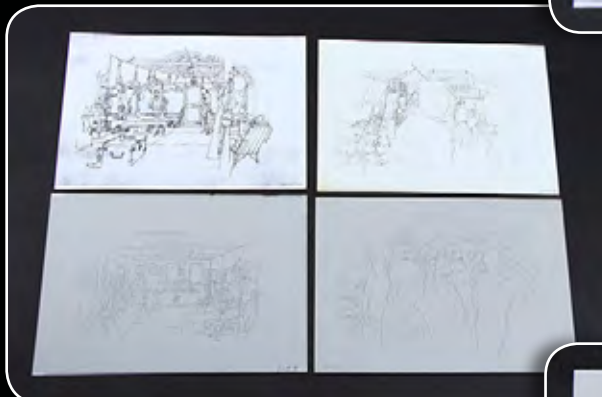
186. Set of Hand-Drawn Pencil & Printed Set Designs

FULL METAL JACKET (1987)

A set of four hand-drawn and printed bunker designs from Stanley Kubrick's war drama *Full Metal Jacket*. There are two hand-drawn designs executed in pencil on tracing paper in this set as well as two different printed designs. All depict various bunker layouts and set dressing.

The designs remain in very good condition with very light wear on some edges. Illustrations are by Harry Lange and originate from his estate. Dimensions: 30 cm x 21 cm (11¾" x 8¼")

£300-500



187. Set of Hand-Drawn Pencil & Printed Set Designs

FULL METAL JACKET (1987)

A set of hand-drawn and printed bunker designs from Stanley Kubrick's war drama *Full Metal Jacket*. Each page of this set shows different bunker orientations, some complete with imaginative set dressing. Three designs are done with pencil on tracing paper; two are printed on paper.

All designs remain in good condition with very light wear to the edges and printed blemishes on the prints. Illustrations are by Harry Lange and originate from his estate. Dimensions: 30 cm x 21 cm (11¾" x 8¼")

£300-500

Δ 188. Set of Hand-Drawn Pencil & Printed Set Designs

FULL METAL JACKET (1987)

A set of three hand-drawn and two printed set designs from Stanley Kubrick's war drama *Full Metal Jacket*. Two pieces in the set are hand-drawn pencil on tracing paper showing two different bunkers, two are printed outlines of a senior officer's portacabin and the final depicts a lorry loading bay in hand-drawn pencil on paper.

There is very light creasing to some edges and the print quality is blemished but remains in otherwise good condition. Illustrations are by Harry Lange and originate from his estate. Dimensions: 30 cm x 21 cm (11¾" x 8¼")

£300-500



Δ 189. Assorted Hand-Drawn & Printed Artwork

THE GREAT MUPPET CAPER (1981)

A set of 25 pieces of assorted artwork from Jim Henson's *The Great Muppet Caper*. This collection consists of set designs from the prison, the Happiness Hotel and various prop designs. These pieces are composed of a variety of mediums, including pencil and ink on tracing paper, ink on paper, hand-coloured prints and a pastel drawing.

A number of the tracing paper artworks are loosely secured to cardboard backing displaying faint yellowing in places with pinholes, slight creases to the corners of the card, and glue residue from tape on reverse of some artworks now visible. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest artwork): 42 cm x 30 cm (16½" x 12")

£400-600

Δ 190. Assorted Hand-Drawn & Printed Artwork

THE GREAT MUPPET CAPER (1981)

A set of 25 pieces of assorted artwork from Jim Henson's *The Great Muppet Caper*. This collection consists of set designs from the nightclub, Happiness Hotel bus and hot air balloons. These pieces are composed of a variety of mediums, including pencil and ink on tracing paper, ink on paper and hand-coloured prints. Also included is a prototype menu from the nightclub, a ticket to the Unit Screening and a memorial service programme from Jim Henson's funeral.

The paper artwork displays yellowing around the adhesive fixings, pinholes in the card and slight creases to the corners of some pages. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest artwork): 69 cm x 34 cm (27" x 13½")

£400-600

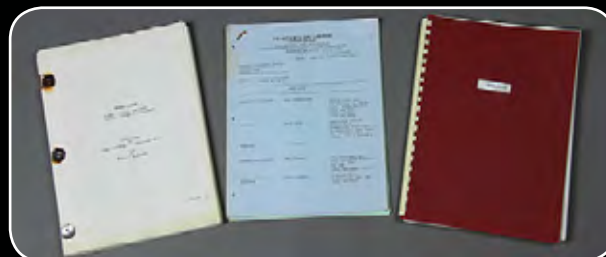
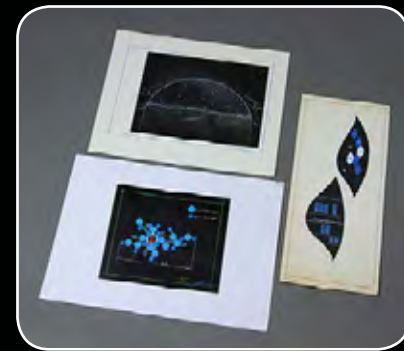


Δ 191. Collection of Paperwork, Photographs and Artwork

HYPER SAPIEN: PEOPLE FROM ANOTHER STAR
(1986)

A collection of mimeographed typescript scripts, hand-drawn artwork, paperwork and production stills from Peter R. Hunt's family sci-fi film *Hyper Sapien: People From Another Star*. This lot contains three hand-annotated scripts, cast and crew lists, six hand-drawn pencil and ink drawings, 16 black and white on-set stills, nine alien costume designs with pencil detailing, eight pages of set design prints, three collage boards with printed artwork (one with hand-coloured additions), four boards with signed printed hand-coloured artwork, two hand-painted paint and pastel artworks and a large quantity of printed artwork.

This large collection remains in generally good condition with light wear. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest collage board): 59 cm x 51 cm (23¼" x 20")



£500-700

Δ 192. Shepperton Studios Vintage Blueprints

VARIOUS PRODUCTIONS

A collection of twelve blueprints for a number of stages at the world famous Shepperton Studios. Included are blueprints of A, B, C, D, E, F, G, H, I, J, K, L, R, S, T and W stages made in the mid-1980s. Harry Lange referenced these when imagining and designing the sets for the numerous movies on which he worked as the production designer.

All prints remain in very good condition with light creases, very small tears and yellowing from age. This lot is from the Harry Lange estate. Dimensions range from: 39 cm x 59 cm (15½" x 23¼") to 155 cm x 85 cm (61" x 33½")

£100-200

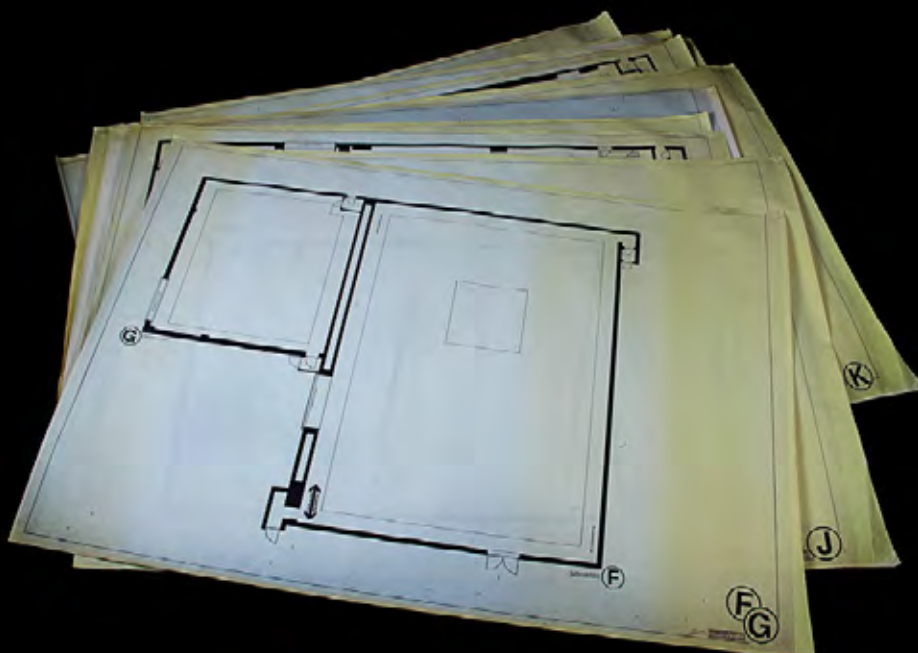
Δ 193. Pinewood Studios Vintage Blueprints

VARIOUS PRODUCTIONS

A collection of twelve blueprints for a number of stages at the world famous Pinewood Studios. Included are blueprints of A, B, C, D, E, F, G, H, J, K, L, M and the famous 007 stage. Harry Lange referenced these prints when imagining and designing the sets for the numerous movies on which he worked as production designer.

The prints all remain in very good condition with light creases, very small tears and yellowing from age. This lot is from the Harry Lange estate. Average dimensions: 124 cm x 84 cm (49" x 33")

£100-200



194. UK Quad

KELLY'S HEROES (1970)

A UK quad poster from Brian G. Hutton's WWII classic *Kelly's Heroes* (EX folded condition with a few pinholes) starring Clint Eastwood, Telly Savalas and Donald Sutherland. Dimensions: 100 cm x 76 cm (40" x 30")

£250-350



195. Panoramas & Hand-Drawn Overlays

KELLY'S HEROES (1970)

This is a set of photographic panoramas and hand drawn overlays from Brian G. Hutton's WWII classic *Kelly's Heroes*. The set consists of three panoramic shots of the bridge location, compiled using multiple photos with hand-drawn pencil overlays on tracing paper of the bridge—broken—and the raft bridge. The remaining two panoramas show the town streets and are constructed in the same fashion, with hand-drawn and painted paper facades attached.

All of the artwork and tracings show signs of yellowing from age as well as some creases, and some have tears and stains. The town panoramas are contained within plastic sleeves for protection, and several contain pinholes, presumably from display during production. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest panorama): 82 cm x 30 cm (32 1/4" x 12")

£80-100

196. Hand-Drawn Artwork & Location Photos

KELLY'S HEROES (1970)

A set of artwork and location photos created during the production of Brian G. Hutton's WWII classic *Kelly's Heroes*. The collection consists of four black and white photos of potential locations, all of which are in good condition, with light wear and bending in places. Also included are five hand-drawn artworks depicting different locations within the town of Clermont and a directions sign. The artworks are drawn in pen and ink with watercolour paints onto card.

Four are backed on black card; the other includes handwritten notes and drawings on the reverse side. All show some signs of wear, but are in sound condition. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest artwork): 35 cm x 20 cm (13 3/4" x 8")

£300-500



197. Hand-Drawn Artwork & Location Photos

KELLY'S HEROES (1970)

A set of hand-drawn art and photos from Brian G. Hutton's WWII classic *Kelly's Heroes*. Included in this collection are three black and white 9 1/2" x 7" photos of crumbling buildings for potential locations. Also included in the lot is a hand-drawn pencil tracing design of a crashed Nazi plane, two pages of generic pen, ink and watercolour on paper building fronts and finally a montage of three hand-drawings depicting an exploding building in pen, ink and paint on paper, mounted on a large board.

All artworks show some wear and creases (the tracing paper has remnants of Sellotape in the corners) but otherwise remain in very good condition. Illustrations are by Harry Lange and originate from his estate. Dimensions (large board): 35 cm x 53 cm (13 3/4" x 21")

£700-900



198. UK Quads

MONTY PYTHON'S *THE MEANING OF LIFE* (1983) & *THE LIFE OF BRIAN* (1979)

A UK quad poster (EX folded condition) for the Monty Python film *The Meaning of Life*. Also included is a quad for the controversial *The Life of Brian* (VG folded condition with small conservation repair to reverse side). Dimensions each: 100 cm x 76 cm (40" x 30")



£150-200

Δ 199. Northern Family Home Location Photos, Set Design & Mr Creosote Sketch

MONTY PYTHON'S *THE MEANING OF LIFE* (1983)

A set of photos, set designs and sketches from the production of Monty Python's *The Meaning of Life*. The collection includes three pieces of hand-drawn pencil and ink artwork depicting two different versions of the house interior on card-backed paper as well as a hand-drawn card-backed pencil on tracing paper sketch of the gluttonous Mr. Creosote. Also in this lot are 11 photos taken of potential locations for the stereotypical Northern house, all displayed on black or green card.

The hand-drawn art shows pinholes from display and light signs of wear and age, remaining in otherwise very good condition. Illustrations are by Harry Lange and originate from his estate. Dimensions (longest artwork): 37 cm (14½"); dimensions (widest artwork): 28 cm (11")

£300-500

Δ 200. Production Designer Office Sign

MONTY PYTHON'S *THE MEANING OF LIFE* (1983)

A production-used door sign from Monty Python's *The Meaning of Life*. This sign adorned the office of Harry Lange, the credited production designer on Monty Python's *The Meaning of Life*. The sign is constructed from chipboard that is painted a glossy cream colour. The title, "Production Designer" is stencilled in grey paint, and the movie title with the Python logo is stencilled in black paint.

There are fixing screw holes, one in each side, which have rust transfer from when the sign was displayed during production. The cream paint has started to crack and flake, leaving the surface quite delicate. The piece is otherwise in sound condition. This lot comes from the Harry Lange estate. Dimensions: 31 cm x 20 cm x 1 cm (12" x 8" x ½")



£200-400

Δ 201. Hawaiian Dungeon Restaurant Prototype Menus & Concept Artwork

MONTY PYTHON'S *THE MEANING OF LIFE* (1983)

A collection of five hand-drawn designs and two prototype menus for the Hawaiian Dungeon restaurant featured in Monty Python's *The Meaning of Life*. The artwork contains a hand-drawn ink sketch on tracing paper depicting a view of the dining room with duplicate featuring hand-coloured renditions on card mounted paper, a hand-drawn ink birds-eye view of the room on card-backed paper with evidence of earlier pencil designs and a hand-drawn pencil sketch of one of the tables on tracing paper. Also included are two printed prop menus with handwritten details inside, that list comical dishes, wines and conversation starters.

The artwork shows slight yellowing, worn edges and evidence of fixings from production. The hand-coloured room design has a rip to the right edge but does not intrude on the artwork. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest artwork): 30 cm x 31 cm (12" x 12¼")

£400-600



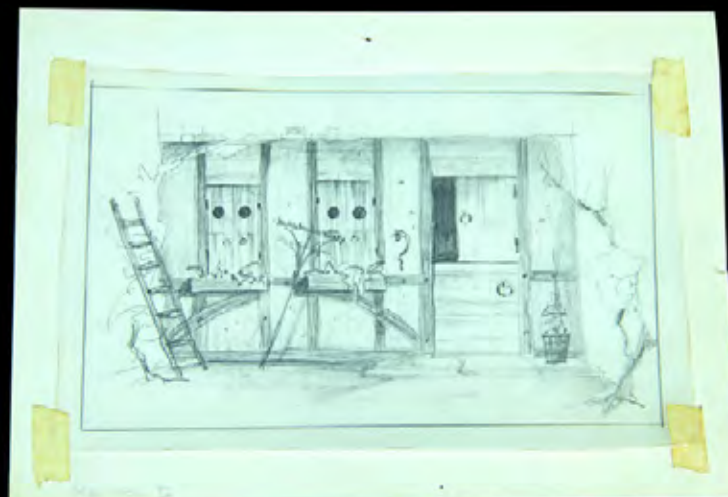
Δ 202. Prop Sickle & Farmhouse Artwork

MONTY PYTHON'S
THE MEANING OF LIFE (1983)

A prop farming sickle used as set dressing and a hand-drawn farmhouse design illustration from Monty Python's *The Meaning of Life*. The sickle is made from fibreglass decorated in high detail to look like distressed metal and wood. There is a 1-cm chip to the blade, revealing the fibreglass texture beneath. Also included is a hand-drawn pencil on tracing paper piece depicting the farmhouse with the sickle hanging outside.

The artwork is mounted on card with tape that has yellowed with age along with pinholes and light wear from being displayed. Illustration is by Harry Lange and originates from his estate. Sickle dimensions: 52 cm x 20 cm x 7 cm (20½" x 7¾" x 2¾"); mounted artwork dimensions: 24 cm x 18 cm (9½" x 7")

£200-300





Δ 203. Mr. Creosote Sketches and Location Photos

MONTY PYTHON'S
THE MEANING OF LIFE (1983)

A set of nine photos, set designs and sketches from the production of Monty Python's *The Meaning of Life*. The collection includes a hand-drawn pencil and ink artwork depicting the interior of the restaurant plus a printed version with hand coloured renditions, a hand-drawn pencil on tracing paper sketch of Mr. Creosote's wheelbarrow, as well as two hand-drawn pencil on tracing paper sketches of the voracious Mr. Creosote himself, with one of the sketches secured to an additional card-backed sketch. Also in this lot are four black and white photos taken of the interior of the restaurant.

The hand-drawn art shows pinholes from display and slight creasing around the corner of some sketches with light signs of wear and age, remaining in otherwise very good condition. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest artwork): 39.5 cm x 30cm (15½" x 12")

£400-600



Δ 204. The Grim Reaper's (John Cleese) Prop Wired Skeleton Left Hand

MONTY PYTHON'S *THE MEANING OF LIFE* (1983)

A prop left hand made for Death (John Cleese) from Monty Python's *The Meaning of Life*. The Grim Reaper made an appearance in the "Part VII Death" segment of the movie when he interrupted a delightful dinner party, however in the final film, only his right hand is shown. The bones are a yellowish resin with a wooden handle and "triggers" attached to cables, which were used to move the fingers.

The hand is intentionally distressed to appear old, and the little finger has a crack that was repaired. Some of the aged cables are broken. The piece remains in otherwise good condition. This lot comes from the Harry Lange estate. Dimensions: 50 cm x 20 cm x 11 cm (19¾" x 7¾" x 4½")

£600-800

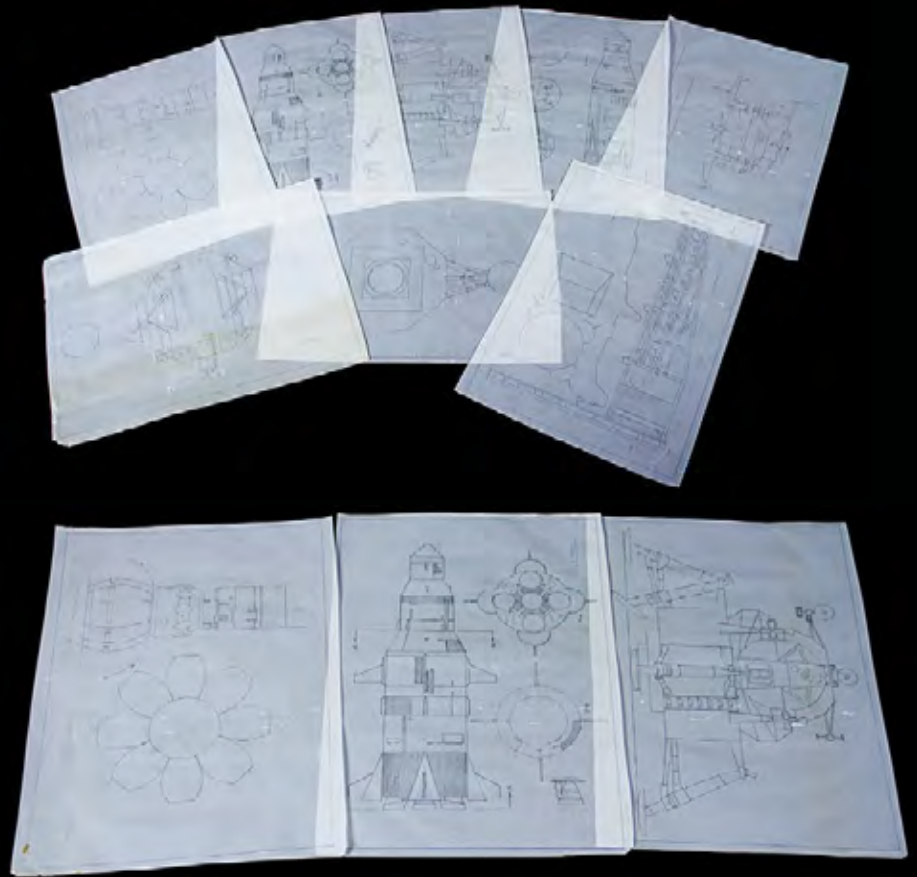
Δ 205. Hand-Drawn Pencil Space Rocket Concept Designs

SUPERMAN (1978)

A set of eight pencil designs for various sections of a space rocket and lunar module from Richard Donner's *Superman*. Each page of this set is full of hand-drawn images on tracing paper; some have measurements and scales written alongside.

Many of the sheets have worn edges and short crease marks across the edges, but are in otherwise very good condition. Illustrations are by Harry Lange and originate from his estate. Dimensions: 60 cm x 40 cm (23½" x 15¾")

£300-500



Δ 206. Hand-Drawn Collage & Painted Control Panel Concept Designs

SUPERMAN (1978)

A set of four original control panel designs created during the production of Richard Donner's *Superman*. These designs were created using pastels, paint and pencil on card collages with some contemporary clippings added to the screens. The smaller piece is signed by Harry Lange alongside a scale annotation.

Three collages are presented in plastic sleeves within large white card mounts; the other is mounted on black card. All remain in very good condition with slight wear to the mounts from storage. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest piece): 112 cm x 81 cm (44" x 31¾")



£600-800

Δ 207. Collection of Hand-Painted Concept Artwork

SUPERMAN (1978)

A set of six hand-painted artworks detailing various scientific and electrical set pieces from Richard Donner's *Superman*. These art pieces showcase a combination of pencil, paint and pastel on black paper and card, one appears to show an early imagining of the Krypton homeworld. Several pieces are mounted onto another layer of card; two even have Lange's signature beneath the design.

The paper artworks have suffered slightly, with creases and wear to the edges. The crystal computer art has pinholes from being displayed. All are otherwise in very good condition. Illustrations are by Harry Lange and originate from his estate. Dimensions (largest artwork): 32 cm x 51 cm (12½" x 20")

£500-700



Δ 208. Hand-Drawn Apollo Module Concept Artwork

SUPERMAN II (1980)

A hand-drawn artwork of the lunar Apollo module attacked by Zod, Ursa and Non in the early scenes of Richard Donner's *Superman II*. The piece is drawn with pen, ink, paint and pastel on black card with subtitles. The work is signed by Harry Lange in white pastel, mounted on tan card and presented in a cream shadowbox display.

The artwork remains in great condition with a light scratch across the right central section of the image. Illustration is by Harry Lange and originates from his estate. Dimensions: 49 cm x 41 cm x 3 cm (19¼" x 16" x 1¼")

£1,000-1,500





Be it known that
**Tony Masters, Harry Lange
 and Ernie Archer**
 were nominated for an
ACADEMY AWARD OF MERIT
 for outstanding achievement
 in
Art Direction
"2001: A SPACE ODYSSEY"

Δ 209. Art Direction Academy Award® Certificate of Nomination

2001: A SPACE ODYSSEY (1968)

The certificate awarded to Harry Lange upon his Academy Award® co-nomination in the field of Art Direction (along with Tony Masters and Ernie Archer) for Stanley Kubrick's *2001: A Space Odyssey*. Lange had previously worked on NASA's Future Projects staff, and his experience in visualising space travel in the year 2001 proved essential. The certificate lists Lange along with his fellow nominees, the category and movie title and is hand-signed by the President (Gregory Peck) and Secretary of the Academy of Motion Picture Arts and Sciences®.

The page is laminated onto a PermaPlaque wooden display mount. There are some light scuffs and scratches to the surface but otherwise the piece is in very good condition. This lot comes from the Harry Lange estate. Dimensions: 30 cm x 35 cm x 1 cm (11½" x 13¾" x ¾")

Δ 210. Ape Mask & Signed Photo

2001: A SPACE ODYSSEY (1968)

£2,000-3,000

An unfinished ape mask from the production of Stanley Kubrick's *2001: A Space Odyssey*. This mask was made for the apes that surrounded the monolith in the "Dawn of Man" sequence during the film's opening.

Created by esteemed special effects technician Stuart Freeborn, the prosthetic face is made of dark brown foam latex and rests on a plastic face support. Due to the age of the piece, the foam latex has stiffened, becoming brittle near the edges, while some patches on the cheek have suffered some flaking.

This piece includes a signed photograph of Stuart Freeborn seen at work in his studio during preproduction of *2001: A Space Odyssey*, a letter signed by Freeborn confirming the history of the mask and a custom-made display case. Dimensions (displayed): 34 cm x 40 cm x 24 cm (13½" x 15¾" x 9½")

£1,000-1,500



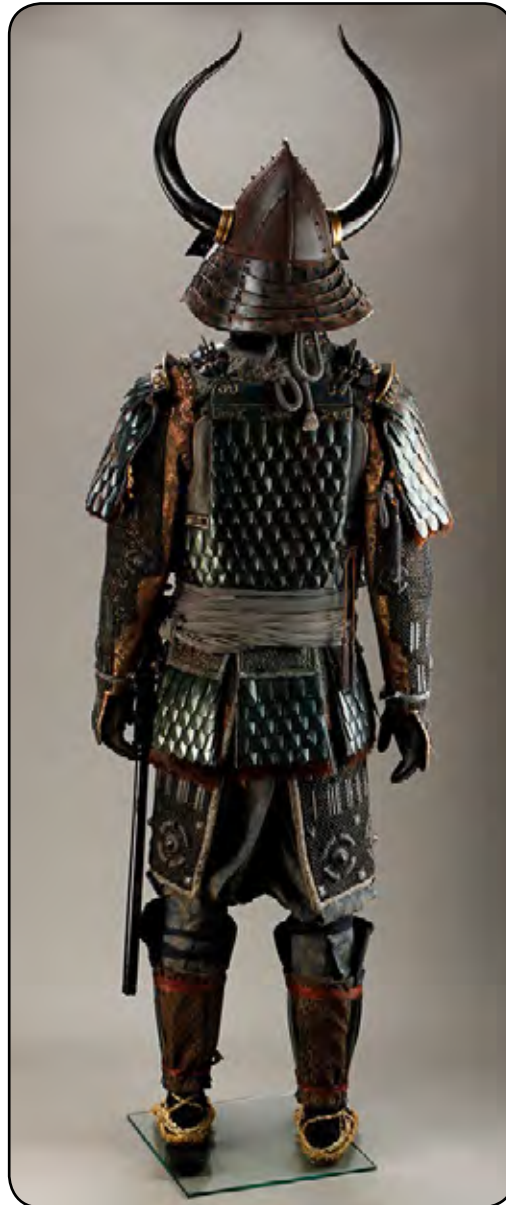
© Warner Brothers







Photo of Hiroyuki Sanada from *The Last Samurai*
Courtesy of Kobal/Warner Brothers/David James



Ω Δ 211. Ujio's (Hiroyuki Sanada) Samurai Warrior Costume

THE LAST SAMURAI (2003)

A complete samurai costume worn by Ujio (Hiroyuki Sanada) in Edward Zwick's period war epic *The Last Samurai*. Designed to replicate authentic period samurai armour, this costume consists of 17 separate pieces that are applied in layers to create a complete look. To keep the character distinct, the design of the armour, swords and fabric patterns are specific to Ujio, making the various pieces instantly identifiable from other costumes in the film.

The first layer of this costume consists of a tunic, trousers, vest, shoes, thigh guards and sleeve armour. The greaves, body armour, shoulder armour, belt and helmet are then added, and two swords and sheaths attached to the belt complete the look. A majority of the pieces are labelled with Sanada's name. The cream coloured tunic, the shoes and the socks are labelled "Ujio Hero," while the red tunic, the trousers, and the greaves are labelled "Ujio." The vest is labelled "Ujio Stunt Dbl" and the thigh guard is labelled "Ujio Dbl." The main chest armour can be screen matched to several shots during the film's final battle scene. Much of the outer armour and accompanying weaponry was fabricated at WETA workshop, or under WETA's supervision, to match authentic samurai armaments.

The two swords are unique to Ujio's character. The katana is a resin fight version while the short sword is an aluminium hero version. The sheath of the resin katana is generic from the film and not specific to the character. Designer Ngila Dickson earned an Academy Award® nomination for her work on the film. The costume remains in exceptional shape, and is supplied with a certificate of authenticity from Warner Brothers. Dimensions (dressed): 36 cm x 64 cm x 219 cm (14" x 25" x 86")



£ 15,000-20,000

Δ 212. Captain Nemo's (Naseeruddin Shah) Nautilus Car

THE LEAGUE OF EXTRAORDINARY GENTLEMEN (2003)

Captain Nemo's (Naseeruddin Shah) hero Nautilus car from Stephen Norrington's fantasy adventure *The League of Extraordinary Gentlemen*. This car was used throughout the film as the League hunted down Moriarty (Richard Roxburgh) and was also featured extensively on the film's posters.

The massive car was one of only two custom made especially for the production. This particular vehicle was the complete running version and was designed by production designer Carol Spier. The other unit was designed for insert shots and featured an attached scaffold for filming close-ups of the actors.

The car is based on the chassis for a Land Rover fire tender, onto which a steel frame was fitted along with a Rover V8 engine, six wheels measuring 72 cm (28½") in diameter and a massive fibreglass body. Hydraulics are mounted within the wheel arches to allow greater clearance during driving. Detailing applied to the body includes headlights and embellishments representing the Hindu god Ganesha at the vehicle's front. Within the cabin, custom trim styled after flora and fauna line the doors and control panel, which has the donor vehicle's functional dials fitted. A faux leather interior is capped off with a 'silver' band running around the tops of the seats. The car's body and panels are finished in an ivory colour, with the mouldings and detailing showing a worn 'gold' finish.

The car retains most of its original functionality and shows signs of wear and evidence of running repairs from on-set use. In spite of this wear, the car is in running condition. This vehicle is not legal for use on UK roads and is not suitable for conventional road driving. No warranty is made or implied as to its roadworthiness or mechanical condition. Dimensions: 662 cm x 280 cm x 140 cm (260¾" x 110¼" x 55")

£40,000-60,000



Photo of Shane West, Sean Connery & Peta Wilson from *The League of Extraordinary Gentlemen*
Courtesy of Kobal/20th Century Fox





213. Quad and One-Sheet Posters

THE LEAGUE OF EXTRAORDINARY GENTLEMEN (2003)

A UK quad poster (EX rolled condition) and a US one-sheet (EX condition) poster for Stephen Norrington's fantasy adventure *The League of Extraordinary Gentlemen*, starring Sean Connery & Jason Flemyng. UK quad dimensions: 180 cm x 102 cm (40" x 30"); US one-sheet dimensions: 100 cm x 70 cm (40" x 26")

£50-70



214. Captain Nemo's (Naseeruddin Shah) Hero Pistol

THE LEAGUE OF EXTRAORDINARY GENTLEMEN (2003)

Captain Nemo's (Naseeruddin Shah) hero pistol from Stephen Norrington's fantasy adventure *The League of Extraordinary Gentlemen*. One of four pistols made for the production, this fantastic weapon was used by Captain Nemo at various points throughout the film.

Built around a Russian Tokarev TT-33 with metal and resin dressing parts added, this highly decorative gun is deactivated but retains its moving trigger and hammer and a detachable magazine. The gun has a chrome finish with cream enamelling on the pistol grip to replicate the look of ivory. As part of the deactivation process, the weapon's slide is pinned in place and the barrel is filled.

The pistol shows minor wear and corrosion from use with a few cracks in the grip enamelling but is in good condition overall. The weapon is supplied with a certificate of deactivation. Dimensions: 5 cm x 27 cm x 23 cm (2" x 10¾" x 9")

£1,500-2,000





Δ 215. Inspector Javert's (Russell Crowe) Hero Flintlock Pistol

LES MISÉRABLES (2012)

Inspector Javert's (Russell Crowe) hero flintlock pistol from Tom Hooper's musical film adaptation *Les Misérables*. This pistol was used by Javert as he hunted down Jean Valjean (Hugh Jackman) after the student revolution and the defeat at the blockade.

A reproduction of the AN IX cavalry pistol, the weapon was deactivated after filming. Utilising a mix of brass and steel components with a polished wood stock, the gun has engraved period markings replicated on the action and barrel and a steel ramrod. Its original flintlock action, pan and trigger remain functional.

Showing some corrosion and wear from use, the pistol is in very good condition and is supplied with a certificate of deactivation and a custom-made display stand. Dimensions (displayed): 10.5 cm x 35 cm x 25 cm (4 $\frac{1}{4}$ " x 13 $\frac{3}{4}$ " x 10")

£2,000-3,000



Δ 216. Inspector Javert's (Russell Crowe) Rapier

LES MISÉRABLES (2012)

Inspector Javert's (Russell Crowe) fencing foil from Tom Hooper's musical film adaptation *Les Misérables*. The sword was Javert's weapon of choice as he hunted down Jean Valjean (Hugh Jackman).

This ornate sword features a wire lattice pattern on the grip with an elegant repeating floral pattern running over its pommel and guard. The blade is triangular in profile and made from lightweight aluminium, the edges of which have been softened to ensure the actors' safety. The word "Cartel" is stamped at the blade's base. The scabbard is black leather with polished metal capping at each end.

The piece is in very good condition with some minor wear to the blade and scabbard from use. Dimensions (sheathed): 7 cm x 9 cm x 100 cm (2 $\frac{3}{4}$ " x 3 $\frac{1}{2}$ " x 39 $\frac{1}{2}$ ")

£2,000-3,000



Ω 217. Team Zissou Crew Uniform

*THE LIFE AQUATIC
WITH STEVE ZISSOU* (2004)

A Team Zissou crew uniform from Wes Anderson's indie classic *The Life Aquatic with Steve Zissou*. This uniform was custom made for production for use by one of Zissou's teammates. The shirt is made of sea foam green polyblend spandex with blue stripe accents. The garment was ultimately not finished for filming and is missing the Zissou patch on the pocket.

The trousers are made of light blue cotton with similar blue stripes along the legs. A production tag marks the trousers as "Ogata Stun, (N. Koizumi)," indicating these trousers were used by Niels Koizumi's character Bobby Ogata. The pieces have light stains but remain in otherwise great condition.

£2,000-3,000



Ω 218. Team Zissou Dive Mask & Dive Watch

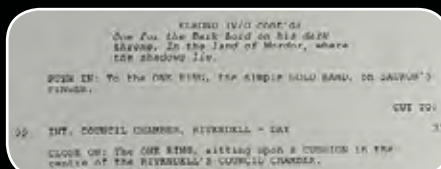
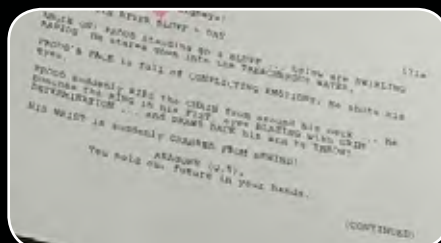
THE LIFE AQUATIC WITH STEVE ZISSOU (2004)

A Team Zissou dive mask and dive watch from Wes Anderson's indie classic *The Life Aquatic with Steve Zissou*. These pieces were used by various crew members when diving with Zissou (Bill Murray). The mask is a 1960s-style round mask with side and head straps. The watch is a Dacor brand diving watch with a black rubber strap. The underside of the watch is marked "Renzo" for Renzo Pietro (Pawel Wdowczak), Zissou's editor and sound man.

The pieces have light wear from use and age but remain in otherwise great condition. Mask dimensions: 18 cm x 10 cm x 10 cm (7" x 4" x 4"); watch dimensions 10 cm x 8 cm x 5 cm (4" x 3" x 2")

£1,000-1,500





Ω Δ 219. Complete Revised Script

THE LORD OF THE RINGS TRILOGY (2001-2003)

A complete mimeographed typescript script from Peter Jackson's fantasy adaptation *The Lord of the Rings*. Divided into two scripts, this set includes "Part One – 3rd Draft" and "Part Two – 2nd Draft." Both scripts are spiral bound and feature a clear plastic protected cover with the working title "Jamboree." Originally planned as a two-part film, the first script depicts the events of *The Fellowship of the Ring*, while part two features an alternate title "The War of the Ring" and depicts the events of the latter two films of the trilogy.

These scripts were ultimately revised when New Line Cinema agreed to finance the film in three instalments. Both scripts remain in very good condition. Dimensions (each): 23 cm x 30 cm x 4 cm (9" x 12" x 1½")

£400-600

† 220. Orc Mask and Teeth

THE LORD OF THE RINGS TRILOGY (2001-2003)

A detailed Orc mask and teeth worn in Peter Jackson's fantasy adaptation *The Lord of the Rings*. The Orcs were Sauron's evil henchman, and their gruesome faces struck fear into the hearts of men.

This mask is comprised of several different foam latex prosthetic pieces that were applied to the actor's head and then patched together and painted for a day's filming. These prosthetics were designed to be used only once and then thrown away, but this one was saved. The mask suffered some splits and tears during removal from the actor's head and has since been expertly restored. Because of the nature of prosthetic masks, this is believed to be one of only a handful that survived the production. The teeth in the display were also worn by an Orc during production. Dimensions: 28 cm x 28 cm x 30 cm (11" x 11" x 11¾")

£2,000-3,000





† Δ 221. Miniature B-17F Aircraft

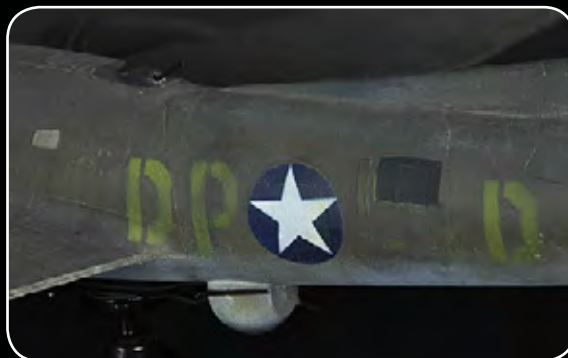
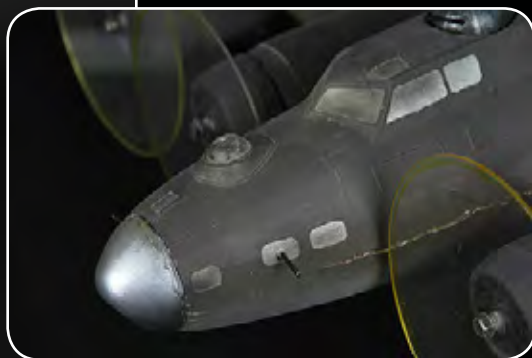
MEMPHIS BELLE (1990)

A miniature B-17F aircraft model from Michael Caton-Jones' war drama *Memphis Belle*. This aircraft was used for the aerial group shots where the bomber squadrons joined formation, passing high over Nazi-occupied Europe to their target.

Made of resin with an expanding foam core and finished in the green and grey of the USAAF 8th Air Force, the bomber has various markings applied along the side, including the USAAF star and the tail registration 12425. Windows are painted on the bomber while the turrets feature plastic machine guns coming from the defensive positions. Clear acrylic is used to give the appearance of fast-spinning propellers.

Well-used, the model shows some wear to the paint finish but remains in an overall good condition and comes on a custom display base. Dimensions (displayed): 100 cm x 135 cm x 70 cm (39½" x 53" x 27½")

£3,000-4,000



† Δ 222. Eye Scanner & Neuroin Inhaler

MINORITY REPORT (2002)

An eye scanner and Neuroin inhaler from Steven Spielberg's sci-fi thriller *Minority Report*. Eye scanners were seen on the Metro as John Anderton (Tom Cruise) escaped from the PreCrime facility. Neuroin inhalers were seen throughout Anderton's apartment.

The scanner's body is made of resin with two plastic discs surrounding the scanner's core. An LED shrouded in black plastic is present and activates via a small switch. One of the discs is painted silver while the other has an "Eye-dentiscan" logo in black and red. The scanner's body is painted brown. The inhaler is made of white resin with a non-practical black resin button and blue plastic mouthpiece. The piece bears labels of the Neurotec logo, "Synaptic Dithalimide" and a list of possible side effects.

The scanner and inhaler both remain in good condition. Scanner dimensions: 13 cm x 4 cm x 15 cm (5¼" x 1½" x 6"); inhaler dimensions: 5.5 cm x 5 cm x 2 cm (2¼" x 2" x ¾")

£200-300



† Δ 223. John Anderton's (Tom Cruise) Eyeball & Neuroin Inhaler

MINORITY REPORT (2002)

John Anderton's (Tom Cruise) eyeball and hero Neuroin inhaler from Steven Spielberg's sci-fi thriller *Minority Report*. This prop eye was used in the scene when Anderton had his eyes replaced. Empty Neuroin inhalers were seen in Anderton's apartment.

A glass eyeball with a hazel iris, the piece has silicone material attached to the rear to replicate the eye's optic nerve. The silicone has thin red veins painted into it and traces of fake blood still present. The inhaler is made of black resin with a fixed depressed plastic mouthpiece. A label reads "Synaptic Dithalimide."

The eye and inhaler remain in used but good condition. Eye dimensions: 6 cm x 3 cm x 3 cm (2½" x 1¼" x 1¼"); inhaler dimensions: 5.5 cm x 5 cm x 2 cm (2¼" x 2" x ¾")

£600-800



† Δ 224. Data Chip & Neuroin Inhaler

MINORITY REPORT (2002)

A data chip and Neuroin inhaler from Steven Spielberg's sci-fi thriller *Minority Report*. Data chips were seen on John Anderton's desk at PreCrime. An inhaler of this style was seen when Anderton (Tom Cruise) threatened Witwer (Colin Farrell) in the elevator.

Made of clear plastic, the chip is cut to shape and features black plastic detailing glued to its edge and is stored in a plastic memory card case. The inhaler is made of black resin with a plastic mouthpiece. A label reads "Synaptic Dithalimide" while the bottom features side effect warnings.

The chip, case and inhaler remain in very good condition. Chip dimensions: 6 cm x 5.5 cm x 0.5 cm (2½" x 2¼" x ¼"); inhaler dimensions: 5.5 cm x 5 cm x 3 cm (2¼" x 2" x 1¼")

£200-300



† Δ 225. John Anderton's (Tom Cruise) Hero Neuroin Inhaler

MINORITY REPORT (2002)

John Anderton's (Tom Cruise) hero Neuroin inhaler from Steven Spielberg's sci-fi thriller *Minority Report*. This hero version of the inhaler was seen in Anderton's apartment on his bedside table.

Made of white plastic, the inhaler features a practical blue plastic mouthpiece which can be breathed through and a pink plastic button on the top, which is in a depressed "used" position. Spring-loaded buttons on the side can be depressed. A label on the front reads "Neuroin," and the back displays the Neurotec logo. The bottom features a list of possible side effects.

The inhaler remains in used but good condition, with black marks from use and time spent in storage. Inhaler dimensions: 5.5 cm x 5 cm x 2 cm (2¼" x 2" x ¾")

† Δ 226. Evanna Frank's (Jessica Capshaw) ID Card & Neuroin Inhaler

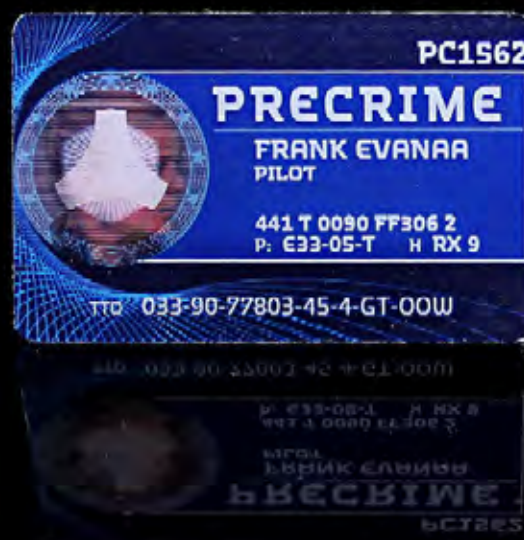
MINORITY REPORT (2002)

Evanna Frank's (Jessica Capshaw) ID card and a static Neuroin inhaler from Steven Spielberg's sci-fi thriller *Minority Report*. The ID card was made for the production but was ultimately unused, while this style of inhaler was seen when John Anderton (Tom Cruise) emptied his pockets in his apartment.

The ID card is holographic and shows Frank's face from various angles with details of her position within PreCrime and code numbers alongside. Frank's forename is spelled incorrectly. The inhaler is made of resin with a plastic mouthpiece and a black resin button. A label on the front reads "Synaptic Dithalimide."

Both items remain in very good condition. Card dimensions: 8 cm x 5 cm (3 ¼" x 2"); inhaler dimensions: 5.5 cm x 5 cm x 3 cm (2¼" x 2" x 1¼")

£200-300



£300-500



227. PreCrime Unit Stunt Jet Pack

MINORITY REPORT (2002)

A PreCrime unit stunt jet pack from Steven Spielberg's sci-fi thriller *Minority Report*. Packs such as this were used by the PreCrime unit as they tried to hunt down John Anderton (Tom Cruise) after the Precogs predicted he would commit murder.

Made of dense foam, the piece is highly detailed with metal exhaust vents and ribbed panelling on the back. The straps feature a machined aluminium quick-release buckle made in the form of the PreCrime insignia. A plastic backing ensures a secure fit. The applied finish is dark blue, metallic silver and black and the vents are made to look corroded. The pack shows no evidence of having the wing fitted, or the hand control unit extension fitted, suggesting it may not have been used for filming.

The pack shows some minor paint flaking but remains in otherwise very good condition. Dimensions: 30 cm x 40 cm x 50 cm (12" x 15¾" x 19¾")

£1,200-1,500



† Δ 228. Hero Sonic Pistol

MINORITY REPORT (2002)

A hero Sonic Pistol from Steven Spielberg's sci-fi thriller *Minority Report*. These prop weapons were used by the PreCrime officers as they searched the apartment block where Anderton (Tom Cruise) had his eye transplant.

Made of a mix of polished aluminium, resin and plastic components, the pistol features a textured, rotating grip and is finished in light and dark grey. A faux resin trigger is present forward of the grip, which is finished in grey and metallic red, with similar switches at the weapon's rear. The round portion of the receiver features various rune-like markings and a special paint finish has been applied to the muzzle to give the look of heat-induced case hardening and discolouration from use.

Well-used during production, the pistol shows some signs of wear but remains in good condition. Dimensions: 5 cm x 26 cm x 13 cm (2" x 10¼" x 5")

£1,500-2,500



Δ 229. Ethan Hunt's (Tom Cruise) C.I.A Suspension Costume

MISSION: IMPOSSIBLE (1996)

A costume worn by Ethan Hunt (Tom Cruise) in the Brian De Palma action film *Mission: Impossible*. This costume was seen in the unforgettable C.I.A. vault scene. Ethan and his team were attempting to steal the NOC list and could only access the terminal through a suspended descent from a ceiling heating duct. The feat was all but impossible.

The costume consists of a black canvas jacket with metal cable attachments on the side, a black t-shirt, black jogging bottoms, a pair of black, smooth soled, lace-up boots, a pair of black synthetic gloves beneath clear surgical gloves, black-rimmed glasses and a headset. The costume is supplied with a custom-made mannequin display. Dimensions: 186 cm x 53 cm x 38 cm (73" x 21" x 15")

£6,000-8,000





† Δ 230. Benji Dunn's (Simon Pegg) Waiter Costume

MISSION IMPOSSIBLE: GHOST PROTOCOL (2011)

Benji Dunn's (Simon Pegg) costume from Brad Bird's spy thriller *Mission Impossible: Ghost Protocol*. This costume was worn when the IMF team infiltrated Dubai's Burj Khalifa.

The costume consists of a long jacket and hat made of course yellow material, a pair of white cotton trousers and a pair of white plimsolls. The jacket and hat are made by Sylvia's Costumes of Hollywood, CA. The jacket has a zip and Velcro fastenings while the trousers, labelled "Benji" internally, feature a zip fly and poppers at the ankles. The plimsolls, made by Toms, are a UK size 10.5.

In very good condition, the costume is supplied with a certificate of authenticity from Paramount Pictures.

£300-500

† 231. Rick O'Connell's (Brendan Fraser) Hero Sword

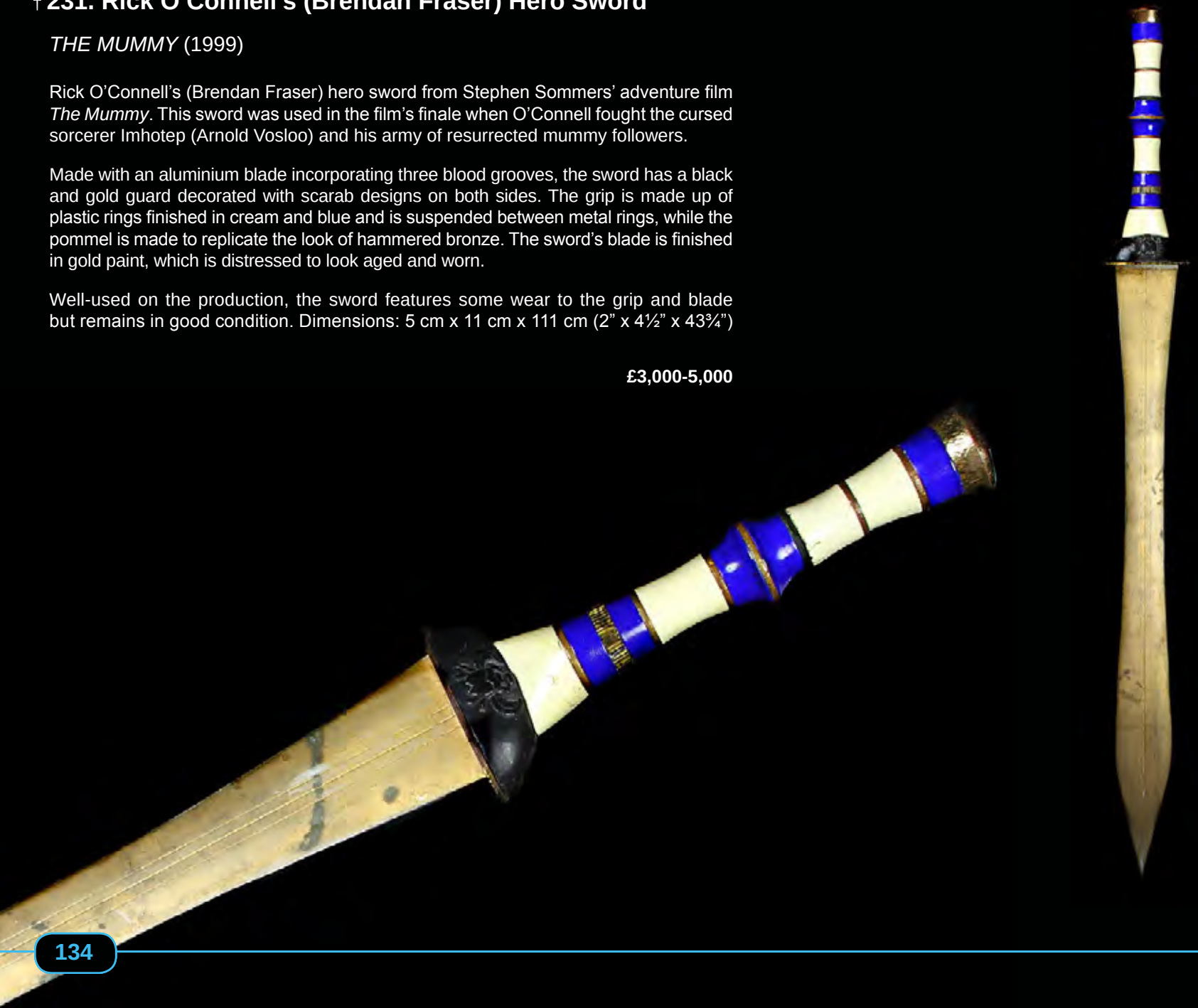
THE MUMMY (1999)

Rick O'Connell's (Brendan Fraser) hero sword from Stephen Sommers' adventure film *The Mummy*. This sword was used in the film's finale when O'Connell fought the cursed sorcerer Imhotep (Arnold Vosloo) and his army of resurrected mummy followers.

Made with an aluminium blade incorporating three blood grooves, the sword has a black and gold guard decorated with scarab designs on both sides. The grip is made up of plastic rings finished in cream and blue and is suspended between metal rings, while the pommel is made to replicate the look of hammered bronze. The sword's blade is finished in gold paint, which is distressed to look aged and worn.

Well-used on the production, the sword features some wear to the grip and blade but remains in good condition. Dimensions: 5 cm x 11 cm x 111 cm (2" x 4½" x 43¾")

£3,000-5,000



† Δ 232. Henderson's (Stephen Dunham) Canopic Jar

THE MUMMY (1999)

Henderson's (Stephen Dunham) canopic jar from *The Mummy*. This particular jar screen matches to Henderson's death scene during which the cursed ancient Egyptian sorcerer Imhotep (Arnold Vosloo) fully restored himself.

Made of a dense, semi-translucent rubber, the hollow jar is made in the visage of the Egyptian god Horus and features hieroglyphics across the front. The paint finish is designed to replicate the look of ivory, gold and jade, with a thin wash applied to give the jar a worn, aged look. The jar remains in very good condition with only minor wear. Dimensions: 9 cm x 9 cm x 20 cm (3½" x 3½" x 8")

£1,000-1,500



† 233. The Scorpion King's (Dwayne Johnson) Hero Sword

THE MUMMY RETURNS (2001)

The Scorpion King's (Dwayne Johnson) hero sword from Stephen Sommers' adventure sequel *The Mummy Returns*. This sword was used in the film's opening as The Scorpion King, imbued with the power of the Anubis, conquered all of Egypt before having his soul taken by the Egyptian god.

Made of solid brass, the sword features a curved blade with engraved scorpions and hieroglyphics at its end, a woven grip and a guard with two scorpions. Brown paint is applied and worn back to bring out the detailing across the weapon. A ring mounted to the pommel once held a chain, some of which is still present.

Showing some minor corrosion to the metal and minor wear from use, the sword is in very good condition. Dimensions: 4 cm x 15 cm x 89 cm (1½" x 6" x 35¼")

£3,000-5,000



Δ 234. Promotional Photos & Ephemera

THE MUPPET SHOW (1976-1981)

A collection of ephemera from Jim Henson's classic TV series *The Muppet Show*. Included are three black and white photos of Linda Carter taken during a guest appearance, two colour postcards signed by Linda Carter, nine black and white photos of the Muppet characters, two additional postcards, two *The Muppet Show* stickers and a pop-up card. The colour postcards are signed on the back in blue ballpoint by Linda Carter (both inscribed). Signed postcard dimensions: 17 cm x 12 cm (7" x 5")

£80-120



Δ 235. Full-Size Baphomet Statue

NIGHTBREED (1990)

A large statue of Baphomet used in the Clive Barker horror film *Nightbreed*. This piece was seen several times in the film, including the closing battle scenes in the creature city of Midian, home of the Nightbreed.

The statue is made from fibreglass with a foam latex skin covering the Satanic character's face and upper body. Both surfaces are painted black. The statue remains in excellent condition; it has been lightly restored and some exposed cracks were painstakingly retouched to help preserve the statue. A section of the original bracket used to affix the piece to the set is still present. Dimensions: 80 cm x 60 cm x 35 cm (31" x 25" x 14")

£800-1,200

236. Original Vic Fair Concept Poster Art

ONCE UPON A TIME IN AMERICA (1984)

An original unused concept for a poster for Sergio Leone's crime drama *Once Upon A Time in America*. This painting was intended for use on the UK quad cinema poster. The work bears the image of Robert De Niro and the Brooklyn Bridge. It is signed by noted artist and designer Vic Fair. Accomplished in mixed media on art board, the piece includes an acetate overlay carrying the film title.

This gangster favourite was directed by Sergio Leone and is known for its Ennio Morricone score and all-star cast, which includes James Woods and Elizabeth McGovern. The film was nominated for two Golden Globes and won two BAFTA awards. The artwork remains in very good condition. Dimensions: 43 cm x 56 cm (17" x 22")

£1,500-2,000



237. Ghostly Pete Stop-Motion Puppet*THE PIRATES! IN AN ADVENTURE WITH SCIENTISTS* (2012)

A stop-motion puppet from *The Pirates! In an Adventure with Scientists*. The Ghostly Pete character was seen when the Pirate Captain (Hugh Grant) accidentally boarded a ghost ship in his bid to be Pirate of the Year.

Made of Plasticine and resin with an internal metal armature by Aardman, the model features a green shirt, brown vest and brown belt made of foam latex with a green resin bandana. The puppet's hands are made of silicone and the grey hair is foam latex. Plasticine is applied around the eyes, while the mouth is a rapid-prototyped resin component designed for quick replacement. Wire runs through the ghost portion of the puppet forming the lower torso, which is made of Plasticine.

Showing some small marks in the Plasticine from use, the puppet remains in overall very good condition and comes presented on a custom-made display base. Dimensions: 15.5 cm x 14.5 cm x 44 cm (6" x 5¾" x 17¾")

£1,000-1,500**238. Beefeater Brisket Stop-Motion Puppet & Props***THE PIRATES! IN AN ADVENTURE WITH SCIENTISTS* (2012)

A stop-motion puppet with props from *The Pirates! In an Adventure with Scientists*. This Beefeater, named Brisket, was seen at the Royal Society and later on the QV1, the flagship of Queen Victoria (Imelda Staunton).

Built to be posable with an internal metal armature by Aardman, the puppet features an elaborate red uniform made of foam latex, silicone stockings and a resin cap. Skin and hair are made of silicone with Plasticine applied around the eyes, while the mouth is a rapid-prototyped resin component designed for quick replacement. Included with the puppet is a wood, resin and plastic deck skylight and an array of deck decoration from Victoria's flagship, the QV1.

Showing some small marks from use, the puppet and props remain in overall very good condition, with the puppet presented on a custom-made display base. Dimensions: 15.5 cm x 14.5 cm x 42 cm (6¼" x 6" x 16")

£1,500-2,500

239. Chef Stop-Motion Puppet & Props

THE PIRATES! IN AN ADVENTURE WITH SCIENTISTS (2012)

A stop-motion puppet with props from *The Pirates! In an Adventure with Scientists*. This character, simply named Chef, was seen on board the QV1 as he prepared Polly and other rare creatures for Queen Victoria and the Rare Creatures Dining Club.

Built to be posable with an internal metal armature by Aardman, the puppet features a detailed chef's uniform made of foam latex, with skin and hair made of silicone and Plasticine applied around the eyes. The mouth is a rapid-prototyped resin component secured with magnets for quick replacement. Accompanying Chef is a large kitchen work bench, some kitchen towels and an array of cooking and baking equipment.

Showing some small marks from use, the puppet and props remain in overall very good condition, with the puppet presented on a custom-made display base. Dimensions: 16 cm x 15 cm x 35 cm (6¼" x 6" x 13¾")

£1,500-2,500

240. Charles Darwin (David Tennant) Stop-Motion Puppet & Props

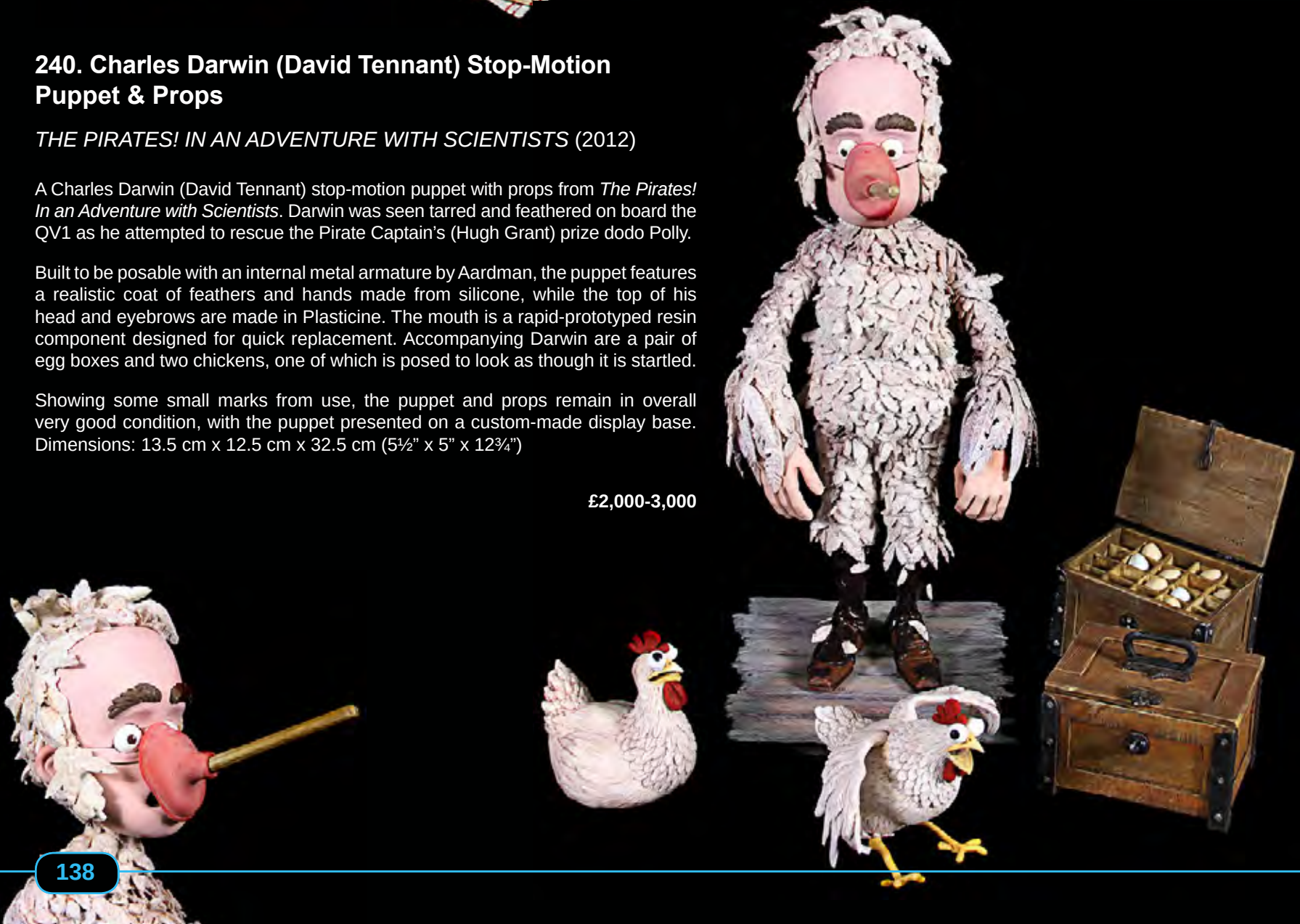
THE PIRATES! IN AN ADVENTURE WITH SCIENTISTS (2012)

A Charles Darwin (David Tennant) stop-motion puppet with props from *The Pirates! In an Adventure with Scientists*. Darwin was seen tarred and feathered on board the QV1 as he attempted to rescue the Pirate Captain's (Hugh Grant) prize dodo Polly.

Built to be posable with an internal metal armature by Aardman, the puppet features a realistic coat of feathers and hands made from silicone, while the top of his head and eyebrows are made in Plasticine. The mouth is a rapid-prototyped resin component designed for quick replacement. Accompanying Darwin are a pair of egg boxes and two chickens, one of which is posed to look as though it is startled.

Showing some small marks from use, the puppet and props remain in overall very good condition, with the puppet presented on a custom-made display base. Dimensions: 13.5 cm x 12.5 cm x 32.5 cm (5½" x 5" x 12¾")

£2,000-3,000



241. Scarlet McGraw Stop-Motion Puppet & Props

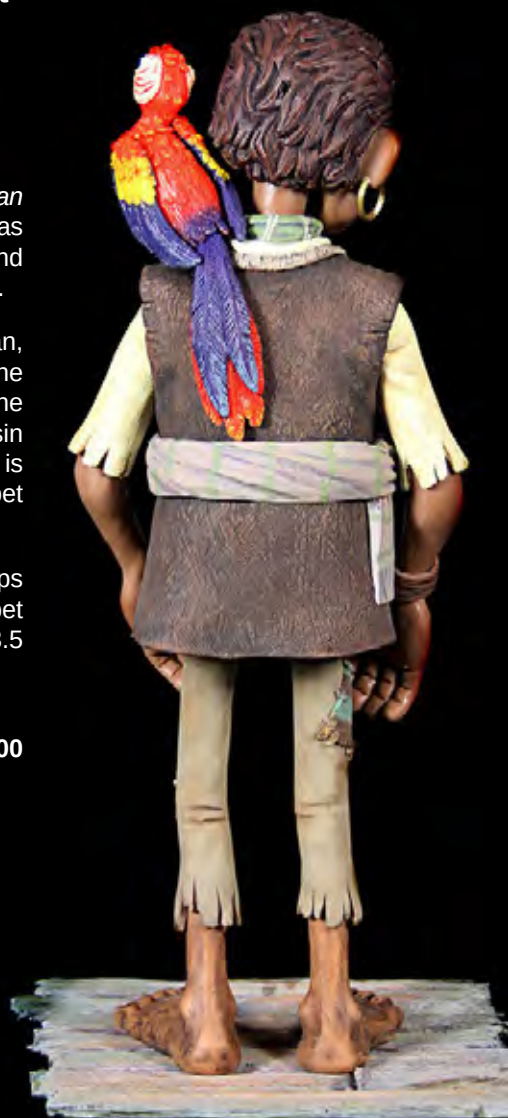
THE PIRATES! IN AN ADVENTURE WITH SCIENTISTS (2012)

A stop-motion puppet with props from *The Pirates! In an Adventure with Scientists*. The Scarlet McGraw character was seen at the Barnacle's Face, a favoured tavern of pirates far and wide and the site of the prestigious Pirate of the Year awards.

Built to be posable with an internal metal armature by Aardman, the puppet features clothing made of foam latex with silicone skin. Both his head and hair are made of resin with Plasticine around the eyes, while the mouth is a rapid-prototyped resin component designed for quick replacement. Scarlet's parrot is made of silicone with a resin beak. Accompanying the puppet are a Barnacle's Face tavern stool and two tavern tankards.

Showing some small marks from use, the puppet and props remain in overall very good condition, with the puppet presented on a custom-made display base. Dimensions: 13.5 cm x 12.5 cm x 30.5 cm (5½" x 5" x 12")

£1,500-2,500



Ω Δ 242. Predator Contact Lens Pair

PREDATOR 2 (1990)

A pair of contact lenses worn by one of the Predators seen in the finale of Stephen Hopkins' 1990 sci-fi thriller *Predator 2*. Made from plastic, these hand-painted hard lenses depict bloodshot red eyes with thick retinal arteries spiralling away from the pupils. Cut into the centre of the lenses are tiny holes, offering the actor a small amount of visibility through the plastic.

While the front of the contacts are highly detailed, the reverse side is untreated. These contacts remain in very good condition. Dimensions: 3 cm x 3 cm x 1 cm (1" x 1" x ¼")

£600-800

† 243. Buttercup's (Robin Wright) Fire Swamp Dress

THE PRINCESS BRIDE (1987)

A red dress worn by Buttercup (Robin Wright) in Rob Reiner's classic fantasy adventure *The Princess Bride*. The full-length red garment can be seen during the kidnapping scenes through to the battle with the Rodents of Unusual Size in the Fire Swamp. The dress is made from red cotton in a herringbone weave with eyelets on the back for a lace, although the lace is no longer present. The same detail can be seen at the wrist, and the lace remains present there.

The dress shows signs of wear but remains in good condition. The Bermans and Nathans costumiers label is present and reads "Robin Wright 4894 The Princess Bride."

£3,000-4,000

† Δ 244. Signed International One-Sheet Poster

PROMETHEUS (2012)

A signed international one-sheet poster (EX condition) for Ridley Scott's *Alien* prequel *Prometheus*. The poster is signed by director Ridley Scott and cast members Noomi Rapace, Michael Fassbender and Charlize Theron. The poster comes presented in a black wood frame. Dimensions: 2.5 cm x 77 cm x 110 cm (1" x 30¼" x 43¼")

£400-600



† Δ 245. "Engineer" Ampule Set

PROMETHEUS (2012)

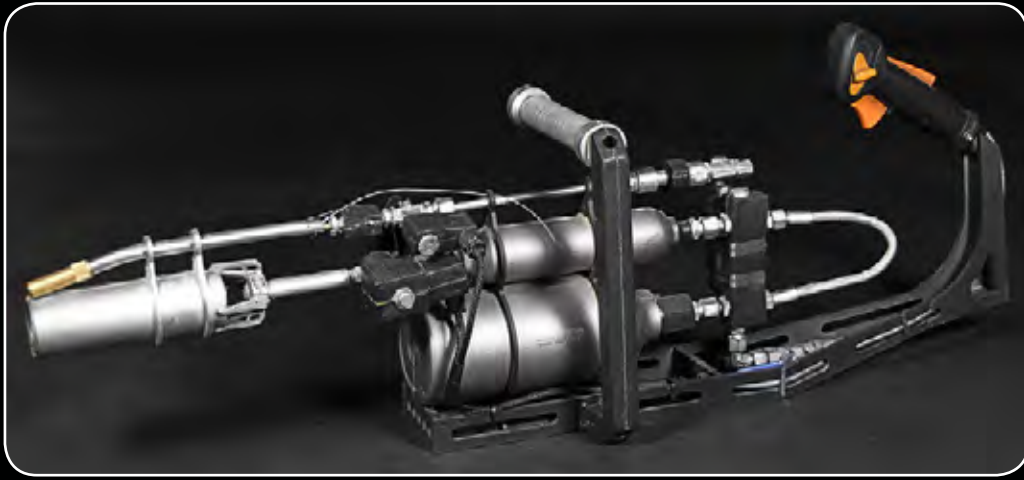
A set of three "Engineer" ampules from Ridley Scott's *Alien* prequel *Prometheus*. These props were used for the scenes within the massive derelict alien spacecraft on LV-223 as Shaw (Noomi Rapace), Holloway (Logan Marshall-Green) and the crew explored the ship and discovered a huge cache of the containers surrounding a mammoth statue of an Engineer's head.

Crafted by raku pottery specialist Rob Sollis, the ampules were created in a rigid self-skinning polyurethane "biscuit" foam to ensure the pieces remained strong but lightweight. Alien runes are etched vertically across the body with a bespoke metallic paint finish which has been further distressed to give an ancient, ethereal look.

Showing some minor wear that reveals the cream surface beneath the paint, the ampules remain in overall very good condition. Dimensions (large ampule): 28 cm x 28 cm x 79 cm (11" x 11" x 31"); dimensions (medium ampule): 20 cm x 20 cm x 55 cm (8" x 8" x 21¾"); dimensions (small ampule): 18 cm x 18 cm x 44 cm (7" x 7" x 17½")

£600-800





† Δ 246. Stunt Flamethrower

PROMETHEUS (2012)

A stunt prop flamethrower from Ridley Scott's *Alien* prequel *Prometheus*. Flamethrowers were used in scenes within the *Prometheus*' vehicle bay as the crew tried to subdue the mutated geologist Fifield (Sean Harris).

This lightweight weapon was intended for scenes where practical flamethrowers were not required; the soft components are designed to prevent unnecessary injury to the cast during frenetic action scenes. Made as an identical twin to the hero flamethrowers in hard and soft rubber, the piece features a plastic support frame and both plastic and metal hoses attached for additional realism. The carry handle rotates on the frame for mobility. The piece is finished in black, grey and metallic paint and features the Weyland Corp wings logo on the fuel tank.

Well-used on the production, some of the paint finish is distressed from use. However, the piece remains in good condition. Dimensions: 24.5 cm x 94 cm x 21.5 cm (9¾" x 37" x 8½")

£2,000-3,000

† Δ 247. Full-Size Sleep Pod

PROMETHEUS (2012)

A full-size sleep pod from Ridley Scott's *Alien* prequel *Prometheus*. This pod was used in scenes where Shaw (Noomi Rapace) and the other members of the crew woke up on board the *Prometheus* ship after spending over two years in stasis.

Made of rapid-prototyped resin with an MDF and fibreglass frame, the pod features a retractable panel on the top with an interior cabin lined with resin and metal dress-up components. The casing is made of clear acrylic with a white frame. Light-up panels and buttons are present internally and externally. The pod is finished in white and covered in an array of Weyland Corp. decals, safety warnings and code numbers. The pod is marked "SP-5D" on the acrylic panel and "Hypersleep P-05" on its main computer. Yellow cushions line the interior of the piece.

Electronics are installed throughout the pod, including a series of white LED strip lights, control panels and computer consoles, all of which remain functional. A video screen situated at the front of the pod, which previously played video content from DVD players, is no longer present.

Well-used on the production, the sleep pod remains in very good condition. Dimensions: 250 cm x 140 cm x 90 cm (98½" x 55" x 35½")

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

£3,000-5,000



† Δ 248. Meredith Vickers' (Charlize Theron) Hero Escape Pod

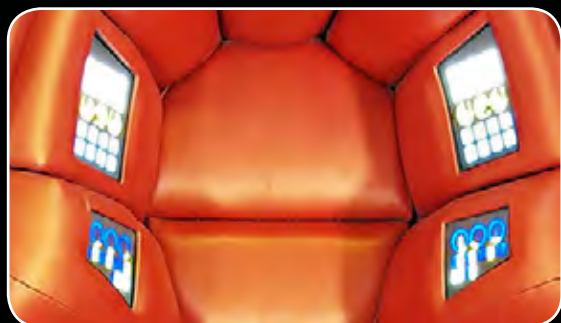
PROMETHEUS (2012)

Meredith Vickers' (Charlize Theron) hero escape pod from Ridley Scott's *Alien* prequel *Prometheus*. This escape pod was used in the sequence in which Vickers crash-landed on the surface of LV-223 after escaping the Prometheus ship before Captain Janek (Idris Elba) rammed the Engineer's ship.

Made of fibreglass over an MDF frame, the pod features a detachable top panel and a cushioned orange interior. The top panel has a clear plastic view port installed as well as plush cushioned pads at chest level. Functional buttons adorn the exterior panelling, which is finished in 'silver' with black stripe detailing and the code number "EP-05." The paint finish is worn and distressed to simulate damage caused by landing on LV-223. A black wooden platform is attached to the underside, enabling the piece to camouflage into the ash-like soil used on set. Electronics are installed throughout the pod, including a series of lights, control panels and computer consoles, which remain functional. Featuring some paint loss and wear from use, the pod remains in good condition. Dimensions: 245 cm x 125 cm x 60 cm (96½" x 49¼" x 23¾")

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

£4,000-6,000



† Δ 249. Complete Pumpkinhead Creature Costume

PUMPKINHEAD: ASHES TO ASHES (1993)

A complete monster suit worn in Jeff Burr's horror film *Pumpkinhead: Ashes to Ashes*. This huge creature costume was seen throughout the film as the creature reaped revenge on those who summoned him.

This full-body costume is crafted from foam latex and is expertly painted a mottled green skin colour. The suit has horned toes and exceptionally long fingers with sharp nails. The creature head has a mouth full of vicious pointed teeth and bulbous pale, unseeing eyes. The costume is completed with a long pointed tail.

The legs are built up around stilts with the feet sitting at the second knee joint, allowing the person wearing the suit to stand at an imposing eight feet tall. The creature is in excellent condition with some small cracks in the paint around the joints and around the areas of heavy stress. The costume is mounted on a custom-made display stand. Dimensions: 95 cm x 75 cm x 240 cm (37½" x 29½" x 94½")

£4,000-6,000



† Δ 250. Ace Rimmer's (Chris Barrie) Miniature "Dimension Jump" Ship

RED DWARF (1988)

A model miniature space ship from the sci-fi TV series *Red Dwarf*. This model was used in the fifth episode of the show's fourth season, "Dimension Jump." A prototype spacecraft tested by Ace Rimmer (Chris Barrie), the craft sent him to a parallel dimension and resulted in his meeting the crew of Red Dwarf and his alter-ego, the cowardly Arnold Rimmer.

The ship was built by Peter Wragg's model making team and is made of resin and plastic components, with additional pieces from commercial model kits used for dressing. It is finished in the standard Space Corps red paint scheme and has a range of Space Corps markings across its fuselage. The halogen bulbs that were once present within the engines have been removed and replaced with LEDs that can be activated from the custom light-up display base.

The model has suffered some damage and paint loss through use on set and time spent in storage, but in spite of these flaws it remains in overall good condition. Dimensions: 25 cm x 62 cm x 45 cm (10" x 24½" x 17¾")

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

£3,000-5,000



Ω Δ 251. Revised Production Used Script

ROCKY (1976)

A revised production-used script from the making of John G. Avildsen's boxing drama *Rocky*. Written by Sylvester Stallone, this version of the script is dated September 3, 1975 and features over 130 pages of dialogue. The mimeographed typescript screenplay script is bound by two metal brad clips and includes a front and back cover made from cardstock. Inside the script are handwritten notes pertaining to music with a number of lines and passages marked for edits.

Due to production use and age, this script shows notable wear to the paper, particularly to the cover, which includes small tears and folds. This item remains in otherwise good, used condition. Dimensions: 22 cm x 28 cm x 1 cm (8½" x 11" x ½")

Ω Δ 252. Lot of Hand-Drawn Storyboards

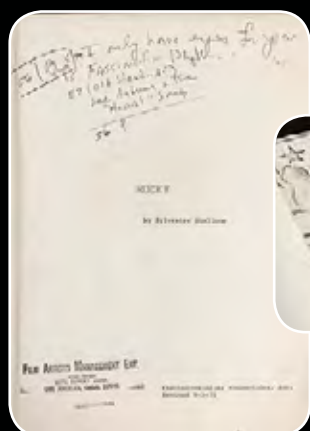
ROCKY III (1982)

A lot of hand-drawn storyboards used in the production of Sylvester Stallone's boxing sequel *Rocky III*. Drawn by storyboard artist Fred Lucky, this set includes three storyboard sheets depicting Rocky's final showdown against Clubber Lane (Mr. T) along with a sheet depicting proposed camera angles for the match.

Each sheet comprises three storyboard frames that are hand-drawn on vellum drafting paper with pen and marker. Below each image are hand-drawn descriptions and dialogue. These storyboard pages display minor wear to the paper. Dimensions: 22 cm x 28 cm (8½" x 11")

£200-300

£200-300



Ω Δ 253. Rocky Balboa's (Sylvester Stallone) Autographed Boxing Headgear

ROCKY III (1982)

Rocky Balboa's (Sylvester Stallone) boxing headgear from Sylvester Stallone's boxing sequel *Rocky III*. This headgear was worn in a practice match as Rocky trained to face Clubber Lang (Mr. T). The headgear is made of yellow and white leather in the standard shape of boxing headgear from the period.

This headgear is inscribed "Best of Life" and autographed by Stallone with the year of the film's release. The piece was donated by the Stallone family to an auction at a Los Angeles school fundraiser shortly after the film was released. The item remains in excellent condition. Dimensions: 23 cm x 28 cm x 15 cm (9" x 11" x 6")

£2,000-3,000



Ω Δ 254. Rocky Balboa's (Sylvester Stallone) Autographed Boxing Shorts

ROCKY III (1982)

Rocky Balboa's (Sylvester Stallone) boxing shorts from Sylvester Stallone's 1982 boxing sequel *Rocky III*. These shorts were worn during the film's opening montage and the Hulk Hogan fight sequence. The shorts are made of yellow and black nylon with "Rocky" embroidered in black on the right leg.

The elastic-waist shorts are inscribed "Best of Life" and autographed by Stallone the year of the film's release. The piece was donated by the Stallone family to an auction at a Los Angeles school fundraiser and remains in excellent condition.

£5,000-7,000





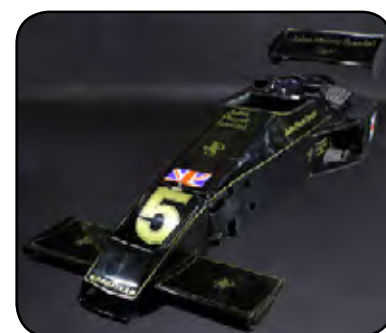
† 255. Mario Andretti's (Kristofer Dayne) Lotus 77 Shell Component Set

RUSH (2013)

A complete set of full-size Formula One Lotus 77 race car shell components used in Ron Howard's racing biopic *Rush*. The shell components were decorated for use by driver Mario Andretti in the traditional black and gold 'John Player Special' colours. The vehicles used in the film are built on chassis designed to accept a number of different exterior shells, allowing the same platform to serve as different cars within the context of the film.

The panels are made from fibreglass and aluminium and are painted black with gold line detailing. They feature Andretti's number "5" and are further embellished with the JPS insignia, and flags. The set remains in good condition with wear from production use and storage. Approximate overall dimensions: 400 cm x 143 cm x 78 cm (157" x 56" x 30")

£2,000-3,000



† 256. Guy Edwards' (James Norton) Hesketh 308 'Penthouse Rizla' Shell Component Set

RUSH (2013)

A complete set of full-size Formula One Hesketh race car shell components used in Ron Howard's racing biopic *Rush*. The shell components were decorated for use by driver Guy Edwards in the unforgettable Penthouse Rizla 'pinup' livery. The vehicles used in the film are built on chassis designed to accept a number of different exterior shells, allowing the same platform to serve as different cars within the context of the film.

The panels are made from fibreglass and aluminium and are painted navy blue and white. They feature Edwards' number "25" and are further embellished with the driver's name and the Rizla lady at the front. The components remain in good condition with wear from production use and storage. Approximate overall dimensions: 315 cm x 135 cm x 37 cm (124" x 53" x 14")

£2,000-3,000





† 257. Niki Lauda's (Daniel Brühl) Formula One Balaclava

RUSH (2013)

Niki Lauda's (Daniel Brühl) Formula One balaclava from Ron Howard's racing biopic *Rush*. Lauda can be seen wearing a balaclava after his return from the horrific injuries he sustained in the German Grand Prix.

Made from mottled white cotton in an elaborate panel design, the racing hood is custom made and features two eye-holes and a small hole over the mouth for the actor to breathe. The unsized garment is lightly distressed with faux dirt but remains in overall very good condition.

£200-400

† 258. Niki Lauda's (Daniel Brühl) Racing Goggles & Balaclava

RUSH (2013)

Niki Lauda's (Daniel Brühl) racing goggles and balaclava from Ron Howard's racing biopic *Rush*. These protective racing gear pieces were used in scenes where Lauda and his future rival James Hunt (Chris Hemsworth) raced in the Formula Three series prior to signing up for Formula One racing.

The goggles, made by Halcyon, feature angled acrylic lenses to improve visibility when in use, reinforced metal frames, a padded faux leather lining and an elastic strap. The unsized white cotton hood features a peak at the front. Lightly used, both pieces remain in very good condition.



£500-700

† 259. James Hunt's (Chris Hemsworth) Goodyear Cap

RUSH (2013)

James Hunt's (Chris Hemsworth) baseball cap from Ron Howard's racing biopic *Rush*. Goodyear caps were worn in the film by the McLaren team at races throughout the 1976 Formula One season. This particular cap screen matches to scenes where Hunt qualified at the fateful German Grand Prix.

Made in a dark blue material, the cap features a Goodyear tyres logo patch on the front and a plastic adjustable strap on the rear. It remains in very good condition.



£500-700

† 260. James Hunt's (Chris Hemsworth) Racing Goggles

RUSH (2013)

James Hunt's (Chris Hemsworth) racing goggles from Ron Howard's racing biopic *Rush*. These racing goggles were worn in the scene where Hunt and his future rival Niki Lauda (Daniel Brühl) met for the first time and screen match to the moment when Lauda and Hunt crashed.

Made by Bob Heath Visors, the goggles feature an acrylic lens, rubber frame and a dense foam liner. A black elastic wrap-around strap secures the visor in place and has a black clip at the rear. Lightly used with some marks on the lens from use, the goggles are in very good condition. Dimensions: 10 cm x 22 cm x 7 cm (8³/₄" x 4" x 2³/₄")



£400-600

† 261. Niki Lauda's (Daniel Brühl) Racing Costume

RUSH (2013)

Niki Lauda's (Daniel Brühl) racing costume from Ron Howard's biopic *Rush*. This outfit was worn by the Austrian racer as a member of the Ferrari Formula One team.

A set of functional race wear, the costume is comprised of a red cotton racing jumpsuit lined with towelling (size 50), a white fire-retardant face mask, white racing gloves, black leather Ciccio racing boots, a white wool turtleneck sweater (UK female size 14) and a pair of white socks. The jumpsuit features an array of sponsor logos and a patch on the chest that reads "Niki Lauda PIPO." The sweater has a cut on the front to help keep the actor cool. The costume is distressed, with dirt and grime applied to make it appear hard-worn from the track.

In very good condition, the costume is supplied with its wardrobe labels and bags, which are marked "Daniel Bruhel (sic)," "Niki Lauda," "Ferrari 1976" and "No Fire 50."

£1,500-2,500



† 262. James Hunt's (Chris Hemsworth) Racing Costume

RUSH (2013)

James Hunt's (Chris Hemsworth) racing costume from Ron Howard's biopic *Rush*. This racing outfit was worn by Hunt as a member of the McLaren Formula One team.

A set of functional race wear, the costume is comprised of a red cotton racing jumpsuit lined with towelling (size 56), a tan helmet collar, red racing gloves, black leather racing boots (UK size 11), a white wool turtleneck jumper (UK female size 20), a pair of white cotton long johns (size large) and a pair of white socks. The jumpsuit features an array of vintage sponsor logos and a patch on the chest that reads "James Hunt A Rh+." The costume is distressed, with dirt and grime applied to make the jumpsuit appear hard-worn from the track.

In very good condition, the costume is supplied with its wardrobe labels and bags, which are marked "Chris Hemsworth," "James Hunt," "McLaren 1976" and "No Fire 56."

£1,500-2,500



† 263. Niki Lauda's (Daniel Brühl) Racing Helmet

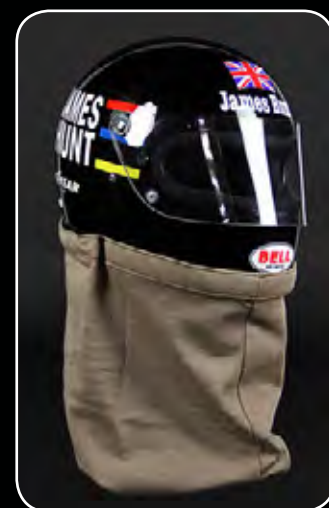
RUSH (2013)

Niki Lauda's (Daniel Brühl) racing helmet from Ron Howard's biopic *Rush*. Lauda wore this helmet in scenes set during his time with Ferrari, and it screen matches to shots just prior to Lauda's crash during the fateful German Grand Prix.

A genuine piece of racing equipment manufactured by Bell, the helmet is made of fibreglass with a shock-absorbent liner and a padded tan canvas chinstrap. The visor is sealed closed with a pair of screws running through either side. The helmet is finished in Ferrari's trademark red and adorned with Goodyear and Römerquelle and Raiffeisen logos. The helmet also features Lauda's name and is distressed to appear hard-used on the track.

Well-used during production with some chips and scratches on the left-hand side, the helmet is in otherwise good condition. Dimensions: 32 cm x 22 cm x 19 cm (12³/₄" x 8³/₄" x 7¹/₂")

£2,000-3,000



† 264. James Hunt's (Chris Hemsworth) Racing Helmet & Collar

RUSH (2013)

James Hunt's (Chris Hemsworth) racing helmet from Ron Howard's biopic *Rush*. Hunt wore the black helmet in the film throughout his time racing for the Hesketh and McLaren teams, from his early days through to his championship win in the 1976 season.

A genuine piece of racing equipment manufactured by Bell, the helmet is made of fibreglass with a shock-absorbent liner and a padded tan canvas chinstrap. The visor is sealed closed with a pair of screws running through either side. The helmet is finished in black and adorned with Hunt's name, Goodyear and Bell Helmets logos and features the United Kingdom flag on the forehead. A screen protector is still present on the visor. A ring of Velcro running around the helmet allows for attachment of a neoprene fire-retardant collar. The helmet features some minor scratches from use but remains in very good condition. Dimensions: 32 cm x 22 cm x 19 cm (12³/₄" x 8³/₄" x 7¹/₂")

£2,000-3,000





† 265. Clay Regazzoni's (Pierfrancesco Favino) Prop BRM P160 Race Car

RUSH (2013)

A BRM Formula One car made for Clay Regazzoni (Pierfrancesco Favino) in Ron Howard's racing biopic *Rush*. This vehicle is one of only nine prop cars built for the film; the other cars used were genuine period racing vehicles. In the film, Regazzoni was Niki Lauda's (Daniel Brühl) teammate at BRM. Initially taken aback by Lauda's 'rent-a-drive' position, his stance was soon softened by Lauda's skill on the track and in the garage.

The car is based on a custom-fabricated chassis with a fibreglass body, Rover V8 BUT engine with a wet sump and an Elite sequential gear box. The car features a red and white finish and vinyl decals for BRM's key sponsor Marlboro as well as several other sponsors. "BRM" is displayed prominently on the engine cover and Regazzoni's name appears in white below the vehicle's cockpit. The cockpit is simple, featuring a black steering wheel and a black and blue safety harness.

The chassis was designed to accept a number of different exterior shells, allowing the same platform to serve as different vehicles within the context of the film. These fabricated prop cars are highly authentic, and the mechanics working on the film stated that they had difficulty discerning the difference between the modern reproductions and the originals.

All fuel and fluids are drained from the vehicle, and the battery is removed. The vehicle remains in very good condition. Also included is a generic pit-lane jack. Dimensions: 410 cm x 200 cm x 135 cm (161" x 79" x 53")

This car is substantially modified from its original engineering and should not be used to drive. It is sold in a static 'rolling only' condition, drained of all fluids and battery removed.

£15,000-20,000





† 266. Niki Lauda's (Daniel Brühl) Prop BRM P160 Formula One Car

RUSH (2013)

A BRM Formula One car made for Niki Lauda (Daniel Brühl) in Ron Howard's racing biopic *Rush*. This vehicle is one of only nine prop cars built for the film; the other cars used were genuine period racing vehicles. In the film, Lauda bought his way onto the BRM team for the 1974 season with a bank loan. He later defected to the more prestigious Ferrari team, but not before radically improving the BRM car in the garage and on the race track.

The car is based on a custom-fabricated chassis with a fibreglass body, Rover V8 BUT engine with a wet sump and an Elite sequential gear box. The car features a red and white finish and vinyl decals for BRM's key sponsor Marlboro as well as several other sponsors. "BRM" is displayed prominently on the engine cover and Lauda's name appears in white below the vehicle's cockpit. The cockpit is simple, featuring a black steering wheel and blue safety harness.

The chassis was designed to accept a number of different exterior shells, allowing the same platform to serve as different vehicles within the context of the film. These custom-built prop cars are highly authentic, and the mechanics working on the film stated that they had difficulty discerning the difference between the modern reproductions and the originals.

All fuel and fluids are drained from the vehicle, and the battery is removed. The vehicle remains in very good condition. Also included is a generic pit-lane jack. Dimensions: 410 cm x 200 cm x 135 cm (161" x 79" x 53")

This car is substantially modified from its original engineering and should not be used to drive. It is sold in a static 'rolling only' condition, drained of all fluids and battery removed.

£20,000-30,000





† 267. James Hunt's (Chris Hemsworth) Prop Hesketh 308 Formula Car

RUSH (2013)

A Hesketh 308 Formula One car made for James Hunt (Chris Hemsworth) in Ron Howard's racing biopic *Rush*. This vehicle is one of only nine prop cars built for the film; the other cars used were genuine period racing vehicles. In the film, Hunt got his start in F-1 racing through his friendship with Lord Hesketh (Christian McKay), and remained with them until the team folded at the end of the 1975 season due to a shortage of sponsorship and funding.

The custom-built car is based on a Reynard Opel Lotus chassis with a fibreglass body, 2-litre Vauxhall engine with a dry sump oil system and a Reynard gearbox casing with Hewland 5-speed H pattern internals. The car features a white finish and vinyl decals for Hunt's number, "24," Scottish and English flags, the team's name, and "James." No sponsor logos are present as the self-funded team did not believe in sponsors. After completing the required scenes as Hunt's car, the production team redressed the body shell for driver Harald Ertl, who also raced in a Hesketh. A new set of vinyl decals have since been produced and re-applied to restore its original form as Hunt's signature vehicle. The vinyl decals were created by the same vendor who created the originals for the film and are identical.

The chassis was designed to accept a number of different exterior shells, allowing the same platform to serve as different vehicles within the context of the film. These custom-built prop cars are highly authentic, and the mechanics working on the film stated they had difficulty discerning the difference between the modern reproductions and the originals.

All fuel and fluids are drained from the vehicle, and the battery is removed. The vehicle remains in very good condition. Also included is a generic pit-lane jack. Dimensions: 480 cm x 200 cm x 100 cm (189" x 79" x 39")

This car is substantially modified from its original engineering and should not be used to drive. It is sold in a static 'rolling only' condition, drained of all fluids and battery removed.

£20,000-30,000



† 268. Niki Lauda's (Daniel Brühl) Prop Ferrari 312T2 Formula One Car

RUSH (2013)

A prop Ferrari 312T2 Formula One car made for Niki Lauda (Daniel Brühl) in Ron Howard's racing biopic *Rush*. A total of nine prop cars were built for the film and supplemented with a number of genuine period vehicles. The Ferrari model 312T2 was used in the latter part of the 1976 racing season after regulations demanded the removal of the 'high' air box found on the earlier F-1 cars (dubbed model "312T").

The custom-built car is based on a Mygale chassis with a fibreglass body, aluminium front and rear wings, 2-litre Duratec Ford engine with a dry-sump lubrication system and a Hewland FT200 H pattern gearbox. A signature Ferrari-red paint scheme adorns the vehicle, as do logos for sponsors Heuer, Agip and Goodyear. Number "1" decals, signifying Lauda was the reigning champion the year before, sit proudly on the nose and on either side of the air intake, and "Niki Lauda" is applied in flowing white script to both sides of the cockpit. The vehicle has the original slick tyres used during production and a Ferrari-branded leather padded steering wheel. The cockpit is simple, featuring minimal foam padding and a red safety harness.

The chassis was adapted to accept a number of different exterior shells, allowing the same platform to serve as different vehicles within the context of the film. The prop cars built for the film were highly authentic, and the mechanics working on the film stated that they had difficulty discerning the difference between the modern reproductions and the originals.

All fuel and fluids were drained from the vehicle, and the battery is removed. The car remains in very good condition with wear from production. Also included is a generic pit-lane jack. Dimensions: 460 cm x 200 cm x 120 cm (181" x 79" x 47")

This car is substantially modified from its original engineering and should not be driven. It is sold in a static 'rolling only' condition, drained of all fluids and without a battery.

£20,000-30,000







Δ 269. Hero 'Gold' Confederate Coin

SAHARA (2005)

A hero 'gold' Confederate coin from Breck Eisner's adventure film *Sahara*. This coin was used in the scene where Dirk Pitt (Matthew McConaughey) was approached by Frederick Oshodi (Clint Dyer) about buying the coin, and later in the Confederate ironclad wreck.

Cast in metal and finished in 'gold,' the coin features the crest of the Confederate States of America and the year 1864 on one side, while the other features a chain with each state of the Confederacy represented and the value of 20 dollars. This is one of only a handful of hero coins created for the film. The piece is lightly distressed but remains in good condition. Dimensions: 3.5 cm x 3.5 cm x 0.25 cm (1½" x 1½" x ¼")

£300-500



Photo of Matthew McConaughey from *Sahara*
Courtesy of Kobal/Paramount/Keith Hamshire

Δ 270. Dirk Pitt's (Matthew McConaughey) Necklace

SAHARA (2005)

Dirk Pitt's (Matthew McConaughey) necklace from Breck Eisner's adventure film *Sahara*. Dirk wore this necklace throughout the film on his search for Confederate gold in the Sahara desert.

Made of synthetic string with a brass clasp, the necklace is comprised of a series of green and blue glass beads with two thin plastic pieces intended to replicate the look of worn bone. The necklace is intentionally distressed, with dirt marks and wear applied to the beads, but maintains its lustre and shine. The necklace remains in overall good condition. Dimensions (unclaspd): 1 cm x 45 cm x 1 cm (½" x 17¾" x ½")

£400-600



Δ 271. Captain John Miller's (Tom Hanks) Headstone

SAVING PRIVATE RYAN (1998)

Captain John Miller's (Tom Hanks) headstone from Steven Spielberg's war drama *Saving Private Ryan*. This headstone was used for scenes set in the present day in the film where an elderly James Ryan (Harrison Young) visited Miller's grave decades after the Normandy landings.

Made of solid marble, the headstone is in the form of a cross with an inscription noting Miller's rank, name, state of residence at the time of his enlistment and date of death. Lines at the bottom of the headstone show varying depths to which the headstone was buried during production.

Showing some wear from use and time spent in storage, the headstone remains in good condition. Dimensions: 10 cm x 53 cm x 120 cm (4" x 21" x 47¼")

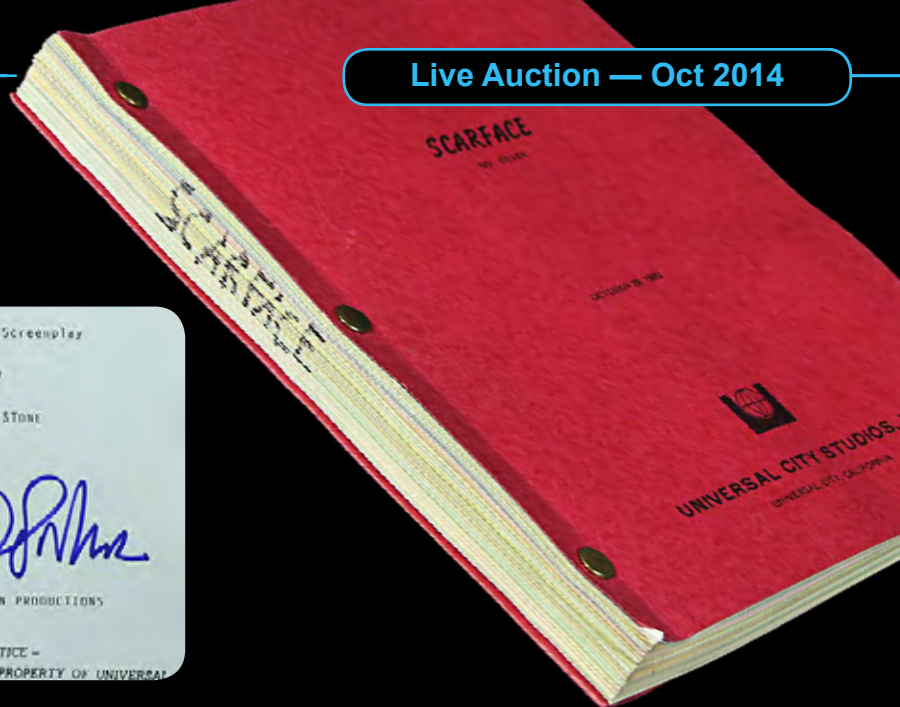
£1,000-1,500

272. Signed Shooting Script

SCARFACE (1983)

A shooting script for Brian De Palma's classic crime film *Scarface*. Written by Oliver Stone, this 168 page screenplay is the final draft and is dated 29 October 1982. The mimeographed typescript screenplay is numbered 766 and includes a number of different coloured revision pages. It is signed on the title page by Brian De Palma in blue ink and remains in very good condition. Dimensions: 28 cm x 22 cm x 2 cm (11" x 8½" x 1")

£1,000-1,500



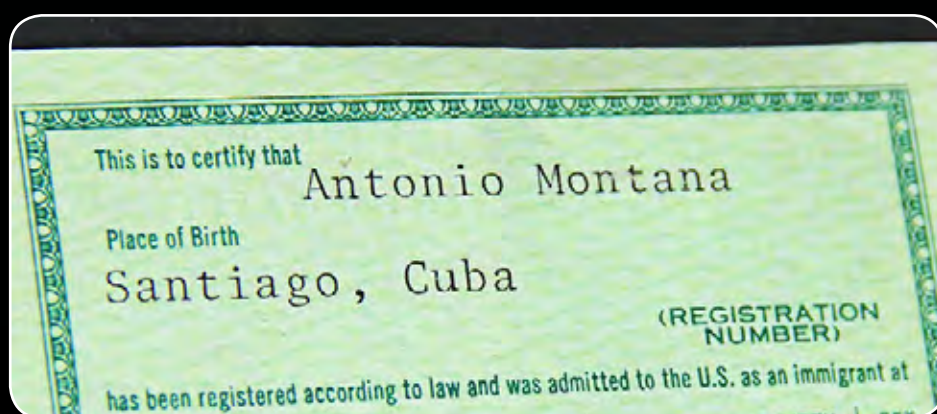
+ 273. Tony Montana's (Al Pacino) Green Card

SCARFACE (1983)

Tony Montana's (Al Pacino) U.S. green card from the classic Brian De Palma crime film *Scarface*. This is the wallet-size card that was Tony Montana's sole objective at the beginning of the movie as the card allowed him passage into America and the opportunity to begin building his drug empire. The prop is printed accurately to replicate the genuine immigration document of the boat lift period (1980) and bears a colour photo of Pacino in character as Montana. The card screen matches the scene in the film where Montoya receives it.

The prop is presented in a museum-grade, acid-free ultraviolet filtering case. It is magnetized for instant access to the piece. Dimensions: 9 cm x 6 cm (3½" x 2½")

£6,000-8,000



274. UK Quad Posters

THE SHINING (1980)

An advance UK quad poster (EX folded condition) and a general release UK quad poster (EX folded condition) for the Stanley Kubrick horror classic *The Shining*. Dimensions each: 100 cm x 76 cm (40" x 30")

£250-350



Δ 275. Film Can

THE SHINING (1980)

A 35 mm film can used in the production of Stanley Kubrick's horror classic *The Shining*. The EMI Elstree Studios label on the film can's lid was issued by the Sound Department and features the film's title and the roll number of the film. The label further indicates that it was used for the film's rushes and is dated to 15 August 1978. Well-used, the can has suffered some corrosion and wear through use but remains in otherwise good condition. Dimensions: 26.5 cm x 26.5 cm x 5 cm (10½" x 10½" x 2")



£200-400

Δ 276. Lighting Test Production Photographs

THE SHINING (1980)

A collection of lighting test Polaroids used in the production of Stanley Kubrick's horror classic *The Shining*. This lot consists of more than 60 unique images featuring Jack Nicholson, Shelley Duvall and Danny Lloyd as well as their respective stand-ins and doubles.

Taken by Director of Photography John Alcott to monitor light levels, many of the Polaroids have notes in ink indicating exposure settings. The lot originated from an on-set assistant who worked in the camera department on the production and remain in very good condition. Dimensions (each): 10 cm x 7 cm (4" x 2½")

Please note this lot is sold without copyright.



£1,500-2,000

Δ 277. Final Scene Photo

THE SHINING (1980)

A final scene photograph used in the production of Stanley Kubrick's *The Shining*. This image was seen in the concluding moments of the movie where Jack Torrance (Jack Nicholson) was revealed in a 1921 photograph displayed on the Overlook Hotel's wall.

The black and white photograph is one of a number created during the production. Multiple variations were made for Kubrick to choose from for filming, with this particular version not selected. This photograph has the text, "July 4th Ball, 1921" written at the bottom and is numbered "16" on the back.

Showing some light creasing and markings from general handling, with a heavier fold at the lower right corner, this photo came from the personal collection of one of the editors of the movie. Dimensions: 25 cm x 20 cm (10" x 8")

Please note this lot is sold without copyright.

£1,000-1,500



Δ 278. Jack and Wendy's (Jack Nicholson & Shelley Duvall) Overlook Hotel Bed

THE SHINING (1980)

The Torrance family double bed used in Stanley Kubrick's horror classic *The Shining*. This full-size bed was seen in Jack (Jack Nicholson) and Wendy's (Shelley Duvall) bedroom in the Overlook Hotel.

This bed was seen in various sequences in the film, including the dramatic, axe-wielding finale. The unique wood grain and markings on this bed screen match exactly. Please see the online catalogue for close-up views of these definitive screen matches.

The wood framed bed is in good condition, with its steel wire spring support and castors. The bed originates from a crew member who purchased it from production after filming completed. Dimensions: 200 cm x 140 cm x 140 cm (79" x 55" x 55")

£4,000-6,000



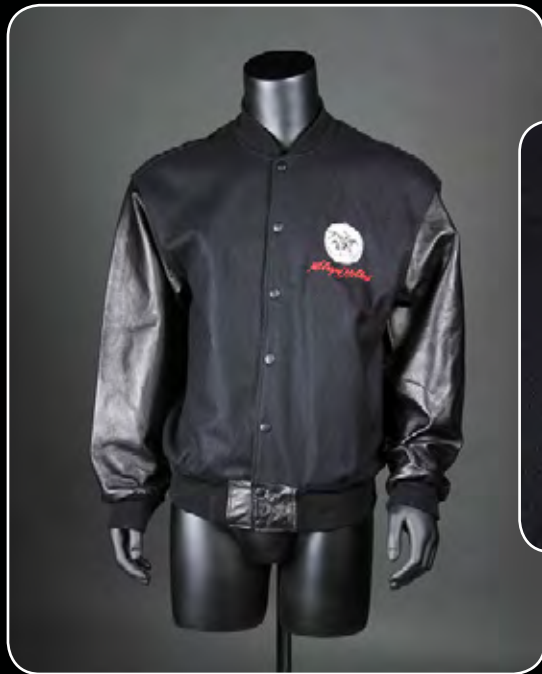
Ω Δ 279. Teddy's (Leonardo DiCaprio) Complete Orderly Uniform

SHUTTER ISLAND (2010)

Teddy Daniels' (Leonardo DiCaprio) complete orderly uniform from Martin Scorsese's psychological thriller *Shutter Island*. This outfit was given to Teddy after his suit was drenched in a storm and was worn throughout the last half of the film. Included is an off-white outer jacket, a white long sleeve shirt, a Jockey t-shirt, a pair of white trousers, a belt, cream-coloured wool socks and a pair of dirtied Bates Lites shoes. Written inside both the jacket and dress shirt is the code "T6A," indicating that this is the sixth version of Teddy's costume (which became increasingly distressed during his investigation). This costume includes multiple tags from production, signifying that it was worn by Leonardo DiCaprio during scenes 79-90. The custom-made costume is unsized and remains in very good distressed condition.

£1,500-2,500





Δ 280. Crew Jacket

SLEEPY HOLLOW (1999)

A crew jacket from Tim Burton's dark fairy tale *Sleepy Hollow*. This black letterman-style jacket by Klaus Davis is made of wool with knitted cuffs, waistband and collar, leather arms and press studs running up the front. Pockets are present on both the left and right side with leather trim around the neck. An illustration of the Headless Horseman riding his horse is embroidered on the left breast in silver and black and the film's title is embroidered in a red script below. Marked as size small, the jacket remains in very good, unworn condition.

£80-100



† Δ 281. Lucretia's (Lucy Lawless) Dress

SPARTACUS: BLOOD AND SAND (2010)

Lucretia's (Lucy Lawless) dress from the TV series *Spartacus: Blood and Sand*. This dress was worn in the episodes "Party Favors" and "Revelations" by Lucretia, both in the arena during the games and at home entertaining the elite of Capuan society.

Made of thin flame-red material with gold-coloured trim and gold floral detailing, the dress features decorative metal leaves that hang from the right shoulder while a snake-like belt finished in black and gold wraps around the waist. Ornate metal chains detailed with faux crystals hang from the belt and faux-gold detailing is found beneath the bust. A purple sash, worn as a loose shoulder covering, is also included. No sizes are marked.

The dress remains in very good condition. The garment is supplied with a certificate of authenticity from production company Pacific Renaissance.



£1,500-2,000

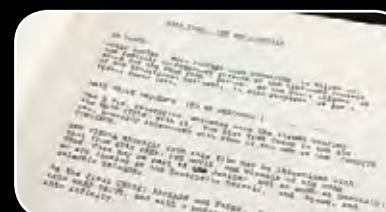
Ω Δ 282. Revised Final Draft Script

STAR TREK II: THE WRATH OF KHAN (1982)

A revised final draft script from the production of Nicholas Meyer's classic sci-fi sequel *Star Trek II: The Wrath of Khan*. This mimeographed typescript screenplay features an alternate title "The New Frontier" on the title page. The title was ultimately changed during postproduction. Although the month and date of the revision were left blank, this script is noted as a draft from 1981 and is written by Harve Bennett, Jack B. Sowards, and Samuel A. Peeples.

This script includes 110 pages and comes bound within a colourful Accopress cover. Handwritten on the front cover in red pen is the title *Star Trek*. Due to production use and age, this script shows minor wear to the paper, however it remains in overall very good, used condition. Dimensions: 23 cm x 28 cm x 5 cm (9" x 11" x 2")

£200-300



Ω Δ 283. Revised Final Draft Script

STAR TREK III: THE SEARCH FOR SPOCK (1984)

A revised final draft script from Leonard Nimoy's sci-fi sequel *Star Trek III: The Search for Spock*. Written by Harve Bennett, this revised mimeographed typescript screenplay is dated September 13, 1983 and features over 120 pages of dialogue. The script is bound by three metal brads and features a simple paper cover with a large red number stamped in the upper right corner to identify the person to which the script was issued.

The script includes revision pages printed on coloured paper, inserted as the revisions occurred. This script shows minor wear to the paper and some slight discolouring to the cover, however it remains in otherwise very good condition. Dimensions: 22 cm x 28 cm x 1 cm (11" x 8½" x ½")

£200-300

Ω Δ 284. USS Excelsior Bridge Matte Concept Painting

STAR TREK III: THE SEARCH FOR SPOCK (1984)

A concept painting of the USS Excelsior bridge made for Leonard Nimoy's sci-fi sequel *Star Trek III: The Search for Spock*. Painted as a matte study by artist Christopher Evans, this rendering depicts a potential version of the bridge of the prototype Starfleet vessel USS Excelsior. This artwork was generated with acrylic paints on medium weight illustration board and includes blotches of paint extending out from where the tape border was removed. This piece shows minor wear, with the corners slightly dented and the border showing some discolouration. Dimensions: 20 cm x 36 cm x 1 cm (8" x 14" x ¼")

£400-600



Ω Δ 285. Vulcan Planet Matte Concept Painting

STAR TREK III: THE SEARCH FOR SPOCK (1984)

A Vulcan Planet concept painting made for Leonard Nimoy's sci-fi sequel *Star Trek III: The Search for Spock*. Painted as a matte study by artist Chris Evans, this rendering depicts the Hall of Ancient Thought, a Vulcan temple on Mount Seleya, which was seen towards the end of the film when Spock (Leonard Nimoy) was brought to T'Lar (Judith Anderson). This artwork was generated with acrylic paints on medium weight illustration board. The piece shows minor wear with the corners slightly dented and the border showing some discolouration. Dimensions: 20 cm x 36 cm x 1 cm (14" x 8" x 1/4")

£400-600



Ω Δ 286. Bird of Prey Landing Matte Concept Painting

STAR TREK III: THE SEARCH FOR SPOCK (1984)

A concept painting of a Klingon Bird of Prey landing on the Vulcan planet made for Leonard Nimoy's sci-fi *Star Trek III: The Search for Spock*. Painted as a matte study by artist Chris Evans, this rendering depicts the Klingon Bird of Prey landing on a strip before the Hall of Ancient Thought, a Vulcan temple on Mount Seleya. This artwork was generated with acrylic paints on medium weight illustration board. This piece shows minor wear, with the corners slightly dented and the border showing some discolouration. Dimensions: 20 cm x 36 cm x 1 cm (8" x 14" x 1/4")

£2,000-3,000



287. Captain James T. Kirk's (William Shatner) Costume

STAR TREK III: THE SEARCH FOR SPOCK (1984)

A costume worn by Captain James T. Kirk (William Shatner) in Leonard Nimoy's sci-fi sequel *Star Trek III: The Search for Spock*. This signature costume was first seen when Kirk met Admiral Morrow, and the jacket was added to the ensemble when Kirk and his renegade crew boarded the Enterprise. The captain wears the uniform for the remainder of the film, including the memorable scenes on the planet Genesis. Kirk ultimately covers his son's body with the leather jacket.

The outfit consists of a dark burgundy imitation leather over-jacket with three pockets and zip closure, a burgundy jacket and trousers (both trimmed with black leather), a pink shirt with patterned front and a black leather belt with metal buckle. The jacket, trousers and shirt include Western Costume labels with the typed name "William Shatner."

This costume was purchased at the Christie's 40 Years of *Star Trek* auction, New York City, in October 2006. All the auction tags remain. The costume is in very good condition. There are small holes to the upper and lower sleeves on the burgundy jacket and on the lower leg section of the trousers from wear on set or in storage. Dimensions: 180 cm x 70 cm x 38 cm (71" x 27½" x 15")

£10,000-12,000





Ω Δ 288. Ralph McQuarrie Starfleet Headquarters Study Painting

STAR TREK IV: THE VOYAGE HOME (1986)

A Starfleet headquarters study painting for Leonard Nimoy's sci-fi sequel *Star Trek IV: The Voyage Home*. Legendary concept designer Ralph McQuarrie created this study as a preliminary work for a full-size matte painting. The work features the Starfleet headquarters facility and an enhanced futuristic San Francisco skyline. The Starfleet headquarters is applied by hand directly onto a colour photograph of the city and the Golden Gate Bridge. The piece is accomplished in acrylics, ink and coloured pencil. The rendering is attached to a sheet of heavy card stock with white tape. The item shows minor wear to the corners, however is in otherwise good condition. Dimensions: 33 cm x 22 cm x 0.25 cm (8" x 10" x 1/4")

£3,000-5,000



† Δ 289. Assassin's Magnetic Boots

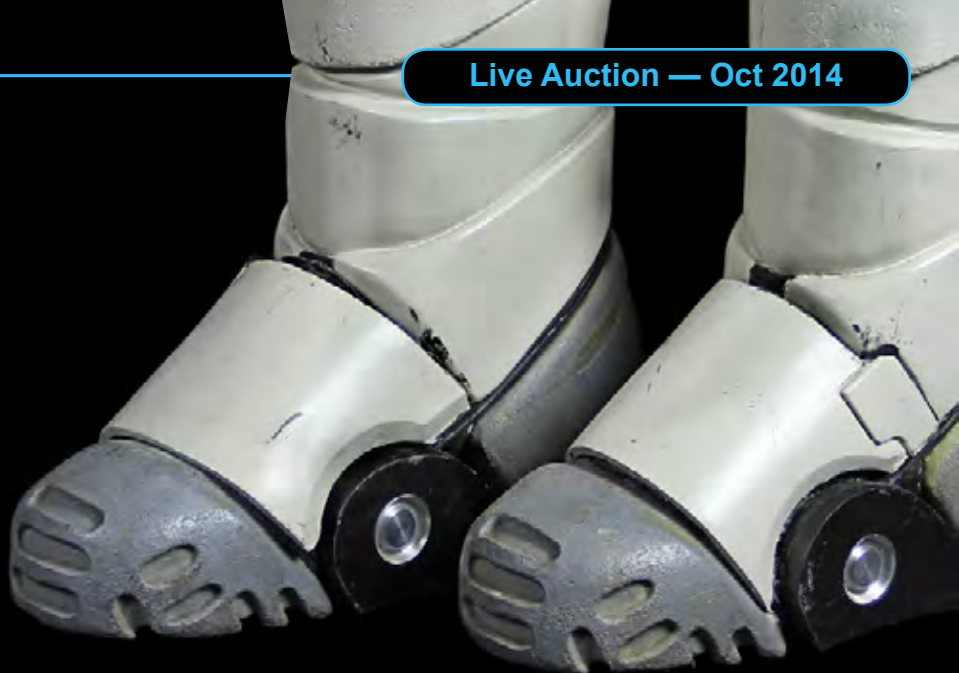
STAR TREK VI: THE UNDISCOVERED COUNTRY
(1991)

A pair of magnetic boots from Nicholas Meyer's sci-fi sequel *Star Trek VI: The Undiscovered Country*. These boots were worn by one of the assassins who boarded the Klingon ship Kronos One and killed Chancellor Gorkon (David Warner). The boots formed a key part of Spock's investigation into Gorkon's assassination.

The boots are constructed around a pair of Converse shoes with rubber soles and added dressing components made from machined aluminium, resin, plastic and fibreglass. They are finished in white, black and grey. Plates on the rear read "Engineering E1-02." The boots feature additional interior lining and are marked "E1-02" and "A" internally. No size is marked.

Some production wear is present, including marks and scratches to the paint finish and some paint loss on the toe cap from use and time in storage. The boots remain in otherwise good condition. Dimensions (each): 32 cm x 13 cm x 31 cm (12" x 5¼" x 12¼")

£1,500-2,000



Ω Δ 290. Light-Up Mark VII Tricorder

STAR TREK: THE NEXT GENERATION (1987-1994)

A Starfleet Mark VII tricorder used in the sci-fi TV series *Star Trek: The Next Generation*. This version of the tricorder was made for close-up shots when the device was required to light up. The tricorder is made from moulded plastic and features several coloured light pieces. The front opens to reveal a colourful button-populated interface that includes a light-up screen and cycling light sections.

The bottom includes a label reading, "TR-580 Tricorder VII, Starfleet R&D – San Francisco." The TV series' prop crew referred to this piece as the "Tom Servo tricorder" because of the small image of the *Mystery Science Theater 3000* robot on the screen. This functioning prop was first introduced early in the fourth season of *The Next Generation* and was then used throughout the rest of the TV series' run and in other *Star Trek* incarnations, such as *Star Trek: Voyager* and *Deep Space Nine*. Dimensions (closed): 20 cm x 8 cm x 4 cm (8" x 3" x 2")

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

£2,000-2,500

† Δ 291. "Lessons" Roll-Up Keyboard

STAR TREK: THE NEXT GENERATION
(1987-1994)

A roll-up keyboard from the sci-fi TV series *Star Trek: The Next Generation*. This keyboard was used in the sixth season episode "Lessons" as Enterprise officer Lieutenant Commander Nella Daren (Wendy Hughes) memorably performed a piano and flute duet with Jean-Luc Picard (Patrick Stewart).

The keyboard is made of latex and features sculpted keys and buttons. Padded insert sections are present at the left and right of the piece. The keys are coloured with ivory and gold paint finishes, the body with silver and black paint finishes and orange, green, yellow and blue colouring on the buttons. The reverse side of the keyboard is covered with a green backing.

Due to its age, the latex keys have cracked with time, but the piece remains in otherwise good condition and is supplied in a custom-made display. Dimensions: 4 cm x 101 cm x 33 cm (1½" x 40" x 13")

£2,000-2,500



Ω Δ 292. Starfleet Academy Cadet Uniform

STAR TREK (2009)

A Starfleet Academy cadet uniform worn in J.J. Abrams' sci-fi film *Star Trek*. Custom made for the film, this uniform was worn by a female cadet during scenes at Starfleet Academy. The costume consists of a knitted argyle sweater, a pinafore, a high-collared jacket and a pair of black leather boots. The familiar Starfleet insignia adorns the collar and instantly identifies the uniform. The jacket and skirt are sized extra small. Originally sold in a charity auction in 2010, all components remain in great condition.

£2,000-3,000





Ω Δ 293. Romulan Science Technician Uniform

STAR TREK (2009)

A Romulan science technician uniform worn in J.J. Abrams' 2009 sci-fi film *Star Trek*. This costume was worn by actor Richard Arnold who portrayed an uncredited Romulan science technician in the red matter storage. Designed by Michael Kaplan, the costume includes an overcoat, double layer pleated shirt, trousers and tabi boots.

The costume appears intentionally distressed with a patchwork design in order to highlight the barbaric nature of Nero's followers and is constructed from a synthetic material produced in Bali. This costume includes multiple production tags stitched into the fabric, reading "Costume Design by Michael Kaplan" with "Richard Arnold" handwritten on each tag. Originally sold in a charity auction in 2010, this costume does not feature any sizing information and remains in very good worn condition.

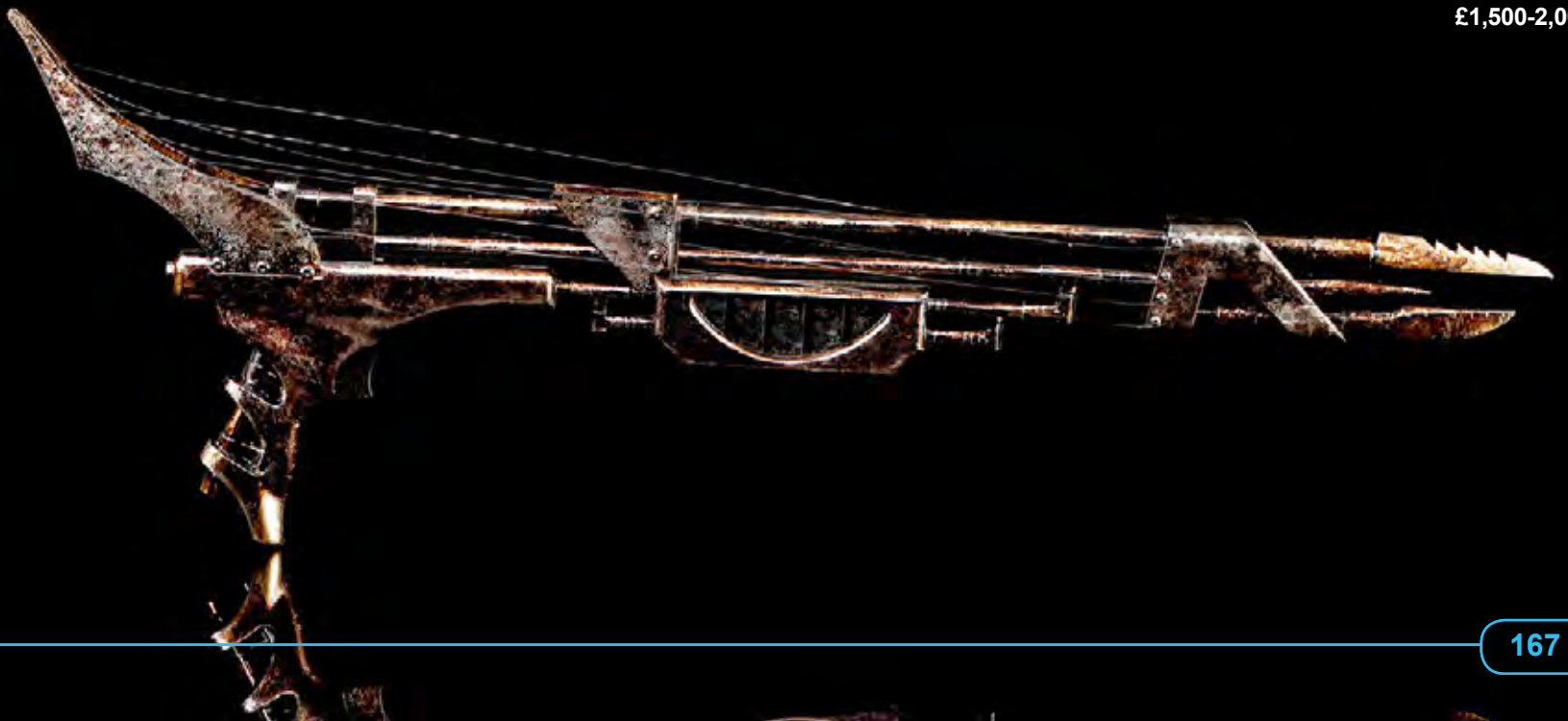
£1,500-2,000

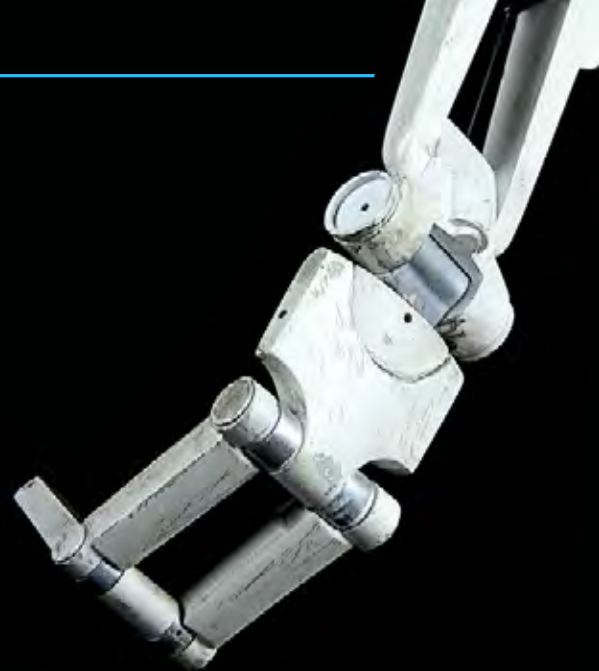
Ω Δ 294. Romulan Disruptor Rifle

STAR TREK (2009)

A Romulan disruptor rifle from J.J. Abrams' sci-fi film *Star Trek*. This weapon was used by a Romulan throughout the film, and Kirk (Chris Pine) used a Romulan rifle when he disabled the drilling platform on Vulcan. This rifle is made from dense rubber and embraces a unique variation of the classic weapon. The piece features a static trigger and is outfitted with numerous clear wires running along both sides of the weapon and is painted with a rusted metallic finish. This item is in very good condition and was originally sold in a charity auction in 2010. Dimensions: 98 cm x 5 cm x 32 cm (38½" x 2" x 12½")

£1,500-2,000





Δ 295. Battle Droid Arm

STAR WARS: THE PHANTOM MENACE (1999)

A battle droid arm from George Lucas' sci-fi prequel *Star Wars: The Phantom Menace*. This piece was used in the battle sequences to represent destroyed remains of the Trade Federation's war droids.

Made of resin, the arm has articulated joints on the elbow, wrist and fingers. The arm and hand are capable of turning and gripping. The elbow joint retains the screw used to attach it to the upper arm. The thumb joint, once connected to the inside of the hand, is no longer present. The arm is painted beige and distressed with scratches and paint washes to make it appear worn from battle.

In very good condition, the arm is supplied with a custom-made display base. Dimensions when displayed: 20 cm x 20 cm x 58 cm (8" x 8" x 22¾")

£2,000-3,000



Δ 296. Battle Droid Head

STAR WARS: THE PHANTOM MENACE (1999)

A battle droid head from George Lucas' sci-fi prequel *Star Wars: The Phantom Menace*. This piece was used in battle sequences to represent destroyed remains of the Trade Federation's war droids.

Made of self-skinning biscuit foam, the head features detailing across the top surface and on the underside and includes an array of intentional distressing across the face. A mount at the rear of the head connects to the droid's neck. The head is painted beige with black eyes, and distressing in the form of scratches with silver and black paint washes are applied to give the head a hard-worn look.

In good condition, the head is supplied with a custom-made display. Dimensions when displayed: 38 cm x 20 cm x 43 cm (15" x 8" x 17")

£3,000-5,000

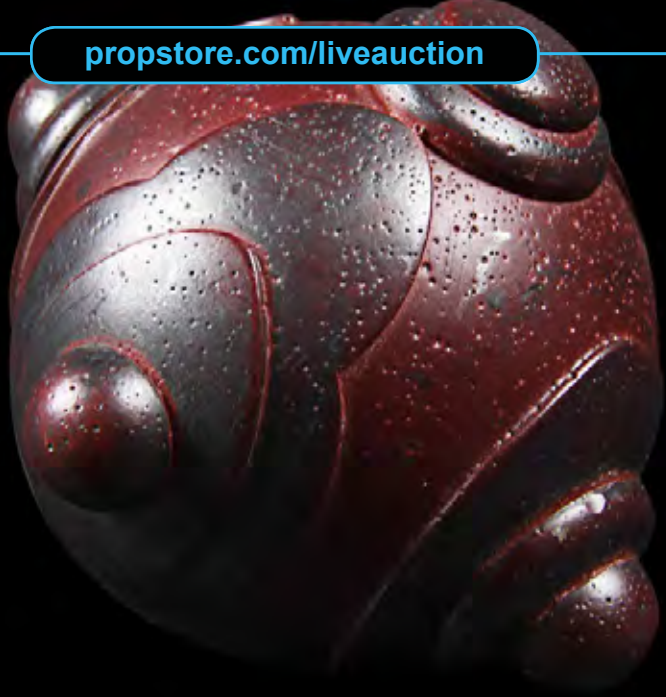
297. Viceroy Nute Gunray's (Silas Carson) Silicone Skin Mask*STAR WARS: THE PHANTOM MENACE* (1999)

A complete silicone skin mask for the Neimoidian character Viceroy Nute Gunray (Silas Carson) used in George Lucas' sci-fi prequel *Star Wars: The Phantom Menace*. As a leader of the Trade Federation, Gunray is featured throughout the film as the political battle plays out.

This is a complete skin mask made for the production; it is displayed on the workshop form of Silas Carson's head, and the character's name is added in felt tip pen beneath the skin. It is painted in great detail with numerous purple veins showing through. The skin is a mottled green colour with blue patches around the eyes and across the forehead. Red and gold-coloured eyes, made from resin, are also present.

The silicone material is in excellent condition suggesting that this might be an unused back-up, on stand-by for filming. Dimensions: 45 cm x 33 cm x 46 cm (17½" x 13" x 18")

£6,000-8,000



Δ 298. Naboo Guardsman's Grenade

STAR WARS: THE PHANTOM MENACE (1999)

A Naboo guardsman's grenade from George Lucas' sci-fi prequel *Star Wars: The Phantom Menace*. This small clip-on grenade was used by a Naboo guard serving Princess Amidala (Natalie Portman). Naboo grenades were worn on their belts and seen at various points throughout the film.

Made of resin with a swivelling black plastic belt clip attached to the rear, the grenade features an elaborate design across its surface. It is finished in light and dark shades of maroon with green metallic highlights.

Well-used during production, the grenade has suffered some paint loss and has a few small scratches but remains in otherwise good condition. Dimensions: 9 cm x 11 cm x 11 cm (3½" x 4½" x 4½")

£400-600

Δ 299. "R2 Unit" Crew Body Warmer & Hat

STAR WARS: ATTACK OF THE CLONES (2002)

A crew body warmer and baseball cap from George Lucas' sci-fi prequel *Star Wars: Attack of the Clones*. Issued to crew members working in the "R2" unit, the body warmer is made of a soft synthetic fleece material in black with a zip running up the front and is marked as a size extra small. The body warmer features the unit's logo - a stylised version of the droid R2-D2 - and the text "R2 - Ep II" embroidered on the left breast.

The cap features the same logo on the front. The cap is made of black cotton with an adjustable strap at the rear. Both pieces remain in very good condition.



£80-100



Δ 300. Signed Promotional Still – Kay Freeborn Dressing Chewbacca (Peter Mayhew)

STAR WARS: A NEW HOPE (1977)

A signed promotional 9"x 11" photograph from George Lucas' sci-fi classic *Star Wars: A New Hope*. The still shows make-up artist Kay Freeborn dressing Chewbacca (Peter Mayhew), with Greedo (Paul Blake) sitting patiently in the background. The photograph is signed by both Kay Freeborn in blue and Make-up Supervisor Stuart Freeborn in black. The photograph is in very good condition, with a black pen line present on the photograph's right border. Dimensions: 23.5 cm x 28.5 cm (9" x 11")



© Lucasfilm / 20th Century Fox

£40-60



Δ 301. 1978 Re-Release UK Quad Poster

STAR WARS: A NEW HOPE (1977)

A UK Quad poster for George Lucas' sci-fi classic *Star Wars: A New Hope*. The poster remains in good condition with creases running across the poster from where it was folded, and some small additional creases on the left hand side and minor additional wear present. From the collection of Patricia Carr, a production assistant on the film, the poster is supplied with a letter of provenance from Carr. Dimensions: 102 cm x 76 cm (40" x 30")

£300-500

† Δ 302. Collection of Model Unit Photographs

STAR WARS: A NEW HOPE (1977)

A collection of 62 model unit photographs used in George Lucas' sci-fi classic *Star Wars: A New Hope*.

The set includes 20 black and white Polaroids featuring visual effects model miniatures of the Death Star, TIE Fighters and an X-wing Fighter. Also included are 44 black and white prints featuring simple X-wing models that were built to aid in blocking out shots. Polaroid dimensions: 11 cm x 9 cm (4½" x 3½"); Print dimensions: 12 cm x 8 cm (4½" x 3")

Please note this lot is sold without copyright.



£800-1,200

Δ 303. Signed Cast & Crew Book

STAR WARS: A NEW HOPE (1977)

A signed cast and crew book from George Lucas' sci-fi classic *Star Wars: A New Hope*. This book of black and white images was given out to the cast and crew of the film. The final page is inscribed to the crew member to whom it was gifted to and signed with thanks from *Star Wars*' creator George Lucas and producer Gary Kurtz.

The book contains 21 photos, some of which are rare. A triangular sticker designed by Ralph McQuarrie bearing an early image of Luke with his lightsaber is applied to the book's cover. In good condition. Dimensions: 2 cm x 20 cm x 25 cm (¾" x 8" x 10")



£1,250-1,500



All Photos
© Lucasfilm /
20th Century Fox

Δ 304. Rebel Ceremonial Tunic & Belt

STAR WARS: A NEW HOPE (1977)

A ceremonial tunic and belt from George Lucas' sci-fi classic *Star Wars: A New Hope*. This tunic was worn by a member of the Rebel Alliance during the film's closing scene in which Princess Leia (Carrie Fisher) presides over an award ceremony for the heroes who destroyed the Death Star.

Based on a military coat, the garment is made of khaki wool serge material with epaulettes and pockets. In keeping with George Lucas' desire for a universe without visible fasteners, the tunic was altered for the film. The buttons were removed, and the coat was done up in reverse so the side with the buttonholes is no longer visible. Press studs were installed by the costume house to hold the jacket closed. The canvas pistol belt, which originated from costumier Bermans and Nathans along with the jacket, is of WWII vintage and features steel fixtures. The belt is painted dark green. Unsized, the tunic measures 51 cm (20") across the chest.

Lightly used, both the tunic and belt remain in good condition with only minor corrosion on the belt's metal fixtures.

£2,000-3,000



Δ 305. C-3PO (Anthony Daniels) Droid Foot

STAR WARS: A NEW HOPE (1977)

A production made C-3PO (Anthony Daniels) protocol droid foot from George Lucas' sci-fi classic *Star Wars: A New Hope*. This foot is made from vacuum-formed plastic and was intended to be a shoe cover for the actor. Vacuum-formed shoe covers were used exclusively in the first film—the sequels employed cast rubber boots. The opening for Daniels' foot is untrimmed but is finished to filming standards. This could have been used as set dressing in environments like the Sandcrawler, or possibly as a test for the Steinart finishing process used during production.

The bottom of the foot is open, as was always the case with C-3PO's costume during production of *A New Hope*. A set of costume feet with soles were not created until the famous footprint ceremony at Mann's Chinese theatre, where the character was immortalized in cement alongside Darth Vader and R2-D2. The foot is in very good, production-used condition. This lot comes from the Harry Lange estate. Dimensions: 30 cm x 15 cm x 13 cm (12" x 6" x 5")

£2,000-3,000



Photo of Anthony Daniels from *Star Wars: A New Hope*
Courtesy of Kobal/Lucasfilm/20th Century Fox

Ω Δ 306. C-3PO (Anthony Daniels) Costume Hands

STAR WARS: A NEW HOPE (1977)

A pair of C-3PO costume hands from George Lucas' sci-fi classic *Star Wars: A New Hope*. Each glove features a plastic back plate, individual aluminium finger covers, and wire detailing on the palm. The back plates were sculpted for actor Anthony Daniels by Brian Muir, the noted modeller who also brought Darth Vader's helmet to life. The right hand is the more complete of the two, featuring three knuckle greeblies still attached by string to the back plate. The right back plate also retains much of its 'gold'-plating, despite some small chipping near the wrist. This hand also features five finger pieces made of aluminium.

The left hand contains only two finger covers and the knuckle greeblies are missing. The wire and 'gold' details on the underside of the glove are more intact on this hand, however, giving a more complete picture of the original construction.

These hands are emblematic of the impressive craftsmanship seen in the original *Star Wars* films. While they have suffered some damage with age, they present well and are a rare example of a first-film costume piece. For later *Star Wars* films, C-3PO's costume hands were simplified to one-piece urethane rubber gloves. This C-3PO hand pair is mounted to a custom display base, which allows for limited posing. Dimensions: 20 cm x 33 cm x 28 cm (8" x 13" x 11")

£8,000-10,000



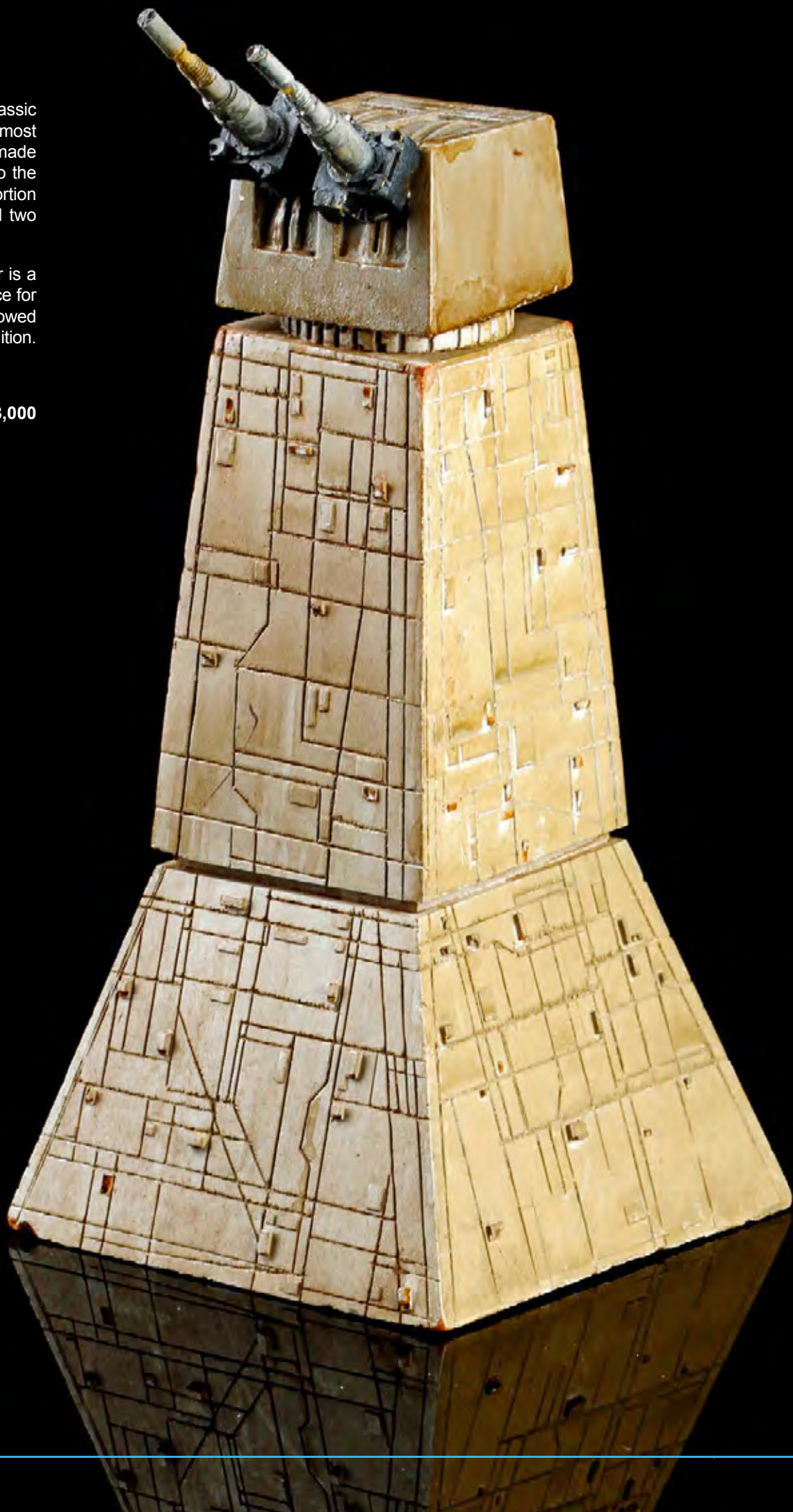
Ω Δ 307. Death Star Gun Tower

STAR WARS: A NEW HOPE (1977)

A Death Star gun tower from George Lucas' sci-fi classic *Star Wars: A New Hope*. This piece, like most sections modelled for the Death Star's surface, is made of dense biscuit foam with a grid of lines carved into the surface to simulate panelled construction. The top portion is created to resemble a functioning gun tower and two laser gun pieces are mounted on the top.

One of the guns is original to the film, while the other is a replica moulded from the original to complete the piece for display. The grey paint scheme of the tower has yellowed slightly with age, though the piece remains in great condition. Dimensions: 10 cm x 10 cm x 20 cm (4" x 4" x 8")

£6,000-8,000



Δ 308. Stormtrooper Boot

STAR WARS: A NEW HOPE (1977)

A stormtrooper boot worn in George Lucas' sci-fi classic *Star Wars: A New Hope*. The Chelsea-style boot is painted gloss white for use by one of Darth Vader's evil henchmen. A painted boot was the simplest and most cost-effective method for the costume department to achieve the desired result. The paint has cracked with stress over time, but the boot is in otherwise good condition. The boot is a UK size 8.

£800-1,200

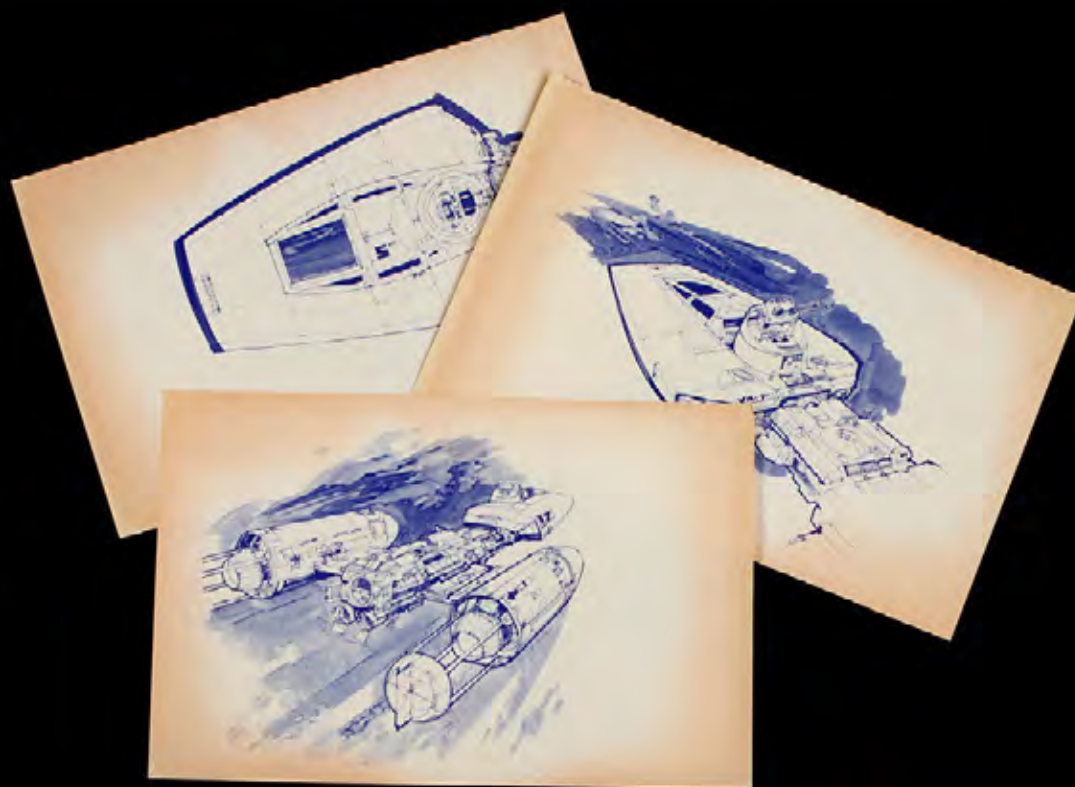


Ω Δ 309. Three Y-Wing Dyelines

STAR WARS: A NEW HOPE (1977)

A lot of three Y-wing dyeline prints from George Lucas' sci-fi classic *Star Wars: A New Hope*. These prints were created during preproduction as reference for the various departments working on the film. The three pieces all feature the Y-wing ship in varying levels of detail. These blue dyelines are all printed on off-white paper that has darkened slightly with age. Each dyeline was struck from an illustration believed to be by Joe Johnston, though only one print features the artist's facsimile signature. All three pieces remain in great condition. Dimensions: 28 cm x 46 cm (11" x 18")

£400-600



Ω Δ 310. Ralph McQuarrie Christmas Card

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Lucasfilm Christmas card sent out to staff, cast and crew during production of Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. This card features a colourful illustration by legendary concept designer Ralph McQuarrie depicting C-3PO and R2-D2 shopping for presents. Inside the card is a message that reads, "May the 'Force' be with you for the holidays and throughout the New Year"... "From all at 'Star Wars' and 'The Empire Strikes Back'."

Included with this card is a large white envelope with, "The Empire Strikes Back Star Wars Production Office, EMI Elstree Studios, Borehamwood, Hertfordshire, England" printed on the back flap. This Christmas card remains in very good condition. Dimensions: 23 cm x 17 cm (9" x 6½")

£80-100





Δ 311. Bespin Security Guard Blaster

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Bespin security guard blaster used in the production of Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. The Bespin guards are found on Cloud City, administered by Lando Calrissian. They are under the control of Lando's cyborg aide Lobot and are a constant presence in the third act of the film.

This weapon is made of fibreglass and is metallic grey in colour, though it lacks the additional paint detailing seen on blasters in the film, suggesting it was a production backup. The prop remains in very good condition. Dimensions: 6 cm x 42 cm x 16 cm (2½" x 16½" x 6")

£2,000-3,000



† 312. Bespin Security Guard Costume

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Bespin security guard costume worn in Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. The Bespin guards appeared on Cloud City and were administered by Lando Calrissian. The guards were under the control of the Lando's cyborg aide Lobot and were a constant presence in the third act of the film.

The costume consists of a collarless blue jacket with 'gold' braid detailing at the lower portion of the front and a 'gold' pin-stripe running along the edge of the garment. The front is sealed by Velcro, as visible fasteners would not have fit with the design of the Star Wars universe. The cuff is burgundy with its black tape now missing to reveal a 'gold' trim underneath. The trousers, in matching blue, are size 32. Both are in excellent condition.



£3,000-4,000



† 313. Bespin Security Guard Jacket

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Bespin security guard jacket worn in Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. The Bespin guards appeared on Cloud City and were administered by Lando Calrissian. The guards were under the control of Lando's cyborg aide Lobot and were a constant presence in the third act of the film.

The costume consists of a collarless blue jacket with 'gold' braid detailing at the lower portion of the front and a 'gold' pin-stripe running along the edge of the garment. The front is sealed by Velcro, as visible fasteners would not have fit with the design of the *Star Wars* universe. The cuff is burgundy with black trim laid over a 'gold' trim.

£2,000-4,000

† 314. Bespin Security Guard Costume

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Bespin security guard costume worn in Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. The Bespin guards appeared on Cloud City and were administered by Lando Calrissian. The guards were under the control of Lando's cyborg aide Lobot and were a constant presence in the third act of the film.

The costume consists of a collarless blue jacket with 'gold' braid detailing at the lower portion of the front and a 'gold' pin-stripe running along the edge of the garment. The front is sealed by Velcro, as visible fasteners would not have fit with the design of the *Star Wars* universe. The cuff is burgundy with its black trim laid over top of a gold trim. The trousers, in matching blue, are size 34. The costume is accompanied by an official promotional still of Bespin security guards in costume.

£3,000-4,000



© Lucasfilm / 20th Century Fox

Δ 315. Hoth Rebel Trooper Gloves

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A pair of Hoth rebel trooper gloves from Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. A soldier defending the rebel base on the icy planet wore these gauntlets while battling the Imperial stormtroopers and their AT-AT walkers.

The gloves are made of white and grey leather, which remains supple and pliable. The left-hand glove features glue residue and fixing holes from the wrist greeble, which was removed after production. The glue residue neatly outlines where it was once attached.

With stains and wear from subsequent use, the gloves are in fair condition.

£600-800



Δ 316. Production Storyboard Set

STAR WARS: THE EMPIRE STRIKES BACK
(1980)

A set of storyboards from Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. These storyboard prints were created by the production and issued to a member of the creature team. The set showcases artwork by Ivor Beddoes, and the 79 sheets detail scenes featuring Luke Skywalker (Mark Hamill) and Yoda (Frank Oz). Some notes by Make-up Supervisor Stuart Freeborn are printed within the prints.

With orange and green card covers, the storyboards are printed on white A4 paper with panels on the left-hand side and dialogue and direction on the right. The storyboards average three panels per page and remain in very good condition. Individual page dimensions: 30.5 cm x 21.5 cm x 2 cm (12" x 8½" x ¾")

£800-1,000



Ω Δ 317. Empireflex Norway Camera Cover

STAR WARS: THE EMPIRE STRIKES BACK (1980)

An Empireflex heated camera "barney" or cover used in the production of Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. The Empireflex was a custom-built Vista Vision camera manufactured at ILM, and this cover was used to aid in weatherproofing the camera during shooting in extreme temperatures on location in Norway. During production, the cover was connected to a generator to keep the camera warm. A photograph of this camera cover being used in Norway appears in Lorne Peterson's book *Sculpting a Galaxy: Inside the Star Wars Model Shop*.

The piece remains largely intact, with two red and green indicator lights still functional. The heat element is not functional, and the weatherproof sealing has deteriorated in areas. The cover is mounted on a custom stand that holds the piece in its intended shape. Dimensions: 38 cm x 53 cm x 43 cm (15" x 21" x 17")

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

£600-800

Δ 318. Art Department X-Wing Fuselage Pattern

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A wooden pattern for the fuselage section of an X-wing model constructed in the Elstree Studios art department for Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. This pattern was used as a master to produce miniature X-wing ships for small art department models of *Empire's* various sets. The miniatures were used for set planning and shot blocking.

The piece was shaped by hand from a solid piece of wood, and sections under the cockpit are filled in with modeller's putty. Dimensions: 3 cm x 25 cm x 5 cm (1½" x 10" x 2")

£300-500

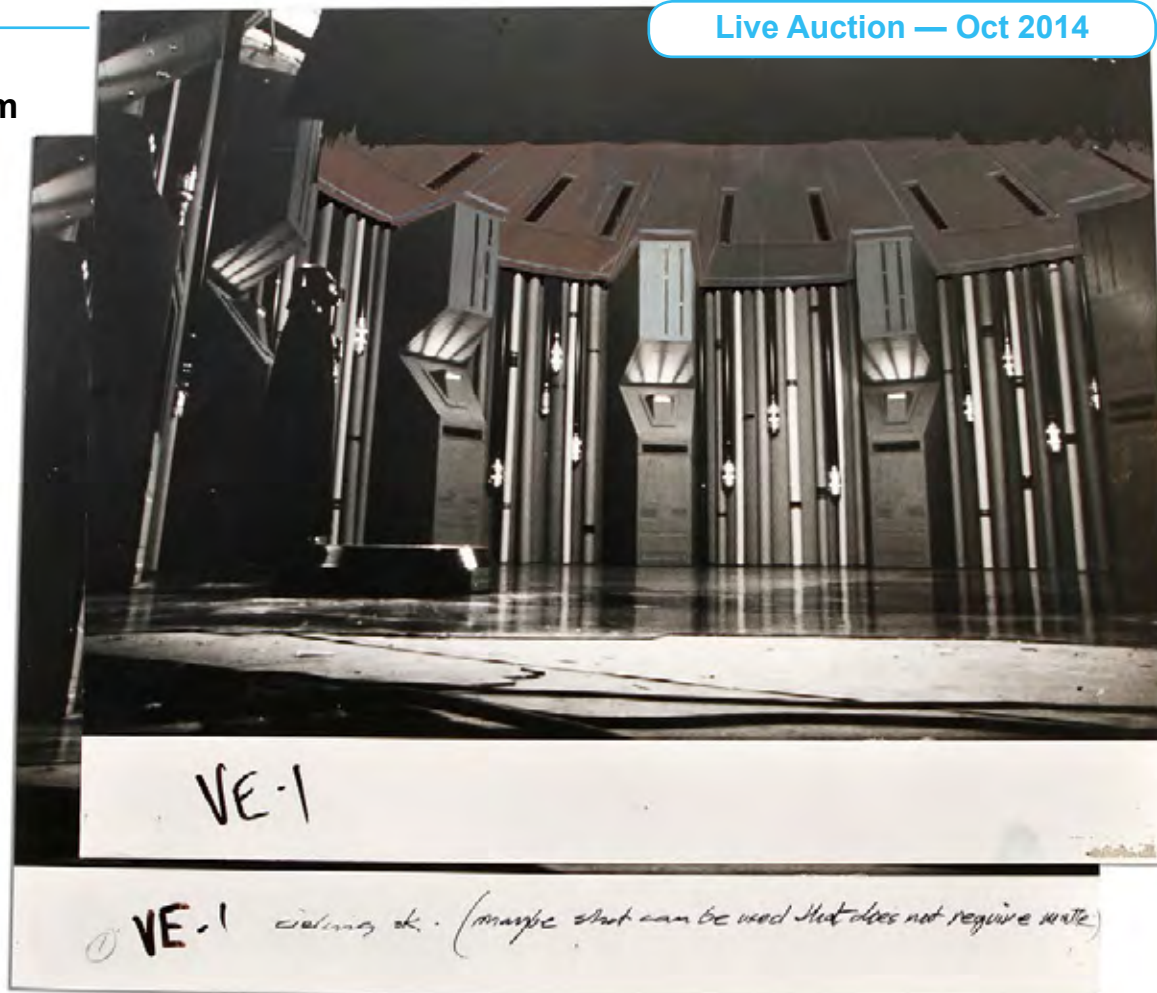


Ω Δ 319. Ralph McQuarrie Hologram Chamber Study Painting

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A hologram chamber study painting for Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. This study was created by legendary concept designer Ralph McQuarrie as a preliminary work for a full-size matte painting that would extend the meditation chamber set. The ceiling painting is applied by hand directly onto a black and white photograph printed from the live-action footage that required a matte extension. The photo is labelled with the shot number "VE-1."

A second photo is also included where the ceiling is blacked out and rough guidelines for its form are outlined in pencil. The unpainted image contains further handwritten notes believed to be in McQuarrie's hand. Both photos have pinholes in the corners from being tacked up on an office wall. Dimensions (each): 20 cm x 25 cm (8" x 10")



£2,000-2,500

Ω Δ 320. Ralph McQuarrie Star Destroyer Bridge Study Painting

STAR WARS: THE EMPIRE STRIKES BACK (1980)

A Star Destroyer bridge study painting for Irvin Kershner's sci-fi sequel *Star Wars: The Empire Strikes Back*. This study was created by legendary concept designer Ralph McQuarrie as a preliminary work for a full-size matte painting that would extend the Star Destroyer bridge set. The upper portion of the bridge is applied by hand directly onto a black and white photograph printed from the live-action footage that required a matte extension.

There are also stray paint splotches found near the bottom of the print as well as on the back. The piece has pinholes in the corners from being tacked up on an office wall. Dimensions: 20 cm x 25 cm (8" x 10")



£2,000-2,500



Ω Δ 321. Black Pilot Gloves

STAR WARS TRILOGY (1977-1983)

A pair of black pilot gloves from George Lucas's original *Star Wars* trilogy. In the trilogy, gloves of this style are used by pilots on both sides of the epic battle. Rebel pilots were seen wearing them in their X-wing fighters, and Imperial pilots donned the gloves when flying their TIE fighters. The gloves are made from black leather and feature a wide cuff. Both gloves are lined with white cotton material. The gloves exhibit wrinkling from age, but remain completely intact and in great condition. Dimensions each: 30 cm x 23 cm x 5 cm (12" x 9" x 2")

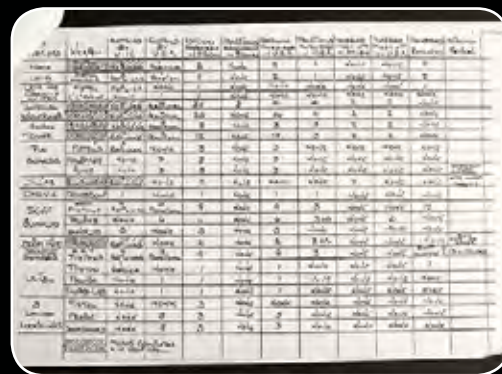
£800-1,200

Ω Δ 322. Prop Weapons Chart and Breakdown

STAR WARS: RETURN OF THE JEDI (1983)

A set of printed production documents including a prop weapons breakdown and an accompanying chart and memo used during the making of Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. The master breakdown lists quantities needed and different versions required for all prop weapons in the film. Attached to this breakdown is a memo on letterhead that includes the film's original title "Revenge of the Jedi."

Also included is a secondary character/weapon breakdown, however the graph has not been filled out. These documents show minor wear to the paper, which is also creased. Dimensions: 36 cm x 23 cm (14" x 9")



£200-300

Ω Δ 323. Sarlacc Battle Production Storyboards, Call Sheets, and Production Reports



STAR WARS: RETURN OF THE JEDI (1983)

A collection of storyboards, call sheets and production reports used during the making of the sand barge sequence on location outside Yuma, AZ for Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. This lot includes a 52-page document featuring storyboards and an overhead battle plan as well as 14 call sheets and nine production reports.

The storyboard set includes 36 printed pages with multiple frames each and 16 pages of battle plan diagrams. The call sheets and production reports detail call times and requirements for all departments and feature the film's cover title "Blue Harvest." This collection shows minor wear to the paper due to age. Dimensions: 22 cm x 1 cm x 36 cm (8½" x ½" x 14")

£600-800

Ω Δ 324. Blue Harvest Unused Set Badge and Security Paperwork

STAR WARS: RETURN OF THE JEDI (1983)

Security related paperwork and an unused set badge for "Blue Harvest," the production code name for Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. This lot includes a total of twelve items all pertaining to the production of "Blue Harvest." These pieces relate to the security plan for the filming location of Buttercup Valley, where the Jabba's Barge sequence was shot for the film.

Included is an unused set badge, a hand-drawn illustration of a "Blue Harvest: No Access" sign, a print of a hand-drawn map detailing security points, a large folded cardstock sign featuring the film's logo—likely a mock-up for a dash card that would allow access to the set, two memos on "Blue Harvest" letterhead detailing equipment suppliers, a separate "Blue Harvest" memo on security personnel and several pieces of promotional information from Jam Plastics, who supplied materials for creating security badges. In largely good condition. Security badge dimensions: 10 cm x 8 cm (4" x 3")



£400-600



Ω Δ 325. Blue Harvest Production Crew Cap

STAR WARS: RETURN OF THE JEDI (1983)

A "Blue Harvest" cap from the production of Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. This hat was custom made by The Thinking Cap Co. and displays an embroidered "Blue Harvest" patch using the familiar *Star Wars* font. "Blue Harvest," a fabricated title used by the Jedi production company, was used to offer discretion to the production of one of the most anticipated films of all time. The hat is made from grey fabric and includes an adjustable black plastic sizing band. Due to age, this hat shows some discolouration and wear, with the patch peeling away slightly at the corners. It remains in good condition. One size fits all.



£400-600

Ω Δ 326. Gamorrean Guard Head Casting

STAR WARS: RETURN OF THE JEDI (1983)

A Gamorrean guard head casting from Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. This unfinished casting was made for the sequence in which the guard was devoured by the Rancor in Jabba's dungeon. The Rancor was originally planned as a man-in-suit, and a pig guard puppet in the appropriate scale was produced. The man-in-suit concept was later dropped in favour of a miniature rod puppet, necessitating another guard puppet at an even smaller scale. This urethane piece is in scale for a human-sized Rancor costume. The olive-green casting is unpainted and remains in very good condition. Dimensions: 18 cm x 11 cm x 10 cm (7" x 4½" x 4")



£400-600

Ω Δ 327. Jabba the Hutt's Barge Gargoyle

STAR WARS: RETURN OF THE JEDI (1983)

This piece was created by production and affixed to Jabba's flying barge. Similar gargoyles were also attached to Jabba's stage platform in his palace. This Cyclops-like gargoyle head is made of fibreglass and is attached to a wood and fibreglass bowl section. The figure is textured with plaster, and paint is applied to give the appearance of unpolished metal. The knocker ring and setting are made of welded metal that is painted brown to match the creature.

The back of the piece features a protruding screw, securing the knocker hold in place. Two small holes are drilled on either side of the monster's head. The gargoyle shows wear due to use and age, with paint missing on the knocker ring as well as broken teeth, but remains in fair condition. Dimensions: 25 cm x 25 cm x 28 cm (10" x 10" x 11")



£1,500-2,000

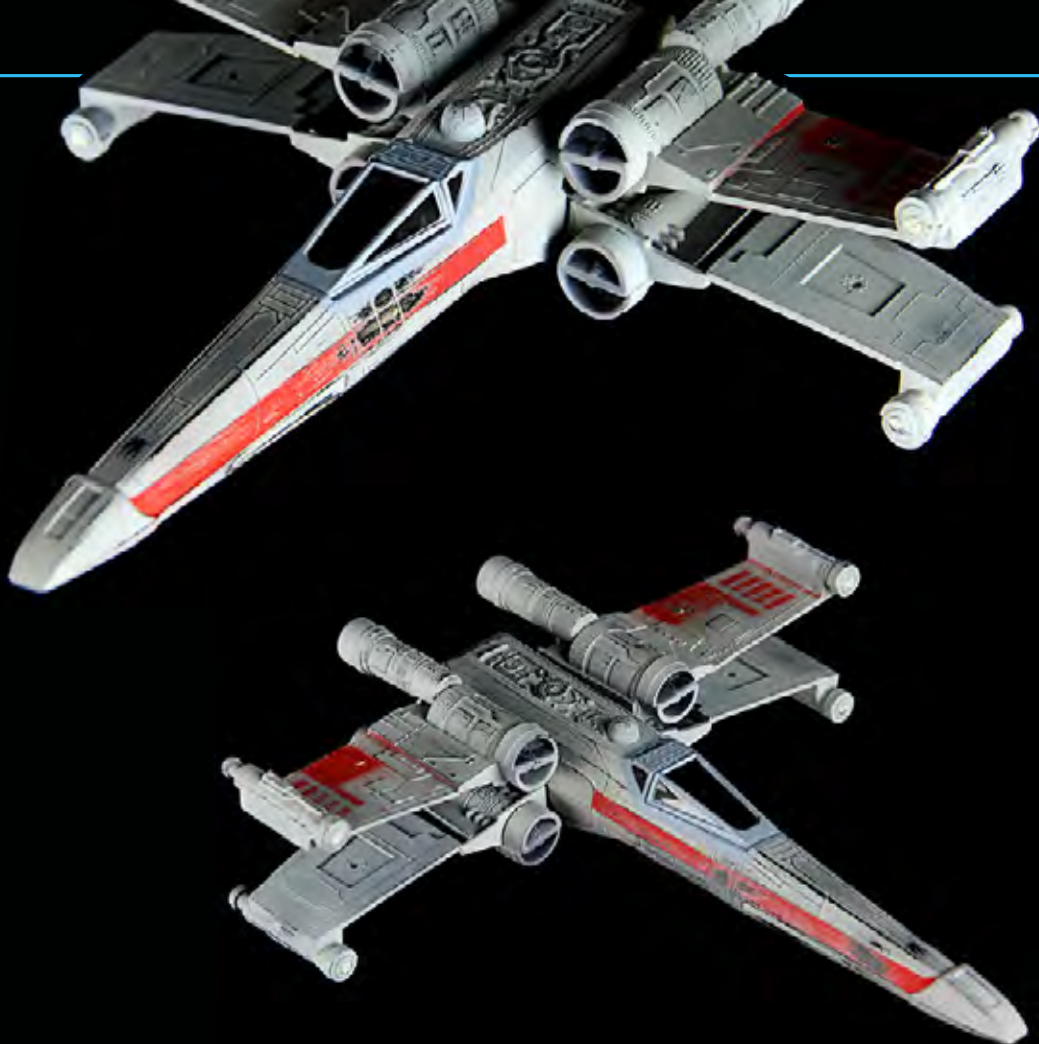
† Δ 328. X-Wing Blocking Shot Miniature

STAR WARS: RETURN OF THE JEDI
(1983)

A blocking shot miniature used during the production of Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. The technicians at Industrial Light and Magic used this detailed model X-wing to help plan and arrange the intricate special effects sequences of the film. Early on in the production process, simple models like this were used to block out shots and produce "videomatics"—an early form of pre-visualization. It is constructed from a commercially available kit and was a vital part of the early plotting of those memorable scenes.

The model is made from plastic and detailed as Red Five, the legendary markings distinguishing it as the ship flown by Luke Skywalker. Acquired from the collection of Richard Edlund, it remains in very good production used condition. It is presented on a display stand simulating the X-wing in flight. Dimensions: 19 cm x 23 cm x 19 cm (7½" x 9" x 7½")

£2,500-3,500



† Δ 329. B-Wing Pilot Helmet & Chest Box

STAR WARS: RETURN OF THE JEDI (1983)

A set of unfinished B-wing equipment components from Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. Flight gear such as this was worn by Rebel Alliance's B-wing fighter pilots as they tried to destroy the second Death Star above the moon of Endor.

Made of plastic, the set is comprised of a vacuum-formed helmet with chin strap and internal lining and a one-piece chest box. The helmet includes three separate components with black decals applied to the rear. Black nylon webbing holds the white plastic chin cup in place. All components were made during the production of the film but ultimately remained unfinished and were not used for filming. In good condition, the unfinished pieces are supplied with a custom-made display. Dimensions when displayed: 23 cm x 25 cm x 65 cm (9" x 9¾" x 25¾")

£3,000-5,000





Ω Δ 330. Biker Scout Helmet

STAR WARS: RETURN OF THE JEDI (1983)

A biker scout helmet made for the production of Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. Biker scout helmets were created for use specifically by the scouts stationed in the Endor forests to guard the force field generator. Designed largely by Nilo Rodis-Jamero, the biker scout or "scooter trooper" helmet is a significant departure from the standard Imperial troops.

This helmet was made during production, though it was never used for filming. The helmet is constructed of vacuum-formed ABS plastic and is assembled primarily from five separate sections. The lens is made of grey acrylic and is attached to the inside of the face. The nose greeblie on the helmet is a replica created later to complete the look, and does not match those seen in the film. The face mask and visor are hinged to the helmet and flip up in the biker's signature style. The piece is finished by decal details that remain primarily intact. Dimensions: 30 cm x 25 cm x 25 cm (12" x 10" x 10")

£8,000-10,000



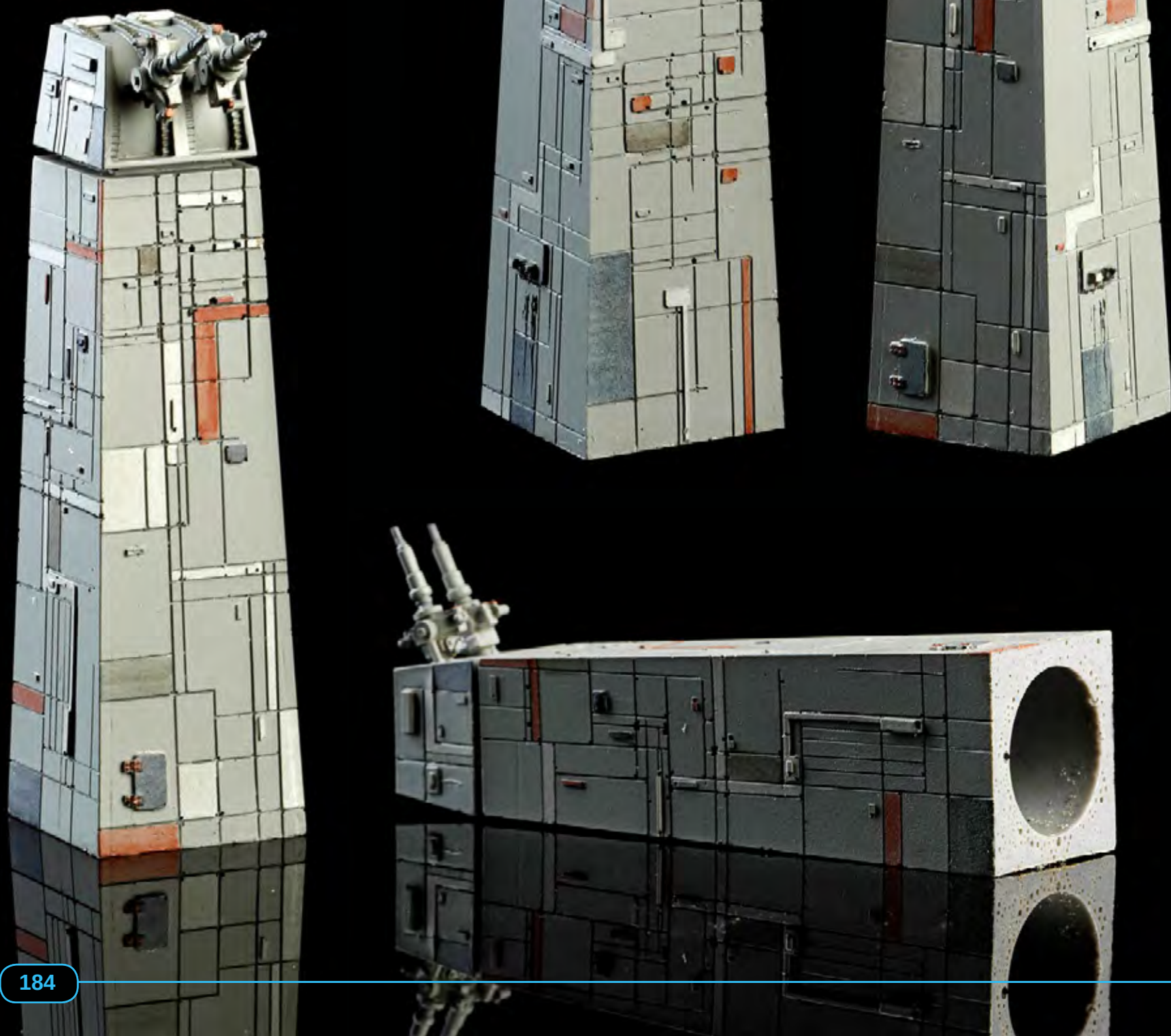
Ω Δ 331. Death Star Gun Tower

STAR WARS: RETURN OF THE JEDI
(1983)

A Death Star gun tower from Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. This prop, unlike those towers made for the Death Star in the original film, is made of cast resin. The entire piece was painted matte grey, with select panel sections and gun segments given additional dark grey and red highlights.

The bottom interior was cast with a hollow core to conserve resin. It remains in excellent, production-used condition. Dimensions: 5 cm x 5 cm x 13 cm (2" x 2" x 5")

£6,000-8,000



Ω Δ 332. Large Death Star Section

STAR WARS: RETURN OF THE JEDI (1983)

A Death Star section from Richard Marquand's sci-fi sequel *Star Wars: Return of the Jedi*. This piece was used as part of a miniature set of the Death Star's massive surface. It is comprised of dense biscuit foam and painted tan to simulate the Death Star's continued construction throughout the film. The top features eight sections of panel units covered in greeblies to create an industrial patchwork of parts. Due to use and age, some of the pieces on the top layer show minor chipping and wearing of the paint but it remains in good condition. Dimensions: 15 cm x 30 cm x 5 cm (6" x 12" x 2")

£1,000-1,500

333. Hero Transphase Eradication Rod

STARGATE SG-1 (1997-2007)

A hero Transphase Eradication Rod from the TV series *Stargate SG-1*. This weapon was used at various points throughout the show's run, most notably against the alien Re'tu and Nirrtu.

Appearing whenever enemies with the ability to turn invisible attack SG Command, this Transphase Eradication Rod (or TER) is a hero version used for close-ups to show the weapon's full functionality. The weapon is made of resin with elaborate sculpted detailing and is finished to appear as though it is made of worn, corroded bronze. The prop is battery-operated and features a pump-action grip as well as a scanner eye and working firing action, both of which illuminate when used.

Well-used during production, the weapon remains in good condition. Dimensions: 8 cm x 43 cm x 17 cm (3¼" x 17" x 6¾")

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

£2,500-3,000



The Adrian Hancock Collection

The following four lots come from the noted collection of Adrian Hancock. Hancock began collecting film and television memorabilia in 2001 and soon found many friends within our community. With an endless passion for the subject, his tastes expanded and The Adrian Hancock Collection emerged as one of the finest assortments of this material ever assembled. Hancock passed away last year after a battle with cancer at the age of 50. He will always be missed by those who knew him, and his death created a void in the collecting community which can never be filled. A percentage of the proceeds from these lots will go to LOROS of Leicester, England and The Royal Marsden Cancer Charity.



334. SG Command Security Monitor Bank

STARGATE SG-1 (1997-2007)

A bank of six monitors used in the popular sci-fi TV series *Stargate SG-1*. Similar monitors are seen dotted around Stargate command, most notably in the briefing room. There are no functional screens within the unit; simply printed surveillance feed shots from different areas of the facility.

The unit is made from wood and painted black. Dimensions: 16 cm x 156 cm x 88 cm (3½" x 61½" x 34½")

£300-500

335. Antarctic Ancient Control Chair

STARGATE SG-1 (1997) &
STARGATE: ATLANTIS (2004-2009)

An Ancient control chair used in several episodes of the TV series *Stargate SG-1* and *Stargate: Atlantis*. The chair, located in the Earth Antarctic outpost, was most memorably used during the seventh season SG-1 finale "Lost City pt. 2" when O'Neil (Richard Dean Anderson) attacks the invading Goa'uld, Anubis. The control chair was subsequently taken to Area 51 in Atlantis.

Made from wood, acrylic, leather and resin over a metal frame, the piece is finished with grey, silver and blue shades of paint. The chair illuminates on the headrest, rear control panel and arms. The hydraulically operated headrest and footrest are untested and remain in excellent condition. Maximum dimensions: 90 cm x 140 cm x 154 cm (35" x 55" x 60")

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

£800-1,200



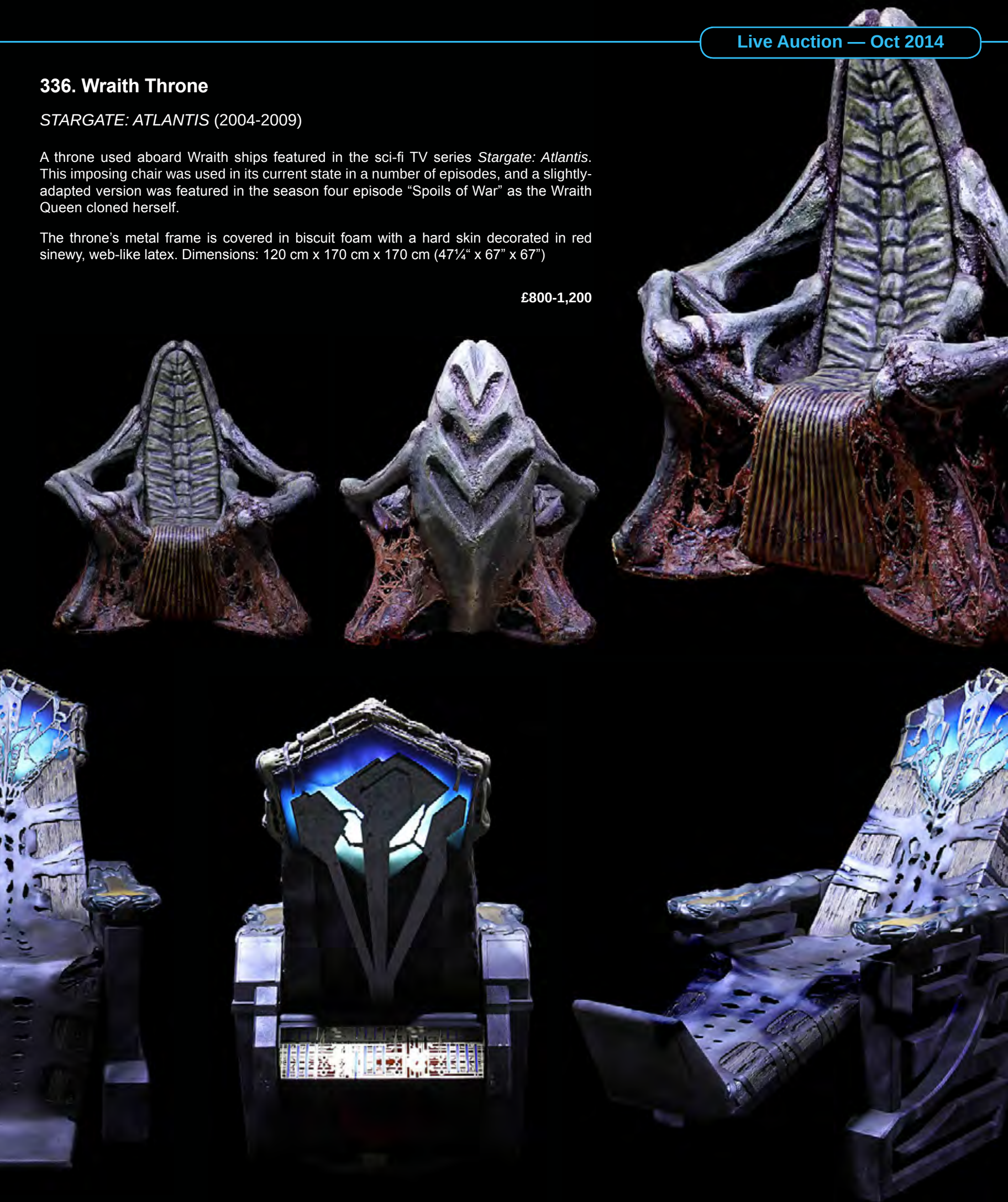
336. Wraith Throne

STARGATE: ATLANTIS (2004-2009)

A throne used aboard Wraith ships featured in the sci-fi TV series *Stargate: Atlantis*. This imposing chair was used in its current state in a number of episodes, and a slightly-adapted version was featured in the season four episode "Spoils of War" as the Wraith Queen cloned herself.

The throne's metal frame is covered in biscuit foam with a hard skin decorated in red sinewy, web-like latex. Dimensions: 120 cm x 170 cm x 170 cm (47¼" x 67" x 67")

£800-1,200



337. Battle-Damaged Rodger Young Miniature

STARSHIP TROOPERS (1997)

A hero battle-damaged miniature of the Rodger Young from Paul Verhoeven's sci-fi film *Starship Troopers*. This large model was used when the ship returned to the battle station Ticonderoga after the failed invasion of Klendathu, when the destruction wrought upon the fleet by the alien "arachnids" was discovered. The model screen matches clearly to shots throughout the sequence.

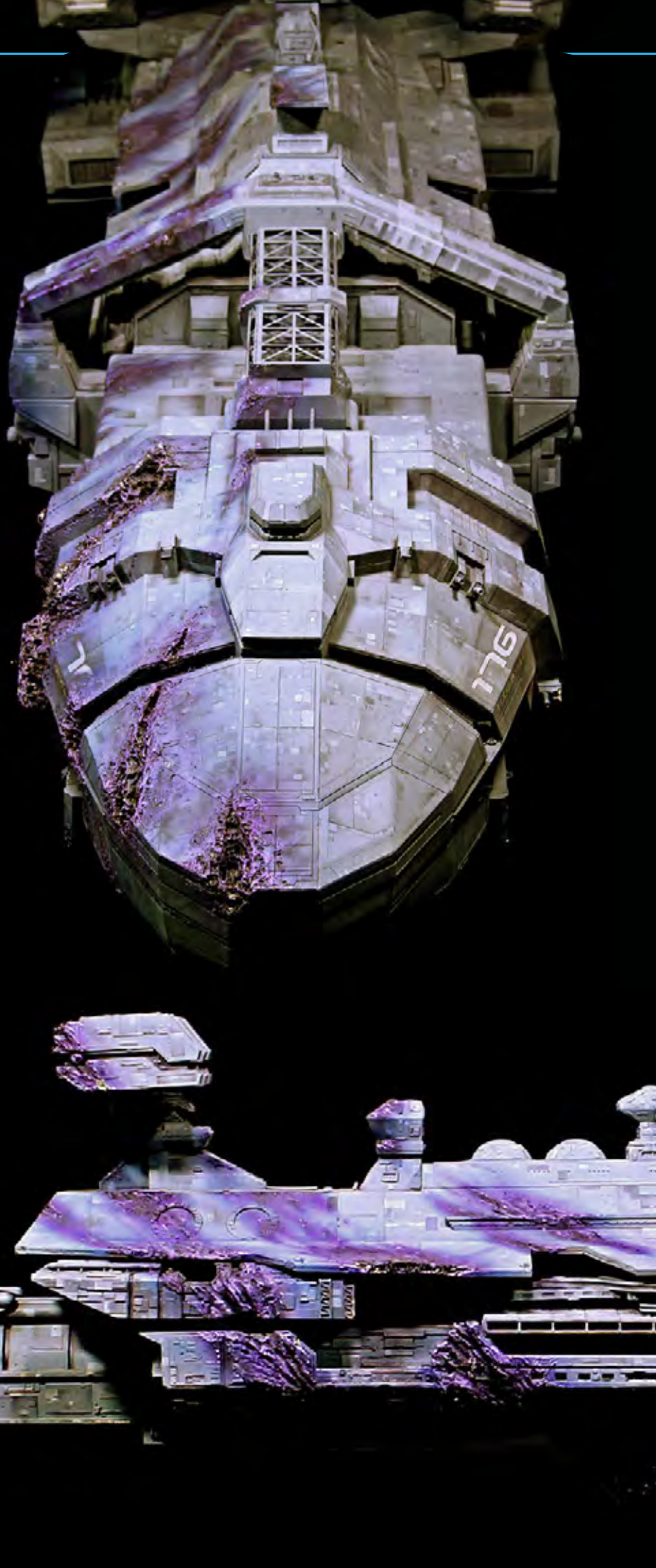
Constructed by Sony Pictures Imageworks' Thunderstone model shop, this highly detailed miniature is made from cast resin components with additional resin and styrene detailing to bring the engine nacelles, communications tower, bridge, gun turrets and fighter deck scaffolds to life. The vessel still has its electronic components and fibre optic wiring running throughout, which were powered and lit to represent the ship's many windows.

Plasma damage is applied to the hull of the vessel, with burned bulkheads revealing open decks and compartments. Additional burn marks are hand-painted on the hull in purple, marring the battleship's grey finish. The ship's name and identification number, "Rodger Young" and "176," are present on the starboard nose of the vessel, with plasma scorching obscuring much of the text.

The large model miniature is in very good condition with only minor wear from use. The wooden transport crate is included. Dimensions: 275 cm x 76 cm x 61 cm (108" x 30" x 24")

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

£20,000-30,000





† Δ 338. Alice's (Elle Fanning) Dress & Argus Cubes

SUPER 8 (2011)

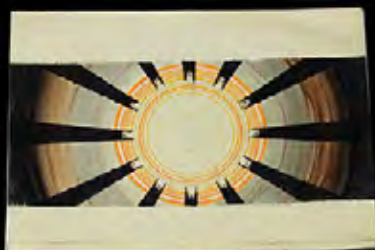
Alice's (Elle Fanning) dress and a pair of Argus cubes from J.J. Abrams' sci-fi thriller *Super 8*. This dress was worn by Alice during the filming of the children's movie project, which was abruptly interrupted when the group witnessed a military train crash. The cubes, used to form the alien's ship, were discovered within the wreckage.

The knee-length dress is made of peach-coloured cotton with a pink, yellow and red floral print and features a v-neck, elasticised wrists and a zipper running up the dress back. The cubes are made of resin and finished in pearly-white paint.

Both the unsized dress and cubes remain in very good condition, though the cubes are missing some of the box units on the corners. Cube dimensions each: 5 cm x 5 cm x 5 cm (2" x 2" x 2")



£800-1,200



Δ 339. Preproduction Artwork Set

SUPERMAN (1978)

A set of preproduction artwork from Richard Donner's *Superman*. The images in this set portray scenes on the planet Krypton prior to its self-destruction by the Kryptonian people.

The set consists of two pencil concept drawings and a pencil and ink piece. One is done on tracing paper and depicts Jor-El (Marlon Brando), Kal-El (Lee Quigley) and Lara (Susannah York) while the other is done on thick white paper and shows a vehicle driving down a tunnel as Krypton collapses. A third piece of artwork in pencil and ink on card-mounted tracing paper shows a skyward angle of the Kryptonian council.

Well-used, the artwork shows signs of wear but remains in overall good condition. Individual image dimensions: 29 cm x 12.5 cm x 1 cm (7½" x 5" x ½")

£200-400

Δ 340. "Look Ma - No Wires!" Newspaper, Daily Planet Envelope & Robbery Money Stack

SUPERMAN (1978)

A newspaper, envelope and a stack of paper money from Richard Donner's *Superman*. This style of newspaper appeared when Perry White (Jackie Cooper) lambasted his staff in the film. Printed on newspaper stock, the front page features a composite image of Superman flying and displays the headline "Look Ma - No Wires!" The envelope was used in the Daily Planet offices and has the Daily Planet logo printed in the top left corner. The money was used when Superman apprehended robbers fleeing by boat. The notes are printed with \$10 on one side and \$100 on the reverse. The wrap features "Metropolis City Bank" printed in black.

Lightly used, the set remains in good condition. Newspaper dimensions (unfolded): 38 cm x 27 cm x 1 cm (15" x 10¾" x ½"); envelope dimensions: 22 cm x 11 cm (8¾" x 4½"); money stack dimensions: 16 cm x 7 cm x 1 cm (6¼" x 2¾" x ½")

£500-700



Δ 341. Pencil & Ink Storyboard Set

SUPERMAN (1978)

A set of storyboards from Richard Donner's *Superman*. These pencil and ink storyboards are drawn on thin white paper by artist Ivor Beddoes and detail the scene in which Superman (Christopher Reeve) rescued Lois Lane (Margot Kidder) from the crashing helicopter in Metropolis.

The artwork is sequentially numbered in pencil on the left-hand side and includes 20 total pages. Lightly used, this artwork remains in very good condition. Dimensions (each): 30.5 cm x 13 cm x 2 cm (12" x 5" x ¾")

£800-1,200



Δ 342. Christopher Reeve Signed Promotional Photograph

SUPERMAN (1978)

A signed 8" x 10" promotional photograph of Christopher Reeve as the title character in Richard Donner's *Superman*. The photograph shows Reeve wearing his signature costume while walking along Metropolis' riverbank. Reeve's signature in blue ink is present in the top left corner. The photograph and signature remain in very good condition with only very minor wear at the photograph's corners. Dimensions: 20.5 cm x 25.5 cm (8" x 10")

£100-150



Δ 343. Christopher Reeve Lifecast

SUPERMAN (1978)

A lifecast of Christopher Reeve from Richard Donner's *Superman*. This lifecast was created in plaster by the esteemed make-up effects artist Stuart Freeborn to assist in creating a Superman hairpiece for the actor. This was used to create 'bald caps' that would go over Reeve's hair so that the famous Superman hairstyle wig could be carefully fitted before each shot.

Portions of the top and back of the lifecast are ground away from use. A textured grey layer of material with thin netting is applied to these regions. The front of the cast has "Chrys Reeve" (SIC) written in ballpoint pen and "Lace" written to the left and right just behind the ears. Lightly used, the lifecast remains in very good condition. Dimensions: 19 cm x 23 cm x 29 cm (7½" x 9" x 11½")

£500-700



344. Overturned Metropolis Car's License Plate

SUPERMAN II (1980)

A Metropolis license plate from Richard Donner's *Superman II*. This license plate appeared on an overturned car as General Zod (Terence Stamp), Ursa (Sarah Douglas) and Non (Jack O'Halloran) blew the people of Metropolis away with their super-breath before the return of Superman (Christopher Reeve).

Made of wood, the license plate is finished in the warm yellow of traditional New York plates, with the registration "FAC 152" applied in black and "Metropolis" printed beneath. Three holes are drilled into the plate for mounting to the vehicle.

Distressed for use and featuring some wear, the license plate remains in overall good condition. Dimensions: 1 cm x 30.5 cm x 15.5 cm (½" x 12" x 6")

£400-600



345. Pencil Storyboard Set

SUPERMAN III (1983)

A set of pencil storyboards from Richard Lester's *Superman III*. Sketches on tracing paper and yellow Post-It notes, the storyboards detail the scenes in which the Vulcan weather satellite was fired at Colombia in an attempt to destroy their coffee crop.

The storyboard sketches are individually cut out and mounted on white paper. The set contains 19 pages in total, each containing two to four storyboard panels, with nine additional cut frames also present. Well-used, the set features some wear but remains in good condition. Individual page dimensions: 33 cm x 23 cm x 2 cm (13" x 9" x ¾")

£400-600



346. UK Quad Posters

THE TERMINATOR (1984) & *TERMINATOR 2: JUDGMENT DAY* (1991)

A UK quad poster for *The Terminator* (VG rolled condition with slight creasing) with artwork by Mike Francis. Also included is a UK quad poster for the sequel *Terminator 2: Judgment Day* (VG folded condition, with slight fold-line wear). Dimensions each: 100 cm x 76 cm (40" x 30")

£300-400



† Δ 347. The T-1000's (Robert Patrick) Bullet-Hit Shirt

TERMINATOR 2: JUDGMENT DAY (1991)

The T-1000's (Robert Patrick) bullet-hit shirt from James Cameron's action blockbuster *Terminator 2: Judgment Day*. This shirt was worn in scenes in the asylum as the Terminator (Arnold Schwarzenegger) prevented the T-1000 from entering the elevator.

Based on a dark blue police shirt with epaulettes, pockets and holes for attaching a police badge, the garment also features a zip running up the back for easy dressing of the performer. Two silver-painted foam latex pieces designed to replicate bullet hits to the T-1000's liquid metal "skin" are attached to the shirt's front. The arms were removed to allow for the use of the T-1000's claw arms in the scene.

In very good condition, the shirt is presented in a custom-made framed display featuring the film's logo, stills and an opening front panel. Dimensions: 8 cm x 74 cm x 110 cm (3¼" x 29" x 43¼")

£3,000-5,000



Δ 348. Complete T-1000 (Linda Hamilton) Special Effects Costume

TERMINATOR 2: JUDGMENT DAY (1991)

A special effects combat costume worn by Sarah Connor (Linda Hamilton) in James Cameron's action blockbuster *Terminator 2: Judgment Day*. This costume was seen in the director's cut of T:2 during scenes where the T-1000 tried to trick John Connor by impersonating John's mother. The complex sequence required two Sarah Connor characters to be on screen at the same time, which was achieved with assistance from Linda's identical twin sister, Leslie Hamilton Gearren. In the climactic scene, John is approached by the T-1000 disguised as Sarah and is saved at the last moment when his real mother (Leslie) appears in the background and shoots the disguised T-1000 (Linda).

Throughout the second half of the film, Sarah Connor wears a combat costume. The outfit is comprised of a grey vest, black cargo trousers, a combat belt, black boots and a black tactical vest with multiple pockets. This version is a complete special effects set worn by Linda Hamilton for the scene involving two Sarah Connor characters. The highlight of the ensemble is the spectacular foam rubber imitation chrome bullet hit on the centre of the chest. The practical effect was achieved with an elaborate spring mechanism, which allowed the chrome hit to unfold in an instant.

The outfit is dressed onto a custom-made mannequin. Dimensions: 40 cm x 50 cm x 160 cm (16" x 20" x 63")

£4,000-6,000



349. Complete Terminator (Arnold Schwarzenegger) Costume

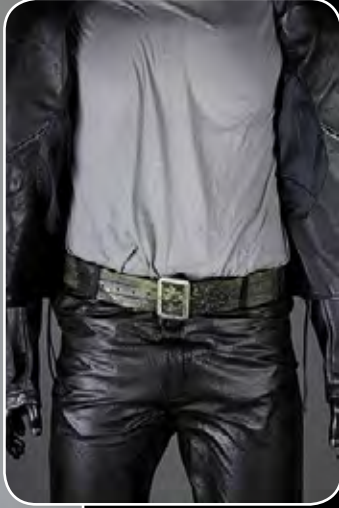
TERMINATOR 2: JUDGMENT DAY (1991)

A complete Terminator (Arnold Schwarzenegger) costume from James Cameron's action blockbuster *Terminator 2: Judgment Day*. The black leather motorcycle costume is synonymous with the character and is recognized the world over.

The set consists of a black leather motorcycle jacket with numerous bullet holes throughout and heavy distressing and tears to the back. The jacket includes the self-belt and is labelled "S41" in white inside one of the pockets. A pair of black custom-made faux-leather trousers are paired with the jacket. The trousers show some delamination but are complete with a leather belt and marked size 36. The unforgettable costume is completed with a grey t-shirt and a pair of black Harley Davidson motorcycle boots with buckles across the top of the feet. Both boots have holes in their soles from a previous mannequin display.

Assembled dimensions: 37 cm x 60 cm x 178 cm (14" x 24" x 70")

£18,000-22,000



350. Complete TX (Kristanna Loken) Costume & Special Effects Light-Up Arm

TERMINATOR 3: THE RISE OF THE MACHINES (2003)

A complete costume worn by the TX (Kristanna Loken), with a special effects cyborg arm prop used in *Terminator 3: The Rise of the Machines*. The outfit, designed by April Ferry, was featured in much of the film's promotion and was seen in numerous sequences throughout the movie. The jacket and trousers are made from a crocodile-textured faux leather. The jacket is labelled "K L Stunt 5" and "PEG Stunt." A grape-coloured thin nylon mesh leotard completes the ensemble along with brown leather boots with high 'silver' heels and a costumier tag.

The prop TX arm has a four-pronged "hand." This is one of a selection of weapons that were available to the character in the film. The cyborg weapon arm was created by Stan Winston Studios and is made from resin and fibreglass and finished to look like a strange black metal. The arm illuminates a bold blue with a glowing orange tip that is powered by a battery pack (included). Approximate assembled dimensions: 45 cm x 58 cm x 160 cm (18" x 23" x 63")

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

£6,000-8,000



† Δ 351. Complete Terminator (Sam Worthington) Costume

TERMINATOR SALVATION (2009)

A full Terminator costume worn by Marcus Wright (Sam Worthington) in McG's sci-fi sequel *Terminator Salvation*. This complete outfit was worn during the film's action-packed climax.

The outfit consists of a blue-screen bodysuit with CGI reference dots, a simulated metal Endoskeleton chest piece, a bloodied right leg, a severely torn black t-shirt, a heavily distressed and charred black motorcycle jacket, ripped and bullet ridden trousers and a pair of black boots. All the distressing and damage was deliberately done by the costume department for the post-napalm sequences.

Also included are colour photocopies of 20 costumier's photos showing the actor wearing this exact costume on set, as well as a print of a heavily annotated costume continuity page and four costumier's labels indicating the costume's use by the character Marcus Wright (Sam Worthington). The costume is presented on a custom-made display mannequin. Dimensions: 48 cm x 60 cm x 170 cm (19" x 24" x 67")

£3,000-5,000



† Δ 352. Light-Up Endoskeleton Head

TERMINATOR SALVATION (2009)

An illuminating T-800 Endoskeleton head used in McG's sci-fi sequel *Terminator Salvation*. This head was created specifically for the Endoskeleton assembly line sequence near the conclusion of the film.

The piece is made from heavy polyurethane foam and is realistically finished with a textured dull-chrome effect. The teeth are finished in an off-white varnish.

The eyes remain functional, giving an evil red glow. The skull is displayed on a custom display stand with a small push button at the rear to activate the eye lights. Dimensions: 20 cm x 20 cm x 37 cm (8" x 8" x 14½")

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

£1,500-2,500



Δ 353. Hardback "Ministry Production Manual" Gift Book

HARRY POTTER AND THE DEATHLY HALLOWS (2010-2011)

A cast and crew gift book given to personnel working on David Yates' fantasy epic *Harry Potter and the Deathly Hallows*. A memento for those who worked on set at Leavesden Studios, the "Ministry Production Manual" features a purple hardback cover with Ministry of Magic insignia on the front and back. Each of the books printed were numbered and this is #934.

Filled with photographs of the cast and crew, the book highlights the work of everyone on the production, including the cast, the art and costume departments, legal department and even the production's medical centre. The book consists of 202 pages and remains in very good condition. Dimensions: 31 cm x 25 cm x 2.5 cm (12¼" x 9¾" x 1")

£200-400



Terry English

The following 14 lots (excluding lot 363) are from the personal collection of Terry English—a legend in the entertainment industry for his handmade armour. Self-taught, English began his career as an armorer in the 1960s and forged an impressive career, including serving as the armorer to Queen Elizabeth II in the year 2000. His film credits include classics such as *Excalibur*, *Jabberwocky*, *Aliens*, *Alien³*, *First Knight*, *Gladiator* and *Harry Potter and the Prisoner of Azkaban*. Many of Hollywood's leading men, including Sean Connery, Timothy Dalton, Helen Mirren, Bill Paxton, Richard Gere and Liam Neeson, have sported his creations.

354. Sir Cadogan (Paul Whitehouse) Complete Suit of Armour

HARRY POTTER AND THE PRISONER OF AZKABAN (2004)

A suit of armour worn by the hapless knight Sir Cadogan (Paul Whitehouse) in Alfonso Cuarón's fantasy sequel *Harry Potter and the Prisoner of Azkaban*. Sir Cadogan's role was reduced significantly in the final cut of the film, and the character was only seen in the background dashing from portrait to portrait when the Fat Lady's slashed portrait was discovered.

Handmade in aluminium by legendary armorer Terry English, the set consists of a pot-bellied chest piece, back piece, arms, gauntlets, thigh guards, leg guards, pauldrons hanging from each shoulder and a helmet with a pointed visor. A set of knitted chainmail is present, although its use in the movie is unverified. English's signature "T" stamp is present on several armour pieces.

It appears that a number of components were replaced with plastic elements for shooting, but the costume was returned to its original state after production. The helmet and chest piece are both signed and inscribed on the interior in red ink: "Paul Whitehouse, Sir Cadogan, Harry Potter III, Terry English, 2003." The suit remains in very good condition with some light marks and dents from production use. Dressed height: 185 cm (73")

£3,000-5,000



355. Prince Rupert of the Rhine Cavalier Suit of Armour

CROMWELL (1970)

A suit of armour worn by one of Prince Rupert of the Rhine's (Timothy Dalton) cavaliers in Ken Hughes' historic drama *Cromwell*, starring Richard Harris and Alec Guinness. The suit was handmade by English in fibreglass and includes chest and back armour, shoulders, arms, gauntlets, greaves, thigh guards and a helmet.

The black and gold-coloured costume remains in fair condition; some paint is peeling and it is dirty from use on subsequent productions. Approximate dressed height: 185 cm (73")

£800-1,200

356. Jousting Shield*JABBERWOCKY* (1977)

A shield used in the Terry Gilliam fantasy film *Jabberwocky*. This canvas-covered shield is painted black and white and features two spear tips. It can be seen in the jousting sequences, carried by an intrepid knight. The paintwork matches the one seen on screen. This prop has a large hole towards the centre, which was created during the joust and can also be matched on screen.

The shield is made from wood with a leather strap on the back and is in good, production-used condition. Dimensions: 3 cm x 58 cm x 81 cm (1" x 23" x 32")

£400-600

**357. Dennis Cooper's (Michael Palin) Oversized Shield***JABBERWOCKY* (1977)

An oversized shield used by Dennis Cooper (Michael Palin) in the Terry Gilliam fantasy film *Jabberwocky*. Dennis used the shield, decorated with a red herring, check pattern and multiple fleur-de-lis, on his quest to defeat the terrible Jabberwocky monster, which threatened his local village.

This shield was specially created at approximately twice its regular size to give an illusion of scale in the scenes featuring the attack on the creature. Terry English himself was involved as a double in the scene. The markings and paintwork on this prop match exactly the one seen in that sequence.

Made from wood with a canvas-covered surface, the shield is in good, production-used condition. It has a leather strap on the back and some of the protective padding on the reverse side has come away over time. Dimensions: 5 cm x 86 cm x 110 cm (2" x 34" x 43½")

£800-1,200

**358. Dennis Cooper's (Michael Palin) Battle Shield***JABBERWOCKY* (1977)

A shield used by Dennis Cooper (Michael Palin) in the Terry Gilliam fantasy film *Jabberwocky*. Dennis used this canvas-covered shield, decorated with a red herring, check pattern and multiple fleur-de-lis, on his quest to defeat the terrible Jabberwocky monster, which threatened his local village. The markings, paintwork and scratches on this prop screen match exactly to the sequences prior to Dennis' fight with the creature.

The shield is made from wood with a leather strap on the back and is in good, production-used condition. Dimensions: 5 cm x 50 cm x 85 cm (2" x 24" x 33½")

£800-1,200



359. UK Quad Poster

EXCALIBUR (1981)

A UK quad poster from John Boorman's fantasy adventure *Excalibur* (EX folded condition) starring Helen Mirren with artwork illustration by Bob Peak. Dimensions: 100 cm x 76 cm (40" x 30")

£100-150



360. Leondegrance's (Patrick Stewart) Silver Helmet

EXCALIBUR (1981)

A helmet made for use by Patrick Stewart as Leondegrance in John Boorman's fantasy adventure *Excalibur*. The character did not wear the piece in the final cut of the film; the helmet was likely worn by a background character instead. Handmade from aluminium by legendary armourer Terry English, the spectacularly winged helmet splits vertically along each side and is fastened with leather straps and buckles. The visor has six distinct round holes and a large slit for visibility.

The piece is marked "Leon Patrick Stewart" inside in black marker. English's signature "T" shield stamp can be found on the front right edge of the neck. The helmet remains in very good condition, although the leather straps have dried with age and should be treated with care. Dimensions: 45 cm x 29 cm x 38 cm (17³/₄" x 11¹/₂" x 15")

£1,000-1,500

361. Uther Pendragon's (Gabriel Byrne) Helmet

EXCALIBUR (1981)

A helmet worn by King Uther Pendragon in John Boorman's fantasy adventure *Excalibur*. Uther wore this helmet during the early scenes when he fought against Cornwall (Corin Redgrave) before transforming, with Merlin's help, into the visage of Cornwall. Handmade from aluminium by legendary armourer Terry English, the wooden-horned helmet splits in two and features a ponytail of faux horse hair and a pointed visor with wooden 'horn.'

The piece is intentionally dressed down to appear battle-worn. English's signature "T" shield stamp can be found on the rear right edge of the neck. The helmet shows some wear from use on *Excalibur* and subsequent productions, and the foam padding has begun to deteriorate, but it remains in otherwise good condition. Dimensions: 41 cm x 25 cm x 26 cm (16¹/₄" x 9³/₄" x 10¹/₄")

£2,500-3,500



362. Sir Ector's (Clive Swift) Armour

EXCALIBUR (1981)

Sir Ector's (Clive Swift) armour from John Boorman's fantasy adventure *Excalibur*. This armour was worn by the adoptive father of Arthur (Nigel Terry) at the jousting tournament before he joined the battle outside the castle of King Leondegrance (Patrick Stewart).

Created by the esteemed theatrical armourer Terry English, the armour is made of worked aluminium plate and fastened with leather strapping and ties. The suit is comprised of a complete breast and back plate, shoulder and arm armour plates, a set of thigh plates, a set of leg armour and a single gauntlet.

Also used on subsequent productions, the elbow and thigh plates were replaced and the spikes are a later addition. The paint finish has been reworked, giving a corroded, worn look. The armour remains in otherwise good condition. Assembled dimensions: 40 cm x 70 cm x 170 cm (16" x 27½" x 67")

£3,000-4,000



363. Cornwall (Corin Redgrave) Complete Suit of Armour

EXCALIBUR (1981)

Armour worn by Cornwall (Corin Redgrave) during the early scenes where he fought against Uther Pendragon (Gabriel Byrne) in John Boorman's fantasy adventure *Excalibur*. Legendary armourer Terry English constructed this armour by hand from aluminium especially for the movie.

The suit is composed of chest and back plates, two pauldrons, arms, gauntlets, thigh guards, leg and feet guards, a leather gusset and the distinctive helmet with visor. Many of the components are embellished with small round bumps, and the suit is held together with rivets, buckles, leather straps and leather thong. It is intentionally given a darker look and is not polished like other traditional 'silver' sets of armour. As expected, the armour received wear and tear from its use on set and was also used on subsequent productions after *Excalibur*. However, the suit remains in good condition. The leather straps have become brittle but still function if handled with care.

The arms are labelled "Cornwall" and "Stephen Sparshatt," the helmet is labelled "Cornwall Corin Redgrave." The suit is fitted with replacement gloves, gauntlets and knees which were made by English after production to complete the suit's aesthetic. Dressed height: 180 cm (71") tall

£6,000-8,000

364. Torquine Complete Suit of Armour

EXCALIBUR (1981)

A set of 'silver' armour worn by one of Arthur's older knights, Torquine, in John Boorman's fantasy adventure *Excalibur*. Torquine wore his armour in a number of scenes after Arthur (Nigel Terry) established the legendary round table and sat at Arthur's right at the table during a feast. All of the individual pieces were hand-beaten by armorer Terry English from aluminium and polished to a high shine.

The suit consists of chest and back plates, arms, gauntlets, thigh guards, leg and feet guards and a helmet with visor. A skirt of chainmail is also included, however it is unknown whether this is original to this particular costume. The majority of components are labelled with the name "Torquine," though some also feature names from where they were subsequently sent out for other productions after filming completed. The suit is embellished with rivets and raised lines and held together with leather straps and metal buckles. The helmet is not seen directly on screen.

Over time the bright shine has faded, the suit shows some wear from use on set and the leather straps have become slightly brittle with age, but the costume remains in otherwise good condition. Dressed height: 180 cm (71") tall

£5,000-7,000



365. Leondegrance's (Patrick Stewart) Silver Armour

EXCALIBUR (1981)

A set of armour worn by Leondegrance (Patrick Stewart) in John Boorman's fantasy adventure *Excalibur*. Leondegrance, Guinevere's (Cheri Lunghi) father, wore the distinctive bright 'silver' armour after Arthur becomes king and established the round table. All of the armour components were hand-beaten by legendary armorer Terry English and polished to the high shine seen on film.

The set consists of chest and back plate, arms, gauntlets, thigh guards and leg and foot guards and chainmail skirt. Most of the components are labelled either "Leondegrance" or "LEON" in addition to other names of actors who wore the armour on subsequent productions. There is a distinctive double row of rivets with a raised line motif along the edges, and the set is held together with leather straps and metal buckles. There is a fair degree of wear to the armour, and the shine has tarnished with age, but the suit remains in otherwise good condition.

Stewart signed the armour in the left thigh guard: "For Terry, Patrick Stewart." English's signature "T" shield stamp can be found on the neck of the chest plate. A replacement lower body (leg armour) and chainmail set was made by Terry after production to complete the suit's aesthetic. Dressed height: 180 cm (71") tall

£4,000-6,000



366. Leondegrance's (Patrick Stewart) Suit of Black Armour

EXCALIBUR (1981)

A suit of armour worn by Guinevere's father, Leondegrance (Patrick Stewart), in John Boorman's fantasy adventure *Excalibur*. Before becoming knights in shining armour, Arthur's men appeared wearing these darker suits in the film's early scenes.

The set was handmade by legendary armoured Terry English from aluminium and is held together with rivets, leather thong, straps and metal buckles. The entire suit has a distinctive appearance with bumps, plates and extravagant elbow protectors and consists of a chest and back plates, thigh guards, leg and foot guards, and gauntlets. Some key imperfections to the chest plate can be screen-matched to the battle outside his castle. Inside the chest and leg of the suit is the label "Leondagrance." The left leg is signed by Stewart in silver marker: "To Terry, Patrick Stewart."

The collection remains overall in good condition with expected scuffs and scratches from use on set as well as intentional production distressing. The leather straps show signs of age and should be treated with care. The gauntlets and chainmail on this suit were handmade by English after filming for display as the originals were lost. The chest pauldron was also lost but has not been replaced. Dressed height: 160 cm (63") tall

£8,000-10,000



367. Mordred's (Robert Addie) Suit of 'Golden' Armour

EXCALIBUR (1981)

A suit of armour worn by Mordred (Robert Addie), the resentful son of Arthur, in John Boorman's fantasy adventure *Excalibur*. The grown-up Mordred wore this suit during the later scenes of the movie when all but a few of Arthur's men had died in pursuit of the holy grail, and Mordred challenged his father for the throne.

Handmade by legendary armoured Terry English in 'gold'-sprayed aluminium, 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 fibreglass version was lost. The piece 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 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 is mortally wounded through the chest by Excalibur, and re-shoots required English to repair the hole. The repair is visible on screen, as is 'gold'-painted Gaffer tape attached to the lower bicep.

Overall, the suit remains in very good condition, though some of the gold paint is scuffed, several scales are lost and the leather straps are fragile. The legs are marked "Eric" for use in a subsequent production. Dressed height: 180 cm (71") tall

£18,000-20,000



Δ 368. Stelios' (Michael Fassbender) Hero Helmet

300 (2006)

Stelios' (Michael Fassbender) hero helmet from Zack Snyder's historical fantasy *300*. This helmet was worn in early scenes in the film as the Spartans marched for Thermopylae to face the Persians and screen matches to the opening battle where Stelios stood at the front of the Spartan phalanx.

Made of fibreglass, this helmet is lined with leather at the cheeks with a foam liner inserted into the top for comfort and is finished to look like worked bronze. The helmet's liner is marked "Stelios" internally in black marker while the interior is marked "6" in silver marker.

The helmet remains in very good condition with minimal wear from use and includes its wardrobe tag indicating the scenes it was used for and its level of distressing, marked as "Stage 1." Dimensions: 28 cm x 18 cm x 30 cm (11" x 7" x 11¾")



£800-1,200

Δ 369. Spartan Stunt Costume

300 (2006)

A Spartan stunt costume from Zack Snyder's historical fantasy *300*. Worn by the warriors of King Leonidas, this costume features pieces labelled for multiple actors, with the cape, codpiece and bracers named to Captain (Vincent Regan) for stunt use during the battle with the Persian Immortals.

The costume is comprised of a urethane stunt helmet, a red canvas cape with fibreglass Spartan clasp, a pair of urethane bracers, a leather codpiece, a pair of urethane greaves and a pair of brown leather sandals. The armour pieces are finished to replicate the look of worn, hammered bronze, with plenty of battle damage applied to the helmet, bracers and greaves. The cape has also been faded to give it a battle-worn look.

Well-used on the production, the costume remains in a very good condition.

£2,000-3,000



Δ 370. Spartan Costume & Shield

300 (2006)

A Spartan costume with shield from Zack Snyder's historical fantasy *300*. Worn by the warriors of King Leonidas, this costume features pieces labelled to multiple actors, with the cape named to Dilios (David Wenham).

Distressed for use, the costume is comprised of a hero fibreglass helmet, a red canvas cape, a pair of urethane bracers, a leather codpiece and a pair of urethane greaves. Accompanying the costume is a hero fibreglass shield. The shield has a bronze finish and an array of blood stains and battle damage have been applied, with the rear of the shield featuring leather and nylon straps and a leather-bound handgrip.

Well-used on the production, both the costume and the shield remain in an overall very good condition. A pair of sandals originally used in the film *Troy* are also included. The costume comes with custom mannequin. Dimensions: 60 cm x 95 cm x 198 cm (24" x 37" x 78")

£3,000-4,000



† Δ 371. Selene's (Kate Beckinsale) Death Dealer Costume

UNDERWORLD: EVOLUTION
(2006)

A complete Death Dealer costume worn by Werewolf slayer Selene (Kate Beckinsale) in the Len Wiseman gothic horror film *Underworld: Evolution*. This is the signature costume worn throughout the movie as Selene fought against the Lycans, the race she believed responsible for killing her family.

The skin-tight outfit consists of a black PVC coated Spandex zip-up bodysuit with two buckles at the collar, a black faux leather corset with buckles at the sides featuring lace-up and zip-up back, long black leather boots with buckles and laces, leather wrist guards, a plastic holster that attaches to the outfit via magnets, and finally a stunt pistol prop. The corset is labelled "KB New SM Hero," and the boots are labelled "KBH2." No other sizes are marked. The outfit is displayed on a custom-made mannequin form. Dimensions: 36 cm x 50 cm x 178 cm (14" x 19½" x 70")

£8,000-10,000



† 372. "V" Mask, Hat, Wig and Cloak

V FOR VENDETTA (2005)

A mask, hat, wig and cloak set used in James McTeigue's thriller *V for Vendetta*. This attire was used in the scenes during the climax of the film when the public stages a massive uprising against the government. The mass of people who crowd in the streets to see the fireworks light up the London sky were all wearing these hats, wigs and masks.

The mask has foam pads on the forehead and under the eyes for comfort, and the black hat has a black wig attached to complete the effect. This item also comes with a certificate of authenticity from Warner Brothers. The V mask has now become a global symbol of rebellion. Hat dimensions: 45 cm x 45 cm x 15 cm (17½" x 17½" x 6"); mask dimensions: 20 cm x 16 cm x 15 cm (8" x 10" x 9½"); cape length: 120 cm (47")

£1,500-2,000

373. Vic Fair Concept Poster Artwork

VAMPIRE CIRCUS (1972)

A preliminary poster artwork by Vic Fair for Robert Young's Hammer Horror film *Vampire Circus*. Bridling at the constant interference with his designs, noted artist Vic Fair deliberately (and now famously) inserted outline images of two phalluses in the bottom corners of this layout and was amazed to be given clearance to proceed. The resulting poster later gained notoriety for the censor's oversight. Accomplished in pen and ink with coloured pastel on tracing paper, cut outs are then overlaid and pasted onto card which are then affixed to the art board signed by Vic Fair. The piece is in very good condition. Dimensions: 55 cm x 80 cm (21½" x 31½")

£2,000-3,000

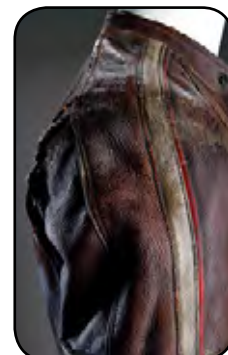


ΩΔ 374. Ray Ferrier's (Tom Cruise) Hero Costume

WAR OF THE WORLDS (2005)

Ray Ferrier's (Tom Cruise) hero costume from Steven Spielberg's adaptation of H.G. Well's sci-fi classic *War of the Worlds*. Seen throughout the film, Cruise's costume consists of a signature leather jacket, t-shirt, jeans and belt. This particular version was used during the final scenes. The brown leather jacket includes white and red sleeve highlights as well as a production-made tear on the right shoulder and screen matches to the scene where Ray and his family are ripped from their car by an angry mob. The jacket has a manufacturer's tag that "Mr. Tom Cruise, Final Hero, #2." Also included is a blue-grey t-shirt that is distressed to appear soiled and features the letters "TC" on the collar. The jeans are manufactured by Paper Denim & Cloth, show a small tear just below the right knee, feature the letters "TC" handwritten on the manufacturer's tag and can also be screen matched.

£5,000-7,000



Δ 375. Full-Size Diving Bell

WARLORDS OF ATLANTIS (1978)

The full-size diving bell used in the Kevin Connor fantasy film *Warlords of Atlantis*. This conveyance is seen at the beginning of the film as intrepid heroes Greg Collinson (Doug McClure) and Charles Aitken (Peter Gilmore) search for the lost city of Atlantis.

This giant prop, designed in a 19th Century Jules Verne-esque style, bears a plaque which reads, "The Aitken Submersible Observatory, Boston 1896." It is fabricated from fibreglass over a steel structure. The structure includes a moving hatch on the top and windows dotted around its edge and is dressed with fake rivets. The paintwork on the vessel is a green copper colour (verdigris), and the metal pipe work on the exterior is heavily rusted, but the piece remains in overall good condition. Dimensions: 240 cm x 240 cm x 275 cm (8' x 8' x 9')

£8,000-10,000



Ω 376. Wonka's (Gene Wilder) Golden Ticket

WILLY WONKA AND THE CHOCOLATE
FACTORY (1971)

A prop Wonka's Golden Ticket from Mel Stuart's fantasy classic *Willy Wonka & the Chocolate Factory*. Filmed in Munich in 1970, very few props from the film are still in existence as almost every asset from the film was destroyed after production. The ticket is printed on a metallic gold paper and scalloped along the edges. The border design and memorable message is printed in black ink and remains perfectly legible. The piece is in excellent condition, with only some minor creases in the paper. The ticket is housed in an opening acrylic case, custom made to hold the item flat. Dimensions: 5 cm x 20 cm x 13 cm (2" x 8" x 5")

£15,000-20,000



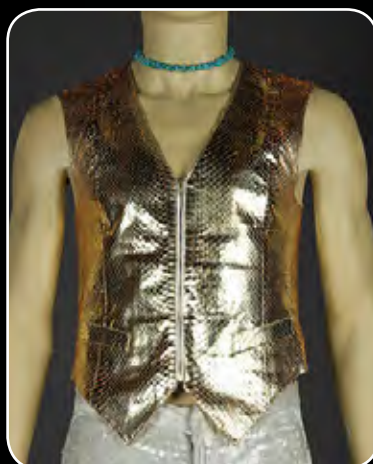
† Δ 377. Max's (Max Records) Wolf Costume

WHERE THE WILD THINGS ARE (2009)

The wolf costume worn by Max (Max Records) in the Spike Jonze fantasy adaptation *Where the Wild Things Are*. Other than the giant creatures themselves, perhaps the most memorable part of Spike Jonze's film is Max's distinctive white wolf costume. The costume was made to measure for the child star and consists of white fuzzy footie pyjamas, hood with attached pointy ears and wire whiskers and a fluffy faux fur tail. All of the garments have been deliberately distressed to look weathered and used.

The costume is presented on a custom-made form, the exact size of the actor. The base features the movie logo and is colourfully decorated in the style of the magical forest seen in the movie. Dimensions: 50 cm x 40 cm x 173 cm (19" x 16" x 68")

£2,000-3,000



378. Hansel's (Owen Wilson) Award Ceremony Costume

ZOOLANDER (2001)

A costume worn by Hansel (Owen Wilson) in Ben Stiller's comedy *Zoolander*. This costume is seen at the beginning of the film during the award ceremony for the male model of the year. Hansel arrived wearing the ensemble on a scooter and dazzled the audience.

The outfit includes a sky-blue, faux suede coat with faux fur collar, edging and cuffs. The shoulders and front of the coat are detailed with military-style insignia and finished with beaded sleeves in 'gold.' Also included is a gold lamé waistcoat with zip closure, a pair of white velvet trousers with rhinestone-like beads running their length and a pair of US size 8 blue Converse flip flops with white soles. A turquoise stone necklace completes the outfit.

£800-1,200

Buyer's Guide

1. Introduction

This Buyers' Guide contains an explanation of our sale process and the legal terms on which Lots are made available for sale at auction. Please read these terms carefully, as by participating at a Prop Store auction you will be deemed to have agreed to be bound by them.

2. Definitions

2.1. When the following words are used in this Buyers' Guide, they mean:

Auction	A live sale by auction hosted by Prop Store
Bidder	Any person, properly registered with Prop Store, making or considering making a bid to buy a Lot at Auction
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 Expenses	An amount equivalent to 3% of the Hammer Price (plus VAT if applicable) if the Buyer's winning bid was made online, payable by the Buyer to Prop Store
Buyer's Premium	A commission of 20% (plus VAT if applicable) of the Hammer Price for a Lot, payable by the Buyer to Prop Store
Conditions of Sale	Prop Store's terms and conditions of sale at auction, from time to time in force, a copy of which appears in the Buyer's Guide
Credit Card Fee	An additional 2% (plus VAT if applicable) of the aggregate amount of the Hammer Price, Buyer's Premium and Buyer's Expenses plus any relevant VAT
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 and Buyer's Expenses (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 representatives

3. Before the Auction

3.1. Bidder Registration

- 3.1.1. Every person or organisation wishing to make a bid is required to register with Prop Store before participating at an Auction.
- 3.1.2. To register, the registration form (available in this Buyer's Guide or online at www.propstore.com) 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. an individual must provide Prop Store with up to date, valid government-issued photo identification (e.g. passport, national identity card) and proof of current address (such as a utility bill or bank statement dated within the last three months);
 - 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 200 of the Lots can be previewed at the public exhibition held at Vue Cinema, Westfield Shopping Town, White City, London W127GF from Monday October 1 – Thursday October 16, 9:00 am – 10:00 pm daily. Please inquire if the lot you are interested in is included in the exhibition.
- 3.2.2. Bidders may preview Lots not present in the public exhibition free of charge by appointment with Prop Store.

3.3. Delivery costs

- 3.3.1. Without any liability, Prop Store can provide shipping estimates before the Auction; a Bidder requiring this information should email support@propstore.com including the Lot number and shipping address at least 3 days before the start of the Auction.

3.4. Bidders outside the UK

- 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 UK and imported into the country of destination. If a Buyer intends to resell a Lot, it is the Buyer's responsibility to ensure that local laws do not prohibit resale.
- 3.4.2. Prop Store's recommended 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, Buyer's Expenses, Credit Card Fee or VAT.
- 4.1.2. Prop Store reserves the right to amend its estimates from time to time

4.2. Reserve Price

- 4.2.1. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by

Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.

4.3. Bidding

- 4.3.1. All bids are by individual Lot unless the auctioneer states to the contrary during the live Auction. Lots will usually be sold in their numbered sequence, unless the auctioneer announces otherwise.
- 4.3.2. The auctioneer may accept bids from Bidders present in the sale room, via telephone, online or written bids delivered to Prop Store before the Auction commences, either using the form in this Buyer's Guide or the online form at www.propstore.com.
- 4.3.3. 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.
- 4.3.4. Written bids will be executed at the lowest possible price, taking into account the Reserve Price.
- 4.3.5. Online bids shall be made in accordance with and subject to the terms of the online auction platform access provider. Successful online bids shall incur Buyer's Expenses.
- 4.3.6. 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.
- 4.3.7. 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.
- 4.3.8. Bidding increments shall be:
 - £50 - £500 by £25 • £5,000 - £10,000 by £500
 - £500 - £1,000 by £50 • £10,000 - £20,000 by £1,000
 - £1,000 - £2,000 by £100 • £20,000 - £50,000 by £2,500
 - £2,000 - £5,000 by £250 • £50,000 - £100,000 by £5,000
 - £100,000+ by Auctioneer's discretion
- 4.3.9. The auctioneer may accept or decline bids at his entire discretion.

5. After the Auction

5.1. Successful bids

- 5.1.1. Prop Store will notify successful Bidders and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemising the Hammer Price, Buyer's Premium, and if applicable Buyer's Expenses plus any applicable VAT within 7 working days of the end of the Auction.

5.2. Payment

- 5.2.1. Payment is due within 7 working days from receipt of invoice and must be made by the Buyer. Payments from any other source will not be accepted and shall be returned by Prop Store.
- 5.2.2. Payment must be in Pounds Sterling and may be made by electronic transfer, debit card, credit card (up to a maximum of £25,000) bankers draft or cheque (drawn on a UK bank account – note cheque clearance can take between 5 and 10 working days) or cash (up to a maximum of £5,000). Please note that the Credit Card Fee will be charged and payable in addition to the Purchase Price on any amounts paid by credit card. Please quote the Lot number, invoice number and Bidder registration number when making payment to ensure it can be processed as efficiently as possible.
- 5.2.3. Credit card payments are only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable and no charge card credit or refund of the Credit Card Fee may be issued in the event of any such return.
- 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 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.

[Q] These lots have been temporarily imported from outside the EEC for sale at auction in London. 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 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; VAT will also not be due on the buyer's premium, unless they are exported to an incorporated business. If lots are exported to an incorporated business, 20% VAT will be due on the buyer's premium only.

All lots that are not specifically marked with † or Q are sold under the margin scheme. For buyers within the EEC, no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium only. 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 on the hammer price or the Buyer's premium.

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 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 UK. On † or margin scheme Lots, obtain Notice 4 07 from Prop Store's authorised shipper, which must be stamped by HMRC upon leaving the UK. 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), storage charges will accrue and be payable by the Buyer.

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 applying for Bidder registration and by placing a bid at a Prop Store Auction, a Bidder is deemed to have read and accepted to be bound by these Conditions.

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

Auction	A live sale by auction hosted by Prop Store
Bidder	Any person, properly registered with Prop Store, making or considering making a bid to buy a Lot at Auction
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 Expenses	An amount equivalent to 3% of the Hammer Price (plus VAT if applicable) if the Buyer's winning bid was made online, payable by the Buyer to Prop Store
Buyer's Premium	A commission of 20% (plus VAT if applicable) of the Hammer Price for a Lot, payable by the Buyer to Prop Store
Conditions of Sale	Prop Store's terms and conditions of sale at auction, from time to time in force
Credit Card Fee	An additional 2% (plus VAT if applicable) of the aggregate amount of the Hammer Price, Buyer's Premium and Buyer's Expenses plus any relevant VAT
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 these Conditions
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 and Buyer's Expenses (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 representatives

3. Prop Store as agent

3.1. Unless expressly agreed otherwise, Prop Store acts as agent for the Seller. The contract for the sale of the Lot is made between the Seller and the Buyer.

4. Catalogue descriptions and condition of Lots

- 4.1. All Lots are sold subject to their condition at the date of the Auction. The nature and age of the Lots means they are often unique and are likely to have wear and tear, damage and other imperfections and may have been totally or partially restored or repaired. By making a bid, the Bidder accepts the actual condition of the Lot and acknowledges that if a bid is successful, the Buyer will buy the Lot 'as is'.
- 4.2. Prop Store's staff are not professional restorers so descriptions of Lots, images and statements of condition in Prop Store's brochure or on its website are for illustrative purposes only. Prop Store cannot guarantee that colours are properly shown. Save for Prop Store Terms of Guarantee of Attribution all Lots are sold 'as is'. Bidders are encouraged to inspect Lots and satisfying themselves as to condition before bidding, taking independent professional advice where required.
- 4.3. Condition reports are available for each report upon request
- 4.4. Film posters in the sale include condition abbreviations: M = mint; EX = excellent; VG = very good; G = good; F = fair
- 4.5. Lots are sold only as collectibles and unless stated expressly to the contrary, Prop Store makes no representation or warranty that any Lot is fit for any other purpose.
- 4.6. Mannequins, display stands, scale measures and other display equipment are not included with the Lots unless expressly stated in the Lot description in the catalogue.
- 4.7. Estimates are simply a guide and should not be relied upon as to advice on value or the ultimate Purchase Price, which could be significantly higher.

5. Before the Auction

- 5.1. Every Bidder must register with Prop Store (including providing evidence of identity) in accordance with the Buyer's Guide. Personal information shall be used only in accordance with Condition 8 below.
- 5.2. From time to time, Prop Store may offer a Lot which it owns in whole or in part or in which it has a financial interest and any such Lot will be identified in the catalogue with the symbol 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), Credit Card Fee (if applicable), all applicable taxes and any and all shipping charges, storage and other costs). A successful Bidder will be deemed to be the Buyer unless it has been explicitly agreed in writing with Prop Store before the start of the Auction that the Bidder is acting as agent on behalf of an identified third party acceptable to Prop Store (and registered with Prop Store), and only then will Prop Store regard that third party as the Buyer. In such circumstances, the Bidder acting as agent confirms that he is authorised to bind the third party and that the Buyer has been made aware of and accepts these Conditions.
- 6.6. Prop Store will use reasonable efforts to execute written bids delivered before the Auction for Bidders unable to attend the auction in person, by an agent or by telephone or online. All such written bids must be made on Prop Store's Absentee Bids Form (in the catalogue).
- 6.7. If Prop Store receives written bids on a particular Lot for identical amounts, and at the auction these are the highest bids on the Lot, it will be sold to the person whose written bid was received and accepted first.
- 6.8. Online bidding at Prop Store Auctions is made available via third party service providers and use of their services and all online bidding is subject to their respective terms of use. Successful online bids will be subject to payment of Buyer's Expenses.
- 6.9. The Auction will be recorded and tracked on a video or digital screen, photographs taken and a currency converter may be provided for the online Auction feed. Errors may occur in its operation and in the quality of the images outside of Prop Store's control and Prop Store does not accept liability to Bidders in that respect.
- 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 (3) in any other Prop Store publications of whatever nature. The participant releases Prop Store and holds it harmless from any reasonable expectation of confidentiality or privacy associated with such images and releases Prop Store and any third parties involved in the making, creation or publication of the images or any marketing or other materials from all and any liability for claims made in respect of such publication. Publication of the images in whatever format confers no right of ownership on the individual or right to royalties or payment.
- 6.11. Subject to the auctioneer's reasonable discretion, the Bidder placing the highest bid accepted by the auctioneer will be the Buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer. Risk and responsibility for the Lot (including frames or glass where relevant) passes to the Buyer on the date seven calendar days from the date of the sale or on collection by the Buyer if earlier and the Buyer should arrange insurance cover for the Lot if required.

7. After the Auction

- 7.1. Prop Store will notify successful Bidders and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemising the Hammer Price, Buyer's Premium and Buyer's Expenses plus any applicable VAT within 7 working days of the end of the Auction.
 - 7.2. Unless a payment plan (as set out in condition 7.3 below) has been agreed by Prop Store, payment is due within 7 working days from receipt of invoice and must be made by the Buyer. Payments from any other source will not be accepted and shall be returned by Prop Store.
 - 7.3. Payment plans will be available in 1, 2, or 3 month increments. Bidders utilising the payment plan service 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 cheque (drawn on a UK bank account – note cheque clearance can take between 5 and 10 working days) or cash (up to a maximum of £5,000). Please note that the Credit Card Fee will be charged and payable in addition to the Purchase Price on any amounts paid by credit card. Please quote the Lot number, invoice number and Bidder registration number when making payment to ensure it can be processed as efficiently as possible.
 - 7.7. Credit card payments are only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable and no charge card credit or refund of the Credit Card Fee may be issued in the event of any such return.
 - 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 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.
[Ω] These lots have been temporarily imported from outside the EEC for sale at auction in London. 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 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; VAT will also not be due on the buyer's premium, unless they are exported to an incorporated business. If lots are exported to an incorporated business, 20% VAT will be due on the buyer's premium only.
- All lots that are not specifically marked with † or Ω are sold under the margin scheme. For buyers within the EEC, no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium only. 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 on the hammer price or the Buyer's premium.

- 7.9. The Buyer will not acquire title to the Lot until all amounts due to the Seller and Prop Store from the Buyer have been received by Prop Store in cleared funds even in circumstances where Prop Store has released the Lot to the Buyer.
- 7.10. By registering for this auction the Buyer authorises Prop Store to charge the credit card provided at registration for all Lots purchased at the auction, and any future auction a Bidder may participate in, if not paid in full within 7 calendar days after the auction close.
- 7.11. If the Buyer does not make any payment due to Prop Store by the due date for payment, Prop Store may charge interest on the overdue amount at the rate of 5% a year above the base lending rate of LloydsTSB Bank plc from time to time. This interest shall accrue on a daily basis from the due date until the date of actual payment of the overdue amount, whether before or after judgment. The Buyer must pay Prop Store interest together with any overdue amount.
- 7.12. In addition to its rights in condition 7.11 and at law, in the event of default by the Buyer, Prop Store may take one or more of the following actions:
 - 7.12.1. hold the Buyer liable for the total amount due and commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
 - 7.12.2. cancel the sale;
 - 7.12.3. resell the Lot publicly or privately on such terms as Prop Store shall think fit;
 - 7.12.4. pay the Seller an amount up to the net proceeds payable in respect of the Hammer Price;
 - 7.12.5. set off against any amounts which Prop Store may owe to the Buyer in any other transactions, some or all of the outstanding amount remaining unpaid by the Buyer;
 - 7.12.6. apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the Buyer so directs;
 - 7.12.7. reject at any future auction any bids made by or on behalf of the Buyer or to require a deposit from the Buyer before accepting any further bids;
 - 7.12.8. exercise all the rights and remedies of a person holding security over any Lot in Prop Store's possession owned by the Buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such Lot is located. The Buyer will be deemed to have granted such security to Prop Store and it may retain such Lot as collateral security for such Buyer's obligations;
 - 7.12.9. take such other action as Prop Store deems necessary or appropriate. If Prop Store resells the Lot under condition 7.12.3 above, the Buyer shall be liable for payment of any deficiency between the total amount originally due to Prop Store and the amount received upon resale as well as all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If Prop Store pays any amount to the Seller under condition 7.12.4 above, the Buyer acknowledges that Prop Store shall have all of the rights of the Seller, however arising, to pursue the Buyer for such amount.
- 7.13. Prop Store shall be entitled to retain Lots sold until all amounts due have been received in full in good cleared funds or until the Buyer has performed any other outstanding obligations as Prop Store shall reasonably require. Subject to this, the Buyer shall collect, or have shipped or collected for shipment, purchased Lots within 7 calendar days from the date of the sale unless otherwise agreed between Prop Store and the Buyer. Lots can be collected in person by appointment only.
- 7.14. Each Lot will require a custom packing service and by bidding on a Lot a Bidder agrees to pay all relevant shipping costs. Prop Store's carrier of choice is FedEx, although some Lots will require special freight service. Potential shipping estimates can be obtained by emailing support@propstore.com detailing the Lot number of interest and the shipping address prior to the auction.
- 7.15. Prop Store recommends working with its preferred freight agent Precision Cargo on any questions regarding importing and exporting Lots.
- 7.16. Although Prop Store shall use reasonable efforts to take care when selecting third parties for these purposes, the Buyer will contract directly with such third party and Prop Store accepts no liability or responsibility for the acts or omissions of any such third parties. Similarly, where Prop Store suggests other handlers, packers or carriers, its suggestions are made on the basis of its general experience of such parties in the past and Prop Store is not responsible to any person to whom it has made a recommendation for the acts or omissions of the third party concerned.
- 7.17. It is the Buyer's sole obligation and responsibility to be aware of, to comply with, and to pay for all relevant import duties, taxes, VAT, customs and other fees charged in the Buyer's local jurisdiction. Prop Store will ship all packages with the full value of the Lot declared. Buyer understands and agrees that Prop Store shall have no obligation or responsibility for any import duties, taxes, VAT, customs, shipping or other charges for the Lots shipped. Failure by the Buyer to pay all necessary amounts may result in the relevant authorities returning the Lot to Prop Store and in those circumstances the Buyer will be charged and will pay storage cost and Prop Store's additional reasonable costs and expenses.
- 7.18. It is the Buyer's responsibility to ensure that any Lot purchased from Prop Store enters the shipping location lawfully, that all duties and taxes have been paid and that all required export procedures, regulations, and laws were properly complied with. Buyer understands and agrees that Prop Store shall have no obligation or responsibility for complying with any export procedures, regulations, or laws applicable to the Lot.
- 7.19. Unless otherwise agreed by Prop Store in writing, the fact that the Buyer wishes to apply for an export licence does not affect or postpone the Buyer's obligation to make payment in accordance with Prop Store's payment terms nor Prop Store's right to charge interest or storage charges on late payment. If the Buyer requests Prop Store to apply for an export licence on his or her behalf, Prop Store shall be entitled to make a charge and be paid for this service. Prop Store shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the Buyer where payment is made by the Buyer in circumstances where an export licence is required.
- 7.20. Where Lots are not collected within 14 calendar days from the due date of payment, whether or not payment has been made, storage charges will accrue.

8. Use of information

- 8.1. Prop Store will hold all personal information provided by the Bidder at registration and the Bidder agrees and consents to such information being used by Prop Store to:

- 8.1.1. make available each Lot for shipping to the Buyer;
- 8.1.2. process the Buyer's payment;
- 8.1.3. contact credit reference agencies and keep records of any searches carried out on Prop Store's behalf;
- 8.1.4. inform the Bidder about other auctions, products and services provided by Prop Store and its affiliates (please contact Prop Store by email at enquiries@propstore.com or by phone +44 (0)1494 766485 if you wish to stop receiving these).

9. Liability

- 9.1. If Prop Store fails to comply with these Conditions it is responsible for loss or damage a Buyer suffers that is a foreseeable result of Prop Store's breach or its negligence. Prop Store is not responsible for any loss or damage that is not foreseeable. Loss or damage is foreseeable if an obvious consequence of Prop Store's breach or if contemplated by the Buyer and Prop Store at the time the hammer falls on the Lot at the Auction.
- 9.2. Subject to condition 9.3, Prop Store's liability shall be limited to the amount actually paid for the Lot by the Buyer. Save to the extent required by law, in no event shall Prop Store be liable for incidental or consequential damages of any kind.
- 9.3. Prop Store does not exclude or limit its liability for:
 - 9.3.1. death or personal liability caused by its negligence or the negligence of its employees, agents or subcontractors;
 - 9.3.2. fraud or fraudulent misrepresentation; and
 - 9.3.3. breach of the terms implied by sections 12, 13, 14 and 15 of the Sale of Goods Act 1979 (title, description, quality and fitness for purpose) save to the fullest extent permissible at law.

10. Terms of Guarantee of Attribution

- 10.1. Prop Store warrants that the provenance of each Lot is the film production stated in the title block 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 prop 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, to the exclusion of all other remedies to the extent permissible at law. It is specifically understood that this will be considered the sole remedy.
- 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.
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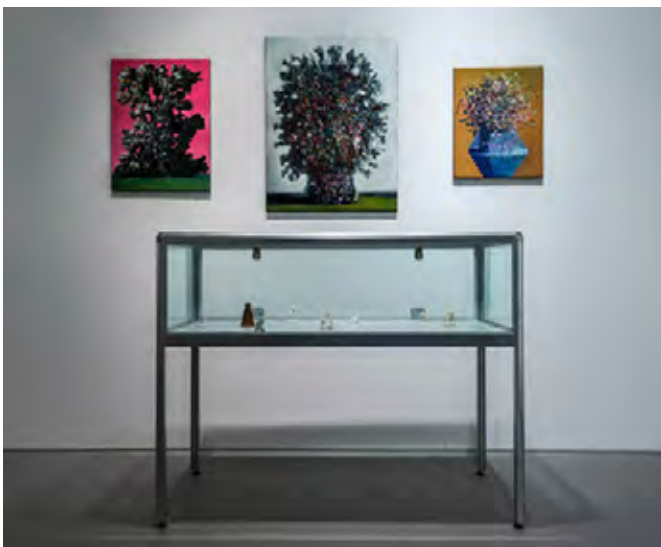
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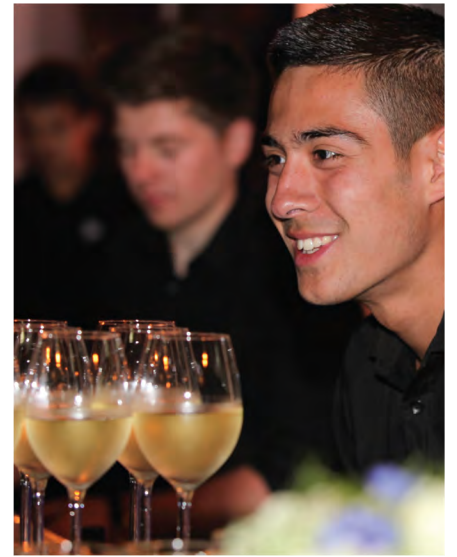
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