



Treasures from the World  
of Film & Television

## Entertainment Memorabilia Live Auction

23 September 2015 • ODEON BFI IMAX • Waterloo, London, England

In Partnership with



## Auction Contact

Find the latest information, browse the auction catalogue and place bids at [propstore.com/liveauction](http://propstore.com/liveauction)

For all inquiries related to registering, bidding, payment or shipping, please contact our auction support staff:

General Auction Enquiries

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Tim Lawes, General Manager

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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

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## 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 242 of this catalogue.

### Conditions of Sale

This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 244 of this catalogue. Please note, some of the items in this sale attract VAT. Please see our VAT quick reference guide below, and for a more thorough explanation see clause 5.2.4 of the buyer's guide.

### Bidding Increments

The following are suggested bid increments for the Auction. Please be advised that they are suggested increments only, are not intended to be and shall not be binding, and the Auctioneer retains the sole and absolute discretion, at the time of the Auction, to change, modify, or vary the bid increments at any time.

- £10 - £50 by £10
- £50 - £500 by £25
- £500 - £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

## VAT Quick Reference Guide

| VAT Status                     | Buyer Location / Business or Individual | VAT on Hammer Price | VAT on Buyer's Premium | VAT on Buyer's Expense | VAT on Credit Card Fee |
|--------------------------------|---|---------------------|------------------------|------------------------|------------------------|
| <b>Standard Rules</b><br>(†)   | EEC / Individual                        | 20%                 | 20%                    | 20%                    | 20%                    |
|                                | EEC Non-UK / Business                   | 0%                  | 0%                     | 0%                     | 0%                     |
|                                | Non-EEC / Individual                    | 0%                  | 20%                    | 20%                    | 20%                    |
|                                | Non-EEC / Business                      | 0%                  | 0%                     | 0%                     | 0%                     |
| <b>Temporary Import</b><br>(Ω) | EEC / Individual                        | 5%                  | 20%                    | 20%                    | 20%                    |
|                                | EEC Non-UK / Business                   | 5%                  | 20%                    | 20%                    | 20%                    |
|                                | Non-EEC / Individual                    | 0%                  | 0%                     | 0%                     | 0%                     |
|                                | Non-EEC / Business                      | 0%                  | 0%                     | 0%                     | 0%                     |
| <b>Margin Scheme</b><br>(M)    | EEC                                     | 0%                  | 20%                    | 20%                    | 20%                    |
|                                | Non-EEC                                 | 0%                  | 0%                     | 0%                     | 0%                     |

### Front Cover Images

Spock's (Leonard Nimoy) Science Officer Costume  
STAR TREK (TV 1966)  
Lot # 335

Ambassador-Class Starship Model Miniature  
STAR TREK: THE NEXT GENERATION  
Lot # 344





# Entertainment Memorabilia Live Auction

**Wednesday, 23 September 2015 at 2 pm**  
**[propstore.com/liveauction](http://propstore.com/liveauction)**

## Live Auction

Wednesday, 23 September at 2 pm  
ODEON BFI IMAX  
1 Charlie Chaplin Walk  
Waterloo  
London SE1 8XR

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

## Exhibition

Wednesday 9 September - Wednesday 23 September  
10:00 am - 9:30 pm Monday through Friday  
11:00 am - 9:30 pm Saturday & Sunday

ODEON BFI IMAX  
1 Charlie Chaplin Walk  
Waterloo  
London SE1 8XR

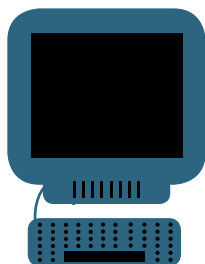
A museum-grade exhibition showcasing over 250 of the auction lots will be presented to the public for the two weeks prior to the sale. The exhibition offers an opportunity to examine many lots in person. Please inquire if the lot you are interested in is included in the exhibition. Lots not present at 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**



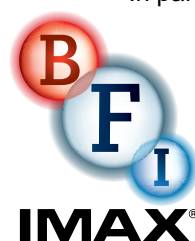
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## About Prop Store

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 nearly two decade global search to locate these culturally-significant items. Our journey has enabled us to forge key relationships within the industry that have provided access to material previously believed to be unavailable. We

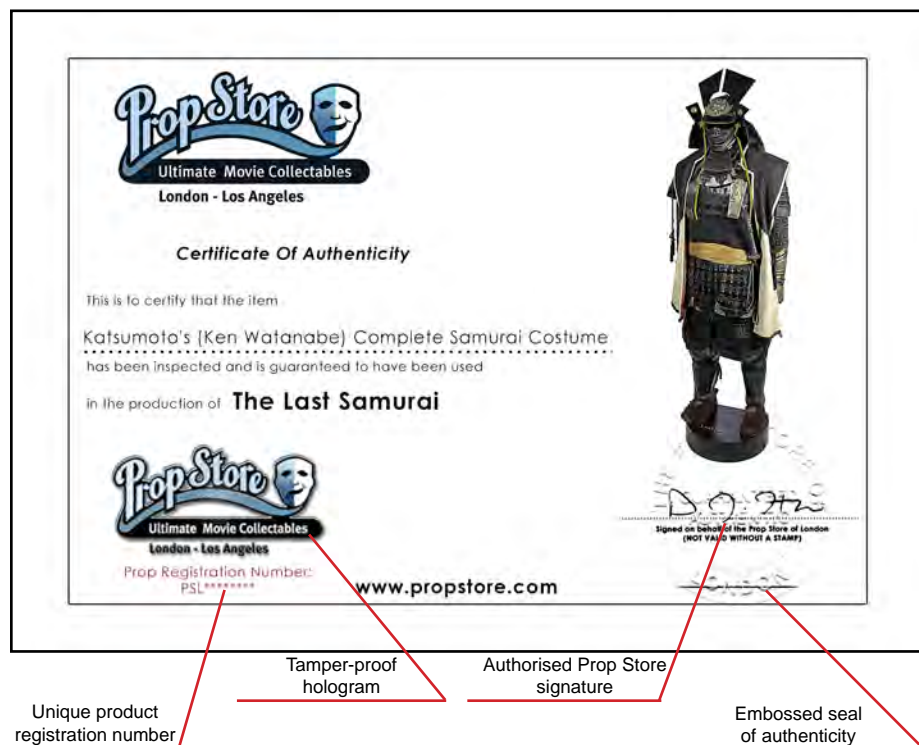
are also in continuous contact with those on the front lines of production. These individuals educate us and assist us in properly identifying and authenticating material. In turn, we have educated and supported the collecting community by sharing our knowledge through articles, videos and collecting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

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

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

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

## 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 Collectors, Browsers & Bidders,

We are delighted to say, we're back!

After a hugely successful London Live Auction last October and an incredible 'Rick Baker: Monster Maker' Live Auction in Los Angeles in May....we're back with a more exciting array of props and costumes than ever before.

This year's auction sees us transition to our new partners and an impressive new location: ODEON BFI IMAX, Waterloo, London.

ODEON's strapline 'Fanatical About Film' underlines their passion and commitment to film and after working closely with a number of their team for the last few months they've clearly demonstrated that this is pretty much their mantra – they love movies and everything about them – so, perfect synergy for our September 2015 Live Auction!

The ODEON BFI IMAX is the ideal new home for our two week preview exhibition and Live Auction. Located just two minutes from London's Waterloo Station, the landmark building, home to the U.K.'s largest cinema screen is the ideal setting for our events. If you're in London from the 9th to the 23rd of September, please stop by for a chat with the Prop Store team and view some of these wonders in person.

I'd like to take this opportunity to once again thank you all for your continued support. Good luck and happy bidding!



Prop Store Founder & CEO



## Consign your Items Now!

**Consignments are now being accepted for Prop Store's next live auction. Consign your material to Prop Store's next live auction for the best possible return. Prop Store accepts single lot consignments as well as larger collections.**

**For more information, please contact Tim Lawes at [tim@propstore.com](mailto:tim@propstore.com)**





## MA 1. Three Autographed Behind-The-Scenes Images

2001: A SPACE ODYSSEY (1968)

A set of autographed behind-the-scenes photographs from Stanley Kubrick's *2001: A Space Odyssey*. The stills show special effects artist Stuart Freeborn working on an ape prosthetic for the "Dawn of Man" scenes at the start of the film, a fully dressed ape making its way onstage and Keir Dullea in a makeup chair having his Dave Bowman old age prosthetics applied for the film's finale. The three photographs are autographed by Stuart Freeborn in black marker. Displaying light wear at the edges and corners, the photographs remain in very good condition. Dimensions (largest photograph): 30.5 cm x 34 cm (12" x 13 1/2")

£40-60

## MA 2. Captain's (Vincent Regan) Hero Helmet

300 (2006)

Captain's (Vincent Regan) helmet from *300*. This helmet was worn in early scenes in the film as the Spartans marched for Thermopylae to face the Persians and can be screen matched to the opening battle where Captain stood at the front of the Spartan phalanx.

Made of fibreglass, the helmet is lined with leather at the cheeks with a foam liner inserted into the top for comfort. It is finished to resemble worked bronze. The liner is marked "Captain" internally in black marker while the interior is marked "Captain" and "6" in silver-coloured marker. The helmet shows minimal wear from use and remains in excellent condition. Dimensions: 28 cm x 18 cm x 30 cm (11" x 7" x 11 3/4")



£1,200-1,500

## MA 3. Stelios' (Michael Fassbender) Hero Helmet

300 (2006)

Stelios' (Michael Fassbender) helmet from *300*. It was used for the montage sequence as the Spartans fought the combined forces of Persia at Thermopylae, with this style of helmet seen as Stelios fought the Persian "mystic" grenadiers.

Made of fibreglass, the helmet is lined with leather at the cheeks for comfort during wear and is finished to resemble worked bronze. The helmet is marked "Stelios" and "Stage #4" internally in silver-coloured marker. Fake blood and heavy distressing have been applied to make the piece look hard-worn from battle. The helmet shows minimal wear from use and remains in very good condition. Dimensions: 28 cm x 18 cm x 30 cm (11" x 7" x 11 3/4")



£1,200-1,500



#### М 4. Chris Achilleos *A Dollar To Die For* Hand-Painted Book Cover Artwork

*A FISTFUL OF DOLLARS* (1964)

Hand-painted book cover artwork for the *A Fistful of Dollars* spinoff *A Dollar To Die For*. The book was the second of the spin-off novels, written by Brian Fox and told the continuing stories of The Man With No Name (Clint Eastwood). Created by artist Chris Achilleos, this work was rendered in rapidograph ink and superimposed over an airbrushed, waterproof ink backdrop on illustration board. The piece features The Man With No Name with his hand on his revolver and two gunslingers behind him. It is presented in a brown wood frame. Displaying minimal wear, the artwork remains in excellent condition. Dimensions: 2 cm x 42 cm x 54 cm (1" x 16 1/4" x 21 1/4")

Please note that this lot is sold without copyright or reproduction rights.

£400-600



#### М 5. Chris Achilleos *A Coffin Full Of Dollars* Hand-Painted Book Cover Artwork

*A FISTFUL OF DOLLARS* (1964)

Hand-painted book cover artwork for the *A Fistful of Dollars* spinoff *A Coffin Full of Dollars*. The book was the first of the spin-off novels, written by Joe Millard and told the continuing stories of The Man With No Name (Clint Eastwood). This hand-drawn, hand-painted cover artwork was created by artist Chris Achilleos, rendered in rapidograph ink and superimposed over an airbrushed, waterproof ink backdrop on illustration board. It features The Man With No Name drawing his revolver and is signed and dated 1974. The piece is presented in a black frame. Displaying minimal wear, the artwork remains in excellent condition. Dimensions: 1 cm x 38 cm x 36 cm (1" x 15" x 14 1/4")

Please note that this lot is sold without copyright or reproduction rights.

£400-600



#### М 6. Printed Belgian & U.K. Re-Release Quad Posters

*A CLOCKWORK ORANGE* (1971)

A printed Belgian release poster (EX rolled condition) and a printed 2000 U.K. re-release quad poster (EX rolled condition) from Stanley Kubrick's *A Clockwork Orange*. Belgian poster dimensions: 56 cm x 36 cm (22" x 14"); U.K. quad poster dimensions: 100 cm x 76 cm (40" x 30")

£150-250





**MΔ 7. Alex's (Malcolm McDowell) Purple Suede & Snakeskin Pattern Coat**

*A CLOCKWORK ORANGE (1971)*

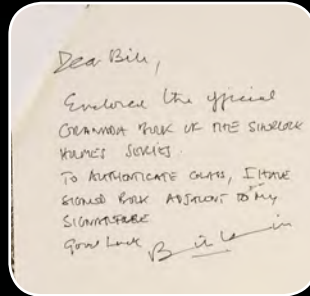
Alex's (Malcolm McDowell) long coat from Stanley Kubrick's *A Clockwork Orange*. This garment screen matches the scene where Alex visited the record store and met two female companions.

The double-breasted coat is made of suede leather dyed purple with snakeskin pattern used for the lapels, pocket flaps, cuffs and the jacket buttons. The long, slim-fitting coat was designed by Milena Canonero, who designed for several of Kubrick's films, and custom made specifically for McDowell in the role of Alex. This vintage coat displays some light marks near the hem on the rear. It remains otherwise in very good production-used condition. Dimensions: measures 52 cm (20 ½") from armpit to armpit

£8,000-10,000







## 8. Sherlock Holmes' (Jeremy Brett) Looking Glass

*THE ADVENTURES OF SHERLOCK HOLMES* (1984)

Sherlock Holmes' (Jeremy Brett) looking glass and companion booklet from John Hawkesworth's television series *The Adventures of Sherlock Holmes*. A staple of the character, the famed detective kept his looking glass on the table with his chemistry set within his home at 221B Baker Street. This looking glass can screen match to one seen on the inside cover of the companion booklet included with this lot.

This functioning magnifying glass features a rounded lens within a metal frame that is attached to a faux ivory handle. The handle is cream in colour and features a carefully carved curve at the bottom. Paired with the looking glass is a Granada Companion booklet which chronicles Holmes' adventures throughout the series. Containing 40 pages of colour photographs, this guide includes character profiles, historical information and insight into the making of the classic series. This lot shows minor wear due to production use and age, with the booklet showing a crease down the centre. The lot otherwise remains in good condition. Looking Glass dimensions: 8 cm x 25 cm x 1 cm (3 1/4" x 10" x 1/2"); Booklet dimensions: 33 cm x 24 cm x 1 cm (13" x 9 1/2" x 1/4")

£400-600

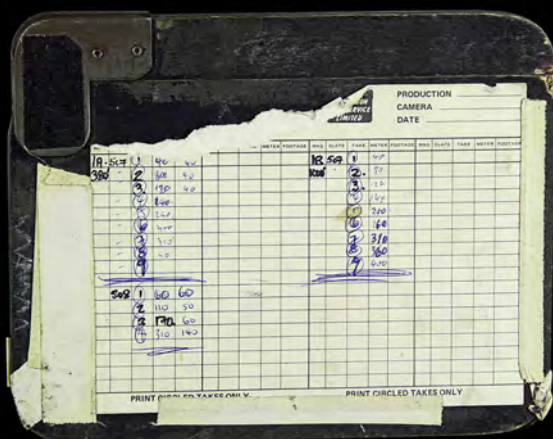
## 9. Insert Shot Clapperboard

*ALIEN* (1979)

An insert shot clapperboard from Ridley Scott's *Alien*. Clapperboards of this size were used for close-ups where larger, more cumbersome boards were too big for the camera frame.

This clapperboard is made of wood with the film's working title "The Alien" and the names of director Ridley Scott and director of photography Derek Van Lint painted at the top. The plate has the slate number "508" and the take number "5" written in chalk below. Notes written on tape indicate the board's use by the production's "A" camera, which would have been operated by Scott, for an exterior space scene on 21 October 1978. Shot notes for slates 507 and 508 are present on a sheet attached to the rear. The clapper stick is firmly attached and closes with a firm snap. Well-used and exhibiting natural production wear on the hinge and plate, the clapperboard remains in good condition. Dimensions: 2 cm x 26 cm x 20 cm (3/4" x 10 1/2" x 8")

£3,000-5,000







## †Δ 10. Nostromo Laser Pistol

*ALIEN* (1979)

A Nostromo laser pistol from Ridley Scott's *Alien*. This miniature version of the weapon was used by child stand-ins for Dallas (Tom Skerritt,) Lambert (Veronica Cartwright) and Kane (John Hurt) during their exploration of the mysterious alien derelict.

Based on a Webley "Junior" .177 air pistol, the prop weapon has been dressed with two prop scopes to give it a sci-fi look. A steel bolt is attached to the muzzle to create the barrel. Rubber caps are attached near the pistol grip and on the scope at the top of the piece, which is welded to the receiver. The bottom scope is secured using a mounted wood block. The piece is finished in black with painted red rings applied to the barrel.

Displaying some wear to the paint finish and some light corrosion to the steel components, the weapon remains in good production-used condition. Dimensions: 24 cm x 17 cm x 3 cm (9 ½" x 6 ¾" x 1 ¼")

£3,000-5,000

## Ω 11. Ripley's (Sigourney Weaver) Prison Uniform

*ALIEN*<sup>®</sup> (1992)

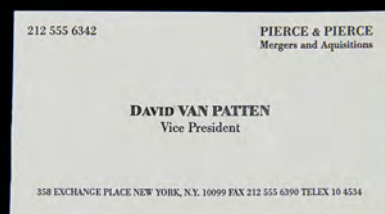
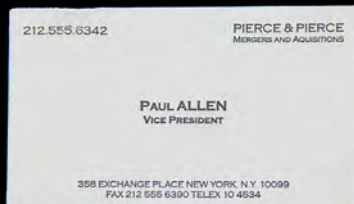
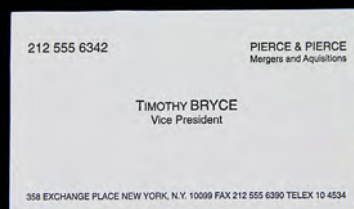
Ripley's (Sigourney Weaver) prison uniform worn in David Fincher's *Alien*<sup>®</sup>. Ripley donned this uniform following the cremation of Newt and Corporal Hicks. The tears located in the collar of Ripley's sweater screen match to numerous scenes.

Made of cotton, the costume consists of a baggy sweatshirt bearing the Weyland-Yutani Corp logo across the back and a pair of drawstring sweatpants. Inside both articles are production tags that display "RIPLEY" written in ink beneath the Weyland-Yutani logo. The clothing and printed logo have been faded and production distressed to emphasize the stark prison setting. Small abrasions to the fabric are found throughout. Well-used, the costume remains in good production-worn condition.



£1,000-1,500





## M 12. Set of Prop "Pierce & Pierce" Business Cards

*AMERICAN PSYCHO* (2000)

A set of business cards used in the horror thriller *American Psycho*. These business cards were used for the scene where Patrick Bateman (Christian Bale) and his fellow Pierce & Pierce colleagues compared business cards.

There are five cards in total, each made from embossed card featuring the respective character's name along with the Pierce & Pierce logo and address printed in a variety of fonts and colours. There is a small amount of light creasing around the edges although the set remains in very good condition. Dimensions (each card): 5 cm x 9 cm x 0.5 cm (2" x 3 1/2" x 1/4")

£2,000-3,000

## M 13. Harry Stamper's (Bruce Willis) Wrench

*ARMAGEDDON* (1998)

Harry Stamper's (Bruce Willis) wrench from Michael Bay's *Armageddon*. This tool was used by Stamper to choke Colonel Willie Sharp (William Fichtner) after the nuclear weapon was remotely deactivated in the Freedom shuttle's cargo bay.

The wrench is made of resin with a hinged action behind the claws. Raised text on the arms reads "Pennington Penk-Rench USA" and "9 SL-A 09-1197." The tool is finished in red paint and displays some surface scratching to the paint finish, however it remains in very good condition. Dimensions: 76 cm x 22 cm x 7 cm (30" x 8 3/4" x 2 3/4")

£300-500



## M 14. Armadillo Drilling Arm Model Miniature

*ARMAGEDDON* (1998)

A model miniature drilling arm from Michael Bay's *Armageddon*. This miniature section formed part of an Armadillo drilling vehicle with this scale model used for vehicle action sequences including the "Evel Knievel" jump by A.J. (Ben Affleck,) Bear (Michael Clark Duncan) and Lev (Peter Stormare) across the asteroid canyon.

The piece is made of resin with styrene panels and additional resin and plastic detailing. The drilling head is resin and attached to a hollow metal pole. The main body of the arm is finished in metallic grey paint with American flag and "United States" decals on the right side. Displaying paint scratches from use, the piece remains in good condition. Dimensions: 13 cm x 94 cm x 28 cm (5" x 37" x 11")

£800-1,200



## M 15. Independence Shuttle Model Miniature

*ARMAGEDDON* (1998)

A model miniature of the shuttle Independence from Michael Bay's *Armageddon*. This miniature was used for the X-71 shuttle Independence for the sequences in the hangar, on the launchpad, for the shuttle's lift off and for space flight sequences.

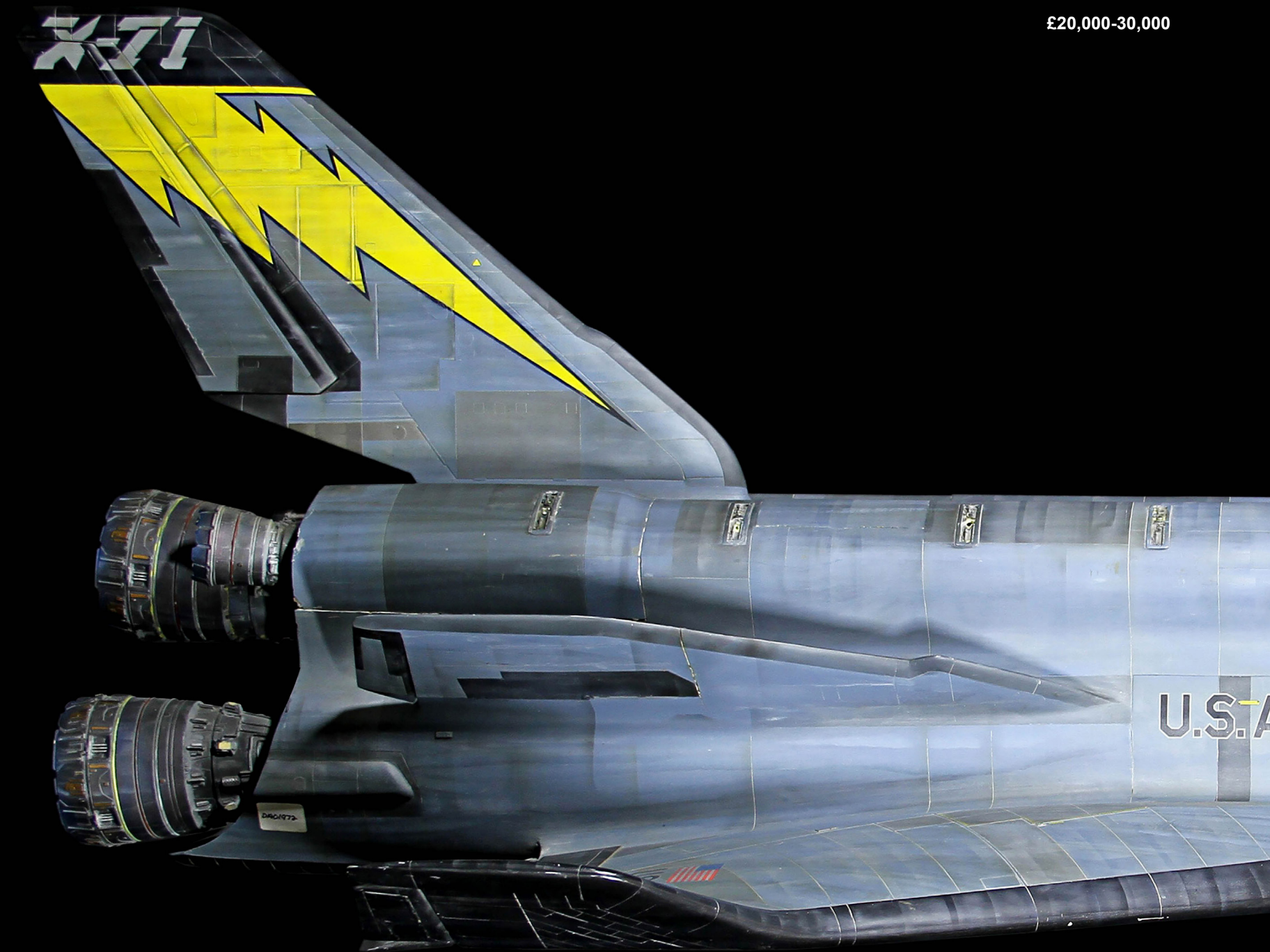
The miniature is made of fibreglass and resin around a wood frame with clear plastic used for the shuttle cockpit windscreen. The hull of the miniature is covered with intricate panel detailing and hatches cast into the sides. Rocket engine nozzles are built into the rear of the shuttle. A detailed cockpit contains two pilots with faux-monitors pasted to the cockpit interior. The cockpit can be removed to show wiring for lights in the cockpit, wings and engines.

The model was designed to be suspended by scaffolding from multiple points with mounts built into the sides, the rocket engines and underside. The mounts are covered with body panels when not in use. The piece is presented on a custom made, wheeled base that uses the shuttle's engine mounting.

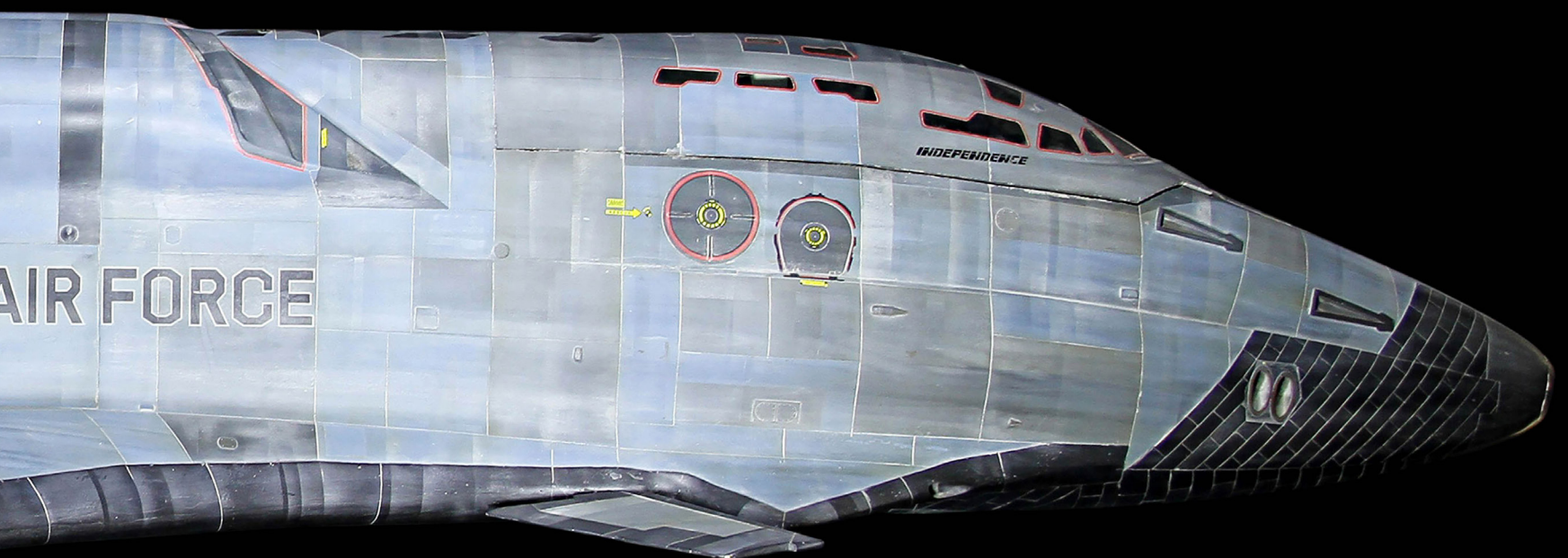
Displaying minor wear, including loss of paint on the top from the removal of the shuttle's hull-mounted booster rockets. Despite this, the miniature shuttle remains in very good condition. Dimensions (displayed): 120 cm x 120 cm x 225 cm (47 ¼" x 47 ¼" x 98 ½")

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

£20,000-30,000









## M 16. Harry Stamper's (Bruce Willis) Light-Up Bomb Detonator

ARMAGEDDON (1998)

Harry Stamper's (Bruce Willis) prop bomb detonator from Michael Bay's *Armageddon*. Harry Stamper used the prop detonator when he blew up the asteroid headed for Earth in the film's finale. The prop's trigger screen matches the scene showing the final shot before he detonates the nuclear warhead.

The detonator box is made of metal with a carry handle and clips on the sides. The trigger is connected via a cable to a plug on the front. A switch on the rear activates the timer, warning light and LEDs on the trigger. Power is supplied from an internal 9V battery. The trigger and detonator box are finished in faux-silver paint with a host of decals and data plates. The counter on the box counts down from 45 seconds to 0 seconds then resets to 10 minutes. Distressed for use and with plenty of wear from the production. The detonator remains in very good production-used condition. Dimensions: 20 cm x 17 cm x 22 cm (8" x 6 3/4" x 8 3/4")

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

£2,000-3,000



## M 17. Light-Up Soil Sampling Spike

ARMAGEDDON (1998)

A light-up soil sampling spike from *Armageddon*. This prop was used in the scene where Rockhound (Steve Buscemi) tested the consistency of the asteroid's soil and found they landed on a region made up of solid iron.

The spike is made of a turned aluminium pole with a plastic and rubber device at the top containing a spirit level and electronics to replicate the appearance of functional computer components. Green and red LEDs are activated with switches on the right, with lights running in sequence on the panel at the front. Displaying wear from use including scratches to the metal finish on the pole, the prop device remains in overall very good condition. Dimensions: 9 cm x 15 cm x 169 cm (3 1/2" x 6" x 66 1/2")

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

£2,000-3,000





## 18. Wrap Party and Screening Invitation with Film Stationery

### BACK TO THE FUTURE (1985)

A wrap party and screening invitation lot from Robert Zemeckis' sci-fi film *Back to the Future*. Issued to the assistant property master 'Dangerous' Bob Widin, the wrap party invitation is printed on parchment paper and notes the date and location as "Thursday, May 2nd, 1985 at the Universal Sheraton Ballroom." The screening invitation, which also served as an admission ticket, is printed on a sheet of heavy paper and notes the event date and location as "Wednesday, June 26 at 7:55 p.m..at the Avco Cinema Center." The reverse side of the screening pass features the credits block printed in black ink. Paired with this lot is a blank sheet with the *Back to the Future* letterhead, along with an envelope from the production, similarly including the film's classic logo printed at the top. This lot shows wear to the paper due to age and storage, with dark stains on the wrap party invitation. It remains in fair condition. Dimensions: 22 cm x 28 cm (8 1/2" x 11")

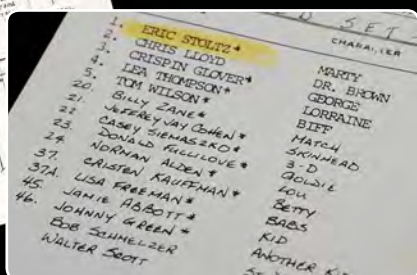
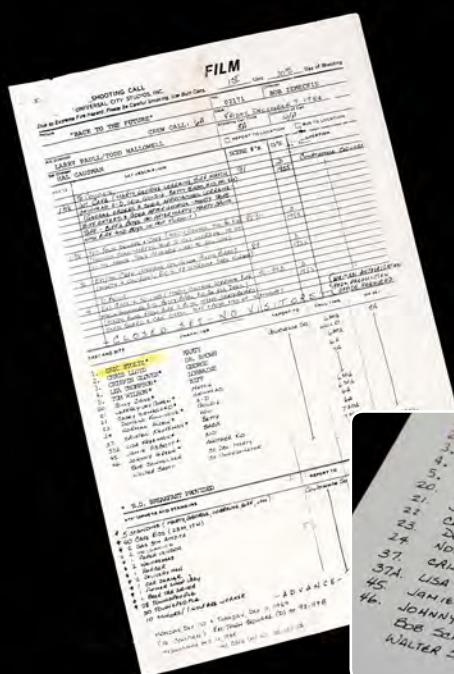


£200-300

## 19. Production Call Sheet Featuring Eric Stoltz

### BACK TO THE FUTURE (1985)

A production call sheet featuring Eric Stoltz as Marty McFly from Robert Zemeckis' sci-fi film *Back to the Future*. Issued to the assistant property master 'Dangerous' Bob Widin, the call sheet is dated Friday, 7 December 1984, and is noted as being the 10th day of shooting for the 1st unit. On this day scenes 91-99B were shot where Marty confronted Biff (Thomas F. Wilson) in a café before being chased by his gang through Courthouse Square while his mother, Lorraine (Lea Thompson), observed in awe. This call sheet was used prior to Stoltz being famously replaced by Michael J. Fox. This double-sided call sheet indicates the call times for the various departments and shows highlights over Eric Stoltz and Mr. Widin. The call sheet shows some wear due to production use and age with slight folds to the paper and stains near the top. It remains otherwise in good condition. Dimensions: 22 cm x 36 cm (8 1/2" x 14")



£100-200

## 20. Dash Card, Stationery, and Night Unit Crew Gift

### BACK TO THE FUTURE (1985)

A collection of crew items from Robert Zemeckis' sci-fi film *Back to the Future*. This lot includes a vehicle dash card which allowed the crew access to the lot, sheet of stationery and mailing envelope with the film's classic logo printed on each and a 'Night Unit' sleep mask issued as a gag gift during night shoots following the recasting of Marty McFly.

The dash card displays an early version of the film's title logo printed over a cardstock board by use of a stencil. Both the single sheet of stationery and the envelope show the same title art printed in blue ink at the top with the production office address below the title. The sleep mask is made of black and blue polyester and shows the film's updated title art screenprinted over the right eye and "NIGHT UNIT" over the left eye. The lot shows minor wear due to production use and age, with the dash card displaying a notable bend in the corner. The set remains overall in good condition. Dash card dimensions: 22 cm x 36 cm x 1 cm (8 1/2" x 14" x 1/4")



£200-300



## 21. Crew Windbreaker & Cap

*BACK TO THE FUTURE* (1985)

A crew windbreaker and cap from Robert Zemeckis' sci-fi film *Back to the Future*. Gifted to the production team, the jacket was manufactured by Nike and shows the film's classic title art embroidered across the back.

Constructed from nylon, the jacket is blue and white in colour and features a full-length zipper along the front. Paired with the windbreaker is a corduroy cap with a variation of the film's logo embroidered across the crown. The cap features a Velcro sizing band for an adjustable fit and has no size marked. The jacket is noted as a size Large on the manufacture label. Both items show minor wear due to age and remain in good worn condition.

£400-600



## 22. Prototype Hill Valley High School Letterman Jacket

*BACK TO THE FUTURE* (1985)

A prototype Hill Valley High School letterman jacket from Robert Zemeckis' sci-fi film *Back to the Future*. Students were seen wearing a variation of this jacket throughout the scenes taking place in 1955.

Made by Albion Knitting Mills, this athletic jacket is made primarily of wool with cream coloured leather sleeves and a stretchy knit cotton collar and cuffs. The jacket features seven metal snap buttons and a patch depicting the high school mascot, a bulldog, over the right breast. While several references to the school's mascot were seen in the film, the production ultimately opted to feature athletic students wearing letterman jackets without the mascot patch. The jacket shows minor wear due to storage and age with a few loose threads and has no size marked. It remains in very good condition.

£600-800



## 23. Torn Phone Book Page with Dr. Brown's Contact Information

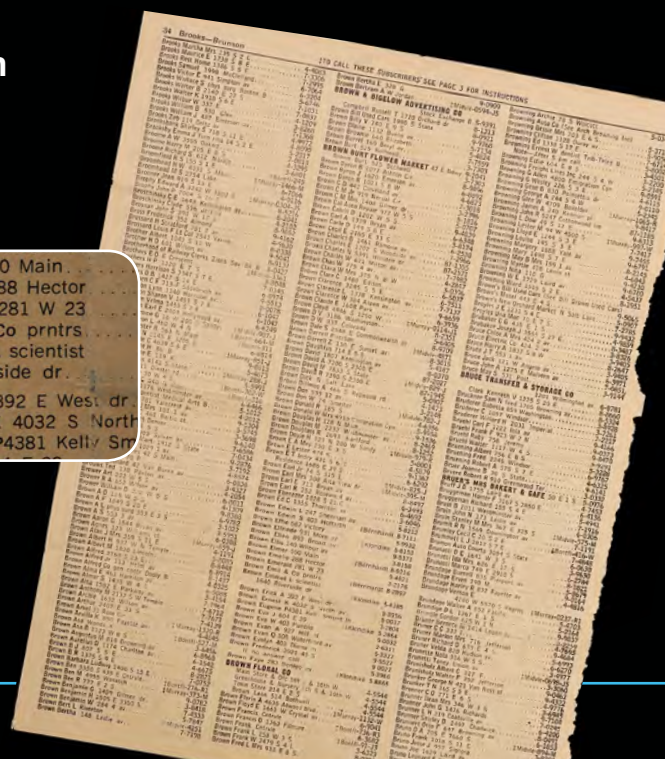
*BACK TO THE FUTURE* (1985)

A torn phone book page featuring Dr. Brown's (Christopher Lloyd) contact information from Robert Zemeckis' sci-fi film *Back to the Future*. This piece was made by the production for the scene in which Marty McFly (Michael J. Fox) ripped a page from a telephone book as he tried to track down Dr. Brown in 1955.

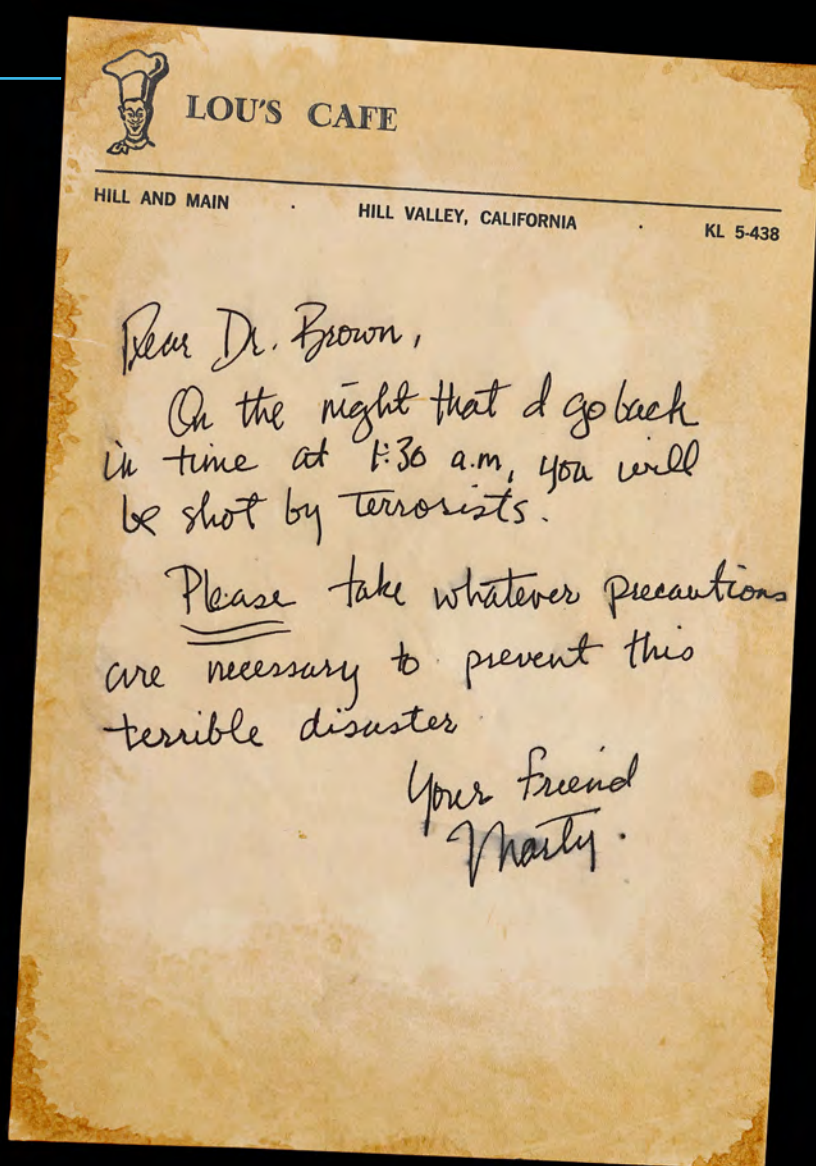
This double-sided phone book page is numbered pages 33-34 and features Dr. Brown's contact information as "Brown Emmet L scientist - 1640 Riverside Dr." This prop has been printed on brown paper that shows a tear across one side from being removed from the phone book and has been folded into quarters. The page displays wear due to production use and age. It remains in good condition. Dimensions: 22 cm x 28 cm (8 1/2" x 11")

£400-600

Brown Elmer 550 Main.  
Brown Emelie 288 Hector  
Brown Emerald 281 W 23  
Brown Emil & Co prntrs  
Brown Emmet L scientist  
1640 Riverside dr.  
Brown Erick A 392 E West dr.  
Brown Ernest K 4032 S North  
Brown Eugene P4381 Kelly Sm







## Ω 24. Marty McFly's (Michael J. Fox) Letter to Dr. Brown (Christopher Lloyd)

*BACK TO THE FUTURE* (1985)

A letter to Dr. Emmett Brown (Christopher Lloyd) from Robert Zemeckis' sci-fi film *Back to the Future*. Handwritten by actor Michael J. Fox, this letter was made for the scene in which Dr. Brown revealed Marty McFly's (Michael J. Fox) aged note near the end of the film.

Crafted during the production, this document was soaked in coffee and dried under the sun to give it an aged and weathered appearance. The note is written on a sheet of paper with 'Lou's Cafe' letterhead and shows smudges to the ink due to being submerged. A number of copies of the letter were handwritten by Fox during production. This piece does not feature the numerous tears and folds found in the final hero version seen on screen. Aside from the intentional production distressing, this prop remains in fair condition. Dimensions: 22 cm x 28 cm (8 ½" x 11")

£3,000-5,000

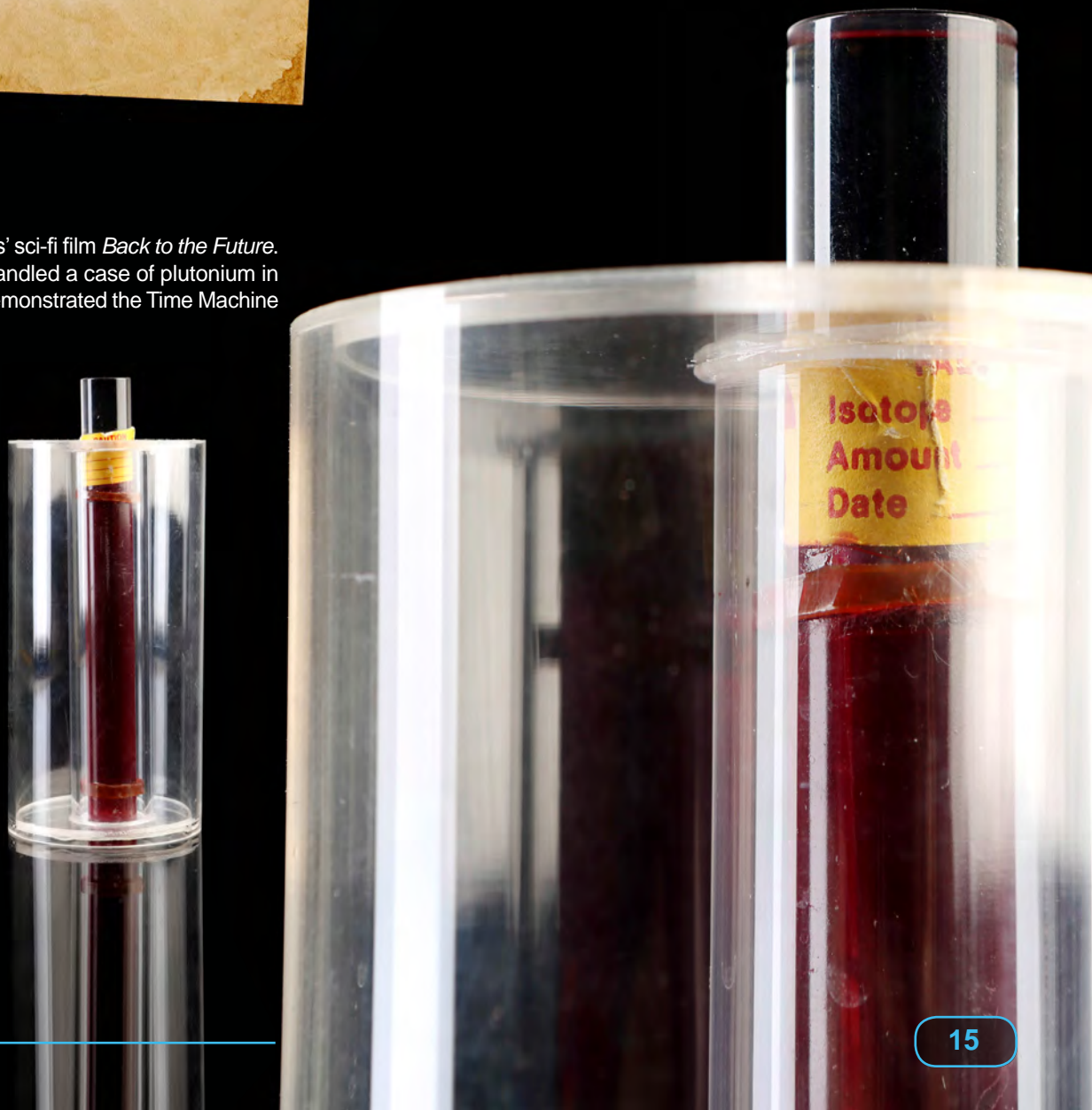
## ΩΔ 25. Plutonium Fuel Cell

*BACK TO THE FUTURE* (1985)

A plutonium fuel cell from Robert Zemeckis' sci-fi film *Back to the Future*. Dr. Emmett Brown (Christopher Lloyd) handled a case of plutonium in the Twin Pines Mall parking lot when he demonstrated the Time Machine to Marty (Michael J. Fox) for the first time. Plutonium was used to power the original Time Machine before Dr. Brown installed the Mr. Fusion.

The fuel cell features a clear acrylic plastic container with the plutonium core made from a solid red acrylic rod. The container was once filled with water and the contents have since been drained. Adhered to the plutonium rod is a warning label that reads "Caution Radioactive Material." The core is secured by two plastic washers that are no longer stationary inside the container as the rod had to drop into the reactor of the DeLorean on screen. This item shows minor wear due to production use and age and remains in very good condition. Dimensions: 8 cm x 8 cm x 18 cm (3" x 3" x 7 ¼")

£3,000-5,000







## m 26. USA Today 'Youth Jailed' Newspaper

BACK TO THE FUTURE: PART II (1989)

A newspaper from Robert Zemeckis' sci-fi film *Back to the Future Part II*. A 'Youth Jailed' newspaper was seen read by Marty McFly (Michael J. Fox) after Dr. Brown (Christopher Lloyd) convinced him to come back to the future for the benefit of his future children.

Printed on newspaper stock, the prop newspaper consists of two printed outer pages and two blank interior pages. The newspaper displays the headline "Youth Jailed" and features an image of Martin McFly Junior being arrested by police. The newspaper displays signs of wear including a small tear in the centre fold and corners. It remains overall in good condition. Dimensions (unfolded): 55 cm x 35 cm (21 3/4" x 13 3/4")

£1,500-2,000

## m 27. USA Today 'Gang Jailed' Newspaper

BACK TO THE FUTURE: PART II (1989)

A newspaper from Robert Zemeckis' sci-fi film *Back to the Future: Part II*. A 'Gang Jailed' newspaper was seen after Marty McFly's (Michael J. Fox) hoverboard crashed during his visit to the future and served, according to Dr. Brown (Christopher Lloyd), as the proof that future history was being altered for the benefit of McFly's future children.

Printed on newspaper stock, the prop newspaper consists of two printed outer pages and two blank interior pages. The newspaper displays the headline "Gang Jailed" and features an image of Griff Tannen (Thomas F. Wilson) being arrested by police. The newspaper displays light signs of wear including a number of small tears to the edge of the piece, although it remains overall in good condition. Dimensions (unfolded): 55 cm x 35 cm (21 3/4" x 13 3/4")

£1,500-2,000



## o 28. Pair of Biff Tannen Museum Tickets

BACK TO THE FUTURE PART II (1989)

A pair of tickets to the Biff Tannen Museum made for Robert Zemeckis' sci-fi film *Back to the Future: Part II*. These tickets were made for the museum featured in the alternate 1985 timeline in which Biff (Thomas F. Wilson) used the Grays Sports Almanac to become a millionaire. Although not seen in the final cut of the film, these tickets were crafted for the scenes taking place at Tannen's Pleasure Paradise Casino and Hotel.

Printed on heavy glossy paper, the ticket displays the "Biffco Enterprises" logo with a graphic of Biff smoking a cigar. The tickets show wear from production and age with discolouration on the front along with slight wrinkles on both. The pieces remain in good condition. Dimensions (each): 13 cm x 8 cm (5" x 3")

£300-500



## Ω 29. Marty McFly's (Michael J. Fox) Stetson Fedora

*BACK TO THE FUTURE: PART II* (1989)

Marty McFly's (Michael J. Fox) Stetson fedora from Robert Zemeckis' sci-fi film *Back to the Future: Part II*. One of two made for the film, Marty wore his fedora throughout his return trip to 1985 while pursuing the stolen Grays Sports Almanac.

Created by the John B. Stetson Co., this hat is crafted from felt with an interior leather sweatband that features "Made by Stetson Especially for Michael J. Fox" printed on the side. The fedora features a 1 3/4" brim and is decorated with a matching ribbon around the side band with a bow tied on the left side. Marty's hat shows some wear due to production use and age with small abrasions to the fabric but remains in otherwise fine condition. Dimensions: 25 cm x 30 cm x 10 cm (10" x 12" x 4")

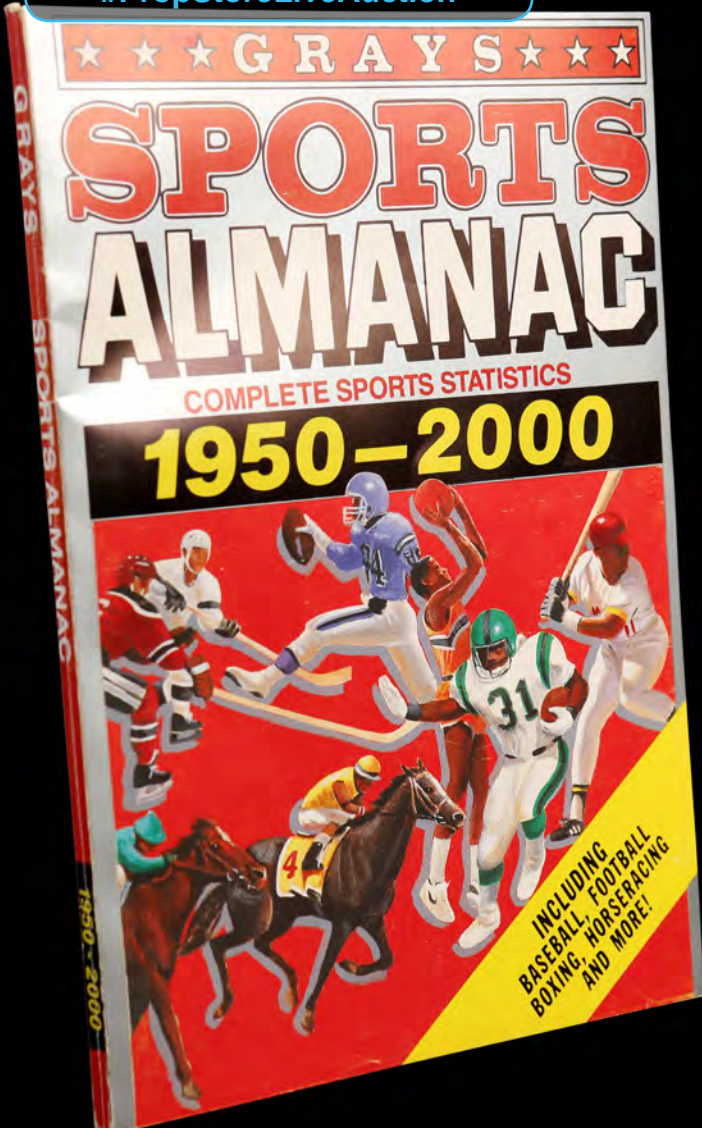
£5,000-7,000



Courtesy of Amblin / Universal/ The Kobal Collection







## 30. Grays Sports Almanac

*BACK TO THE FUTURE: PART II* (1989)

A Grays Sports Almanac from Robert Zemeckis' sci-fi film *Back to the Future: Part II*. Purchased by Marty McFly (Michael J. Fox) when exploring Hill Valley in 2015, the Grays Sports Almanac was a central plot point when it was discovered by an elderly Biff Tannen (Thomas F. Wilson) who decided to change the course of history by gifting it to his younger self.

Featuring custom made front and back covers and a cover page noting statistics between 1950-2000, the book actually contains statistics through the year 1984. It also contains numerous repeating pages of statistics and notably contains the "19 to 17" UCLA football score that is referenced by Biff Tannen when he demonstrates the almanac's accuracy. This prop shows minor wear to the paper due to production use and age. It remains in good condition. Dimensions: 15 cm x 22 cm x 1 cm (6" x 8 3/4" x 1/4")

£4,000-6,000



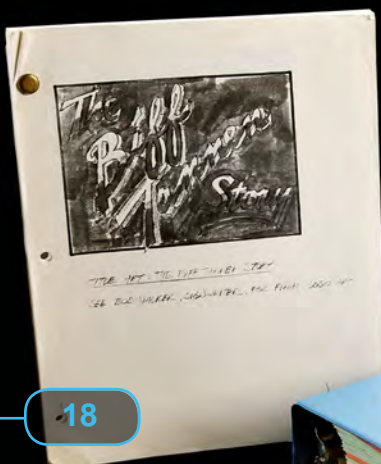
## 31. Production Binder with Revised Screenplays, Shooting Schedule, Contact List and Storyboard Sequence

*BACK TO THE FUTURE: PART II* (1989)

A production binder from Robert Zemeckis' sci-fi films *Back to the Future: Part II* and *Back to the Future: Part III*. Issued to the assistant property master, 'Dangerous' Bob Widin, the binder contains the complete revised scripts, a shooting schedule, contact list and a storyboard sequence of "The Biff Tannen Story."

Written by Bob Gale, the combined mimeographed typescript screenplays for films *Back to the Future: Part II* and *Back to the Future: Part III* feature the alternate production title, Paradox and contain revisions printed on coloured paper, inserted as the revisions occurred between 19 December 1988 through 21 February 1989. Each page has been stamped with "PAR 0075" to note who the script was issued to and to show handwritten notes throughout. Behind the script is a shooting schedule, a document outlining major revisions and new sequences and a 13-page contact list. Each page has been hole-punched and bound in the three-ring binder, with additional script revisions inserted into the back plastic sleeve. The binder includes a 35-page storyboard sequence outlining "The Biff Tannen Story" which Marty viewed on a television when he entered the Biff Tannen Museum in an alternate 1985. The production binder and documents show wear due to production use and age. The lot remains overall in very good condition. Dimensions: 28 cm x 30 cm x 6 cm (11" x 11 3/4" x 2 1/2")

£600-800





### †Δ 32. Production-Used Screenplay

*BATMAN* (1989)

A production-used script from Tim Burton's *Batman*. Written by Sam Hamm and Warren Skaaren with character credit for Bob Kane, this revised fifth draft script is dated 6 October 1988 on the cover page. The script is bound in a black springback binder with black and blue card covers and contains more than 110 pages printed on white, blue and pink A4 paper with additional insert pages where revisions were made during filming. The binder has the film's title written in gold-coloured and bronze-coloured marker on the rear and spine. It displays minor wear from use with annotations and wear to the binder and the piece remains in very good condition. Dimensions: 35 cm x 23 cm x 2.5 cm (13 ¾" x 9" x 1")

£200-300



### MA 33. SFX Burnt Bat Emblem

*BATMAN* (1989)

Batman's (Michael Keaton) special effects bat emblem from Tim Burton's *Batman*. Batman's chest insignia was a prominent part of his costume and this particular emblem screen matches the scene in which he hanged from the top of Gotham Cathedral while the Joker (Jack Nicholson) tried to escape.

Made of cast rubber, the emblem is finished in gloss black and yellow. The surface has been distressed to look burned and melted from the scene in which Batman crashed the Batwing, with grey and matte black paint applied to further add to the effect. Black Tak used to hold it to the costume is still present on the rear. Displaying light stains and wear from use, the bat emblem remains in very good condition and is presented on a custom made display stand. Dimensions (displayed): 15 cm x 15 cm x 23.5 cm (6" x 6" x 9 ¼")

£2,000-3,000





**MA 34. Crew Jacket***BATMAN* (1989)

A crew jacket from Tim Burton's *Batman*. This jacket was made specifically for heads of department to resemble the jackets worn by the Joker's (Jack Nicholson) goons.

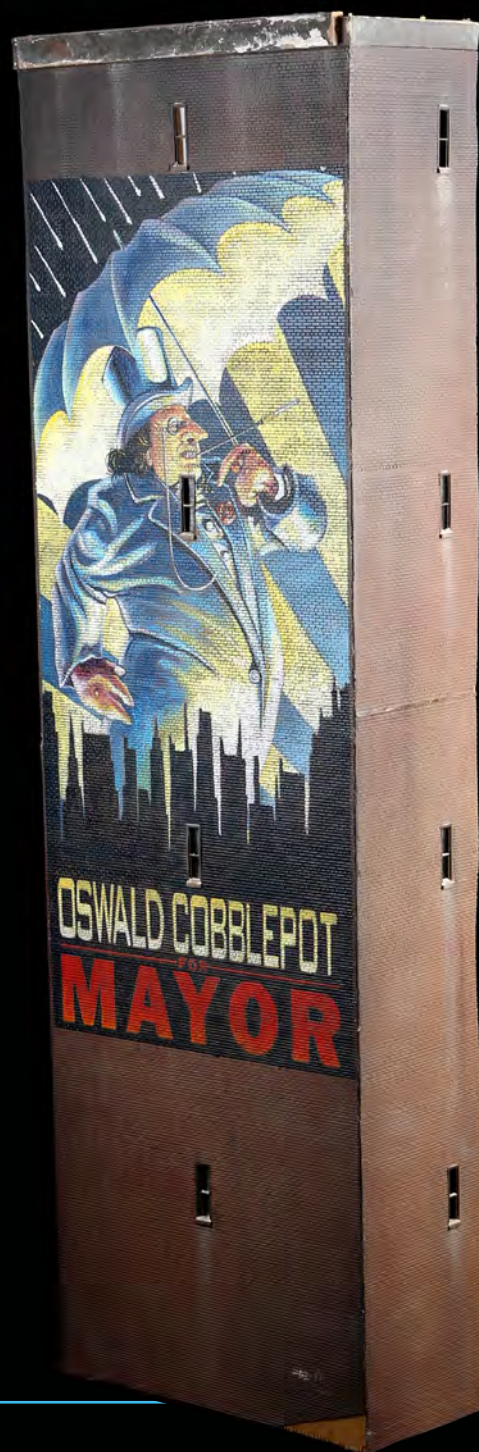
Made of black leather, the jacket features a faux-fur collar, zip front closure with knitted waistband and cuffs, epaulettes at the shoulders and a pair of pockets. A Joker patch is stitched to the left arm with a Batman patch on the right. The jacket has very minor fraying on the cuffs and waistband but otherwise is in very good condition. Dimensions: Marked size small.

**£300-500****MA 35. Gotham Building Miniature with Penguin Mural***BATMAN RETURNS* (1992)

A model miniature Gotham City building featuring a mural of the Penguin's (Danny DeVito) campaign poster from Tim Burton's sequel *Batman Returns*. Made for the production, model miniature buildings were used to create the city's classic skyline and were later reused for the ride video shown in the *Batman Adventure* motion simulator ride.

This miniature is constructed with a plywood frame and has model brick sheets adhered to the facing. Each side includes four windows with frosted Plexiglass that were originally glued into place; however select panels have since been taped following production. The roofing consists of painted sheets of sandpaper that are decorated with snow that is made of spackling paste. The front of the building features a handpainted mural of the Penguin shielding Gotham from rain with his giant umbrella.

This miniature shows some wear due to production use and age and remains overall in good condition. Dimensions: 19 cm x 38 cm x 122 cm (7.5" x 15" x 48 1/4")

**£1,000-1,500**



### ΩΔ 36. Batman's (Michael Keaton) Batarang with SFX Video Screen

*BATMAN RETURNS* (1992)

A target-seeking batarang with an SFX video screen from Tim Burton's sequel *Batman Returns*. Batman (Michael Keaton) used a target-seeking batarang to dispatch a number of foes when he was surrounded by Penguin's (Danny DeVito) thugs early in the film.

This prop item is made of several layers of styrene that are screwed together and glued in place to appear in a folded position. The batarang is painted black with a red detail button affixed to the centre of the static control panel. The piece was made as an option during production; however in the final film the video screen batarang is never seen with the wings in the closed position. Included with this prop is a modified Sony handheld television monitor which would have sent the pre-recorded animation to the screen built into the batarang. It shows minor wear due to production use and remains in fair condition. Dimensions: 48 cm x 18 cm x 13 cm (19" x 7" x 5")

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





### Ω Δ 37. Model Miniature Wayne Manor Bat Signal Mirror Crew Gift

*BATMAN RETURNS* (1992)

A model miniature bat signal mirror crew gift from Tim Burton's action sequel *Batman Returns*. Bruce Wayne uses such a mirror to reflect the bat-signal into Wayne Manor in the film. Created by Matte World to be given to the crew as a gift, this item resembles the mirror used to reflect the bat signal into Bruce Wayne's (Michael Keaton) mansion, effectively reintroducing the hero to the audience.

Crafted from a variety of materials, the prop features a large round mirror within a static mechanical support structure that is mounted to a pedestal. The mirror consists of numerous hexagonal pieces that are glued together within the frame. The support structure includes various gear cogs, pulleys and elastic wires and is attached to a pedestal structure. To simulate a snow-covered look, the miniature has been textured with spackling paste. This item has been mounted onto an acrylic base and includes a protective Plexiglass cover. This model miniature crew gift shows minor wear due to storage and age and remains in very good condition. Dimensions: 29 cm x 28 cm x 36 cm (11 ½" x 14")

£600-800

### Ω 38. The Riddler's (Jim Carrey) Cane

*BATMAN FOREVER* (1995)

A stunt cane used by The Riddler (Jim Carrey) in Joel Schumacher's sequel *Batman Forever*. This cane was used by The Riddler during stunt sequences where he spun the piece around his body.

Made of foam over a metal support, the cane is painted a faux gold and has a handle that resembles The Riddler's signature question mark logo. The shaft features a spiral groove cast into the foam, giving the cane added grip for twirling. The cane shows signs of wear with flaking to the paint and remains in good condition. Dimensions: 97 cm x 19 cm x 3 cm (38" x 7 ½" x 1")

£3,000-4,000





### Ω 39. Robin's (Chris O'Donnell) Bodysuit & Cape

*BATMAN & ROBIN (1997)*

Robin's (Chris O'Donnell) bodysuit and cape from Joel Schumacher's sequel *Batman & Robin*. Dick Grayson wore his Robin suit throughout the film until the team inherited their new costumes for the film's finale.

Designed by Ingrid Ferrin and Robert Turturice, this costume consists of a bodysuit with attached leggings and a cape. It is constructed of foam latex with a sculpted muscular shape and includes a scalloped latex cape. The bodysuit consists of a one-piece armoured jumpsuit that zips up in the back and is marked internally with "R-13-H-COD". Located above Robin's red insignia are two hooks where the cape attaches with rings. Below the sculpted abs is a strip of Velcro where Robin's utility belt was previously attached. The leggings feature stirrups and zippers at the feet to anchor the costume within the actor's boots. Robin's cape features a black exterior with raised 'finger bones' similar to a bat's wings, whereas the interior of the cape is wine coloured. Adhesive lines the upper portion of the bodysuit where the neckpiece was previously attached. Included with this suit are several wardrobe tags that note its use for Chris O'Donnell as Robin. The bespoke costume displays no sizing information and shows minor wear due to production use and age. It remains in very good worn condition.

£6,000-8,000



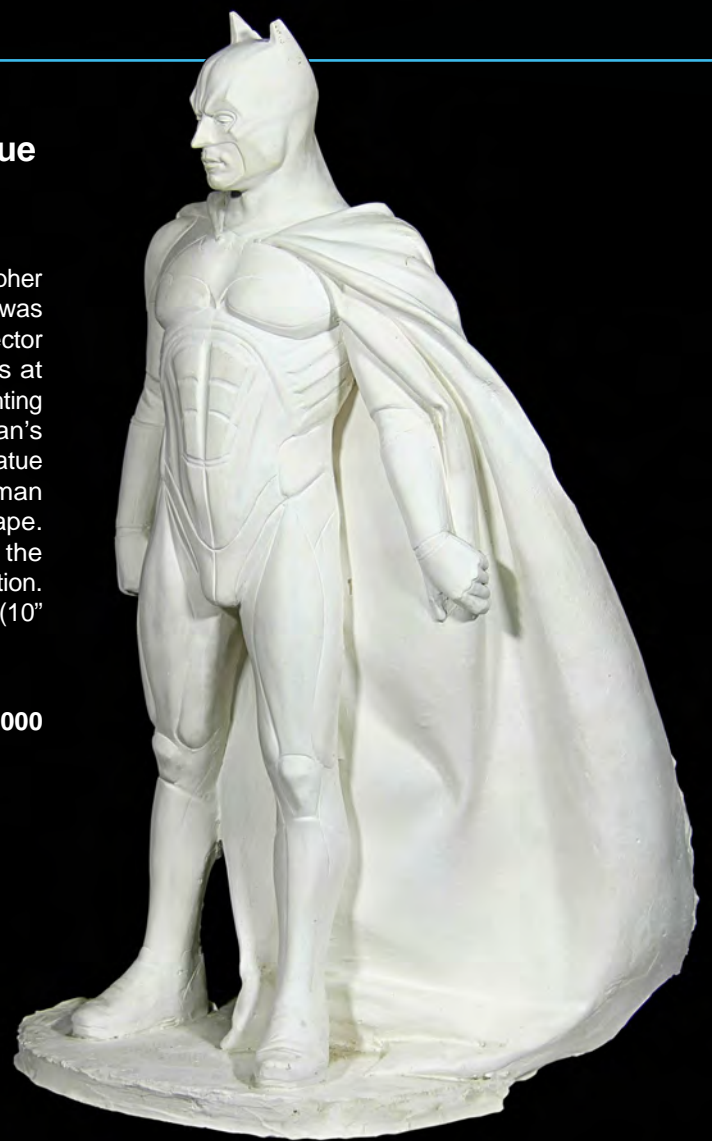


## MΔ 40. Batsuit Concept Statue

*BATMAN BEGINS* (2005)

A Batsuit concept statue from Christopher Nolan's *Batman Begins*. This statue was used for pitch meetings between director Christopher Nolan and executives at Warner Brothers prior to the green-lighting of *Batman Begins* to illustrate Nolan's vision of the caped crusader. The statue is made of plaster and shows Batman in a heroic pose with a billowing cape. The statue displays some wear to the plaster. It remains in very good condition. Dimensions: 25 cm x 42 cm x 67 cm (10" x 16 ½" x 26 ½")

£800-1,000



## Ω 41. Cylon Centurion Prototype Helmet Designed by Andrew Probert

*BATTLESTAR GALACTICA* (1978)

An Andrew Probert-designed Cylon Centurion prototype helmet from Glen A. Larson's classic television series *Battlestar Galactica*. Cylon Centurions were seen throughout the series as they waged war against the Twelve Colonies. This piece was an early test build of the Centurion helmet.

Constructed of resin and foam, the helmet is painted in faux silver and grey and displays yellow painter's tape applied around the crown where the resin dome meets the lower half of the helmet, which is cast in biscuit foam. Written inside the helmet is "#3 helmet design." Paired with the helmet are five pages of production reference documents. Each document contains photocopied Polaroids of various Cylon helmets during lighting tests, with handwritten notes indicating the variations of each design. The lot shows minor wear due to production use and age, with small cracks to the foam and paint. The lot otherwise remains in good condition. From the private collection of Steve Gawley. Helmet dimensions: 23 cm x 33 cm x 33 cm (9" x 13" x 13"); Paperwork dimensions: 22 cm x 36 cm (8 ½" x 14")

£2,000-3,000





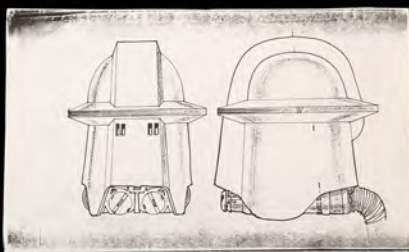
## Ω 42. Ralph McQuarrie-Designed Cylon Centurion Prototype Helmet

*BATTLESTAR GALACTICA* (1978)

A Ralph McQuarrie-designed prototype Cylon Centurion helmet made for Glen A. Larson's classic television series *Battlestar Galactica*. Cylon Centurions were seen throughout the series as they waged war against the Twelve Colonies.

This helmet is one of the earliest designs of the Cylons. Constructed of numerous pieces that have been glued together, this helmet does not include the mohawk across the rounded dome and features dual tube ports attached at the bottom. Taped across the middle seam is a strip of red plastic to simulate the visor. The interior includes strips of foam padding and has "#1 helmet design" written in ink at the base of the neck. Paired with the helmet is a production-made printed illustration of an early Cylon design that includes the tubing ports at the base of the helmet. The page includes two drawings that show a front and side view of the design. The piece shows minor wear due to production use and age and remains in fine condition. From the private collection of Steve Gawley. Helmet dimensions: 25 cm x 30 cm x 28 cm (10" x 12" x 11"); Paperwork dimensions: 22 cm x 36 cm (8 ½" x 14")

£3,000-4,000



## Ω 43. Viper Pilot Helmet Crest Prototypes and Reference Photos

*BATTLESTAR GALACTICA* (1978)

A collection of helmet crest prototypes with reference photographs from Glen A. Larson's classic television series *Battlestar Galactica*. This lot includes a small bird crest, a snake crest and a large eagle crest, with additional Polaroids and printed reference photographs.

All three crests are made of resin, with the serpent and smaller eagle painted a faux-bronze colour. The large, unpainted eagle crest resembles the final design used on the Viper pilot helmets seen throughout the series. The reference photos feature three Polaroids of ILM staff interacting with the helmets, while the additional printed sheets each show the different helmets from four angles. One sheet in the set shows a single illustration of the helmet with notes about the crest.

The lot shows wear due to production use and age with small holes in the photographs from being pinned to a board. The set remains overall in good condition. From the private collection of Steve Gawley. Dimensions: 23 cm x 35 cm x 6 cm (9" x 14" x 2 ½")

£400-600







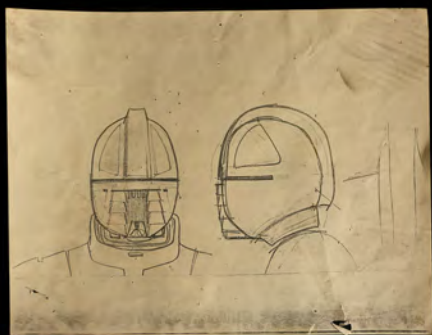
## Ω 44. Joe Johnston-Designed Cylon Centurion Prototype Helmet

*BATTLESTAR GALACTICA* (1978)

A Joe Johnston-designed prototype Cylon Centurion helmet made for Glen A. Larson's classic television series *Battlestar Galactica*. Cylon Centurions were seen throughout the series as they waged war against the Twelve Colonies.

This helmet is one of the earlier designs of the Cylons. Constructed of numerous pieces that have been glued together, this helmet features a less-pronounced mohawk across the rounded dome and shows a variation of the layered mouth which served as a heat sink. Inside the helmet is a wired lighting fixture that is glued and taped behind the red visor. Along with the lighting wires is a male XLR sound cable. The interior also includes strips of foam padding and has "#2 helmet design" written in ink at the base of the neck. Paired with the helmet is a production-made printed illustration of the Cylon helmet that includes a front and side view of the design. The piece shows minor wear due to production use and age. It remains in fine condition. From the private collection of Steve Gawley. Helmet dimensions: 25 cm x 30 cm x 28 cm (10" x 12" x 11"); Paperwork dimensions: 22 cm x 36 cm (8 ½" x 14")

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



£2,000-3,000

## Ω 45. Cylon Centurion Helmet Master Pattern Helmet and Reference Documents

*BATTLESTAR GALACTICA* (1978)

A master pattern of a Cylon Centurion helmet from Glen A. Larson's classic television series *Battlestar Galactica*. Cylon Centurions were seen throughout the series as they waged war against the Twelve Colonies.

This piece is the master from which the final helmets were cast. It is constructed from urethane and fibreglass and has been painted faux-silver and grey. Inside the helmet is a long strip of foam padding and a handwritten notation designating it as both a "prototype casting" and "#4 final master." There is also a note indicating where the aluminium heat sink will be placed. Paired with the helmet is a collection of printed and hand-drawn paperwork along with reference photographs. The paperwork largely consists of production copies of reference photos and construction notes; however there are several pages with hand-drawn illustrations with one outlining the mouth which served as a heat sink for the interior electronics. Also included are 14 Polaroids depicting the helmet and costume components lit in darkness. The lot shows minor wear due to production use and age with small cracks to the helmet, chipped paint and small tears to the reference paperwork. The lot otherwise remains in good condition. From the private collection of Steve Gawley. Helmet dimensions: 30 cm x 23 cm x 30 cm (12" x 9" x 12"); Paperwork dimensions: 22 cm x 36 cm (8 ½" x 14")

£2,000-3,000





## Ω 46. Cylon Centurion Helmet

*BATTLESTAR GALACTICA* (1978)

A Cylon Centurion helmet from Glen A. Larson's classic television series *Battlestar Galactica*. Cylon Centurions were seen throughout the series as they waged war against the Twelve Colonies.

This helmet is constructed of rigid urethane, styrene and Bondo. It is vacuum-plated and has a foam lined interior. The helmet was ultimately unused on screen due to a glue spill on the cheek. Inside the helmet are handwritten notes that indicate it is an early production helmet. Paired with the helmet are two pages of production paperwork. The first page features a printed illustration of the helmet with detailed production notes detailing the construction and materials used, while the second printed sheet features three images of a Centurion helmet from varying angles. The helmet shows minor wear due to production use and age, with small scratches to the paint and remains in otherwise very good condition. From the private collection of Steve Gawley. Helmet dimensions: 23 cm x 32 cm x 30 cm (9" x 12 ½" x 12"); Paperwork dimensions: 22 cm x 36 cm (8.5" x 14")

£2,000-3,000



## М 47. Number Six's (Tricia Helfer) Bloody Costume

*BATTLESTAR GALACTICA: RAZOR* (2007)

Number Six's (Tricia Helfer) bloody costume from *Battlestar Galactica: Razor*. The piece screen matches the scene where a Six in a boarding party was gunned down by Kendra Shaw (Stephanie Jacobsen).

The costume consists of a white Armani Exchange trench coat and a black halter top. The jacket features a front zip and a belt at the waist. The costume has been distressed with liberal amounts of stage blood and bullet holes in the front and rear. Distressed for use with minor signs of production wear, the costume remains in good condition. Dimensions: Marked size medium.

£1,500-2,000



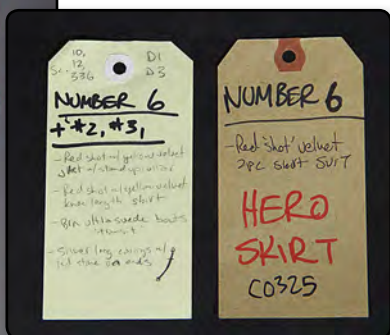
## M 48. Apollo's (Jamie Bamber) Pegasus Command Duty Blues

*BATTLESTAR GALACTICA: RAZOR* (2007)

Apollo's (Jamie Bamber) Pegasus command duty blue uniform from *Battlestar Galactica: Razor*. Apollo wore this uniform in his role as commander of the Battlestar Pegasus.

Made of synthetic blue material, this duty uniform features red and tan piping, commander rank pips and flight wings on the left breast. A Battlestar Pegasus patch in white and purple is attached to the left shoulder. Plastic clips are fitted to the wrists. The trousers are marked "Apollo - Lee" internally near the waistband. The costume is accompanied with a production costumier tag detailing the make-up of the uniform. Displaying very light wear from use on the production, the costume remains in very good condition. Dimensions: jacket measures 55 cm (21 ¾") across the chest

£3,000-4,000



## M 49. Number Six's (Tricia Helfer) Two-Piece Costume

*BATTLESTAR GALACTICA* (TV MINI-SERIES 2003)

Number Six's (Tricia Helfer) two-piece costume from the *Battlestar Galactica* mini-series. This costume was worn by the Six on Armistice Station and by multiple other Sixes during the battle at Ragnar Anchorage.

The costume consists of a matching jacket and knee-length skirt made of iridescent red velvet and a pair of brown leather high-heel calf-length boots. The jacket features a mandarin collar and has press studs and eyelets running up the front. The costume is accompanied by costume tags detailing the make-up of the costume. Displaying light wear to the boots, the costume remains in very good production-used condition. Dimensions: jacket measures 43 cm (17") across the chest

£2,000-3,000



**M 50. Athena's (Grace Park) Burnt Flightsuit***BATTLESTAR GALACTICA* (2004-2009)

Athena's (Grace Park) burnt Raptor flightsuit from the sci-fi series *Battlestar Galactica*. The Cylon wore this costume in the season 3 episode "The Passage" after she flew a dangerous mission that almost left her incinerated.

The costume features a standard-issue green and gold-coloured Colonial flightsuit with pressure vest, a pair of green and black pilot's gloves and a pair of green and black flight shoes. The flight suit has the standard Raptor squadron insignia on the shoulders and a flight qualification pin on the left breast. Prop pocket tools are still present on the right leg. The costume has been heavily distressed to make the costume look burned from the mission. Distressed for use with wear from use, the costume remains in very good production-used condition. Dimensions: measures 43 cm (17") across the chest; shoes marked size 8

**£3,000-4,000****M 51. Rubber Stunt Colonial Sidearm***BATTLESTAR GALACTICA* (2004-2009)

A rubber stunt Colonial sidearm from the sci-fi series *Battlestar Galactica*. Colonial sidearms were used by surviving members of the Colonial Military from the second season through to the show's end, switching from the revolver clamshell weapons of the mini-series to a more user-friendly design.

The prop weapon is composed of a rubber FN Herstal Five-seven with a resin under-barrel launcher fitted on the pistol's attachment rail. The pistol is finished to replicate the look of the hero weapons, with black, grey and faux-silver paint used for the weapon's slide, frame and launcher and brown wood-effect paint for the pistol grip. The pistol displays wear to the paint finish from use, particularly around the launcher and grip and remains overall in good condition. Dimensions: 22 cm x 14 cm x 5 cm (8 ¾" x 5 ½" x 2")

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

**£1,000-1,500**





## †Δ 52. Cowboy's (George Peppard) Belt

*BATTLE BEYOND THE STARS* (1980)

Cowboy's (George Peppard) belt from the sci-fi film *Battle Beyond the Stars*. The belt screen matches to the scene where Cowboy discussed returning to Earth with Lux (Marta Kristen).

The belt is made of brown leather with various pouches and cartridges attached, including a faux whisky dispenser and trinket box each made from wood and covered in faux cowhide. The belt is lined and wrapped around with black fabric tape. A handwritten label is taped to the inside of the belt reading "Actor George Peppard, Battle Beyond the Stars". The belt displays signs of wear due to age. It remains overall in good condition. Dimensions: 102 cm (40") in length

£600-800

## Ω 53. Lo Pan's (James Hong) SFX Arm

*BIG TROUBLE IN LITTLE CHINA* (1986)

Lo Pan's (James Hong) light-up articulating arm from John Carpenter's fantasy film *Big Trouble in Little China*. This SFX arm was used in the scene in which an elderly Lo Pan transformed into his younger self.

Created by the Boss Films creature shop, this piece features a urethane skin over an aluminium armature. The armature includes various grips and rings which operate the cable controls that operate Lo Pan's wrist and fingers. Built into the hand are small lights that allowed the piece to glow through the translucent orange skin. The arm is dressed in a partial jacket sleeve and dress shirt which is torn unevenly at the cable controls. This piece is bolted to a wood base that keeps the arm elevated. The arm shows wear to the urethane skin due to production use and age with small tears to the material, particularly where the acrylic fingernails are attached. The prop remains otherwise in fair, used condition. Dimensions: 69 cm x 29 cm x 24 cm (27" x 11 1/4" x 9 1/2")

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



£600-800

## М 54. Hannibal King's (Ryan Reynolds) Prop Retractable Stake

*BLADE: TRINITY* (2004)

Hannibal King's (Ryan Reynolds) prop retractable stake from *Blade: Trinity*. This prop retractable stake was used for the scenes in the office when King was stabbed by Drake (Dominic Purcell) and later when Abigail Whistler (Jessica Biel) pulled the stake from his chest.

Made from machined aluminium, the prop stake features a spring-loaded retractable section at the front, allowing the point to be depressed halfway up the barrel of the piece. The piece has a polished bare-metal finish. It shows minor wear from use, including scuffs and tarnishing from manufacture. The piece remains in very good condition. Dimensions: 23 cm x 2 cm x 2 cm (9" x 3/4" x 3/4")

£300-500





## M 55. Blade's (Wesley Snipes) Hero SFX Daywalker Prop Sword

*BLADE* (1998)

Blade's (Wesley Snipes) special effects Daywalker prop sword from *Blade*. This prop sword was used for special effects sequences that showed the sword destroying the hands of unfamiliar wielders.

The prop weapon is constructed from machined aluminium and features an ornate engraved grip, a long blade of polished steel and four hidden blades hidden within the grip. The grip of the prop sword is covered in vampiric runes. Fishing wire is bound around a disc at the top of the grip, part of the sword evisceration "gag". A pin in the grip, when depressed, holds the grip blades in place. The prop sword's guard and grip shows faint traces of fake blood still present from use on the production. Displaying overall light wear, this special effects sword remains in very good condition. Dimensions: 92 cm x 6 cm x 65 cm (36 1/4" x 2 1/2" x 2 1/2")

£3,000-5,000



## M 56. Blade's (Wesley Snipes) Hero Daywalker Sword

*BLADE II* (2002)

Blade's (Wesley Snipes) hero Daywalker sword from *Blade II*. This prop sword was used by the half-vampire throughout the film as he sought to rid the world of the deadly Reapers.

This hero prop sword was created for close-up shots and is made up of a rubber grip, a polished metal blade and a scabbard made of leather with metal hardware. Both the grip and scabbard are covered in vampiric runes. A clip on the rear of the scabbard allows it to be secured to Blade's back.

The sword has several notches and chips along the blade along with minor scrapes and lines along the blade – the result of unsheathing the sword – all of which are strong signs of production use. Missing a portion of its guard, broken through use on the production, the piece remains overall in good condition. Dimensions (sheathed): 94 cm x 5 cm x 5 cm (37" x 2" x 2")

£3,500-5,000





## m 57. Reinhardt's (Ron Perlman) Hero Shotgun

*BLADE II* (2002)

Reinhardt's (Ron Perlman) hero vampire-killing shotgun from *Blade II*. This prop weapon was used by the Bloodpack operative throughout the film, with this hero prop version used for scenes that required a live-firing version of the weapon.

Based on a Remington 870 shotgun, the prop weapon has been modified with a new machined muzzle, black pistol grip, a Surefire tactical light with a blue light filter and a static prop stake launcher for use against vampire targets. The stake launcher is made of machined aluminium. Sympathetically deactivated after use on the production, the prop shotgun has an operable pump grip, trigger, safeties and shell port. The tactical light also remains functional. Displaying light wear to the body, barrel and grips, the prop shotgun is offered with a certificate of deactivation and remains in very good production-used condition. Dimensions: 77 cm x 25 cm x 9 cm (30 1/4" x 9 3/4" x 3 1/2" )

This weapon has been permanently and sympathetically deactivated to U.K. legal requirements and no longer retains any functional capacity to fire. It is accompanied by a proof house certificate of deactivation. It is solely the buyers responsibility to check, prior to bidding, the legal status of this weapon within their own country and its importation therein.

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

£4,000-6,000



## m 58. Blade's (Wesley Snipes) Pistols

*BLADE II* (2002)

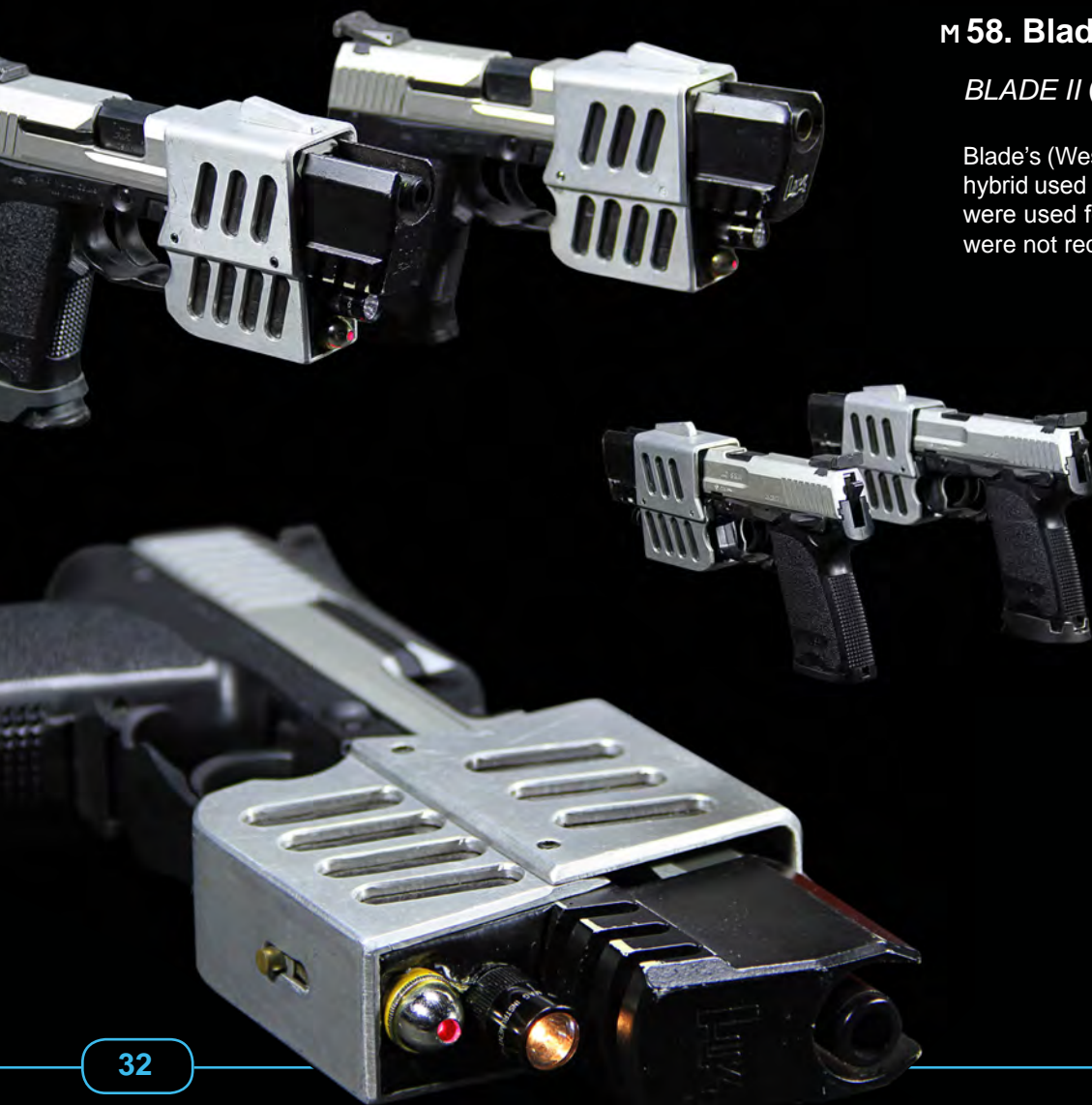
Blade's (Wesley Snipes) pistols from *Blade II*. The half-vampire hybrid used his pistol throughout the film. These prop weapons were used for scenes where live-fire versions of the firearms were not required.

Based on airsoft versions of the H&K USP Match pistol, the prop weapons have machined aluminium front ends with fitted lights and laser pointers. One of the pistols has a modified magazine base, while both pieces are finished in a two-tone faux-silver and black paint scheme. One of the laser pointers no longer functions and both pistols show signs of wear to their paint finish through use on the production. The pieces remain in very good condition. Dimensions: 25 cm x 15 cm x 4 cm (10" x 6" x 1 1/2")

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

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

£3,000-5,000





## M59. Reinhardt's (Ron Perlman) Hero Pistols and Rig

*BLADE II* (2002)

Reinhardt's (Ron Perlman) prop hero pistols and belt rig from *Blade II*. These weapons were used by the Bloodpack operative throughout the film in his battles with the demonic "Reaper" hybrids. These pistols were used for scenes in which live-fire versions of the firearms were required.

Based on Beretta 92FS pistols, the prop weapons are dressed with custom resin pistol grips designed resemble bound katana grips, with machined aluminium detailing for the slide, magazine and blades. Japanese lettering is engraved on the sides of the blades and the slide components and painted black. The grips are finished in black and white paint.

The belt rig is made of synthetic webbing with custom made aluminium carriers for the prop pistols, secured via connectors on the blades. Thigh straps hold the rig's holsters in place. Sympathetically deactivated after use on the production, the prop pistols have operable slides, magazine releases, hammers and triggers. They are supplied with certificates of deactivation. Displaying some wear to the metalwork on the prop pistols and rig, the set remains in very good production-used condition. Dimensions: 29 cm x 18 cm x 5 cm (11 ½" x 7" x 2")

This weapon has been permanently and sympathetically deactivated to U.K. legal requirements and no longer retains any functional capacity to fire. It is accompanied by a proof house certificate of deactivation. It is solely the buyers responsibility to check, prior to bidding, the legal status of this weapon within their own country and its importation therein.

£6,000-8,000





## M 60. Release and Director's Cut Re-Release Quad Posters

*BLADE RUNNER* (1982)

U.K. quad (VG folded condition) poster featuring artwork by John Alvin and a 1992 "Director's Cut" re-release poster (EX rolled condition) from Ridley Scott's *Blade Runner*. Dimensions (each): 100 cm x 76 cm (40" x 30")



£200-300

## ΩΔ 61. Signed Syd Mead Hand-Drawn Kiosk 'Proximity Sensor' Concept Artwork

*BLADE RUNNER* (1982)

A signed piece of concept artwork by Syd Mead from Ridley Scott's sci-fi film *Blade Runner*. This early design evolved into the Vid-Phon, a futuristic public phone featured in the film when Rick Deckard (Harrison Ford) called Rachael (Sean Young) from The Snake Pit.

Drawn on fine paper using marker and black pen, this version of the Vid-Phon does not depict the use of a video monitor or handset and serves as a solid state piece of futuristic technology. This illustration features graffiti tagged over the phone with a nearby sign warning against abuse. Below the detailed illustration is a note describing the piece with a proximity sensor. To the right of the illustration is Mr. Mead's signature, with "sm-41" inscribed at the bottom right. This lot remains in very good condition. Dimensions: 22 cm x 28 cm (8 1/2" x 11")

Please note that this lot is sold without copyright or reproduction rights.

## ΩΔ 62. Signed Syd Mead Hand-Drawn Kiosk 'Solid State' Concept Artwork

£1,000-1,500

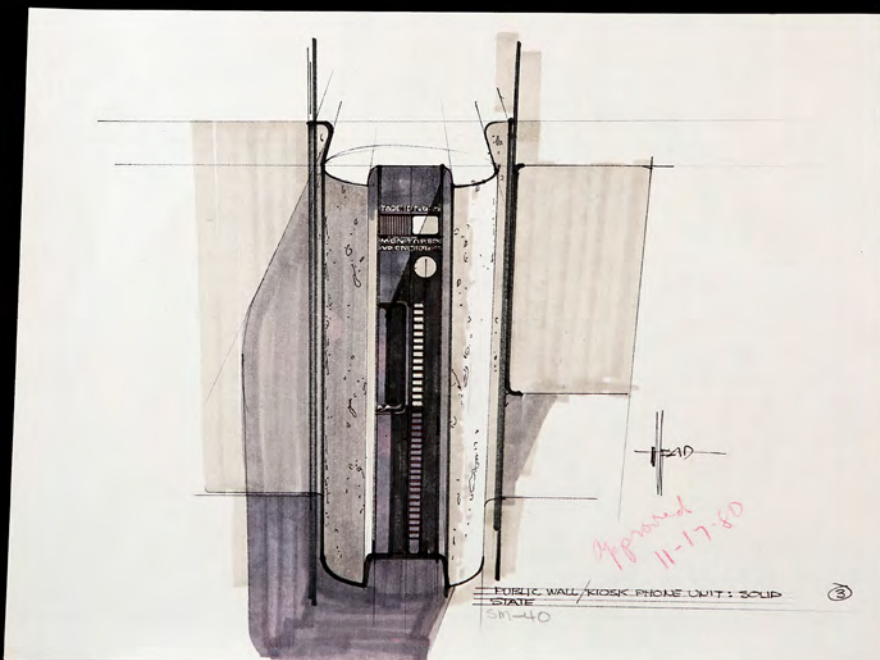
*BLADE RUNNER* (1982)

A signed piece of concept artwork by Syd Mead from Ridley Scott's sci-fi film *Blade Runner*. This early design evolved into the Vid-Phon, a futuristic public phone featured in the film when Rick Deckard (Harrison Ford) called Rachael (Sean Young) from The Snake Pit.

Drawn on fine paper using marker and black pen, this version of the Vid-Phon does not depict the use of a video monitor or handset and serves as a solid state piece of futuristic technology. Below the detailed illustration is a note describing the piece. To the right of the illustration is Mr. Mead's signature, with "sm-40" inscribed at the bottom right. Below Mr. Mead's signature is a note that reads "approved 11-17-80" in red pencil. This lot remains in very good condition. Dimensions: 22 cm x 28 cm (8 1/2" x 11")

Please note that this lot is sold without copyright or reproduction rights.

£1,000-1,500





## ΩΔ 63. Signed Syd Mead Hand-Drawn 'Kiosk' Concept Artwork

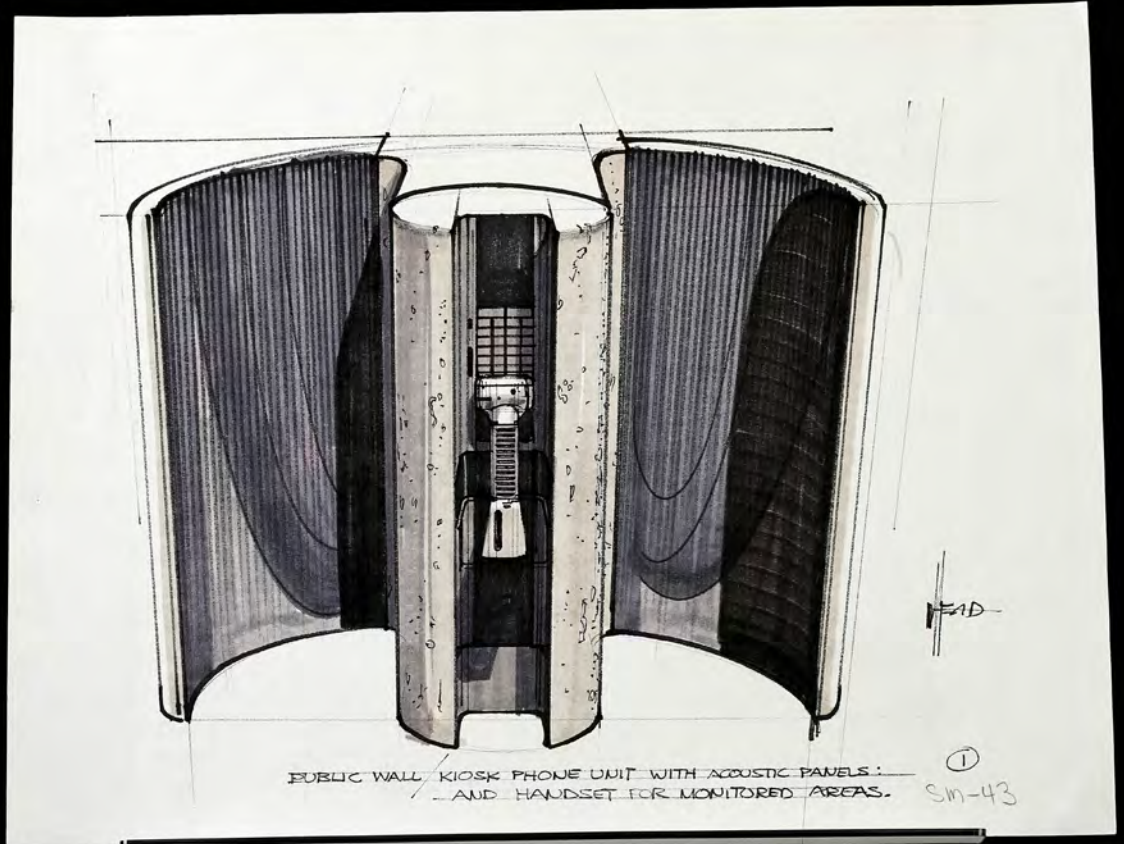
*BLADE RUNNER* (1982)

A signed piece of concept artwork by Syd Mead from Ridley Scott's sci-fi film *Blade Runner*. This early design evolved into the Vid-Phon, a futuristic public phone featured in the film when Rick Deckard (Harrison Ford) called Rachael (Sean Young) from The Snake Pit.

Drawn on fine paper using marker and black pen, this version of the Vid-Phon does not depict the use of a video monitor, but adds acoustic panels that swing out from the phone, providing additional privacy. Below the detailed illustration are notes regarding the function of the panels and handset. To the right of the illustration is Mr. Mead's signature, with "sm-43" inscribed at the bottom right. This lot remains in very good condition. Dimensions: 22 cm x 28 cm (8 ½" x 11")

Please note that this lot is sold without copyright or reproduction rights.

£1,000-1,500



## ΩΔ 64. Syd Mead Hand-Drawn 'Kiosk' Concept Artwork with Descriptions

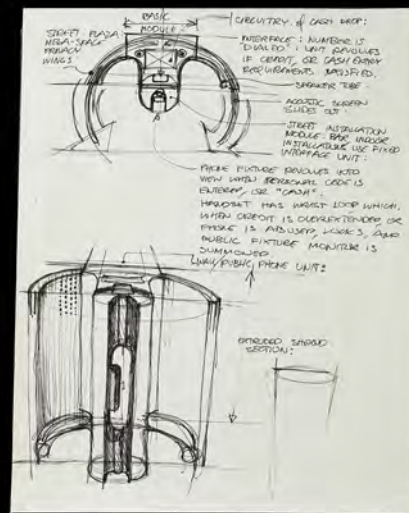
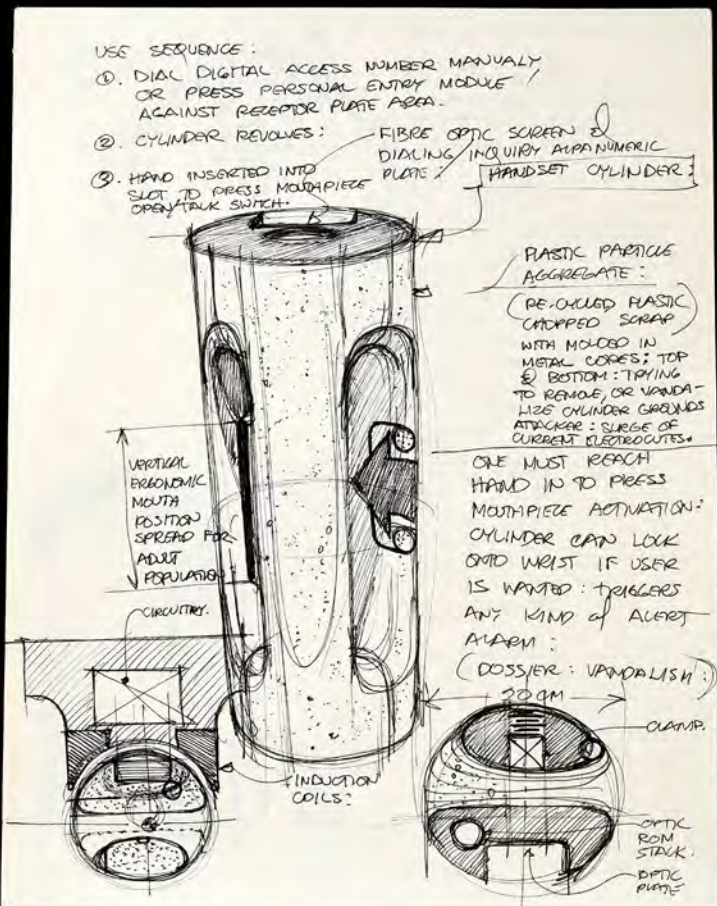
*BLADE RUNNER* (1982)

A pair of Syd Mead's original hand-drawn concept artwork depicting a kiosk with a public phone from Ridley Scott's sci-fi film *Blade Runner*. This early design evolved into the Vid-Phon, a futuristic public phone featured in the film when Rick Deckard (Harrison Ford) called Rachael (Sean Young) from The Snake Pit.

Drawn on fine paper using a black pen, this version of the Vid-Phon does not depict the use of a video monitor, but adds a rotating case with a safety measure to trap 'wanted' users. Along with detailed notes outlining the various functions of the device, each page also shows both front and top views of the piece in its open and closed positions. This lot shows minor wear due to production use and age with small stains on the paper; however the set remains in good condition. Dimensions: 22 cm x 28 cm (8 ½" x 11")

Please note that this lot is sold without copyright or reproduction rights.

£1,000-1,500





## Ω 65. Rick Deckard's (Harrison Ford) Hero Vid-Phon

*BLADE RUNNER* (1982)

Rick Deckard's (Harrison Ford) hero Vid-Phon from Ridley Scott's sci-fi film *Blade Runner*. This item screen matches to the scene in which Deckard used a Vid-Phon to call Rachael (Sean Young) from The Snake Pit.

Designed by Syd Mead, the Vid-Phon is constructed from vacuform plastic over a wood frame that houses interior electronics. The casing is cast with numerous dents throughout and decorated with stickers and graffiti, giving the piece a heavily worn appearance. While certain parts of the graffiti has faded, most of the inscriptions can still be matched to the scene along with the stickers placed around the case. The Vid-Phon features a number of practical effects to further heighten its realism. During production, the monitor housed within the prop provided a live feed of Sean Young, who performed in close proximity to Harrison Ford, allowing the actors to interact with one another in real time. The piece has also been outfitted with an interior light source which illuminated the buttons and panels found on the front of the device. While most of the electronics components are still present, they remain untested. A replica Vid-Phon access card is included with the piece. This rare piece shows minor wear due to production use and age and has a crack in the plastic along the top perimeter. It remains otherwise in very good condition. Dimensions: 36 cm x 38 cm x 81 cm (14" x 15" x 32")

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.

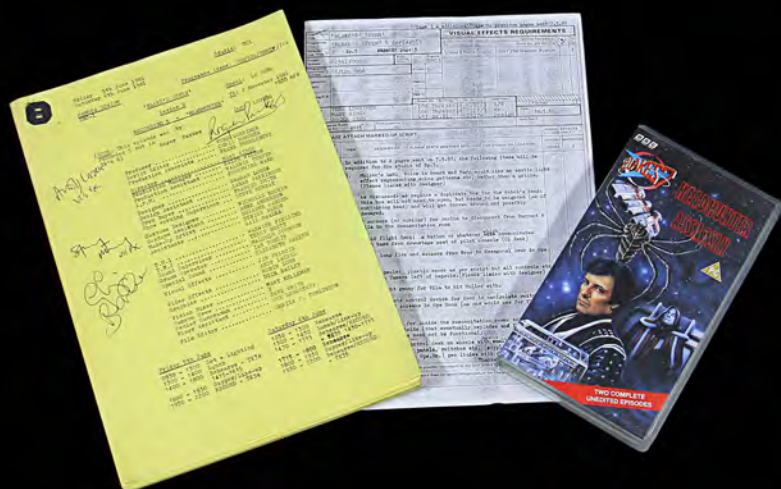
£20,000-30,000









**M 66. Autographed "Headhunter" Screenplay****BLAKE'S 7 (TV 1978-1981)**

An autographed production-used screenplay from the BBC sci-fi television series *Blake's 7*. The script was for the sixth episode in the fourth and final series titled "Headhunter." Originally belonging to episode writer Roger Parkes, the script consists of over 120 unannotated pages printed on yellow A4 paper and held together with a large metal split pin. The front page of the script is autographed by Roger Parkes, Glynis Barber and two members of the show's visual effects crew. The script is accompanied by a VHS of episodes "Headhunter" and "Assassin" and three additional photocopied pages listing the visual effects requirements and a rough sketch of the character Orac. The script displays little sign of wear and remains overall in very good condition. Dimensions: 30 cm x 21.5 cm x 2 cm (12" x 8 1/2" x 3/4")

**£120-150****M 67. Collection of Main Character Autographs****BLAKE'S 7 (TV 1978-1981)**

A collection of autographs from the main cast of the BBC sci-fi television series *Blake's 7*. The collection consists of seven publicity cards each dedicated to "Robert" and personally signed by Glynis Barber, Paul Darrow, Michael Keating, Steven Pacey, Jacqueline Pearce, Josette Simon and Pete Tuddenham. Each card has been signed on the front, with the exception of Paul Darrow who has signed on the reverse. Also included in this lot is a copy of the *Blake's 7* novel inspired by the television series and a BBC envelope addressed to "Chris." The BBC envelope and novel display signs of wear and the publicity cards remain in very good condition. Dimensions (each card): 15.5 cm x 10.5 cm (6 1/4" x 4 1/4")

**£120-150****MΔ 68. Toron's (Richard Clifford) "Terminal" Costume****BLAKE'S 7 (TV 1978-1981)**

Toron's (Richard Clifford) costume from the BBC sci-fi television series *Blake's 7*. Toron, aide to Servalan (Jacqueline Pearce) wore his uniform in the third series episode "Terminal" and screen matches to the scene where he was killed by an ape-like Link creature.

The costume features a silver-coloured jacket with red trim and a matching pair of trousers. The jacket features a zip at the rear and padded elbows. The trousers are marked "Richard" internally while the jacket is marked "Tony." The collar has been torn for Toron's brutal death scene. Distressed for use with wear to the silver-coloured finish, the costume remains in fair condition. Dimensions: jacket measures 43 cm (17") across the chest

**£600-800**



## M 69. Cevedic's (Paul Grist) "Gambit" SFX Blaster

*BLAKE'S 7* (TV 1978-1981)

A prop SFX blaster from the BBC sci-fi television series *Blake's 7*. The prop blaster was made by visual effects assistant George Reed and was used in the eleventh episode of the second series titled "Gambit."

The blaster is constructed with an acrylic tube shaped to fit around the aluminium barrel and a black resin grip. It was initially fitted with batteries in the stock, which were wired to a push-button firing mechanism for a pyrotechnic flash although the prop gun was ultimately not fired. The prop blaster is accompanied by a black presentation case and a VHS copy of *Blake's 7* featuring the series two episodes "Voice From The Past" and "Gambit." The blaster displays signs of wear on the grip such as marks and scratches and remains overall in good condition. Dimensions (blaster): 24.5 cm x 12.5 cm x 5 cm (10" x 5" x 2")

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



£1,500-2,000



## M 70. Jason Bourne's (Matt Damon) Moscow Costume

*THE BOURNE SUPREMACY*  
(2004)

Jason Bourne's (Matt Damon) costume from *The Bourne Supremacy*. Bourne wore this costume in Moscow during his battle with FSB assassin Kirill (Karl Urban).

The costume consists of a black button-down coat, washed-black Levi jeans, blue long sleeved crew neck top, thin grey ribbed jumper, black woollen jumper and black boots. There is a large tear in the shoulder of the blue top and bullet holes in both jumpers and coat, indicating these were used in the scene where Bourne gets shot in the left shoulder by Kirril towards the end of the film. The boots are black leather and feature an internal label that reads "Jason Moscow 45." A handwritten label in the grey jumper reads "52". Distressed for use in the production, the costume remains in very good condition.

£2,000-3,000



## M71. Jason Bourne's (Matt Damon) Deposit Box Pistol

*THE BOURNE IDENTITY* (2002)

Jason Bourne's (Matt Damon) hero pistol from *The Bourne Identity*. The pistol screen matches the scene where Bourne found the money, passports and gun in a safety deposit box in the Zurich bank.

Marked with the serial number SP0031651, this pistol is a hero Sig Pro 2009 made of steel with a polymer frame. The weapon has been sympathetically deactivated after use on the production and features an operable slide, magazine release, hammer, trigger and decocker.

The pistol is supplied with certificates of deactivation and a letter of authenticity from the production armourers. Displaying some wear to the pistol's finish through subsequent use, the piece remains overall in good production-used condition. Dimensions: 19 cm x 14 cm x 4 cm (11 1/2" x 7" x 2")

This weapon has been permanently and sympathetically deactivated to U.K. legal requirements and no longer retains any functional capacity to fire. It is accompanied by a proof house certificate of deactivation. It is solely the buyers responsibility to check, prior to bidding, the legal status of this weapon within their own country and the importation thereof.

£2,000-3,000





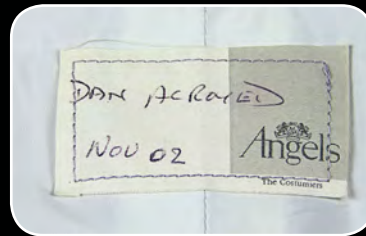
## †72. Lord Monomark's (Dan Aykroyd) Waistcoat

*BRIGHT YOUNG THINGS* (2003)

Lord Monomark's (Dan Aykroyd) violet waistcoat from Stephen Fry's directorial debut *Bright Young Things*. This garment was worn in the scenes at the racecourse as tabloid newspaper chief Monomark discussed the success of the Mr Chatterbox, a gossip columnist who detailed the debauched lifestyles of London's elite.

The waistcoat features purple mother-of-pearl buttons and an adjustable back strap. The front of the piece is made from coarse linen material with the back and interior lining made of synthetic fibres. A handwritten Angels The Costumiers label reading "Dan Acroyed (sic) Nov 02" is present at the collar. With light signs of wear from use and storage, the waistcoat remains in very good condition. Dimensions: 60 cm (23 ¾") across the chest.

£100-200



## Ω73. Clem (James Charles Leary) Facial Appliances

*BUFFY THE VAMPIRE SLAYER* (1997-2003)

Clem's (James Charles Leary) facial appliances from Joss Whedon's television series *Buffy the Vampire Slayer*. Introduced in the sixth season, the kitten-poker playing Loose-Skinned demon Clem quickly became a friend and ally to Buffy and the 'Scooby gang.'



This lot consists of Clem's foam latex facial appliances which have been attached to a simple foam form with plastic eyes for display purposes. Made for the production, these appliances resemble soft wrinkly skin that extends down to the base of the neck and includes long, drooping ears on either side of the head. The skin has been painted a pale tan colour with some discoloration throughout. Clem's skin shows wear due to production use and age, particularly to the foam at the base of the neck which has hardened and cracked in some areas. This lot remains in fair condition. Dimensions: 22 cm x 21.5 cm x 43 cm (8 ¾" x 8 ½" x 17")

£800-1,000



## m74. Japanese Poster

*BULLITT* (1968)

A Japanese B2-size poster (EX rolled condition) from *Bullitt*. Used for the first release of the film, the poster is linen backed. Dimensions: 51 cm x 74 cm (20" x 29 1/4")

£300-500



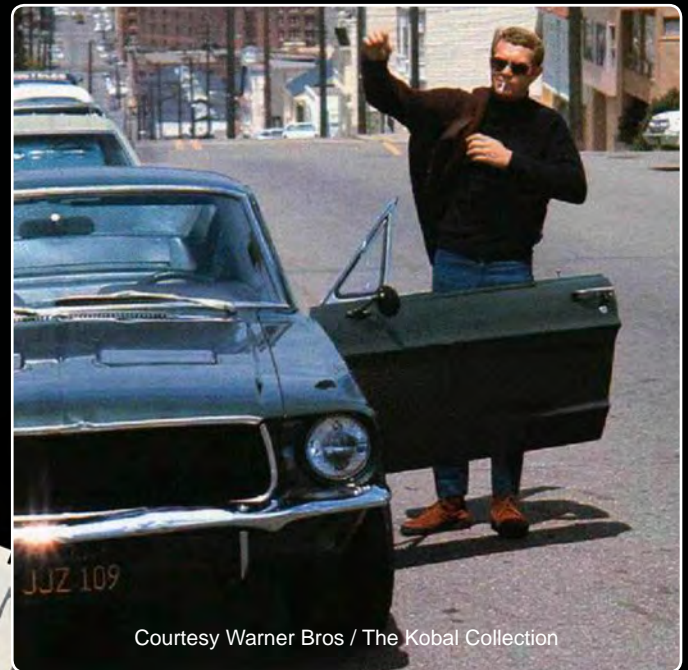
## ΩΔ 75. Frank Bullitt's (Steve McQueen) Licence Plate and Behind-The-Scenes Photographs

*BULLITT* (1968)

A licence plate from Frank Bullitt's (Steve McQueen) 1968 Ford Mustang GT featured in Peter Yates' action film *Bullitt*. Renowned for his spectacular car chase through the streets of San Francisco, Frank Bullitt drove a Ford Mustang with this plate throughout the film. This plate was removed from one of the wrecked Mustangs and gifted to a fan who was watching the filming of a scene in San Francisco. It was one of multiple plates and Bullitt cars used in filming the iconic chase scene.

Made from metal, the licence plate has been painted jet black with yellow raised lettering. The California state plate displays the license "JJZ 109" and has the number "63" engraved in the registration space. The back of the plate shows an embossed label that reads "Bullitt Mutang." Paired with the licence plate are vintage behind-the-scenes photographs that are printed on Kodak photo paper and were taken during filming by the fan who was gifted the licence plate. The license plate shows scratches to the paint and remains in very good condition. Dimensions: 30 cm x 15 cm x 1 cm (11 3/4" x 5 3/4" x 1/4")

£10,000-15,000



Courtesy Warner Bros / The Kobal Collection









## †Δ 76. Necromonger Costume

*THE CHRONICLES OF RIDDICK* (2004)

A Necromonger infantry costume and stunt pistol from David Twohy's *The Chronicles of Riddick*. The costume consists of a Lycra undersuit with rubber armour, a rubber helmet and face mask, a Lycra cowl with rubber scaled detailing, a faux-leather belt with rubber codpiece and leather boots and gloves with rubber pad detailing. The suit of armour has a distressed steel finish. The pistol is cast in rubber and finished in grey. The helmet is marked "Alex" internally, with other components marked with production numbers within. Well used, the costume and pistol display signs of production wear, with minor damage to the armour. The set is supplied on a custom made mannequin display and remains in good condition. Dimensions (displayed): 65 cm x 68 cm x 198 cm (25 ½" x 26 ¾" x 78"). Boots marked size 11.

£800-1,200



## †Δ 77. Hero Necromonger Light-Up Pistol

*THE CHRONICLES OF RIDDICK* (2004)

A hero Necromonger prop pistol from David Twohy's *The Chronicles of Riddick*. The Necromongers used pistols throughout the film in their battles with Riddick (Vin Diesel) and the "Breeders."

This hero version of the prop weapon is made of resin with a functioning trigger and light-up action that features quick-firing LEDs housed in the central chamber powered by two 9v batteries. A small switch on the left side of the prop weapon activates the action. It is highly detailed with an array of ornate designs running down the sides and has had a tarnished steel and bronze-coloured finish in keeping with the design of the Necromonger arms and armour. Displaying wear to the paint finish on the grip and frame from use, the weapon remains in good condition. Dimensions: 28 cm x 16 cm x 5 cm (11" x 6 ¼" x 2")

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

£1,500-2,500





## †Δ 78. Lord Marshal's (Colm Feore) Hero Helmet

*THE CHRONICLES OF RIDDICK* (2004)

A hero Lord Marshal (Colm Feore) helmet from David Twohy's *The Chronicles of Riddick*. This ceremonial helmet was worn by the Necromonger leader following the invasion of Helion Prime and screen matches to the scene in which the Lord Marshal met Riddick (Vin Diesel) for the first time.

The four-faced helmet is made of fibreglass with a padded faux-leather liner installed for the wearer's comfort. It features a detachable front faceplate that is held in place with magnets, allowing the actor's face to be exposed when necessary. The piece is finished in metallic steel and faux-silver paint with faux-gold leaf applied to the crown. The helmet is marked "#1" internally on both cheeks and comes with a hero cowl made of stretchable mesh material and metal chainmail links. The helmet remains in excellent production-used condition. Dimensions: 28 cm x 26 cm x 49 cm (11" x 10 ¼" x 19 ¼")

£4,000-6,000



## †Δ 79. General Vaako's (Karl Urban) Costume

*THE CHRONICLES OF RIDDICK* (2004)

General Vaako's (Karl Urban) costume from David Twohy's *The Chronicles of Riddick*. This costume was worn by the Necromonger commander as he was promoted to the rank of General and later as he tried to kill the Lord Marshal (Colm Feore).

The costume features a Lycra under suit with rubber plates and scaled detailing, rubber upper body armour, elaborate fibreglass shoulder armour, rubber upper arm plates, a faux-leather belt with rubber codpiece and leather boots and gloves. Beaten metal plate detailing is present across the gauntlets. The suit of armour is finished in steel and faux-bronze paint with distressing applied. The boots, gloves and under suit are unsized. The components are individually marked "Vaako" internally.

Well-used on the production, the costume displays signs of production wear and is supplied on a custom made mannequin display. It remains in good condition. Dimensions (displayed): 41 cm x 78 cm x 185 cm (16 ¼" x 30 ¾" x 73")

£3,000-5,000



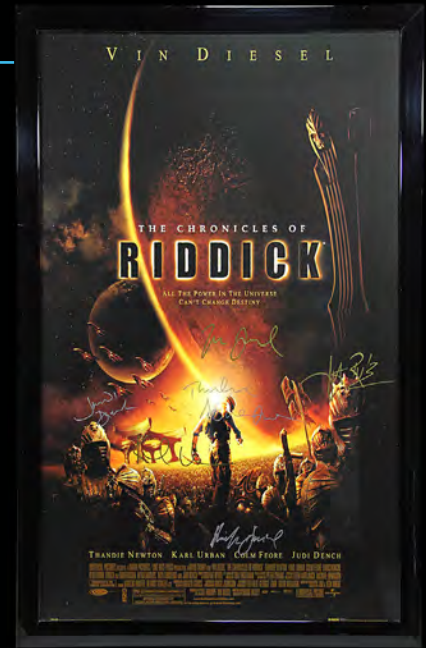


## M 80. Autographed Film Poster

*THE CHRONICLES OF RIDDICK* (2004)

A signed international one-sheet poster (EX condition) for David Twohy's *The Chronicles of Riddick*. The poster is signed by director David Twohy, cast members Vin Diesel, Karl Urban, Thandie Newton and Judi Dench and musician Ja Rule, who at one point was composing music for the production and set to star in the film. The poster comes presented in a black wood frame. Dimensions: 2 cm x 77 cm x 97 cm (1" x 30 1/4" x 43 1/4")

£300-500



## † 81. Dixie Dwyer's (Richard Gere) Tuxedo Jacket

*THE COTTON CLUB* (1984)

Dixie Dwyer's (Richard Gere) tuxedo jacket from Francis Ford Coppola's crime drama *The Cotton Club*. This jacket was worn by Dixie in various scenes throughout the film. The double-breasted jacket was created by tailor Bermans & Nathans. Made from black material, the jacket features black satin lapels and pockets and four-button cuffs and is fully lined in black satin with one internal pocket present with a label attached reading "40 ch 35 w, 477 R. Gere, Cotton Club." The jacket shows little sign of wear and remains overall in excellent condition. Dimensions: measures 101.5 cm (40") across the chest; waist measures 89 cm (35")

£600-800



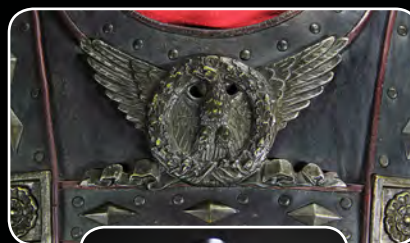
## M 82. Rufio's (Martin Landau) Armour

*CLEOPATRA* (1963)

Rufio's (Martin Landau) armour from *Cleopatra*. The Roman officer wore his armour as he served Julius Caesar (Rex Harrison) and Mark Antony (Richard Burton) in Egypt.

The armour features a set of upper body armour made from leather with metal detailing and a red tunic with faux-gold braiding. The armour features red trim and the metal studding is covered in elaborate detailing, bearing laurel wreath, face, diamond stud and woven eagle designs across their faces. The armour has fake blood stains within from Rufio's death scene. An original Italian costumers tag, marked "Cleopatra - Rufio," is attached within the armour and tunic with a hand-written note that reads "Rufio - Double SK284." The tunic is marked "Cleopatra - Generale Cavalleria." Well-used on the vintage production, the armour shows minor wear but remains in very good condition. Dimensions: measures 56 cm (22") across the chest

£2,000-3,000





## Ω 83. Cole Trickle's (Tom Cruise) Distressed Mello Yello Racing Suit

*DAYS OF THUNDER* (1990)

Cole Trickle's (Tom Cruise) distressed Mello Yello racing suit from Tony Scott's racing drama *Days of Thunder*. Cole was sponsored by the citrus-flavoured soft drink Mello Yellow during the film's climactic Daytona 500 race. This particular distressed racing suit can be screen matched to the entirety of the film's concluding scene when Cole exited his car following his victory. Cruise wore this specific suit on the cover of the May 25, 1990 issue of *Entertainment Weekly* magazine.

Manufactured by Simpson Race Products, this jumpsuit is made of Nomex with other flame-retardant materials and is noted as a size "2/90" on the sizing label. It includes Tom Cruise's faded initials written in black ink. Cole's suit features a zipper down the front and has been decorated with numerous embroidered patches including "NASCAR," "Winston,"

"Cole Trickle" and "Mello Yello." The garment has been distressed on the front with dark paint to mute the colours of the patches and also includes numerous tears in the right leg. To simulate a layer of clothing underneath the suit, a leg section from a pair of white sweatpants has been stitched into the shredded leg of the suit, making it visible during Cole's exit following the race. The costume exhibits intentional wear due to production use and remains otherwise in very good condition.

£2,000-3,000



## Ω 84. Russ Wheeler's (Cary Elwes) Hardee's Racing Helmet

*DAYS OF THUNDER* (1990)

Russ Wheeler's (Cary Elwes) Hardee's racing helmet from Tony Scott's racing drama *Days of Thunder*. After filling in for an injured Cole Trickle (Tom Cruise), Russ was sponsored by Hardee's to drive his own car. Russ wore his racing helmet during numerous races as Cole's primary opponent. This particular helmet may have been used for a shot in which a mechanic carries the helmet through the background of a scene, as it does not feature Wheeler's name across the sun visor. It may also have been worn by a stunt driver in long shots of the cars actually racing.

This helmet is made of durable plastic and polystyrene with a foam padded interior lining. Sticker advertisements and emblems have been adhered to the exterior, including Russ' primary endorsement, "Hardee's," and his racing number, "18." Attached to the piece is a microphone and XLR cable, which allowed Russ to communicate with his pit crew.

This helmet shows wear due to production use and age with scratches to the paint, but remains otherwise in good worn condition. Dimensions: 25 cm x 36 cm x 27 cm (10" x 14" x 10 1/2")

£400-600





## MA 85. Mystic Pendant Set

*THE DARK CRYSTAL* (1982)

A set of three mystic pendants from Frank Oz and Jim Henson's fantasy film *The Dark Crystal*. Pendants were seen decorating the set and hanging on the staffs of the wise and benevolent Mystics.

The pendants have been cast in resin and painted to imitate grey speckled stone. Each features a coloured spiral pattern with a hole running through the top of the pendant, with one pendant featuring a thin piece of brown leather thong tied through the middle which would have secured it to a Mystic's staff. There are a number of small chips to the paint on each of the pendants. The set remains overall in very good condition. Dimensions (each): 9.5 cm x 6 cm x 3 cm (3 ¾" x 2 ½" x 1 ¼")



£300-500

## MA 86. Large Mystic Pendant

*THE DARK CRYSTAL* (1982)

A large mystic pendant from Frank Oz and Jim Henson's fantasy film *The Dark Crystal*. Pendants were seen decorating the set and hanging on the staffs of the wise and benevolent Mystics.

The pendant has been cast in resin and painted to imitate grey speckled stone with a red painted spiral pattern on both sides. There is a hole in the centre of the pendant with a thin piece of brown leather thong tied through the middle which would have secured it to a Mystic's staff. There are a few small chips to the paint on the pendant. It remains overall in very good condition. Dimensions: 14 cm x 7 cm x 4 cm (5 ½" x 2 ¾" x 1 ¾")



£300-500

## MA 87. Skeksis Staff

*THE DARK CRYSTAL* (1982)

A Skeksis staff from Frank Oz and Jim Henson's fantasy film *The Dark Crystal*. The evil lizard-like creatures carried staffs in various scenes throughout the film. The ornate staff topper has been cast in resin and decorated to resemble rusted metal. The topper sits upon a wooden pole that has been painted black and features an intricately moulded resin cap at the base.

The centre and tip of the topper was lost during use on the production and there are small remnants of glue on the staff topper and a number of small chips to the paint exposing the white resin underneath. The paint on the main body of the staff has been chipped in a number of places. The staff remains overall in good condition. Dimensions: 115 cm x 16 cm x 5 cm (45 ¼" x 6 ¼" x 2")



£800-1,200



**MΔ 88. Fizzgig Puppet***THE DARK CRYSTAL* (1982)

A Fizzgig puppet from Frank Oz and Jim Henson's fantasy film *The Dark Crystal*. Fizzgig accompanied Jen and Kira on their journey to the Castle of the Crystal to defeat the evil Skeksis. Along with many of the other mythical creatures in the film, Fizzgig was designed by Brian Froud, who later worked again with Henson on *Labyrinth*.

The puppet is made almost entirely of faux-fur lined with cotton netting. It features yellow glass eyes and two small paws made of foam with resin claws and internal wire allowing them to be easily posed. The inside of mouth is made from pink foam with three rows of tiny resin teeth. The puppet is presented on a custom made display stand and besides some minor cracking to the foam on his nose and roof of his mouth as a result of age, the piece remains overall in very good condition. Dimensions: 65 cm x 17 cm x 13 cm (25 ½" x 6 ¾" x 5 ¼")

**£8,000-10,000**



## MA 89. Promotional Bat Cowl

*THE DARK KNIGHT RISES* (2012)

A bat cowl from the promotion of Christopher Nolan's *The Dark Knight Rises*. This cowl was given away by Warner Brothers in a competition promoting the last film of the Nolan *Batman* trilogy. The cowl is made of resin and has been distressed to replicate the damage of the cowl during the fight between Batman (Christian Bale) and Bane (Tom Hardy) in the film. Finished in matte black paint, the piece is presented in a custom made wood and acrylic display case. It remains in very good condition. Dimensions (displayed): 36 cm x 36 cm x 49 cm (14 1/4" x 14 1/4" x 19 1/2")



£800-1,000



## 90. George Romero Signed Second Draft Production-Used Screenplay

*DAY OF THE DEAD* (1985)

A second draft production-used screenplay from George A. Romero's horror film *Day of the Dead*. Written by Romero, this undated draft contains 104 mimeographed typescript pages and is bound by three brad clips. The cover page includes the film's title, along with Romero's agency copyright from 1984. Inscribed on the very last page is a note from the director that reads "Stay scared! G A Romero." The script shows wear to the paper due to age with bends and tears on the front and back cover, but otherwise remains in fair condition. Dimensions: 22 cm x 28 cm x 2 cm (8 1/2" x 11" x 3/4")

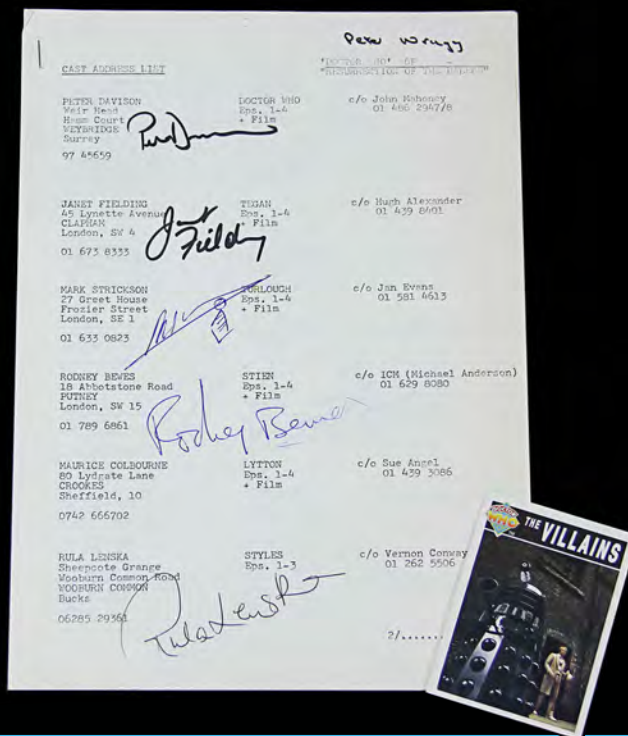
£300-500

## 91. "Resurrection of the Daleks" Autographed Cast List

*DOCTOR WHO* (TV 1963-1989)

A signed cast list from the BBC sci-fi television series *Doctor Who* taken from the fourth serial of the twenty-first season titled "Resurrection of the Daleks." The list is made up of four A4 sheets of paper detailing the contact details of various members of cast and crew. It is signed by cast members Peter Davison, Janet Fielding, Mark Strickson, Rodney Bewes, Rula Lenska, Terry Molloy, Les Grantham and Royce Mills next to each of their names. The cast list displays light signs of wear and remains overall in good condition. Dimensions: 29.5 cm x 21 cm (11 3/4" x 8 1/4")

£150-200

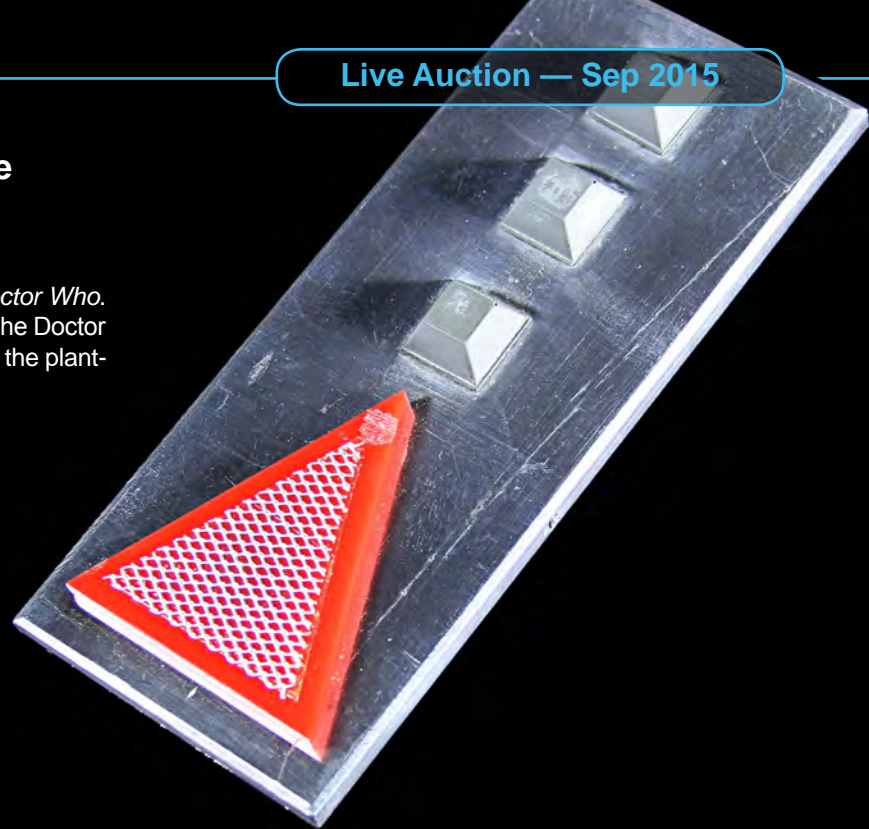




**MA 92. "Terror of the Vervoids" Communicator Device***DOCTOR WHO* (TV 1963-1989)

A handheld communicator device from the BBC sci-fi television series *Doctor Who*. This communicator was used in the 1986 serial "Terror of the Vervoids" by The Doctor (Colin Baker) and the crew of the Hyperion III after the ship was invaded by the plant-like Vervoids.

The prop communicator is made of aluminium with bevelled edges and original rubber buttons. Sympathetically restored, the piece features a replacement grill made using production-used mesh and a replacement red Perspex triangular section. One of only two believed to still be in existence, this prop device displays some scratches and wear but remains overall in good condition. Dimensions: 12 cm x 5 cm x 2 cm (4 ¾" x 2" x 1")

**£300-500****MA 93. "Terror of the Vervoids" Light-Up Blaster***DOCTOR WHO* (TV 1963-1989)

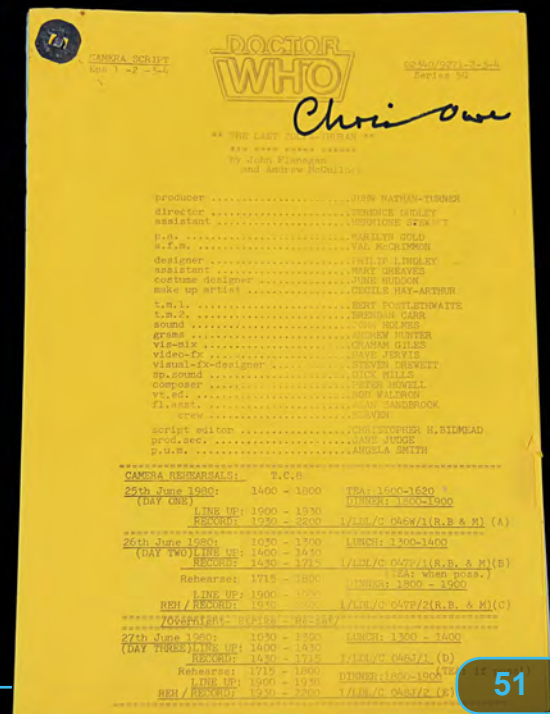
A prop light-up blaster from *Doctor Who*. This blaster and others like it were used by The Doctor (Colin Baker) and the crew of the Hyperion III after the ship was invaded by the plant-like Vervoids.

The prop blaster is made from vac-formed plastic and resin with an acrylic barrel. Lights run up the barrel and are activated by a button on the grip. The blaster is finished in yellow and black paint. A replacement battery cover has been fitted to the weapon's left side and the piece has some scratches and wear to the paint finish. It remains in otherwise good condition. Dimensions: 19 cm x 16 cm x 6 cm (7 ½" x 6 ½" x 2 ½")

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

**£600-800****MA 94. "Meglos" Production-Used Screenplay***DOCTOR WHO* (TV 1963-1989)

A production-used screenplay from the BBC sci-fi television series *Doctor Who*. The screenplay is from the second serial of the eighteenth season titled "Meglos." Written by John Flanagan and Andrew McCulloch, it consists of more than 100 unannotated pages printed on multi-coloured A4 paper and held together with a large metal split pin. It is signed by Christopher Owen who played the role of the "Earthling" in each of the serial's four episodes. Slightly worn from use, the script displays minor tears on the front page. It remains overall in good condition. Dimensions: 30 cm x 21.5 cm x 2 cm (12" x 8 ½" x ¾")

**£250-300**



## M 95. Leela's (Louise Jameson) "The Invasion of Time" Costume

DOCTOR WHO (TV 1963-1989)

Leela's (Louise Jameson) costume from *Doctor Who*. As the companion of the Fourth Doctor (Tom Baker), Leela wore her primitive dress in the fifteenth season episodes "Image of the Fendahl," "Underworld" and "The Invasion of Time." This costume screen matches to the episode "The Invasion of Time."

The costume features a chamois leather mini-dress with matching underwear, a pair of arm wraps, a leather belt with matching hip pouch and a pair of wedge heel leather boots. All of the garments feature thick faux-stitch detailing to give them the appearance of being crudely made with an array of stitches created using black and grey wool running down the front, sides and back of the dress. The costume pieces are fastened using leather and cotton laces. A replica knife and leather scabbard complete the set.

Distressed for use with carefully applied dirt, stains and grime, the costume displays some signs of wear from use and time spent in storage, including creases that can be matched on screen and rust stains from corroded steel eyelets. The costume remains overall in very good condition.

£12,500-15,000









## M 96. Leela's (Louise Jameson) Blowpipe

DOCTOR WHO (TV 1963-1989)

A blow pipe used by Leela (Louise Jameson), companion of the Fourth Doctor (Tom Baker) in the BBC sci-fi television series *Doctor Who*. The prop was used for scenes in the show's fourteenth and fifteenth season where it was used to fire Janis thorns that immobilised foes.

The prop blowpipe is made from a thin metal tube which has been painted to give the effect of wood. A thin length of frayed string wraps around the pipe and is secured at both ends with glue. There is a painted ring of foam attached one end of the pipe with white and orange feathers glued just below it. The pipe displays light signs of wear as a result of age such as small chips to the paint. It remains in very good condition. Dimensions: 31 cm x 5.5 cm x 5 cm (12 ¼" x 2 ¼" x 2")

£3,000-5,000

## M 97. Deedrix's (Crawford Logan) "Meglos" Jacket and Boots

DOCTOR WHO (TV 1963-1989)

Deedrix's (Crawford Logan) jacket and boots from the BBC sci-fi television series *Doctor Who*. The Tigellan Savant wore this jacket and boots in the episode "Meglos" as he helped the Doctor (Tom Baker) to recover the Dodecahedron and save his planet.

Made of white material, the jacket features a synthetic mesh lining and collar, black trim detailing and a zip-up front. A handwritten label marked "Crawford" is attached at the collar. The boots are made of leather with tie-up nylon tops. Displaying light wear from use, the pieces remain in very good condition. Dimensions: jacket measures 45 cm (17 ¾") across the chest; boots marked size 9

£500-700

## † 98. "Daleks in Manhattan" Pig Slave Jumpsuit and Boots

DOCTOR WHO (TV 2005-)

A jumpsuit and boots from the BBC sci-fi television series *Doctor Who*. Pig Slaves wore this costume in the fourth episode of the third season, titled "Daleks in Manhattan."

The costume consists of a faded pink cotton jumpsuit with buttons running down the front and black elasticated cuffs and a pair of brown leather lace-up boots. A small label in the collar of the jumpsuit reads "ME467" and the boots are marked "Marston" with an inventory sticker on the sole of the left boot that reading "Doctor Who – Daleks in Manhattan." The costume displays light signs of wear and remains in very good condition. Dimensions: jumpsuit marked size 100/39.37

£200-300



## † 99. "Rose" Male Auton Costume

*DOCTOR WHO* (TV 2005-)

A male Auton costume from the BBC sci-fi television series *Doctor Who*. An Auton wore this costume as it restrained the Doctor (Christopher Eccleston) in the series one episode "Rose."

The costume consists of a black two-piece suit, purple shirt, purple silk patterned tie, black leather shoes and a mask and gloves. The mask and gloves are made of white painted latex. A zip runs down the back of the head with wire mesh in the eye sockets. A label at the base of the mask reads "Maurice" and a label in the glove reads "Alien 3a." The shoes have a hole in the sole for display purposes. Distressed for use in the production, the costume remains in very good condition. Dimensions: Jacket marked 44R; trousers marked 46R; shirt marked 49; shoes marked U.K. Size 12.

£1,500-2,500



## † 100. "Rose" Bride Auton Costume

*DOCTOR WHO* (TV 2005-)

A bride Auton costume from the BBC sci-fi television series *Doctor Who*. An Auton bride wore this costume as it terrorised Rose Tyler's (Billie Piper) mother Jackie (Camille Coduri) in the series one episode "Rose."

The costume consists of a wedding dress with net train and faux pearl detailing around the bodice, a tiara with veil and faux pearl detailing and blonde wig, a mask, a glove and special effects mannequin hand. The mask and glove are made of white painted latex. A split runs down the back of the head with small eye holes added. The mannequin hand with split gun barrel detailing is made from fibreglass with a metal rod running through the centre. A handwritten label in the glove reads "Hellen 3a." Displaying some chips to the paint on the mask, the costume remains in good overall condition. Dimensions: measures 38 cm (15") across the chest

£1,500-2,500





# † 101. "The Runaway Bride" Empress of the Racnoss (Sarah Parish) Bust

DOCTOR WHO (TV 2005-)

An Empress of the Racnoss (Sarah Parish) bust from the BBC sci-fi television series *Doctor Who*. Combining production-used components from the episode "The Runaway Bride" and custom made face appliance, the bust was later used as part of the *Doctor Who Experience* exhibition.

The torso and arms are constructed from thick foam with a latex skin that is fastened at the rear with hook and eye clasps. The claws, which were fixed in place for use in the exhibition, are made of fibreglass. The custom made facial appliances are made of foam latex, with the entire assembly supported by a fibreglass body form. The various components are finished in an insect-like red and black paint scheme with the facial appliances painted to replicate the finish of the production pieces. Displaying wear including tears in the latex and foam from use, the piece remains in good condition. Dimensions: 50 cm x 88 cm x 122 cm (19 ¾" x 31 ½" x 48")

£4,000-5,000



# † 102. The Doctor's (Matt Smith) "The Wedding of River Song" Soothsayer Costume

DOCTOR WHO (TV 2005-)

A soothsayer costume worn by The Doctor (Matt Smith) in the sci-fi television series *Doctor Who*. This style of costume is seen in the final episode of the sixth season titled "The Wedding of River Song" as The Doctor discusses the condition of time with Emperor Winston Churchill (Ian McNiece).

The costume consists of an olive green tunic and cream shawl. The tunic is made from coarse fabric with two dark blue strips of material running down the front and back. The shawl is made from heavy cream fabric with an olive green strip of material running along the hem. The costume displays light signs of wear. It remains overall in very good condition. Dimensions: Tunic measures 82 cm (32") across chest

£600-800



103. No lot

# † 104. "The Christmas Invasion" Sycorax Costume Accessories

*DOCTOR WHO* (TV 2005-)

A set of Sycorax costume accessories from the BBC sci-fi television series *Doctor Who*. These accessories were worn by the aliens who attempted to take over Earth on Christmas Day in the episode called "The Christmas Invasion."

The set features a pair of felt boots, a pair of leather gloves and a collection of beaded decoration with prop bones attached. Both the boots and gloves feature rubber armour plate detailing with straps securing the armour in place. The pieces display minor wear from use including marks to the paint finish on the bone fragments. They remain in good condition. Dimensions: boots marked size 28

£50-100

105. No lot





## † 106. Rory Williams' (Arthur Darvill) "The Pandorica Opens" and "The Big Bang" Centurion Costume

DOCTOR WHO (TV 2005-)

Rory Williams' (Arthur Darvill) centurion costume from the BBC sci-fi television series *Doctor Who*. This costume was used by the Auton version of Rory in the fifth season episodes "The Pandorica Opens" and "The Big Bang."

The costume components include a brass-coloured breastplate, a leather tunic, a red wool cape and undershirt, a leather skirt and belt, grey wool socks and leather boots. The sandal-like boots feature leather laces and lace up just past the ankle. The breastplate has an Angels The Costumier label and is marked "Rory" internally in black marker. Displaying wear from use, it remains in very good condition. Dimensions: boots marked size 9

£400-600

## † 107. "The Christmas Invasion" Sycorax Partial Costume

DOCTOR WHO (TV 2005-)

A partial Sycorax costume from the BBC sci-fi television series *Doctor Who*. This costume was worn by the aliens who attempted to take over Earth on Christmas Day in the episode called "The Christmas Invasion."

The costume features an overcoat made of red crushed velvet, a pair of encrusted leather gauntlets with fitted rubber armour plates, a brown leather belt and a pair of boots with rubber armour plates and leather strapping. Beaded sashes with prop bones attached complete the look of the creature. The boots are marked "S. Mulhollome" internally.

Displaying minor wear from use including tears in the coat and the rubber on the right glove, the costume remains in very good condition.

£300-400



## † 108. "The Christmas Invasion" Sycorax Complete Costume

DOCTOR WHO (TV 2005-)

A Sycorax costume from the BBC sci-fi television series *Doctor Who*. This costume was worn by the aliens who attempted to take over Earth on Christmas Day in the episode called "The Christmas Invasion."

The costume features a set of trousers, collar, tunic and overcoat made of red crushed velvet and wool, a pair of leather gloves, a brown leather belt and a pair of boots. Mesh-like synthetic material has been used to replicate the look of lizard skin on the arms and neck. Beaded sashes with prop bones attached complete the look of the creature. The boots are marked "Youssef Kerkour Detering" internally. The trousers are marked "Sean." Displaying minor wear from use, the costume remains in very good condition. Dimensions: measures 62cm (24 1/2") across the chest

£600-800





### † 109. "The Christmas Invasion" Sycorax Partial Costume

DOCTOR WHO (TV 2005-)

A partial Sycorax costume from the BBC sci-fi television series *Doctor Who*. This costume was used for the episode "The Christmas Invasion" in which the aliens attempted to take over Earth on Christmas Day.

The costume is comprised of an overcoat made of red crushed velvet, a pair of encrusted leather gauntlets with fitted rubber armour plates, a brown leather belt and a pair of felt boots with rubber armour plates and velcro strapping. Beaded sashes with prop bones attached complete the look of the creature.

Displaying some minor wear from use including tears in the costume remains in very good condition.



£300-400



### † 110. Rory Williams' (Arthur Darvill) "The Big Bang" Wedding Top Hat

DOCTOR WHO (TV 2005-)

A top hat worn by Rory Williams (Arthur Darvill) from the BBC sci-fi television series *Doctor Who*. This hat was seen in promotional stills for the season five episode "The Big Bang" in which Williams marries fellow companion of The Doctor (Matt Smith), Amy Pond (Karen Gillan).

Made from grey felt material, the hat features a grey ribbed silk band around the centre and brim. The interior is padded and has been lined with cream satin with a brown leather sweatband. A Lock & Co. Hatters emblem is printed in the lining along with an Angels the Costumiers label. The hat displays minimal wear and remains in very good overall condition. Dimensions: 31.5 cm x 26 cm x 15 cm (11 1/2" x 10 1/4" x 6")

£100-200

### † 111. The Doctor's (Matt Smith) "The Big Bang" Wedding Top Hat

DOCTOR WHO (TV 2005-)

A top hat worn by The Doctor (Matt Smith) from the BBC sci-fi television series *Doctor Who*. This was seen in the season five episode "The Big Bang" as The Doctor attended the wedding of companions Amy Pond (Karen Gillan) and Rory Williams (Arthur Darvill).

The hat is made from black synthetic horsehair with a ribbed black band around the exterior. The interior displays a white satin lining with a black leather sweatband. The lining of the hat displays a number of light marks and is coming away slightly from the inside. The piece remains overall in good condition. Dimensions: 35 cm x 26.5 cm x 15 cm (13 1/2" x 10 1/2" x 6")

£400-600





## † 112. Dalek and Production-Used Shooting Script

*DOCTOR WHO: AN ADVENTURE IN SPACE AND TIME (2013)*

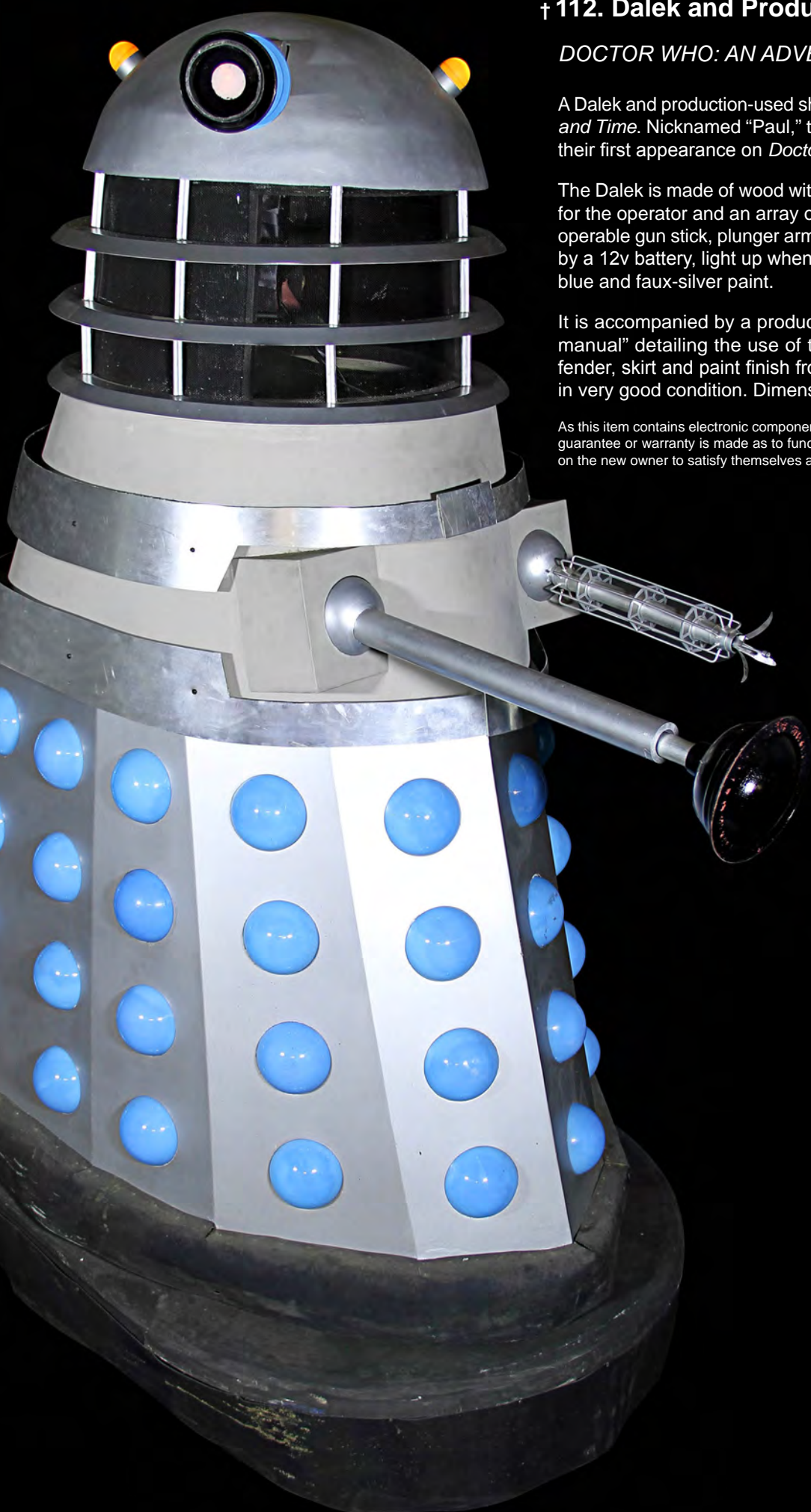
A Dalek and production-used shooting script from *Doctor Who: An Adventure in Space and Time*. Nicknamed "Paul," this creature was one of four used for the recreation of their first appearance on *Doctor Who*.

The Dalek is made of wood with metal skirt components and features interior seating for the operator and an array of wood, metal and resin dress-up components for the operable gun stick, plunger arm and the dome assembly. Lights in the dome, powered by a 12v battery, light up when the operator speaks. The monster is finished in grey, blue and faux-silver paint.

It is accompanied by a production-used shooting script and an "owner's workshop manual" detailing the use of the Dalek on the production. Displaying wear to the fender, skirt and paint finish from use and time spent in storage. The piece remains in very good condition. Dimensions: 160 cm x 85 cm x 160 cm (63" x 33 1/2" x 63")

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

£4,000-6,000





## † 113. Dalek

*DOCTOR WHO: AN ADVENTURE IN SPACE AND TIME*  
(2013)

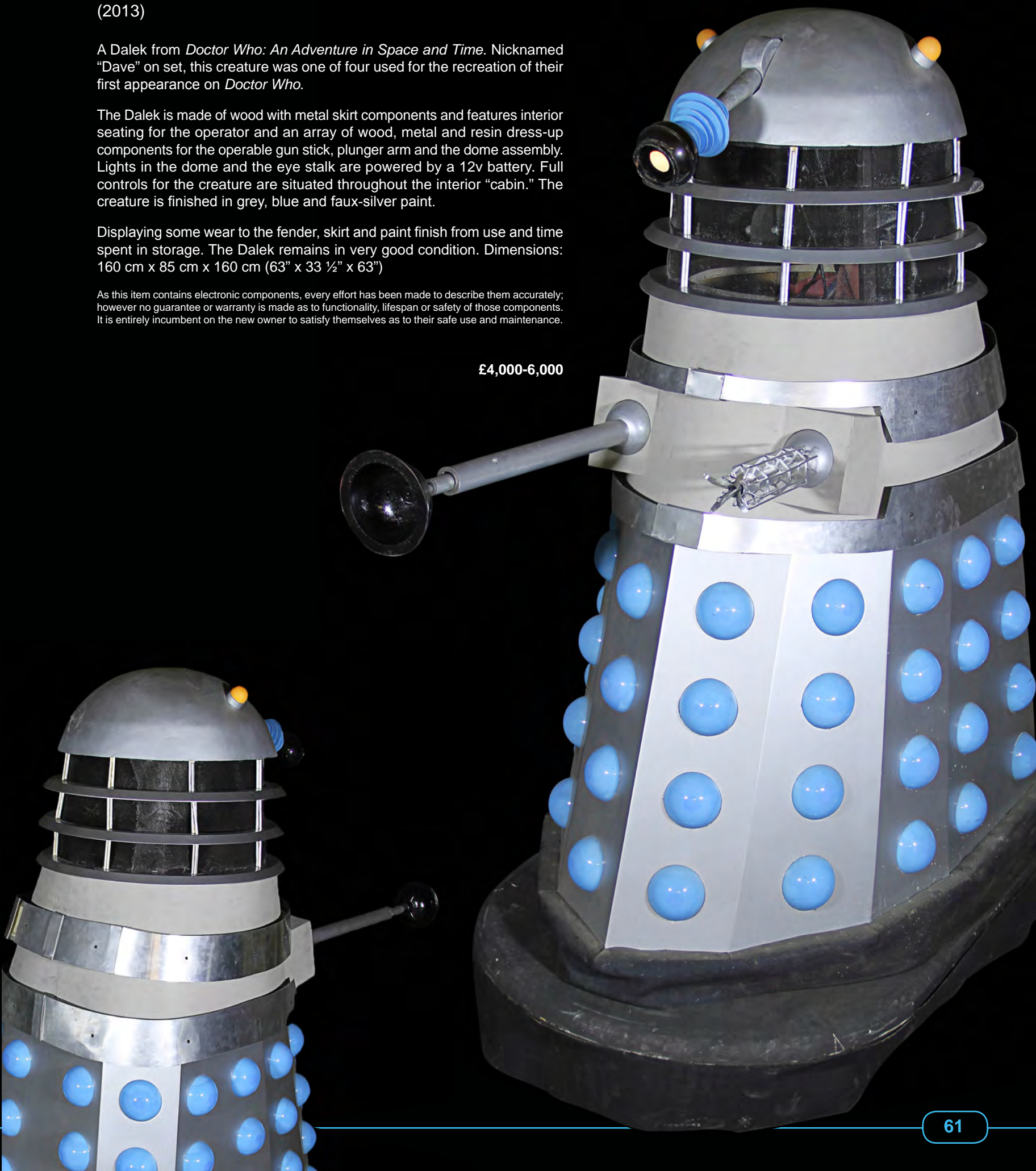
A Dalek from *Doctor Who: An Adventure in Space and Time*. Nicknamed "Dave" on set, this creature was one of four used for the recreation of their first appearance on *Doctor Who*.

The Dalek is made of wood with metal skirt components and features interior seating for the operator and an array of wood, metal and resin dress-up components for the operable gun stick, plunger arm and the dome assembly. Lights in the dome and the eye stalk are powered by a 12v battery. Full controls for the creature are situated throughout the interior "cabin." The creature is finished in grey, blue and faux-silver paint.

Displaying some wear to the fender, skirt and paint finish from use and time spent in storage. The Dalek remains in very good condition. Dimensions: 160 cm x 85 cm x 160 cm (63" x 33 ½" x 63")

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

£4,000-6,000





## † 114. Cyberman Exhibition Costume

### DOCTOR WHO EXPERIENCE

A Cyberman costume display created for the *Doctor Who Experience* exhibition. This iteration of the Cyberman was used from the show's second season until their replacement in sixth season.

Created by Millennium FX, the creators of the show's original Cybermen, this costume display features components pulled from the costume's original moulds and suspended around a metal armature and expanding foam frame. The armour is made from fibreglass with a cold-cast aluminium finish that is polished to a metallic sheen. A foam rubber body suit replicating the appearance of tubing is worn underneath. A removable panel on the back reveals a motor which, when powered via a U.K. mains power supply, causes the torso to twist anti-clockwise several degrees to replicate the movement of the show's monsters. Blue LEDs powered by a 12v battery are installed in the Cyberman's mouth.

Standing on a MDF stand, the costume has been distressed with scratches to replicate production wear and exhibits evidence of running repairs from its time in use at the exhibition. The piece remains overall in very good condition. Dimensions: 51 cm x 80 cm x 192 cm (20" x 31 ½" x 75 ½")

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

£8,000-10,000







## † 115. Ood Exhibition Paint Test Bust

## DOCTOR WHO EXPERIENCE

A paint test bust created for the *Doctor Who Experience* exhibition. Created by Millennium FX, the special effects company responsible for creating the Ood, this bust was made to illustrate the raw, unfinished Ood head and the final finished creature.



The head is made of silicone and presented on an expanding foam body form. One half of the head remains completely unfinished, with lengths of untrimmed silicon still present from casting, while the other has been fully finished with dappled flesh tones and the addition of long silicon tentacles. The piece remains in excellent condition. Dimensions: 30 cm x 54 cm x 55 cm (12" x 21 ¼" x 21 ¾")

£300-500

## M 116. Vic Fair U.K. Quad Hand-Painted Prototype Artwork and Poster

## THE DOGS OF WAR (1980)

Prototype hand-painted and hand-drawn poster artwork from *The Dogs of War*. The artwork features an atmospheric image of a camouflaged Christopher Walken. This painted artwork was created by artist Vic Fair for the U.K. quad and one sheet posters. The artwork was created in coloured pastels and layered using tracing paper, with the layered artwork affixed to artists' board. The artwork is accompanied by a U.K. (Style-B) quad poster showing the finished product of the design (G folded condition with a minor repair) and remains in very good condition. Artwork dimensions: 57 cm x 82 cm (22 ½" x 32 ¼"); quad poster dimensions: 100 cm x 76 cm (40" x 30")

Please note that this lot is sold without copyright or reproduction rights.



£300-500



## MΔ 117. Puck's (Nikolaj Coster-Waldau) Boat Miniature

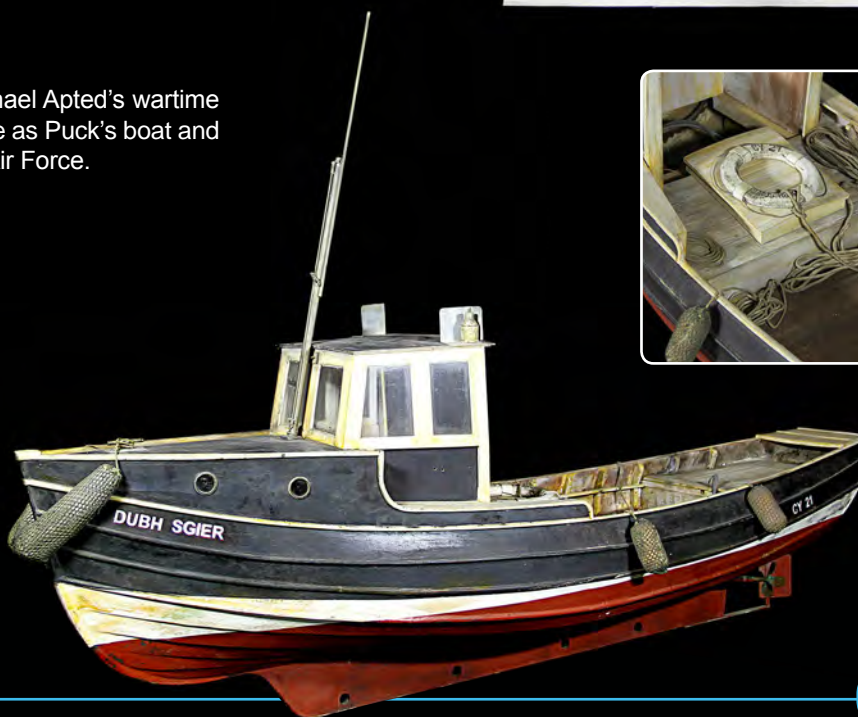
## ENIGMA (2001)

Puck's (Nikolaj Coster-Waldau) boat miniature from Michael Apted's wartime thriller *Enigma*. This miniature was used for the sequence as Puck's boat and a German U-boat are sunk by bombers from the Royal Air Force.

The boat is made of wood with metal detailing for the static rudder and screw propellers. Sheets of clear acrylic replicate the full-size boat's windows, with an array of equipment including hooks, fuel cans, floats and rope within. Prop fenders are attached at the sides. The piece has a distressed white, black and red finish with white and red "Dubh Sgier" and "CY 21" markings on the boat sides.

Displaying some minor wear from use, the boat remains in very good condition. Dimensions: 180 cm x 115 cm x 54 cm (70 ¾" x 45 ¼" x 21 ¼")

£800-1,200





## †Δ 118. Security Judge Helmet

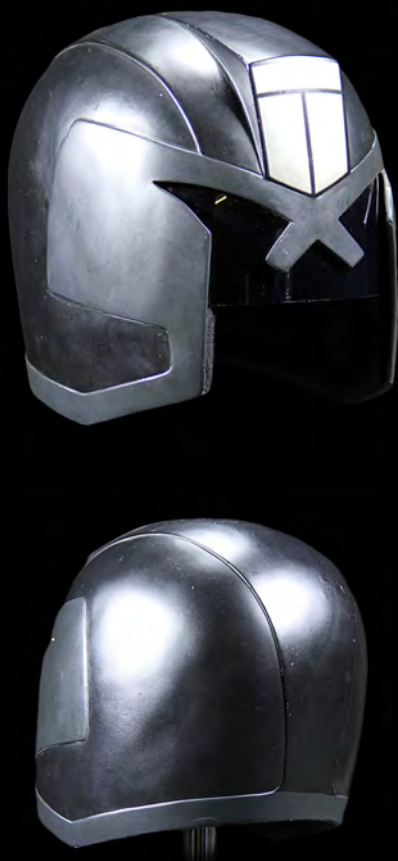
*DREDD* (2012)

A Security Judge helmet from Pete Travis' *Dredd*. Judge helmets were used by security personnel within the Hall of Justice as Judge Dredd (Karl Urban) and the rookie Judge Anderson (Olivia Thirlby) headed out on their evaluation patrol.

Made of fibreglass, the piece features a tinted visor and a padded liner. It is finished in the black and dark grey colour scheme of the Security Judges with a steel-coloured badge on the forehead. The helmet has minor chips to the paintwork and a small crack above the left eye. The piece is presented on a custom made display stand. The helmet remains in very good condition. Dimensions (displayed): 24 cm x 20.5 cm x 41 cm (9 ½" x 8" x 16 ¼")

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

£1,200-1,500



## †Δ 119. Stunt Holstered Lawgiver Prop Pistol

*DREDD* (2012)

A stunt holstered Lawgiver pistol from Pete Travis' *Dredd*. These holstered weapons were carried by judges throughout the film for use in stunt sequences and for scenes in which hero holstered versions of the pistols were not required.

Cast within its shell holster, this prop Lawgiver Mk.II – based on a Glock 17 pistol – features elaborate grip and slide detailing, including stampings on the side that read “Lawgiver Mk.II; Property of Justice Department; Serial No. 26-4-19 8 CA70-9-221.” The prop weapon’s magazine and barrel protrude from the bottom of the shell holster. The piece is cast in foam rubber which has been dyed black. It shows wear from use, including tears in the foam rubber on the rear of the weapon and casting defects in the barrel. The prop weapon remains overall in fair condition. Dimensions: 28 cm x 17 cm x 5 cm (11" x 6 ¾" x 2")

£1,200-1,500





## †Δ 120. Ma-Ma's (Lena Headey) Guthrie 'Trophy' Helmet

*DREDD* (2012)

Ma-Ma's (Lena Headey) trophy helmet from Pete Travis' *Dredd*. This piece formed part of Ma-Ma's trophy wall in her Peach Trees headquarters.

The helmet is an unlined version of the smaller "Guthrie" helmets from the film. It is made of fibreglass with the traditional red and black Judge paint finish, which has been heavily distressed with scratches, blast marks and a broken left cheek to replicate battle damage. The piece is accompanied by the metal mount and an alloy chain used to mount the helmet to Ma-Ma's wall, which has been finished to give it a worn steel appearance. A label on the rear of the mount reads "Helmet Stand." The piece remains in very good condition. Dimensions: 27 cm x 38 cm x 33 cm (10 ¾" x 15" x 13")

£1,200-1,500



## †Δ 121. Judge Carlisle Costume

*DREDD* (2012)

A Judge costume from Pete Travis' *Dredd*. This costume was used by one of the background judges seen in the Halls of Justice as Dredd (Karl Urban) and Anderson (Olivia Thirlby) headed out on their assessment patrol.

The costume features a fibreglass helmet, a set of upper body armour, a pair of leather biker trousers with green-ribbed knee pads, gauntlets, boots and a double magazine pouch. The armour features a webbing vest with polyurethane body armour panels on the front, rear and shoulders and a badge identifying the wearer as "Carlisle." The boots feature plastic and rubber plating finished in black and green. The helmet is fully lined and finished in the traditional red, black and brass colour scheme. Dimensions: vest measures 47 cm (18 ¼") across chest; waist measures 41 cm (16 ¼")

£1,200-1,500



## †Δ 122. Rookie Judge Anderson's (Olivia Thirlby) Hero Respirator

*DREDD* (2012)

A hero respirator used in Pete Travis' *Dredd*. This piece was used by Anderson (Olivia Thirlby) on her ill-fated assessment with Judge Dredd (Karl Urban) when they evaded the Ma-Ma Clan by gassing a stairwell.

The respirator is made from black resin with a flexible rubber facepiece. There is a circle of mesh across the middle and its neat construction meant its use was specifically for shots that saw it held but not put in Anderson's mouth. There are slight remnants of the disinfectant used to keep it clean and it is accompanied by its original on-set container marked "Anderson". The piece remains overall in very good condition. Respirator Dimensions: 7 cm x 8 cm x 4 cm (2 ¾ x 3 ¼ x 1 ¾")

£200-300

## †Δ 123. Judge Frank Upper Body Armour

*DREDD* (2012)

A set of upper body armour from Pete Travis' *Dredd*. This vest was used by one of the background judges seen around the Halls of Justice as Judge Dredd (Karl Urban) and Anderson (Olivia Thirlby) headed out on their assessment patrol.

The armour design is based on protective motocross gear and is made of a breathable nylon webbing vest and polyurethane body armour panels on the front, rear and shoulders with a brass-effect badge on the chest identifying the wearer as "Frank." It remains in very good condition.

£400-600



## †Δ 124. Security Judge Stunt Rifle

*DREDD* (2012)

A rubber stunt Security Judge rifle from Pete Travis' *Dredd*. Vector bullpup rifles were used by security personnel within the Hall of Justice as Judge Dredd (Karl Urban) and the rookie Judge Anderson (Olivia Thirlby) head out on their evaluation patrol.

The prop weapon is cast from a real Vektor CR-21 bullpup assault rifle and is made of hard rubber with a metal armature. The rifle is realistically weighted and finished in black paint with faux-silver paint used for the weapon's muzzle and working parts. Clear plastic inserts have been used for the scope lenses. Lightly used on the production, the rifle has some light wear to the flash hider and remains in very good condition. Dimensions: 76 cm x 33 cm x 9 cm (30" x 13" x 3 ½")

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

£100-150





**MA 125. The Inventor's (Vincent Price) Waistcoat***EDWARD SCISSORHANDS* (1990)

The Inventor's (Vincent Price) waistcoat from Tim Burton's *Edward Scissorhands*. This garment was worn in a number of scenes throughout the film and can be screen matched to the scene in which The Inventor presented a pair of hands intended for his unfinished creation Edward (Johnny Depp).

The waistcoat is made from crushed velvet material with a purple collar and full black satin lining. Double-breasted, it features ornate metal buttons down the front and an adjustable back strap. The waistcoat contains no labels or markings. There are signs of wear along the edge of the purple collar and the waistcoat remains overall in very good condition and is supplied with a letter of authenticity from costume designer Colleen Atwood. Dimensions: measures 50 cm (19 <sup>3</sup>/<sub>4</sub>" ) across the chest

**£2,000-3,000****126. No lot**



## MA 127. Marcus Flavius Aquila's (Channing Tatum) Sword and Scabbard

*THE EAGLE* (2011)

Marcus Flavius Aquila's (Channing Tatum) sword from *The Eagle*. The Roman veteran used his sword throughout the film after he headed north into Celtic Scotland.

The prop sword is made of worked aluminium with an elaborate cast rubber grip and is accompanied by a sheath made of wood and leather with brass hardware. The blade has been finished to resemble worked iron with the grip given a worn faux-bronze paint finish. Displaying minor wear to the sheath and blade from use, the piece remains in very good condition. Dimensions: 91 cm x 11 cm x 4 cm (36" x 4 1/2" x 1 1/2")

£400-600



## MA 128. Esca's (Jamie Bell) Sword and Scabbard

*THE EAGLE* (2011)

Esca's (Jamie Bell) sword from *The Eagle*. The Celtic slave used his sword after he and Marcus Flavius Aquila (Channing Tatum) escaped from the Seal Men and screen matches to the escape scene.

The sword is made of worked aluminium with a cast rubber grip featuring horseshoe designs. It is housed in a sheath made of wood and leather with brass hardware. The blade has been finished to look like worked iron with the grip finished in faux-bronze paint. Displaying wear and corrosion along the blade from practical use in the film, the sword and sheath remain overall in very good condition. Dimensions: 80 cm x 9 cm x 3 cm (31 1/2" x 3 1/2" x 1 1/4")

£400-600



## MA 129. Brown Drac Alien Mask

*ENEMY MINE* (1985)

A brown Drac alien mask from Wolfgang Peterson's sci-fi film *Enemy Mine*. This mask was made for the scenes where Davidge (Dennis Quaid) infiltrated a base on Fyrine IV where Dracs were enslaved by men.

Made from latex, this highly detailed mask resembles the spiked, scaly skin of the pointy-headed Drac aliens and features small slits cut into the eyes and mouth. The mask features a production-made slit in the back of the neck, allowing the piece to be easily put on and removed. Inside the mask is a handwritten note that reads "Wim's pointy ass Drac." This item shows a tear stretching past the slit in the neck. It remains otherwise in good condition. Dimensions: 18 cm x 36 cm x 46 cm (7" x 14" x 18")

£600-800





### M 130. Clapperboard

*ESCAPE FROM ALCATRAZ* (1979)

A clapperboard from Don Siegel's *Escape from Alcatraz*. The clapperboard is double-sided with blue painted text on one side including the film's title, the director and camera operator's names. There is fabric sticker dated 17 January 1979.

The clapper stick remains in good condition, allowing for a firm snap when closed. A metal fixture has been applied to one side of the clapperboard for hanging purposes. The clapperboard itself displays signs of wear as a result of age and use on set, including chips to the paint on the text and the clapper stick. Clear tape has been applied around the bottom of the clapperboard in order to secure the date and "A" stickers in place. The piece remains overall in good condition. Dimensions: 4 cm x 28 cm x 23 cm x (1 ½" x 11" x 9")

£2,000-3,000

### M 131. Guenevere's (Cherie Lunghi) Dress

*EXCALIBUR* (1981)

Guenevere's (Cherie Lunghi) dress from *Excalibur*. This costume was worn in the scene where Guenevere's fidelity to King Arthur (Nigel Terry) was questioned by Sir Gawain (Liam Neeson) while drunk at the Round Table.

The dress features a long-sleeved frock made of cream material with a long, vest-like faux-gold trail. The dress features an array of faux-gold floral detailing from head to toe with diamond patterning around the collar. The trail has intricate sequin detailing along the hem with orange and purple gems. A Bonn & Mackenzie Ltd costumier label attached at the collar of both garments is marked "Cheri Lunghi – Guinivere (sic)." Displaying wear including stains near the shoulders and wear to the stitching from use and time spent in storage, the dress remains overall in very good condition. Dimensions: measures 38 cm (15") across the chest

£2,000-3,000





### † 132. Tommy Cooper's Cavalry Helmet

*THE ERIK SYKES 1990 SHOW* (TV 1982)

A helmet worn by comedian Tommy Cooper in a sketch for *The Eric Sykes 1990 Show*.

The helmet is made from fibreglass that has been painted faux-silver to resemble metal and features faux-gold detailing around the peak and back. A leather sweatband and webbing is located inside the helmet for added comfort and support. There is a Bermans and Nathans costumiers label inside the helmet reading "Tommy Cooper, 18449, Erik Sykes Show". There is slight damage to very top and back of the helmet, however it remains overall in good condition. Dimensions: 27 cm x 21 cm x 23 cm (10" x 8 ¼" x 9"); 50 cm (19 ¾") in circumference



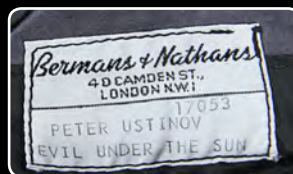
£150-250

### † 133. Hercule Poirot's (Peter Ustinov) Suit Jacket

*EVIL UNDER THE SUN* (1982)

Hercule Poirot's (Peter Ustinov) suit jacket from the murder mystery film *Evil Under the Sun*. This jacket is seen in early scenes of the film as Hercule Poirot was called to investigate a murder following a diamond forgery.

The double-breasted jacket is made from grey and black pinstriped material and features shiny black buttons running down the front. The garment is fully lined with black satin material with four pockets located on the front. A Bermans & Nathans label located in the inside pocket reading "Peter Ustinov, Evil Under The Sun". The jacket shows little sign of wear and remains overall in very good condition. Dimensions: measures 56 cm (22") across the chest



£400-600

### † 134. Orgy Cloak

*EYES WIDE SHUT* (1999)

A cloak used in Stanley Kubrick's *Eyes Wide Shut*. Orgy attendees wore this cloak during the masked orgy attended by Dr William Harford (Tom Cruise) after learning that his wife Alice (Nicole Kidman) had previously contemplated an affair.

The long cloak is made from black material featuring a cape, collar and hood. The hood is lined with black satin and a hook-and-eye clip and black tie around the neck are used as fasteners. The cloak remains in very good condition.

£200-300







### †Δ 135. Egyptian Personal Guard Costume

*EXODUS: GODS AND KINGS* (2014)

A guard costume from Ridley Scott's *Exodus: Gods And Kings*. This costume was worn by one of the warriors serving as palace guards providing personal protection to the pharaoh, Ramses (Joel Edgerton) within the palace's inner chambers.

The costume consists of a blue and faux-gold headdress, a set of leather body armour with scaled plastic armour plates running across the stomach and a broad leather collar, a leather cingulum-style belt with plastic snake, eagle and scarab detailing, a pair of leather bracers and a pair of leather sandals with plastic floral devices on the straps. Well-used on the production, the costume remains overall in very good condition. Dimensions: neckband marked size medium; belt marked size large; skirt marked size small; sandals marked EU size 42

£600-800

### †Δ 136. Egyptian Palace Guard's Costume

*EXODUS: GODS AND KINGS* (2014)

A guard costume from Ridley Scott's *Exodus: Gods And Kings*. This uniform was worn by warriors serving as guards protecting the pharaoh Ramses (Joel Edgerton) outside the palace.

The costume consists of a blue and faux-gold headdress, a skirt and loincloth, a set of leather body armour with scaled plastic armour plates running across the chest, a leather cingulum-style belt, a pair of leather bracers and a pair of leather boots. Well-used on the production, the costume remains overall in very good condition. Dimensions: skirt marked M/36; boots marked EU size 45

£600-800



### †Δ 137. Egyptian Infantryman's Costume

*EXODUS: GODS AND KINGS* (2014)

An infantryman costume from Ridley Scott's *Exodus: Gods And Kings*. This uniform was worn by warriors within the Egyptian army, from standard foot soldiers to Ramses' (Joel Edgerton) host of archers.

The costume consists of a blue and beige headdress, a skirt and padded vest made of beige linen, a leather cingulum-style belt, a pair of leather bracers and a pair of leather boots. Well-used on the production, the costume remains overall in very good condition. Dimensions: vest measures 46cm (18") across chest; skirt marked M/43; boots marked EU size 43

£400-600





### 138. Thing's (Michael Chiklis) Head Appliance

*FANTASTIC FOUR* (2005)

Thing's (Michael Chiklis) prosthetic head appliance from *Fantastic Four*. Ben Grimm wore this appliance after he was exposed to a wave of radiation in space and transformed into the Thing.

The appliance is made of foam latex and features ridged, rock-like skin, holes for the eyes, nose and mouth and press studs at the rear to secure it to the Thing costume. The appliance is finished in orange paint with washes applied to darken the recesses of Thing's face. The piece is presented on a custom made display base. Displaying minor wear from use including hardening at the edges and some minor splits in the foam latex, the appliance remains in very good condition. Dimensions (displayed): 24 cm x 20 cm x 37 cm (9 ½" x 8" x 14 ½")

£600-800



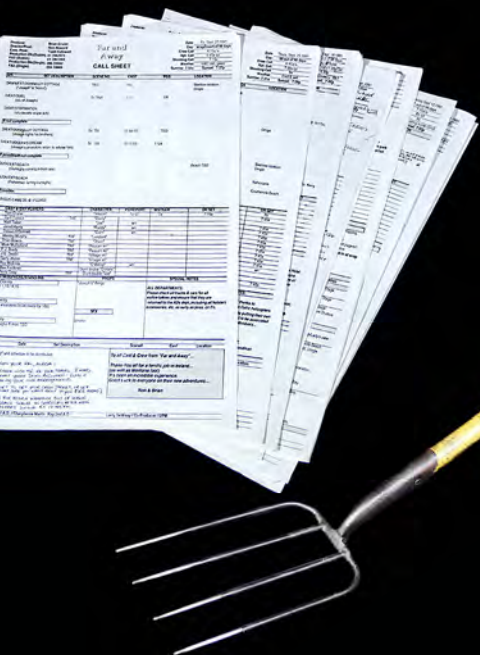
### 139. Shannon Christie's (Nicole Kidman) Retractable Pitchfork and Call Sheet Set

*FAR AND AWAY* (1992)

Shannon Christie's (Nicole Kidman) retractable pitchfork and a set of call sheets from Ron Howard's *Far and Away*. The pitchfork was used by Shannon as she stabbed Joseph Donnelly (Tom Cruise) in the leg.

The prop pitchfork is made with a long wooden handle and metal fork featuring spring-loaded retractable spikes to give the effect of the pitchfork stabbing Donnelly. The call sheet set includes 33 sheets printed on white paper dated from 6 August to 27 September 1991. A number of the sheets have additional documents attached including maps with handwritten notes. The call sheets display signs of wear with marks and minor creasing however. Both the pitchfork and call sheets remain overall in good condition. Call sheet dimensions (each): 21.5 cm x 35.5 cm (8 ½" x 14"); pitchfork dimensions: 145 cm x 20 cm x 20 cm (57" x 8" x 8")

£400-600



### 140. Official Style Guide

*THE FIFTH ELEMENT* (1997)

A style guide from Luc Besson's *The Fifth Element*. Distributed for marketing and merchandising purposes, the style guide was an important reference for promotion companies to get a better overall feel of the film.

Presented in a hardback ring binder with a space motif, the style guide contains a number of sections separated into categories including "Characters," "Creatures" and "Key Elements." Each page presents images of the various weapons, characters and graphics used in the film along with merchandising guidelines and legal notices. The style guide contains 25 pages and remains overall in very good condition. Dimensions: 30 cm x 30 cm x 4 cm (12" x 12" x 1 ½")

£80-100





**m 141. Korben Dallas' (Bruce Willis) Multi Pass***THE FIFTH ELEMENT (1997)*

Korben Dallas' (Bruce Willis) Multi Pass from Luc Besson's *The Fifth Element*. This identification was used by Korben throughout the film on his adventure to save the Earth. The piece was screen matched to the Multi Pass used by Dallas in his opening scenes in the apartment.

The Multi Pass is made of machined brass plate with a large yellow button, faux-light detailing and a custom made card featuring images of Dallas during his military service. Biometric information runs along the right side of the Multi Pass, with credit card and communications logos present at the bottom. The printed sections of the card are affixed to a styrene plate and fixed in place with adhesive. The frame of the Multi Pass is finished in metallic faux steel paint. Minor wear is present on the piece, including chips in the paint finish, adhesive marks on the reverse and a missing length of acrylic tube on the left side. The piece remains overall in very good condition. Dimensions: 7.5 cm x 10 cm x 1 cm (3" x 4" x ½")

£4,000-6,000

**m 142. Korben Dallas' (Bruce Willis) Hero Pistol***THE FIFTH ELEMENT (1997)*

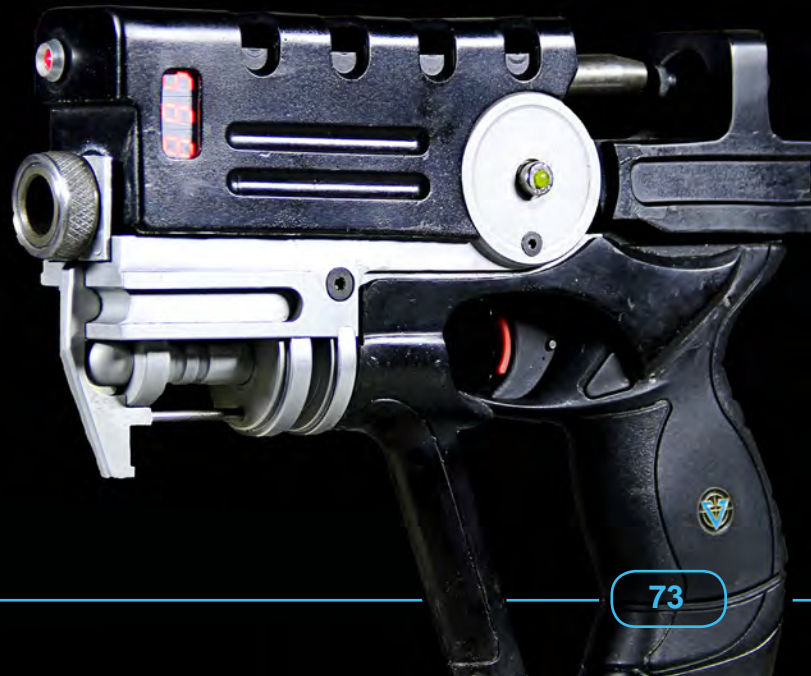
Korben Dallas' (Bruce Willis) hero pistol from Luc Besson's *The Fifth Element*. This pistol was used by Korben throughout the film on his adventure to save the Earth.

Based on a Vektor CP-1 pistol, the weapon features body parts made from machined aluminium and steel and additional dress-up components for the grip, magazine and slide made from hard rubber. A functional LED and counter, activated with a micro switch at the rear of the weapon, are present near the pistol's muzzle. Two yellow acrylic inserts are fitted on the weapon's sides. The prop firearm was sympathetically deactivated after use on the production, with the CP-1 fitted internally retaining a functional slide and trigger. The magazine has been secured within the weapon, with the safety shrouded by the handguard. The weapon is supplied with a certificate of deactivation. It displays wear from use including corrosion to the barrel from firing and cracks near the muzzle. The piece remains in overall very good condition. Dimensions: 22 cm x 18 cm x 6 cm (8 ¾" x 7" x 2 ½")

This weapon has been permanently and sympathetically deactivated to U.K. legal requirements and no longer retains any functional capacity to fire. It is accompanied by a proof house certificate of deactivation. It is solely the buyers responsibility to check, prior to bidding, the legal status of this weapon within their own country and the importation thereof.

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

£8,000-10,000



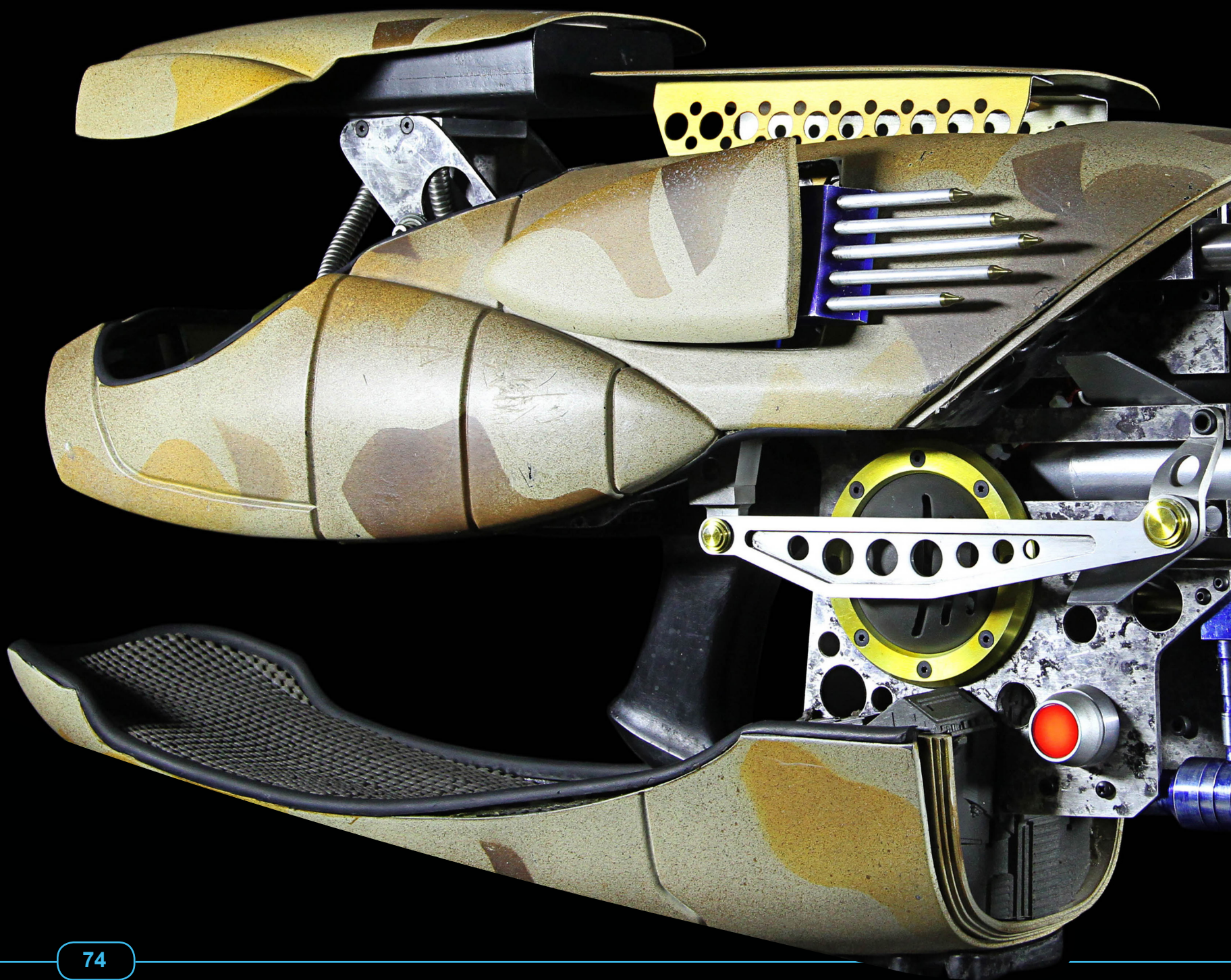


**M 143. Hero ZF-1 Gun***THE FIFTH ELEMENT (1997)*

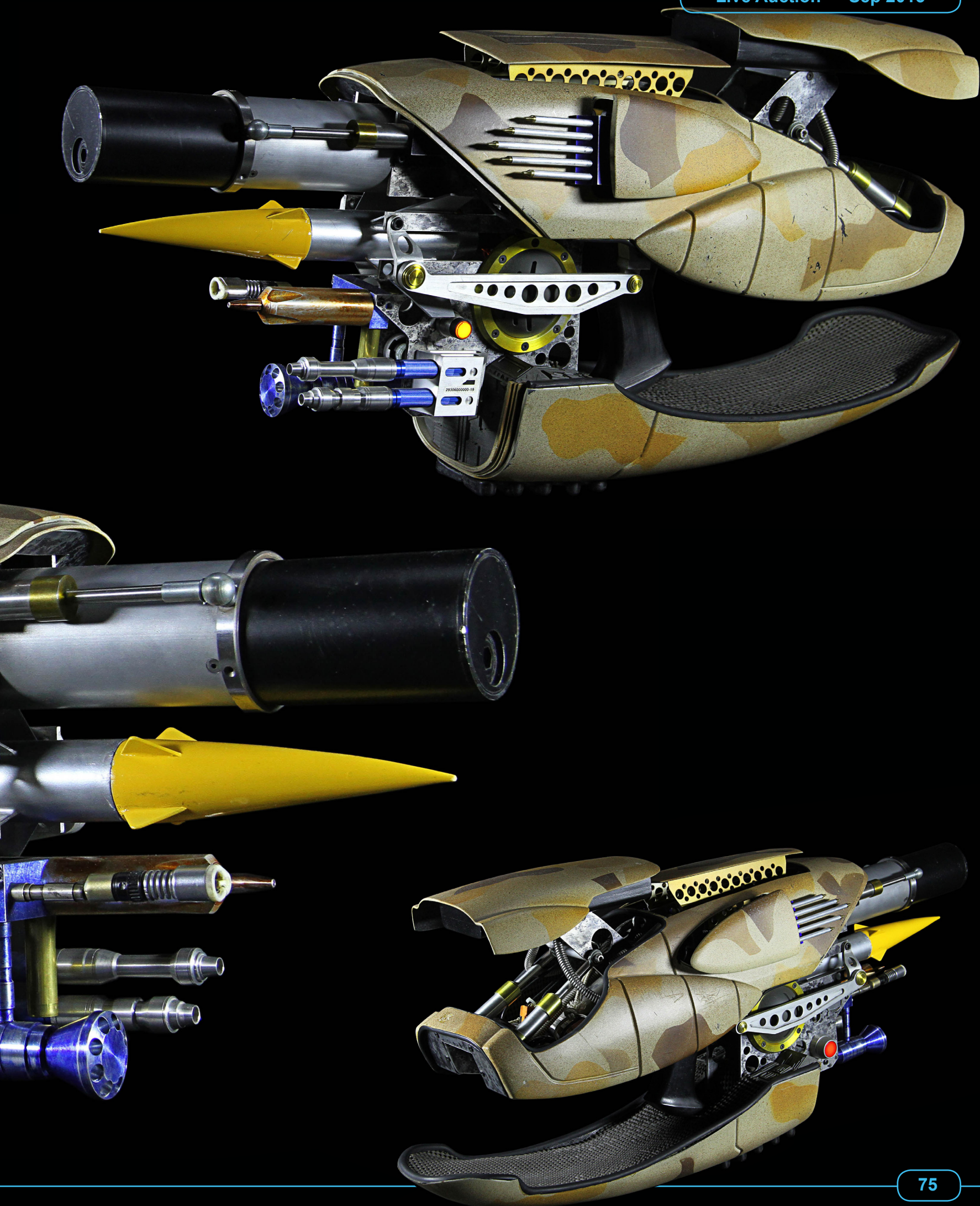
A hero Zorg Industries ZF-1 from Luc Besson's *The Fifth Element*. This model was used for the dart launcher segment of the scene where Jean-Baptiste Emanuel Zorg (Gary Oldman) gave a demonstration to the Mangalores when he tried to exchange the guns for the elemental stones.

Built around a machined aluminium core with a plastic pistol grip, the ZF-1 features fibreglass body panels and resin and metal detailing for the prop weapon's many barrels and deadly prop devices, including poison gas darts, rockets and a nozzle for spraying liquid nitrogen. A yellow button on the left side of the weapon and the red self-destruct button on the right side light up when activated. A length of rubber hose for piping in compressed air and a drawstring trigger, designed with a ring to allow it to be pulled off-screen by one of the film's armourers, are situated forward of the pistol grip. The ZF-1 is finished in a tan and brown paint finish. The weapon was sympathetically restored by the Prop Store with full details of the restoration available upon inquiry. The piece remains in very good production-used condition. Dimensions: 73 cm x 34 cm x 20 cm (29 ¾" x 13 ½" x 8")

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

**£15,000-20,000**







## M 144. Leeloo's (Milla Jovovich) Multi Pass

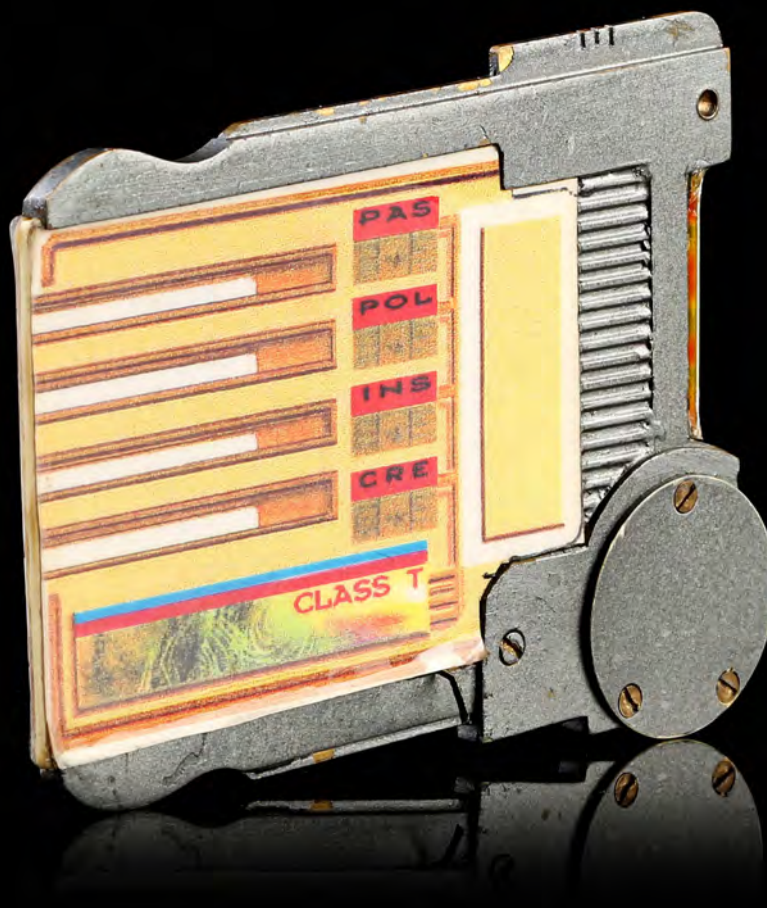
*THE FIFTH ELEMENT* (1997)

Leeloo's (Milla Jovovich) Multi Pass from Luc Besson's *The Fifth Element*. This identification was used by Leeloo to board the Fhloston Paradise cruise ship as she searched for the Stones.

The Multi Pass is made of machined brass plate with a large yellow button and a custom made card featuring images of a smiling Leeloo. Biometric information runs along the right side of the Multi Pass, with credit card and communications logos present at the bottom. The printed sections of the card are affixed to a styrene plate and fixed in place with adhesive. The yellow button, when depressed, activates a red LED situated to the right. The frame of the Multi Pass is finished in metallic steel paint. Minor wear is present on the piece, including chips in the paint finish and a missing length of orange styrene affixed on the front of the frame. The piece remains overall in very good condition. Dimensions: 7.5 cm x 10 cm x 1 cm (3" x 4" x 1/2")

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

£4,000-6,000

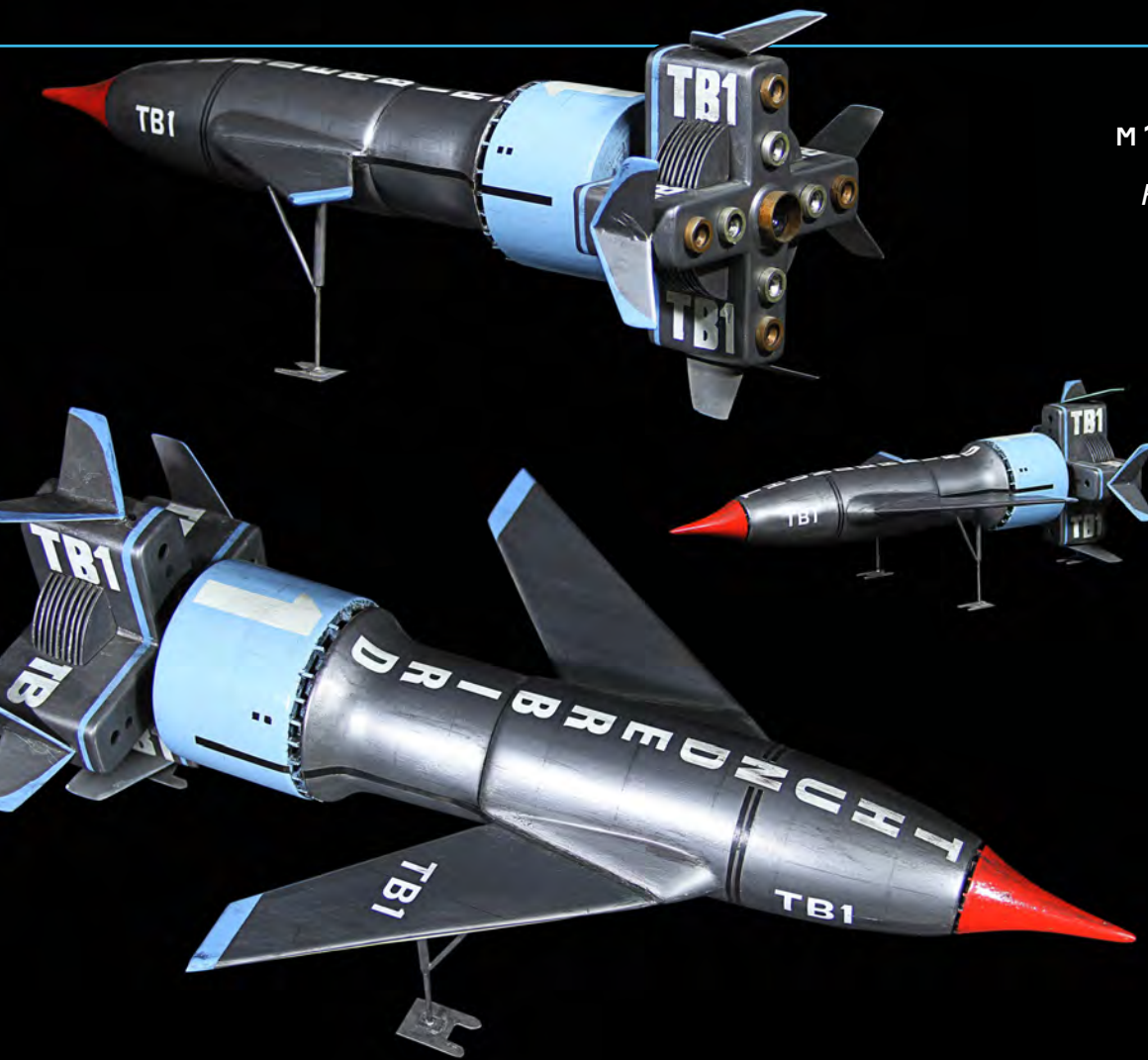




**M 145. Thunderbird 1 Model Miniature***FILMED IN SUPERMARIONATION (2014)*

A model miniature of Thunderbird 1 from the documentary *Filmed in Supermarionation*. This model was seen in the background during an interview with *Thunderbirds* Special Effects Director Brian Johnson.

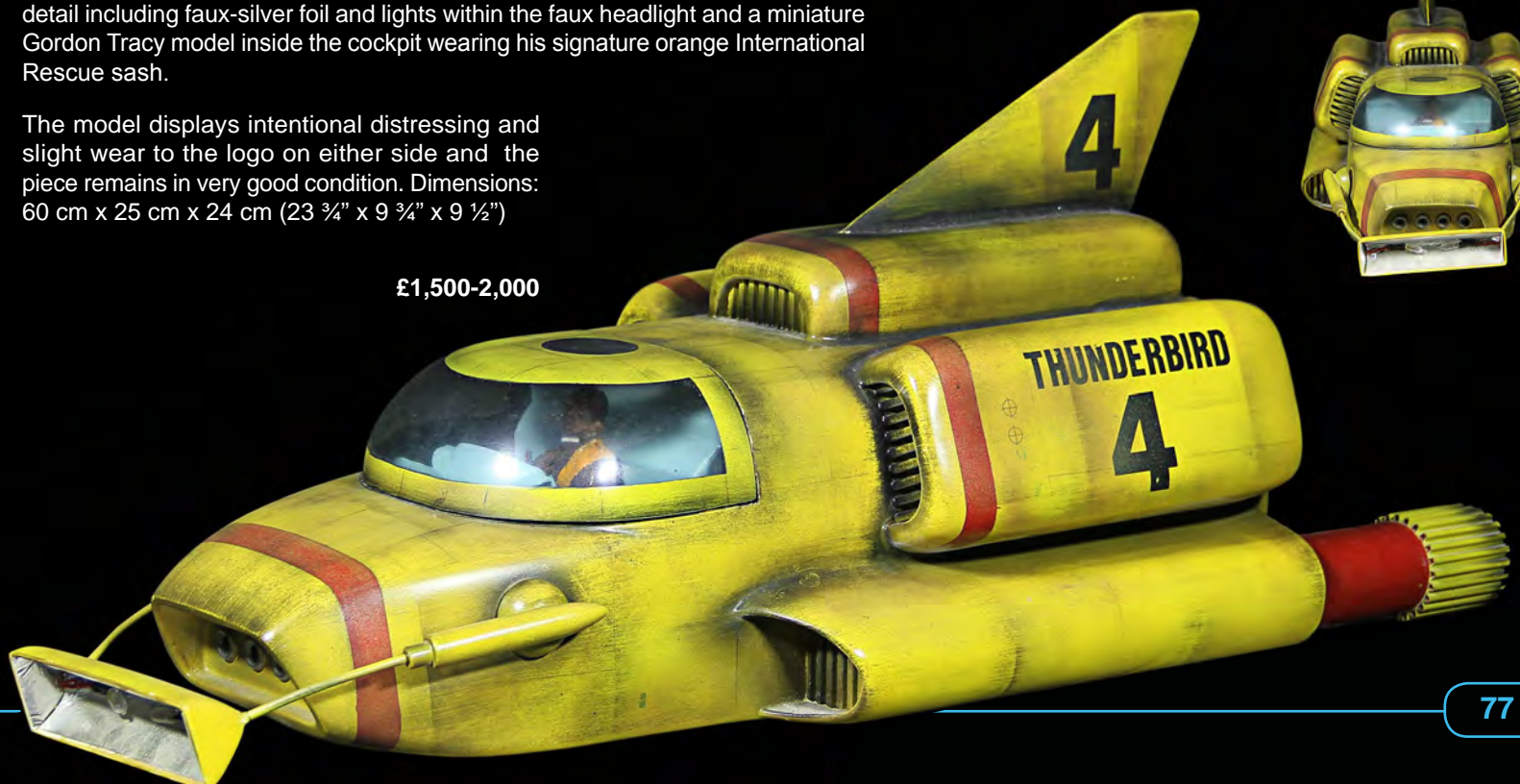
The main body of the model is made from faux-silver painted plastic with pale blue and red detail on the nose and wings and the "Thunderbird 1" logo painted clearly in white. There are three plastic stands with feet underneath the wings and the rear of the model to support the craft for display purposes. The model displays intentional distressing with some minor chips to the paint. It remains in very good condition. Dimensions: 45 cm x 30 cm x 16.5 cm (17 ¾" x 11 ¾" x 6 ½")

**£800-1,000****M 146. Thunderbird 4 Model Miniature***FILMED IN SUPERMARIONATION (2014)*

A model miniature of Thunderbird 4 from the documentary *Filmed in Supermarionation*. This model screen matches to a scene that demonstrated underwater puppetry techniques used in series such as *Thunderbirds*, *Captain Scarlet* and *Stingray*.

The main body of the model is made from yellow plastic with red detail and a bold "Thunderbird 4" logo on the sides, rear and fin. The model features intricate detail including faux-silver foil and lights within the faux headlight and a miniature Gordon Tracy model inside the cockpit wearing his signature orange International Rescue sash.

The model displays intentional distressing and slight wear to the logo on either side and the piece remains in very good condition. Dimensions: 60 cm x 25 cm x 24 cm (23 ¾" x 9 ¾" x 9 ½")

**£1,500-2,000**



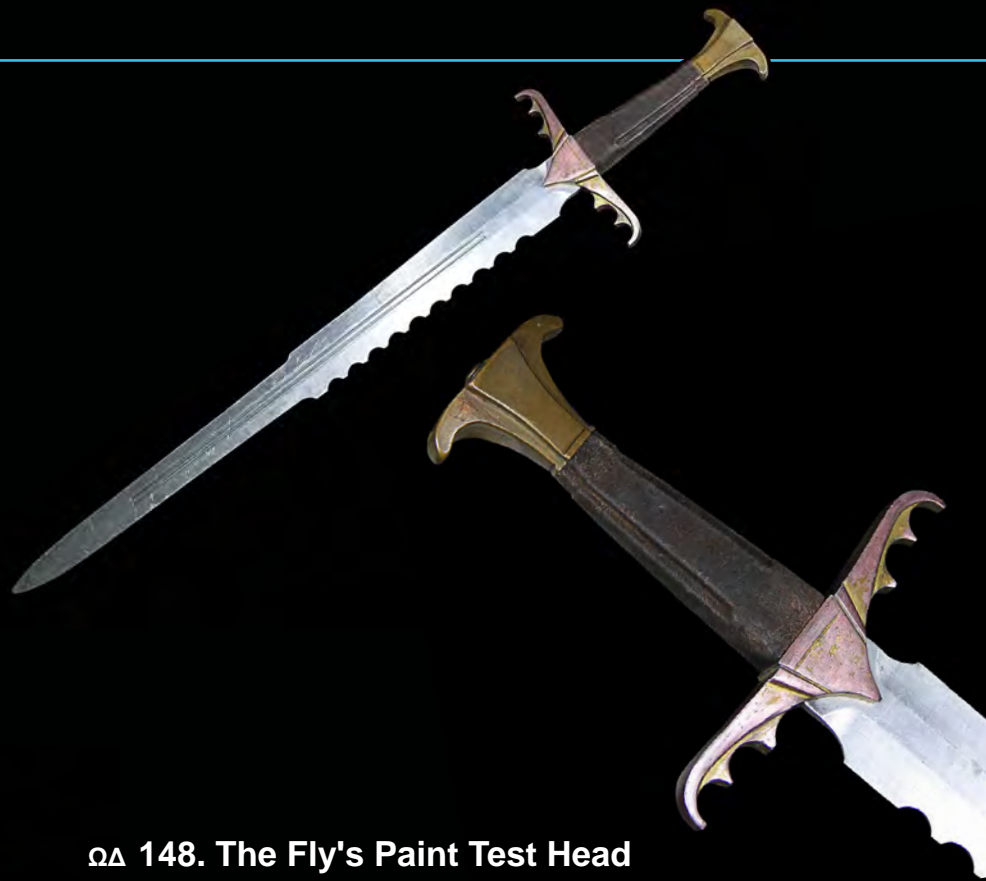
## 147. Sir Malagant's (Ben Cross) Hero Sword

*FIRST KNIGHT* (1995)

Sir Malagant's (Ben Cross) hero metal sword from *First Knight*. Malagant wielded his sword throughout the film in his rebellion against King Arthur (Sean Connery) and Camelot.

The sword's blade is made from aluminium with blood grooves down the centre and serrated edges running along the edges to the base. The guard and pommel are also made from metal, with brown leather wrapped around the grip. Dents and scratches in the blade imply extensive practical use in the film's sword fights. The pommel and guard are finished in faux-gold paint. Well-used on the production, the paint finish has tarnished with age and there are scratches and marks on the metalwork. The sword remains in good condition. Dimensions: 99 cm x 20 cm x 4 cm (39" x 8" x 1 1/2")

£600-800



## 148. The Fly's Paint Test Head

*THE FLY II* (1989)

A paint test head for the title character from Chris Walas' sci-fi sequel *The Fly II*. Designed by Chris Walas Inc., this test head represented Martin's (Eric Stoltz) final form as he transformed into a human fly.

Crafted from latex and polyfoam over an aluminium wire, this test head features an open mouth and closed eyes. The skin has a rough, bumpy texture and has been painted green with faux-bronze highlights while the inside of the mouth is light purple in colour. Protruding from the back of the creature's neck is an aluminium support beam which is wrapped in wire. This paint test head shows wear to the foam latex due to production use and age with some areas of the foam hardening and cracking. The piece remains overall in fair condition. Dimensions: 28 cm x 48 cm x 23 cm (11" x 19" x 9")

£1,000-1,500



## 149. U.S. Tanker Costume

*FURY* (2014)

A U.S. tanker's costume from *Fury*. This equipment was worn by American tankers throughout the film. The costume features tanker trousers, an olive green cotton shirt, a tanker's jacket with Corporal patches, a field cap and brown leather ankle boots. The costume has been distressed with oil smears and mud. The shirt contains a label that reads "War Daddy Double," indicating the shirt was used by Sergeant Dan "Wardaddy" Collier (Brad Pitt).

Well used on the production and distressed for use, the uniform remains overall in very good condition. Dimensions: jacket marked size extra large; trousers marked size large; hat marked size large; boots marked size 9

£200-400





## †Δ 150. U.S. Infantryman Costume

*FURY* (2014)

A U.S. infantryman's costume from *Fury*. This equipment was used by American G.I.s fighting alongside the crew of *Fury* in Nazi Germany. The costume features a set of M43 fatigues, a metal M1 helmet and helmet net, brown ankle boots, tan canvas gaiters, a filled cloth bandoleer and canvas field equipment that includes a Garand belt, shoulder straps, a medical pouch, a canteen, a side pack and a three-day pack. The entire costume has been distressed with mud and scuffing. Well used and distressed for use, the uniform remains overall in very good condition. Dimensions: jacket marked size 40R; trousers marked size 34/30; boots marked U.K. size 10

£300-500



## †Δ 151. SS Infantryman Costume

*FURY* (2014)

An SS infantryman's costume from *Fury*. This equipment was used by Waffen-SS infantry the crew of *Fury* encountered and engaged behind enemy lines.

The costume features a tunic and trousers, a peadot pattern camouflage smock, a pair of ankle boots, canvas gaiters, a steel M42 helmet with wire net and a set of field equipment that includes a leather belt, ammunition pouches, an A-frame, an entrenching tool, a breadbag and canteen, a poncho roll and mess tins. The costume has been distressed with mud for use. Well used on the production, the uniform remains overall in very good condition. Dimensions: smock marked European size 54; trousers marked size 36; boots marked European size 42

£300-500



## MΔ 152. Sparky Crew Maquette

*FRANKENWEENIE* (2012)

A gift given to the crew who worked on Tim Burton's *Frankenweenie*. This statue of Sparky the dog is moulded from an original production piece and is numbered 215 of 300.

Intricately sculpted with detailed scars across the back, stomach and face, the piece is cast in resin which has been mounted onto a plastic floorboard-effect base. The piece is handpainted in shades of brown and grey with faux-silver paint applied to Sparky's neck bolts. The piece remains in excellent condition. Dimensions: 12.5 cm x 11.5 cm x 15 cm (5" x 4 1/2" x 6")

£400-600





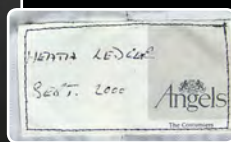
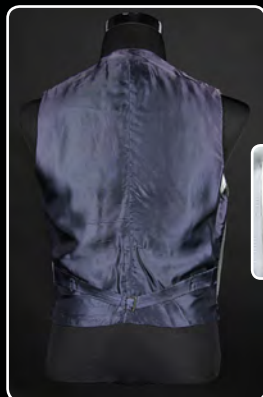
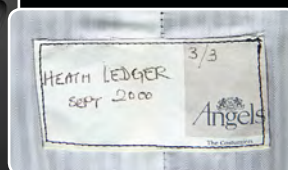
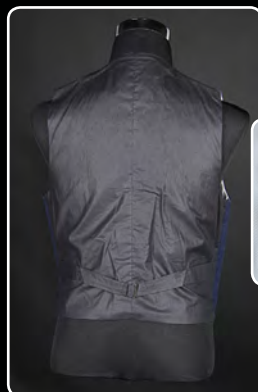
# † 153. Harry Feversham's (Heath Ledger) Waistcoat

THE FOUR FEATHERS (2002)

Harry Feversham's (Heath Ledger) waistcoat from Shekhar Kapur's *The Four Feathers*. This waistcoat was worn by Feversham in multiple scenes of the film after his resignation from the Army.

The waistcoat features six black buttons running down the front and an adjustable back strap. The front is made from navy blue cotton duck with the back made from black cotton. An Angels The Costumiers label reads "Heath Ledger, Sept 2000, 3/3" with a paper tag reading "Harry Spare" fastened with a safety pin. With light signs of wear from use and time in storage, the waistcoat remains in very good condition. Dimensions: 48 cm (18 ¾") across the chest

£400-600



# † 154. Harry Feversham's (Heath Ledger) Final Scene Waistcoat

THE FOUR FEATHERS (2002)

Harry Feversham's (Heath Ledger) waistcoat from Shekhar Kapur's *The Four Feathers*. This waistcoat was worn in the film's final scene as Feversham and Ethne (Kate Hudson) rekindled their engagement upon his return from the war in Sudan.

The waistcoat features seven black buttons running down the front and an adjustable back strap. The front of the waistcoat is made blue and white woven material with the back made from blue satin. An Angels The Costumiers label located in the collar reads "Heath Ledger, Sept 2000". There are slight snags to the material on the front of the waistcoat. The piece remains in very good condition. Dimensions: 49.5 cm (19 ½") across the chest.

# MΔ 155. Film Reels and Cans

£400-600

VARIOUS PRODUCTIONS, INCLUDING UFO & SPACE POLICE

A set of film reels and cans from various Gerry Anderson productions. This footage, contained in film cans, was used in the production of various series including *UFO* and the pilot of *Space Police*.

The set features three reels and cans, each individually marked with labels detailing the series name, production company and reel contents where applicable. Footage on the reels contains maiden footage from *Space Police* and *UFO* and various opening title sequences from Anderson productions.

The cans show significant corrosion to the exterior, however the film reels remain in very good condition. Dimensions (largest can): 37 cm x 37 cm x 4 cm (14 ½" x 14 ½" x 1 ½")

Please note that this lot is sold without copyright or reproduction rights.

£200-300





**M 156. Blaster***FIVE STAR FIVE* (1979)

A blaster from Gerry Anderson's *Five Star Five*. Planned for shooting in late 1979, the film was shut down two weeks into pre-production after funding was severed. As a result, this prop blaster was one of only two props ever completed for the production.

The prop gun is made of resin with a metal barrel, trigger group and bolt. Both the bolt and trigger are spring-loaded, giving the piece a degree of functionality. A prop scope is fitted at the top of the piece on a rail. The prop weapon is finished in grey, purple and faux-silver. The prop shows wear from the production and time spent in storage, but remains in good condition. Dimensions: 43 cm x 28 cm x 9 cm (17" x 11" x 3 1/2")

**£300-500****Ω 157. Terror Dog Maquette***GHOSTBUSTERS* (1984)

An early production maquette of the terror dog from Ivan Reitman's *Ghostbusters*. This early design was brought to visual effects artist Randall William Cook, who was tasked with animating the puppet; however the design was ultimately abandoned and revised.

Sculpted from clay, this piece is an early concept design for the terror dogs featured in the film. This maquette depicts a dog with a much larger body and features long ears rather than horns. The dog also displays an exaggerated spine that protrudes from its back and down through its tail. This piece is mounted to a simple plywood base. The terror dog maquette shows wear due to production use and age with small dents to the clay; however it remains otherwise in very good condition. Dimensions: 45 cm x 40 cm x 23 cm (17 3/4" x 15 3/4" x 9")

**£1,000-1,500**



## ΩΔ 158. Vigo the Carpathian Transformation Sculpts 1-2

*GHOSTBUSTERS II* (1989)

A pair of Vigo the Carpathian (Wilhelm von Homburg) transformation sculpts from Ivan Reitman's sequel *Ghostbusters II*. These sculpts were made during pre-production as a means to visualize Vigo's transformation, which occurred when Vigo possessed Ray (Dan Aykroyd) during the finale.

Created by ILM sculptor and prosthetics lead Mike Smithson, these sculpts consist of clay carved over a resin cast of Vigo. The first sculpt shows Vigo in his natural state with the clay representing his visible hair. Written on the bottom of the first sculpt is "Smithson." The second sculpt has clay applied over Vigo's head and neck, with the cranium now elongated and his horns beginning to emerge. Both pieces show minor wear due to production use; however, they remain overall in good used condition. Dimensions: 15 cm x 20 cm x 17 cm (6" x 8" x 6 ½")

£400-600



## ΩΔ 159. Vigo The Carpathian Transformation Sculpts 3-4

*GHOSTBUSTERS II* (1989)

A pair of Vigo the Carpathian (Wilhelm von Homburg) transformation sculpts from Ivan Reitman's sequel *Ghostbusters II*. These sculpts were made during pre-production as a means to visualize Vigo's transformation, which occurred when Vigo possessed Ray (Dan Aykroyd) during the finale.

Created by ILM sculptor and prosthetics lead Mike Smithson, these sculpts consist of clay carved over a resin cast of Vigo. The first sculpt, labelled "3," shows Vigo with clay applied over Vigo's head and neck, with the cranium elongated and his horns taking shape. The second sculpt, labelled "4," hardens the cruel details of Vigo's face and shows his fully formed horns. Both pieces show minor wear due to production use; however they remain overall in good used condition. Dimensions: 15 cm x 20 cm x 17 cm (6" x 8" x 6 ½")

£400-600



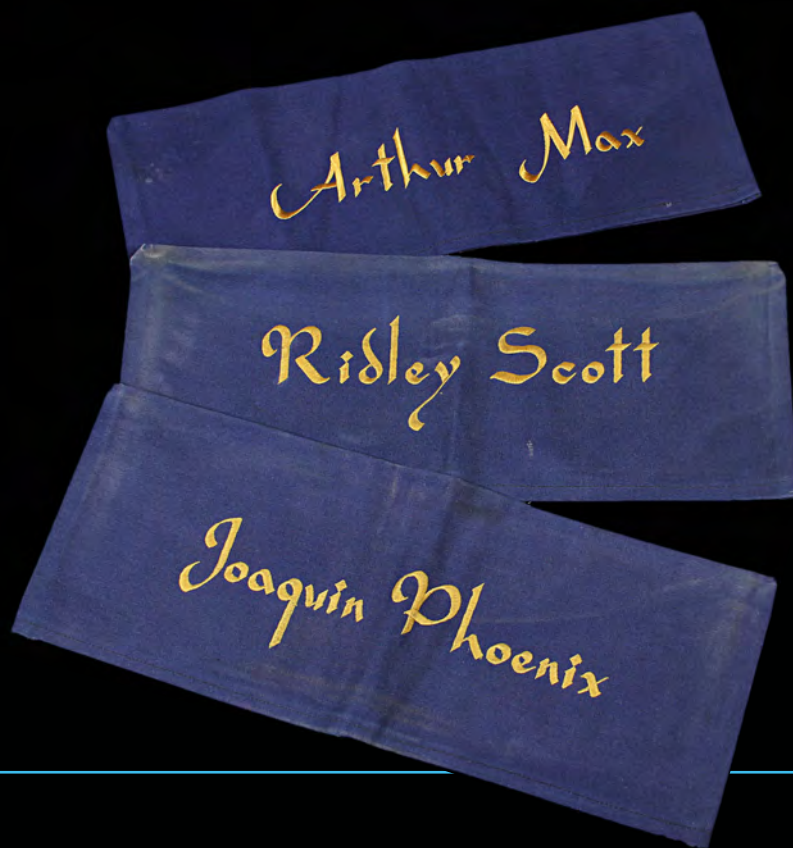
## ΜΔ 160. Ridley Scott, Joaquin Phoenix and Arthur Max's Production-Used Chairbacks

*GLADIATOR* (2000)

A set of three chairbacks used in the production of Ridley Scott's *Gladiator*. These chairbacks were fitted on director-style chairs used by director Ridley Scott, actor Joaquin Phoenix and production designer Arthur Max during their time on set.

Made of dark blue canvas material, each piece features an image of a Roman soldier embroidered across the front in gold-coloured stitching with each person's name embroidered on the reverse in bold gold-coloured script. Well used on set, each chairback displays wear and discolouration on the corners. The set remains in very good condition. Dimensions (each): 54 cm x 21.5 cm x 1.5 cm (21 ¼" x 8 ½" x ½")

£100-150





**MA 161. Commodus Pantomime Mask***GLADIATOR* (2000)

A pantomime mask from Ridley Scott's *Gladiator*. The mask was worn in a roadside pantomime on the streets of Rome illustrating the relationship between General-turned-gladiator, Maximus (Russell Crowe) and merciless Emperor Commodus (Joaquin Phoenix).

The mask is made from fibreglass with a leather lining and leather strap to secure it to the actors face. It displays great detail such as the faux gold-painted leaf crown, eyebrows and tear which are each moulded from fibreglass. Distressed for use in the production, the mask remains in very good condition. Dimensions: 30 cm x 26 cm x 15 cm (11 ¾" x 10 ¼" x 6")

**£700-900****MA 162. Maximus Pantomime Mask***GLADIATOR* (2000)

A Maximus pantomime mask in two sections from Ridley Scott's historical epic *Gladiator*. The mask was worn in a roadside pantomime on the streets of Rome depicting the relationship between General-turned-gladiator, Maximus (Russell Crowe) and merciless Emperor Commodus (Joaquin Phoenix).

The Maximus face mask is made from fibreglass with a leather lining and leather strap to secure it to the actor's face. The handheld mask is made to resemble the helmet worn by Maximus during his gladiatorial battles and is made from fibreglass with a metallic finish. The piece is attached to a wooden handle. Distressed for use in the production, both masks remain in very good condition. Dimensions: (largest piece) 57 cm x 19.5 cm x 18 cm (22 ½" x 7 ¾" x 7 ¼")

**£700-900**



## Ω 163. Maximus' (Russell Crowe) Gladius and Sheath

*GLADIATOR* (2000)

Maximus' (Russell Crowe) gladius and sheath from Ridley Scott's *Gladiator*. This set was used in the scene where Proximo (Oliver Reed) aided Maximus in his attempted escape by distracting the Legionnaires while the famed gladiator collected this sword and a set of armour before he was led into a trap and recaptured. This sword was made specifically for the escape scene. The sword design is exclusive to Maximus and is the only example of its kind seen in the film.

The sword features a dull aluminium blade that is attached to a bevelled wood grip that has been carved with four grooves to allow for easier handling. The handle is decorated with brass components, with a wreath on the pommel and a bearded man on the guard. Below the man is the acronym "SPQR" which comes from the Latin phrase "Senātus Populusque Rōmānus" or "The Senate and the People of Rome." Paired with the gladius is its matching sheath made from leather-wrapped wood with decorative faux-bronze plates. As with the sword, the sheath has been decorated with floral brass components and includes a leather strap, allowing the sword to be easily attached to the actor's body. This item exhibits wear due to production use and stuntwork; however it remains overall in very good condition. Dimensions: 81 cm x 10 cm x 6 cm (32" x 3 3/4" x 2 1/2")

£8,000-10,000



## MA 164. Maximus' (Russell Crowe) Necklace

GLADIATOR (2000)

Maximus' necklace from Ridley Scott's *Gladiator*. Maximus wore his necklace throughout the film on his journey from powerful Roman general to enslaved gladiator.

The necklace is made of cotton twine with a pair of resin pendants attached intended to replicate the look of worn wolf teeth. There is a small resin button and loop at the back for fastening. The necklace has been intentionally distressed, with the twine and pendants made to look worn and dirty for added authenticity. The necklace remains overall in very good condition. Dimensions: 16 cm x 2 cm x 1 cm (6 ¼" x ¾" x ½")

£1,500-2,000



Courtesy Dreamworks / Universal / The Kobal Collection

## †Δ 165. Maximus' (Russell Crowe) Gladiator Training Costume

GLADIATOR (2000)

Maximus' (Russell Crowe) gladiator training costume from Ridley Scott's *Gladiator*. The former Roman general wore a woven costume when he started his training in the ludus of Proximo (Oliver Reed) and was beaten by the German Hagen (Ralf Moeller).

The costume consists of a cream-covered woven tunic with a broad brown leather belt from the production added to complete the costume. The tunic has a thin gauze lining stitched in for the comfort of the wearer, while the edging of the tunic has been frayed to look hard-worn. The belt is marked 'M; 41 ½" ' within with Cornejo stamps and labels also present. The costume is presented on a custom made mannequin display. Distressed for use, the costume remains in very good production-used condition. Dimensions: 38 cm x 52 cm x 176 cm (15" x 20 ½" x 69 ½")

£3,000-5,000





## †Δ 166. Commodus' (Joaquin Phoenix) Arena Costume

GLADIATOR (2000)

Commodus' (Joaquin Phoenix) arena costume from Ridley Scott's *Gladiator*. The Roman emperor wore his ceremonial arena costume for the final duel with Maximus (Russell Crowe) on the sands of the Colosseum. The costume screen matches the scene where the Emperor and the General rose into the Colosseum's sandy arena.

The costume consists of a thin silk-like top, tunic and trousers, over which is worn a set of armour made of rubber with leather skirting and cotton tassel detailing. Metal cape pins with lion's head designs are fitted at the shoulders. The armour is covered in ornate designs featuring charioteers, a crucified figure, Praetorian guardsmen and sphinxes. Leather straps fasten the breast plate on either side. Brass pins on the shoulders allow for the fixing of the cape. The armour is finished in bone-coloured paint, and minor retouching of the paintwork has been carried out in worn areas. The costume is presented on a custom made mannequin display. Displaying some wear from use and cracking in the paint finish on the rubber armour plates, the costume remains overall in good condition. Dimensions: 40 cm x 60 cm x 166 cm (15 ¾" x 23 ¾" x 65 ½")

£15,000-20,000









## MΔ 167. Gladiator "Battle Of Carthage" Shield

GLADIATOR (2000)

A gladiator shield from Ridley Scott's *Gladiator*. This shield was used for the scene in which Maximus (Russell Crowe) and the gladiators owned by Proximo (Oliver Reed) fought in the re-enactment of the Battle of Carthage, which was quickly derailed by Maximus' leadership and tactics.

The shield is made of rigid card and covered in decorated blue canvas with red canvas on the rear. A folded metal trim finished in faux-bronze runs around the edge and a shield boss made of plastic and finished in steel-coloured paint is attached to the front. A wooden handle is attached to the rear.

Distressed to look hard-worn from use in the sandy arena, the shield displays dirt and wear from use on the production and time spent in storage. It remains overall in good condition. Dimensions: 24 cm x 70 cm x 102 cm (9 ½" x 27 ½" x 40 ¼")

£800-1,200

## Ω 168. Tigris of Gaul's (Sven-Ole Thorsen) Axe

GLADIATOR (2000)

Tigris of Gaul's (Sven-Ole Thorsen) battle axe from the production of Ridley Scott's *Gladiator*. Upon gaining fame within the Colosseum, general-turned-slave Maximus (Russell Crowe) was forced to battle Tigris of Gaul, a rare undefeated champion of the arena.

Made of resin and foam cast over a metallic support rod, the prop axe features a curved head with a short spike protruding from the butt. Extending from the axe head is a ribbed handle with rounded rivets around the grip. This piece has been painted faux-silver and faux-gold in colour, giving it a metallic appearance. This axe shows wear due to production use with minor blemishes to the paint and is missing the tip to the pommel which was damaged on set. The piece remains otherwise in good used condition. Dimensions: 84 cm x 32 cm x 4 cm (33" x 12 ½" x 1 ½")

£4,000-6,000



## M 169. Production Stills

### THE GODFATHER (1972)

A set of production stills from Francis Ford Coppola's *The Godfather*. The set contains 75 studio photographs from the film production and featuring the entire main cast including Marlon Brando, Al Pacino, James Caan, Robert Duvall, Diane Keaton and John Cazale. Most of the photographs are standard 8" x 10" size with certain pictures trimmed.

Displaying wear and occasional creasing at the corners with some curling from storage and age, the photographs remain in otherwise good condition. Dimensions (largest photograph): 20.5 cm x 25.5 cm (8" x 10")

£600-800



## Ω 170. Ajanti Dagger and Storyboard Set

### THE GOLDEN CHILD (1986)

The Ajanti Dagger and a collection of printed storyboards from Michael Ritchie's fantasy comedy *The Golden Child*. A central piece in the film, Chandler Jerrell (Eddie Murphy) was tasked with protecting the mystical Ajanti Dagger from falling into the hands of Sardo Numspa (Charles Dance), who intended to use it to kill the Golden Child.

The prop dagger is made of urethane foam and resembles a Tibetan phurba knife with an ornate grip featuring a three-sided face on the pommel. Paired with the prop dagger is a collection of 22 printed storyboards from the film's finale. Printed by the production for distribution to various departments, the storyboards depict Chandler's battle with Sardo Numspa who has transformed into a winged demon. Each storyboard shows a date stamp of 27 May 1986 and includes shot numbers within the sequence. The prop dagger shows minor wear due to production use and age, including slight paint chipping and the lot remains in very good condition. From the private collection of Steve Gawley. Dagger dimensions: 45 cm x 5 cm x 5 cm (17 3/4" x 2" x 2"); storyboard dimensions (each): 22 cm x 28 cm (8 1/2" x 11")

£1,000-1,500



## † 171. Margiana's (Caroline Munro) Top

### THE GOLDEN VOYAGE OF SINBAD (1973)

Margiana's (Caroline Munro) top from *The Golden Voyage of Sinbad*. Margiana wore this top as she joined Sinbad (John Phillip Law) on a journey to find the Fountain of Destiny.

The top is made from linen material with purple mesh and elaborate embroidered and sequin detailing and a hook-and-eye fastening at the front. It features an M. Berman Ltd. costumiers label reading "Caroline Munro, Margiana 1, Sinbad" and "Cathy." Modified for use in subsequent productions, the initial cuff detail and tassels have been removed and a faux-silver trim added. There are minor plucks to the material however it remains in very good overall condition.

£600-800





## †Δ 172. ZZ Death Squad Dog Coat

*THE GRAND BUDAPEST HOTEL* (2014)

A dog coat from the Wes Anderson comedy *The Grand Budapest Hotel*. A Zig Zag Division (ZZ) militia dog wore his coat as the train Gustave (Ralph Fiennes) and Zero (Tony Revolori) are travelling on was halted en route to the fictional town of Lutz shortly before Gustave attacked a ZZ soldier for destroying his identity papers.

The dog coat is made from blue cotton material with grey faux fur lining. It features two large black felt 'ZZ' patches and five leather buckles to fasten on the front, back and underside of the coat. This piece remains in excellent condition. Dimensions: measures 72 cm (28 ½") long

£100-200



## †Δ 173. Gustave's Prison Costume

*THE GRAND BUDAPEST HOTEL* (2014)

Gustave's prison costume from the Wes Anderson comedy *The Grand Budapest Hotel*. Gustave (Ralph Fiennes) wore this style of costume during his time in prison after he was falsely accused of murdering wealthy hotel client Madame D. (Tilda Swinton).

The costume consists of a grey striped shirt and matching trousers. The shirt features brown buttons running down the front with two deep pockets on the front. The trousers feature a button-down fly and a buckle at the back for fastening. Both the shirt and trousers each feature two handwritten labels reading "Gustave" and "Gustave Double". "Double" may indicate a double to Gustave's primary outfit, or for use by a photo or stunt double. The costume has been distressed for use in the production and remains in very good condition. Dimensions: measures 52cm (20 ½") across the chest

£400-600

## †Δ 174. ZZ Death Squad Soldier Uniform

*THE GRAND BUDAPEST HOTEL* (2014)

A costume used in the Wes Anderson comedy *The Grand Budapest Hotel*. Soldiers in the ZZ Death Squad wore this costume in various scenes throughout the film.

The costume consists of a black military-type jacket made from black woollen material featuring epaulettes with the number '14' and a black 'ZZ' Division armband. This is accompanied by matching trousers and cap featuring the 'ZZ' emblem, a pair of black leather boots, puttees and belt with ammunition pouches and shoulder straps. The trousers are marked "W 55, P 96" and the jacket displays a Hero Collection wardrobe label and is marked "W 56" and "Marco" in the collar. The cap also contains a Hero Collection label reading "58". Distressed for use, the costume remains in very good condition. Dimensions: boots marked European size 43

£400-600





## †Δ 175. Cpl. F. Müller's Police Uniform

*THE GRAND BUDAPEST HOTEL* (2014)

Corporal F. Müller's costume from the Wes Anderson comedy *The Grand Budapest Hotel*. This costume screen matches, by its name patch, the scene where Corporal Müller questioned Gustave (Ralph Fiennes) and Zero (Tony Revolori) on the train at the Zubrowka border.

The costume consists of a grey woollen military jacket with matching trousers and puttees, a black leather belt with strap and holster and a pair of leather boots. The jacket displays the name "Cpl F. Müller" across the chest with the number "66" embroidered on the epaulettes and a black double arrow patch on both arms. Hero Collection labels are attached throughout the costume. The costume remains in very good overall condition. Dimensions: boots marked European size 43



£400-600



## M 176. Chris Achilleos Hand-Painted Competition Poster Artwork

*GREASE 2* (1982)

Hand-painted promotional poster artwork for *Grease 2*. Created by artist Chris Achilleos, this was used for the "Get On Your Bike" competition run by Lee Cooper in conjunction with the film's release. The piece features an image of Michael Carrington (Maxwell Caulfield) and Stephanie Zinone (Michelle Pfeiffer) surrounded by images of the cast and a pink Cadillac. It was rendered in airbrushed waterproof inks on illustration board. Displaying minor wear including pin holes and some minor scuffs at the edges, the piece remains in very good condition. Dimensions: 54 cm x 76 cm (21 1/4" x 30")

Please note that this lot is sold without copyright or reproduction rights.

£400-600

## Ω 177. Collection of Hand-Written Scores

*HAMMER HOUSE OF HORROR* (1980)

A collection of hand-written sheet music from the 1980 British anthology series, *Hammer House of Horror*. This collection features sheet music from the episodes "Charlie Boy" by David Lindup, "The Mark of Satan" by Paul Patterson, "The Silent Scream" by Leonard Salzedo, "Guardians of the Abyss" by John McCabe, "The House That Bled to Death" by James Bernard, "Carpathian Eagle" by Wilfred Josephs. Each episode features hand-written sheet music, with the exception being "Carpathian Eagle" which shows printed sheet music with hand-written notation. Paired with the music are printed notes documents which outlines the action of the scene being scored, along with notes on how long each shot is. The paper shows notable wear due to production use and age, leaving the set in fair used condition. Dimensions: 33 cm x 48 cm x 3 cm (13" x 19" x 1")

£1,000-1,500





## MA 178. Autographed Movie Poster

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

A signed poster (EX condition) for Chris Columbus' *Harry Potter and the Philosopher's Stone*. The poster bears the United States release title *Harry Potter and the Sorcerer's Stone* and is signed by lead cast members Daniel Radcliffe, Emma Watson and Rupert Grint.

This poster was acquired directly from a crew member who worked on location with the key cast members on the film. The poster comes presented in a black wooden frame. Dimensions: 3 cm x 72 cm x 104 cm (1 1/4" x 28 1/2" x 41")

£400-600



## MA 179. Hogwarts Acceptance Envelope With Wax Seal

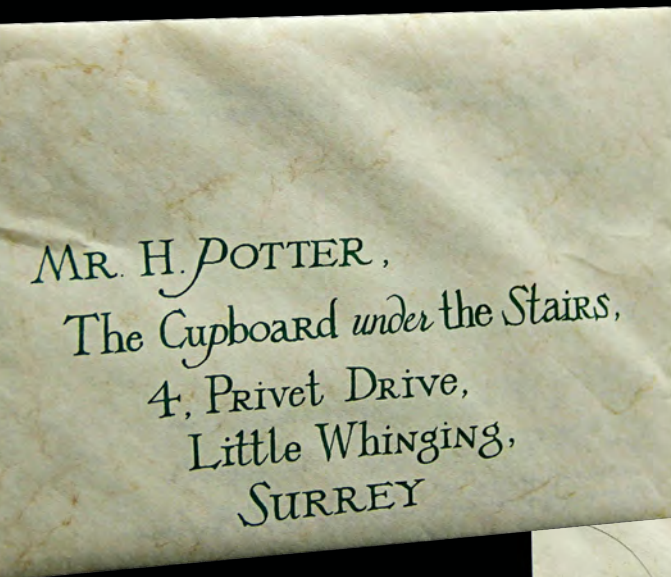
*HARRY POTTER AND THE PHILOSOPHER'S STONE* (2001)

A prop envelope used in Chris Columbus' *Harry Potter and the Philosopher's Stone*. The envelope was used in the scene where the owl post inundated the Dursley household with letters informing Harry Potter (Daniel Radcliffe) of his acceptance into Hogwarts.

Made from marbled-effect paper, Harry's address is printed in green on the front of the envelope with the Hogwarts crest printed on the reverse. This hero envelope features an actual red wax Hogwarts seal rather than the many printed envelopes that were also used in the scene. The envelope remains sealed with paper seemingly contained within.

The envelope displays light creasing along the edges and a small portion of the wax seal missing. The envelope is accompanied by a letter of donation from Warner Brothers. The set remains in very good condition. Dimensions: 13 cm x 18 x 0.5 cm (5 1/4" x 7 1/4" x 1/4")

£2,000-3,000



## TA 180. Crew Gift Scarf Set

*HARRY POTTER AND THE PRISONER OF AZKABAN* (2004)

*HARRY POTTER AND THE GOBLET OF FIRE* (2005)

A set of two scarves gifted to personnel working on the third and fourth instalments of the *Harry Potter* film franchise. Both scarves are tassel-edged and made from knitted synthetic material in burgundy and gold colours, the Gryffindor House colours. The first scarf is burgundy in colour with thin gold-coloured stripes and features a faux-gold *Harry Potter and the Prisoner of Azkaban* logo. The second scarf displays thicker stripes and features an embroidered *Harry Potter and the Goblet of Fire* logo along with a logo for visual effects company The Orphanage. Both scarves remain in excellent condition. Dimensions: (longest scarf) 194 cm (76 1/2") in length

£100-150





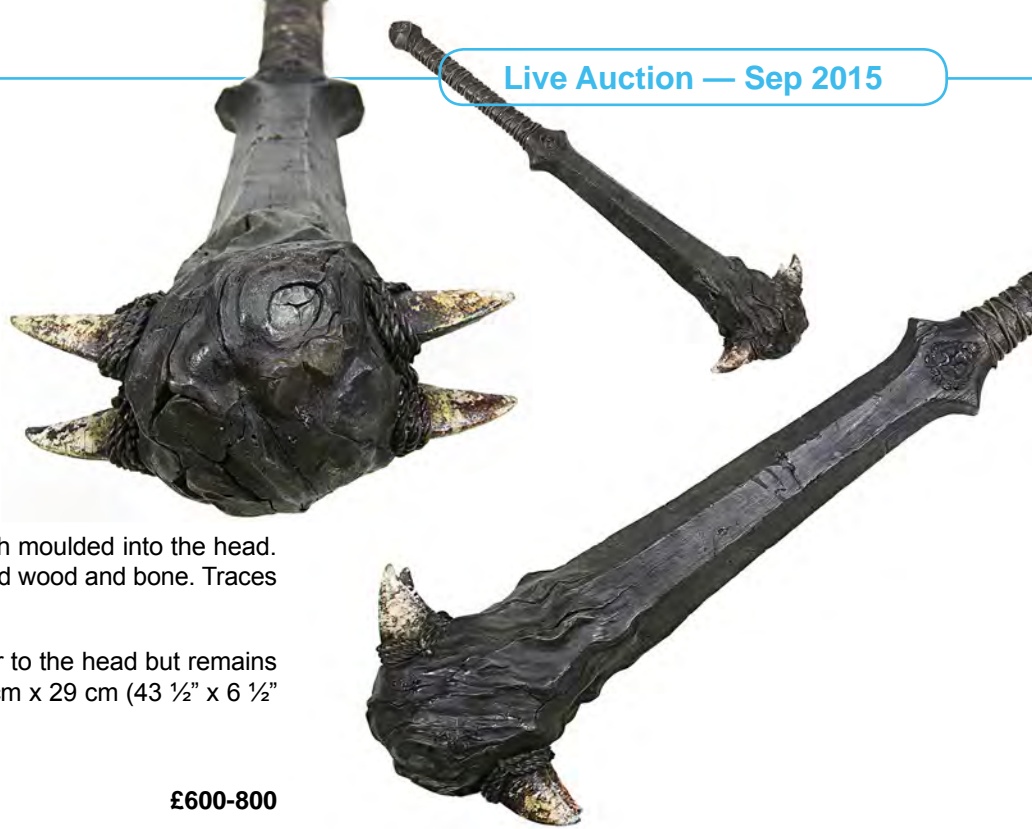
### †Δ 181. Hercules' (Dwayne Johnson) Stunt Club

*HERCULES* (2014)

Hercules' (Dwayne Johnson) club from *Hercules*. This club was used by the "Son of Zeus" throughout the film as he and his comrades fought for the freedom of Thrace.

This prop weapon is made of soft rubber to ensure the safety of actors and stunt performers during the film's frenetic action sequences and features an array of detailing, including a leather lace-bound grip and four massive teeth moulded into the head. The piece is finished to replicate the look of treated, worked wood and bone. Traces of fake blood are still present around the teeth.

Well-used on the production, the club displays some wear to the head but remains overall in very good condition. Dimensions: 110 cm x 16 cm x 29 cm (43 ½" x 6 ½" x 11 ½")



£600-800



### ΜΔ 182. Sitacles' (Peter Mullan) Bone Whip

*HERCULES* (2014)

Sitacles' (Peter Mullan) bone whip from *Hercules*. This prop weapon was used by the Thracian general during the battle with the Bessi tribe and later as he tried to kill Hercules (Dwayne Johnson) in the Thracian throne chamber.

The whip is fabricated of a leather-bound, resin arm bone handle with rubber vertebrae running along the length of a leather lace, secured with a metal pin. Short leather tassels hang from both ends. The components of the whip are finished to replicate the look of worn bone with paint washes applied to give it a ruddy, aged appearance. Displaying some light wear from use, the whip remains in very good condition. Dimensions (uncoiled): 203 cm x 12 cm x 9 cm (80" x 4 ¾" x 3 ½")

£400-600

### ΜΔ 183. Hercules' (Dwayne Johnson) Necklace

*HERCULES* (2014)

Hercules' (Dwayne Johnson) necklace from *Hercules*. This style of necklace was worn as Hercules was returned by the captive prince Arius (Isaac Andrews).

The necklace is fabricated with a twisted brown leather thong attached to a metal fixture holding a large faux animal tooth pendant. The animal tooth is made from resin and has been intentionally distressed, with the twine and pendants made to look worn and dirty for added authenticity. The necklace remains overall in very good condition. Dimensions: 48.5 cm (19") x 3 cm (1 ¼") x 3 cm (1 ¼")

£400-600





## M 184. Connor MacLeod's (Christopher Lambert) Sword

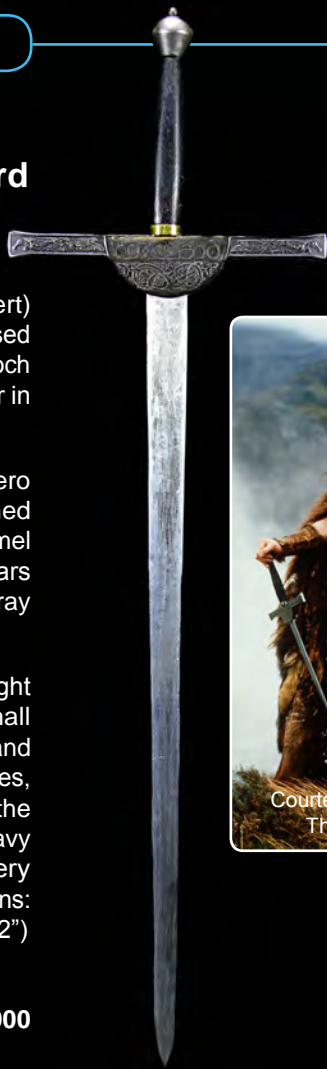
*HIGHLANDER* (1986)

Connor MacLeod's (Christopher Lambert) sword from *Highlander*. This sword was used by MacLeod in the battles with Clan Murdoch and The Kurgan (Clancy Brown) and later in training with Ramirez (Sean Connery).

Custom made for the production, this hero sword is made with a polished, machined aluminium blade, a steel guard and pommel and a leather-bound grip. The guard bears the name of the Clan MacLeod with an array of Celtic designs across the hilt.

Used practically during the film's many fight scenes, the sword features multiple small notches along the blade from his battles and training in Highland Scotland. Minor scrapes, pitting and corrosion are present across the guard, pommel and blade, indicating heavy use on the production. It remains in very good production-used condition. Dimensions: 118 cm x 35.5 cm x 5 cm (46 1/2" x 14" x 2")

£4,000-6,000



Courtesy Highlander Prods /  
The Kobal Collection



## M 185. Agent 47's (Timothy Olyphant) Pistols With Silencers

*HITMAN* (2007)

Agent 47's (Timothy Olyphant) hero pistols with detachable prop silencers from *Hitman*. Agent 47 used his prop pistols throughout the film. The pieces screen match to various shots in the film and publicity stills.

The two Para-Ordnance P18.9 pistols feature stainless steel finishes, black grips, black triggers and black magazine releases. The pistols are supplied with two custom made machined prop silencers and have been sympathetically deactivated with operable slides, hammers, safeties, triggers and magazine releases. The pistols are supplied with certificates of deactivation, a letter of authenticity from the production's armourers and a carry case. Well used on the production, the weapons display some scratches and wear to the metalwork and grips. The pieces remain in very good production-used condition. Dimensions each (with silencer): 35 cm x 15 cm x 4 cm (13 3/4" x 6" x 1 1/2")

These weapons have been permanently and sympathetically deactivated to U.K. legal requirements and no longer retain any functional capacity to fire. They are accompanied by a proof house certificate of deactivation. It is solely the buyer's responsibility to check, prior to bidding, the legal status of these weapons within their own country and the importation thereof.

£1,000-1,500





## † 186. Professor Sir Alexander Saxton's (Christopher Lee) Tweed Suit

*HORROR EXPRESS (1972)*

Professor Sir Alexander Saxton's (Christopher Lee) tweed suit from the horror film *Horror Express*. This suit was worn by Saxton in numerous scenes throughout the film.

The suit is made from brown tweed material with brown leather buttons running down the front of the jacket. The jacket features three front pockets and is lined with brown satin material. The trousers feature olive green button braces along the waistband and a button fly. A Bermans & Nathans label in the waistband reads "W 32 – ½ 32."

There are two small repairs to the front of the trousers and the suit otherwise remains in very good condition.

£800-1,200



## † 187. Valentina's (Lily Cole) Long Top &amp; Pantaloons

*THE IMAGINARIUM OF DOCTOR PARNASSUS (2009)*

Valentina's (Lily Cole) top and pantaloons from Terry Gilliam's *The Imaginarium of Doctor Parnassus*. These pieces were used for her first scene in which she performed alongside the theatre troupe on the streets of London.

The top is made from multiple layers of cream fabric and features colourful ribbons on the sleeves with white lace and rope detailing around the neckline. The pantaloons are made of light green crêpe material with bow detailing at the knee. Labels located in the collar read "Valentina" and "Angels." There are some slight snags on the long top and small pink stains around the waistband of the pantaloons. Both pieces remain overall in very good condition. Dimensions: chest measures 45 cm (17 ¾") across the front; waist measures 32 cm (12 ¾")

£200-300



## † 188. Valentina's (Lily Cole) Trousers

*THE IMAGINARIUM OF DOCTOR PARNASSUS (2009)*

Valentina's (Lily Cole) trousers from Terry Gilliam's *The Imaginarium of Doctor Parnassus*. The trousers were worn by Valentina in a particularly disastrous performance with the sideshow troupe outside a London pub.

The trousers are made from sheer khaki green material woven with gold-coloured thread and a brown satin waistband. They feature faux copper coloured buttons running down the side of either leg with green ribbon secured to the buttons near the hem. There is an Angels The Costumiers label reading "Lily Cole" and a zip along the side of the trousers to fasten. Distressed for use in the production, the trousers remain overall in very good condition. Dimensions: waist measures 40 cm (15 ¾") across band

£80-120







## † 189. Tony's (Heath Ledger) Clown Costume

*THE IMAGINARIUM OF DOCTOR PARNASSUS* (2009)

A clown outfit worn by Tony (Heath Ledger) in Terry Gilliam's *The Imaginarium of Doctor Parnassus*. Tony wore this costume when performing outside a pub during one of his early shows with the sideshow troupe. The film was Ledger's last before his untimely death in 2008.

The outfit is made from white polyester. The shirt features a wide ruff, flared cuffs and is embellished with three black net pompoms down the chest. The trousers are made from matching material with an adjustable elastic waistband and ties on the bottom of each. The costume is accompanied by a small pointed hat made from felt detailed with three small black pompoms.

The shirt and trousers have Angels costumiers labels marked "Heath Ledger, Dec 07" and the hat has an Angels The Costumiers label marked "The Imaginarium of Dr Parnassus, Verne Troyer 'Perry'". The outfit is intentionally distressed but remains in good condition. Dimensions: measures 73 cm (28 3/4") across the chest; waist measures 52 cm (20 1/2")

£4,000-6,000

## † 190. Detective Del Spooner's (Will Smith) Hero Pistol Shroud

*I, ROBOT* (2004)

Detective Del Spooner's (Will Smith) hero pistol shroud from *I, Robot*. Spooner used a Chicago Police Department sidearm throughout the film as he investigated the mysterious activity at U.S. Robotics and the supposed robot murderer Sonny (Alan Tudyk).

Designed to be fitted over a live-firing Taurus 65 pistol, the shroud's lower frame is made of resin with the top frame made of machined metal with plastic and hard rubber dress-up components. It is finished in black to replicate the look of blued steel. Scratches are present on the frame from use on the production and the weapon remains overall in very good condition. Dimensions: 21 cm x 15.5 cm x 4.5 cm (8 1/4" x 6 1/4" x 1 3/4")

£2,000-3,000





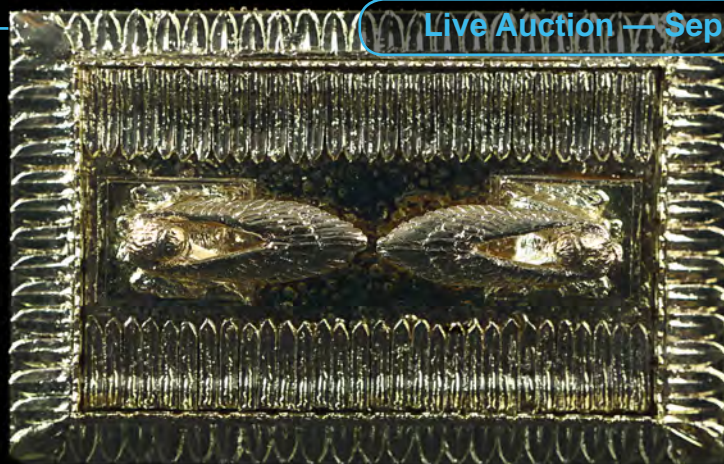
## Ω 191. Miniature Ark of the Covenant Lid

*INDIANA JONES AND THE RAIDERS OF THE LOST ARK (1981)*

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

Crafted from resin, this item resides in a custom-built display case with a plaque featuring the film title along with "Industrial Light & Magic Special Effects Crew" below. This item remains in very good condition. From the private collection of Steve Gawley. Dimensions: 15 cm x 16 cm x 6 cm (6" x 6 ¼" x 2 ½")

£3,000-5,000



## † 192. Thuggee Guard Robe

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

A robe from *Indiana Jones and the Temple of Doom*. The thuggee guards wore their robes throughout the temple and mines beneath Pankot Palace.

The robe is made of maroon wool with red wool used for the chest and black edging throughout. The piece is fastened with a button at the collar and ties near the waist. A Berman & Nathans costumier label is stitched in at the collar. Displaying some light wear from use and age, the robes remain in overall very good condition. Dimensions: measures 51 cm (20") across the chest

£1,000-1,500







### † 193. Thuggee Guard Robe

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

A robe from *Indiana Jones and the Temple of Doom*. The thuggee guards wore their robes throughout the temple and mines beneath Pankot Palace.

The robe is made of maroon wool with red wool used for the chest and black edging throughout. The piece is fastened with a button at the collar and ties near the waist. A Berman & Nathans costumier label is stitched in at the collar. Displaying light fraying and wear from use and age including a loose button at the collar, the robes remain overall in good condition. Dimensions: measures 51 cm (20") across the chest

£1,000-1,500

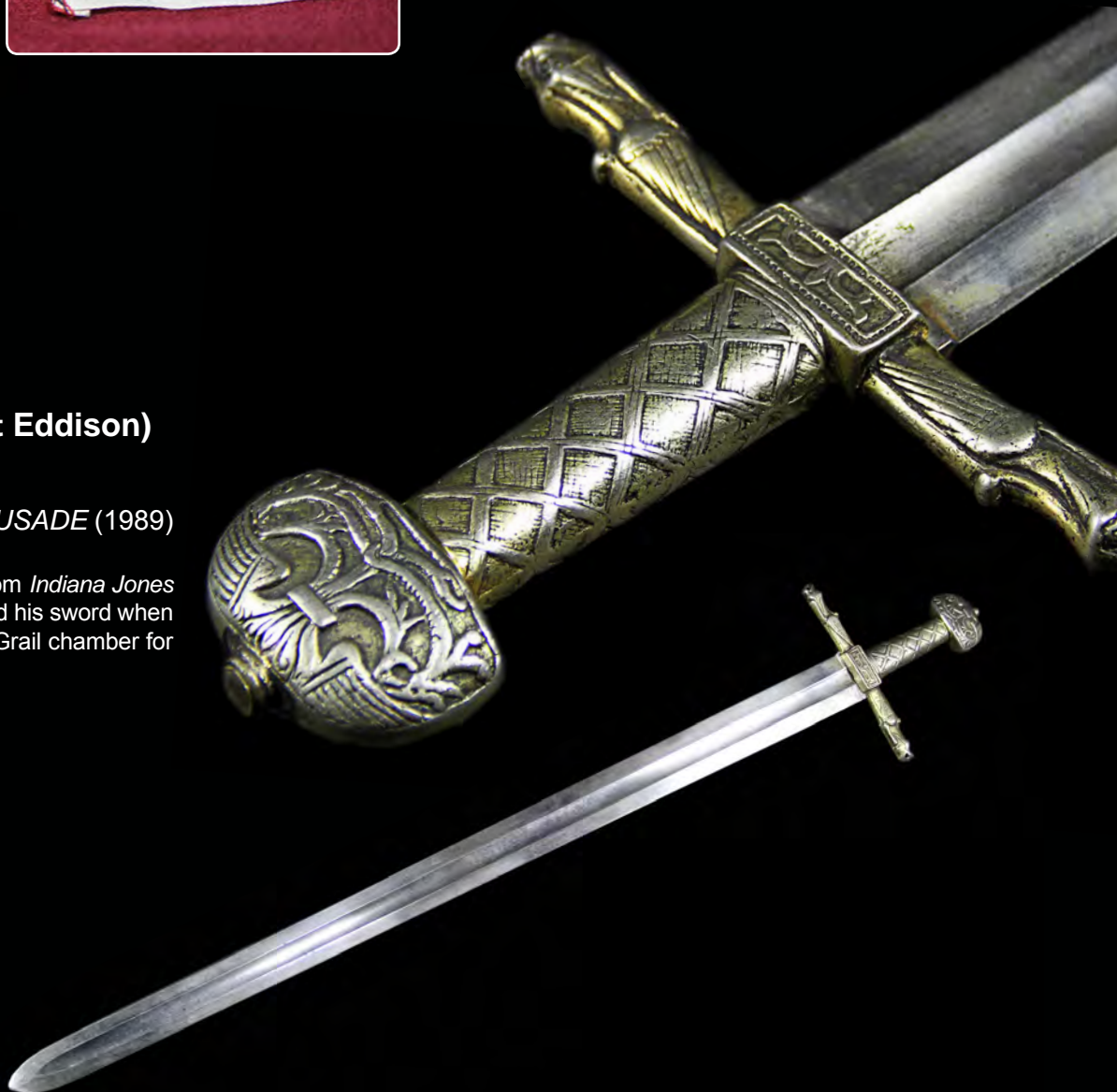
### MA 194. The Grail Knight's (Robert Eddison) Sword

*INDIANA JONES AND THE LAST CRUSADE* (1989)

The Grail Knight's (Robert Eddison) sword from *Indiana Jones and the Last Crusade*. The ghostly knight used his sword when Indiana Jones (Harrison Ford) arrived in the Grail chamber for his final trial in the quest for the cup of Christ.

The sword is made of forged steel with a metal grip covered in medieval dragon and lion detailing on the guard and pommel. A hatchwork lattice design is cast into the grip. A long blood groove runs from the guard to the sword's tip. The grip is finished to replicate the look of silver. Displaying light tarnishing and corrosion along the blade from use and age, the sword remains in very good production-used condition. Dimensions: 100 cm x 20 cm x 2.5 cm (39 1/2" x 8" x 1")

£3,000-5,000





## † 195. Opening Scene Dancer Silver and Black Jacket and Hotpants

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A jacket and hotpants from *Indiana Jones and the Temple of Doom*. This costume was worn by one of the dancers in the film's opening musical performance of "Anything Goes."

The jacket features tails and two large decorative buttons at the waist. The hotpants feature black detail on the front. Both pieces of the costume featuring a zip running down the back to fasten. An Angels The Costumier label is located in the collar of the jacket and a small handwritten label in the hot-pants reads "Sue." Due to the delicate nature of the costume, there are numerous plucks and missing sequins, particularly around the collar and cuffs of the jacket. The costume remains overall in good condition.

£600-800



## † 196. Opening Scene Dancer Silver and Black Jacket and Hotpants

INDIANA JONES AND THE TEMPLE OF DOOM (1984)

A jacket and hotpants from *Indiana Jones and the Temple of Doom*. This costume was worn by one of the dancers in the film's opening musical performance of "Anything Goes."

The jacket features tails and two large decorative buttons at the waist. The hotpants feature black detail on the front. Both pieces of the costume feature a zip running down the back to fasten. An Angels costumier label is located in the collar of the jacket. Due to the delicate nature of the costume, there are numerous plucks and missing sequins, particularly around the collar and cuffs of the jacket however the costume remains in good overall condition.

£600-800



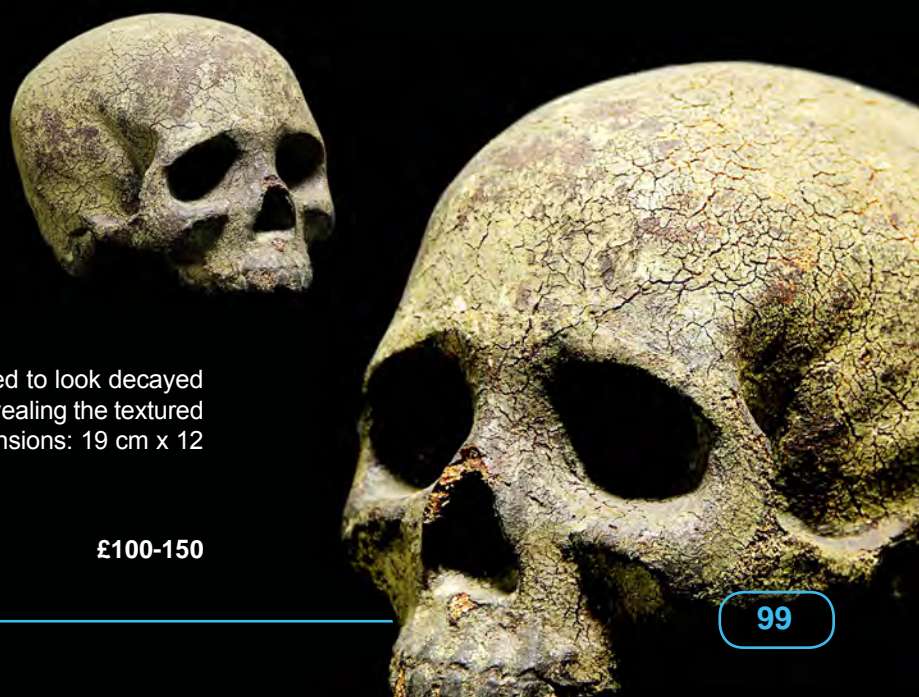
## MΔ 197. Catacombs Skull

INDIANA JONES AND THE LAST CRUSADE (1989)

A prop human skull used in *Indiana Jones and the Last Crusade*. Prop skulls were seen in the rat-infested Venetian catacombs as Indiana Jones (Harrison Ford) and Dr Elsa Schneider (Alison Doody) discovered the tomb of a First Crusader Knight revealing the location of the Holy Grail.

The skull has been cast in resin and has been intentionally distressed to look decayed and burned. Paint has slightly chipped on certain areas of the skull revealing the textured resin underneath. The piece remains overall in good condition. Dimensions: 19 cm x 12 cm x 14 cm (7 1/2" x 4 3/4" x 5 1/2")

£100-150





## MA 198. Professor Henry Jones' (Sean Connery) Hat

*INDIANA JONES AND THE LAST CRUSADE (1989)*

A Professor Henry Jones (Sean Connery) hat from *Indiana Jones and the Last Crusade*. The Professor wore his tweed hat throughout the film as he and son Indiana Jones (Harrison Ford) raced against time to stop the Nazis from finding the Holy Grail.

The bucket-style hat is made from a specially commissioned brown and black wool houndstooth fabric. Lined with light brown quilted satin material, two pieces of white elastic are crudely sewn into the back for added comfort. There is a Bermans and Nathans costumiers label sewn to the interior which reads "Sean Connery, 9340, Henry, Indiana Jones III".

There are a few plucks to the stitching on the brim of the hat and some slight discolouration to the lining and label on the inside of the hat. It remains overall in very good condition. Hat circumference: 53 cm (21")

£4,000-6,000



Courtesy Lucasfilm Ltd / Paramount / The Kobal Collection





## † 199. Gunner 'Lofty' Sugden's (Don Estelle) Shirt

*IT AIN'T HALF HOT MUM* (TV 1974-1981)

A shirt worn by Gunner 'Lofty' Sugden (Don Estelle) in the BBC comedy series *It Ain't Half Hot Mum*. This shirt was worn as part of Sugden's uniform as he and his fellow Royal Artillery Concert Party members spent the final months of the war in the jungles of Burma.

The long-sleeve shirt is made from thick cotton khaki material and features brown buttons running down the front and a single epaulette on the left shoulder. The shirt features a handwritten label reading "Don Estelle '15," labels from Windsmoor of Macclesfield and costumiers Bermans & Nathans. Select dark purple stitching remains on the collar from a removed patch. The shirt remains overall in good condition. Dimensions: size 15

£200-300



## † 200. Evelyn Tremble/James Bond's (Peter Sellers) Green Gadget Tunic

*CASINO ROYALE* (1967)

Evelyn Tremble's (Peter Sellers) green gadget tunic from Ken Hughes' *Casino Royale*. This tunic was worn by Tremble as he was briefed by Q (Geoffrey Bayldon) on the gadgets needed for his assignment.

The tunic is made from green padded material with Velcro fastening along one side, a flap between the legs and four faux pockets with large metal zips. There have been a number of alterations to the tunic for use in later productions, including the removal of a button from the inside and black elastic at the hem. Evidence of stitching is still present on the left breast from a union jack flag patch seen in the film. An orange label in the collar reads "10/1, 16/6." The tunic remains overall in good condition. Dimensions: measures 53 cm (20 3/4") across the chest

£400-600





## M201. Scaramanga's (Christopher Lee) Revolver

*THE MAN WITH THE GOLDEN GUN (1974)*

Scaramanga's (Christopher Lee) Colt Single Action Army revolver from Guy Hamilton's *The Man With The Golden Gun*. This pistol was used by Scaramanga when he shot the cork from the bottle of champagne in front of James Bond (Roger Moore) on the international assassin's private island.

This pistol, made by the American manufacturer Colt in 1972, features a pair of faux-ivory grips and an array of ornate engraved floral detailing across the frame, cylinder and barrel. The entire prop weapon is nickel-plated, giving the piece a polished appearance.

The firearm was sympathetically deactivated after use on the production, with the Single Action Army retaining a functional hammer, cylinder, trigger, gate and ejector. The cylinder is still capable of being field stripped. The weapon shows wear from use including corrosion along the left side of the barrel and on the cylinder. It is supplied with a certificate of deactivation and a letter of authenticity from the film's armourers. The piece remains in very good condition. Dimensions: 27 cm x 4 cm x 12.5 cm (10 ¾" x 1 ½" x 5")

This weapon has been permanently and sympathetically deactivated to U.K. legal requirements and no longer retains any functional capacity to fire. It is accompanied by a proof house certificate of deactivation. It is solely the buyer's responsibility to check, prior to bidding, the legal status of this weapon within their own country and the importation thereof.

£10,000-15,000









## MA 202. Stromberg Submarine Crew Beret

*THE SPY WHO LOVED ME* (1977)

A Stromberg submarine crewman's beret from *The Spy Who Loved Me*. This hat was worn by one of the workers on board the massive supertanker Liparus, owned by the villainous Karl Stromberg (Curt Jurgens).

Made of orange-red canvas, the beret includes a black headband and black piping. A black and white plastic badge featuring Stromberg's fish logo is mounted on the hat with a white cloth backing using glue. The hat is lined in thin cotton and marked "7 ¼" internally. Well used on the production, the cap and badge display some light wear, however the piece remains in otherwise very good, production-used condition. Dimensions: hat size 7 ¼



£200-400

## MA 203. Drax Enterprises Shoulder Patch

*MOONRAKER* (1979)

A Drax Enterprises shoulder patch from Lewis Gilbert's *Moonraker*. This patch was seen on the shoulder of the gold-and-white coloured spacesuits worn by Drax's (Michael Lonsdale) henchmen and astronauts in the film's final scenes.

Screenprinted on thin linen material, the circular patch features the "Drax Enterprise Corporation" logo and was secured to the shoulder of the spacesuit with adhesive. The unused patch remains in very good condition. Dimensions: 11.5 cm x 11.5 cm x 0.5 cm (4 ½" x 4 ½" x ¼")



£200-300

## MA 204. James Bond's (Roger Moore) 'Rio' Shirt

*MOONRAKER* (1979)

James Bond's (Roger Moore) long-sleeve shirt from Lewis Gilbert's *Moonraker*. This shirt was worn in scenes as Bond first arrived in Rio de Janeiro in search of the nefarious Hugo Drax (Michael Lonsdale).

Made by Roger Moore's favoured tailor Frank Foster, the shirt is made of thin brown cotton fabric and features pearlescent white buttons running down the front and single-button cuffs. The shirt was obtained from a senior crew member who purchased the shirt during an end-of-production wardrobe sale. It remains in very good condition. Dimensions: 58 cm (22 ½") across the chest.



£800-1,200



**MA 205. Clapperboard***MOONRAKER* (1979)

A French clapperboard from Lewis Gilbert's *Moonraker*. The clapperboard has the film's title handpainted along the top with the names of both director Lewis Gilbert and director of photography Jean Tournier below.

There is a small amount of tape residue along the clapper stick, however the clapper stick still allows for a sharp snap when closed. The clapperboard displays slight signs of wear and the piece remains overall in very good condition. Dimensions: 26 cm x 24.5 cm x 3 cm (10 ¼" x 9 ¾" x 1 ¼")

**£1,200-1,500****MA 206. James Bond's (Roger Moore) 'Finale' Shirt***FOR YOUR EYES ONLY* (1981)

James Bond's (Roger Moore) long-sleeve shirt from John Glen's *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 in thick dark blue cotton features white buttons running down the front and single-button cuffs. It was obtained from a senior crew member who purchased the shirt during a wardrobe sale at the production's close. The shirt remains in very good condition. Dimensions: measures 58 cm (22 ½") across the chest

**£800-1,200****MA 207. James Bond's (Roger Moore) 'Pre-Credits' Shirt***FOR YOUR EYES ONLY* (1981)

James Bond's (Roger Moore) long-sleeve shirt from John Glen's *For Your Eyes Only*. This shirt was worn in the introductory sequence as Bond boarded a helicopter after visiting his wife's grave, only to be kidnapped by supervillain Ernst Blofeld.

Made by Roger Moore's favoured tailor Frank Foster, the shirt is made from blue and white striped cotton with white buttons running down the front. The shirt features a white collar with white double-button cuffs. The shirt was obtained from a senior crew member who purchased the shirt during an end-of-production wardrobe sale. It remains in very good condition. Dimensions: measures 58 cm (22 ½") across the chest

**£800-1,200**





### MA 208. SPECTRE Operative Diving Hood

*NEVER SAY NEVER AGAIN (1983)*

A SPECTRE operative diving suit from Irvin Kershner's *Never Say Never Again*. SPECTRE personnel wore these diving hoods at the Tears of Allah during the battle with James Bond (Sean Connery), Felix Leiter (Bernie Casey) and the Navy SEALs.

Made of black neoprene material and a distinctive silver panel running from the forehead to the back of the neck, the diving hood features a blue neoprene lining. Displaying minor wear to the stitching through use, this diving hood remains in very good condition.

£150-250

### MA 209. SPECTRE Operative Diving Suit

*NEVER SAY NEVER AGAIN (1983)*

A SPECTRE operative diving suit from Irvin Kershner's *Never Say Never Again*. SPECTRE personnel wore these diving suits at the Tears of Allah during the battle with James Bond (Sean Connery), Felix Leiter (Bernie Casey) and the Navy SEALs.

Made of black neoprene material with silver panels running down the sides, the diving suit features detachable Velcro strapping at the shoulders, a blue lining and a zip-up front. Displaying minor wear from use, this diving suit remains in very good condition. Dimensions: Marked size large

£800-1,000



### MA 210. U.S. Navy SEAL Diving Suit

*NEVER SAY NEVER AGAIN (1983)*

A U.S. Navy SEAL diving suit from Irvin Kershner's *Never Say Never Again*. The Navy SEALs wore these suits when they were sent in support of James Bond (Sean Connery) and Felix Leiter (Bernie Casey) when they attacked SPECTRE at the Tears of Allah.

Made of black neoprene material, the diving suit features a zip-up front and cut-offs at the leg. White stencilling on the chest reads "U.S. Navy" with similar stencilling on the back reading "U.S.N." Displaying minor wear from use, this diving suit remains in very good condition. Dimensions: measures 48 cm (19") across the chest

£800-1,000





## †211. Octopus Cult Assassin Top

OCTOPUSSY (1983)

A top used in John Glen's *Octopussy*. Members of the Octopus Cult, a group of women who loyally served jewel smuggler Octopussy (Maud Adams) wore this costume.

The cropped top is made from light pink material with gold and pink patterned embroidery. The top features two short lengths of elastic on the hem for added comfort and a two hook-and-eye clasps at the front to fasten. There is a Bermans and Nathans costumier's label located in the collar reading "Mary Stavin, 18874, Octopussy". Due to the delicate nature of the material there are number of smalls plucks present however the top remains in good overall condition. Dimensions: measures 37 cm (14 ½") across the chest



£200-300



## †212. Octopus Cult Assassin Costume

OCTOPUSSY (1983)

A unitard used in John Glen's *Octopussy*. Members of the Octopus Cult wore their costumes as they assisted Octopussy (Maud Adams) in entering Kamal Khan's (Louis Jourdan) palace shortly before her capture.

The unitard is made from red Lycra material and features a round Octopus Cult patch on the chest and a zip running down the back to fasten. There is a Bermans and Nathans costumiers label located in the collar reading "Octopussy Guards, 5' 11", 8887". There is a small hole in the shoulder of the costume however the piece remains in very good overall condition. Dimensions: measures 30 cm (12") across the waist

£400-600

## †213. Octopus Cult Assassin Costume

OCTOPUSSY (1983)

A unitard used in John Glen's *Octopussy*. Members of the Octopus Cult wore their costumes as they assisted Octopussy (Maud Adams) in entering Kamal Khan's (Louis Jourdan) palace shortly before her capture.

The unitard is made from red Lycra material and features black stirrups on the ankles and a zip running down the back to fasten. There is a Bermans and Nathans costumiers label located in the collar reading "Octopussy Guards, 5' 11", 8887, Julie Barth". There is a small black mark near the shoulder and a hole towards the bottom at the back of the costume which is likely from rigging during stunt scenes. The unitard remains overall in good condition. Dimensions: measures 30 cm (12") across the waist

£300-500





## M 214. Piracy Warning and U.K. Quad Posters

### THE LIVING DAYLIGHTS (1987)

A printed U.K. quad (EX rolled condition) featuring printed artwork by Brian Bysouth and a printed U.K. double-crown "anti-piracy" poster (VG folded condition) from John Glen's *The Living Daylights*. U.K. quad poster dimensions: 100 cm x 76 cm (40" x 30"); U.K. double-crown poster dimensions: 76 cm x 51 cm (30 x 20")

£300-400



## M 215. Insert Clapperboard

### THE LIVING DAYLIGHTS (1987)

An insert-shot clapperboard from John Glen's *The Living Daylights*. This clapperboard was used for extreme close-up shots where even medium-size boards were too large for the camera frame.

This clapperboard is made of wood with the film's title *The Living Daylights* and the names of director John Glen and director of photography Alec Mills painted at the top. The plate has spaces for slate and take number with a section for indicating shoot day and the type of scene below. The clapper stick is firmly attached and closes with a firm snap. The clapperboard shows natural wear present on the plate and clapper sticks, this clapperboard remains overall in very good condition. Dimensions: 2 cm x 12 cm x 9 cm (¾" x 4 ¾" x 3 ½")

£800-1,200

## † 216. Rosika Miklos' (Julia T. Wallace) Jumpsuit

### THE LIVING DAYLIGHTS (1987)

A jumpsuit used in John Glen's *The Living Daylights*. Bond's (Timothy Dalton) connection Rosika Miklos (Julia T. Wallace) wore her jumpsuit inside the Trans Siberian pipeline as she created a distraction to help smuggle KGB agent General Koskov (Jeroen Krabbé) out of Russia.

Made from blue cotton material, the collared jumpsuit has a zipper running down the front with back and breast pocket fastened with a press stud. The 'Trans-Siberian Pipeline' logo has been screen-printed onto patches located on the back and breast pocket. There is a Bermans & Nathans label located in the collar reading "Julia T. Wallace, 5249 Rosika, Living Daylights." The back pocket is coming away from main body of the suit, otherwise the piece otherwise remains overall in very good condition. Dimensions: measures 59 cm (23 ¼") across the chest; inside leg measures 79 cm (29 ¼")

£800-1,200





**MΔ 217. Clapperboard***THE LIVING DAYLIGHTS* (1987)

A clapperboard from John Glen's *The Living Daylights*. The clapperboard shows the film's title handpainted along the top with the names of both director John Glen and director of photography Alec Mills below. The date and location of its last use are marked as "13 February '87" and "Day – Exterior" at the bottom of the board. The clapper stick allows for a firm snap when closed. The clapperboard displays light marks and signs of wear around the hinge and the piece remains overall in very good condition. Dimensions: 1.5 cm x 26 cm x 21.5 cm (½" x 10 ¼" x 8 ½")

£1,200-1,500

**MΔ 218. Clapperboard***LICENCE TO KILL* (1989)

A production-used clapperboard from John Glen's *Licence to Kill*. Well used during production, the clapperboard features the film's original title "Licence Revoked" handpainted along the top with the names of both director John Glen and director of photography Alec Mills below. The date and location of its last use are marked as "3<sup>RD</sup> November 1988" and "Interior – Night" at the bottom of the board. The clapper stick remains in good condition, allowing for a sharp snap when closed. The clapperboard displays signs of wear around the hinge and remains overall in very good condition. Dimensions: 1.5 cm x 26 cm x 21.5 cm (½" x 10 ¼" x 8 ½")

£1,200-1,500





## MA 219. James Bond's (Timothy Dalton) Scuba Equipment

*LICENCE TO KILL* (1989)

James Bond's (Timothy Dalton) scuba equipment from *Licence To Kill*. This diving gear was used for the scuba sequences as Bond thwarted Sanchez's (Robert Davi) drug shipment. The Dacor diving vest and goggles were used by Bond during his initial infiltration.

The vest incorporates strapping for a gas tank and has a built-in tube and mouthpiece. The gas tank is the style stolen by Bond as he sabotaged the cocaine shipment and features a Dacor-branded shoulder strap rig, black and yellow decals, a mouthpiece and a diving gauge. A pair of flippers and a pair of weighted diving belts used by Sanchez's henchmen are also included. The vest is marked as size extra large.

Displaying wear from use and storage including scratches on the tank, cracked rubber on the vest and sand on various pieces of equipment, the set remains overall in good condition. Dimensions (diving tank): 40 cm x 30 cm x 71 cm (15 3/4" x 11 3/4" x 28")

Please note: Due to the pressurised air tank included in this lot, a specialist shipping service will be required for overseas shipping. Please contact us for a shipping quote prior to bidding.



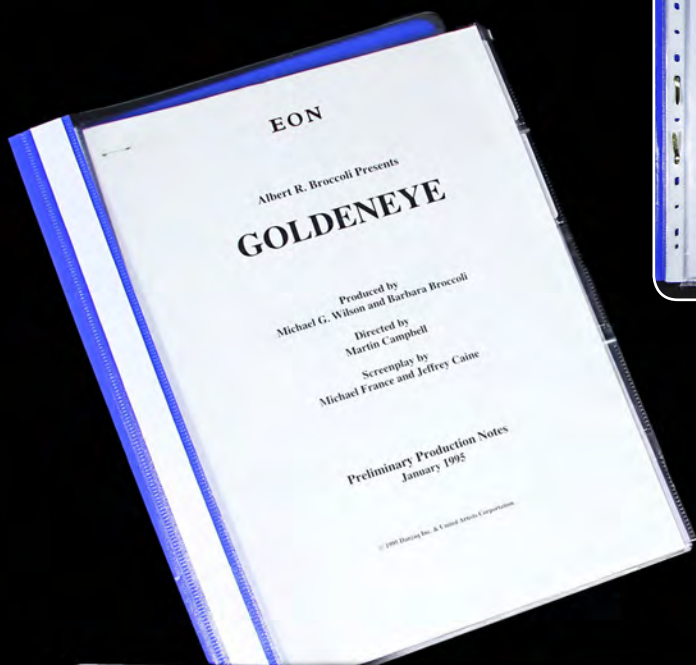
£3,000-5,000

## MA 220. Promotional Licence Plate and Ephemera

*GOLDENEYE* (1995)

A promotional licence plate and ephemera from *GoldenEye*. The licence plate was used during the official press launch at Leavesden Studios and was attached to the Aston Martin DB5 used to film scenes in Monte Carlo.

The licence plate is made from aluminium with raised lettering reading "J Bond". Remnants of tape are attached the reverse side where it was stuck over the plate during the event. The plate is offered with a collection of promotional materials from the production. Presented in a split pin folder, the materials consist of printed press notes, seven black and white promotional stills and thirteen production slides. In addition, there is a letter of authenticity from EON regarding the car used for the press event and various printed stills and articles featuring the licence plate. The set remains overall in good condition. Licence plate dimensions: 51.5 cm x 11 cm (20 1/2" x 4 1/4"); folder dimensions: 31 cm x 25 cm x 1.5cm (12 1/4" x 9 3/4" x 1/2")



£1,000-2,000



## M 221. Draft Screenplay

BOND 17

An early draft screenplay for an unproduced James Bond film. This script was intended for a third James Bond film starring Timothy Dalton after *Licence to Kill* (1989) but instead producers chose to enlist Pierce Brosnan as the lead character, ultimately producing *GoldenEye*.

The screenplay contains more than 130 unannotated pages, with the first page featuring "James Bond 17" written in bold along the top. The script is held together with brass split pins and features "Bond 17" written in blue ink along the spine. The piece shows some minor wear, including light marks to a number of the pages and creases on the corners. The piece remains overall in good condition. Dimensions: 28 cm x 22 cm x 1.5 cm (11" x 8 3/4" x 1/2")

£400-600

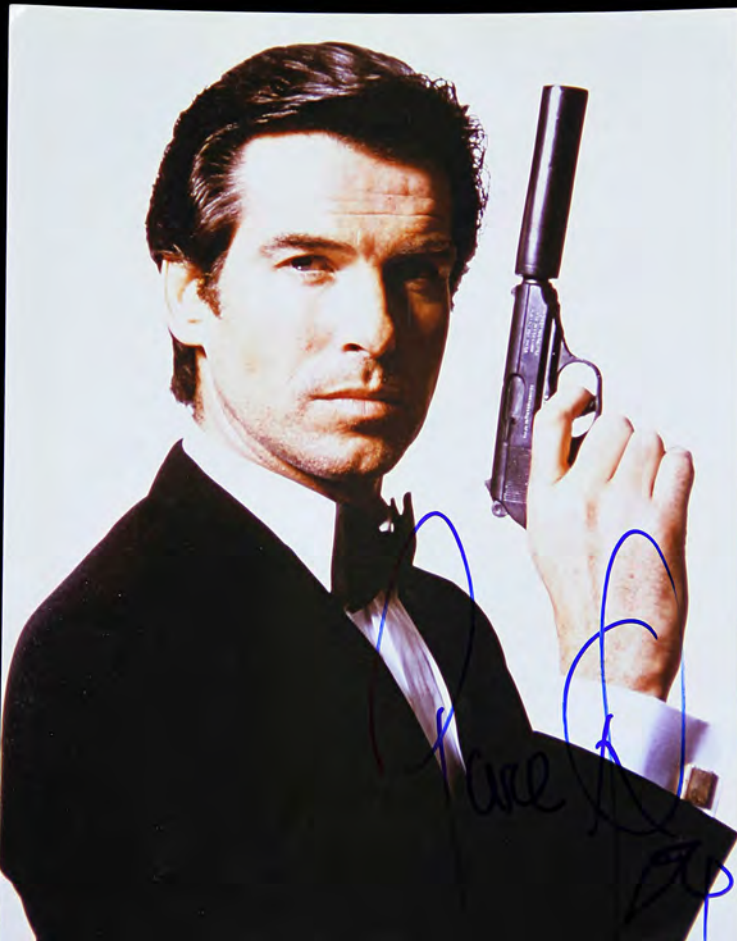
## M 222. Submarine Gauge Designs and Ephemera

THE WORLD IS NOT ENOUGH (1999)

A collection of submarine gauge designs and crew ephemera from *The World Is Not Enough*. These designs were created for use on the gauges within the submarine's reactor.

The designs are printed in colour on white paper with Cyrillic writing relating to reactor temperature. A final version of the dial is mounted in a black wood frame. The gauge designs are accompanied by a console readout from the film's pre-credits scene, a shooting schedule, storyboards, submarine concept art, a set of publicity stills and various promotional materials. Displaying wear from use and time spent in storage, the set remains in good condition. Dimensions (framed gauge): 3 cm x 18 cm x 13 cm (1 1/4" x 7" x 5")

£120-150



## M 223. Pierce Brosnan Autographed Still

TOMORROW NEVER DIES (1997)

A signed photograph of Pierce Brosnan from Roger Spottiswoode's *Tomorrow Never Dies*. The promotional photograph shows Pierce Brosnan in the role of Bond wearing a tuxedo and holding his trademark Walther PPK pistol. The autograph is written in blue ink and remains in very good condition. Dimensions: 37 cm x 28 cm (14 1/2" x 11")

£80-100



## M 224. James Bond's (Pierce Brosnan) Hero Prop P99 and Prop Silencer

*TOMORROW NEVER DIES* (1997)

James Bond's (Pierce Brosnan) hero Walther P99 prop pistol and prop silencer from Roger Spottiswoode's *Tomorrow Never Dies*. This pistol, fitted with the silencer, was used throughout the infiltration of Elliot Carver's (Jonathan Pryce) stealth boat by Bond and Wai Lin (Michelle Yeoh.)

Marked with the serial number B6515945, this prop pistol is one of the blank-firing prop PAK models of the P99 pistol, designed specifically to fire blanks rather than using live rounds. The frame uses special polymers in its construction while the slide is made of metal. The weapon has a counter-clockwise fitting in the barrel to accommodate the silencer. The firearm was sympathetically deactivated after use on the production, with the P99 retaining a functional slide, trigger, slide release, de-cocker and magazine release. The piece is supplied with a certificate of deactivation, a letter of authenticity from the film's armourers and a production-used hardcase marked "Blank Firing P99."

Wear is present from use including surface scratches along the slide. The piece remains in very good condition Dimensions (including silencer): 32 cm x 3 cm x 14 cm (32 ¾" x 1 ¼" x 5 ½")

This weapon has been permanently and sympathetically deactivated to U.K. legal requirements and no longer retains any functional capacity to fire. It is accompanied by a proof house certificate of deactivation It is solely the buyers responsibility to check, prior to bidding, the legal status of this weapon within their own country and the importation thereof.

£10,000-12,000









**M 225. Submarine Reactor Rod***THE WORLD IS NOT ENOUGH* (1999)

A submarine prop reactor rod from *The World Is Not Enough*. This prop reactor rod formed part of the nuclear reactor set for the scene where James Bond (Pierce Brosnan) duelled with the terrorist Renard (Robert Carlyle).

This reactor rod is made of resin with two interchangeable heads; one made of resin, the other made of flexible foam to prevent injury during the intense fight sequence between Bond and Renard. The foam rod head is finished in faux-silver paint with the resin head and body plated to give it a polished, reflective finish. Displaying wear from use, with deterioration to the foam head and scratches to the set's paint finish, the rod remains in good condition. Dimensions (assembled): 93 cm x 7 cm x 7 cm (36 3/4" x 2 3/4" x 2 3/4")

**£800-1,000****M 226. Miniature James Bond Figure***THE WORLD IS NOT ENOUGH* (1999)

A miniature James Bond figure from *The World Is Not Enough*. This piece was created for the miniature scene where James Bond (Pierce Brosnan) and Christmas Jones (Denise Richards) escaped the submarine via a torpedo tube. This piece was not ultimately used for filming.

The figure is made of flexible foam with the head and hands painted to replicate the appearance of the secret agent. A backup for the sequence, the piece was dressed for use in the film. Displaying light wear, the miniature remains in good condition. Dimensions: 13 cm x 57 cm x 8 cm (5" x 22 1/2" x 3 1/4")

**£200-300****†Δ 227. Graves' Ice Palace Champagne Flute***DIE ANOTHER DAY* (2002)

A prop champagne flute from Lee Tamahori's *Die Another Day*. This glass was used in the scene where James Bond (Pierce Brosnan) arrived at the Ice Palace Hotel reception.

The piece is made of glass with a frosted film and drizzled resin applied to the exterior to make it appear as though it is made of solid ice. The glass displays signs of wear from use on set including some hairline fractures, however the piece remains overall in good condition. Dimensions: 7 cm x 7 cm x 23 cm (2 3/4" x 2 3/4" x 9 1/2")

**£200-400**



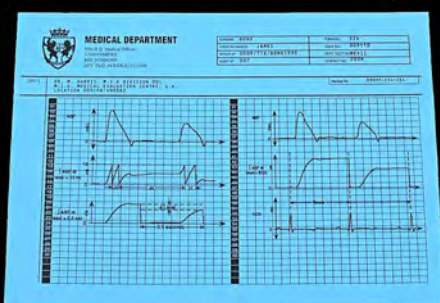
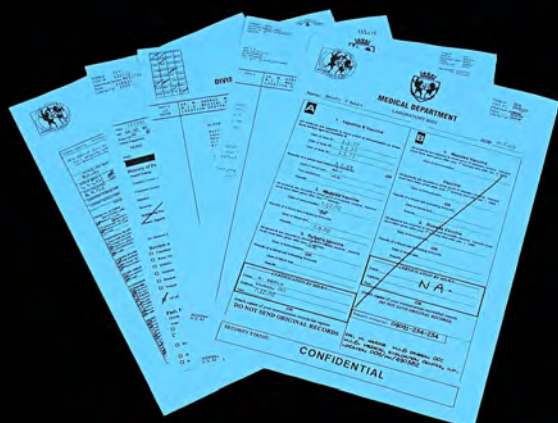
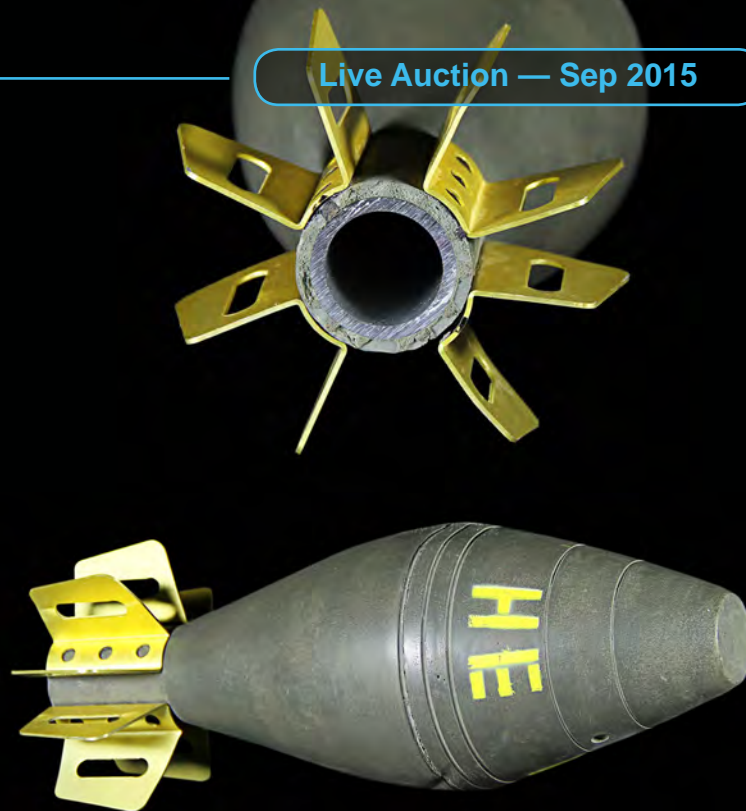
## †Δ 228. Zao's (Rick Yune) Jaguar Mortar Bomb

*DIE ANOTHER DAY* (2002)

Zao's (Rick Yune) Jaguar mortar prop bomb from Lee Tamahori's *Die Another Day*. This bomb was used for the car chase between Zao (Rick Yune) and James Bond (Pierce Brosnan), launched from the back of Zao's sports car.

The bomb is made of soft rubber and is painted dark green with yellow stencilled detailing. Stencilled letters around the mortar bomb read "HE," denoting it as a high explosive shell. A set of faux-gold metal fins is attached at the base. Displaying some minor wear from use, this mortar bomb remains in very good condition. Dimensions: 10 cm x 10 cm x 28 cm (4" x 4" x 11")

£400-600



## MΔ 229. James Bond's (Pierce Brosnan) Medical Report

*DIE ANOTHER DAY* (2002)

James Bond's (Pierce Brosnan) medical report from Lee Tamahori's *Die Another Day*. Made for the production but ultimately not seen on screen, the report consists of six pages printed in landscape and portrait format on blue A4 paper and bears the crest of the 00 Division of MI6. The report is marked with the name "James Bond" at the top of each page and the supervisory doctor is given as Dr. M. Harris. Pages detail prior vaccinations, toxicology results, blood test results and final findings. The report remains in very good condition. Dimensions: 30.5 cm x 21.5 cm (12" x 8 1/2")

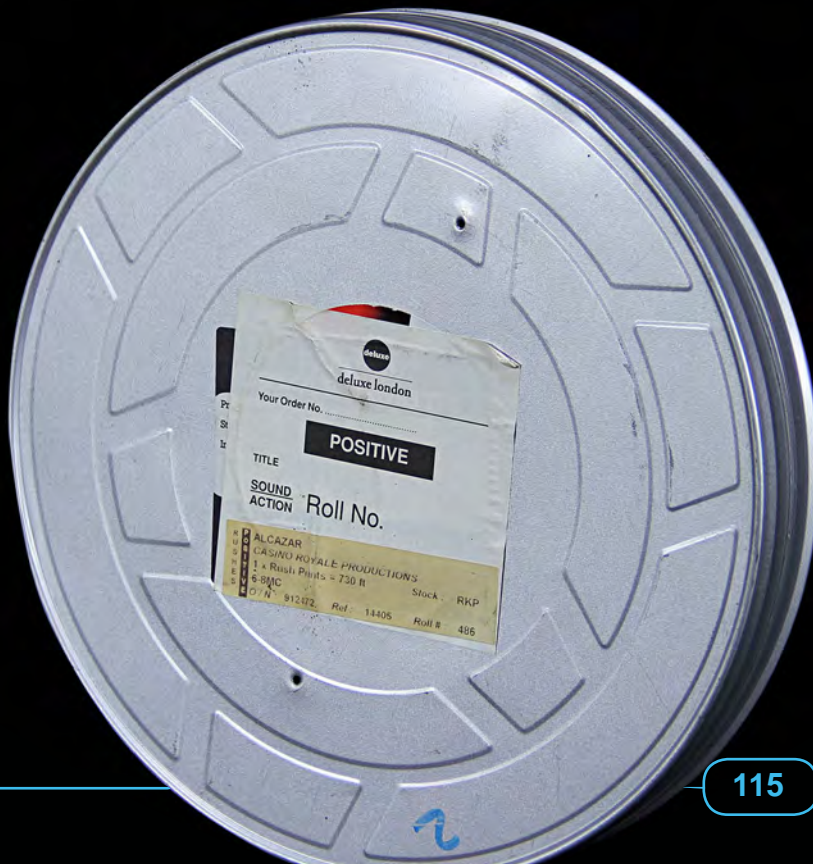
£200-300

## MΔ 230. Film Can

*CASINO ROYALE* (2006)

A 35 mm film can used in the production of Martin Campbell's *Casino Royale*. A Deluxe London label is secured to the film can's lid reading "Casino Royale Productions" which displays the roll number of the film. The label further indicates that it was used for the film's rushes. There is a small amount of Deluxe London tape on the reverse of the film can as well as a Fuji Photo Film label. The can displays light signs of wear through use and remains in very good condition. Dimensions: 27.5 cm x 27.5 cm x 4.5 cm (10 3/4" x 10 3/4" x 1 3/4")

£200-300







## †Δ 231. "Casino Royale" Bar Chair

CASINO ROYALE (2006)

A "Casino Royale" bar chair from Martin Campbell's *Casino Royale*. This seat was used at the bar for the scenes at the Casino Royale in Montenegro, where James Bond (Daniel Craig) duels Le Chiffre (Mads Mikkelsen) in a high-risk game of poker.

Custom made for the production, the chair is made of wood and has been finished in faux-gold paint across the frame. A leaf-patterned cream cover is present on the padded seat and chair back. The chair displays some wear to the paint finish on the legs and frame but remains overall in good condition. Dimensions: 50 cm x 45 cm x 125 cm (19 3/4" x 17 3/4" x 49 1/4")

£600-800

## MA 232. One Million Dollar "Casino Royale" Chip

CASINO ROYALE (2006)

A \$1,000,000 casino chip from Martin Campbell's *Casino Royale*. This prop chip was used for the scene where, at the Casino Royale, James Bond (Daniel Craig) tried to beat Le Chiffre (Mads Mikkelsen) to win more than \$100,000,000 in a high-stakes poker tournament.

Created especially for the film, this high-value chip is made of plastic in pearlescent blue and translucent red and gold. The text "Casino Royale Montenegro" and the value of \$1,000,000 is printed on both sides of the chip in gold and black. The chip is presented on a custom made display stand and remains in very good condition. Dimensions (displayed): 17 cm x 16 cm x 10 cm (6 3/4" x 6 1/2" x 4")

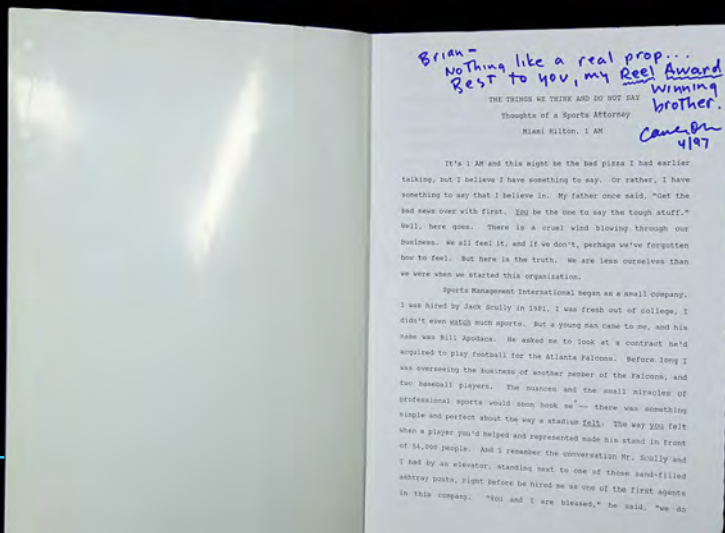
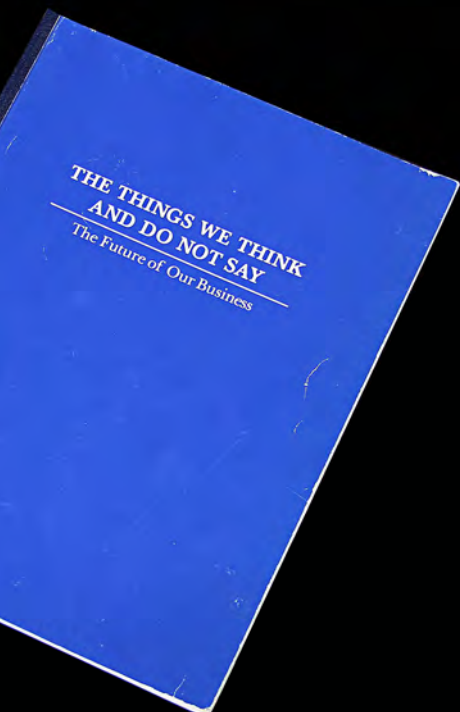


£600-800

## †Δ 233. Cameron Crowe Autographed Manifesto

JERRY MAGUIRE (1996)

An agency manifesto from *Jerry Maguire*. This booklet titled *The Things We Think And Do Not Say* was distributed by disillusioned agent Jerry Maguire (Tom Cruise) before he was fired from his agency.



Gifted by director Cameron Crowe to ADR recordist Brian L. McCarty after the film's Reel Award win and signed by the director, the booklet features a blue cover with the manifesto's title in white. The manifesto is 22 pages long, printed single-sided on white U.S. legal-size paper. Displaying some wear to the cover and pages from use, the booklet remains in good condition. Dimensions: 28 cm x 21.5 cm x 1 cm (11" x 8 1/2" x 1/2")

£200-400





### Ω 234. Hero Puppet Velociraptor Claw

*JURASSIC PARK* (1993)

A hero cable-controlled velociraptor claw from Steven Spielberg's *Jurassic Park*. This claw was used in the kitchen scene where Tim (Joseph Mazzello) and Lex (Ariana Richards) hid from a pair of velociraptors. When crawling under the counters, Lex witnessed a raptor tapping the floor with its razor sharp claw.

Made at Stan Winston Studio, this toe features a foam latex skin on a metallic armature and features a long curved claw that is made of resin. The skin shows wrinkles cast into the foam latex and is painted to match the raptor's dark skin tone. The claw, which can screen match due to the grooves and dents in the bone, is textured to appear rough and sharp. Protruding from the top of the toe is a black wire which leads to the interior cable mechanism used to tap the claw. Paired with this claw are eight 8 x 10 photographs showing the Velociraptor puppets in action on set. The photos are credited on the back as having been shot by still photographer Murray Close. This item shows wear to the foam latex due to production use and age with small tears to the material. The piece remains overall in good condition. Dimensions: 28 cm x 15 cm x 6 cm (11" x 6" x 2 ½")

£2,000-3,000

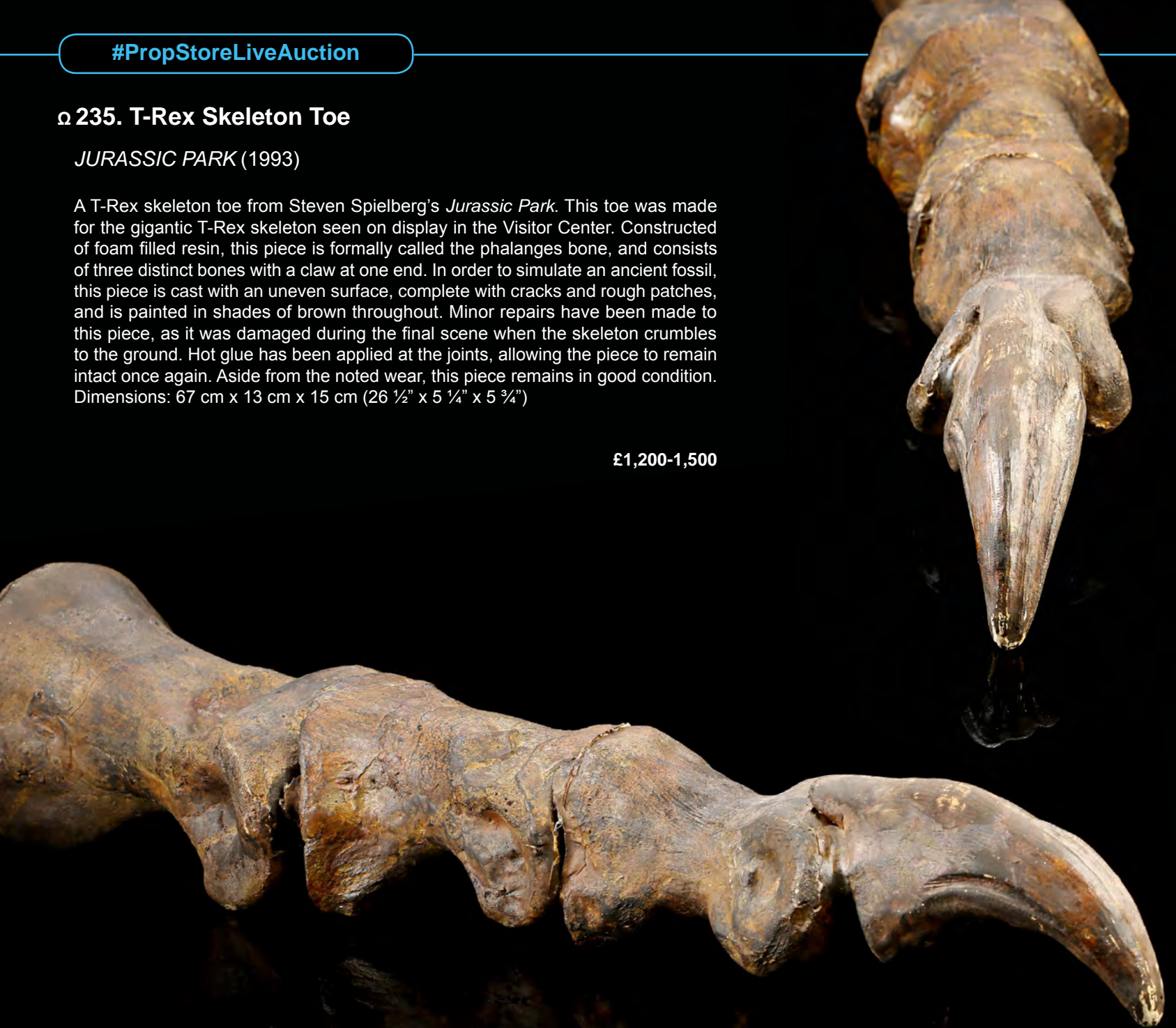


## Ω 235. T-Rex Skeleton Toe

*JURASSIC PARK* (1993)

A T-Rex skeleton toe from Steven Spielberg's *Jurassic Park*. This toe was made for the gigantic T-Rex skeleton seen on display in the Visitor Center. Constructed of foam filled resin, this piece is formally called the phalanges bone, and consists of three distinct bones with a claw at one end. In order to simulate an ancient fossil, this piece is cast with an uneven surface, complete with cracks and rough patches, and is painted in shades of brown throughout. Minor repairs have been made to this piece, as it was damaged during the final scene when the skeleton crumbles to the ground. Hot glue has been applied at the joints, allowing the piece to remain intact once again. Aside from the noted wear, this piece remains in good condition. Dimensions: 67 cm x 13 cm x 15 cm (26 1/2" x 5 1/4" x 5 3/4")

£1,200-1,500



## Ω 236. Stan Winston Studios Dinosaur Reference Binder with Storyboards

*THE LOST WORLD: JURASSIC PARK* (1997)

A Stan Winston Studio dinosaur reference binder from Steven Spielberg's dark sci-fi sequel *The Lost World: Jurassic Park*. This binder was made by the film's mechanical department, which was tasked with creating the live action animatronic dinosaur puppets featured throughout the film. The binder contains a five month production calendar noting deadlines, fourteen pages of printed notes, printed sizing reference drawing of the dinosaurs, detailed budgets for the creation of the pachycephalosaurus and velociraptors, and hundreds of pages of printed storyboards from action sequences utilizing animatronic dinosaur puppets. The storyboards depict early versions of the action scenes, and includes an omitted sequence in which Ian and Sarah are attacked by pteranodons. The binder contains additional notes and memos in the cover pockets that are printed on Amblin Entertainment letterhead. This production binder shows minor wear due to production use, however the lot remains in overall fine used condition. Dimensions: 27 cm x 30 cm x 5 cm (10 1/2" x 11 3/4" x 1 3/4")

£200-300







### MA 237. Model Miniature Missile

*K-19: THE WIDOWMAKER* (2002)

A model miniature missile from *K-19: The Widowmaker*. This prop missile was used for the miniature sequence scenes that showed the test missile carried by the deadly nuclear submarine.

The missile is made of wood and fibreglass with metal rivet detailing around many of the prop missile's panels. It is painted with a distressed grey finish and shows red decals of the Soviet star, the missile's serial number and the Cyrillic text "VMF," an acronym referring to the Soviet Navy. Displaying wear from use including cracks, scrapes and white paint residue, the prop model miniature missile remains in good condition. Dimensions: 25 cm x 25 cm x 195 cm (10" x 10" x 77")

£400-600

### MA 238. VFX Clapperboard

*KRULL* (1983)

A visual effects clapperboard from *Krull*. Used in the shooting of visual effects shots, the clapperboard features the film's title handwritten across one side with "Visual FX Unit" printed in bold below. The clapper stick is firmly attached and although stiff, still remains functional and closes with a firm snap. Worn from use on set, the clapperboard displays signs of wear around the hinge and some chalk marks. The piece remains in good condition. Dimensions: 1.5 cm x 20.5 cm x 25.5 cm (½" x 8 ¼" x 10")

£600-800



### MA 239. Kick-Ass' (Aaron Taylor-Johnson) Mask

*KICK-ASS* (2010)

Kick-Ass' (Aaron Taylor-Johnson) mask from Matthew Vaughn's superhero film *Kick-Ass*. This mask was worn by Dave Lizewski as he assumed his super-hero alter-ego Kick-Ass in order to fight crime.

The pull-over mask is made from green elastic fabric with yellow trim sewn throughout the face and head, with two rectangular cut-outs for the eyes and mouth. The mask has a handwritten interior label reading "stunt" and has a small circular cut-out below the chin. This piece comes presented on a custom made display stand with the film title which illuminates at the press of a button located inside the head. It remains overall in very good condition. Dimensions (displayed): 41 cm x 23 cm x 31 cm (16" x 9" x 12")

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

£1,500-2,000





## †Δ 240. Production-Used Screenplay

*LABYRINTH* (1986)

A production-used script from *Labyrinth*. Written by Terry Jones with story by Jim Henson and Dennis Lee, this revised third draft script is dated 7 February 1985. The script is bound in a black springback binder with black and red card covers internally. It contains more than 140 pages printed on white and pink A4 paper with additional insert pages containing revisions made during filming. Annotations detailing lighting requirements are present throughout. The film's title is written along the spine in silver marker. The piece displays wear from use including light folds and minor tears to the interior card cover and remains overall in good condition. Dimensions: 35 cm x 23 cm x 2.5 cm (13 ¾" x 9" x 1")

£200-300



## ‡ 241. Jim Henson Autographed Poster

*LABYRINTH* (1986)

An autographed United States one-sheet poster (G rolled condition with creases and pin holes at edges) from *Labyrinth*. The poster has been autographed and inscribed by Jim Henson, with the inscription reading "John, thank you; Jim Henson" in the top left corner. Dimensions: 69 cm x 101.5 cm (27" x 40")

£200-300



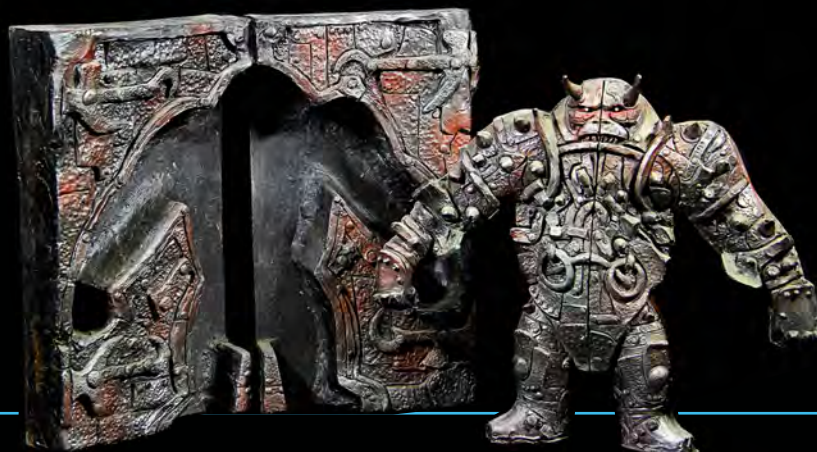
## ‡Δ 242. Goblin City Gates Maquette

*LABYRINTH* (1986)

A production maquette from *Labyrinth*. This maquette was made to design the look of the massive magical gates that guarded the Goblin City, a puzzle that faced Sarah (Jennifer Connelly) in her quest to save her brother Toby (Toby Froud) from the Goblin King (David Bowie).

The maquette is made of fibreglass in three sections, with the fearsome robot figure locked into the left and right sides of the gate. The piece is finished to replicate the look of rusty, worn iron with glowing red eyes on the robot. Displaying minor wear from use and time spent in storage, the piece remains in very good condition. Dimensions: 12 cm x 49 cm x 44 cm (4 ¾" x 19 ½" x 13 ½")

£1,000-1,500





## M 243. Lara Croft's (Angelina Jolie) Prop Pistols and Belt Rig

*LARA CROFT: TOMB RAIDER (2001)*

Lara Croft's (Angelina Jolie) prop pistols and belt rig from *Lara Croft: Tomb Raider*. The trademark prop weapons of the young tomb raider, these pieces were used throughout the film for scenes in which hero versions of the guns were not required.

The prop firearms are cast from real H&K USP Match pistols and are made of hard rubber with a metal armature within. They are finished in two-tone black and faux-silver paint and are accompanied by two rubber magazines and carried in a leather belt rig featuring custom made pistol holsters with thigh straps and a leather belt. A replica "Death's head" belt buckle has been added to complete the set. Displaying wear, including corrosion to the brass belt hardware and wear to the paint finish on the pistols and magazines, the set remains in good condition. Dimensions: 23 cm x 16 cm x 4 cm (9" x 6 1/2" x 1 1/2")

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

£3,500-5,000





## M 244. Lara Croft's (Angelina Jolie) Phone, Earpiece and Lifecast Display

*LARA CROFT: TOMB RAIDER* (2001)  
& *LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE* (2003)

Lara Croft's (Angelina Jolie) phone, earpiece and lifecast from the *Lara Croft: Tomb Raider* film series. In *Lara Croft: Tomb Raider*, Lara used the prop phone on the dashboard of her Land Rover. Lara used the earpiece during her mission to the Luna Temple in *Lara Croft Tomb Raider: The Cradle of Life*.

The phone is based on an Ericsson prototype and is cast in soft rubber. Finished with realistic Ericsson buttons, markings and branding, the screen has no detail present for visual effects purposes. The earpiece is made of plastic and hard rubber with an acrylic eyepiece and metal camera detailing. The prop is finished in dark grey and black paint and is mounted onto a production plaster lifecast of Angelina Jolie. Presented on a custom made display base, the set remains in very good condition. Dimensions (displayed): 13.5 cm x 27 cm x 30 cm (5 1/2" x 10 3/4" x 11 3/4")

£1,500-2,500



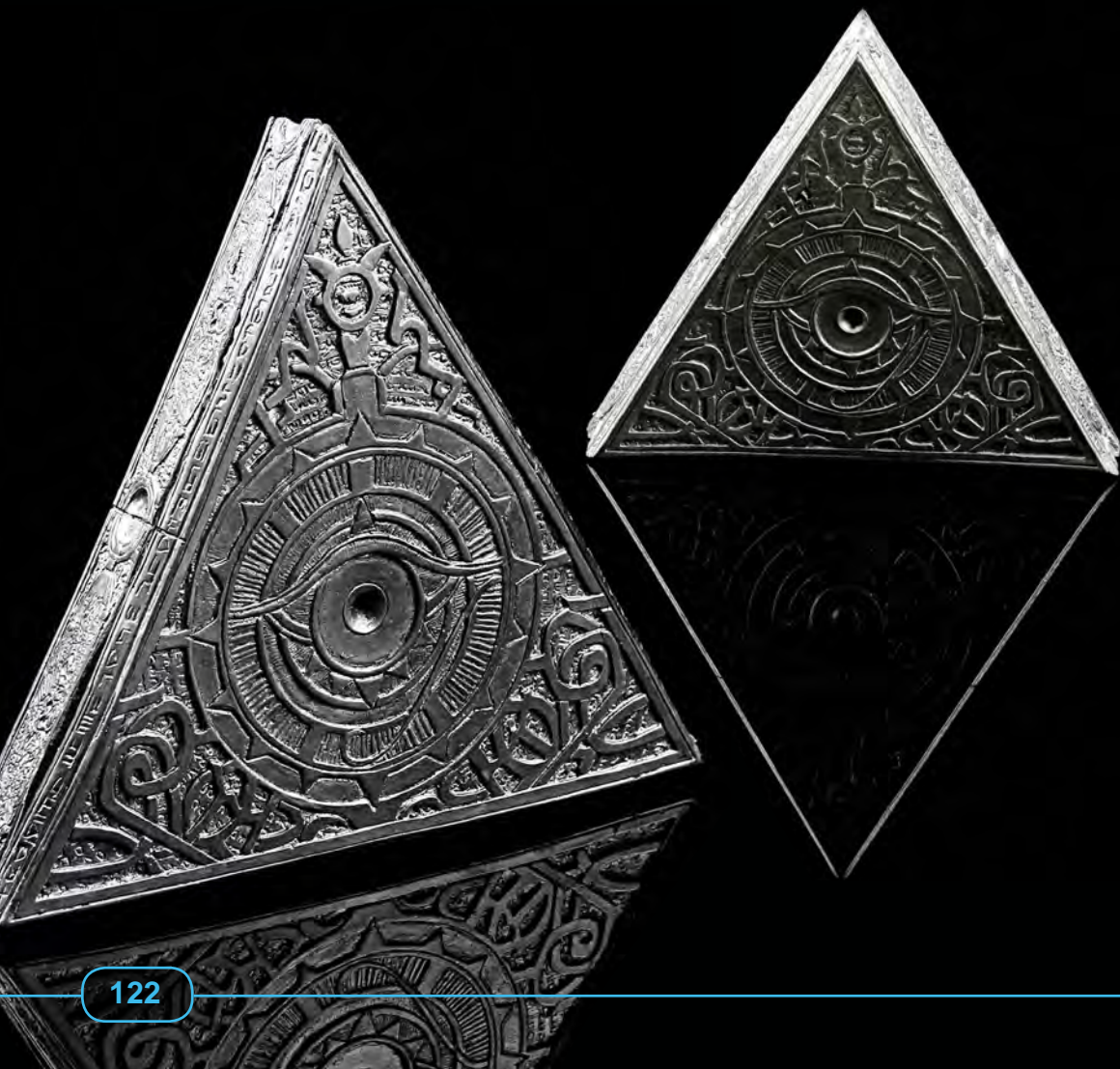
## MΔ 245. Triangle of Light

*LARA CROFT: TOMB RAIDER*  
(2001)

The Triangle of Light from *Lara Croft: Tomb Raider*. The Triangle of Light served as a focal point throughout the film as Lara Croft (Angelina Jolie) attempted to recover both halves of the ancient relic to restore the balance between time and space. This prop was used during stunt scenes.

The prop is made with a polyurethane rubber skin with a polyurethane foam core. It features an intricate design and has been painted to resemble metal. There is a small split in the side of the prop which has left a small amount of the interior foam exposed. The piece remains overall in very good condition. Dimensions: 21.5 cm x 24.5 cm x 4.5 cm (8 1/2" x 9 3/4" x 1 3/4")

£700-900







## MA 246. Inspector Javert's (Russell Crowe) 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 after he infiltrated the barricade and can be screen matched to the scene.

A reproduction of the .69 Charleville muzzle loader, the weapon was sympathetically deactivated after filming. Constructed of a mix of brass and steel components with a polished, light-coloured wood stock, the pistol has engraved period markings replicated on the action and a steel ramrod. Its original flintlock action, pan and trigger remain functional.

Featuring 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): 11 cm x 35 cm x 25 cm (4 1/2" x 13 3/4" x 10")

This weapon has been permanently and sympathetically deactivated to U.K. legal requirements and no longer retains any functional capacity to fire. It is accompanied by a proof house certificate of deactivation. It is solely the buyers responsibility to check, prior to bidding, the legal status of this weapon within their own country and the importation thereof.

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

£2,000-3,000



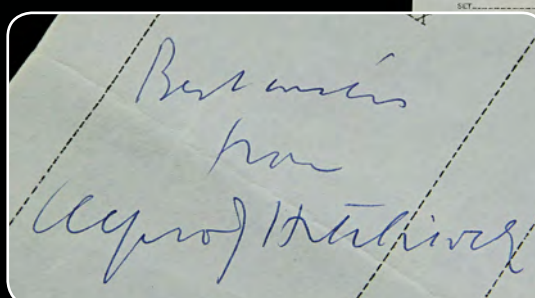
## MA 247. Alfred Hitchcock Autographed Call Sheet

*LIFEBOAT* (1944)

A signed call sheet from Alfred Hitchcock's *Lifeboat*. Printed on thin white paper, the call sheet was issued by Twentieth Century Fox and dated 12 August 1943. It outlined the set and make-up calls for the actors needed for filming including Tallulah Bankhead and John Hodiak.

The call sheet has been autographed by Hitchcock with the text "Best Wishes from Alfred Hitchcock" in blue ink. There is a fold in the centre of the call sheet and a number of creases due to age, but it remains in very good condition. Dimensions: 32.5 cm x 21.5 cm (12 3/4" x 8 1/2")

£800-1,200



| TWENTIETH CENTURY-FOX FILM CORPORATION |          |                                 |           |
|--|----------|---------------------------------|-----------|
| CALL SHEET                             |          |                                 |           |
| DATE: THURSDAY, AUGUST 12, 1943        |          | PICTURE: "LIFEBOAT"             |           |
| DIRECTOR: A. HITCHCOCK - 44-413        |          | EXT. SET: LIFEBOAT - DAY - MIST |           |
| LOCATION: CXC. BACK LOT                |          | SET: (COVER SET - PROCESS)      |           |
| LOCATION: STAGE 6                      |          | LOCATION: STAGE 6               |           |
| LOCATION: STAGE 6                      |          | LOCATION: STAGE 6               |           |
| TIME                                   | SET CALL | MAKEUP DRESS                    | WARDROBE  |
| 9 AM                                   | 7 AM     |                                 | CHARGE #1 |
| 9:30                                   | 8:30     |                                 | " #1      |
| 10:30                                  | 9:45     |                                 | " #1      |
| 1:30                                   | 1 PM     |                                 | " #1      |
| "                                      | "        |                                 | " #1      |
| "                                      | 11 AM    |                                 | " #1      |
| 8 AM                                   |          |                                 |           |
| 8:30                                   |          |                                 |           |
| 10 AM                                  |          |                                 |           |
| 1 PM                                   |          |                                 |           |
| FOR: H. HULL                           |          |                                 |           |
| M. ANDERSON                            |          |                                 |           |
| W. BENDIX                              |          |                                 |           |
| FOR FRIDAY, AUGUST 13, 1943            |          |                                 |           |
| CONT. SAME SET. EXT. CXC.              |          |                                 |           |
| (COVER - STAGE 6 PROCESS)              |          |                                 |           |
| NOTE:                                  |          |                                 |           |
| COVER SET STAGE 6 PROCESS              |          |                                 |           |
| WITH ALL PRINCIPALS READY              |          |                                 |           |
| AT 9 AM                                |          |                                 |           |
| H. L. HUGH                             |          |                                 |           |



## †Δ 248. Katsumoto's (Ken Watanabe) Complete Samurai Costume

THE LAST SAMURAI (2003)

Katsumoto's (Ken Watanabe) complete samurai costume from Edward Zwick's war epic *The Last Samurai*.

Designed to replicate authentic period samurai armour, this costume consists of many 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 Katsumoto, making the various pieces instantly distinguishable from other costumes in the film.

The first layer of this costume consists of two tunics, trousers, vest, shoes, thigh guards and sleeve armour. The greaves, body armour, shoulder armour, cloak, belt and helmet are then added, with a sword attached to the belt to complete the look. Many of the pieces are labelled with the character's name.

The retractable SFX sword is unique to Katsumoto's character with an aluminium blade and was handcrafted by master swordsmith Peter Lyons. Designer Ngila Dickson earned an Academy Award nomination for her work on the film. The retraction mechanism on the sword is no longer functional. The costume includes paperwork directly from the Warner Brothers Archives and comes as a custom display. It remains in exceptional condition. Dimensions (displayed): 50 cm x 65 cm x 215 cm (19 3/4" x 25 1/2" x 84 3/4")

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



Courtesy Warner Bros / The Kobal Collection

£20,000-30,000









## M 249. Quad and Double Crown Posters

*LEGEND* (1985)

Printed U.K. quad and U.K. double-crown (both EX folded condition) from Ridley Scott's *Legend*. U.K. quad poster dimensions: 100 cm x 76 cm (40" x 30"); U.K. double-crown poster dimensions: 76 cm x 51 cm (30 x 20")

£150-250



## †Δ 250. Second Draft Revised Screenplay

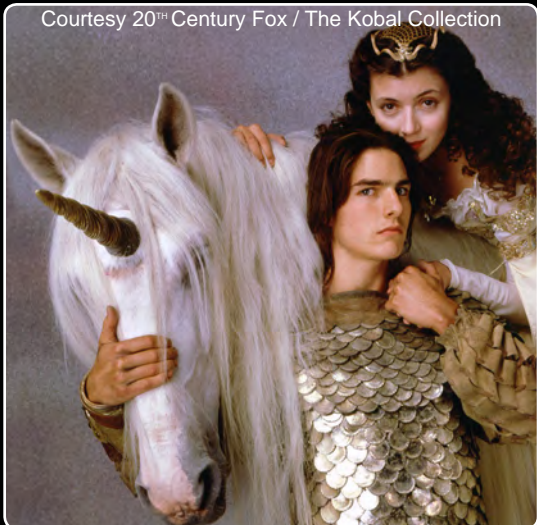
*LEGEND* (1985)

A production-used screenplay from Ridley Scott's *Legend*. Written by William Hjortsberg, this second draft revised script is dated 10 March 1984 on the cover page. The script is bound in a black springback binder with black and blue card covers within and contains more than 120 unannotated pages. The blue cover features crew issue notes written in black marker and the film's title is written along the spine in silver marker. The screenplay displays minor wear from use and age and remains overall in very good condition. Dimensions: 35 cm x 23 cm x 2.5 cm (13 3/4" x 9" x 1")

£200-300



Courtesy 20<sup>th</sup> Century Fox / The Kobal Collection



## MΔ 251. Unicorn Horn

*LEGEND* (1985)

A prop unicorn horn from Ridley Scott's *Legend*. This prop horn is believed to screen match the scene where the Darkness (Tim Curry) was expelled back to its realm by Jack (Tom Cruise).

The horn is made from resin with a biscuit foam core to reduce weight when in use. Long spirals run from the base of the horn up to the pointed tip. The piece has been finished to look like bone with brown and beige accents. Well-used, the horn displays some cracking to the resin surface. It remains overall in fair condition. Dimensions: 43 cm x 6 cm x 5 cm (17" x 2 1/2" x 2")

£1,000-1,500





**MA 252. Darkness Puppet***LEGEND* (1985)

A Darkness puppet from Ridley Scott's *Legend*. The puppet was used for the final sequences of the film as the Darkness (Tim Curry) was banished back to his dimension. This scene, approximately five seconds long, was not present in the initial European release but was restored to the U.S. and director's cuts.

Standing more than 12 inches tall, the puppet is made of resin with leather allowing for ease of movement and flexibility. The costume is black cotton and features an elaborate lace belt and cuffs. The hooves are weighted to help give more realistic movement. Due to the delicate nature of the puppet, it does display signs of wear including cracks around the neck joint and small plucks to the costume. The piece is presented on a custom made stand. It remains overall in good condition. Dimensions: 16 cm x 38 cm x 24 cm (6 ¼" x 15" x 9 ½")

**£5,000-7,000**



**MA 253. Production Paperwork Archive****LITTLE SHOP OF HORRORS (1986)**

A set of production materials from *The Little Shop of Horrors*. This set includes an array of production paperwork and printed material including two production-used screenplays, a production shooting schedule, a departmental telephone list and printed storyboards for the "Mean Green Mother" (two sets), "Get It," "I'm Bad," "Audrey II Eats Mushnik" and "Epilogue" (two sets) sequences. A copy of the first edition of the Pinewood, Pinewood Studios' internal magazine is also included. Well-used, the set remains overall in good condition. Dimensions: 30 cm x 21 cm x 1.5 cm (11 ¾" x 8 ¼" x ½")

**£400-600****MA 254. Orc Helmet****THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001)**

An Orc helmet from Peter Jackson's *The Lord of the Rings* trilogy. The Orcs wore these helmets throughout the film series, most notably in the battles around Gondor and the Black Gates of Mordor.

The helmet is made of vinyl and features a crested peak on the crown, narrow eye slits and sharp spiked cheek guards. The helmet is finished in metallic steel paint with mud and corrosion distressing applied to make the helmet appear hard-worn from use in battle. An adjustable leather chin strap allows the helmet to be worn securely.

Well-used on the production, the helmet is supplied with a custom made display base. It remains in very good condition. Dimensions (displayed): 34 cm x 24 cm x 55 cm (13 ½" x 9 ½" x 21 ¾")

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

**£3,000-5,000**



## Ω 255. Elven Lhang Sword

*THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001)*

An Elven Lhang prop sword from Peter Jackson's *The Lord of the Rings: The Fellowship of the Ring*. This prop sword was used by the Elven army during the film's prologue in which the dark lord Sauron waged war against Elves and men. During the scene, the Elves awaited the approaching Orc army before dicing their enemies with upward blows from these swords which are reminiscent of the Japanese nagamaki and Chinese podao weapons.

Constructed by world-renowned Weta Workshop that gained notoriety for its achievements in designing and constructing props that were faithful to Tolkien's writing, this prop sword is made from dense urethane over a metal core. The prop sword features a curved blade attached to a curved handle. The handle, which equals the blade in length, features an integral faux brass-coloured leaf wrap that spirals down to the bottom of the grip. This piece was gifted to executives at Sideshow Toys who visited the set in 2002. As Sideshow Toys was licensed to distribute collectibles from *The Lord of the Rings* films, the principals were allowed to choose mementos from the set. It was at the request of director Peter Jackson that these select props be branded with a unique code and note of ownership. This item has been branded reading: "Prologue Elven Sword Sideshow Toy/12 June 02/0012 W." The piece exhibits minor wear due to production use; however it remains overall in excellent condition. Dimensions: 132 cm x 5 cm x 18 cm (52" x 7" x 2")

£6,000-8,000









## Ω 256. The Witch King's Dagger

*THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* (2001)

The Witch King's Prop Dagger from Peter Jackson's *The Lord of the Rings: The Fellowship of the Ring*. Garnering numerous Academy Awards for Visual Effects, Makeup, Musical Score and Cinematography, this item came from the scene in which Frodo and the hobbits were ambushed on the hill at Weathertop by the Nazgûl. In the scene, Frodo used the One Ring and was stabbed by the Witch King, whose cursed Morgul dagger poisoned the young hobbit.

Constructed by the world-renowned Weta Workshop that gained notoriety for its achievements in designing and constructing props that were faithful to Tolkien's writing, this prop dagger features a jagged aluminium blade affixed to a ribbed resin handle with a pointed cross guard and spiked pommel. The dagger has been weathered in shades of faux silver and brown, giving it the appearance of rusted iron and is one of a small number of principal character *Lord of the Rings* pieces in private hands today. This particular piece was gifted to executives at Sideshow Toys who visited the set in 2002. As Sideshow Toys was licensed to distribute collectibles from *The Lord of the Rings* films, the principals were allowed to choose mementos from the set. It was at the request of director Peter Jackson that these select props be branded with a unique code and note of ownership. This item has been branded reading: "Witch King Dagger 12 June 02 I 0002 W Sideshow Toy." The piece exhibits minor wear due to production use; however it remains overall in very good condition. Dimensions: 66 cm x 18 cm x 3 cm (26" x 7" x 1")

£25,000-30,000





## ΩΔ 257. Elven Prop Shield

*THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001)*

An Elven prop shield from Peter Jackson's *The Lord of the Rings: The Fellowship of the Ring*. The Elves were seen using shields throughout the film and were first introduced during the film's prologue in which the dark lord Sauron waged war against Elves and men. This prop shield was also notably used during the climactic final battle in the third film, *Return of the King*.

Constructed by world-renowned Weta Workshop that gained notoriety for its achievements in designing and constructing props that were faithful to Tolkien's writing, this Elven prop shield is made of dense urethane and resembles a large leaf. It is detailed with spiralling patterns. The back of the shield includes a vertical metal grip which is mounted to metal supports that are bolted in place. This prop is painted in a dark brown colour, giving it an earthy feel. This piece exhibits minor wear due to production use, with minor scratches to the surface; however it remains overall in excellent condition. Dimensions: 137 cm x 55 cm x 13 cm (54" x 21 1/2" x 5")

£6,000-8,000





## † 258. Uruk-Hai Stunt Sword

*THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001)*

An Uruk-Hai sword from Peter Jackson's *The Lord of the Rings: The Fellowship of the Ring*. This sword was used by the half-breed Orcs as they rampaged through Middle Earth in search of the Fellowship and The One Ring.

The sword is made of hard rubber with a metal armature for strength and rigidity and a handle bound in worn brown leather. It has been distressed to look hard-worn in battle, with mud applied to the handle and blade. The tip has been broken and cracks are present in the blade from use in the film's battle sequences. The sword remains in overall good production-used condition. Dimensions: 66 cm x 8 cm x 3 cm (26" x 3 ¼" x 1 ¼")

£3,000-4,000



## MA 259. Don West's (Matt LeBlanc) Stasis Pod

*LOST IN SPACE (1998)*

Don West's (Matt LeBlanc) stasis pod from *Lost In Space*. This pod was used as part of the Jupiter II bridge set as West and the Robinson family entered suspended animation before being awakened by the rampaging robot.

The pod is made of fibreglass with an internal cushioned bed and an acrylic front panel, all of which are supported by a metal frame. A set of runners on the pod's legs allow it to be raised and lowered as part of the on-set action. A non-functioning control panel is present on the right side. The piece is finished in grey and faux-gold and faux-silver paint. Well-used, the piece remains overall in fair condition. Dimensions: 260 cm x 120 cm x 142 cm (102 ½" x 47 ¼" x 56")

£800-1,200







## ΩΔ 260. Martian Giant Robot CGI Texture Reference Model

*MARS ATTACKS!* (1996)

A texture reference scanning model of the Martian's giant robot from Tim Burton's sci-fi comedy *Mars Attacks!* This piece was created for the scene where a Martian-driven robot chased down Richie (Lukas Haas) after crushing his parents' trailer.

Made of resin, the design of this robot is derived from "B" sci-fi movies of the 1950s and features fine paint detail to resemble a metal finish. The robot has select articulation to the arms and waist that allow the piece to be slightly poseable. Inside the clear dome is a miniature Martian sitting at the controls. This item was constructed as a scanning model for the visual effects artists tasked with creating the CGI robot that chases Richie. Following the production, this piece was mounted on a display base and gifted to the crew. The display base is made of black acrylic and has a bronze placard that reads "Mars Attacks! 1996." Included with the base is a clear acrylic cover. This prop robot shows minor wear due to production use but remains in very good condition. Dimensions: 41 cm x 31 cm x 81 cm (16 ¼" x 12 ¼" x 32")

£4,000-6,000

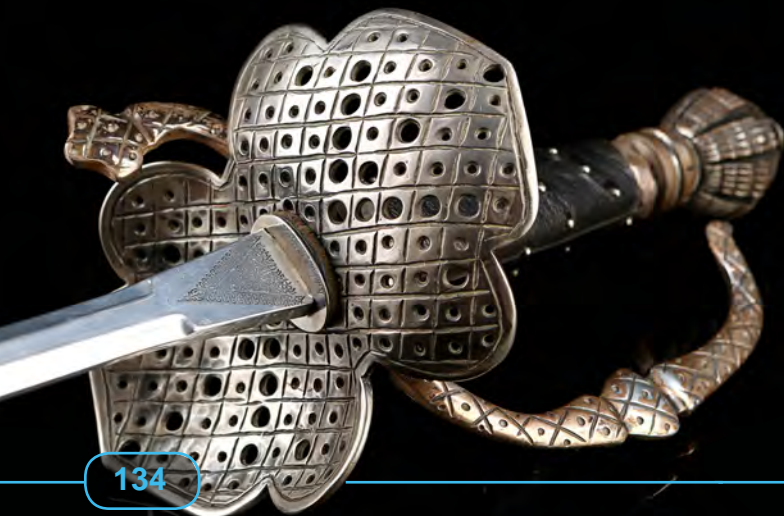
## †Δ 261. Zorro's (Banderas and Hopkins) Hero Metal Sword

*MASK OF ZORRO* (1998)

Zorro's hero metal prop sword from Martin Campbell's *The Mask of Zorro*. Master swordsmith Don Diego de la Vega (Anthony Hopkins) and his protégé, thief Alejandro Murrieta (Antonio Banderas) used their prop sword during Murrieta's training and again by de la Vega during the climactic battle.

The prop weapon features a narrow tapered steel blade with intricate etchings at the hilt and an ornate guard engraved with diamond-shape hatchings and holes. A matching hand guard runs down to a spherical pommel lined with slits and notched detailing. The grip is wrapped with black leather with metal stud detailing incorporated for added grip. The prop sword shows minor wear to the grip, guard and blade through use and is supplied with a publicity still of Banderas in the role of Zorro. It remains in very good condition. Dimensions: 97 cm x 14 cm x 14 cm (38 ¼" x 5 ½" x 5 ½")

£3,000-5,000





## Ω 262. Capt. Jack Aubrey's (Russell Crowe) Costume

*MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD* (2003)

Captain Jack Aubrey's (Russell Crowe) distressed naval uniform worn in Peter Weir's period drama *Master and Commander: The Far Side of the World*. This distressed uniform was worn during the early battle sequence in which Aubrey's ship, the HMS Surprise, was ambushed by the HMS Acheron.

The lot includes Aubrey's naval frock coat, neck cravat, waistcoat, shirt, breeches, and a pair of black leather boots. Custom made for Crowe, Aubrey's coat is made of blue wool and is decorated with dozens of brass buttons embossed with the Captain's emblem. The knee-length coat displays soot and faux blood stains from the combat sequence and is missing the shoulder epaulets. Similarly distressed, Aubrey's waistcoat and breeches display a layer of paint resembling wood dust. Each piece has been outfitted with a bespoke M.B.A. Ltd. London wardrobe label, attributing the costume to Russell Crowe, with the exception of the neck cravat which is marked for Higgins (Richard McCabe) and the leather boots which are marked for a Kwajalein officer. The costume shows intentional production distressing and remains in very good worn condition.

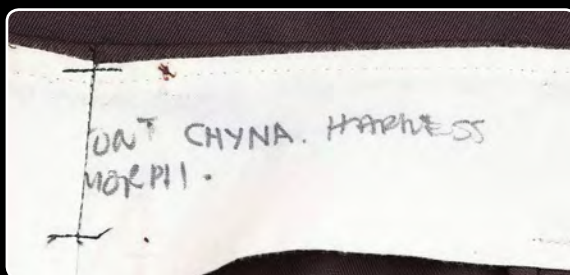
£2,000-3,000



## Ω 263. Morpheus' (Laurence Fishburne) Costume

*THE MATRIX* (1999) & *THE MATRIX RELOADED* (2003)

Morpheus' costume from the Wachowski's sci-fi action films, *The Matrix* and *The Matrix Reloaded*. This lot consists of Morpheus trousers and shoes from the first film, with the dress shirt created for the second film. Morpheus wore this outfit under his leather trenchcoat when he introduced Neo (Keanu Reeves) to the Oracle (Gloria Foster) and was seen without his coat while he was held by Agent Smith (Hugo Weaving).



This costume includes a dress shirt, slacks, belt and a pair of shoes. The dress shirt is made by Anton in Beverly Hills and features a custom tag featuring Lawrence Fishburne's initials along with "Feb 2001." Morpheus' dress slacks are purple in colour and has "Chyna Harness Morph" written in the waistline, indicating that they were worn by stuntman Andre 'Chyna' McCoy during wirework stunts in the first film. The pants feature a hole in the calf on the left leg from where Morpheus was shot during his escape. Both the shoes and belt show "Morpheus" written in black ink and were worn throughout scenes taking place within the Matrix. Included with this costume is a certificate of authenticity from Warner Brothers. This lot shows wear due to production use, with a triangular-shaped tear in the shirt and a hole in the left leg of the slacks. It features no sizing information. The set otherwise remains in good worn condition.

£2,000-3,000





## † 264. Shylock's (Al Pacino) Tunic and Cloak

*THE MERCHANT OF VENICE* (2004)

Shylock's (Al Pacino) tunic and cloak from Michael Radford's *The Merchant of Venice*. This costume was worn in various scenes throughout the film.

Made from lightweight black material, the cloak is fully lined with a colourful woven lapel covered with black net that was added for use in subsequent productions. The tunic is made from red flannel material with vents in the hem and upturned sleeves. It features a striped lapel with loop fastenings and metal buttons running down the front. Both pieces feature Angels The Costumiers labels reading "Al Pacino," with the cloak marked "18" internally. Both pieces display light signs of wear but remain overall in very good condition. Dimensions: measures 58cm (22 ¾") across the chest

£400-600

## MA 265. Ethan Hunt's (Tom Cruise) London Safe House Costume

*MISSION: IMPOSSIBLE* (1996)

Ethan Hunt's (Tom Cruise) safe house costume from *Mission: Impossible*. Hunt wore his costume for the scenes in the London safe house after the team successfully stole the NOC list from Langley.

The costume features a black single-breasted leather jacket, a beige wool sweater and a pair of black jeans. The jacket has pockets at the hips and on the left breast. The costume is supplied with a costume label that reads "London Safehouse Day 7." Displaying minor wear from use, the costume remains in very good condition. Dimensions: jacket measures 48 cm (20") across the chest

£1,000-1,500



## †A 266. Jane Carter's (Paula Patton) Mumbai Arrival Costume

*MISSION: IMPOSSIBLE-GHOST PROTOCOL* (2011)

A costume worn by Impossible Missions Agent Jane Carter (Paula Patton) in *Mission: Impossible-Ghost Protocol*. This costume was worn for the scene in which Ethan Hunt (Tom Cruise) and his team flew from Dubai to Mumbai to track down the terrorist Hendricks (Michael Nyqvist).

The costume features a black long-sleeved ribbed top, black ¾ length cargo trousers and a pair of black leather lace-up trainers. The costume is accompanied by a pair of silver crescent stud earrings and a set of white shoelaces. A large 'Jane' label is located on the inside of each shoe and the costume is accompanied by a set of three wardrobe tags. Displaying light signs of wear, the costume remains overall in very good condition. Dimensions: top marked size 1; trainers marked size 10

£200-400





## †Δ 267. Sabine Moreau's (Léa Seydoux) Hotel Fight Dress

MISSION: IMPOSSIBLE-GHOST PROTOCOL (2011)

Sabine Moreau's (Léa Seydoux) hotel fight dress from *Mission: Impossible-Ghost Protocol*. This dress was used for the fight scene between Moreau and Jane Carter (Paula Patton) in Dubai's Burj Khalifa.

Fabricated of synthetic material, the black dress features a plunging V-neck, half-length sleeves and a long sash tie around the waist. The left arm is torn to look damaged as a result of the frenetic action in the scene. The costume department removed all interior dress labels so no size is marked. In distressed but very good condition, the costume is supplied with its costumiers label and a certificate of authenticity from Paramount Pictures.

£300-500



## †Δ 268. Benji Dunn's (Simon Pegg) Finale Costume

MISSION: IMPOSSIBLE-GHOST PROTOCOL (2011)

Benji Dunn's (Simon Pegg) costume from *Mission: Impossible-Ghost Protocol*. This costume was used in the scene where the IMF team was reinstated. Creases on the jacket and the pattern on the shirt suggest these are a good screen match for the costume seen as Benji meets Ethan Hunt (Tom Cruise) at the bar.

The costume features a dark grey Buffalo jacket, a plaid shirt, a dark grey Kinetix T-shirt and a pair of black trousers with black belt. In very good condition, the costume is supplied with full wardrobe labels and a certificate of authenticity from Paramount Pictures. Dimensions: jacket marked size medium; T-shirt marked size small; trousers marked size 30

£200-400



## † 269. Knights Of The Round Table Helmet

MONTY PYTHON AND THE HOLY GRAIL (1975)

A helmet used in the comedy film *Monty Python and the Holy Grail*. This helmet is a close match to one worn in the musical cutaway scene where the Knights of the Round Table approached Camelot.

The helmet has been cast in fibreglass and features 'T' shaped opening for the eyes and mouth and ear holes in both sides with a sealed hinge at the back. The inside of the helmet is lined with foam for added comfort and there is a Bermans and Nathans costumiers label located inside reading "King Richard's Man, Chris Connah." The helmet has been repainted grey for use in subsequent productions and displays signs of wear. It remains overall in good condition. Dimensions: 28 cm x 24 cm x 36 cm (11" x 9 1/2" x 14 1/4")

£200-300







## † 270. Knights Of The Round Table Helmet

*MONTY PYTHON AND THE HOLY GRAIL (1975)*

A helmet used in the comedy film *Monty Python and the Holy Grail*. This helmet was used in the musical cutaway scene where the Knights of the Round Table approached Camelot.

The helmet has been cast in fibreglass and features 'T' shaped opening for the eyes and mouth and ear holes in both sides. The inside of the helmet is lined with foam for added comfort. Two labels are located inside the helmet reading "B" and "16." The helmet has been repainted grey for use in subsequent productions and displays signs of wear. It remains overall in good condition. Dimensions: 28 cm x 24 cm x 36 cm (11" x 9 1/2" x 14 1/4")

£200-300

## † 271. Knights Of The Round Table Helmet

*MONTY PYTHON AND THE HOLY GRAIL (1975)*

A helmet used in the comedy film *Monty Python and the Holy Grail*. This helmet was used in the musical cutaway scene where the Knights of the Round Table approached Camelot.

The dark grey helmet has been cast in fibreglass and features 'T' shaped opening for the eyes and mouth and ear holes in both sides. The inside of the helmet is lined with foam for added comfort. The helmet displays signs of wear as a result of age including scratches to the paint. It remains overall in good condition. Dimensions: 28 cm x 24 cm x 36 cm (11" x 9 1/2" x 14 1/4")

£200-300



## † 272. Knights Of The Round Table Helmet

*MONTY PYTHON AND THE HOLY GRAIL (1975)*

A helmet used in the comedy film *Monty Python and the Holy Grail*. This helmet was used in the musical cutaway scene where the Knights of the Round Table approached Camelot.

The helmet has been cast in fibreglass and features 'T' shaped opening for the eyes and mouth and ear holes in both sides. The inside of the helmet is lined with foam for added comfort with a label reading "12." The helmet displays signs of wear as a result of age including scratches to the paint and a hole in the side. It remains overall in fair condition. Dimensions: 28 cm x 24 cm x 36 cm (11" x 9 1/2" x 14 1/4")

£200-300





## M 273. Model Miniature Sarang Lunar Rover

MOON (2009)

A model miniature Sarang lunar rover from *Moon*. This model was one of four model rovers built for the film, used by Sam Bell (Sam Rockwell) during mining operations at the Lunar Industries He-3 refinery on the moon.

This model miniature, built by model maker Bill Pearson to 1:12 scale, is made of styrene with wood and styrene wheels and was designed to be pulled by wire for movement. Intricate mechanical detailing is built into the hull including mining equipment on the back, ladders and hatches. Five lights, operated using a switch at the rear, are fitted to the front beneath the cockpit. The entire model is finished in white with Lunar Industries decals and has been distressed to look hard-worn from use with dust applied between the wheel treads.

The model displays some wear including scuffs to the paint finish on the wheels. However, the model remains in very good condition. Dimensions: 41 cm x 25 cm x 21 cm (16" x 9 3/4" x 8 1/4")

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

£5,000-7,000





## ΩΔ 274. Michael Jackson's Robot Hairpiece and Lifecast

MOONWALKER (1988)

Michael Jackson's robot hairpiece and lifecast from the musical anthology film *Moonwalker*. This headpiece was worn during the Smooth Criminal segment where Michael transformed into a robot.

Fitted onto a production-made lifecast of Michael, the faux silver-coloured hairpiece is made of urethane and shaped to appear like long, flowing metallic hair. The lifecast is made of biscuit foam and is mounted to a small block of wood. Written on the scalp are numerous notes showing the transition of Michael's hairline. The forehead and scalp have also been covered in strips of clear tape, protecting the notes beneath. This lot shows wear due to production use and age, with some breaks to the foam in the hair and the lifecast. The set otherwise remains in very good condition. Dimensions: 23 cm x 23 cm x 31 cm (9" x 9" x 12 1/4")



£2,000-3,000



## ΜΔ 275. Cybernaut Mask

THE NEW AVENGERS (1976-1977)

A Cybernaut mask from the British television series *The New Avengers*. This mask was used in the season one episode "The Last of the Cybernauts..." as double-agent Felix Kane (Robert Lang) restored old Cybernauts to exact his revenge on the New Avengers. Cybernauts were returning classic villains from the original Avengers television series.

The mask is made from fibreglass with a faux silver-painted finish. There are two small pieces of leather cord that would have originally formed a strap to secure the mask to the actor's face. There are two small holes towards the top of the mask which would have been attached to a hat during filming.

The mask itself is crudely moulded with small chips and cracks to the paintwork in places exposing the fibreglass underneath. The mask comes presented on a black display stand, and remains overall in good condition. Dimensions: 30 cm x 20 cm x 17 cm (11 3/4" x 8" x 6 3/4")



£1,000-1,500



## M 276. Steve Crisp Hand-Painted Movie Poster Artwork

NAM ANGELS (1989)

Hand-painted poster artwork for Cirio H. Santiago's cult action film *Nam Angels*. Created by artist Steve Crisp, this artwork was subsequently used for the film's video release cover artwork. The piece is rendered in airbrushed acrylics on illustration board and features the film's cast superimposed over an explosion. Displaying minor wear around the edges from use and age, the artwork remains in very good condition. Dimensions: 61 cm x 87 cm (24 1/2" x 34 1/4")

Please note that this lot is sold without copyright or reproduction rights.

£120-150



## † 277. Ffolkes' (Roger Moore) Waistcoat

NORTH SEA HIJACK (1979)

Ffolkes' (Roger Moore) waistcoat from Andrew V. McLaglen's *North Sea Hijack*. This waistcoat was worn in multiple scenes throughout the film.

The front of the waistcoat is made from thick olive-coloured material with satin back panels. The waistcoat features grey buttons running down the front with four small pockets, one of which would have accommodated a pocket watch. The waistcoat has a Bermans & Nathans costumiers label reading "Roger Moore, 14814, Esther, Ruth & Jennifer." The number "#13'7" is crossed out in pen. The waistcoat is missing a button and the back strap is without a buckle and it remains overall in good condition. Dimensions: measures 50 cm (19 3/4") across the chest

£200-300



## Ω 278. Sally's Stop-Motion Puppet Face

THE NIGHTMARE BEFORE CHRISTMAS (1993)

A detachable Sally face from Henry Selick's stop-motion musical *The Nightmare Before Christmas*. Sally (voiced by Catherine O'Hara) appeared throughout the film as Jack Skellington's most trusted friend and ally.

This detachable face is made of resin and finished by hand. The film's animators were tasked with creating numerous faces for each facial expression and spoken words to breathe life into this character. This item shows Sally's face pursing her lips as she speaks. Her face is painted a pearl white colour with blue stitching along her face and across her lips, which are painted red. A separate component, Sally's eyes and eyelashes are not included. The back of her head features notation in black ink, with "5" and "42" marked. Sally's face shows wear due to production use and age, with slight paint chipping on her face. The piece otherwise remains in very good condition. Dimensions: 4 cm x 4 cm x 3 cm (1 3/4" x 1 3/4" x 1 1/4")

£1,000-1,500





## ΩΔ 279. Production Binder

### THE NOTEBOOK (2004)

A production binder from Nick Cassavetes' period romance *The Notebook*, adapted from the Nicholas Sparks romantic novel of the same name

This lot consists of a black three-ring binder containing a scenic breakdown, location list, set title list, carnival ground plan, Cypress Gardens swamp location photos, printed wartime photos featuring Ryan Gosling and a collection of storyboards from numerous sequences. The storyboard sequences include the Carnival scene where Noah (Ryan Gosling) met Allie (Rachel McAdams), scenes in the swamp and sequences depicting Noah fighting in WWII. While most of the documents are not secured inside the binder, 17 pages of printed storyboards have been hole-punched and held in place. The documents show some wear due to production use and storage. The lot remains in good condition. Dimensions: 25 cm x 29 cm x 3 cm (10" x 11 1/2" x 1")

£200-300

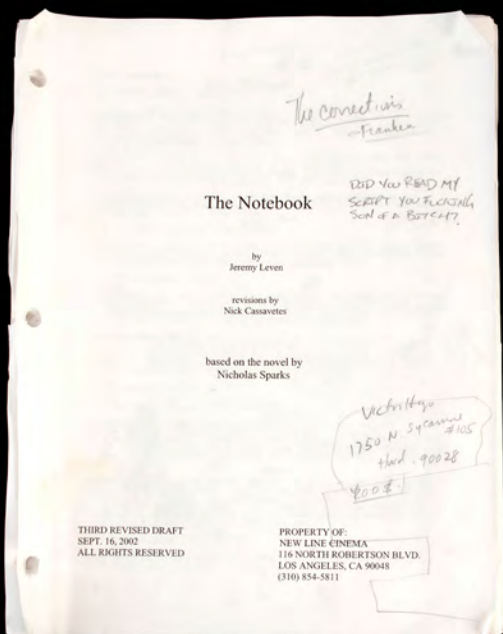
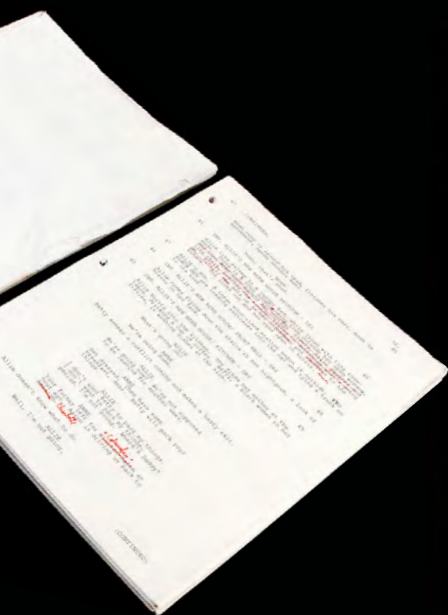


## ΩΔ 280. Nick Cassavetes' Third Draft Revised Screenplay with Notes

### THE NOTEBOOK (2004)

Director Nick Cassavetes' script from his adaptation of Nicholas Sparks' romantic novel, *The Notebook*. Written by Jeremy Leven with revisions by Cassavetes, this production-used screenplay was used throughout the production and has been heavily marked with production notes, line edits, thoughts, memos and highlights. Previously held in a three ring binder, the script is currently held together by a large binder clip. While the script shows notable wear from production use, it offers a one-of-a-kind perspective into the making of the film through the director's notes. It remains overall in good condition. Dimensions: 22 cm x 28 cm x 3 cm (8 1/2" x 11" x 1")

£600-800



## ΩΔ 281. The Daily Journal Newspaper featuring Noah Calhoun (Ryan Gosling)

### THE NOTEBOOK (2004)

The Daily Journal newspaper from Nick Cassavetes' period romance *The Notebook*, adapted from the Nicholas Sparks romantic novel of the same name. This newspaper was made for the scene in which Allie (Rachel McAdams) read the paper and discovered that Noah (Ryan Gosling) had fully restored the grand old Windsor Plantation house; and in the following scene where Allie took a bath with the newspaper beside her. Featured in the film were the editorials on page five which included columns under the title of 'Maureen's Society News,' and the story of Noah's restoration of the old Seabrook home. The newspaper shows wear due to production use and age with some folds and tears to the paper. It remains otherwise in good condition. Dimensions: 43 cm x 30 cm x 1 cm (17" x 12" x 1/4")

£400-600





## ΩΔ 282. Allie Calhoun's (Gena Rowlands) Notebook

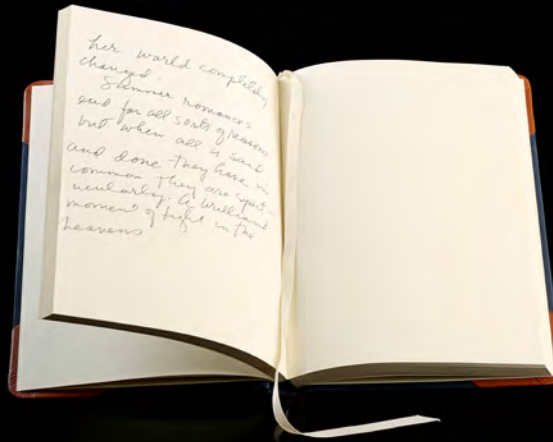
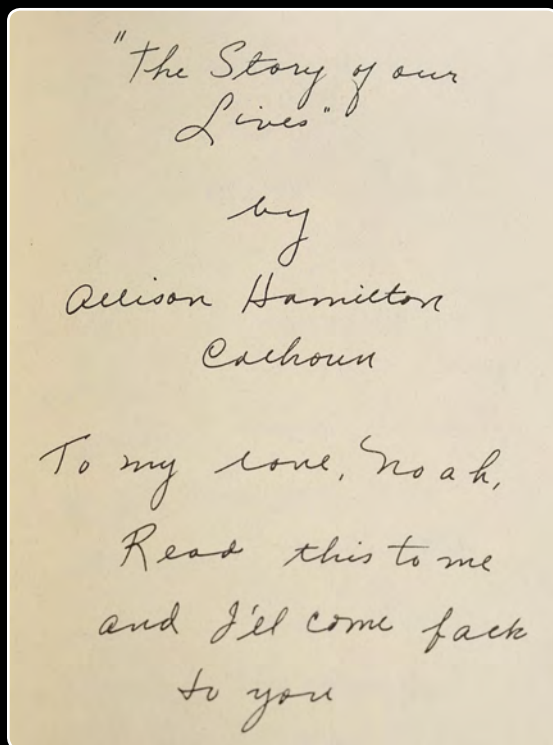
### THE NOTEBOOK (2004)

Allie Calhoun's (Gena Rowlands) notebook from Nick Cassavetes' *The Notebook* adapted from the Nicholas Sparks romantic novel of the same name. While numerous notebooks were created for the film, this particular version was used throughout filming and was featured in the deleted scene in which an Alzheimer's-stricken Ally wrote down her memories before asking her husband Noah to recount their time together.

The book features a durable blue canvas hardback cover with brown leather tips on corners. Inside the notebook are hundreds of blank white pages and a single fabric book mark. Inscribed midway through the book is a single page with a hand-written story about their summer romance coming to an end.

This prop shows minor wear due to production use and remains in very good condition. Dimensions: 15 cm x 24 cm x 2 cm (6" x 9 ½" x ¾")

£2,000-3,000



Courtesy New Line / The Kobal Collection

## ΩΔ 283. Noah 'Duke' Calhoun's (James Garner) Notebook

### THE NOTEBOOK (2004)

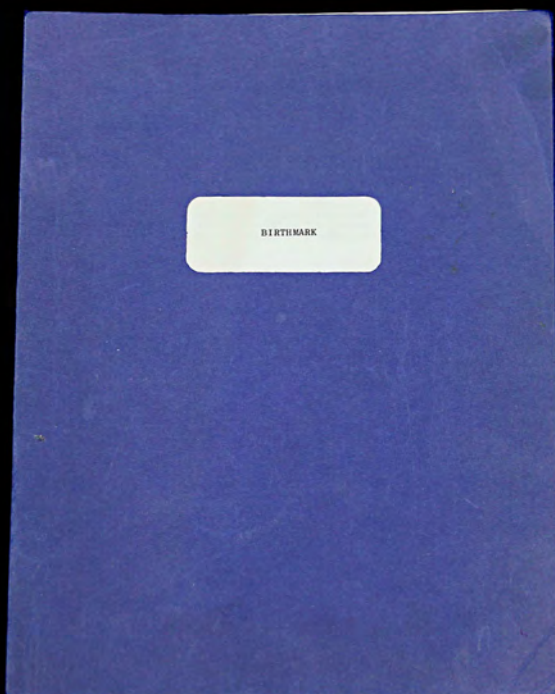
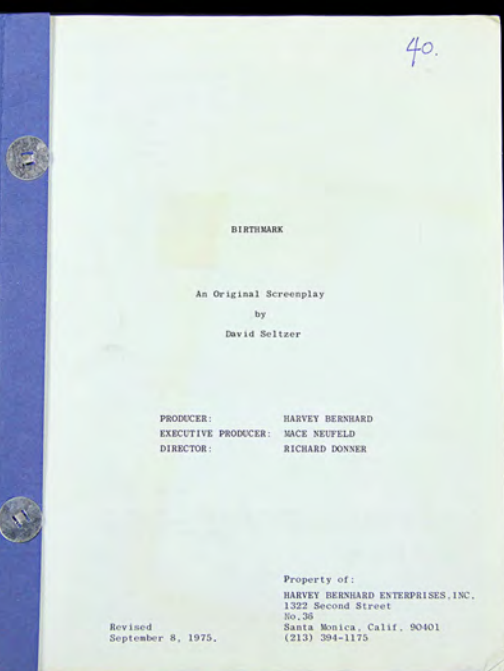
Noah 'Duke' Calhoun's (James Garner) notebook from Nick Cassavetes' *The Notebook* adapted from the novel by Nicholas Sparks. This version of the notebook came from scenes that took place in the present day when Noah recounted to his sick wife the story of their life.

The book features a durable blue canvas hardback cover with brown leather tips on its corners. The cover page features a printed inscription that reads: "The Story of Our Lives" by Allison Hamilton Calhoun. To my love, Noah, Read this to me and I'll come back to you." The remainder of the book consist of 18 pages that have been reprinted in sequence to fill every page. This piece features minor wear from production use and remains in good used condition. Dimensions: 15 cm x 24 cm x 2 cm (6" x 9 ½" x ¾")

£2,000-3,000







## MA 284. 'Birthmark' Revised Draft Screenplay

*THE OMEN* (1976)

A production-used screenplay from Richard Donner's horror classic *The Omen*. Written by David Seltzer, the script is dated 8 September 1975 on the cover page. The script is bound in dark blue card and features a cut-out window revealing the film's original United States working title "Birthmark". With the exception of the cover page which displays a handwritten note in the right corner, the script contains 125 unannotated pages. The piece displays slight creasing around the corners and remains overall in very good condition. Dimensions: 28 cm x 22 cm x 2 cm (11" x 8 3/4" x 3/4")

£400-600

## MA 285. Gregory Peck Autographed Still

*THE OMEN* (1976)

A signed promotional photograph from Richard Donner's horror classic *The Omen*. The still depicts Father Brennan's (Patrick Troughton) failed attempt to warn Thorn (Gregory Peck) of the impending tragedy that faced his family. The photograph is signed by Gregory Peck and is backed onto a piece of black card using Blu-Tack. There is a small handwritten note on the reverse of the photograph itself with the piece remaining overall in very good condition. Dimensions: 29.5 cm x 21 cm (11 3/4" x 8 1/4")

£60-80



## MA 286. Autographed Promo Still, Con-Am 27 Patch and Ephemera

*OUTLAND* (1981)

An autographed promotional still, a Con-Am 27 colony patch and crew ephemera from Peter Hyams' *Outland*. Colonists on Con-Am 27 wore baseball caps, miners' uniforms and space suits that featured this colony patch.

The embroidered patch features the Con-Am 27 logo in full-colour with the colony's rainbow roundel design emanating from the centre. The patch is accompanied by a production still signed by Sean Connery, three large production stills, copies of the film's novel adaptation and photo book and a period magazine featuring articles about the film's production. Displaying wear from use and time spent in storage, the set remains in good condition. Dimensions: 7.5 cm x 12 cm (3" x 5")

£120-150





**MA 287. Marshall William T. O'Niel's (Sean Connery) Stunt Shotgun**

*OUTLAND* (1981)

Marshall William O'Niel's (Sean Connery) stunt shotgun from Peter Hyams' *Outland*. This shotgun was used by Marshall O'Niel throughout the film as he fought to maintain the peace in the lawless mining colony.

Made of fibreglass, the piece is cast from a Browning 2000 automatic shotgun and features a cut-down butt stock and barrel, intricate engraving on the receiver and a patterned forward grip. It is finished in black, wood-effect and aluminium paint to bring the weapon to life. The prop firearm has a crack in the fibreglass on the left side and a broken charging handle and remains otherwise in good production-used condition. Dimensions: 69 cm x 12 cm x 5 cm (27 1/4" x 4 3/4" x 2")

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

£1,500-2,500



**MA 288. Light-Up Golden Skull of Touganda and Concept Artwork**

*THE PHANTOM* (1996)

A SFX Golden Prop Skull of Touganda from Simon Wincer's comic strip adaptation *The Phantom*. Sought after by both the Phantom (Billy Zane) and the villain Xander Drax (Treat Williams), this item was made for the end of the film when the pair confronted its owner, the pirate king Kabai Sengh (Cary-Hiroyuki Tagawa).

This prop skull is made from aluminium and fibreglass and features a battery-powered light that illuminates the skull's green eyes with the flick of a switch. The light is powered by a simple 9v battery. Paired with the skull is a print of concept art by illustrator James Martin. The illustration shows the three prop skulls of Touganda and has been pasted to a brown display board. This lot shows minor wear due to production use and age and remains overall in very good condition. Skull dimensions: 13 cm x 15 cm x 17 cm (5" x 6" x 6.5"); artwork dimensions: 48 cm x 33 cm x 0.5 cm (19" x 13" x 1/8")

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

£800-1,000





## Ω 289. Piranha Puppet

*PIRANHA* (1978)

A prop piranha puppet from Joe Dante's horror film, *Piranha*. Flesh-eating piranhas were seen throughout the film as they attacked the peaceful guests of a summer resort.

Designed by creature designer Phil Tippet, this piece is made of urethane foam over a wire support structure. The prop piranha is textured with rough, scaly skin and painted in shades of grey, blue and orange. The eyes have been painted with a glossy yellow paint and the mouth bares dozens of yellow teeth. The puppet is mounted to a simple wooden stand with a support rod inserted into a hole in its belly. The item shows minor wear due to production use and age, with a break in the foam where the left fin meets the torso. The prop otherwise remains in good condition. Dimensions: 30 cm x 13 cm x 22 cm (12" x 5" x 8 ½")

£1,200-1,500



## † 290. Captain Barbosa's (Geoffrey Rush) Coat

*PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL* (2003)

Captain Barbosa's (Geoffrey Rush) coat from *Pirates of the Caribbean: The Curse of the Black Pearl*. The coat was used in the finale scene, in which he was shot through the heart by Captain Jack Sparrow (Johnny Depp).

The single-breasted coat, made by costumier John David Ridge, is made of dark grey synthetic material with a cotton lining. Black stitched detailing and black piping is used throughout the garment with brass buttons along the front, cuffs and pockets. Bullet hole distressing has been applied on the left breast of the coat simulating the wound from Jack's pistol shot. A John David Ridge label at the collar is marked "Mr. Geoffrey Rush." Distressed for use with minor fraying at the rear, the coat remains in very good production-used condition. Dimensions: measures 51 cm (20") across the chest

£2,000-3,000



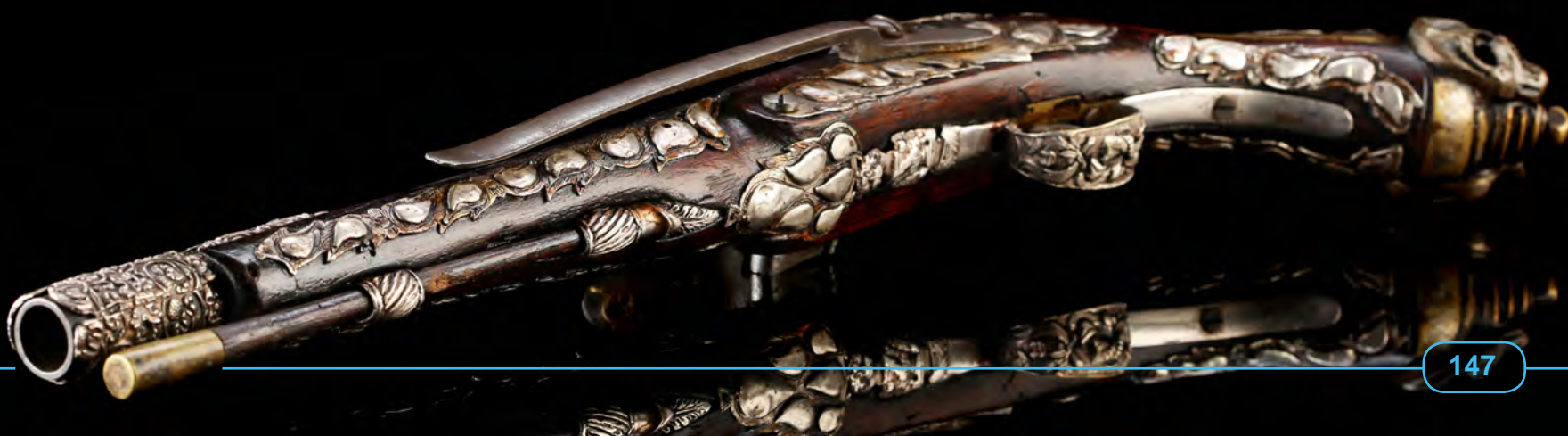
## M 291. Captain Barbossa's (Geoffrey Rush) Hero Prop Flintlock Pistol

*PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL* (2003)

Captain Barbossa's (Geoffrey Rush) hero flintlock pistol from *Pirates Of The Caribbean: The Curse of the Black Pearl*. This pistol was used by Barbossa for scenes that required a hero, working weapon. The pistol matches promotional stills from the film.

A reproduction Spanish Miquet muzzle loader, the weapon was heavily customised for use on the production. The piece features a mix of brass and steel components with a polished, dark-coloured wood stock. The pistol has an array of metal detailing running from the barrel to the skull-shaped caps on the handle. Its original flintlock action, pan and trigger remain functional. Featuring some corrosion and wear and distressed for use, the pistol remains in very good condition. Dimensions: 51 cm x 18 cm x 7 cm (20" x 7" x 2 3/4")

£6,000-8,000





## M 292. Elizabeth Swann's (Keira Knightley) 'Plank' Dress

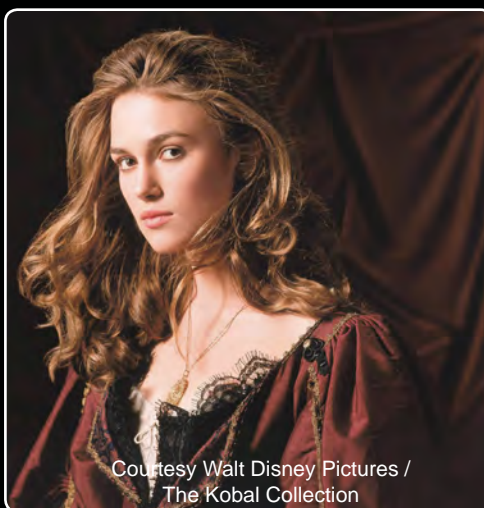
*PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL* (2003)

Elizabeth Swann (Keira Knightley) 'plank' dress from *Pirates Of The Caribbean: The Curse of the Black Pearl*. Swann wore her purple dress after being kidnapped by the crew of the Pearl and eventually thrown back to Captain Barbossa (Geoffrey Rush) when she was forced to walk the plank.

The dress is made of burgundy silk with inset black lace and intricate faux-gold stitching. The sleeves are made of an off-white linen and protrude from the pleated silken shoulders just past the elbow. A full-length black skirt, which closes in front with a simple set of hooks and eyes, is attached to the bodice.

Displaying some wear, including fraying at the elbows where the sleeves were cut down during use on the production, the dress remains in very good condition. Dimensions: waist measures 35 cm (14")

£3,000-5,000



Courtesy Walt Disney Pictures / The Kobal Collection

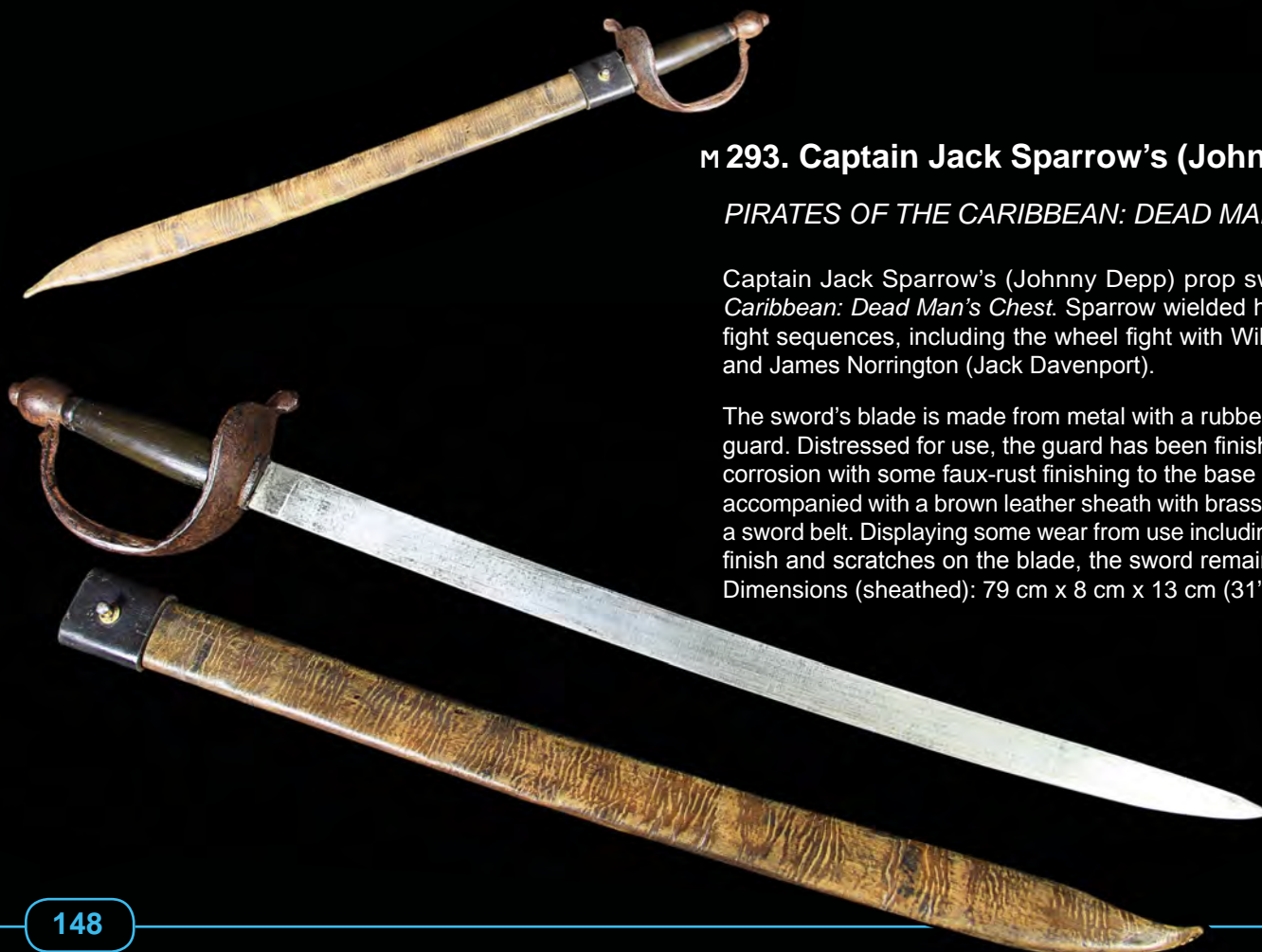
## M 293. Captain Jack Sparrow's (Johnny Depp) Sword

*PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST* (2006)

Captain Jack Sparrow's (Johnny Depp) prop sword from *Pirates of the Caribbean: Dead Man's Chest*. Sparrow wielded his sword during the film's fight sequences, including the wheel fight with Will Turner (Orlando Bloom) and James Norrington (Jack Davenport).

The sword's blade is made from metal with a rubber grip incorporating a wide guard. Distressed for use, the guard has been finished to replicate the look of corrosion with some faux-rust finishing to the base of the blade. The sword is accompanied with a brown leather sheath with brass hardware for securing it to a sword belt. Displaying some wear from use including marks to the grip's paint finish and scratches on the blade, the sword remains in very good condition. Dimensions (sheathed): 79 cm x 8 cm x 13 cm (31" x 3 1/4" x 5 1/4")

£4,000-6,000





## MΔ 294. Crew Clothing Set

*PIRATES OF THE CARIBBEAN:  
ON STRANGER TIDES* (2011)

A set of crew clothing from *Pirates Of The Caribbean: On Stranger Tides*. These items were given to one of the film's stunts crew during production. The set consists of a black windbreaker, T-shirt and beanie hat. The windbreaker features embroidered pirate skull and Stunts Worldwide logos on the arms and chest and the film's title artwork across the back. The T-shirt features similar imagery screenprinted on the sleeves, chest and back. The hat features an embroidered logo on the front and "P4 Stunt Crew" in faux-gold at the rear. The set remains in worn but very good condition with only minor wear. Dimensions: jacket marked size large; shirt marked size large

£200-300



## † 295. Albino Stop-Motion Puppet and Assorted Props

*THE PIRATES! IN AN ADVENTURE  
WITH SCIENTISTS!* (2012)

An Albino (Russell Tovey) stop-motion puppet with props from *The Pirates! In An Adventure With Scientists!* This character was seen at the Royal Society where the Pirate Captain (Hugh Grant) presented Polly to the Society, winning the grand prize.

Made with a metal armature for poseability, the puppet features clothing made of foam latex, silicone skin and hair and a resin head with fake hairpiece. Plasticine is applied around the eyes, while the mouth is a rapid-prototyped resin component secured with magnets for quick replacement. Accompanying Albino are a resin and steel Polly cage with faux-velvet cover and a Royal Society table with drawers. Featuring small marks from use, the puppet remains in very good condition and is presented on a custom made display base. Puppet dimensions :13.5 cm x 12.5 cm x 30 cm (5½" x 5" x 12"); cage dimensions: 15 cm x 15 cm x 14.5 cm (6" x 6" x 5¾"); table dimensions: 8 cm x 25 cm x 12 cm (3¼" x 10" x 4¾")

£1,500-2,500



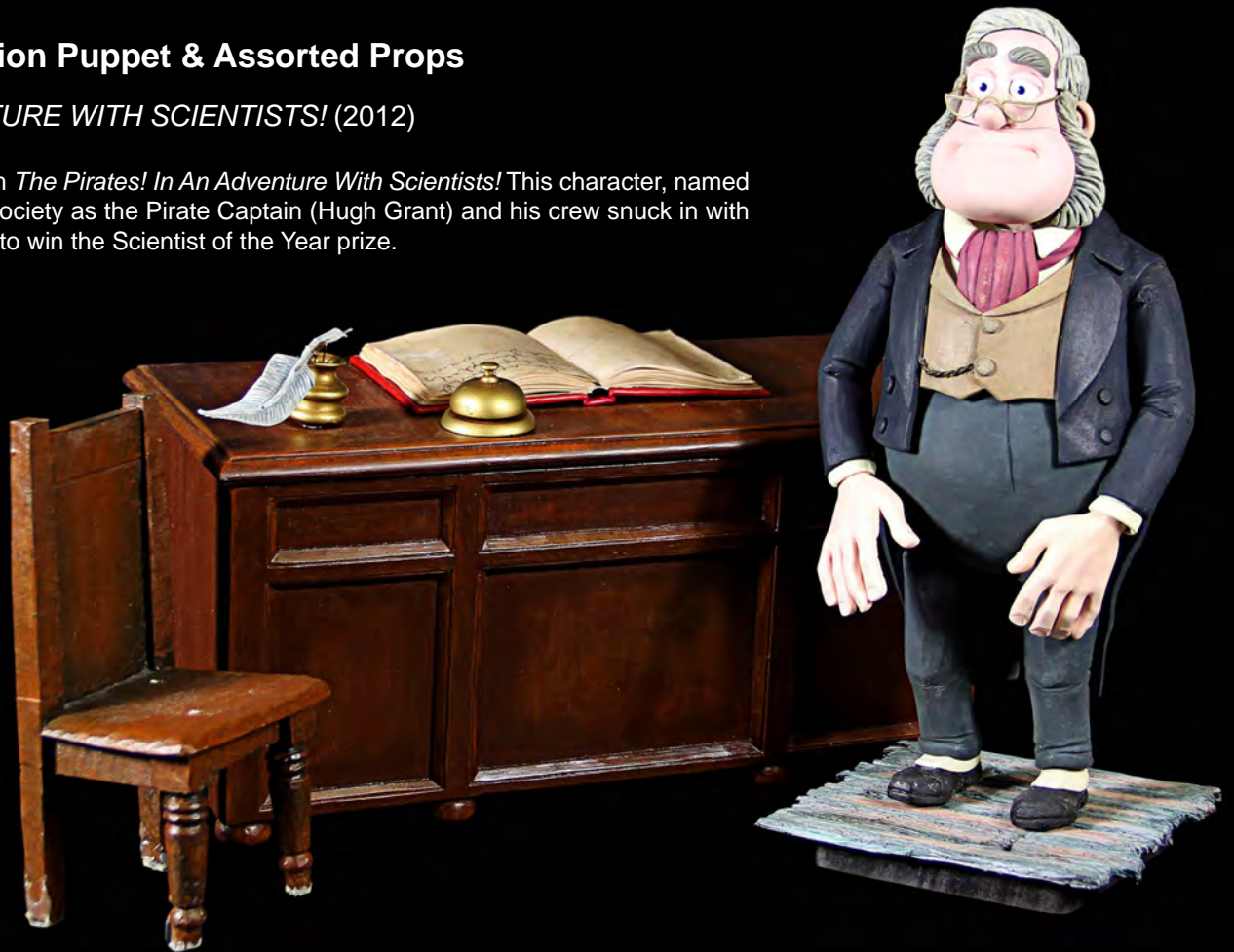


## † 296. Fat Robert Stop-Motion Puppet &amp; Assorted Props

*THE PIRATES! IN AN ADVENTURE WITH SCIENTISTS! (2012)*

A stop-motion puppet with props from *The Pirates! In An Adventure With Scientists!* This character, named Fat Robert, was seen at the Royal Society as the Pirate Captain (Hugh Grant) and his crew snuck in with their prize dodo, Polly, in an attempt to win the Scientist of the Year prize.

Made with a metal armature for poseability, the puppet features clothing and sideburns made of foam latex with silicone skin and shoes. Both its head and spectacles are made of resin, while the mouth is a rapid-prototyped component designed for quick replacement. Accompanying Robert is a table with a bell, quill, inkwell, register and a chair. Featuring some small marks from use, the puppet remains overall in very good condition and is presented on a custom made display base. Puppet dimensions: 12.5 cm x 13.5 cm x 29 cm (5" x 5 ½" x 11 ½"); table dimensions: 14.5 cm x 31 cm x 16.5 cm (5 ¾" x 12 ¼" x 6 ½"); chair dimensions: 8 cm x 8 cm x 16.5 cm (3 ¼" x 3 ¼" x 6 ½")



£1,000-1,500



## Ω 297. Female Chimp Tunic

*PLANET OF THE APES (1968)*

A tunic worn by a female chimp in Franklin J. Schaffner's sci-fi classic *Planet of the Apes*. Chimp tunics were worn during the marketplace scene and during George Taylor's (Charlton Heston) attempted escape.

This bespoke costume is made of green cotton with a brown leather collar and includes a partial interior lining that is burgundy in colour. Sewn into the garment are numerous snap buttons, which fasten to the leather frontage. The costume shows some wear due to production use with slight discoloration to the material, particularly around the shoulders. It otherwise remains in fine condition.

£1,500-2,000



## Ω 298. Evil Clown Head

*POLTERGEIST* (1982)

An original production-made evil clown head from Tobe Hooper's horror classic *Poltergeist*. This head was made for the terrifying scene in which Robbie Freeling's (Oliver Robins) toy clown came to life and dragged the boy under the bed where it tried to strangle him.

There were three heads created by Annette Little for the scene, with this head being the second stage showing the clown's face transitioning from a happy smile to an evil sneer. The first and third are the only stages to appear on screen. This head was seen pictured in volume 13 of *Cinefantastique* magazine. The head is made of plaster and has bushy orange hair protruding from holes cast into the sculpt. The clown's hat is made of a satin material that is decorated with stars and crescent moons that are pasted directly onto the fabric. The hat fits over a blue wire support that protrudes from holes cast into the scalp. The clown's face has been sculpted to appear twisted and evil and is painted in a dark beige colour with red and white clown makeup. This item shows wear due to production use and age with chips to the paint and plaster and fading of the hat's original colour. The piece otherwise remains in good condition. Dimensions: 25 cm x 20 cm x 33 cm (10" x 8" x 13")

£2,000-3,000



## Ω 299. Television Ghost Reference Hand

*POLTERGEIST* (1982)

A television ghost reference hand from Tobe Hooper's horror classic *Poltergeist*. This hand was made for the scene in which Carol Anne (Heather O'Rourke) approached a television late at night only to be startled by a ghostly hand that popped out of the screen.

Made of clear acrylic, this prop hand was made as a reference piece for the animators who were tasked with creating the eerie effect. The yellow-tinted hand features long, skeletal fingers that reach outward towards their intended target, Carol Anne. The piece shows a clean cut halfway through the wrist; however the two parts are firmly glued together. This piece shows wear due to production use and age but remains in fine condition. From the private collection of Steve Gawley. Dimensions: 22 cm x 14 cm x 10 cm (8 ½" x 5 ½" x 4")

£800-1,000



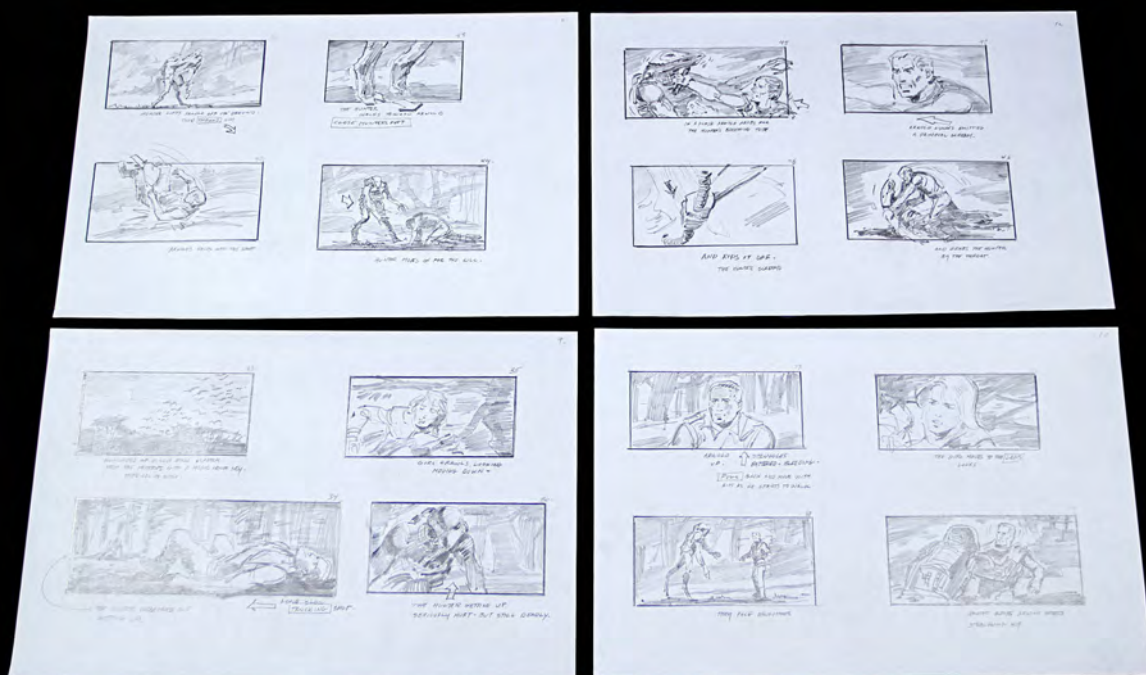


### † 300. Hamper Of Puppet Costumes and Props

*PLAY SCHOOL* (TV 1966-1988)

A hamper of puppet costumes and props from the BBC children's television series *Play School*. The hamper contains a large number of costumes and props used throughout the series, such as an astronaut's costume, a Spiderman costume and various props. The hamper is made from wicker and features two leather buckles to fasten. Both the hamper and its contents remain in very good condition. Dimensions: Hamper: 85 cm x 69 cm x 50 cm (33 1/2" x 27 1/4" x 19 3/4")

£400-600



### †Δ 301. Hand-Drawn Final Battle Storyboards and Predator Concept Artwork

*PREDATOR* (1987)

A lot of hand-drawn storyboards and concept artwork used in the production of *Predator*. Acquired from the collection of visual effects artist Richard Edlund, this set includes 12 storyboard sheets depicting Dutch's (Arnold Schwarzenegger) final showdown against the "Hunter" along with two sheets depicting early concepts for the creature. Each sheet contains between four and six storyboard frames that are hand-drawn in pencil on vellum drafting paper. The storyboard panels are numbered from one to 52 with hand-written descriptions and dialogue beneath. These pages display minor wear and graphite transfer on the paper and remain in very good condition. Dimensions (largest image): 28 cm x 44 cm (11" x 17 1/2")

£800-1,200





## † 302. Royal Guard Tabard

*THE PRINCESS BRIDE* (1987)

A tabard from Rob Reiner's *The Princess Bride*. Prince Humperdinck's (Chris Sarandon) royal guards wore these tabards in Humperdinck's castle.

The tabard is made from thick blue material with a dark grey cotton lining and features a black stripe and a large embroidered gold griffin patch on the chest. Leather laces run down the sides. A Bermans and Nathans costumiers label is located in the collar which reads "4892, Princess Bride." Blue paint has been applied to the red portions of the griffin patch and the laces show signs of wear from use. The piece remains overall in very good condition. Dimensions: measures 51 cm (20") across the chest

£300-500



## † 303. Royal Trumpeteer Tabard

*THE PRINCESS BRIDE* (1987)

A tabard from Rob Reiner's *The Princess Bride*. This tabard was worn by royal trumpeteers early in the film as Prince Humperdinck (Chris Sarandon) announced that Buttercup (Robin Wright) would be his bride.

The tabard is made from thick blue material with a faux-gold felt panel on the front and back and popper fastenings on the left shoulder. Fully lined with dark grey cotton material, the tabard features a navy blue stripe and a large embroidered faux-gold griffin patch on the left breast. A Bermans and Nathans costumiers label is located in the collar which reads "38 ch, 5 ft 9, 5051, Princess Bride". There are a number of small marks on the front and reverse of the tabard. The piece remains overall in very good condition. Dimensions: marked size 38 chest

£400-600



## M 304. Chris Achilleos Hand-Painted Poster Artwork

*THE PROTECTOR* (1985)

Hand-painted poster artwork for *The Protector*. This was used for U.S. one-sheet posters promoting the release of the film. Created by artist Chris Achilleos, this hand-painted poster artwork features an image of New York cop Billy Wong (Jackie Chan) superimposed over the New York skyline. It is rendered in airbrushed waterproof inks on illustration board, signed and dated 1985. Displaying minor wear around the edges, the artwork remains in very good condition. Dimensions: 90 cm x 65 cm (35 1/2" x 25 1/2")

Please note that this lot is sold without copyright or reproduction rights.

£2,000-3,000





### Ω 305. Bates Motel Matchbook

*PSYCHO III* (1986)

A matchbook made for Anthony Perkins' horror sequel *Psycho III*. While not easily spotted in the film, this item was used as set dressing and resided within an ashtray in the main office of the Bates Motel.

The matchbook contains 20 unused matches and is housed within a thick paper cover. The cover features a bespoke label that reads "Bates Motel" and includes the address and phone number of the establishment. This item shows minor wear to the cover due to age and storage. It remains otherwise in good condition. Dimensions: 4 cm x 5 cm x 1 cm (1 ½" x 2" x ¼")



£400-600

### † 306. The Queen's (Helen Mirren) Nightwear

*THE QUEEN* (2006)

The Queen's (Helen Mirren) nightwear from the biographical drama *The Queen*. This nightwear was worn when Buckingham Palace was first informed of the tragic death of Diana, Princess of Wales.

The nightwear consists of a full-length cream nightgown and fluffy pink dressing gown. The nightgown is made from cream cotton material with lace detailing around the collar and buttons. The dressing gown is made from pink fluffy material with a matching tie belt around the waist. Both pieces remain in excellent overall condition. Dimensions: nightgown marked small

£800-1,200



### † 307. Nottingham Army Shield

*ROBIN HOOD: PRINCE OF THIEVES* (1991)

A prop shield from Kevin Reynold's adventure film *Robin Hood: Prince of Thieves*. Soldiers and the Sheriff of Nottingham (Alan Rickman) used these shields as he launched an attack on the woodland community.

The shield is constructed from layers of leather and wooden board. Decorated with a blue, red and yellow motif, the shield features a raised metal emblem in the centre and decorative leather stitching and distressed metal rivets around the edge. There are two leather straps secured to the back of the shield. The leather is coming away slightly from the wooden board at the back of the shield. It remains overall in good condition. Dimensions: 100 cm x 53 cm x 8 cm (39 ¼" x 21" x 3 ¼")



£200-300





### † 308. Robin Hood (Kevin Costner) Shirt

*ROBIN HOOD: PRINCE OF THIEVES* (1991)

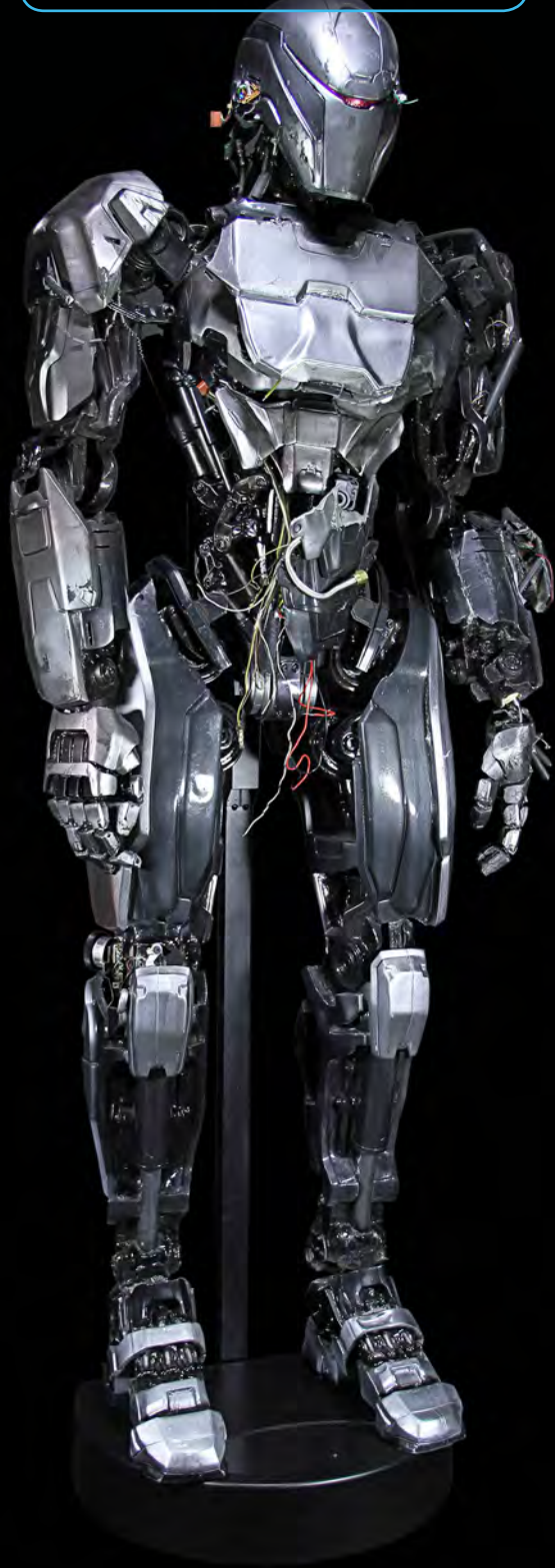
Robin Hood's (Kevin Costner) shirt from Kevin Reynold's adventure film *Robin Hood: Prince of Thieves*. Robin Hood wore his decorative shirt when he first arrived home to England after he and Azeem (Morgan Freeman) escaped from Jerusalem.

The shirt is made from pale pink linen fabric with tan detail around the neckline and a leather tie and hook and eye clasps to fasten. The shirt features detachable sleeves with raised stud detailing which are tied in place with leather thong. Modified at the arms for use on subsequent productions, there is fake blood on the inside of the right sleeve and minor plucks to the material however the shirt remains in very good overall condition. Dimensions: measures 50 cm (19 ¾") across the chest

£200-400

309. No lot





### †Δ 310. Battle-Damaged EM208

ROBOCOP (2014)

An Omni-Corp EM208 robot from *RoboCop*. This prop robot was used for the special effects scenes where Alex Murphy (Joel Kinnaman) went through his training after being turned into RoboCop by OCP scientist Dennett Norton (Gary Oldman) and in the final assault on OCP headquarters.

The EM208 is made of plastic with a metal armatures and joints within for strength and rigidity when in use. The piece has been distressed using computer components, circuit boards, wiring and tubing to replicate the look of multiple gunshot hits. The robot is finished in black and metallic grey paint with metallic red paint used for the visor. The piece is presented on a custom made display stand. Distressed for use on the production, the piece displays some wear but remains in very good condition. Dimensions (displayed): 50 cm x 67 cm x 181 cm (19 ¾" x 26 ½" x 71 ¼")

£3,000-5,000

### M 311. U.K. Quad Poster

THE ROCKETEER (1991)

A printed U.K. quad poster (VG folded condition) from Joe Johnston's *The Rocketeer*. Dimensions: 100 cm x 76 cm (40" x 30")

£100-150





**M 312. Clapperboard***THE ROCKETEER* (1991)

A clapperboard from Joe Johnston's *The Rocketeer*.

The clapperboard has an acrylic plate with text engraved in blue including film's title, the names of the director and camera operator and the date of filming 30 November 1990. The scene and take have been handwritten in black ink reading "Gimble (sic) Test" and "1 MOS," indicating a camera equipment test shot requiring no audio track. The clapper stick remains in very good condition, allowing for a firm snap when closed. There is a crack extending from the centre to the edge of the clapperboard and a number of scratches and scuffs to the paint. The piece remains in good overall condition. Dimensions: 2 cm x 28 cm x 24 cm x (¾" x 11" x 9 ½")

£2,000-3,000

**†Δ 313. Miniature Rocketeer  
Helmet Casting***THE ROCKETEER* (1991)

A miniature Rocketeer helmet casting from Joe Johnston's *The Rocketeer*. This unfinished helmet was created for use by the model miniature of the Rocketeer. It was used for visual effects and stunt flying sequences not feasible by actors or stuntmen.

The helmet is cast in resin and features the distinctive long crown and ridged detailing on the faceplate. Partially completed, the mouth area shows cutout sections of the guard with some sanding and paint priming present on the helmet's exterior.

Displaying some minor wear including damage from air bubbles in casting, the piece remains in very good condition. Dimensions: 12 cm x 6 cm x 7 cm (4 ¾" x 2 ½" x 2 ¾")

£200-300







# †Δ 314. The Rocketeer's (Bill Campbell) Hero Helmet

*THE ROCKETEER* (1991)

The Rocketeer's (Bill Campbell) hero helmet from Joe Johnston's *The Rocketeer*. The Rocketeer used this distinctive helmet throughout the film, with this helmet used for the post-airshow flight sequences and matched to behind the scenes stills and a cover shot for Cinefex magazine.

The helmet is made of Alumilite resin and features tinted eye lenses, a quilted helmet liner and a leather chin strap within. An arrangement of metal nuts – which Campbell was not particularly fond of during filming – holds the helmet's eye lenses in place. The chin strap displays evidence of on-set repair including wrapped gaffers tape at one end. The helmet has been finished in faux-gold paint with distressing applied to make the helmet appear hard-worn from use in flight.

Displaying some wear from use on the production, including flakes in the paint finish on the faceplate and along the peak, the helmet remains in overall very good condition. Dimensions: 47 cm x 22 cm x 29 cm (18 ½" x 8 ¾" x 11 ½")

£14,000-18,000





## ΩΔ 315. Jenny Blake's (Jennifer Connelly) Satin Ball Dress

*THE ROCKETEER* (1991)

Jenny Blake's (Jennifer Connelly) satin ball dress worn in Joe Johnston's *The Rocketeer*. Jenny wore this signature dress while attending dinner with Sinclair (Timothy Dalton) at the famous South Seas Club. This bespoke dress screen matches due to unique stitching detail around the shoulders, down the sides of the dress, the 'V' cut at the front-bottom of the dress and the zipper line running down the left side of the dress.

This sleeveless dress was custom made by the production department for Jennifer Connelly and is made of soft, cream-coloured satin. The costume features a hidden zipper line running down the left side of the dress with a small metal clasp at the top. The piece features three accents on the front of the dress made from sewn-in satin fabric and shows distinctive draping material on the front, back and shoulder areas. The dress does not include any sizing information as it is bespoke. It features the letters "WDS" stamped into the inside-back of the dress in black ink and a 'Disney Pictures & TV' barcode label on the inside. The dress shows minor wear due to production use and remains in very good condition.

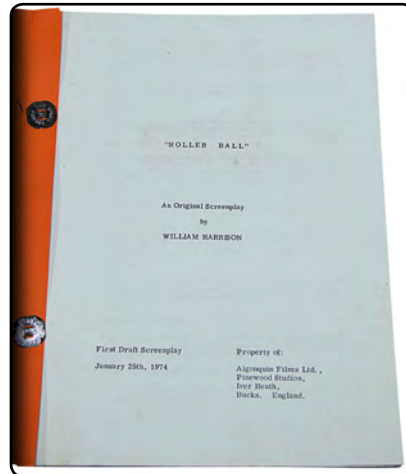
£4,000-6,000





**MA 316. First Draft Screenplay***ROLLERBALL* (1975)

A production-used screenplay from *Rollerball*. Bound in orange card with metal fastenings, the script is printed on white U.S. legal-size paper. The cover features a cut-out window revealing the film's title on the first page, which is dated 25 January 1974. The script contains 125 unannotated pages. Worn from use, the script shows stains and minor signs of wear but remains overall in good condition. Dimensions: 28 cm x 22 cm x 2 cm (11" x 8 3/4" x 3/4")

**£200-300****Ω 317. Simon Templar's (Val Kilmer) Thermal Suit***THE SAINT* (1997)

Simon's (Val Kilmer) thermal suit from Phillip Noyce's espionage thriller *The Saint*. This bespoke costume was made for the early scene where Simon infiltrated Tretiak Oil and Gas Industries in Moscow to steal a valuable microchip. This special suit allowed Simon to match the temperature of the safe room and allowed him to bypass the security measures that protected the microchip.

Designed by Marlene Stewart, this costume is made of a stretchy black neoprene bodysuit and is outfitted with faux 'thermal regulating' wiring. The costume includes a front zipper from the neck to the waist and features a Phil Reynolds wardrobe label stitched inside that notes its use for Val Kilmer. Paired with the bodysuit are a pair of size 11 Fieldsheer motorcycle shoes, which are made of leather with a rubber sole. This costume shows wear due to production use, with some of the thermal tubes no longer firmly attached. The costume remains in good worn condition.

**£2,500-3,000**

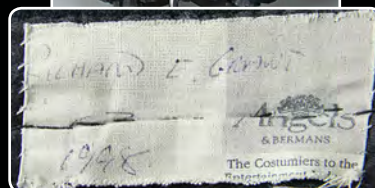


### † 318. The Scarlet Pimpernel's (Richard E. Grant) Black Frock Coat

*THE SCARLET PIMPERNEL* (TV 1999)

A frock coat used in the mini-series *The Scarlet Pimpernel*. Frock coats were worn by The Scarlet Pimpernel (Richard E. Grant) in multiple episodes throughout the series.

Made from black wool material, the coat is double-breasted with a large cape and collar. There are black buttons running down the front and sleeves with two imitation pockets located at either side. There are vents in the bottom which are lined with black cotton material. An Angels The Costumiers label is located in the collar reading "Richard E Grant, Feb 1998". There are tears in the lining along with other minor signs of wear and the coat remains overall in good condition. Dimensions: measures 49 cm (19 ¼") across the chest



£200-400

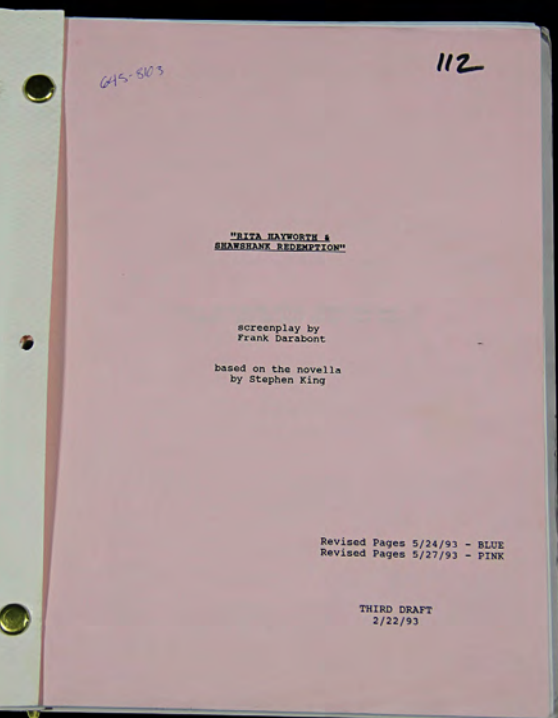


### M 319. Third Draft Revised Screenplay

*THE SHAWSHANK REDEMPTION* (1994)

A production-used screenplay from the prison drama film *The Shawshank Redemption*. Written by director Frank Darabont, this third draft revised production-used screenplay is dated 22 February 1993 on the inside cover page. The script is bound in cream card and held together with large brass split pins. The Castle Rock Entertainment logo printed on the front and contains 119 unannotated pages. The inside cover features handwritten numbers located at the top of the page. The script shows very minor signs of wear from use and age and remains overall in very good condition. Dimensions: 28.5 cm x 22 cm x 1.5 cm (11 ¼" x 8 ¾" x ½")

£400-600



### †Δ 320. Prisoner 36821 Costume

*THE SHAWSHANK REDEMPTION* (1994)

A prison costume from *The Shawshank Redemption*. Prison uniforms were worn by the inmates at Maine's Shawshank State Penitentiary.

The costume consists of a striped cotton shirt with black buttons and a pocket on the right breast and a pair of blue denim jeans. The shirt has a label with the number "36821" stencilled in faded black ink. The trousers are marked "WCC 72" and "38" internally while the shirt is marked "WCC #87". Displaying some minor wear from use on the production, the costume remains in good condition. Dimensions: measures 57 cm (22 ½") across the chest; waist measures 46 cm (18 ¼")

£300-500





## † 321. Sherlock Holmes' (Peter Cushing) Waistcoat

*SHERLOCK HOLMES* (TV 1964-68)

Sherlock Holmes' (Peter Cushing) waistcoat from the BBC detective television series *Sherlock Holmes*. This waistcoat was worn intermittently throughout the second series.

The front of the waistcoat is made from thick black material with the back made from black satin. The waistcoat features six buttons running down the front and four small pockets. Located on the collar of the waistcoat is an M. Berman Ltd label with "Peter Cushing" crossed out in blue pen. There are stains present on the lining and the buckle is missing from the back strap however the waistcoat remains in good condition. Dimensions: measures 51 cm (20") across the chest

£200-300



## † 322. Sherlock Holmes' (Christopher Lee) Waistcoat

*SHERLOCK HOLMES AND THE INCIDENT AT VICTORIA FALLS* (1992)

Sherlock Holmes' waistcoat from the television movie, *Sherlock Holmes and the Incident at Victoria Falls* and was worn in a number of scenes throughout the film. The front of the waistcoat is made from woven satin material with the back made from gold coloured satin and features six mother-of-pearl buttons running down the front and an adjustable back strap. A Berman's & Nathans label is located in the collar reading "Christopher Lee, 03460, Holmes 2, Sherlock Holmes." The waistcoat displays little signs of wear and remains overall in very good condition. Dimensions: measures 47 cm (18 ½") across the chest

£200-300

## ΩΔ 323. Collection of Production Notes and Photographs

*THE SHINING* (1980)

A collection of production paperwork and photographs from Stanley Kubrick's classic horror film *The Shining*.

This lot includes a mimeographed typescript production meeting report, two typed unit lists with the handwritten original, handwritten cast list and numerous behind-the-scenes photographs. The meeting report contains 87 salmon-coloured pages with a green front and back cover. Dated 9 April 1978, the document outlines general notes at the front, followed by a comprehensive collection of scene-by-scene notes. The 11-page unit lists are dated 25 September 1978 and 5 January 1979 and notes each member of the cast and crew along with their on-set contact information. The handwritten unit list and cast list show similar information written on lined paper using pencil. Also included are behind-the-scenes photographs showing set dressing from the classic locations and a picture of four young boys auditioning for the role of Danny Torrance with Danny Lloyd to the far side. This lot shows wear to the paper due to production use and age, but otherwise remains in fine condition. Dimensions: 28 cm x 22 cm (12 ¼" x 8 ½")

£800-1,000



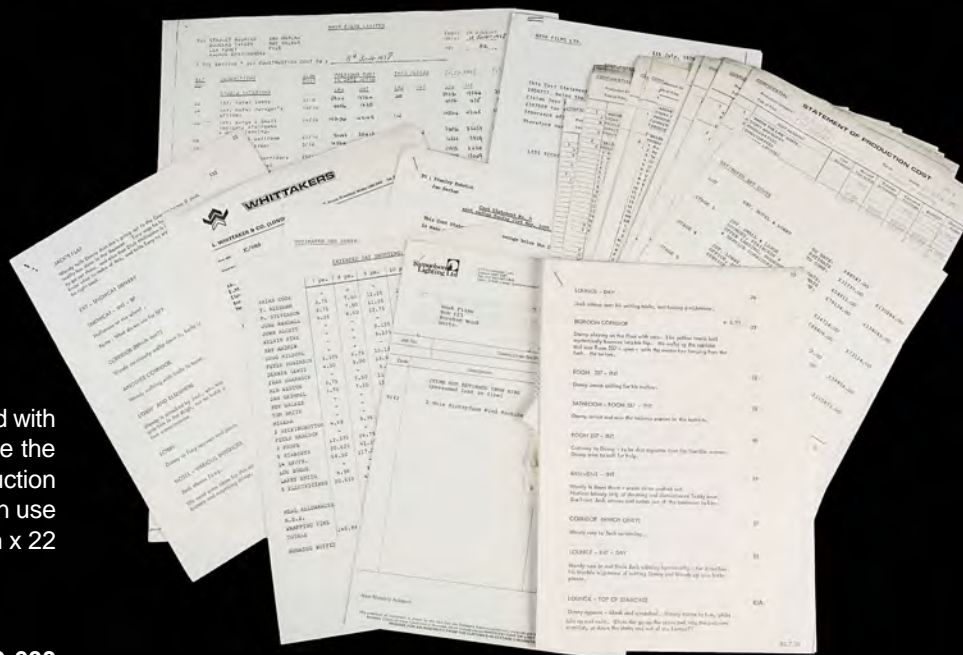


## ΩΔ 324. Collection of Production Paperwork

*THE SHINING* (1980)

A collection of production paperwork from Stanley Kubrick's classic horror film *The Shining*. This lot includes a collection of mimeographed typescript production paperwork and photographs from Stanley Kubrick's classic horror film *The Shining*.

This lot includes a partial scene breakdown and numerous financial statements. The scene breakdown outlines the events taking place between scenes 76 and 139; however pages 1-12 are missing. Paired with the scene breakdown are numerous budget statements that outline the costs for labour, set construction, legal fees and other related production expenses. This lot shows some wear to the paper due to production use and age and remains overall in good condition. Dimensions: 36 cm x 22 cm (14" x 8 1/2")



£400-600

## ΜΔ 325. Film Reels and Cans

*SPACE 1999* (TV 1975)

A set of film reels and cans from Gerry Anderson's *Space 1999*. This footage, contained in film cans, was used in the production of the Gerry Anderson series.

The set features five reels and cans, each individually marked with labels detailing the series name, production company and reel contents where applicable. Footage on the reels contains footage from various *Space 1999* episodes. The cans show significant corrosion to the exterior, however the film reels remain in very good condition. Dimensions (largest can): 40 cm x 40 cm x 4 cm (15 3/4" x 15 3/4" x 1 1/2")

Please note that this lot is sold without copyright or reproduction rights.

£200-300

## ΜΔ 326. Johnny Depp's Directors Chair

*SLEEPY HOLLOW* (1999)

Johnny Depp's director-style chair from Tim Burton's *Sleepy Hollow*. Directors chairs were used by the film's cast and crew to watch the filming and rest between takes, with this chair designated for the film's leading man in the role of Ichabod Crane.

The folding chair is made of dark-stained wood with beige canvas for the seat and the back of the seat. The name "Johnny Depp" is stencilled in two different fonts in brown on the front of the beige chair back. Displaying some wear, including stains and dirt from use on the production, the chair remains overall in good production-used condition. Dimensions (unfolded): 50 cm x 59 cm x 83 cm (19 3/4" x 23 1/4" x 32 3/4")

£600-800





## Ω 327. Headless Horseman's (Ray Park) Axe

*SLEEPY HOLLOW* (1999)

The Headless Horseman's (Ray Park) prop axe from Tim Burton's *Sleepy Hollow*. This prop axe came from the scene where the Headless Horseman attacked the Killian family in their home while wielding dual axes. Of the two axes that the Horseman carried during the scene, the Horseman carried this version in his right hand.

The prop is made of dense foam with a unique aluminium covering over the foam prop axe head that effectively covers the foam on the sides but not the top or bottom. The grip is painted dark brown and black in colour with a detailed wood grain and shows realistic imperfections throughout.

The prop axe shows some wear due to production use, with scratches and scuffs to the aluminium head, along with minor flaking to the foam. It otherwise remains in good used condition. Dimensions: 65 cm x 27 cm x 6 cm (25 3/4" x 10 3/4" x 2 1/4")

£3,000-5,000



## ΩΔ 328. Lt. Cooper Hawkes' (Rodney Rowland) Flight Helmet

*SPACE: ABOVE & BEYOND* (TV 1995-1996)

Lt. Cooper Hawkes' (Rodney Rowland) flight helmet was worn in the sci-fi television series *Space: Above and Beyond*. This helmet made its debut in the episode "Ray Butts" when the members of the 58th USMC Space Aviator Calvary unit, the Wildcards, inherited their new gear during Operation Get Rhythm when they recovered six SA-43 attack jets from enemy territory.

Constructed of a variety of materials, the helmet consists of a fibreglass shell with an adjustable clear plastic visor. The helmet comes apart for easy removal and swings open from behind the scalp where a hinge is installed. The inside of the helmet features stretchy black fabric lining and foam padding for a comfortable fit. The exterior is decorated with sticker graphics of Hawkes' name, along with playing cards showing four cards: the Jack, Queen, King and Ace of Spades. The helmet shows some wear due to production use. It remains in fine condition. Dimensions: 37 cm x 38 cm x 26 cm (14 1/2" x 11" x 10 1/4")

£2,000-3,000





### Ω 329. Ikon Rocket Model Miniature

SPACE COWBOYS (2000)

A paint reference IKON Missile model miniature made for Clint Eastwood's 2000 comedic action film *Space Cowboys*. The nuclear warheads discovered by Colonel Frank Corvin (Clint Eastwood) within the Russian IKON satellite were created by the Industrial Light & Magic model miniature shop.

Crafted from resin with aluminum components, the piece has been painted in shades of grey and red and served as a reference piece when creating the actual missiles. This model miniature shows minor wear due to production use with scuffs to the paint and remains overall in very good condition. From the private collection of Steve Gawley. Dimensions: 86 cm x 10 cm x 10 cm (34" x 4" x 4")

£400-600

### М 330. William Shatner, DeForest Kelley and Leonard Nimoy Autographed Still

STAR TREK (TV 1966)

An autographed photograph from sci-fi television series *Star Trek*. The photograph shows Dr. McCoy (DeForest Kelley), Mr. Spock (Leonard Nimoy) and Captain James T. Kirk (William Shatner) aboard the USS Enterprise in their signature Starfleet uniforms. It is autographed by each actor. The photograph is presented in black wooden frame and is in very good condition. Dimensions (framed): 28.5 cm x 24 cm (11 ¼" x 9 ½")

£300-500



### М 331. Chris Achilleos Star Trek 4 Hand-Painted Cover Art

STAR TREK (TV 1966)

Hand-painted book cover artwork for the *Star Trek* anthology *Star Trek 4*. The fourth anthology in the series, which translated *Star Trek* episodes as short stories, was written by James Blish. This artwork was created by artist Chris Achilleos, rendered in airbrushed waterproof inks on illustration board, signed and dated 1983. It features Spock (Leonard Nimoy) mind-melding with Zarabeth (Mariette Hartley) as seen in the episode "All Our Yesterdays," with an image of Dr. McCoy (DeForest Kelley) behind. Displaying minimal wear, the artwork remains in excellent condition. Dimensions: 38 cm x 60 cm (15" x 23 ¾")

Please note that this lot is sold without copyright or reproduction rights.

£1,500-2,000





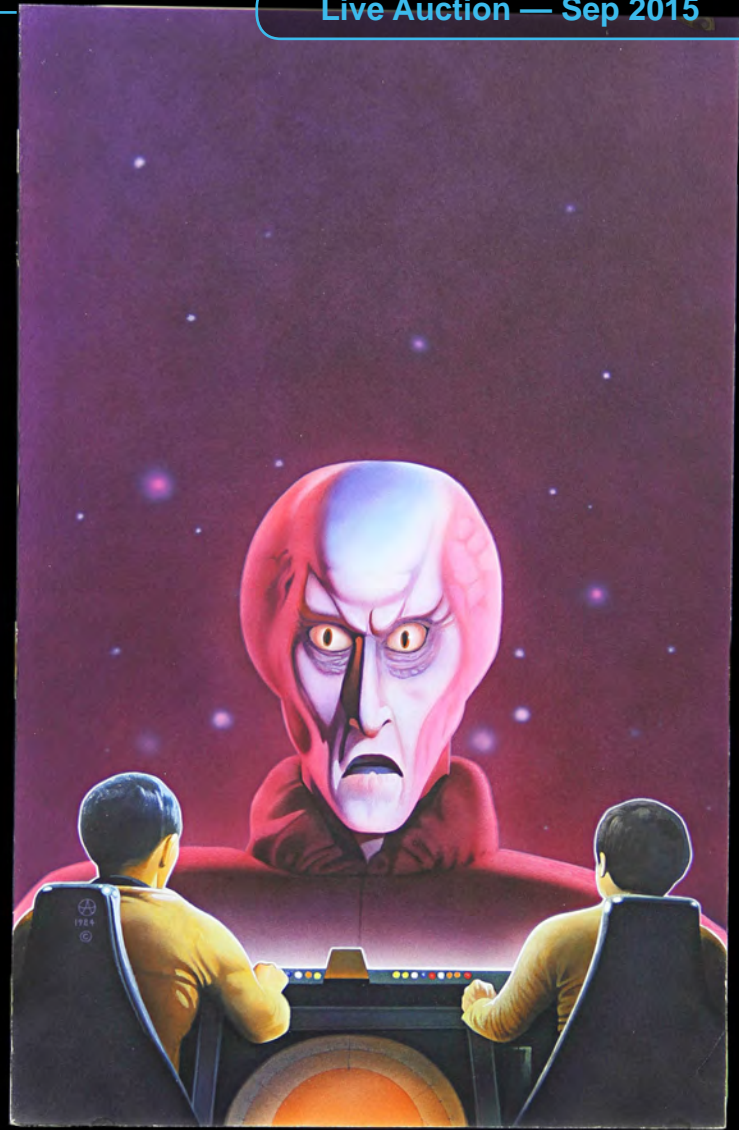
### M 332. Chris Achilleos Star Trek 12 Hand-Painted Cover Art

STAR TREK (TV 1966)

Hand-painted book cover artwork for the *Star Trek* anthology *Star Trek 12*. The twelfth anthology in the series, which translated *Star Trek* episodes as short stories, was written by James Blish and J.A. Lawrence. This artwork was created by artist Chris Achilleos, rendered in airbrushed waterproof inks on illustration board, signed and dated 1984. It features the alien Balov seen on the viewscreen of the Enterprise as seen in the episode "The Corbomite Maneuver." Displaying minimal wear, the artwork remains in excellent condition. Dimensions: 39 cm x 61 cm (15 ½" x 24")

Please note that this lot is sold without copyright or reproduction rights.

£1,500-2,000



### Ω 333. Original USS Enterprise Bridge Chair

STAR TREK (TV 1966)

A USS Enterprise Bridge Chair from the sci-fi television series *Star Trek*.

This bespoke chair was made by the show's art department and is constructed from a modified Burke-type chair. The piece is cast from fibreglass which is painted light blue in colour and is cut on the top so that a black padded top could be slipped over. The chair features a black foam-padded seat cushion. The seat rests on a single metal beam that is connected to an X-shaped swivel base. This chair has been signed by actor George Takei, who played Hikaru Sulu on the original series. His signature was made with silver marker over the black back rest of the chair. The piece shows wear due to age, including faded paint on the cushion to reveal its orange base layer colour. The fibreglass, which makes up the majority of the chair, features three white triangles that remain from pieces that were removed. The bridge chair otherwise remains in very good condition. Dimensions: 53 cm x 51 cm x 107 cm (21" x 20" x 42")

£4,000-6,000











### M 334. Uhura's (Nichelle Nichols) Starfleet Dress

*STAR TREK* (TV 1966)

Uhura's (Nichelle Nichols) Starfleet dress from sci-fi television series *Star Trek*. This dress was worn exclusively by Uhura in The Original Series' second season and is believed to screen match to episodes "Return to Tomorrow," "The Gamesters of Triskelion," "The Ultimate Computer" and "The Omega Glory," based on the placement and stitching of the Engineering Division patch and rank braids.

The dress is made of red velour with a black ribbed fabric collar and features original faux-gold rank braids on both sleeves, indicating the rank of Lieutenant, with a Starfleet engineering patch made of reflective faux-gold material with black embroidery affixed to the left breast along the collar line.

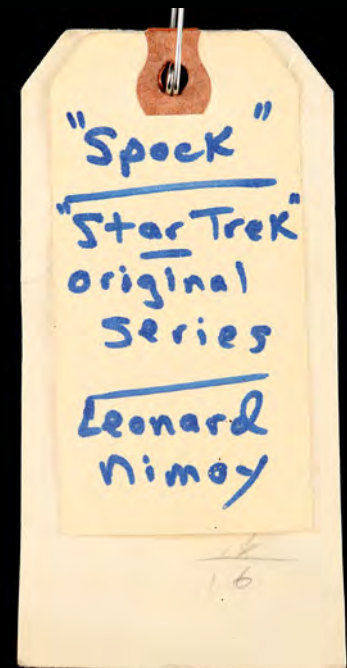
Made using the distinctive diagonal stitching first seen on red dresses in the second season and uniquely tailored for Nichols in the role of Uhura, the dress has a concealed zipper running along the left hand side and a set of small snaps on the collar, with the Starfleet patch partially secured with Velcro to allow easy access during wear.

Acquired directly from Paramount in the early 1990s, the dress displays some light signs of wear and aging from use and years spent in storage. However, the piece remains in excellent condition.



£20,000-30,000





### M 335. Spock's (Leonard Nimoy) Science Officer Costume

STAR TREK (TV 1966)

Spock's (Leonard Nimoy) science officer costume from sci-fi television series *Star Trek*. This costume was worn exclusively by Spock in The Original Series' second season, and screen matches the tunic worn in episodes "The Ultimate Computer" and "The Omega Glory," based on the placement and stitching of the Science Division patch.

The costume is composed of a blue velour tunic and a pair of black fabric trousers. The tunic features a pair of faux-gold rank braids on both sleeves, indicating the rank of First Officer, with a Starfleet science patch made of reflective faux-gold material with black embroidery affixed to the left breast.

The collar is made of a loose-weave black fabric and would have featured hook closures, which were removed some time during or after use the production. The collar has lost most of its elasticity due to age, which is common in such costumes. The zipper fitted along the left side – used by actors to get into the tunics and commonly known to fail through use – was also removed and the seam for the zipper stitched closed.

The trousers feature Velcro strips on the side, rear and on the right-hand pocket for attaching communicators and phasers during wear, a trait seen only in the costumes of principle characters. Both garments were uniquely tailored for Nimoy in the role of Spock with side-stitching used to reduce the size of the tunic's chest, some of which has come away over time. The bottom cuffs of the trousers were modified for use in *Star Trek: Phase 2*. The tunic displays some light fading. The name "Nimoy" is hand-written internally on the trousers' left pocket.

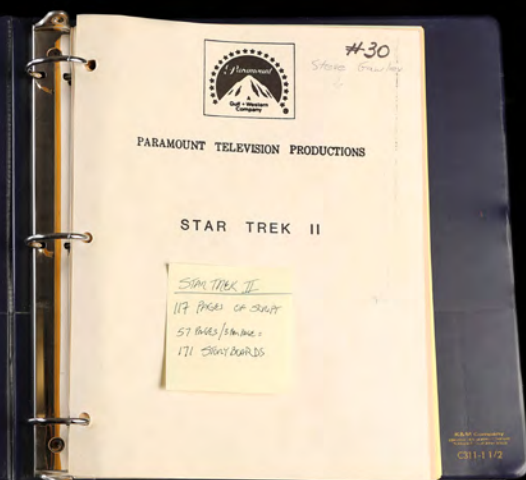
Acquired directly from Paramount Studios in the early 1990s and offered with original Paramount Archives wardrobe tags, the costume remains in overall very good condition.

£50,000-70,000









### Ω 336. Revised Final Draft Screenplay and Storyboard Binder

*STAR TREK II: THE WRATH OF KHAN* (1982)

A production binder containing a revised final draft production-used screenplay and collection of storyboards from Nicholas Meyer's sci-fi classic *Star Trek II: The Wrath of Khan*.

Dated 26 October 1981, the script features the film's original title, *The Undiscovered Country* and contains 117 mimeographed typescript pages of dialogue with revised pages dated at the top. The cover page is printed on heavy paper, features the Paramount Television Productions logo and is labelled "#30" and "Steve Gawley." Behind the script are 57 pages of printed storyboards, each featuring three illustrations per page. Below every image is a short description of the action, along with a numerical notation indicating the scene depicted. This lot shows minor wear due to production use and age but remains in fair condition. From the private collection of Steve Gawley. Dimensions: 27 cm x 29 cm x 5 cm (10 ½" x 11 ½" x 2")

£600-800



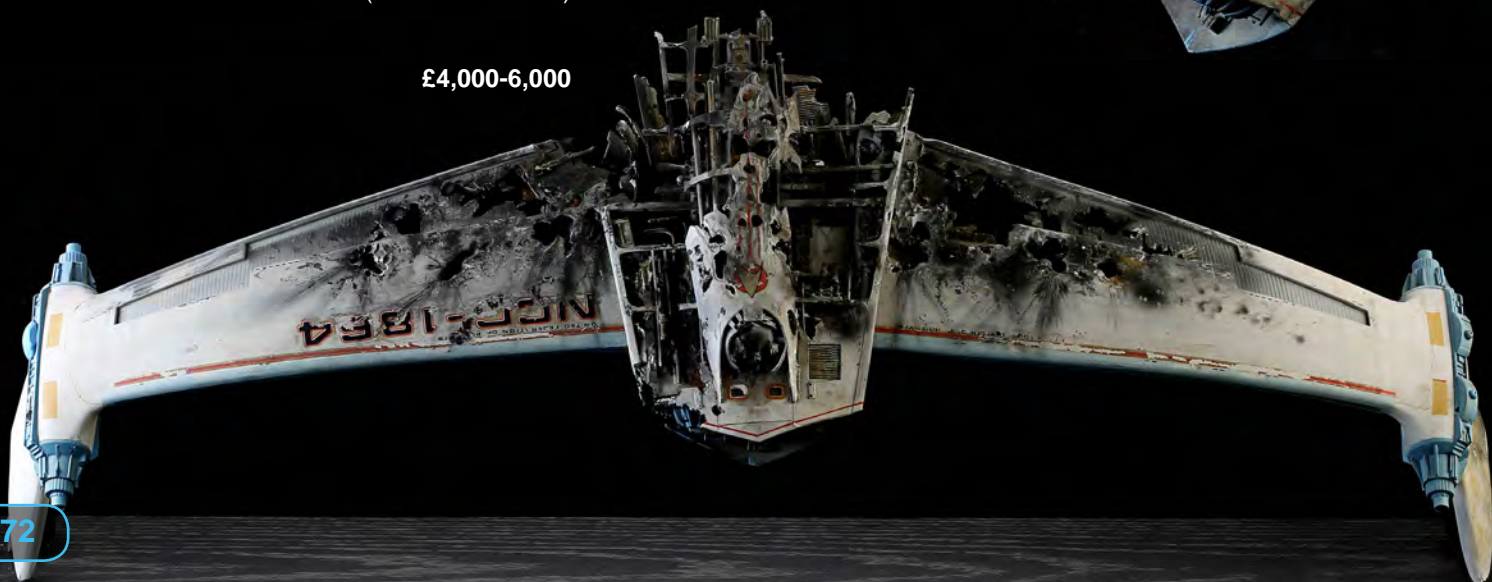
### Μ 337. Distressed Reliant Miniature Section

*STAR TREK II: THE WRATH OF KHAN* (1982)

A battle-damaged model miniature section from *Star Trek II: The Wrath of Khan*. This section belonged to the larger of the two filming miniatures of the starship USS Reliant and was used for scenes after the Reliant was struck by fire from the USS Enterprise.

This piece is the battle damaged version of the top strap section of the model, which was designed to be interchangeable with the "clean" version on the model. This was done for the shots where the Reliant was hit and damaged in the film. The smaller Reliant model sold in the Christie's auction had the small interchangeable damaged section included whereas the larger scale did not, as it had been kept by an ILM modelmaker. The piece rests on a simple display stand. It was retained by the former modelmaker since the film's production and having never been repainted for any subsequent films, is in excellent condition. Dimensions: 19 cm x 92 cm x 28 cm (7 ½" x 36 ½" x 11")

£4,000-6,000

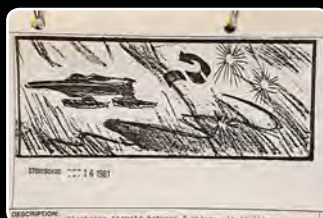
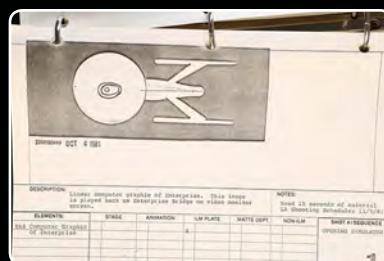




### Ω 338. ILM SFX Storyboard Binder

*STAR TREK II: THE WRATH OF KHAN* (1982)

An Industrial Light & Magic storyboard binder from *Star Trek II: The Wrath of Khan*. Used by ILM's model miniature department, this binder contains 197 pages of printed storyboards from the visual effects sequences seen in the film. Each page shows a storyboard at the top left with "Oct 6 1981" printed stamp below the image. Below each storyboard is a short description of the action, with additional columns for Elements, Stage, Animation, ILM Plate, Matte Dept., Non-ILM, Shot # / Sequence, FRM Count, and Page #. The binder has been labelled on the side with "Star Trek II Storyboard No.8." The storyboards show some wear due to production use and age. The collection remains in good condition. From the private collection Steve Gawley. Dimensions: 27 cm x 29 cm x 5 cm (10 ½" x 11 ½" x 2 ¼")

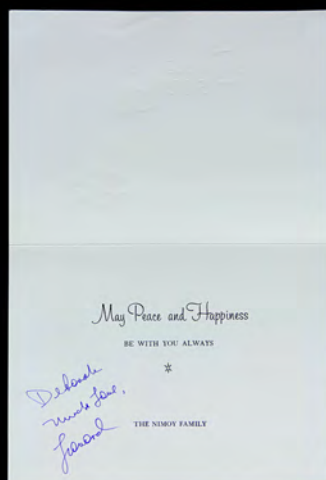


£600-800

### Μ 339. Leonard Nimoy's Personal Storyboards and Signed Christmas Card

*STAR TREK III: THE SEARCH FOR SPOCK* (1984)

Leonard Nimoy's personal storyboards from *Star Trek III: The Search for Spock* and a signed Christmas card from the Nimoy family. The large folder was given to a family friend on completion of the film and contains printed copies of every storyboard from the production with documents relating to special effects and shooting dates included. The opening credits storyboards include humorous images with "Star Trek III - Exciting Title Here" and, in place of the actors' names, "Important Guy's Name Here." The card is dedicated to "Deborah" and signed by Leonard Nimoy. There is a small tear on the reverse side of the folder and a number of small marks. Both the storyboards and Christmas card remain in very good condition. Dimensions (storyboard folder): 30 cm x 28 cm x 5.5 cm (11 ¾" x 11" x 2 ¼")



£800-1,200

### Ω 340. Lot of Enterprise Model Miniature Reference Photos

*STAR TREK III: THE SEARCH FOR SPOCK* (1984)

A collection of model miniature reference Polaroids from *Star Trek III: The Search for Spock*. This lot contains 27 Polaroid photographs of the USS Enterprise used in the film, including the damaged Enterprise following the events of *Star Trek II: The Wrath of Khan*. While not all of the photos are labelled, most show an inscription below the image that describes the item. The Polaroids are housed in clear plastic photo sleeves, with many bundled by group. This lot shows minor wear to the photos due to production use. The set remains in very good condition. From the private collection of Steve Gawley. Dimensions (each): 9 cm x 11 cm (3 ½" x 4 ¼")



£100-200



## Ω 341. Earth Spacedock Model Miniature and Artwork Prints

*STAR TREK III: THE SEARCH FOR SPOCK* (1984)

A model miniature prototype of the Earth Spacedock and production artwork from *Star Trek III: The Search for Spock*. Following its devastating encounter with Khan in the previous film, the Enterprise returned to Earth and disembarked at the Spacedock.

Constructed from moulded sheet plastic, this mock-up is similar to the final version seen in the film. It was used in designing select VFX shots and to determine the scale relationship between the ships and the dock. It features eight docking bays with a wire-supported paper enterprise entering the one of the open ports. The surface of the station displays a grid-like line pattern to simulate panelled construction and features numerous plastic antennas protruding from either end of the station. It's supported by a metal beam connected to a bespoke base with a metal plaque displaying the film's title. Included is a clear acrylic cover. Paired with the Spacedock are eight pages of printed production illustrations, and two pages of hand-drawn artwork. Most of the illustrations refer to the Spacedock as "Space Station Earth" and show the port floating near Earth's moon. The hand-drawn artwork show the basic shape of the spacedock, and are drawn in pencil with a line down the centre. This lot shows wear due to production use and age, primarily to the artwork which shows discoloration to the paper. The set remains otherwise in very good condition. From the private collection of Steve Gawley. Model dimensions: 31 cm x 31 cm x 45 cm (12 ½" x 12 ¼" x 17 ¾"); artwork dimensions: 38 cm x 43 cm (11" x 17")

£5,000-7,000





## Ω 342. Lot of Model Miniature Reference Polaroids

*STAR TREK III: THE SEARCH FOR SPOCK* (1984)

A collection of model miniature reference Polaroids from *Star Trek III: The Search for Spock*. This lot contains 51 Polaroid photographs of various model miniatures used in the film, including models for the USS Excelsior, the Klingon Bird of Prey and the Gamma Regula Space Station. While not all of the photos are labelled, most show an inscription below the image that describes the item. The Polaroids are housed in clear plastic photo sleeves, with many bundled by group. This lot shows minor wear to the photos due to production use. The set remains in very good condition. From the private collection of Steve Gawley. Dimensions (each): 9 cm x 11 cm (3 ½" x 4 ¼")

£300-500



## M 343. Dr. Beverly Crusher's (Gates McFadden) Starfleet Uniform

*STAR TREK: THE NEXT GENERATION* (TV 1987-1994)

Dr Beverly Crusher's (Gates McFadden) Starfleet uniform from the sci-fi television series *Star Trek: The Next Generation*. Chief medical officer Crusher wore her uniform frequently throughout six of the show's seven seasons.

The uniform consists of a lab coat worn over a unitard. The lab coat is made from coarse blue fabric featuring removable shoulder pads and two deep hip pockets. The black unitard is made from elasticated synthetic material with a blue torso and sleeves and a zip up the back with stirrups on either leg. A wardrobe label is located in the collar of the unitard reading "Star Trek TNG, 73, Miss G McFadden". There are light signs of production wear to the costume including a mark on the left sleeve. The costume was originally sold at the Christie's "40 Years of Star Trek" auction. It remains in good condition. Dimensions: coat measures 47 cm (18 ½") across the chest

£1,500-2,000



### M 344. Ambassador-Class Starship Model Miniature

*STAR TREK: THE NEXT GENERATION* (TV 1987-1994) & *STAR TREK: DEEP SPACE NINE* (TV 1993-1999)

A Federation Ambassador-class starship model miniature from the sci-fi television series *Star Trek: The Next Generation*, later redressed and reused in *Star Trek: Deep Space Nine*. For *The Next Generation*, the model served as both the USS Zhukov in the fourth season episode "Data's Day", and the USS Excalibur in the fifth season episode "Redemption II". It was later redressed and used again as the USS Yamaguchi in the *Deep Space Nine* episode "Emissary".

The starship model is made of resin with internal fibreglass reinforcement and an array of styrene rib detailing running across the hull and nacelles. The shuttle bay at the rear of the ship is exposed revealing internal cabling. The model has a blue and grey paint finish with additional blue and faux gold detailing on the nacelles and deflector dish. White appliqué panels are applied on the saucer as part of the Yamaguchi transformation.

Red and black Starfleet decals are applied to the exterior of the vessel. The Excalibur's registration number "NCC-26517" is applied on the underside of the saucer dish and a decal displaying the name "Excalibur" is applied beneath the shuttle bay. Decals with the number "NCC-26510" and the name "USS Yamaguchi" have been applied across the top of the saucer with "NCC-26510" decals on the port side of the nacelles.

Internal lights are fitted across the saucer, hull and nacelles with lights fitted behind transparent red plastic diffusers on the nacelles and the rear of the saucer. Additional lights run through the body of the starship to replicate the look of lit windows, all of which are powered using a cable running from the saucer section of the ship.

Well-used in the Star Trek saga, certain decals have come away or show wear from use and age, with the model exhibiting minor cracks and wear to the paint finish. The model is presented on a custom made, poseable display and remains overall in very good condition. The piece was originally sold in CBS-Paramount's 2006 40 Years of Star Trek auction. Dimensions: 65 cm x 110 cm x 41 cm (25 1/2" x 43 1/2" x 16 1/4")

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

£40,000-60,000











### M 345. Data's (Brent Spiner) Hand and Sleeve

*STAR TREK: THE NEXT GENERATION* (1987-1994)

Data's (Brent Spiner) hand and sleeve from the sci-fi television series *Star Trek: The Next Generation*. The piece was made for the sixth episode of the seventh series, titled "Phantasms," for a nightmare sequence experienced by Data where he was attacked and dismantled by workmen.

The hand has been cast in latex and painted gold to match Data's skin tone. The hand extends up into a forearm, also made from latex which is covered by a length of a uniform sleeve with a brown satin lining. A thin metal rod is located within the arm which was held by the actor during filming. There are slight chips and marks to the paint on the hand. The piece remains overall in good condition. Dimensions: 53.5 cm x 17 cm x 7 cm (21" x 6 ¾" x 2 ¾")

£3,000-5,000

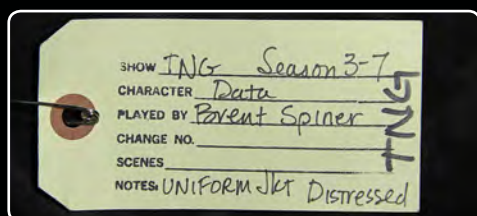
### M 346. Data's (Brent Spiner) Distressed Starfleet Uniform Jacket

*STAR TREK: THE NEXT GENERATION* (TV 1987-1994)

Data's (Brent Spiner) distressed Starfleet uniform jacket from the sci-fi television series *Star Trek: The Next Generation*. The jacket screen matches the scene where, in the fifth episode of the fifth season, titled "Disaster," Data blocked an arc of electricity with his body after he and William Riker (Jonathan Frakes) were left trapped in the crawlspace.

The black and mustard-colour jacket is made from a polyester blend with a black satin lining and features an elasticated band around the hem and a zip to fasten along the back. A small square of Velcro is located on the left breast of the jacket where Data's communicator badge was initially positioned. The jacket is distressed in the centre with grey painted latex to give the effect of it being burned. Originally sold at the Christie's "40 Years of Star Trek" auction, it remains in very good condition. Dimensions: measures 41 cm (16") across the chest

£1,500-2,000





## Ω 347. USS Enterprise (NCC-1701-D) Model Miniature Saucer

*STAR TREK: THE NEXT GENERATION* (TV 1987-1994)

A model miniature saucer of the USS Enterprise from the sci-fi television series *Star Trek: The Next Generation*. Featured throughout the show, the Enterprise-D (NCC-1701-D) was the fifth iteration of the Galaxy-class Federation starship seen within the *Star Trek* universe. Under the command of Captain Jean-Luc Picard (Patrick Stewart), the Enterprise was launched in the year 2363 and was first seen in the series premiere titled "Encounter at Farpoint."

Designed by Andrew Probert, who updated the original 1960s Enterprise for *Star Trek: The Motion Picture*, this saucer was constructed by modelmaker Greg Jein as the miniature that debuted at the start of the third season. The saucer is made of fibreglass and is glued to a cardboard base created to raise the saucer above a light source. The base has been scored with a knife, allowing it to bend to the shape of the saucer and includes foam core triangle supports joining the two units. The surface displays numerous windows painted faux silver or cut out to allow light from an internal source to shine through. Adhered to the surface of the miniature is "NCC-1701-D." Select lettering has faded over time. The model is painted a light grey colour with small portions that are white or faux gold.

The piece shows wear to the paint and fibreglass due to production use and age. It remains overall in fair condition. Dimensions: 89 cm x 74 cm x 18 cm (35" x 29" x 7")



£6,000-8,000

## М 348. Hero Light-Up EVA Phaser Rifle

*STAR TREK: FIRST CONTACT* (1996)

A hero light-up EVA phaser rifle from *Star Trek: First Contact*. Picard (Patrick Stewart), Worf (Michael Dorn) and Hawk (Neal McDonough) used these prop rifles during their battle with the Borg on the Enterprise's deflector dish.

The prop weapon is made of resin with acrylic panels on the sides and a formed plastic top cover running along the barrel. Electronic components under the cover activate a light-up panel on the right side of the receiver. A black canvas sling is attached on the weapons left side and retracts within the prop weapon when not in use. It is finished in black and metallic faux-silver paint with decals on the grips. Displaying wear from use including scratches to the paint finish and decals, this piece remains overall in very good condition. Dimensions: 93 cm x 26 cm x 7 cm (36 ¾" x 10 ¼" x 2 ¾")

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



£2,000-3,000



### M 349. Chakotay's (Robert Beltran) EVA Suit

*STAR TREK: FIRST CONTACT* (1996) & *STAR TREK: VOYAGER* (1995-2001)

Chakotay's (Robert Beltran) EVA suit from *Star Trek: Voyager*. EVA suits first appeared in *Star Trek: First Contact* and were modified for use in *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, with Chakotay using one in the fourth season episode "Demon."

Designed by Saturn award-winning costume designer Deborah Everton, the suit is composed of a pair of silver-white material trousers with built-in braces and a matching jacket, over which is worn a pair of boots and gloves. A vest made of plastic with red nylon-wrapped sections is worn on the upper body with a fibreglass neck ring and helmet fitted over the shoulders. Holes have been cut in the trousers for use with a suspension harness. Rubber strapping is used to secure the vest and gloves with Velcro and zip fasteners on the boots. Lights run throughout the suit with light-up components on the arms, legs, chest and helmet.

Various hand-written markings are present from the production of *Star Trek: Voyager*. The vest is marked "3 Chakotay" at the neck and "Batt Cover" on the back. The jacket contains a *Star Trek: Voyager* costume label marked "Robert Beltran."

Displaying some wear from use on the production, the helmet's visor is cracked near the top and two rubber straps on the vest have broken through use. Some of the decals and paint work also display signs of production wear. However, in spite of this, the costume remains in overall good condition and is presented on a custom mannequin display with light-up components powered via U.K. mains electricity. Dimensions (displayed): 63 cm x 60 cm x 215 cm (24 3/4" x 23 3/4" x 84 3/4")

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

8,000-10,000





### M 350. Compression Phaser Rifle

STAR TREK: VOYAGER (TV 1995-2001)

A compression phaser rifle from *Star Trek: Voyager*. The crew of the stranded USS Voyager used the phaser rifles throughout the show's run.

The prop weapon is made of resin and aluminium with acrylic panels on the top and sides of the barrel. A tactical light fitted in the top unit can be turned on and off using a push switch at the unit's rear. Batteries for the torch are fitted within a screw-top compartment in the receiver. A black synthetic canvas sling is attached on the prop weapon's left side and is shortened with black electrical tape. The prop rifle is finished in black and faux-silver paint with decals on the grips and butt stock. Displaying wear from use including scratches to the paint finish and decals, the piece remains overall in very good condition. Dimensions: 84 cm x 26 cm x 15 cm (33" x 10 1/4" x 6")

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

£2,000-3,000



### M 351. Seven of Nine's (Jeri Ryan) Borg Appliances

STAR TREK: VOYAGER (TV 1995-2001)

Seven of Nine's (Jeri Ryan) Borg appliances from *Star Trek: Voyager*. Seven of Nine used these appliances after her de-Borgification in the fourth season and this set is attributed to the sixth season episode "Unimatrix Zero."

The set consists of three appliances; an exo-glove for the left hand and Borg implants for the left eyebrow and the right side of her face. The pieces are made of foam rubber and finished in metallic steel and brass-effect paint. The piece is presented in a framed display with an autographed press still of Jeri Ryan in the role of Seven of Nine and a Paramount Pictures certificate of authenticity. Displaying wear from their time in use on the production including some minor damage to the face implants, the set remains overall in good condition. Dimensions (displayed): 8 cm x 66 cm x 48 cm (3 1/4" x 26" x 19")

£2,000-3,000





### M 352. Benjamin Sisko's (Avery Brooks) Starfleet Uniform

*STAR TREK: DEEP SPACE NINE* (TV 1993-1999)

Benjamin Sisko's (Avery Brooks) Starfleet uniform from *Star Trek: Deep Space Nine*. Sisko's uniform was updated to this style for the later seasons of the show's run.

The costume consists of a Starfleet uniform jacket, burgundy bodysuit and a pair of black trousers with built-in braces. The jacket is black and grey and features a hidden zip fastening along the front and small patch of Velcro on the chest which once held Sisko's Starfleet Communicator badge. The burgundy bodysuit is made from lightweight elasticated material featuring a zip running along the front and snap fastening at the crotch. The costume features labels throughout reading "Deep Space Nine, Avery Brooks." The costume remains in very good condition. Dimensions: jacket measures 50 cm (19 ¾") across the chest

£2,000-3,000



### M 353. Jadzia Dax's (Terry Farrell) Starfleet Uniform

*STAR TREK: DEEP SPACE NINE* (TV 1993-1999)

Jadzia Dax's (Terry Farrell) Starfleet uniform from *Star Trek: Deep Space Nine*. Dax served as the science officer aboard the Deep Space 9 station and wore this uniform in the show's fifth and sixth seasons.

The costume consists of a Starfleet jumpsuit made of black material with grey quilted shoulders and a green bodysuit. The jumpsuit features loops for securing hip pouches and a Velcro patch on the left breast for securing a Starfleet communicator. Green "Science Division" piping is attached at the wrist. The green bodysuit is made from lightweight elastic material featuring a zip running along the front. The costume features labels throughout reading "Deep Space Nine, Terry Farrell" and is accompanied by a pair of costume department labels. Well-used with wear to the shoulders, the costume remains in overall good condition. Dimensions: measures 38 cm (15") across the chest

£1,500-2,000



### M 354. Communicator

*STAR TREK: ENTERPRISE* (TV 2001-2005)

A prop communicator device from *Star Trek: Enterprise*. The Enterprise crew used their prop communicators throughout the show's run.

The communicator is made of cast resin with a flip-top front panel. Inside, the communicator has a printed screen appliqué behind a sheet of acrylic with signal and battery readings and button detailing below. The piece is finished in faux-silver and black paint. Displaying minimal wear from use, the piece remains in very good condition. Dimensions: 2 cm x 6 cm x 8 cm (1" x 2 ½" x 3 ¼")

£1,500-2,000

### M 355. Hand Scanner

*STAR TREK: ENTERPRISE* (TV 2001-2005)

A prop hand scanner with belt pouch from *Star Trek: Enterprise*. A forerunner to the standard issue tricorder, the Enterprise crew used their prop scanners throughout the show's run.

The scanner is made of resin with rubber grips at the side. Squeezing the grips allows the screen to rise out of the body. The screen features an appliqué with numbers and dials present and is backlit by a blue LED. The piece is finished in faux-silver, brass and black paint. The pouch is made of black leather with metal clips on the rear. Well-used on the production, there are scratches to the paint finish. The piece remains overall in very good condition. Dimensions (pouch): 6 cm x 9 cm x 14 cm (2 ½" x 3 ½" x 5 ½")

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

£1,000-1,500



### M 356. Universal Translator

*STAR TREK: ENTERPRISE* (TV 2001-2005)

A universal translator device from *Star Trek: Enterprise*. The Enterprise crew used their prop translators throughout the show's run to translate the languages of alien races.

The translator is made of cast resin with a transparent graphic that reads "Translation Mode: >Active." The graphic is backlit with a blue light activated on the bottom panel, and a recess at the top allows a Starfleet communicator to be fitted above. The piece is finished in faux-silver and black paint. The graphic is lifted slightly from the face of the translator. The piece remains overall in good condition. Dimensions: 2 cm x 7 cm x 12 cm (1" x 2 3/4" x 4 3/4")

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

£1,000-1,500

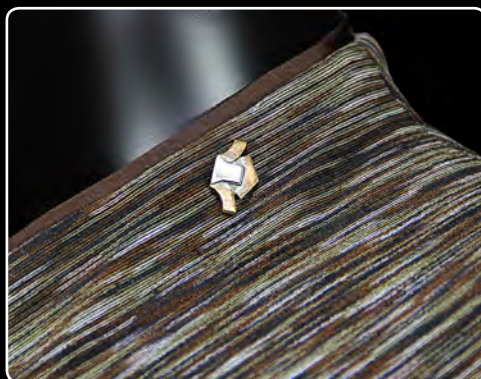


### M 357. T'Pol's (Jolene Blalock) Vulcan Uniform

*STAR TREK: ENTERPRISE* (TV 2001-2005)

T'Pol's (Jolene Blalock) Vulcan uniform from *Star Trek: Enterprise*. Sub Commander T'Pol wore her uniform throughout the first two seasons of the show.

The uniform consists of a brown and grey patterned jumpsuit made of streaked stretch knit fabric. The jumpsuit features a zip running down the back and a brown elasticated belt which is fixed to the costume. The uniform is accompanied by a snap-on metal Vulcan emblem that attached to the collar, although due to a broken fixture, the badge no longer attaches to the costume. A small label is located within the jumpsuit reading "Jolene Blalock" and the costume is accompanied by a matching belt not seen on screen. Originally sold at the Christie's "40 Years of Star Trek" auction. The uniform remains in very good condition. Dimensions: waist measures 28 cm (11")



£1,500-2,000



**M 358. Hero MACO Particle Rifle**

*STAR TREK: ENTERPRISE* (TV 2001-2005)

A hero MACO particle rifle from *Star Trek: Enterprise*. The MACO combat forces that served in the United Earth military, including a number of MACO troops stationed on board the NX-01 Enterprise, used these prop particle rifles throughout the show's run.

The rifle is made of resin with metal sling loops fitted near the weapon's buttstock. This prop particle rifle features a motorised scope that can be raised and lowered using a switch on the prop weapon's left side. The scope is machined from aluminium with blue acrylic lenses. The prop weapon is finished in black and grey paint with a bare metal finish on the scope. Displaying wear to the prop weapon's paint finish, particularly around the sling mounts, it remains in very good production-used condition. Dimensions: 62 cm x 19 cm x 6 cm (24 ½" x 7 ½" x 2 ½")

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

£2,000-3,000

**M 359. Jonathan Archer's (Scott Bakula) Porthos Puppet**

*STAR TREK: ENTERPRISE* (TV 2001-2005)

Jonathan Archer's (Scott Bakula) pet dog puppet Porthos from *Star Trek: Enterprise*. This puppet of Archer's beloved beagle was created for the second season episode "A Night in Sickbay" in which Porthos almost dies from an alien virus with Archer by his side.

The puppet is made of rubber and covered with hand-punched fur. It features punched whiskers, artificial claws on the paws and an internal air bellows to replicate breathing action. The puppet is powered via cables running from its belly and remains in a working state. It is presented in a custom made "quarantine tank" display.

The piece displays minimal wear from use and remains in excellent condition. Dimensions: 32 cm x 76 cm x 36 cm (12 ½" x 30" x 14 ¼")

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

£2,500-3,500





### MA 360. Underwater Unit Crew Jacket

*STAR WARS: THE PHANTOM MENACE*  
(1999)

A crew jacket from *Star Wars: The Phantom Menace*. This jacket was given to a crew member working in the film's underwater camera unit.

The jacket is made of black leather with knitted cuffs and waistband, includes two large pockets on the front, the Star Wars logo and "Film Crew 1997" embroidered in faux silver thread on the left breast and "Underwater Camera Unit" embroidered on the left arm. A large version of the film's logo artwork is embroidered on the back of the jacket. It remains in very good, unworn condition. Dimensions: marked size small

£800-1,000



### MA 361. Gorg Creature

*STAR WARS: THE PHANTOM MENACE* (1999)

A blue and orange gorg creature from *Star Wars: The Phantom Menace*. This amphibian creature was suspended in market places in the Tatooine settlement of Mos Espa.

The creature is made of foam latex and features long stalked eyes, a ridged back and long frog-like legs. The piece is finished in blue and orange with black spots on the back, light blue claws, a pink tongue and black eyes. Well used on the production, there is some wear to the paint on the legs and one of the eyes has broken off. The gorg is supplied with a custom made base and remains overall in good condition. Dimensions (displayed): 33 cm x 70 cm x 31.5 cm (13" x 27 1/2" x 12 1/2")

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

£500-700

### M 362. U.K. Quad Poster

*STAR WARS: A NEW HOPE* (1977)

A printed U.K. quad poster (EX folded condition) featuring printed artwork by Thomas Chantrell from *Star Wars: A New Hope*. Dimensions: 100 cm x 76 cm (40" x 30")

£300-500





### Ω 363. Royal Naboo Guard's CR-2 Blaster

*STAR WARS: THE PHANTOM MENACE* (1999)

A Royal Naboo Guard's CR-2 Blaster from *Star Wars: The Phantom Menace*. Blasters were used by Queen Amidala's (Natalie Portman) security forces during the finale as they retook the capital from the droid occupation.

The CR-2 Blaster is based on a Calico M961A and has been cast in dense foam with resin and metal components added to give it a futuristic look. The body of the gun is cast directly from a Calico submachine gun and has original factory markings embedded on the sides. One of the grip attachments and the top mounted scope are made from resin while the barrel is made from metal.

This item shows wear due to production use and age, with one of the foam side attachments no longer firmly attached in place. The blaster otherwise remains in very good used condition. Dimensions: 42 cm x 25 cm x 10 cm (16 ½" x 10" x 4")

£2,000-3,000



### † 364. Naboo Security Officer Blaster

*STAR WARS: THE PHANTOM MENACE* (1999)

A Royal Naboo Guard's S-5 Heavy Blaster Pistol from *Star Wars: The Phantom Menace*. S-5 Heavy Blaster Pistols were used by Captain Panaka (Hugh Quarshie) and the security personnel of Queen Amidala (Natalie Portman) during the battle to reclaim Naboo's Theed Palace from the Trade Federation.

The S-5 blaster is built on a casting of a Walther LPM-1 air gun with various dress-up components including faux scopes and attachments under the barrel. It is made of solid resin and finished in black, faux-silver and metallic brass paint, with wood-effect paint used for the pistol grip.

Displaying some wear from use and signs of an on-set repair on the detailing beneath the barrel, the piece remains in very good condition. Dimensions: 41 cm x 20 cm x 5 cm (16 ¼" x 8" x 2")

£3,000-4,000





## Ω 365. Framed Drew Struzan Hand-Drawn Poster Comp Artwork

*STAR WARS: REVENGE OF THE SITH* (2005)

Poster 'comp' artwork from *Star Wars: Revenge of the Sith*. Illustrated by world-renowned movie poster artist Drew Struzan, a long-time collaborator of George Lucas, this piece is one of several different comprehensive studies that were created during the conceptual stages of the poster's creation. Created using pencil and acrylic paint on a medium-grey heavyweight art paper, the illustration features many elements that were ultimately used in the final poster, including Vader's helmet at the top with Anakin battling Obi-Wan below. Other elements, such as the character portraits and use of Starfighters made it to the final poster with slight modifications and variations to their orientation. The piece is signed by Struzan in the lower right corner and dated 2005.

Drew Struzan created posters for all six films in the *Star Wars* series and his artwork has been hailed by George Lucas as "the only collectible artist since the second World War." The final *Revenge of the Sith* painting is owned by Lucas and hangs outside of his screening room along with Struzan's final artwork from the entire *Star Wars* saga. The poster is presented in a bespoke wood frame and remains in very good condition. Dimensions (framed): 70 cm x 91 cm x 2 cm (27 3/4" x 35 3/4" x 3/4")

Please note that this lot is sold without copyright or reproduction rights.

£10,000-12,000





### 366. Alec Guinness Autographed Still

*STAR WARS: A NEW HOPE* (1977)

An autographed promotional still photograph from *Star Wars: A New Hope*. The still shows a headshot of Obi-Wan Kenobi (Alec Guinness) in his signature Jedi robes. The photograph is signed by Guinness in pink ink and remains in very good condition. Dimensions: 20.5 cm x 25.5 cm (8" x 10")

£80-100



### 367. Benefit Preview Screening Invitation

*STAR WARS: A NEW HOPE* (1977)

An invitation to a benefit screening of *Star Wars: A New Hope*. This lot includes a small reservation card with a matching return envelope, invitation and the original mailing envelope. The screening was put on by the Waldorf School Benefit for Artistic Education in collaboration with the Board of Directors of Highland Hall. Issued to ILM modelmaker Steve Gawley, the mailing envelope includes an early triangular sticker graphic on the far left. The folded invitation shows the classic title *Star Wars* printed on the front in blue and opens to reveal the names of the benefit committee and event details. The smaller reservation card and envelope contains further information on the event. The lot shows wear to the original mailing envelope. The contents remain in fine condition. From the private collection of Steve Gawley. Dimensions: 24 cm x 11 cm (9 ½" x 4 ¼")

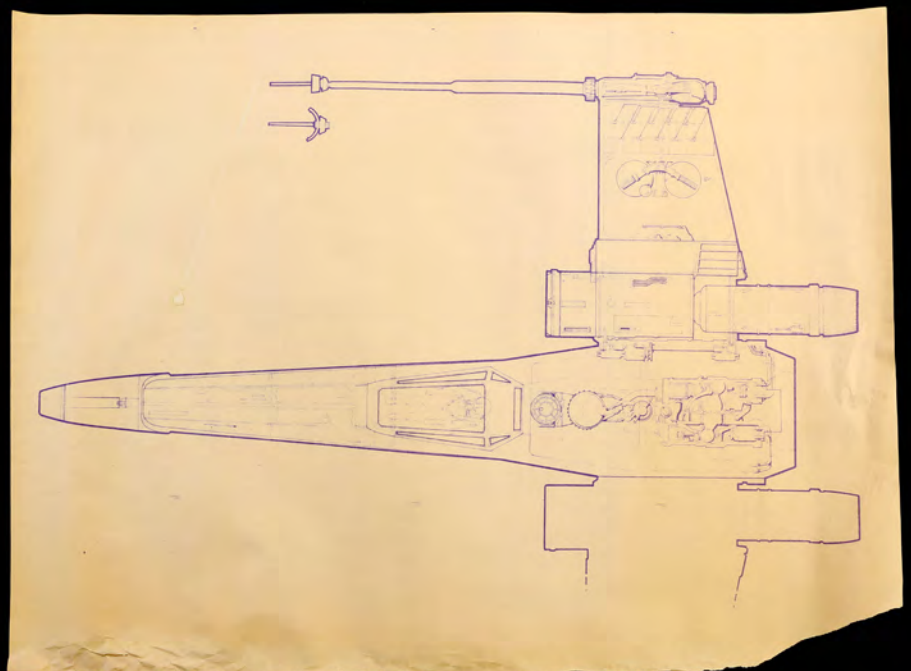
£300-500

### 368. X-Wing Dyeline

*STAR WARS: A NEW HOPE* (1977)

A dyeline of a Rebel X-Wing from *Star Wars: A New Hope*. This piece of artwork was drawn by Steve Gawley based on a design by Joe Johnston and is a production copy that was created using a dyeline printer before being issued to the Industrial Light & Magic model miniature department. The dyeline shows a partial view of the classic Starfighter, with the detailing stopping at the left engine and the wing missing entirely. This was done as the left portion of the X-Wing was a mirror image of the right. The artwork shows wear to the page due to production use, age with wrinkles to the paper and a tear at the bottom right corner. It otherwise remains in fair condition. From the private collection of Steve Gawley. Dimensions: 61 cm x 46 cm (24" x 18")

£500-700





## † 369. Ceremonial Uniform

*STAR WARS: A NEW HOPE (1977)*

A ceremonial uniform from *Star Wars: A New Hope*. This uniform was worn by a member of the Rebel Alliance during the film's closing scene in which Princess Leia (Carrie Fisher) presided over an award ceremony for the heroes who destroyed the Death Star.

Based on United States Marine dress "greens", the uniform is made of green wool. The jacket has epaulettes and pockets at the chest and hips. Black metal buttons with eagle and anchor detailing – a deviation from Lucas' vision of a universe without visible fasteners – run down the jacket's front. U.S. Marine collar dogs are attached to the collar. The green canvas pistol belt features brass fixtures. The jacket shows minor wear to the belt and the buttons, the uniform remains in very good condition. Dimensions: jacket marked size 38; trousers marked size 34 waist with 32" (81 cm) inseam

£1,000-1,500



## † 370. Ceremonial Uniform

*STAR WARS: A NEW HOPE (1977)*

A ceremonial uniform from *Star Wars: A New Hope*. This uniform 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 United States Marine dress "greens", the uniform is made of rifle green wool material. The jacket has epaulettes and pockets at the chest and hips. Black metal buttons with eagle and anchor detailing – a deviation from Lucas' vision of a universe without visible fasteners – are present across the jacket's front. U.S. Marine eagle, globe and anchor collar dogs are attached on either side of a hook and loop collar fastening. The green canvas pistol belt is of WWII vintage and features brass fixtures. Showing only minor wear to the belt's canvas and the jacket's buttons, the uniform remains in very good condition. Dimensions: jacket marked size 38; trousers marked size 34 waist with 32" (81 cm) inseam

£1,000-1,500



## † 371. Ceremonial Tunic

*STAR WARS: A NEW HOPE (1977)*

A ceremonial tunic from *Star Wars: A New Hope*. A member of the Rebel Alliance wore this tunic during the film's closing scene where Princess Leia (Carrie Fisher) presided over an award ceremony for the heroes who destroyed the Death Star.

Inspired by the design of a military coat, the garment is made of khaki wool serge material with epaulettes and pockets. In keeping with George Lucas' desire not to include visible fasteners, the tunic was altered for the film. The buttons were removed and the coat was fastened in reverse so the side with the buttonholes was no longer visible. Press studs were installed by the costume house to hold the jacket closed. The tunic remains in very good condition. Dimensions: measures 53 cm (21") across the chest



£1,500-2,500



## † 372. Ceremonial Uniform

*STAR WARS: A NEW HOPE (1977)*

A ceremonial uniform from *Star Wars: A New Hope*. This uniform was worn by a member of the Rebel Alliance during the film's closing scene in which Princess Leia (Carrie Fisher) presided over an award ceremony for the heroes who destroyed the Death Star.

Based on United States Marine dress "greens", the uniform is made of rifle green wool material. The jacket features a mandarin collar with epaulettes and pockets at the chest and hips. Black metal buttons with eagle and anchor detailing – a deviation from Lucas' vision of a universe without visible fasteners – run along the jacket's front. The green canvas pistol belt features brass fixtures. Showing only minor wear to the belt and the jacket buttons, the uniform remains in very good condition. Dimensions: jacket marked size 40; trousers marked size 34 with 32" inseam

£1,000-1,500



## ΩΔ 373. Over-Sized Death Star Surface Panel

*STAR WARS: A NEW HOPE* (1977)

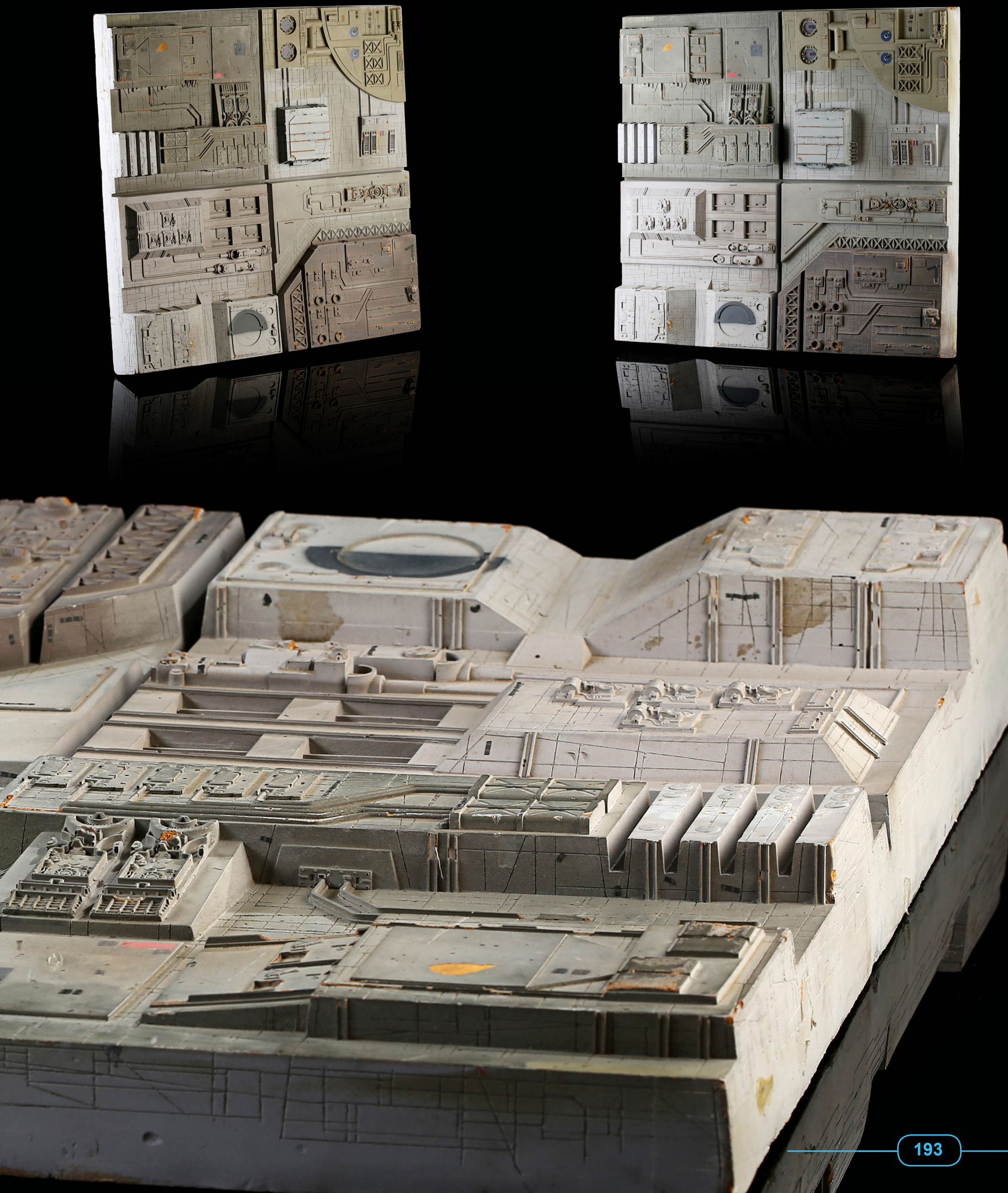
A large Death Star surface panel from *Star Wars: A New Hope*. This piece was used as part of a miniature set of the Death Star's massive surface and was used for low-altitude shots when fighters flew in close proximity to the station during the Rebel assault.

Designed and constructed by Industrial Light & Magic's model miniature department, the construction of the Death Star was a massive undertaking as the sequence called for a vast battlefield consisting of individually unique surface panels. Constructed of dense biscuit foam, the surface consists of four connected squares that have been decorated with greeblies to create an industrial patchwork of parts. Carved into the surface is a grid-like pattern to simulate panelled construction. The surface has been painted in varying shades of grey with some colourful highlights, giving the piece a cold mechanical look. This item shows wear due to production use age with some chipping to the biscuit foam and paint. Select greeblies that protrude the furthest from the surface have bits broken off. The lot stands as one of the largest complete Death Star surface panels in existence and overall remains in good condition. Dimensions: 61 cm x 61 cm x 8 cm (24" x 24" x 3")

£10,000-12,000









## M374. Hero Stormtrooper Blaster

*STAR WARS: A NEW HOPE* (1977)

A model E-11 Stormtrooper blaster from *Star Wars: A New Hope*. This weapon was used by the Imperial shock troops in their hunt for the Death Star plans and in their battles with the Rebels on board the Death Star. It was used in the scenes in the Death Star, Mos Eisley, the desert scenes filmed in Tunisia and the trash compactor scene.

This prop weapon, based on an L2A2 Sterling submachine gun, was fabricated especially for the first of the *Star Wars* films by theatrical armourers Bapty & Co. and was returned to the company after the completion of filming and was designed so that armourers would not be required to be present on set.

The prop weapon is made from a Sterling body tube with a wooden dowel barrel and custom made aluminium components for the receiver, magazine well, stock, pistol grip and trigger guard, all of which are finished in black paint. The piece was rediscovered in the Bapty armoury years later, stripped of its various dress-up components and has been restored by The Prop Store.

The replacement M38 scope is a non-functional azimuth tank scope obtained from Bapty armourer Karl Schmidt (creator of the original prop weapons) and may be one of the originals used in *Star Wars*. A steel scope rail made to the original specifications has been fitted along with plastic barrel ribs, magazine cylinders and a period Hengstler counter.

Well-used during filming and offered in a restored state, this blaster displays some wear and corrosion to the grip, receiver and scope. It remains overall in good production-used condition. Dimensions: 49 cm x 21 cm x 13 cm (19 1/4" x 8 1/4" x 5 1/4" )



Courtesy Lucasfilm / 20<sup>th</sup> Century Fox / The Kobal Collection

£15,000-20,000









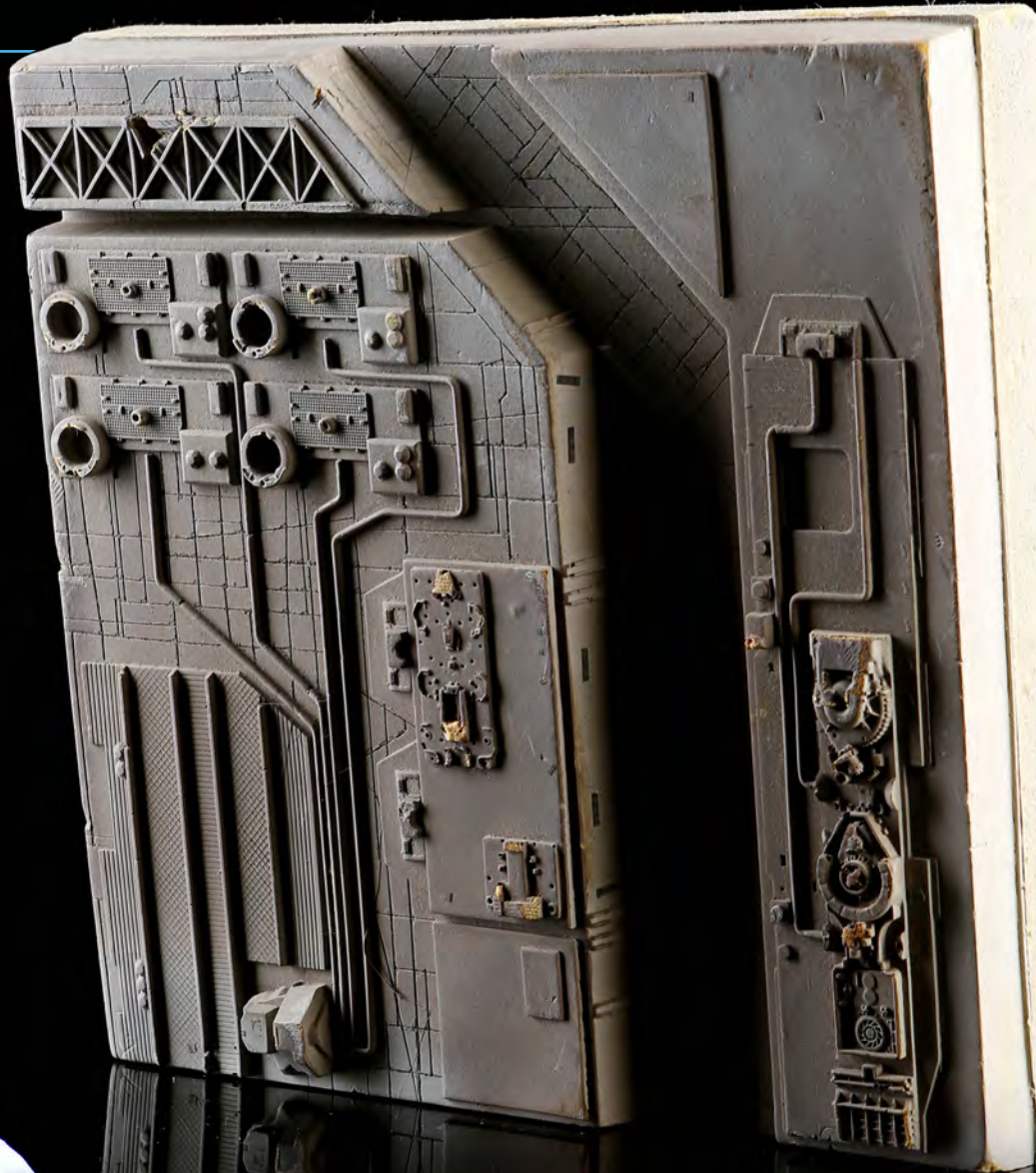
## ΩΔ 375. Large Death Star Surface Panel

STAR WARS: A NEW HOPE (1977)

A large Death Star surface panel from *Star Wars: A New Hope*. Designed and constructed by Industrial Light & Magic's model miniature department, this piece was used as part of a miniature set of the Death Star's massive surface that was seen in detail as the Rebels assaulted the Imperial superweapon during the film's climactic space battle.

Constructed of dense biscuit foam, the surface consists of a single surface square that is decorated with greeblies to create an industrial patchwork of parts. Carved into the surface is a grid-like pattern to simulate panelled construction. The surface is painted in varying shades of grey with some colourful highlights, giving the piece a cold mechanical look. This item shows wear due to production use and age with some chipping to the biscuit foam and paint. Select greeblies that protrude the furthest from the surface have bits broken off. The piece remains overall in good condition. Dimensions: 30 cm x 30 cm x 8 cm (12" x 12" x 3")

£3,000-4,000



Roger Dawson  
Thank you for your  
contribution to  
Star Wars.  
George Lucas  
Gary Kurtz



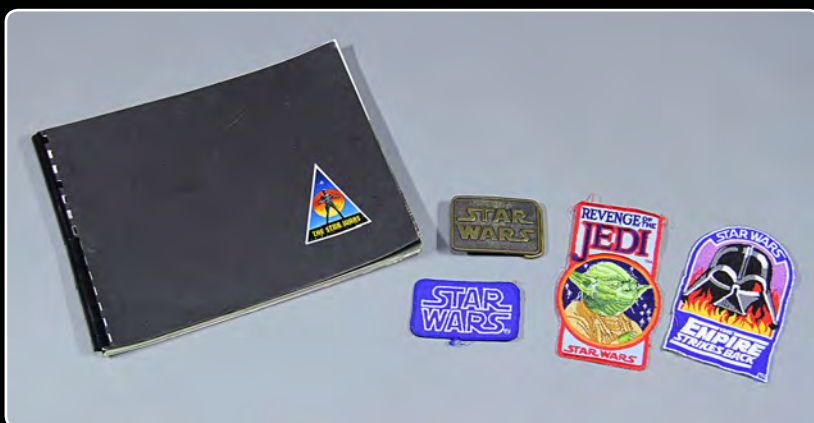
## ΜΔ 376. George Lucas and Gary Kurtz Autographed Crew Book and Crew Items

STAR WARS TRILOGY (1977-1983)

A signed cast and crew book and assorted crew items from the *Star Wars* trilogy. This book of black-and-white images was given to the cast and crew of *Star Wars: A New Hope*. The book contains 21 photos, including rare ones. A triangular sticker designed by Ralph McQuarrie bearing an early image of Luke with his lightsaber is applied to the book's cover. The final page is inscribed to the crew member to whom it was gifted and signed with thanks from George Lucas and Gary Kurtz.

The book is supplied with a brass belt buckle given to crew members on *A New Hope*, a T-shirt given to crew on *The Empire Strikes Back* and a set of patches worn on crew clothing during filming of *The Empire Strikes Back* and *Return of the Jedi*. The book has some wear at the edges and some light damage to the plastic ring binding, however the set remains in overall good condition. Book dimensions: 25 cm x 20 cm x 2 cm (9 ¾" x 8" x ¾")

£1,200-1,500



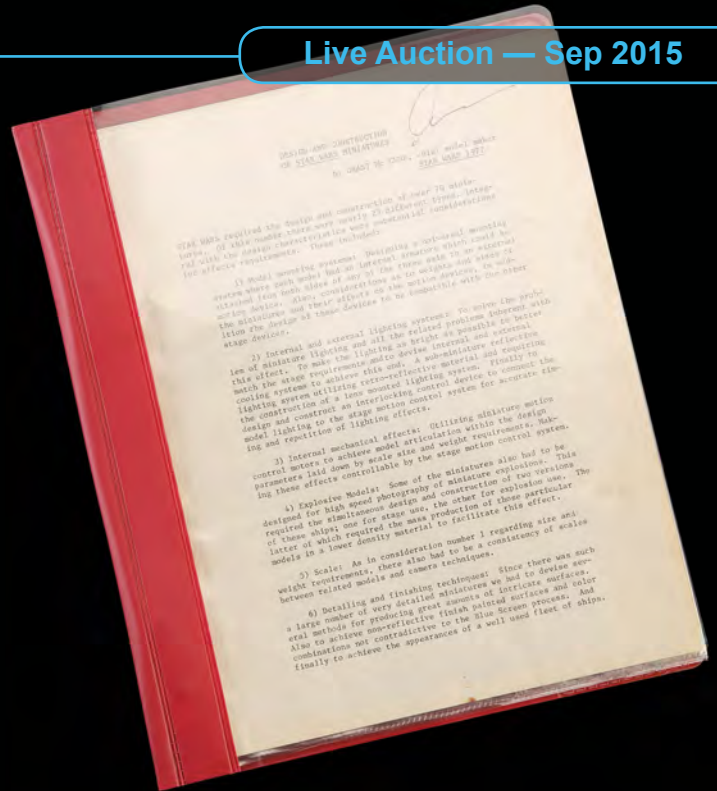


## Ω 377. Grant McCune Model Miniatures Construction Document

*STAR WARS: A NEW HOPE* (1977)

A document describing the design and construction of miniatures created by chief modelmaker Grant McCune for *Star Wars: A New Hope*. McCune, who took home an Academy Award for Best Visual Effects for his work on *Star Wars*, created this document to submit to the Academy for Oscar consideration. The four page report outlines how McCune and his team constructed more than 70 miniatures and the process of undertaking such a monumental task. Each page resides in a plastic sleeve that is held within a red plastic folder with a clear plastic cover. The pages show some wear due to production use and age with general discoloration and surface stains. The lot remains otherwise in good used condition. Dimensions: 24 cm x 29 cm (9 1/2" x 11 1/2")

£400-600



## Ω 378. Battle of Hoth Storyboard Book

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A binder containing miniature storyboards from the Battle of Hoth sequence featured in *Star Wars: The Empire Strikes Back*. Containing 186 reduced-size storyboards, the three-ring binder was used by the ILM model miniature department and has the illustrations organized by shot type and grouped accordingly with appropriate tabs. The printed storyboards show the date at the top with the artwork directly beneath and includes descriptions of the action. Also shown are boxes for elements, shot number, frame count, animation and page numbers. Handwritten notes are also pencilled in on most storyboards, most often in the 'process plate number' box. The storyboards show minor wear due to production use and age, but remain in very good condition. Dimensions: 17 cm x 23 cm x 4 cm (6 3/4" x 9" x 1 1/2")

£800-1,000



## M 379. U.S. One-sheet

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A printed U.S. Style B one-sheet poster (EX folded condition) featuring printed artwork by Tom Jung from *Star Wars: The Empire Strikes Back*. Dimensions: 69 cm x 104 cm (27" x 41")

£250-350





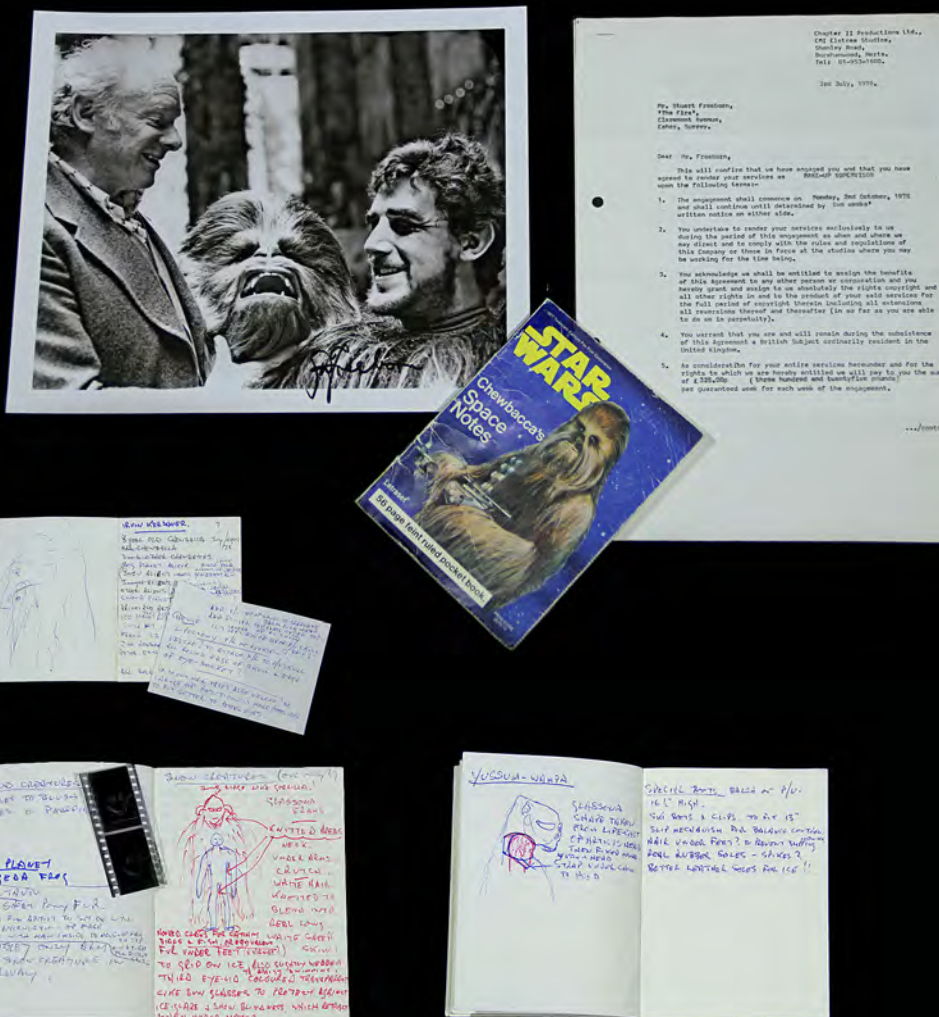
## MA 380. Stuart Freeborn's Creature Make-up Notes, Contract and Behind The Scenes Still

**STAR WARS: THE EMPIRE STRIKES BACK (1980)**

Stuart Freeborn's creature make-up notes and ephemera for *Star Wars: The Empire Strikes Back*. Originally belonging to make-up and special creature designer Stuart Freeborn, the contract details the terms of Freeborn's services on the film and is signed by the film's Associate Producer Robert Watts. The black-and-white photograph is signed by Freeborn and shows him talking to Peter Mayhew dressed as Chewbacca on set. Also included in the set is a *Star Wars* promotional notebook containing concept sketches for Hoth Wampa and notes and crew reference for both *Star Wars: The Empire Strikes Back* and the *Star Wars Holiday Special*. In addition, the notebook contains a strip of two film negatives of the character Greedo.

There are light signs of wear to the notebook and contract (such as creasing) and the set remains overall in good condition. Photograph dimensions: 30.5 cm x 20.5 cm (12" x 8"); notebook dimensions: 15 cm x 11.5 cm x 1 cm (6" x 4 1/2" x 1/2"); contract dimensions: 29.5 cm x 21 cm (11 1/2" x 8 1/4")

£1,200-1,500

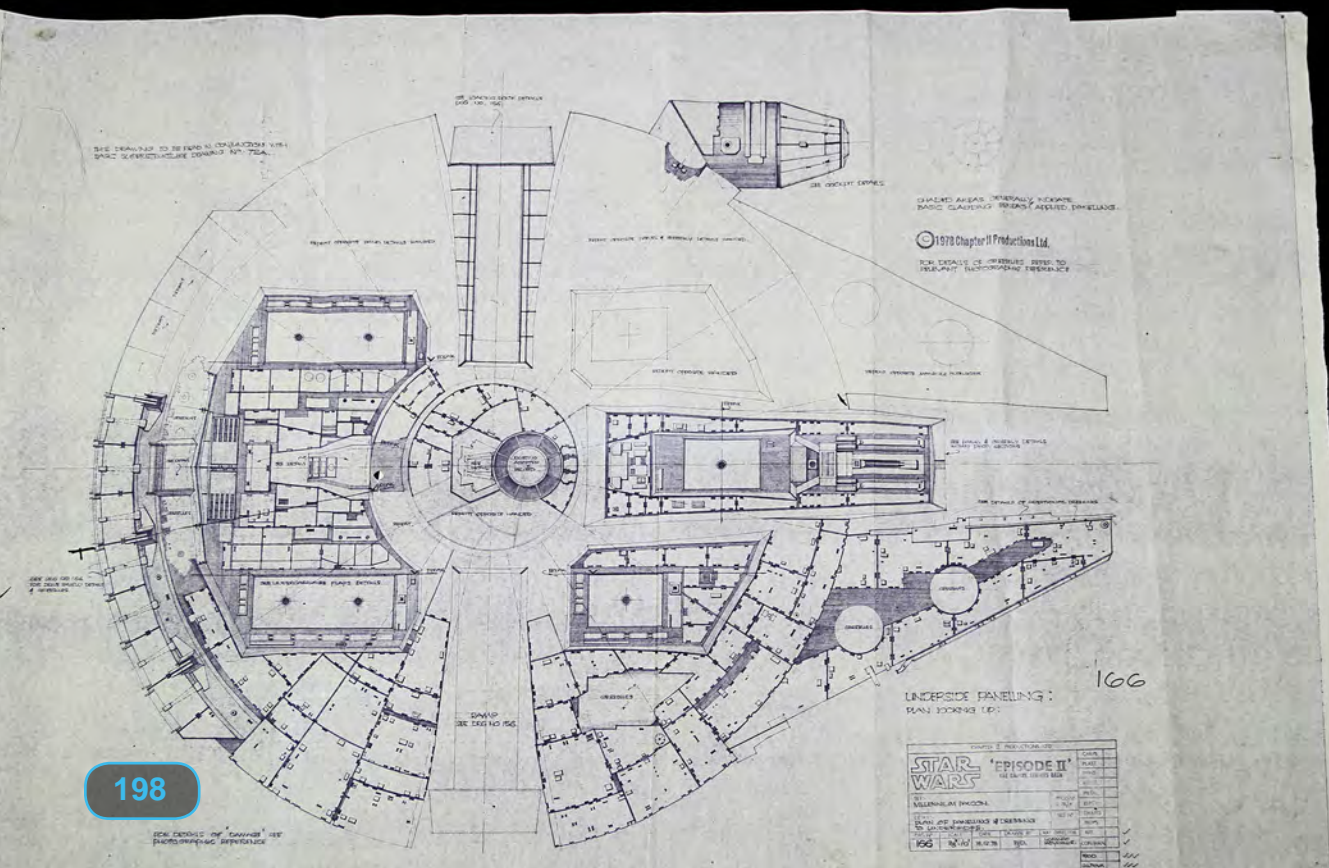


## MA 381. Millennium Falcon Blueprint

**STAR WARS: THE EMPIRE STRIKES BACK (1980)**

A blueprint from the production of *Star Wars: The Empire Strikes Back*. This blueprint was used for detailing the underside panelling of the Millennium Falcon, showing the placement of the Falcon's loading ramps, docking bay areas and undercarriage. Marked for use on "Star Wars Episode II", the blueprint is folded and in good condition with some wear around the edges. Dimensions (unfolded): 113 cm x 69 cm (44 1/2" x 27 1/4")

£1,000-1,500





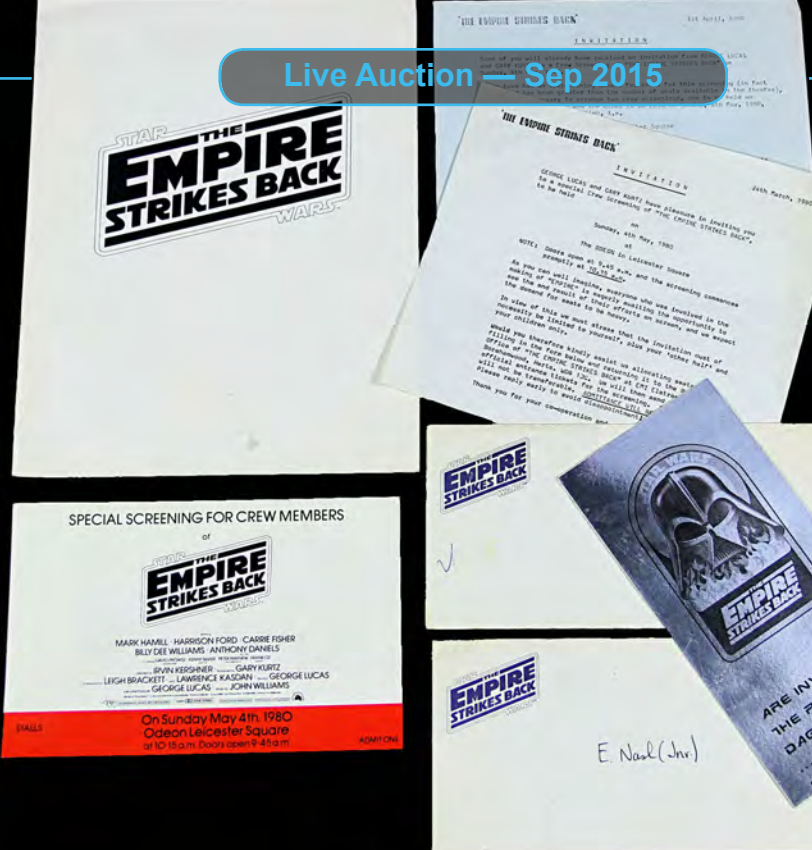
### MA 382. Crew Event Invites and Promotional Materials

#### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A set of crew invites and promotional materials from *Star Wars: The Empire Strikes Back*. The set features a pass for the crew wrap party, a pass for the crew screening of *Star Wars: The Empire Strikes Back*, two production memos regarding the crew screenings, two envelopes with production stationery and a *Star Wars: The Empire Strikes Back* press pamphlet.

The set shows stains and wear and tear from use and time spent in storage. It remains in fair condition. Wrap party pass dimensions: 21 cm x 9 cm (8 1/4" x 3 1/2"); screening pass dimensions: 13.5 cm x 20 cm (5 1/2" x 8"); memo dimensions (each): 18.5 cm x 21 cm (7 1/4" x 8 1/4"); pamphlet dimensions: 28.5 cm x 21.5 cm (11 1/4" x 8 1/2")

£80-120



### MA 383. Harrison Ford Autographed Still

#### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A signed promotional photograph from *Star Wars: The Empire Strikes Back*. The still shows Han Solo (Harrison Ford) speaking underneath the Millennium Falcon. The photograph is autographed by Ford in black marker and inscribed "Eric – Best Wishes – Harrison Ford."

The photograph shows a black pen line present on its left border and marks on the reverse and is in very good condition. Dimensions: 18.5 cm x 12.5 cm (7 1/4" x 5")

£60-80

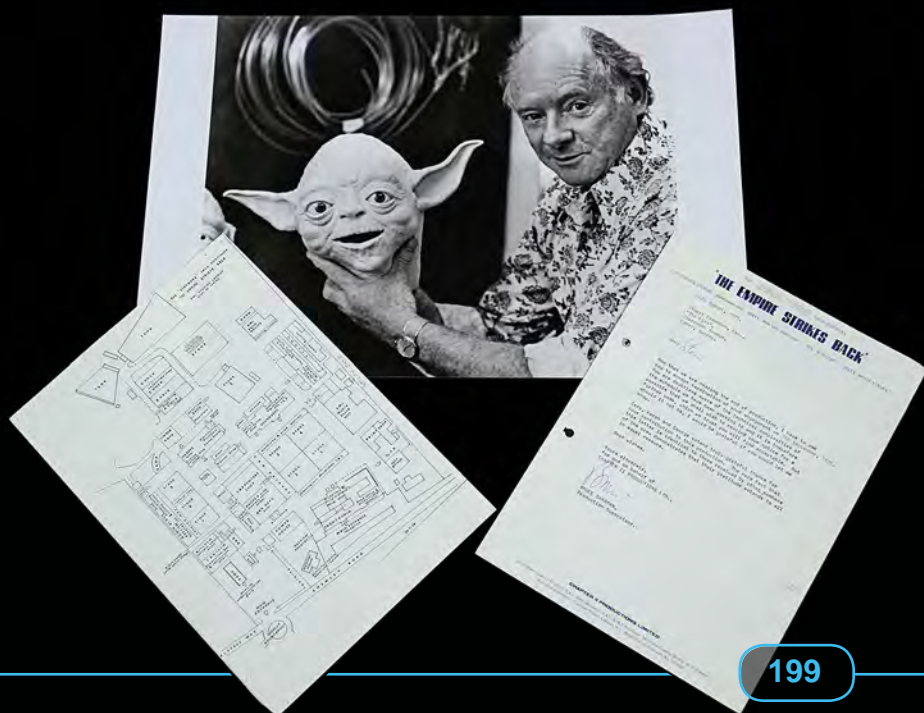
### MA 384. Stuart Freeborn's Contract Termination, Studio Map and Behind The Scenes Still

#### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A studio map, termination notice and behind the scenes photograph from the production of *Star Wars: The Empire Strikes Back*. Originally belonging to make-up and special creature designer Stuart Freeborn, the termination notice is dated 24 August 1979 and is signed by the film's Production Supervisor Bruce Sherman. The studio map is printed and displays a detailed layout of EMI Studios. The black-and-white behind-the-scenes photograph shows Freeborn holding a production-made head of Yoda.

The termination notice displays light signs of wear such as creases from folding. The set remains in overall good condition. Photograph dimensions: 45.5 cm x 30.5 cm (17 3/4" x 12"); studio map dimensions: 29.5 cm x 20.5 cm (11 3/4" x 8"); termination notice dimensions: 28.5 cm x 21 cm (11 1/4" x 8 1/4")

£400-600





### M 385. Hand-Painted Style "A" U.K. Quad Poster Artwork

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

Hand-painted artwork for the rare style "A" U.K. quad poster from Irvin Kershner's *Star Wars: The Empire Strikes Back*. This artwork, based on the work of esteemed poster artist Roger Kastel and recreated in landscape format, was created in the United Kingdom by an unknown artist for the production of promotional movie posters. The style "A" quad was in use for only a brief time in London before being replaced with the style "B" quad.

The piece is rendered in acrylic and ink over a printed image of Kastel's artwork that is adhered to an artist's board, thus the artwork is a very similar composition to the Kastel piece, with minor differences in layout apparent. The vast majority of the printed image has been completely hand-painted over, with only the edges of the printed piece underneath the artwork visible. The images of Chewbacca, Threepio and Artoo in the bottom left corner of the image have been applied to the artwork as overlays. An open star field on the right side is present for the addition of the film's title artwork, tagline and credits. The piece was acquired from a former employee of Twentieth Century Fox and is presented in a black wood frame.

Displaying some wear at the edges of the board from use, the artwork remains in very good condition. Dimensions (framed): 3 cm x 95 cm x 78 cm (1 ¼" x 37 ½" x 30 ¾")

Please note that this lot is sold without copyright or reproduction rights.

£25,000-30,000











### M 386. Style "A" U.K. Quad Poster

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A style "A" U.K. quad poster (EX condition) for Irvin Kershner's *Star Wars: The Empire Strikes Back*. The style "A" quad was in use for only a brief time in London before being replaced with the style "B" quad. Artwork by an unknown artist, based on the well-known style "A" art by Roger Kastel, the poster is matted and presented in a black wood frame.

Dimensions (framed): 3 cm x 112 cm x 86 cm (1 ¼" x 44" x 36")

£3,000-4,000

### Ω 387. Bespin Cloud Car Pilot Master Sculpture

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A master sculpt of a Bespin cloud car pilot from *Star Wars: The Empire Strikes Back*. Cloud car pilots can be seen escorting the Millennium Falcon upon its arrival to Cloud City. Carved into a sculpting compound by Industrial Light & Magic's model shop, this miniature pilot bust was the final approved sculpt which was moulded to provide the casts for the film used pilots. Presumably sculpted by ILM model maker Rob Gemmel, this bust resembles an armless pilot wearing a flight uniform with a helmet and goggles. Carved into the pilot's nametag is the name 'Gemmel.' This item shows minor wear due to production use and age but remains in very good condition. From the private collection of Steve Gawley. Dimensions: 4 cm x 3 cm x 7 cm (1 ¾" x 1 ¼" x 2 ¾")

£1,000-1,500



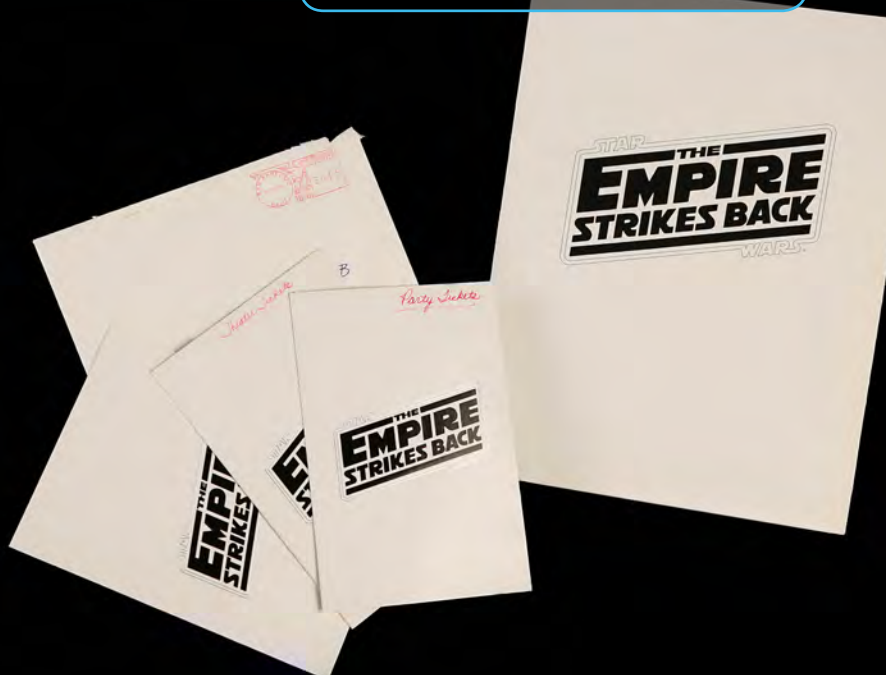


### ΩΔ 388. Screening Program and Tickets Lot

#### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A screening program and invitation lot issued to guests who attended a special advance screening of *Star Wars: The Empire Strikes Back*. Included in this lot is a foldout credits program listing the actors and production staff who worked on the film, an invitation card for a private screening that took place at San Francisco's Northpoint Theatre, one empty card that held tickets, one invitation to a private buffet that followed the screening and one empty card that held after-party tickets. The credits program and each of the cards displayed the classic film title printed on the front. This lot features minor wear due to age. It remains overall in very good condition. Dimensions: 22 cm x 1 cm x 28 cm (8 ½" x 11" x ¼")

£200-300



### ΩΔ 389. Lucasfilm Christmas Card Lot

#### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A collection of Christmas cards given to the cast and crew working on *Star Wars: The Empire Strikes Back*. All three cards feature holiday themed illustrations drawn by *Star Wars* illustrator Ralph McQuarrie and are printed on heavyweight paper. Two of the cards depict Yoda as Santa Claus and offer seasonal greetings from 'The Lucasfilm Family.' The third card is larger in size and features an illustration of C-3PO and R2-D2 holiday shopping. Inside the third card is a similar seasonal note from the *Empire Strikes Back* production office. Of the three cards, only the largest includes a mailing envelope. The lot shows minor wear due to age but remains in very good condition. Dimensions: 23 cm x 16 cm (9" x 6 ¼")

£60-80

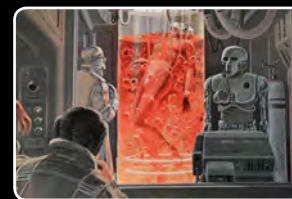


### Ω 390. ILM Model Shop Ralph McQuarrie Portfolio Prints

#### STAR WARS: THE EMPIRE STRIKES BACK (1980)

A printed portfolio of Ralph McQuarrie's concept paintings that were displayed in the Industrial Light & Magic model shop. Published by Ballantine Books and distributed in July 1980, these first-edition prints were previously pinned to the walls of the ILM model shop for many years following the release of *Star Wars: The Empire Strikes Back* in 1980. This collection includes 23 of the original 24 prints that capture classic moments from the second entry in the *Star Wars* saga. Paired with the prints is the cardboard folder which has been signed on the back by Steve Gawley. The prints show wear due to being pinned to the walls of ILM but otherwise remain in fine condition. From the private collection of Steve Gawley. Dimensions: 55 cm x 26 cm x 1 cm (21 ¾" x 10 ¼" x ½")

£200-300









### M 391. Stormtrooper Helmet

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A Stormtrooper helmet from *Star Wars: The Empire Strikes Back*. Imperial stormtroopers wore their standard-issue helmets during the Empire's hunt for Princess Leia (Carrie Fisher), Han Solo (Harrison Ford) and Luke Skywalker (Mark Hamill).

The helmet, known as a "Mk II" style, is constructed of vac-formed ABS plastic sections for the faceplate, dome and communicator ear piece with green acrylic lenses installed in the eye recesses. The face plate "tusks" are made of white resin with metal vent sections installed at the front. Rubber trim is present at the helmet's neck opening, and a replacement rubber trim piece is applied to the helmet's brow. Black paint is applied to the chin and mouth vent with decals applied to the helmet's cheeks and temples. A foam lining is present for comfort during wear. The "Mk II" style helmets were created during the production of *Empire* when producer Gary Kurtz noticed the original costumes, which had been recycled from the first film, were showing excessive wear and tear.

Well-used, the piece displays some wear from use and time spent in storage, including discolouration and cracks to the white plastic; and the communicator ear piece on the left side of the helmet is no longer present. The helmet remains overall in good condition. Dimensions: 29 cm x 29 cm x 30 cm (11 ½" x 11 ½" x 12")

£40,000-60,000





## MA 392. Hoth Rebel Trooper Hat

*STAR WARS: THE EMPIRE STRIKES BACK* (1980)

A Rebel trooper's hat from *Star Wars: The Empire Strikes Back*. This hat was worn by a Rebel trooper who fought on the frozen planet of Hoth.

Made of a thick white cotton material, the hat has a stiffened peak with padded front and sides, a Velcro chin strap and a series of beige cotton flaps and loops to secure the straps for the troopers' goggles. The headgear has been distressed for use with stains and dirt applied to give it a hard-worn look from use in battle.

The comes supplied with a custom made display base and an autographed promotional still of Mark Hamill wearing a Rebel trooper hat in *The Empire Strikes Back*. Well used in the production, the hat has some wear to the chin strap but remains in very good production-used condition. Dimensions (displayed): 25 cm x 20 cm x 54 cm (9 ¾" x 8" x 21 ¼")

£15,000-20,000









## † 393. Bespin Security Guard Costume

*STAR WARS: THE EMPIRE STRIKES BACK (1980)*

A Bespin security guard costume worn in *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 pinstripe running along the edge of the garment. The front of the costume is sealed with Velcro. The cuff is burgundy with its initial black tape now missing to reveal a gold trim underneath. The trousers are matching blue. The name "Shenoo Rethna" is written inside the jacket in black ink. Both pieces remain in excellent condition. Dimensions: jacket measures 49 cm (19 ¼") across the chest; trousers marked size 32

£3,000-4,000



## † 394. Bespin Security Guard Jacket

*STAR WARS: THE EMPIRE STRIKES BACK (1980)*

A Bespin security guard jacket worn in *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 pinstripe running along the edge of the garment. The front of the costume is sealed with Velcro. The cuff is burgundy with its initial black trim laid over a gold trim. The jacket remains in excellent condition. Dimensions: jacket measures 47 cm (18 ½") across the chest.

£2,000-4,000



**M 395. U.K. Quad Poster****STAR WARS: RETURN OF THE JEDI (1983)**

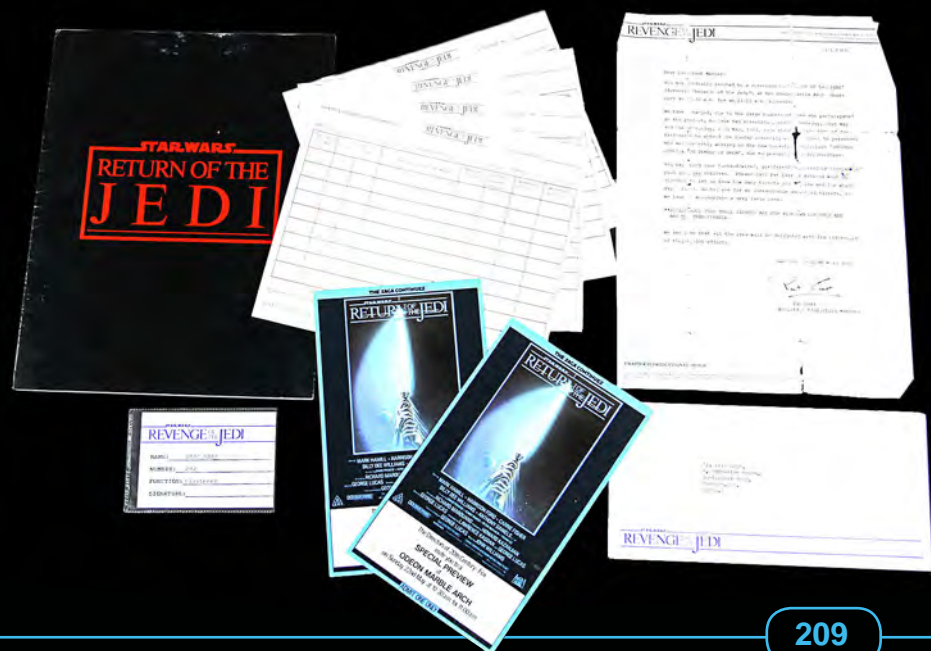
A printed U.K. Style B quad poster (VG folded condition) featuring printed artwork by Josh Kirby from *Star Wars: Return of the Jedi*. Dimensions: 100 cm x 76 cm (40" x 30")

**£200-300****MΔ 396. Blue Harvest Crew Cap****STAR WARS: RETURN OF THE JEDI (1983)**

A "Blue Harvest" cap from the production of Richard Marquand's *Star Wars: Return of the Jedi*. This hat was custom made by The Thinking Cap Co. and displays an embroidered "Blue Harvest" patch using the *Star Wars* font. "Blue Harvest," a fictitious title used by the Jedi production company, was used to offer discretion to the production of one 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 minor signs of wear with slight discolouration in the corner of the patch. It remains in very good condition.

**£400-600****MΔ 397. Crew Set Pass, Screening Invites and Ephemera****STAR WARS: RETURN OF THE JEDI (1983)**

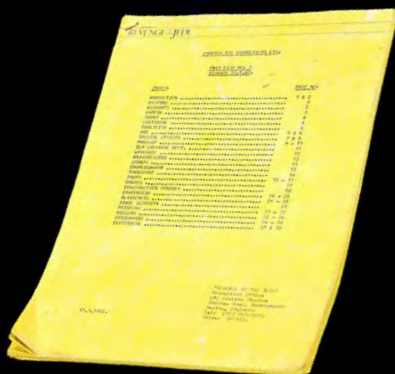
A set of crew paperwork and passes used in the production of *Star Wars: Return of the Jedi*. The set consists of of a "Star Wars: Revenge of the Jedi" set pass, four "Star Wars: Revenge of the Jedi" production timesheets, a letter and two passes for the crew screening of *Star Wars: Return of the Jedi* and a card screening programme, all of which were issued to a member of the film's art department. The set pass is held in a plastic wallet and remains unsigned with a Chapter III Productions stamp on the reverse. The set shows wear from use and time spent in storage and remains largely in good condition. Set pass dimensions: 7.5 cm x 10.5 cm (3" x 4 1/4")

**£200-300**



**MΔ 398. Clapperboard and Unit List***STAR WARS: RETURN OF THE JEDI (1983)*

A clapperboard and unit list from the production of *Star Wars: Return of the Jedi*. The clapperboard is marked for use on the "M.C.C. Revenge Of The Jedi Doc." and is last dated 20 November 1981. The rear of the board has tape labels still attached, while the clapper stick is firmly attached and closes with a loud snap. The unit list is printed on yellow A4 paper with the Revenge of the Jedi logo at the top and is dated 11 January 1982. Displaying plenty of wear from use, the set remains overall in fair condition. Clapperboard dimensions: 1.5 cm x 25.5 cm x 20.5 cm ( $\frac{3}{4}$ " x 10" x 8"); unit list dimensions: 30 cm x 21 cm x 1 cm ( $11\frac{3}{4}$ " x 8  $\frac{1}{4}$ " x  $\frac{1}{2}$ " )

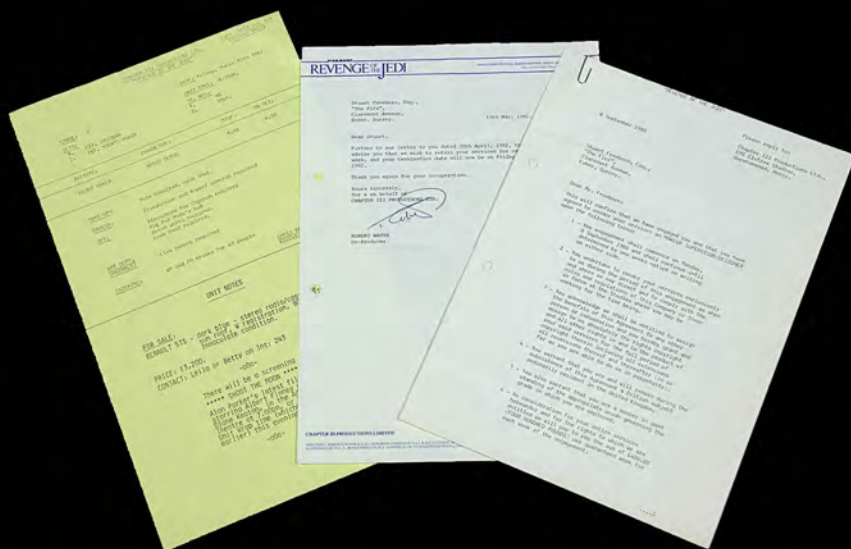


£800-1,200

**MΔ 399. Stuart Freeborn's Contract and Production Paperwork***STAR WARS: RETURN OF THE JEDI (1983)*

Stuart Freeborn's contract and production paperwork from the production of *Star Wars: Return of the Jedi*. The contract is dated 8 September 1980 and outlines the conditions of Freeborn's services on the film. The termination notice is dated 13 May 1982 and details the extension of Freeborn's contract and termination date. Both documents are signed by the film's co-producer Robert Watts. The call sheet is dated 12 March 1982 and outlines production requirements for that particular day on set. Both the call sheet and termination notice feature the film's original title, "Revenge of the Jedi".

The termination notice displays creases from folding. The set remains overall in good condition. Contract dimensions: 29 cm x 21 cm ( $11\frac{1}{2}$ " x 8  $\frac{1}{4}$ " ); termination notice dimensions: 29.5 cm x 22 cm ( $11\frac{3}{4}$ " x 8  $\frac{1}{2}$ " ); call sheet dimensions: 33 cm x 20.5 cm ( $13$ " x 8  $\frac{1}{4}$ " )

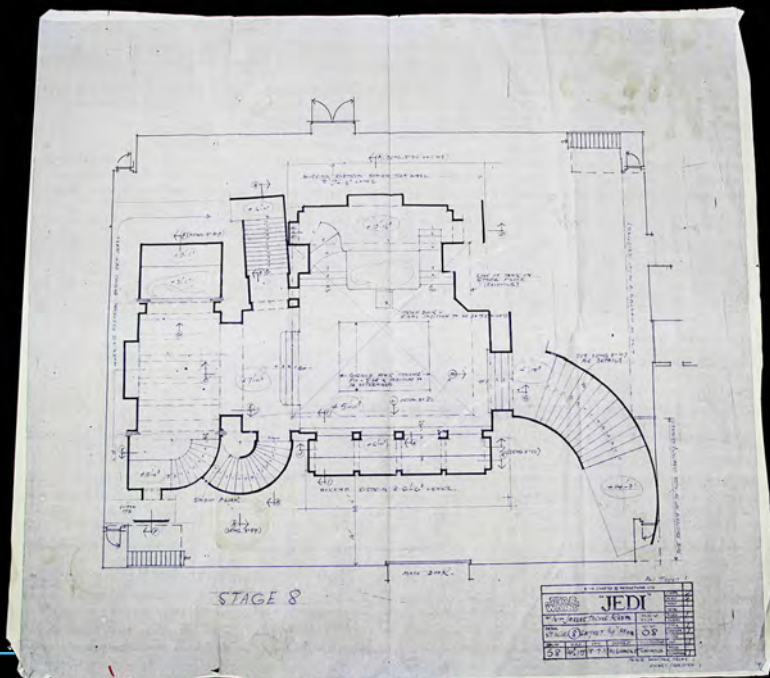


£600-800

**MΔ 400. Jabba Throne Room Blueprint***STAR WARS: RETURN OF THE JEDI (1983)*

A blueprint from the production of *Star Wars: Return of the Jedi*. This blueprint was used for detailing the floor plan for Jabba's throne room, showing the location of the throne, surrounding stairwells and the grille covering the Rancor pit. Marked for use on "Jedi", the blueprint is folded and in good condition with some creases and wear through use around the edges. Dimensions (unfolded): 69 cm x 84 cm ( $27\frac{1}{4}$ " x 33")

£400-600





## Ω 401. Jabba the Hutt Hand-Coloured Illustration and Richard Marquand Handwritten Dialogue Sheet

*STAR WARS: RETURN OF THE JEDI* (1983)

A hand-coloured printed illustration of Jabba the Hutt featuring script dialogue handwritten by director Richard Marquand from *Star Wars: Return of the Jedi*. The artwork represents the final colour scheme for the notorious gangster as settled on by George Lucas and is illustrated by Jabba sculptor John Coppinger. Included with the illustration are dialogue notes handwritten by Richard Marquand on the back of a call sheet. This dialogue was taped to the interior of the full-size Jabba the Hutt puppet, allowing the puppeteers inside to read the dialogue (in English) on camera. The dialogue note was retained by one of the performers after filming. Included with the Jabba dialogue is an original hand-drawn colour study for notorious gangster, done by Jabba sculptor John Coppinger. Both pieces are presented in a bespoke frame and the dialogue has been wrapped in Mylar to protect the paper. The illustration and dialogue show wear to the paper due to production use and age. The lot remains in fair condition. Dimensions: 52 cm x 47 cm x 3 cm (20 ½" x 18 ½" x 1")

Please note that this lot is sold without copyright or reproduction rights.



£1,000-1,500



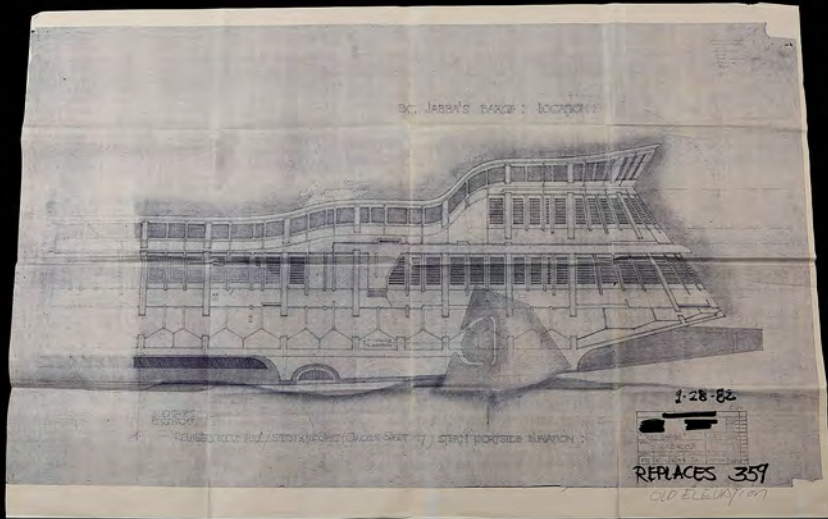
## ΩΔ 402. Princess Leia's (Carrie Fisher) Prototype Slave Boots

*STAR WARS: RETURN OF THE JEDI* (1983)

A pair of prototype boots made for Princess Leia's (Carrie Fisher) slave costume from *Star Wars: Return of the Jedi*. Designed by costume designer Aggie Guerard Rodgers, these boots were made for the scenes where Leia was held captive by Jabba the Hutt. Bearing many similarities to the final design, these shoes are made of leather and feature an extended back. The boots are two-tone with a small wedge heel and include leather cords that wrap around the shaft and tie at the top. These prototype boots show minor wear due to production use and age. They remain overall in good condition. Dimensions: 24 cm x 18 cm x 36 cm (9 ½" x 7" x 14 ¼")

£2,000-3,000





### ΩΔ 403. Production-Used Jabba's Barge Blueprint

STAR WARS: RETURN OF THE JEDI (1983)

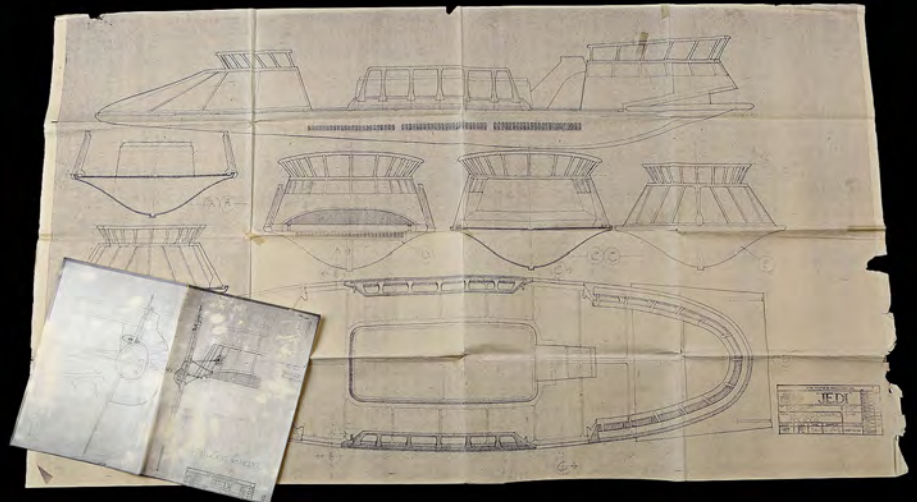
A production-used blueprint of Jabba's barge from *Star Wars: Return of the Jedi*. Dated 16 Jan 1982, this blueprint shows detailed side view of the Jabba's enormous transport. Drawn in 1/2" scale, the print details the portside exterior and includes rough notes to indicate that the print replaces an earlier design. Located at the bottom right of the print is a drafting block which refers to the illustration as "EXT Barge" and notes that is drawing number 373. The blueprint shows wear due to production use and age with slight discoloration and wrinkles to the paper from being folded. It remains overall in very good condition. Dimensions: 128 cm x 84 cm (50 1/4" x 33 1/4")

£300-500

### ΩΔ 404. Production-Used Tatooine Skiff Blueprint

STAR WARS: RETURN OF THE JEDI (1983)

A production-used blueprint of a Tatooine Skiff from *Star Wars: Return of the Jedi*. Dated 9 Aug 1981, this blueprint shows side, front, back and top views of the skiff Jabba's armada. Drawn in 1/2" scale, the print is a revision of an earlier drawing and was made for the Industrial Light & Magic model shop which was tasked with creating a model miniature. Located at the bottom right of the print is a drafting block which refers to the illustration as "EXT Skiff" and notes that is drawing number 37. Paired with the blueprint is a reduced-size printed section view of the skiff, which was tacked to the walls of ILM. The blueprint shows some wear due to production use and age with wrinkles to the paper from being folded and tears along the edges. It remains in fair condition. Dimensions: 145 cm x 88 cm (57 1/4" x 34 1/2")

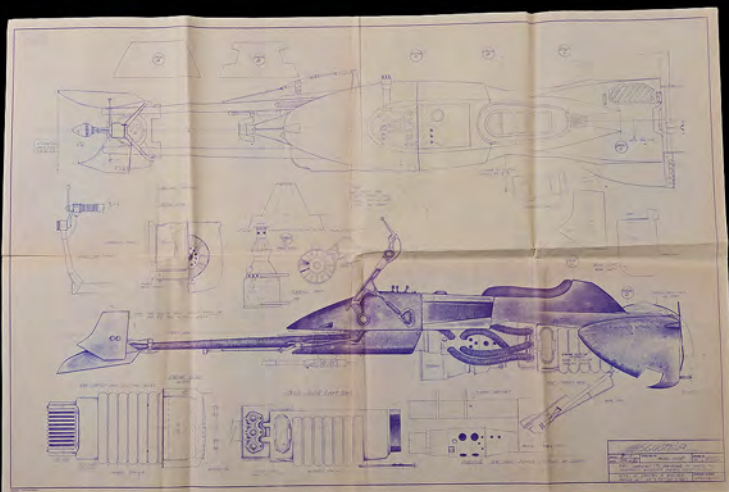


£300-500

### ΩΔ 405. Production-Used Speeder Bike Blueprint

STAR WARS: RETURN OF THE JEDI (1983)

A production-used Speeder Bike blueprint from *Star Wars: Return of the Jedi*. Dated 10 April 1982, this blueprint was originally drafted by chief modelmaker Michael Fulmer and shows a top and side view of the classic vehicle. Drawn in 3" : 1' scale, the print includes detailed views of the engine block, turbine bracket and other complex components from the bike. Located at the bottom right of the print is a drafting block which refers to the vehicle as a 'Scooter' and notes that it was prepared in haste for the model shop. The blueprint shows wear due to production use and age with slight discoloration and wrinkles to the paper from being folded. It remains overall in very good condition. Dimensions: 91 cm x 61 cm (36" x 24")



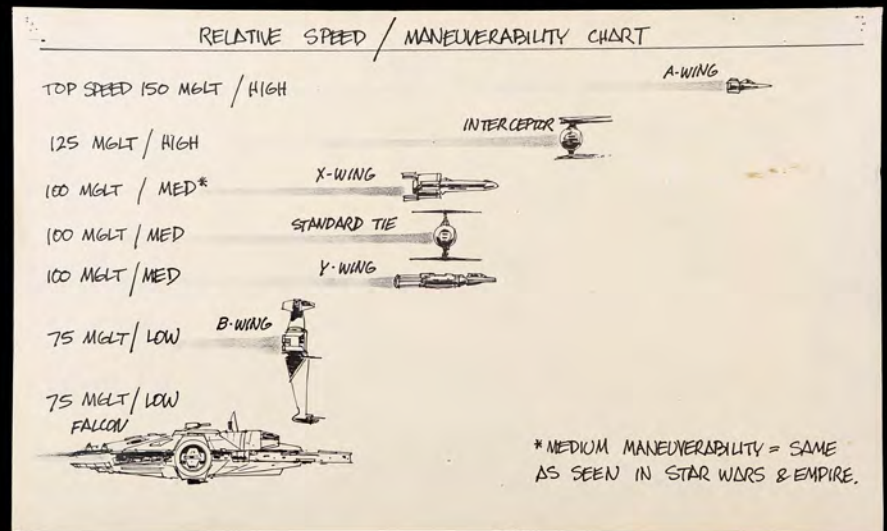
£400-600



## Ω 406. Starfighter Relative Speed and Maneuverability Chart

STAR WARS: RETURN OF THE JEDI (1983)

A printed illustration depicting the relative speed and manoeuvrability of vehicles from *Star Wars: Return of the Jedi*. Created by Industrial Light & Magic for its model miniature department, this chart features seven classic Starfighter vehicles and ranks their speed and ability to manoeuvre in space. The vehicles include the A-Wing, TIE Interceptor, X-Wing, TIE Fighter, Y-Wing, B-Wing and the Millennium Falcon. The chart notes the speed of each vehicle in MGLT (megalight) and notes near the bottom that medium manoeuvrability is the same as seen in the first two films. The document shows some wear from production use with holes in the top corners from being tacked to a wall within ILM. It remains in otherwise fine condition. From the private collection of Steve Gawley. Dimensions: 36 cm x 22 cm (14" x 8 1/2")



£500-700

## Ω 407. Production Budget

STAR WARS: RETURN OF THE JEDI (1983)

A binder containing the production budget from *Star Wars: Return of the Jedi*. Housed in a blue plastic three-ring binder, this lot consists of 140 mimeographed typescript pages of accounting information from the production. Each typed page outlines the production expenses across a grid with columns for account number (recipient), their rates, the amounts per location (Elstree Studios, ILM, etc.) and the total amounts at the far right. At the back of the binder is a single page memo outlining the computer key codes attributed to the film production accounts. The pages show minor wear due to production use and age; however the lot remains in fine condition. Dimensions: 25 cm x 30 cm x 4 cm (10" x 11 3/4" x 1 1/2")

£600-800

## М 408. Sebastian Shaw Autograph

STAR WARS: RETURN OF THE JEDI (1983)

An autograph of Sebastian Shaw from *Star Wars: Return of the Jedi*. Sebastian Shaw played the unmasked Darth Vader in the final installment of the original trilogy. The autograph is written in black ink on off-white paper and is mounted with a still of Darth Vader and Luke Skywalker (Mark Hamill) on board the Death Star. An official "Star Wars Licensed Photography" sticker is featured at the bottom left. Both items remain in very good condition. Dimensions (mounted): 46 cm x 35.5 cm (18" x 14")

£300-500



Sebastian Shaw

Sebastian Shaw



## ΩΔ 409. Anakin Skywalker (Sebastian Shaw) Facial Appliances and Lifecast

*STAR WARS: RETURN OF THE JEDI* (1983)

Anakin Skywalker's (Sebastian Shaw) scar appliances and a lifecast from *Star Wars: Return of the Jedi*. These film-used appliances were worn by the Sebastian Shaw when Luke (Mark Hamill) unmasked his father near the end of the film. While actor David Prowse performed most of Darth Vader's scenes due to his tall stature, Sebastian Shaw was cast to play the face of the character, which was revealed at the end of *Return of the Jedi*.

The scar appliances are made of foam latex that is adhered to a rubber bald cap fitted for Sebastian Shaw. The bald cap is painted a pale skin colour with the scars resembling melted skin that has healed over time. The largest scar extends from the top of the scalp to the back of the head, while a smaller scar extends under Anakin's left eye. The scar appliance bald cap is fitted to a lifecast of Sebastian Shaw which was cast during the production. Made of plaster, the lifecast is mounted to a wood base that is wrapped in black fabric. This lot shows minor wear to the appliances due to production use and age; however it remains overall in very good condition. Dimensions: 36 cm x 38 cm x 30 cm (14" x 15" x 12")

£30,000-40,000







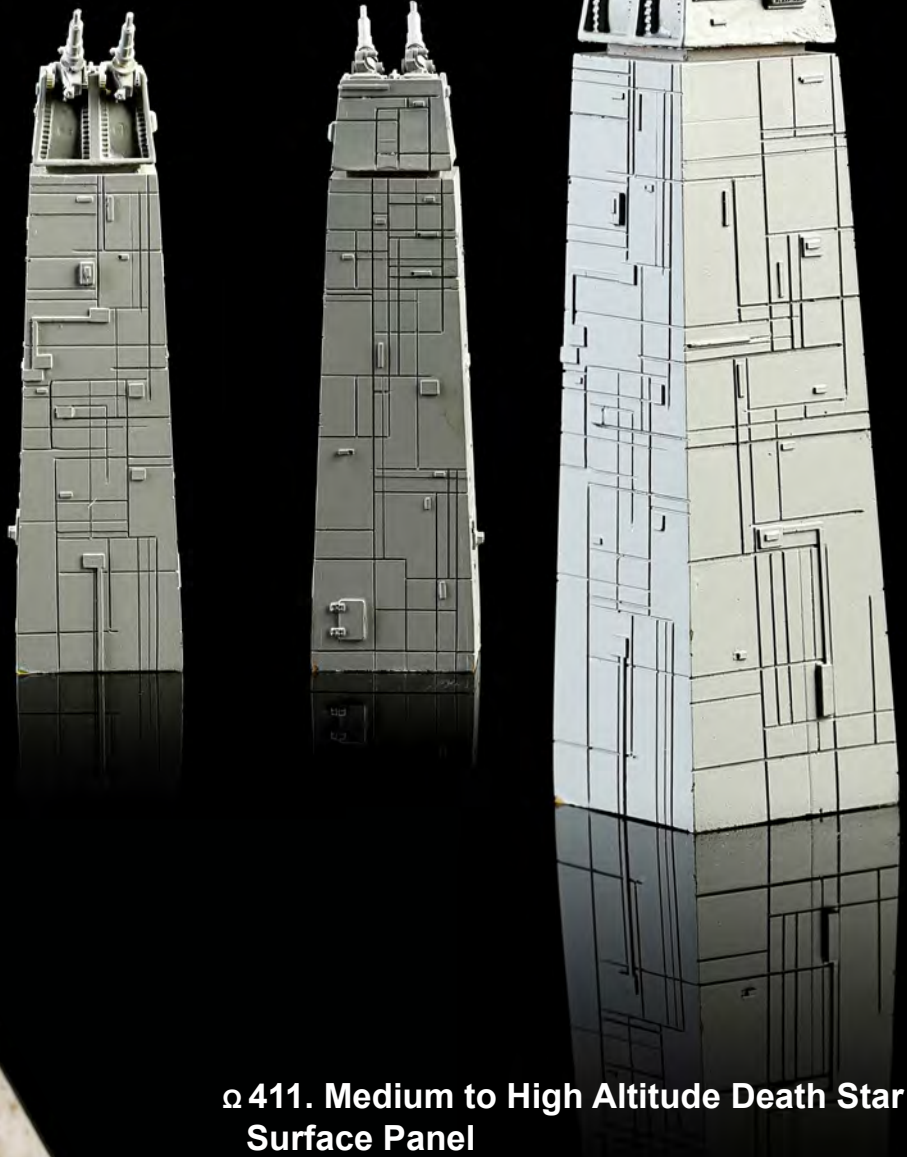
## ΩΔ 410. Death Star Gun Tower Model Miniature

STAR WARS: RETURN OF THE JEDI (1983)

A Death Star gun tower from *Star Wars: Return of the Jedi*.

Constructed by Industrial Light & Magic from resin, the gun tower features a futuristic industrial design and has grid lines carved into the sides to simulate panelled construction. While static, the top portion of the gun tower is shaped to resemble a rotating gun turret and has two laser cannons mounted at the top. Below the turret, the body of the gun tower stretches to a wider base for stability. The entire piece is painted light grey in colour. This lot shows minor wear due to production use and remains in very good condition. Dimensions: 3 cm x 3 cm x 13 cm (1 ¼" x 1 ¼" x 5")

£4,000-6,000



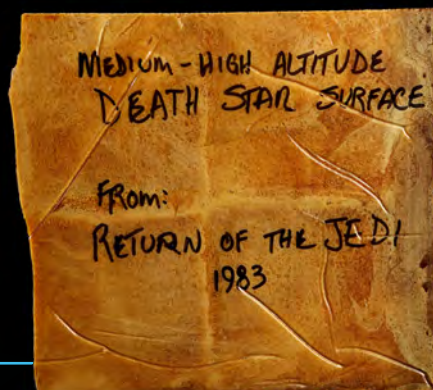
## Ω 411. Medium to High Altitude Death Star Surface Panel

STAR WARS: RETURN OF THE JEDI (1983)

A medium size Death Star surface panel from *Star Wars: Return of the Jedi*. Created by Industrial Light & Magic's model miniature department, this panel was made for the model miniature version of the Death Star that would have been shot from a medium to high altitude as ships approached the massive space station. Shot from a distance, this version of the Death Star required less detail than the close-up miniatures used during the attack sequence.

The panel has been cast in biscuit foam and consists of four adjacent squares; each is unique in design with an intricate futuristic surface. The front of the Death Star panel is painted grey while the back is untreated. An inscription on the back of the panel describes its use in the film. This lot shows some wear due to production use and age, with burn marks from pyrotechnic use and shows a rough edge where it was removed from the completed model. It remains overall in good used condition. From the private collection of Steve Gawley. Dimensions: 18 cm x 16 cm x 1 cm (7" x 6 ¼" x ½")

£2,000-3,000





## ΩΔ 412. Blue Harvest Crew T-Shirt

*STAR WARS: RETURN OF THE JEDI* (1983)

A Blue Harvest crew T-shirt from *Star Wars: Return of the Jedi*. In order to maintain secrecy and deter fans from seeking out the shooting locations, the film operated under the fake movie title Blue Harvest. Created during the production, this blue T-shirt features the alternate title printed in the classic *Star Wars* font with "Horror Beyond Imagination" printed below. The shirt includes a manufacturer label from Hanes that lists the shirt as a size small and made from 100% cotton. Due to production use and age, the shirt shows minor wear and remains in good worn condition.

£200-300



## ΩΔ 413. Screening Program and Invitation Lot

*STAR WARS: RETURN OF THE JEDI* (1983)



A screening programme and invitation lot issued to guests attending a special advance screening of *Star Wars: Return of the Jedi*. Included in this lot is a foldout credits programme that lists the actors and production staff who worked on the film along with an invitation card for a private screening at San Francisco's Coronet Theatre. Also included is an empty card for holding tickets and a notice regarding guests. The credits programme is printed on a glossy cardstock while the invitation cards are printed on a heavy parchment paper. All items in this collection feature the classic film title printed on the front. This lot features minor wear due to age; however it remains overall in very good condition. Dimensions: 22 cm x 28 cm (8 ½" x 11")

## ΩΔ 414. Pair of ILM Crew Shirts

*INDUSTRIAL LIGHT & MAGIC / STAR WARS*

A pair of crew shirts issued as gifts to the staff of Industrial Light & Magic working on Irvin Kershner's *Star Wars: The Empire Strikes Back*. The black long sleeved shirt features a dancing probe droid within an ILM light bulb and features "Industrial Light and Magic 79-80" printed over the bulb's base. The beige t-shirt displays a graphic of a wind-up AT-AT that has fallen face first into the snow. Both shirts are labelled as a size medium and show minor wear due to use and age, but remain in overall fine condition.

£100-200



## ΩΔ 415. ILM Apple Box

*INDUSTRIAL LIGHT & MAGIC / STAR WARS*



An apple box used by Industrial Light & Magic at its San Rafael, California facility. Apple boxes are commonly used on film sets as useful tools for propping up or supporting items. This piece is a plywood block that is painted black in colour and features the stencilled words "ILM STAGE" spraypainted in white on both the front and back. One side of the apple box shows handwritten notation symbolizing the 'Production Dilemma Triangle', showing "Good," "Fast," and "Cheap" written on the three corners of the triangle. The industry saying indicates that a job task can utilize any two of the three options. The work can be completed "good and fast, but not cheap," "fast and cheap, but not good," or "good and cheap, but not fast." The box shows notable wear due to production use and age, with paint flaking and wood chips. The piece remains in fair condition. Dimensions: 30 cm x 51 cm x 5 cm (12" x 20" x 2")

£400-600





**M 416. Ewok Mask***STAR WARS: RETURN OF THE JEDI* (1983)

An Ewok mask assembled using production-used components from *Star Wars: Return of the Jedi*. The head is an original foam latex Ewok face with foam latex ears and acrylic eyes and covered with fur, all of which came from the workshops of special effects artist Stuart Freeborn. A set of teeth caps cast from original production moulds are present in the mouth with an internal foam lining for comfort during wear. A Velcro closure on the rear of the head allows the piece to be put on and removed easily by the wearer.

Displaying some minor wear from display, the head remains in very good condition. Dimensions: 26 cm x 33 cm x 33 cm (10 ¼" x 13" x 13")

**£1,800-2,200****Ω 417. Light-Up Starspeeder 3000 Model Miniature***STAR WARS: STAR TOURS* (1987- )

A light-up Starspeeder 3000 model miniature from the classic Disneyland motion simulator ride *Star Tours*. Based on the *Star Wars* films, the ride opened 9 January 1987 and took park visitors on a misguided journey to Endor that ultimately led guests into the very trenches of the Death Star. Using modified military-grade flight simulation technology, the full-size Starspeeder 3000 motion vehicles were state-of-the-art at the time. This model miniature was created by Industrial Light & Magic for use in the ride video and was seen near the end of the film when guests arrived back at the spaceport. Made of resin, this miniature is outfitted with battery operated LED headlights which are controlled by a simple depressible button. The Starspeeder is painted white with blue and grey highlights and includes a tiny Astromech droid on top. This item shows minor wear due to production use and remains in very good condition. From the private collection of Steve Gawley. Dimensions: 8 cm x 5 cm x 4 cm (3 ¼" x 2" x 1 ½")

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

**£2,000-3,000**



**M 418. Hero Morita Rifle***STARSHIP TROOPERS* (1997)

A hero Morita assault rifle from Paul Verhoeven's *Starship Troopers*. The Mobile Infantry used their rifles in their war against the Bugs. This rifle was used for scenes where a live-fire Morita was not required.

The piece is made of a fibreglass shroud fitted around a Ruger Mini-14 and dummy Ithaca 37 shotgun. A functional trigger for the rifle is still present, however the live-firing Mini-14 has been replaced with a resin casting. An M60 flash hider is attached to a wooden rod for the barrel. A black webbing sling is fitted on the weapon's left side. The shroud is finished in green paint and is numbered "38F" on the receiver. The weapon shows wear, including scratches and minor damage to the fiberglass. It remains in very good condition. Dimensions: 103 cm x 27 cm x 7.5 cm (40 ½" x 10 ¾" x 3")



£2,000-3,000

**M 419. Mobile Infantry Helmet and Fleet Insignia***STARSHIP TROOPERS* (1997)

A Mobile Infantry combat helmet and Fleet uniform insignia from *Starship Troopers*. The helmet and insignia were worn by a member of the Federation armed forces during their war against the Arachnids.

The helmet is made of fibreglass with a foam pad lining, rubber cheek guards and a leather chin strap. Press studs allow the chin strap to be easily detached in use. The helmet is finished in dark grey paint and marked "B" internally. The insignia is comprised of a fleet "wing" patch and a set of metal dress uniform wings and sidecap badges. The helmet displays some surface scratches on the paint finish. Both otherwise remain in good condition. Helmet dimensions: 24 cm x 28 cm x 22 cm (9 ½" x 11" x 8 ¾")



£300-500

**MΔ 420. Brian Froud Hand-Painted Mountain Path Production Artwork***THE STORYTELLER* (TV 1987-1988)

Hand-painted mountain path artwork attributed to Brian Froud for use in the Jim Henson fantasy television series *The Storyteller*. This artwork was created for episode five of the series titled "Hans My Hedgehog" and was a preliminary work for the larger paintings seen in the episode. The piece is rendered in pen, pencil, watercolour and pastels directly on to a large sheet of heavy card stock. The item displays light paint splashes to the corners with a small section missing from the top right corner. It is otherwise in good condition. Dimensions: 76 cm x 53.5 cm (30" x 21")

Please note that this lot is sold without copyright or reproduction rights.

£300-500





**MA 421. Brian Froud Hand-Painted  
Twisted Tree Production Artwork**

*THE STORYTELLER* (TV 1987-1988)

Hand-drawn twisted tree artwork attributed to Brian Froud for use in the Jim Henson fantasy television series *The Storyteller*. This artwork was created for episode five of the series titled "Hans My Hedgehog" and was a preliminary work for the larger paintings seen in the episode. A similar painting can also be found in the Brian Froud and Alan Lee illustrated book *Faeries*. The piece is rendered in pencil, watercolour and pastels and attached on to a large sheet of heavy card stock. The item shows minor wear along the top edge and corners. It is otherwise in good condition. Dimensions: 75 cm x 54 cm (29 ½" x 21 ¼")

Please note that this lot is sold without copyright or reproduction rights.



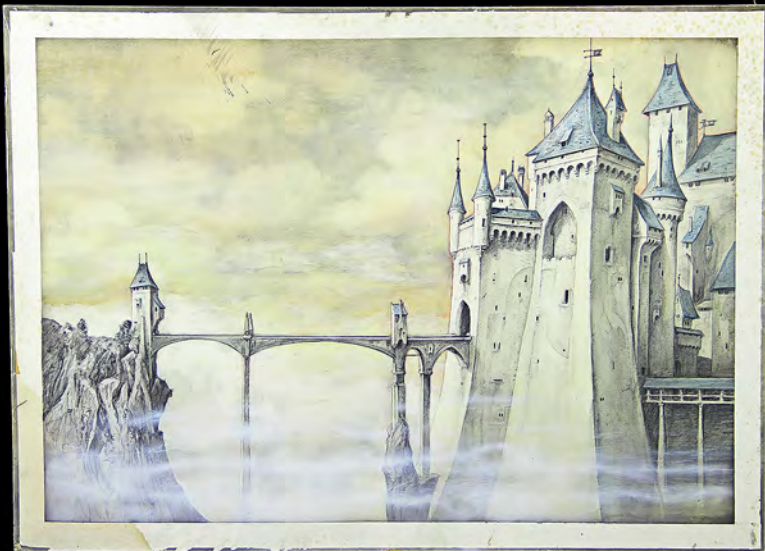
£300-500

**MA 422. Brian Froud Hand-Painted Castle  
Bridge Production Artwork**

*THE STORYTELLER* (TV 1987-1988)

Hand-drawn castle bridge artwork attributed to Brian Froud for use in the Jim Henson fantasy television series *The Storyteller*. This artwork was created for episode five of the series titled "Hans My Hedgehog" and was a preliminary work for the larger paintings seen in the episode. The piece is rendered in pencil, watercolour and pastels directly on to a large sheet of heavy card stock. The item displays slight wear and foxing to the top edge and right-hand corner. It is otherwise in good condition. Dimensions: 77.5 cm x 56.5 cm (30 ½" x 22 ¼")

Please note that this lot is sold without copyright or reproduction rights.



£300-500

**MA 423. Brian Froud Hand-Painted Woods  
Production Artwork**

*THE STORYTELLER* (TV 1987-1988)

Hand-drawn artwork attributed to Brian Froud for use in the Jim Henson fantasy television series *The Storyteller*. This artwork was created for episode five of the series titled "Hans My Hedgehog" and was a preliminary work for the larger paintings seen in the episode. The piece is rendered in pen, pencil, watercolour and pastels directly on to a large sheet of heavy card stock. The item shows displays wear to the corners, paint splashes and slight foxing along the top edge. It is in otherwise good condition. Dimensions: 74.5 cm x 54 cm (29 ¼" x 21 ¼")

Please note that this lot is sold without copyright or reproduction rights.



£300-500



## M 424. Photograph Contact Sheets

### *SUPERMAN* (1978)

A pair of contact sheets from Richard Donner's *Superman*. Used for the selection of press stills by production staff, these contact sheets show Christopher Reeve, Margot Kidder and Jackie Cooper in the offices of The Daily Planet.

Each sheet is printed on photographic paper and shows 30 contact prints made directly from original negatives. Several shots portray candid moments with Christopher Reeve and Margot Kidder between scenes. Also present are behind-the-scenes shots showing Richard Donner directing. With some creases and wear at the corners through use, the sheets remain in overall good condition. Dimensions: 20.5 cm x 25.5 cm (8" x 10")

Please note that this lot is sold without copyright or reproduction rights.

£200-400



## M 425. Shooting Scripts

### *SUPERMAN* (1978) & *SUPERMAN II* (1980)

A set of two production-used screenplays from *Superman* and its sequel *Superman II*. These scripts were bound together as one script as both films were produced at the same time. Both are bound in red card and held together with large metal split pins. There is a small mark on the front of the *Superman II* script and slight discolouration to the pages due to their age. They remain otherwise in very good overall condition. Dimensions (each): 30 cm x 21 cm x 2 cm (11 3/4" x 8 1/4" x 3/4")

£400-600

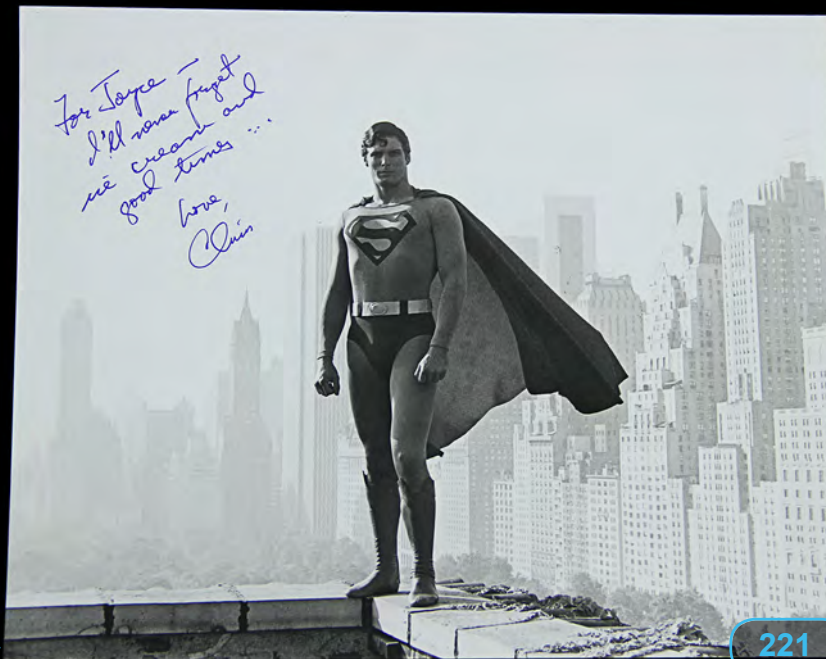


## M 426. Christopher Reeve Autographed Still

### *SUPERMAN* (1978)

A signed promotional photograph from Richard Donner's *Superman*. The black-and-white still photograph shows Superman (Christopher Reeve) in his signature costume standing above the skyline of Metropolis. The photograph features a personal note addressed "For Joyce" with an accompanying signature by Christopher Reeve in blue ink. The photograph features handwritten notes in pencil written on the reverse side and is in very good condition. Dimensions: 25.5 cm x 20.5 cm (10" x 8")

£120-150





## 427. Superman's (Christopher Reeve) Underwater Tunic

*SUPERMAN* (1978)

A tunic worn by Christopher Reeve as Superman in Richard Donner's *Superman*. This instantly recognizable costume was made for the scene where Lex Luther (Gene Hackman) put a Kryptonite necklace over Superman and dropped the hero into his pool.

The costume consists of a custom made, long-sleeve shirt that has been stitched above a pair of red trunks. Stitched to the chest of the tunic is Superman's classic emblem which features a red diamond-framed 'S' over a yellow background. The tunic features belt loops around the waist and has a long zipper along the back. Sewn to each shoulder are two black snap buttons to attach the hero's cape. The classic costume includes a Bermans & Nathans wardrobe label attached at the neck that reads "Christopher Reeve 12402 wet SUPERMAN." The term 'wet' used on the tag indicates that this particular version of the costume was created for underwater shots. As the costume was custom-fitted for Christopher Reeve and does not feature any sizing information. Included with this item is a certificate of authenticity from Warner Brothers. This costume shows very little wear due to production use and age and remains in spectacular condition.



£25,000-30,000









## MΔ 428. Large Red Krypton Crystal

*SUPERMAN* (1978)

A large Kryptonian crystal from Richard Donner's *Superman*. This crystal was used for the scenes in which Krypton was torn apart and exploded in spite of the warnings from Jor-el (Marlon Brando), the father of Superman (Christopher Reeve).

The crystal is made of a dense acrylic that has been dyed red for use in the sequence. Cracks have been created in the acrylic and run through the body of the crystal to give it a unique crystalline appearance when lit. One of the ends of the crystal has black and metallic red paint applied to add to the red hue during filming. The piece is presented on a custom made display. Displaying some wear from use on the production, the crystal remains overall in good condition. Dimensions (displayed): 22 cm x 20 cm x 75 cm (8 ¾" x 8" x 29 ½")

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

£2,000-3,000



## MΔ 429. Large Kryptonian Console Crystal

*SUPERMAN* (1978)

A large Kryptonian console crystal from Richard Donner's *Superman*. This prop console crystal is from the scene where the elaborate Kryptonian consoles were displayed on Krypton and in the Fortress of Solitude, the polar home of Superman (Christopher Reeve).

The crystal is made of a dense acrylic that has edges removed at angles on both ends of the body. Small cracks in the surface of the acrylic have been purposely applied to give the piece a unique crystalline appearance when lit from below. The piece is presented on a custom made display base. Displaying some wear from use on the production including a drill hole at the top, the crystal remains in overall very good condition. Dimensions (displayed): 15 cm x 20 cm x 52 cm (6" x 8" x 20 ½")

£800-1,200





### M 430. *Superman I/II* Double Bill and *Superman I/II/III* Triple Bill Quad Posters

*SUPERMAN TRILOGY* (1978-1983)

A *Superman* and *Superman II* printed double-bill U.K. Quad (EX folded condition) and a *Superman*, *Superman II* and *Superman III* printed triple-bill U.K. Quad (EX folded condition). Dimensions: 100 cm x 76 cm (40" x 30")

£200-300



### M 431. Behind-the-Scenes Promotional Ephemera

*SUPERMAN* (1978)

A folder of ephemera from the Christopher Reeve film franchise of *Superman* and its spinoff film *Supergirl* (1984). The black hardback folder contains 21 clear plastic sleeves containing promotional stills, film posters, articles and short lengths of film. Both the folder and its contents remain in very good condition. Dimensions: 44 cm x 32 cm x 5 cm (17 1/2" x 12 1/2" x 2")

£400-600

### M 432. Autographed Stills

*SUPERMAN* (1978)

A set of signed photographs from Richard Donner's *Superman*. The set consists of four promotional stills signed by cast members Ned Beatty, Gene Hackman, Christopher Reeve and Susannah York. Each autograph is written in black or blue ink, with the Christopher Reeve and Susannah York autographs featuring personal dedications. Each photograph remains in very good condition. Dimensions (largest photograph): 38 cm x 27 cm (15" x 10 3/4")

£150-200







### M 433. Superman's (Christopher Reeve) Muscle Tunic

*SUPERMAN* (1978)

Superman's (Christopher Reeve) muscle tunic from Richard Donner's *Superman*. This tunic was created for use in flying sequences and is believed to screen match the one worn by Superman as he chased the nuclear missile remote controlled by Lex Luthor (Gene Hackman), based on faults in the right-hand seam. Designed by Yvonne Blake and made by costumiers Bermans & Nathans, the tunic is made of specially blended synthetic fabric called Polyamid which was designed to provide some stretch while not showing any kind of marks or stains while in use. The piece bears the Superman "S" symbol on the chest with press studs attached at the shoulders for attaching Superman's flowing red cape. A zipper running down the back allows easy access to and removal of the tunic.



Made for special effects use, the tunic features stitched-in holes at the hips to accommodate special effects harnesses, notably used for all of Superman's flying sequences. A Berman & Nathans costumier label at the collar reads "Christopher Reeve; With Muscles; 12312; Superman."

Displays light wear from use and time spent in storage including some small holes on the back. The tunic remains in very good condition. Dimensions: measures 50 cm (19 ¾") across the chest

£20,000-25,000







## M 434. Chris Achilleos Hand-Painted Poster Art Concept

*SUPERGIRL* (1984)

Hand-painted poster concept artwork for *Supergirl*. Created by artist Chris Achilleos and commissioned by Warner Brothers' European headquarters, this hand-painted artwork was ultimately unused due to a change in hands of distribution rights. The piece features an image of Supergirl (Helen Slater) standing atop the planet Earth with clouds and a star field behind and the title at the bottom. It is rendered in airbrushed waterproof inks on illustration board, signed and dated 1984. Displaying minor wear around the bottom edge of the piece, the artwork remains in very good condition. Dimensions: 78 cm x 108 cm (30 3/4" x 42 1/2")

Please note that this lot is sold without copyright or reproduction rights.

£1,500-2,000



## M 435. Hand-Drawn Pencil Storyboards

*SUPERMAN III* (1983)

A set of 12 hand-drawn storyboards from Richard Lester's *Superman III*. Ultimately revised, the storyboards detailed the film's opening scene as Clark Kent (Christopher Reeve) witnessed an outbreak of chaos in downtown Metropolis and transformed into Superman to save the day.

Each storyboard has been pencil drawn, with three of the storyboards drawn on to tracing paper and then very loosely stuck to white A4 paper with tape, with the remaining nine storyboards pencil-drawn on to the paper directly. Well-used, the storyboard's display signs of wear including discoloured tape on three of the storyboards and a cup ring mark on another. The set remains overall in fair condition. Dimensions (each page): 29.5 cm x 21 cm (11 3/4" x 8 1/4")

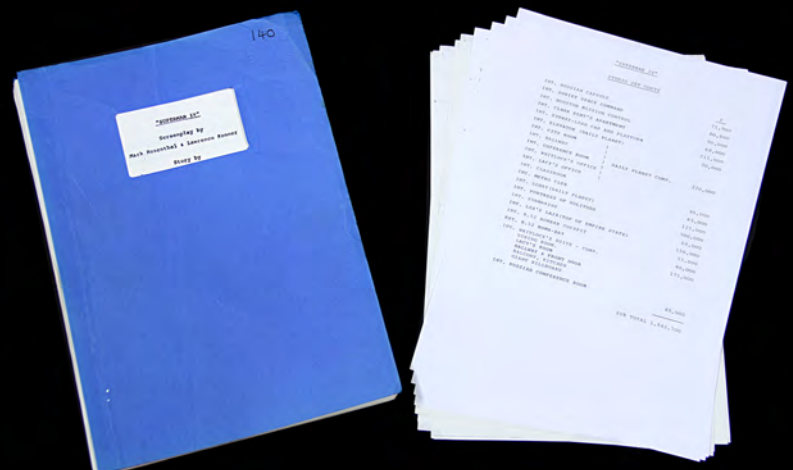
£1,500-2,000

## M 436. Revised Third Draft Screenplay and Production Paperwork

*SUPERMAN IV: THE QUEST FOR PEACE* (1987)

A production-used screenplay and paperwork from *Superman IV: The Quest for Peace*. Written by Mark Rosenthal and Lawrence Konner with story credit to Christopher Reeve, the script is dated 30 August 1986 and bound in blue card. The script is printed on A4 paper and contains 131 unannotated pages. The screenplay comes with paperwork detailing set costs and Russian translations for use on consoles in the Russian space station during the film's opening scene. In used, worn state, the script has stains, creases and minor tears on some of the pages but remains in overall good condition. Dimensions: 30 cm x 21 cm x 2 cm (12" x 8 1/4" x 3/4")

£200-300

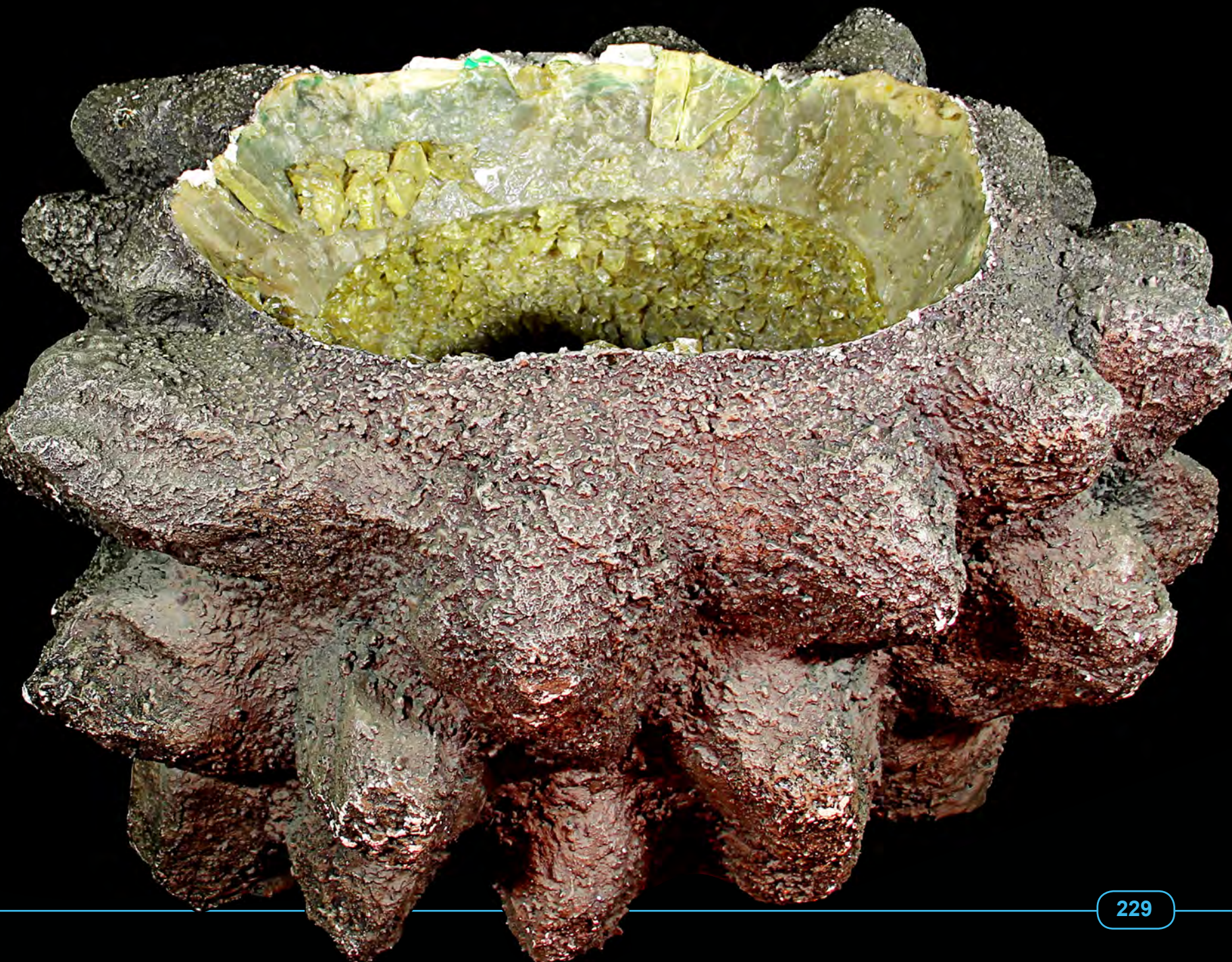




**M437. Superman's Pod***SUPERMAN IV: THE QUEST FOR PEACE (1987)*

Superman's (Christopher Reeve) pod from *Superman IV: The Quest For Peace*. This prop was used for the scenes in which Superman returned to his family home and recovered the Kryptonian energy crystal.

The pod is made of fibreglass and polystyrene with a transparent resin interior to simulate a bed of crystals running along the bottom. Green plastic is present internally, which in tandem with external underside lighting enhanced the green glow effect within the pod for the scene. A recess in the side is present to hold the Kryptonian crystal. The exterior is finished in grey and brown paint to simulate the appearance of stone. Displaying wear to the fibreglass around the rim, the pod remains in good production-used condition. Dimensions: 150 cm x 130 cm x 85 cm (59" x 51" x 33 ½")

**£4,000-6,000**



### † 438. Cosmonaut Captain's (Boris Isarov) Jumpsuit

*SUPERMAN IV: THE QUEST FOR PEACE* (1987)

A jumpsuit from *Superman IV: The Quest for Peace*. The cosmonauts wore their jumpsuits as they were struck by debris as they were saved by Superman (Christopher Reeve).

Made of red rubberised ripstop material, the jumpsuit features a zip-up front and additional zip-up pockets on the legs. Patches reading "M. Strizhe" and "Soyuz" are stitched to the left breast and arm with a Berman & Nathans costumier label marking this costume for use by Boris Isarov, the cosmonaut captain. The jumpsuit has had insignia removed from the left arm after use and adhesive residue is present on the chest. The piece remains in good condition. Dimensions: measures 55cm (21 ¾") across the chest

£200-300



### † 439. Cosmonaut's (Dorota Zieciowska) Jumpsuit

*SUPERMAN IV: THE QUEST FOR PEACE* (1987)

A jumpsuit from *Superman IV: The Quest for Peace*. The cosmonauts wore their jumpsuits as they were struck by debris as they were saved by Superman (Christopher Reeve).

Made of red rubberised ripstop material, the jumpsuit features a zip-up front and additional zip-up pockets on the legs. Patches reading "B. Gusyeva", "СССР" and "Soyuz" are stitched to the left breast and arms with a Berman & Nathans costumier label marking this costume for use by Dorota Zieciowska, the female cosmonaut. The jumpsuit has had an additional patch added to the chest after use on the production. The piece remains in good condition with minimal additional wear. Dimensions: measures 59 cm (23 ¼") across the chest

£200-300

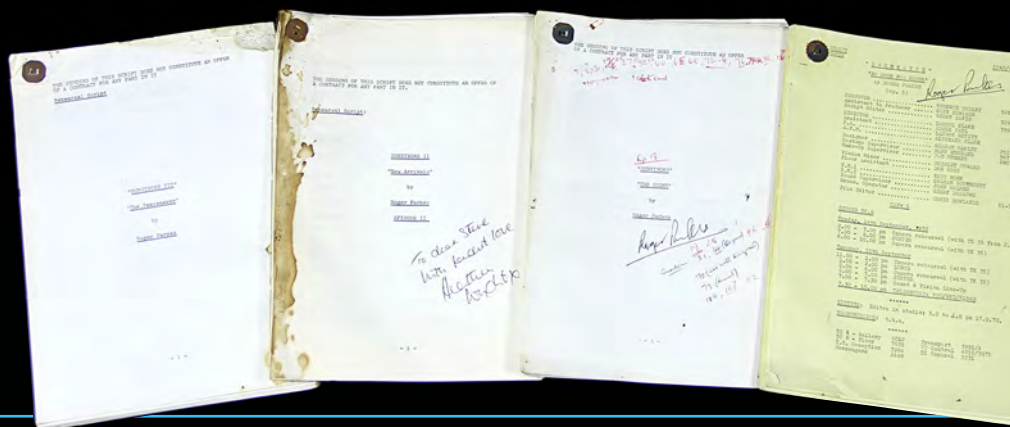


### ‡ 440. Autographed Rehearsal and Production-Used Screenplays

*SURVIVORS* (TV 1975-1977)

A set of four autographed production-used screenplays from the BBC sci-fi television series *Survivors*. The set consists of two scripts autographed by writer Roger Parkes including a 112 page annotated script for the ninth episode of the third series "The Enemy" and a script from the BBC series *Doomwatch* (1970-72) from the episode "No Room for Errors," also written by Parkes. The set also includes an unannotated script from the eleventh episode of the second series "New Arrivals" autographed by Heather Wright and an annotated script from the seventh episode of the third series "The Peacemaker" autographed by Denis Lill. The scripts display signs of wear including various stains to the covers. They remain in fair condition. Dimensions (each): 30 cm x 21.5 cm x 1.5 cm (12" x 8 ½" x ¾")

£120-150





## †Δ 441. John Bennett's (Mark Wahlberg) Disco Costume

*TED* (2012)

A costume used in the Seth McFarlane comedy *Ted*. This style of costume was worn by John Bennett (Mark Wahlberg) in a deluded flashback sequence as he recalled the first time he met girlfriend Lori Collins (Mila Kunis).

The costume features white cotton trousers and a matching waistcoat, a black satin shirt, white leather lace-up shoes and matching belt. The ensemble is accompanied by two pairs of men's white briefs and a pair of white cotton socks. The costume displays little sign of wear and remains in very good overall condition. Dimensions: trousers marked 36R; shirt marked size medium; shoes marked U.S. Men's size 10; briefs marked size medium

£600-800



## MΔ 442. Film Reels and Cans

*TERRAHAWKS* (TV 1983)

A set of film reels and cans from *Terrahawks*. This footage, contained within its initial film cans, was used in the production of the Gerry Anderson series.

The set features three reels and cans, each individually marked with the series name, production company and episode where applicable. Two reels contain mute master footage for the first ever episode, "Expect The Unexpected." The cans show significant corrosion to the exterior, however the film reels remain in very good condition. Dimensions (largest can): 42 cm x 42 cm x 4 cm (16 ½" x 16 ½" x 1 ½")

Please note that this lot is sold without copyright or reproduction rights.



£200-300

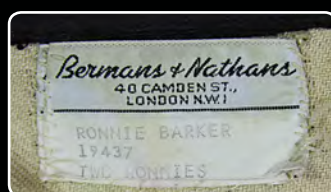
## † 443. Ronnie Barker's Red Guardsman Jacket

*THE TWO RONNIES* (TV 1971-1987)

Ronnie Barker's jacket from the BBC comedy series *The Two Ronnies*. The jacket was used in the sixth episode of the fifth series as Ronnie Barker and Ronnie Corbett performed a musical sketch dressed as Chelsea pensioners.

The military-inspired jacket is made from red woollen material with navy blue cuffs and collar. Painted gold buttons run down the front covering a hidden strip of Velcro for fastening. A Bermans and Nathans costumiers label is located in the collar reading "Ronnie Barker, 19437, Two Ronnies." Stitching remains on the left breast of the jacket where a row of medals were positioned during filming however it remains in very good condition. Dimensions: measures 55 cm across the chest

£400-600





## Ω 444. The Terminator's (Arnold Schwarzenegger) SFX Crane Chase Jacket

*TERMINATOR 3: RISE OF THE MACHINES* (2003)

The Terminator's (Arnold Schwarzenegger) leather jacket from Jonathan Mostow's *Terminator 3: Rise of the Machines*. This jacket was made for the chase sequence where the Terminator dangled from a crane driven by the T-X (Kristanna Loken) as she pursued John (Nick Stahl) through the streets of Los Angeles. Due to intentional production distressing, this jacket can screen match to the shot where the Terminator commandeered a fire truck after being struck by the oncoming vehicle. Manufactured by Bates of California, this leather jacket is outfitted with padded shoulders and elbows, four front pockets, lace-up sides and a waist belt. The back of the jacket is cut up the centre, which allowed rigging hardware to suspend Schwarzenegger from the Demag crane.

This item shows wear from production use, including intentional distressing and tears from wire work. It remains overall in very good condition.

£4,000-6,000



## †Δ 445. Marcus Wright's (Sam Worthington) Costume

*TERMINATOR SALVATION* (2009)

Marcus Wright's (Sam Worthington) costume from McG's *Terminator Salvation*. This costume was used for scenes where Marcus and Blair Williams (Moon Bloodgood) escaped the Resistance stronghold, and was screen matched to the scenes.

The costume features an olive green wool greatcoat with leather detailing and a resistance patch on the left arm, a brown T-shirt, leather motorcycle trousers and a pair of brown leather boots. The entire costume is heavily distressed with holes, tears and dirt applied to make the costume look heavily worn-in. The coat is marked "Marcus Hero" and the trousers are marked "Marcus Harness Sc84." It is supplied with original wardrobe tags and continuity stills. Well-used on the production, the costume remains in very good condition. Dimensions: jacket measures 47 cm (18 ½") across the front

£1,500-2,500



## † 446. Ensemble Helmets

*THE WALL: LIVE IN BERLIN (1990)*

A set of three helmets worn during the 1990 live concert performance of the Pink Floyd album *The Wall* held to commemorate the fall of the Berlin Wall months earlier. This helmet was seen worn by guardsmen during Roger Waters' performance of "In The Flesh."

The military-style helmets are made from black plastic with a faux black leather peak and an adjustable chin strap. Each helmet varies slightly in style, with two featuring a hammer logo and the third simply plain. The interior of the helmets is padded with foam. The helmets display signs of wear, including scratches and slightly worn foam on the inside. They each remain overall in good condition. Dimensions (each): 26.5 cm x 20.5 cm x 12 cm (10 ½" x 8" x 4 ¾")



£400-600

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£400-600

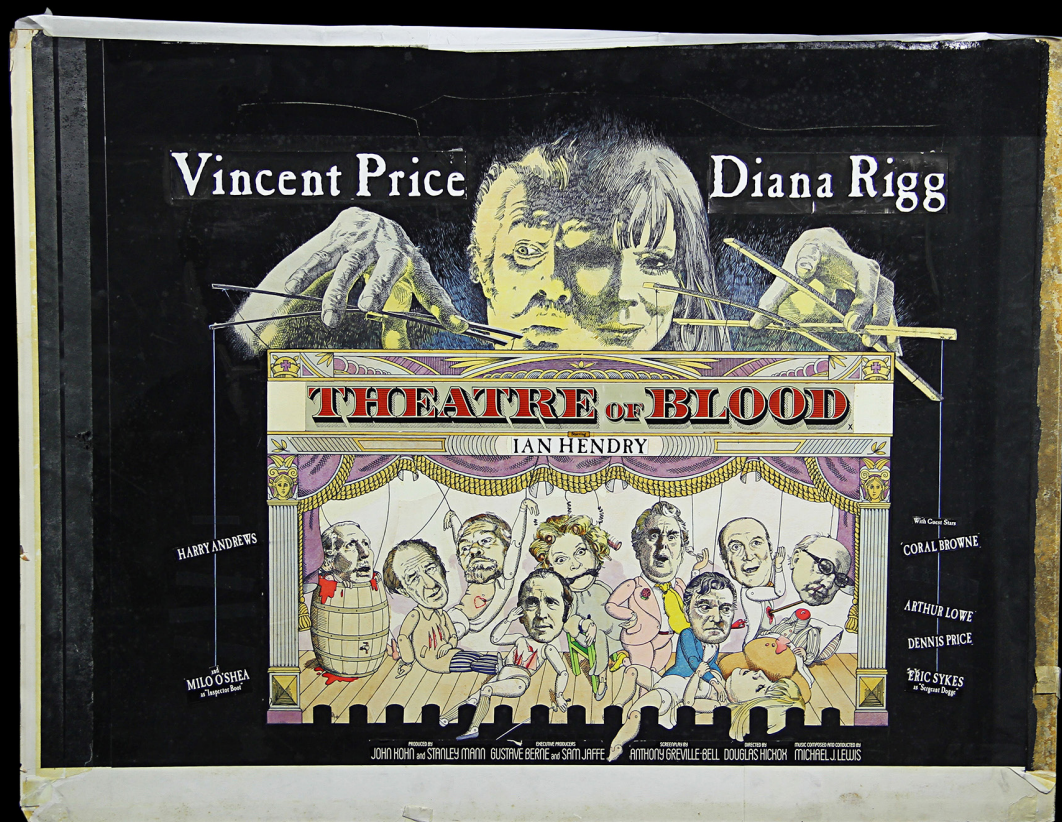
## M 448. Vic Fair Hand-Painted U.K. Quad Poster Artwork

*THEATRE OF BLOOD (1973)*

Hand-painted and hand-drawn poster artwork from *Theatre of Blood*. The artwork features Vincent Price and Diana Rigg acting as puppet masters over the cast below, who are suspended by strings like marionettes. Created by artist Vic Fair, the artwork consists of a mixture of pen-and-ink drawing and painted elements on heavy artists' board with superimposed cutouts used to create the credits. Displaying some minor wear and with some of the cast name sections lost over time, the artwork remains overall in good condition. Dimensions: 98 cm x 45 cm (38 ½" x 17 ¾")

Please note that this lot is sold without copyright or reproduction rights.

£1,500-2,000





## †Δ 449. Autographed Poster

*THE THEORY OF EVERYTHING* (2014)

A signed one-sheet poster (EX condition) for the biographical drama *The Theory of Everything*. The poster is transparent and is signed by lead cast members Eddie Redmayne and Felicity Jones and the film's director James Marsh and screenplay writer Anthony McCarten. Dimensions: 102.5 cm x 69 cm (40 ¼" x 27 ¼")

£400-600



## †Δ 450. Stephen Hawking's (Eddie Redmayne) Black Rimmed Glasses

*THE THEORY OF EVERYTHING* (2014)

A pair of glasses worn by Eddie Redmayne in his Academy Award-winning role as Stephen Hawking in the biographical drama *The Theory of Everything*. This pair of glasses were worn by Redmayne in various scenes throughout the film which explores the early life of the theoretical physicist.

Made from polished black plastic, the glasses have metal fixtures on the hinges. The glasses are unbranded and feature non-prescription lenses. They remain in excellent production-used condition and are accompanied by a Screen Actors Guild certificate of authenticity. Dimensions (folded) 15 cm x 5.5 cm (6" x 2 ½")

£800-1,200



## †Δ 451. Stephen Hawking's (Eddie Redmayne) Einstein Award Certificate

*THE THEORY OF EVERYTHING* (2014)

A framed certificate from the biographical drama *The Theory of Everything*. The "Albert Einstein Medal and Award" printed certificate features elaborate and colourful typography. It is framed in a black painted wooden frame with a glass pane and has been securely taped together using brown paper tape. The reverse of the frame has two small wall hooks attached with a piece of thin white rope tied between them to secure it to the set. There is a framing manufacturer's label on the reverse of the frame along with a small blue label with a handwritten "5". The certificate is supplied with a Screen Actors Guild certificate of authenticity and remains in very good condition. Dimensions: 1.5 cm x 39.5 cm x 31.5 cm (¾" x 15 ½" x 11 ¼")

£400-600





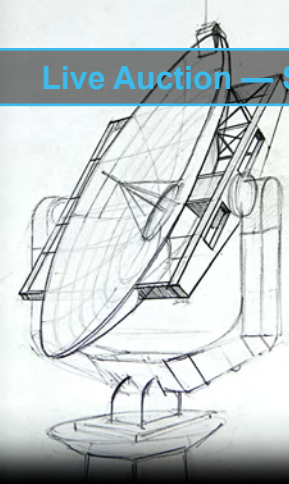
## M 452. Hand-Drawn Solar Reflector Dish Artwork

*THUNDERBIRDS* (TV 1965-1966)

A hand-drawn pencil design sketch of a solar reflector dish from Gerry Anderson's television series *Thunderbirds*. Designed for the season two episode "Lord Parker's 'Oliday", the sketch is drawn on a large sheet of white paper and details the solar reflector dish that served as a focal point throughout the episode. The illustration is signed by artist Mike Trim and is accompanied by a signed note from Trim confirming its authenticity along with details of its place in the episode. The sketch displays signs of wear but remains overall in good condition. Dimensions: 50 cm x 37 cm (19 1/4" x 14 3/4")

Please note that this lot is sold without copyright or reproduction rights.

£300-400



## M 453. Hand-Drawn Solar Reflector Dish and Tower Artwork

*THUNDERBIRDS* (TV 1965-1966)

A hand-drawn pencilled sketch for a solar reflector dish and tower from Gerry Anderson's television series *Thunderbirds*. Designed for the season two episode "Lord Parker's 'Oliday", the illustrations were drawn on a sheet of white paper and show a number of working sketches of the solar reflector dish and Monte Bianco mountainside tower which served as a focal point throughout the episode. The illustration is signed by artist Mike Trim and is accompanied by a signed note from Trim which confirms its authenticity and details of its place in the episode. There is a blue watermark present on the left side of the paper, although this does not affect the sketches. They remain overall in good condition. Dimensions: 50 cm x 37 cm (19 1/4" x 14 3/4")

Please note that this lot is sold without copyright or reproduction rights.

£400-600



## M 454. U.S. Window Card

*THUNDERBIRDS ARE GO* (1966)

A U.S. window card for Gerry Anderson's sci-fi film *Thunderbirds Are Go*. (VG condition with minor scuffs). Dimensions: 56 cm x 36.5 cm (22" x 14 1/4")

£120-150





## ΩΔ 455. R.M.S. Titanic Passenger Life Vest

*TITANIC* (1997)

An R.M.S. Titanic passenger life vest from James Cameron's historical drama *Titanic*. Life vests were worn in the latter half of the film as the Titanic's passengers struggled to evacuate the doomed ship. This bespoke vest is constructed from nylon and has foam squares stitched within pockets on the front and back of the garment. The piece includes four nylon straps that are stitched to the back, allowing the straps that wrap around to the front where they tie in place. Included with this item is a certificate of authenticity from 20th Century Fox. This garment some wear from production use and with spot stains. It remains overall in very good condition. Dimensions: 38 cm x 69 cm x 4 cm (15" x 27" x 1 ½")

£600-800



## Μ 456. Hand-Painted Poster Artwork

*TRIAL BY COMBAT (A DIRTY KNIGHT'S WORK)* (1976)

Hand-painted poster artwork for Kevin Connor's *Trial By Combat*. It features a medieval knight holding a revolver and shield, with the film's cast (including John Mills and Donald Pleasance) superimposed on the blue and red fields. The artwork is rendered in acrylics on illustration board with sections of the artwork montaged together and the credits realised using pasted appliqués. Displaying some minor wear, remains in very good condition and is offered with a printed Spanish one-sheet poster (G folded condition). Dimensions: 1 cm x 101 cm x 79 cm (¼" x 39 ¾" x 31")

Please note that this lot is sold without copyright or reproduction rights.

£120-150



## ΜΔ 457. Myrmidon Armour

*TROY* (2004)

A Myrmidon warrior's armour worn in Wolfgang Petersen's *Troy*. This armour was worn by a Myrmidon soldier under the command of Achilles (Brad Pitt).

The costume consists of a rubber helmet with an internal foam liner, a set of body armour made from woven leather with brass studding and overlapping leather sections on the shoulders, a leather skirt, a pair of leather bracers and greaves with metal panelling and a pair of leather sandals with rubber soles. The armour is marked "AT-112" internally.

Well used, the armour shows signs of corrosion on the metal and general wear through use. The armour remains overall in good production-used condition. Dimensions: measures 44 cm (17 ½") across the chest

£600-800





## M 458. Steve Crisp Hand-Painted Poster Artwork

*TWISTED NIGHTMARE* (1987)

Hand-painted poster artwork for Paul Hunt's cult horror film *Twisted Nightmare*. Created by artist Steve Crisp, this hand-painted artwork was used for the U.K. quad poster and for the film's video release cover artwork. The piece is rendered in airbrushed acrylics on illustration board and features Laura (Rhonda Gray) screaming over the visage of the killer Mathew (Cleve Hall). Displaying minor wear around the edges from use and age, the artwork remains in very good condition. Dimensions: 87 cm x 62 cm (34 1/4" x 24 1/2")

Please note that this lot is sold without copyright or reproduction rights.

£120-150



## †Δ 459. "Jaws: The Ride" Sign

UNIVERSAL STUDIOS

A sign from "Jaws: The Ride" at the Universal Studios theme park. Now closed, the theme park attraction was a mainstay of Universal Studios, with this sign given to one of the ride's longest serving "boat captains" when it eventually left the park.

The sign is made of wood and has been artificially aged with dirt applied to give a worn look. The sign is painted in red, white and blue and reads "Caution; Swim at own risk! Beach closes at 7PM; Amity Island Rec. Bd." A wire is fitted on the rear for hanging purposes. Distressed for use, the sign remains in very good condition. Dimensions: 3 cm x 90 cm x 62 cm (1 1/4" x 35 1/2" x 24 1/2")

£300-500

## MΔ 460. Visitor Shocktrooper Vest

V (TV 1984-1985)

A visitor Shocktrooper vest from the television series *V*. The Visitors used the Shocktroopers as ground forces and security during their invasion of Earth.

The vest is made of a synthetic nylon and vinyl materials with Velcro closures running down the front. Black patches with a red version of the Visitor insignia are present on the left breast and collar. Displaying some wear to the vinyl outer layer from use and time spent in storage, the vest remains overall in good condition. Dimensions: measures 42 cm (16 1/2") across the chest

£200-400





## MΔ 461. Female Visitor Technician Uniform

V (TV 1984-1985)

A female visitor's uniform from the television series *V*. Female visitors wore this style of uniform throughout the series as they sought to take over the world.

The costume features a red jumpsuit (marked "W36" internally), a small red vest and a pair of red wrist bracers, all of which are made of thick cotton material. The costume uses Velcro closures on the vest and bracers with concealed buttons on the jumpsuit. Visitor insignia is attached on the vest's left breast and collar with four belt loops at the waist. While the costume shows significant fading, particularly on the jumpsuit, it remains in good condition. Dimensions: jumpsuit measures 53 cm (21") across the chest

£400-600



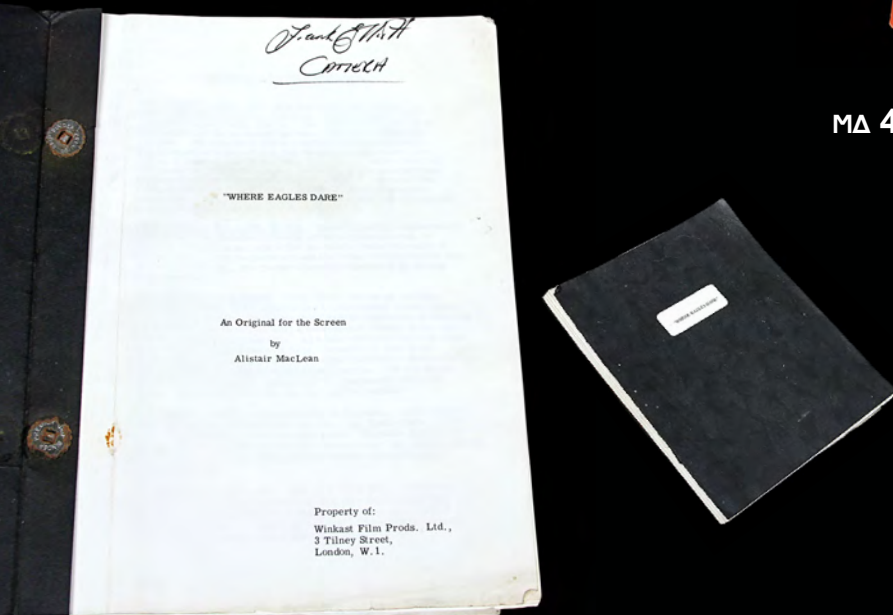
## MΔ 462. Autographed Production-Used Screenplay

WHERE EAGLES DARE (1968)

A production-used script from *Where Eagles Dare*. Autographed by Frank Elliott, who worked as a focus puller on the film, the script was written by Alistair MacLean and dated 13 November 1967.

It is bound in dark grey card with steel push pins and is printed on white U.S. legal-size paper. The piece contains three pages of notes regarding the characters within the film and 138 unannotated script pages. Worn from use, the script shows some stains, creases and minor tears to the cover and internal pages but remains overall in good condition. Dimensions: 28 cm x 22 cm x 2 cm (11" x 8 3/4" x 3/4")

£400-600



## MΔ 463. Hand-Drawn Costume Concept Artwork

WILLOW (1988)

A set of hand-drawn production costume and character concepts from *Willow*. These hand-drawn designs were created by production conceptual artist Chris Achilleos, with designs for characters including Willow (Warwick Davis), Kiaya (Julie Peters), General Kael (Pat Roach), the High Aldwin (Billy Barty) and Queen Bavmorda (Jean Marsh). All of the designs are rendered in pencil on tracing paper, signed with Achilleos' trademark "A" signature and dated 1987. Displaying wear from use on the production including folds and pencil transfer, the hand-drawn artwork remains in good condition. Dimensions (largest piece): 54 cm x 49 cm (21 1/4" x 19 1/4")

Please note that this lot is sold without copyright or reproduction rights.

£300-500



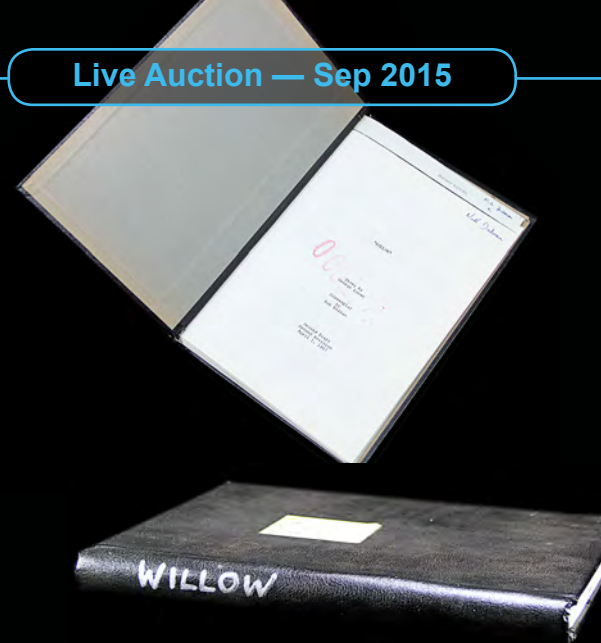


## † 464. Revised Second Draft Screenplay

WILLOW (1988)

A production-used script from *Willow*. Written by Bob Dolman with story by George Lucas, this revised second draft script is dated 1 April 1987 on the cover page. The script is bound in a black springback binder and contains more than 110 pages printed on white, blue and green U.S. legal-size paper with additional insert pages where revisions were made during filming. The issue number for the script is stamped in red on the script's original pages, with revised pages unmarked, and some annotations present throughout. The film's title is written along the spine in silver marker. The piece displays minor wear from use and age and remains overall in very good condition. Dimensions: 35 cm x 23 cm x 2.5 cm (13 ¾" x 9" x 1")

£150-250



## † 465. General Kael's (Pat Roach) Mask

WILLOW (1988)

General Kael's (Pat Roach) mask from *Willow*. The leader of the Nockmaar army had his mask smashed in hand-to-hand combat with the hero Madmartigan (Val Kilmer) before being killed in Nockmaar Castle by Madmartigan's hand.

The mask is made of resin reinforced with fibreglass. It features a plastic device on the forehead, brown and synthetic white hair across the crown and jaw and leather laces at the rear. A comfort pad on the forehead made of foam, rubber and felt is secured with both adhesive tape and duct tape. The piece is finished to replicate the look of worn bone with traces of faux-silver foil applied on the jaws, teeth and brows.

The mask shows signs of wear from use including chipped teeth and worn sections of hair and foil. A badge, formerly attached to the plastic device, is no longer present. The mask remains in good condition. Dimensions: 19 cm x 20 cm x 30 cm (7 ½" x 8" x 12")

£1,000-1,500



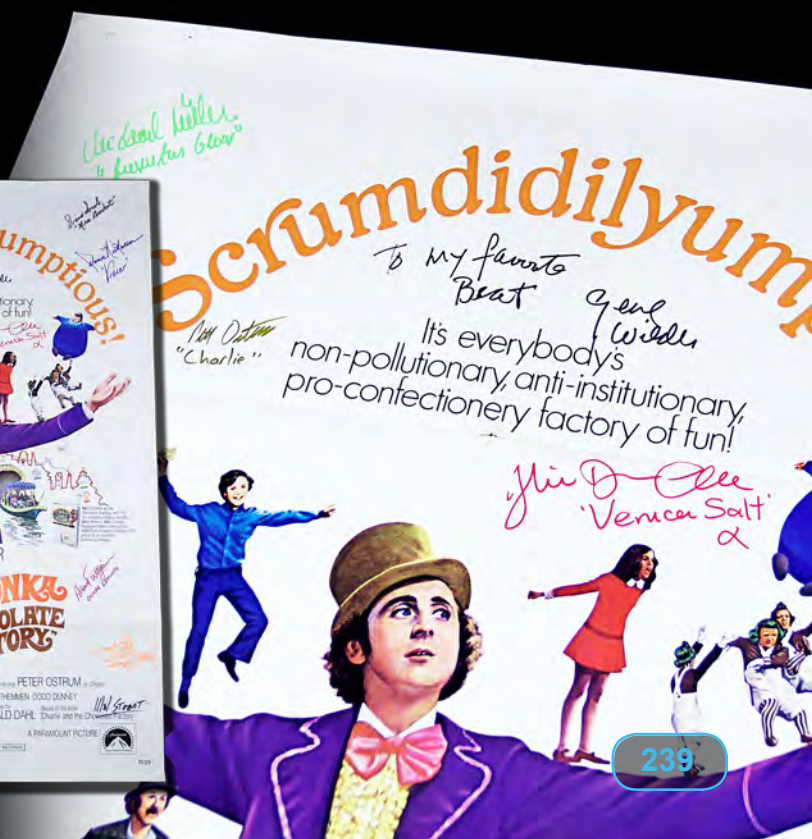
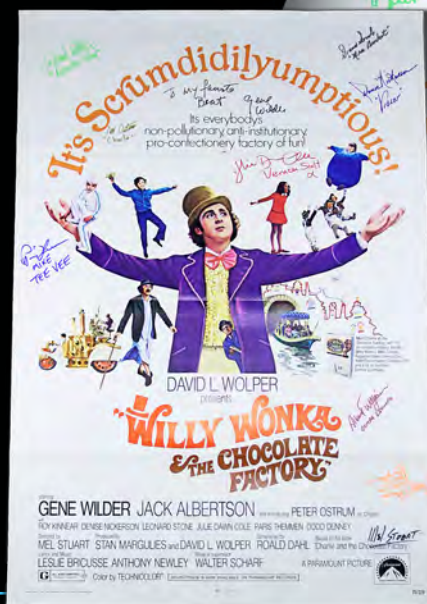
## M 466. Autographed Poster

WILLY WONKA &amp; THE CHOCOLATE FACTORY (1971)

A signed poster (G folded condition) from Mel Stuart's musical fantasy *Willy Wonka & the Chocolate Factory*. Previously owned by Paris Themmen who played television-obsessed Mike Tee Vee in the film, this poster was signed by various members of the cast during production of the 1971 classic.

The one-sheet poster is signed by the main cast members, including Gene Wilder, Peter Ostrum, Julie Dawn Cole, Denise Nickerson, Paris Themmen, Michael Bollner, Diana Sowle, Albert Wilkinson and Rusty Goffe. There is an additional handwritten note and production stamp on the reverse of the poster. The poster is print number 71 of 229 limited-edition copies. Dimensions: 104 cm x 69 cm (41" x 27 ¼")

£800-1,200





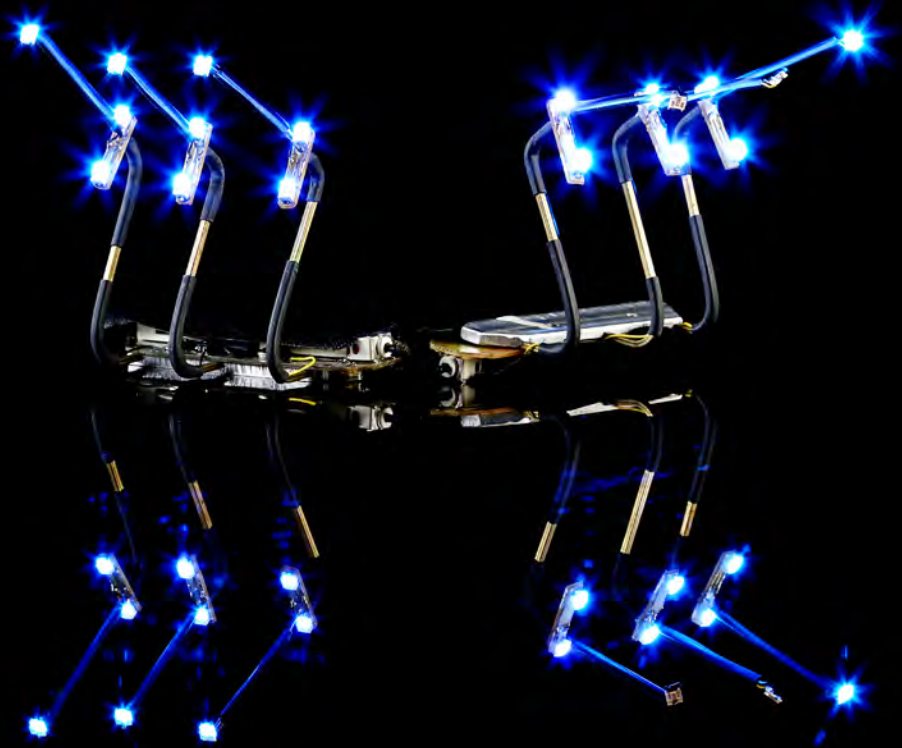
## ΩΔ 467. Wolverine's (Hugh Jackman) CG Reference Claws and Spare Components

*X-MEN 2* (2003)

A pair of Wolverine's (Hugh Jackman) CG reference claws from Bryan Singer's sci-fi sequel *X-Men 2*. These CG reference claws were made for Jackman to wear during sequences where Wolverine's claws extended from his hands. To accomplish this effect, post-production animators tracked the LED lights worn on Jackman's hands and digitally extended the claws using the lights as a guide. This lot consists of a pair of claw grips, each with three claws, that are made from metal and wire with LEDs outfitted on each of the claws. The bases on each grip are wrapped in gaffers tape so that the electronics are not exposed. The grips also allow the LED wired claws to fit comfortably between the fingers. Paired with the claws are numerous spare components and batteries that were on hand during production in case of repairs. The claws show minor wear due to production use. They remain overall in very good condition. Dimensions: 8 cm x 5 cm x 8 cm (3" x 2" x 3")

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

£1,500-2,000



## ΩΔ 468. Wolverine's (Hugh Jackman) Claws

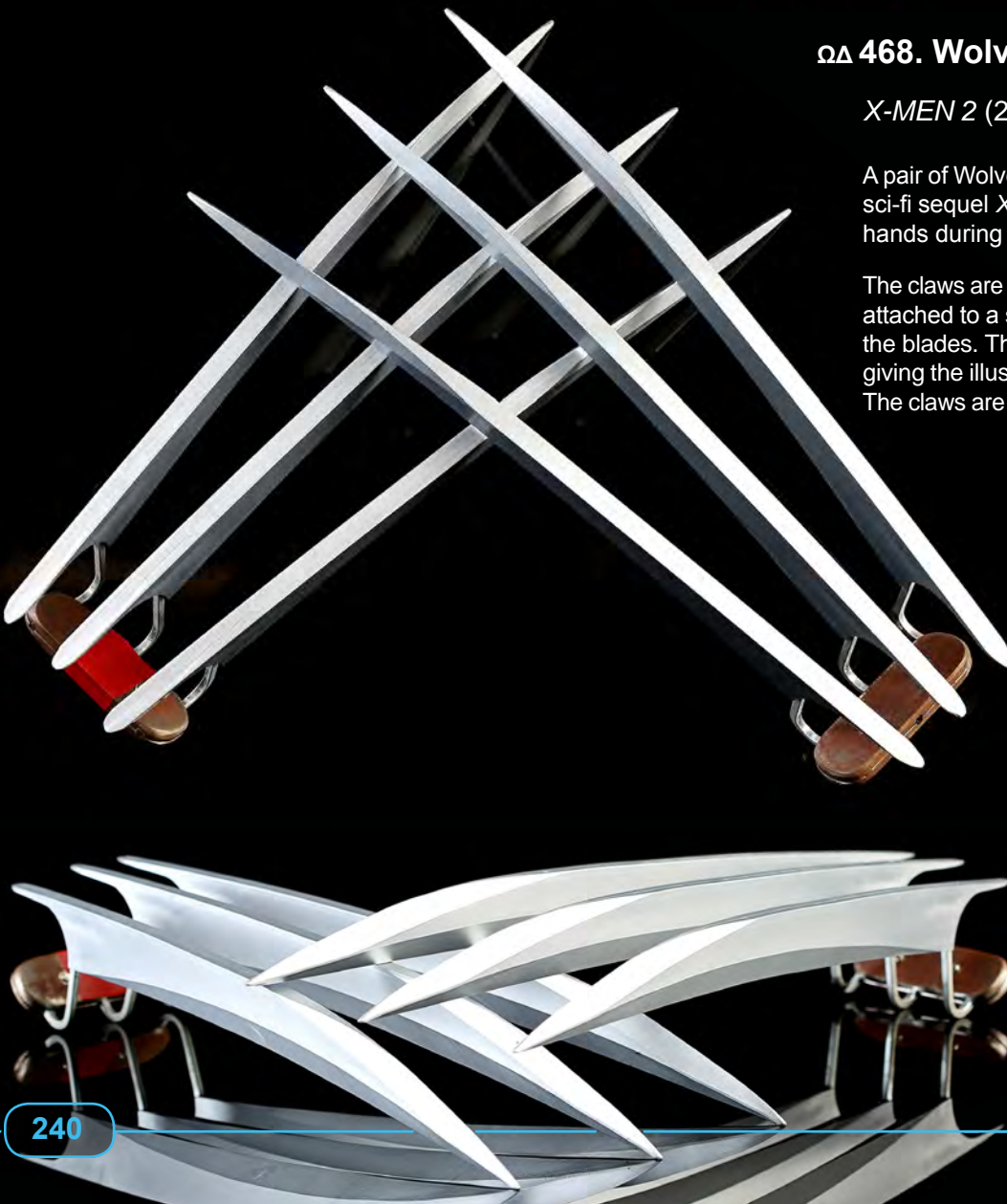
*X-MEN 2* (2003)

A pair of Wolverine's (Hugh Jackman) claws from Bryan Singer's sci-fi sequel *X-Men 2*. Wolverine extended these claws from his hands during numerous fight sequences throughout the film.

The claws are made of resin over a metal support structure and are attached to a simple grip that allows the fingers to slide between the blades. The top edge of the claws extends past the knuckle, giving the illusion that the blades protrude from Wolverine's skin. The claws are painted a faux-silver colour, as the character has an

Adamantium skeleton. Although the claws are not sharp, they have been cast with grooves in the blade to simulate sharpened blades. Also included is a set of CG reference claws that are simple white posts that would protrude slightly from Jackman's grip to provide tracking reference to digital animators. The claws and CG reference claws are presented in their original on-set case (labeled "Claus", short for "Santa Claus", as a clever means of disguising the contents) used to store and transport the claws. The foam within the carrying case has been cut to shape, allowing the claws to fit snugly inside. The claws show minor wear due to production use and remain in very good condition. Dimensions (each): 26 cm x 11 cm x 5 cm (10 1/4" x 4 1/2" x 2")

£4,000-6,000







### M 469. Australian Daybill Poster

ZARDOZ (1974)

An Australian daybill poster from John Boorman's *Zardoz*. The poster is printed as a lithograph (VG condition). Dimensions: 76.5 cm x 34.5 cm (30" x 13 1/4")

£30-50

### M 470. Brutal Exterminator Mask Casting

ZARDOZ (1974)

A Brutal Exterminator mask casting from John Boorman's *Zardoz*. This production casting came from the same moulds used to create the Zardoz god head-inspired masks worn by Brutal Exterminators in the film's opening scenes.

Made of poured plaster, the casting is of the front half of the mask and features a fearsome face, spiked teeth, a furrowed brow and flowing mane. The piece has been painted faux gold. Displaying wear including plaster stains on the paint finish, the piece remains in good condition. Dimensions: 17 cm x 30 cm x 43 cm (6 3/4" x 11 3/4" x 17")



£300-500



### M 471. Board Game Box

ZATHURA: A SPACE ADVENTURE (2005)

A Zathura board game box from *Zathura: A Space Adventure*. These boxes were used throughout the film as Danny (Jonah Bobo) and Walter (Josh Hutcherson) lived out their spacefaring fantasies through the power of the magical board game.

The box is made of cardboard with exterior labels applied. The box art features the title *Zathura: A Space Adventure* with "a game for 2 players" printed below an image of two astronauts by their rocketships. The inside face of the box features a short notice about how to play the game.

Displaying wear including bubbling to paper on the front and rear, the box remains in good condition. Dimensions: 43 cm x 59 cm x 7 cm (17" x 23 1/4" x 2 3/4")

£300-500





## Buyer's Guide

### 1. Introduction

This Buyers' Guide contains a brief overview of Prop Store's auction process and the terms under which Lots are made available for sale at auction. A more detailed statement of our Terms and Conditions of Sale follows after this Buyer's Guide. Please read the Buyer's Guide and the Terms and Conditions of Sale carefully. By registering to bid and participate in a Prop Store auction, you will be deemed to have agreed to be bound by them.

### 2. Definitions

2.1. When the following words are used in this Buyers' Guide, they mean:

|                                 |   |
|---------------------------------|---|
| <b>Auction</b>                  | A live sale by auction hosted by Prop Store   |
| <b>Bidder</b>                   | Any person, properly registered and approved by Prop Store to participate in the Auction who makes or considers making a bid to buy a Lot at Auction  |
| <b>Buyer</b>                    | The person or organisation making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent   |
| <b>Buyer's Expenses</b>         | 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  |
| <b>Buyer's Premium</b>          | A commission of 20% (plus VAT if applicable) of the Hammer Price for a Lot, payable by the Buyer to Prop Store  |
| <b>Conditions of Sale</b>       | Prop Store's terms and conditions of sale at auction, from time to time as may be amended, a copy of which appears in the Buyer's Guide   |
| <b>Credit Card Fee</b>          | An additional 2% (plus VAT if applicable) of the aggregate amount of the Hammer Price, Buyer's Premium and Buyer's Expenses plus any relevant VAT, charged to the Buyer, if the Purchase Price is paid by credit card |
| <b>Guarantee of Attribution</b> | Prop Store's limited guarantee relating to the provenance of each Lot, given to the extent set out in Condition 10 of the Terms and Conditions of Sale  |
| <b>Hammer Price</b>             | The highest bid for a Lot accepted by the auctioneer at the Auction or the post-Auction sale price of that Lot  |
| <b>Lot</b>                      | Each item or group of items consigned by the Seller to Prop Store to be made available for sale at an Auction, as detailed in the catalogue   |
| <b>Prop Store</b>               | Prop Store Limited (company number 08622002) of Great House Farm, Chenies, Rickmansworth, WD3 6EP   |
| <b>Purchase Price</b>           | The Hammer Price plus Buyer's Premium and Buyer's Expenses (plus VAT if applicable)   |
| <b>Reserve Price</b>            | (Where applicable) the minimum price at which the Seller has authorised Prop Store to sell a Lot  |
| <b>Seller</b>                   | The person or organisation offering the Lot for sale, including their agents or personal representatives  |

### 3. Before the Auction

#### 3.1. Bidder Registration

- 3.1.1. Every person or organisation wishing to make a bid is required to register with Prop Store before participating at an Auction.
- 3.1.2. To register, the registration form (available in this Buyer's Guide or online at [www.propstore.com](http://www.propstore.com)) must be completed in full and Prop Store provided with valid Visa, MasterCard or American Express credit card details to be held on file; and
  - 3.1.2.1. 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 250 of the Lots can be previewed at the public exhibition held at ODEON BFI IMAX, 1 Charlie Chaplin Walk, Waterloo, London SE1 8XR from Wednesday 9 September–Wednesday 23 September, 10:00 am – 9:30 pm on weekdays and 11 am - 9:30 pm on weekends. Please inquire if the lot you are interested in is included in the exhibition.
- 3.2.2. During the Pre-Auction Viewing period, as set forth in the Auction catalogue, any Bidder may preview Lots not present in the public exhibition free of charge by appointment with Prop Store.

#### 3.3. Delivery costs

- 3.3.1. Without any liability, Prop Store can provide shipping estimates before the Auction; a Bidder requiring this information should email [support@propstore.com](mailto:support@propstore.com) including the Lot number and shipping address at least 3 days before the start of the Auction.

#### 3.4. Bidders outside the U.K.

- 3.4.1. If the Bidder is based outside the United Kingdom, the Bidder should ensure in advance of the Auction that the Lot can be exported from the U.K. and imported into the country of destination. No sale will be cancelled because the Lot may not be imported into the country of destination.
- 3.4.2. Prop Store's recommended third-party independent freight agent, Precision Cargo, can advise Bidders on relevant export licensing regulations and may submit export licence applications upon request. Neither Prop Store nor its freight agents can guarantee that any licences, permits or consents will be granted.

### 4. At the Auction

#### 4.1. Estimates

- 4.1.1. Estimates represent Prop Store's guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer's Premium, 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. All bids must be made in English only.
- 4.3.3. The auctioneer may accept bids from Bidders present in the sale room, via telephone, online or written bids delivered to Prop Store before the Auction commences, either using the form in this Buyer's Guide or the online form at [www.propstore.com](http://www.propstore.com).
- 4.3.4. Telephone Bidders must provide to Prop Store a list of Lots on which they intend to bid at least 24 hours before the start of the Auction. Telephone bids will only be accepted on Lots with low-end estimate of at least £500 and telephone calls may be recorded by or on behalf of Prop Store.
- 4.3.5. Written bids will be executed at the lowest possible price, taking into account the Reserve Price.
- 4.3.6. Online bids shall be made in accordance with and subject to the terms of the online auction platform access provider. Successful online bids shall incur Buyer's Expenses.
- 4.3.7. The auctioneer may also execute (non-identified) bids on behalf of the Seller up to the Reserve Price only. No bids may be made by the Seller in excess of the Reserve Price.
- 4.3.8. Save as expressly stated in this Buyer's Guide, Prop Store accepts no liability for errors or omission in respect of bids made online, by telephone or in writing.
- 4.3.9. The auctioneer may accept or decline bids at his entire discretion.

## 5. After the Auction

### 5.1. Successful bids

5.1.1. Prop Store will notify successful Bidders and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemising the Hammer Price, Buyer's Premium, and if applicable Buyer's Expenses plus any applicable VAT within 7 working days of the end of the Auction.

### 5.2. Payment

- 5.2.1. Payment is due within 7 working days from receipt of invoice and must be made by the Buyer. Payments from any other source will not be accepted and shall be returned by Prop Store.
- 5.2.2. Payment must be in Pounds Sterling and may be made by electronic transfer, debit card, credit card (up to a maximum of £25,000) bankers draft or cheque (drawn on a U.K. 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. If payment is made by credit card, Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts – or any Credit Card Fee assessed thereon – by the issuer of the credit card.
- 5.2.4. [†] These lots are sold under standard VAT rules. For buyers within the EEC, 20% VAT will be due on the hammer price; 20% VAT will also be due on the Buyer's premium (as well as Buyer's Expenses and Credit Card Fee if applicable). If EEC based buyer is a business outside of the U.K. who has provided their VAT number, no VAT will be due. When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium only (as well as Buyer's Expenses and Credit Card Fee if applicable); unless items are exported to a registered business outside the EEC, in which case no VAT is due.  
 [Ω] These lots have been temporarily imported from outside the EEC for sale at auction in London. For buyers within the EEC (private individuals or registered businesses), 5% VAT will be due on the hammer price; 20% VAT will also be due on the Buyer's premium (as well as Buyer's Expenses and Credit Card Fee if applicable). When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT will be due.

[M] These lots are sold under the margin scheme. For buyers within the EEC (private individuals or registered businesses), no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium (as well as Buyer's Expenses and Credit Card Fee if applicable). When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT is due.

### 5.3. Export and Import

- 5.3.1. It is the Buyer's sole responsibility to arrange and obtain all necessary export/import licences, permits and any other necessary consents before the Lot is shipped.
- 5.3.2. Prop Store's third-party independent recommended freight agent will be able to deal with enquiries from Bidders and Buyers on importing and/or exporting of Lots. Precision Cargo is Prop Store's freight agent of choice.
- 5.3.3. With regards to lots exported outside the EEC, if your Lots are shipped by Prop Store or through Prop Store's authorised shipper, you will not be required to pay VAT when settling your invoice. If you are using any other shipper, or hand carrying your Lots outside the EEC, then VAT will be due on the invoice, which will be refunded once acceptable proof of export is provided by your shipper of choice.
- 5.3.4. To prove export of your Lots, on Ω Lots, obtain HMRC form C88 through Prop Store's authorised shipper, which must be stamped by HMRC upon leaving the U.K.. On † or margin scheme Lots, obtain Notice 4 07 from Prop Store's authorised shipper, which must be stamped by HMRC upon leaving the U.K.. In all cases Lots must be exported within no more than 3 months of the sale date, and proof of export must be reported via the appropriate form.

### 5.4. Shipping and storage

- 5.4.1. The Buyer is solely responsible for all shipping and delivery costs. Prop Store recommends Lots are custom-packed and recommends FedEx as its carrier of choice. For oversized Lots, Prop Store recommends Precision Cargo.
- 5.4.2. In the event of delay in shipping or failure to collect a Lot (for a reason outside Prop Store's control) within 14 days of the due date for payment of Prop Store's invoice (or such other date for shipping or collection agreed by Prop Store) a storage fee of 3% of the Hammer Price per month shall be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Prop Store, at its option may cancel the sale..



## Terms & Conditions

These Terms and Conditions of Sale ("Conditions") set out the legal relationship between the Bidder/Buyer and Prop Store and the Seller. By registering to bid and participate in a Prop Store Auction, you will be deemed to have read and agreed to be bound by these Conditions and the accompanying Buyer's Guide, as set forth in the catalogue for the Auction and online at [www.propstore.com](http://www.propstore.com).

### 1. Interpretation

These Conditions shall include the terms set out in the Prop Store Live Auction Buyer's Guide, a copy of which has been made available to the Bidder. In the event of any conflict between these Conditions and the Buyer's Guide, these Conditions shall take precedence.

### 2. Definitions

2.1. When the following words are used in these Conditions, they mean:

|                                 |   |
|---------------------------------|---|
| <b>Auction</b>                  | A live sale by auction hosted by Prop Store   |
| <b>Bidder</b>                   | Any person, properly registered and approved by Prop Store to participate in the Auction who makes or considers making a bid to buy a Lot at Auction  |
| <b>Buyer</b>                    | The person or organisation making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent   |
| <b>Buyer's Expenses</b>         | 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  |
| <b>Buyer's Premium</b>          | A commission of 20% (plus VAT if applicable) of the Hammer Price for a Lot, payable by the Buyer to Prop Store  |
| <b>Conditions of Sale</b>       | Prop Store's terms and conditions of sale at auction, from time to time as may be amended   |
| <b>Credit Card Fee</b>          | 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, charged to the Buyer, if the Purchase Price is paid by credit card |
| <b>Guarantee of Attribution</b> | Prop Store's limited guarantee relating to the provenance of each Lot, given to the extent set out in Condition 10 of these Conditions  |
| <b>Hammer Price</b>             | The highest bid for a Lot accepted by the auctioneer at the Auction or the post-Auction sale price of that Lot  |
| <b>Lot</b>                      | Each item or group of items consigned by the Seller to Prop Store to be made available for sale at an Auction, as detailed in the catalogue   |
| <b>Prop Store</b>               | Prop Store Limited (company number 08622002) of Great House Farm, Chenies, Rickmansworth, WD3 6EP   |
| <b>Purchase Price</b>           | The Hammer Price plus Buyer's Premium and Buyer's Expenses (plus VAT if applicable)   |
| <b>Reserve Price</b>            | (where applicable) the minimum price at which the Seller has authorised Prop Store to sell a Lot  |
| <b>Seller</b>                   | The person or organisation offering the Lot for sale, including their agents or personal representatives  |

### 3. Prop Store as agent

3.1. Unless expressly agreed otherwise, Prop Store acts as agent for the Seller. The contract for the sale of the Lot is made between the Seller and the Buyer.

### 4. Catalogue descriptions and condition of Lots

- 4.1. All Lots are sold subject to their condition at the date of the Auction. The nature and age of the Lots means they are often unique and are likely to have wear and tear, damage and other imperfections and may have been totally or partially restored or repaired. By making a bid, the Bidder accepts the actual condition of the Lot and acknowledges that if a bid is successful, the Buyer will buy the Lot 'as is'.
- 4.2. Prop Store's staff are not professional restorers so descriptions of Lots, images and statements of condition in Prop Store's brochure or on its website are for illustrative purposes only. Prop Store cannot guarantee that colours are properly shown. Save for Prop Store Terms of Guarantee of Attribution all Lots are sold 'as is'. Bidders are encouraged to inspect Lots and satisfying themselves as to condition before bidding, taking independent professional advice where required.
- 4.3. Condition reports are available for each report upon request
- 4.4. Film posters in the sale include condition abbreviations: M = mint; EX = excellent; VG = very good; G = good; F = fair
- 4.5. Lots are sold only as collectibles and unless stated expressly to the contrary, Prop Store makes no representation or warranty that any Lot is fit for any other purpose.
- 4.6. Mannequins, display stands, scale measures and other display equipment are not included with the Lots unless expressly stated in the Lot description in the catalogue.
- 4.7. Estimates are simply a guide and should not be relied upon as to advice on value or the ultimate Purchase Price, which could be significantly higher.

### 5. Before the Auction

- 5.1. Every Bidder must register with Prop Store (including providing evidence of identity) in accordance with the Buyer's Guide. Personal information shall be used only in accordance with Condition 8 below.
- 5.2. From time to time, Prop Store may offer a Lot which it owns in whole or in part or in which it has a financial interest and any such Lot will be identified in the catalogue with the symbol  $\Delta$  next to its Lot number.
- 5.3. Bidders are aware that, due to the one-of-a-kind nature of the materials, Prop Store only guarantees the provenance of Lots to the extent set out in the Terms of Guarantee of Attribution, and Prop Store will not accept returns of any material and will not issue refunds, credits or exchanges except as provided for in the Guarantee of Attribution.
- 5.4. As a courtesy to Buyers, Prop Store offers interest free payment plans on all auction Lots (see Condition 7.3 of the Conditions of Sale).

### 6. At the Auction

- 6.1. Prop Store reserves the right to refuse admission and/or participation at the Auction and to reject any bid. Bids may not be accepted from unregistered bidders and all Bidders must be 18 or over.
- 6.2. All bids must be made in GBP Sterling. The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such



a manner as he may decide, withdrawing or dividing any Lot, combining any two or more Lots and, in the case of error or dispute, and whether during or after the sale, determining the successful Bidder, continuing the bidding, cancelling the sale or reoffering and reselling the Lot in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

- 6.3. Unless otherwise indicated, all Lots are offered subject to a Reserve Price. The Reserve Price will not exceed the low estimate printed in the catalogue. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.
- 6.4. The auctioneer may open the bidding on any Lot below the Reserve Price by placing a bid on behalf of the Seller. The auctioneer may continue to bid on behalf of the Seller up to the amount of the Reserve Price, either by placing consecutive bids or by placing bids in response to other Bidders.
- 6.5. When making a bid, every Bidder acknowledges that such bid is a binding offer to buy the Lot at that price (plus the Buyer's Premium, Buyer's Expenses (if applicable), Credit Card Fee (if applicable), all applicable taxes and any and all shipping charges, storage and other costs). A successful Bidder will be deemed to be the Buyer unless it has been explicitly agreed in writing with Prop Store before the start of the Auction that the Bidder is acting as agent on behalf of an identified third party acceptable to Prop Store (and registered with Prop Store), and only then will Prop Store regard that third party as the Buyer. In such circumstances, the Bidder acting as agent confirms that he is authorised to bind the third party and that the Buyer has been made aware of and accepts these Conditions.
- 6.6. Prop Store will use reasonable efforts to execute written bids delivered before the Auction for Bidders unable to attend the auction in person, by an agent or by telephone or online. All such written bids must be made on Prop Store's Absentee Bids Form (in the catalogue).
- 6.7. If Prop Store receives written bids on a particular Lot for identical amounts, and at the auction these are the highest bids on the Lot, it will be sold to the person whose written bid was received and accepted first.
- 6.8. Online bidding at Prop Store Auctions is made available via third party service providers and use of their services and all online bidding is subject to their respective terms of use. Successful online bids will be subject to payment of Buyer's Expenses.
- 6.9. The Auction will be tracked on a video or digital screen, which may display, among other things, a photograph of the Lot offered for sale and the then-current bid. Bidders understand and agree that errors may occur in its operation and, except as expressly stated in the Buyer's Guide or these Conditions, Prop Store shall have no liability arising out of or related to any errors or omission in respect thereto.
- 6.10. By participating in and/or attending the Auction and signing the registration form, each person consents to be filmed and/or photographed and agrees and authorises Prop Store to use and publish such film and/or photographs, name and likeness for use in (1) providing online access to the Auction, (2) recording the results of the Auction, (3) print, digital, online and all other media for marketing purposes (including without limitation, on Prop Store's website, YouTube and other online platforms) and (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 wishing to utilise the payment plan service, if approved by Prop Store, will be responsible for paying a 20% deposit on their Lots within 7 calendar days of receiving their invoice. The balance will then be split over 1, 2 or 3 months per the Buyer's selection. If the 1 month option is selected, the remaining balance on the Lot will be due 30 days after the deposit date. If the 2 month option is selected, half of the remaining balance will be due 30 days after the deposit date and the remaining half 30 days after that, and so on.
- 7.4. Prop Store offers no grace period on payment plan deadlines. If the Buyer does not adhere to payment deadline as agreed under the terms of the payment plan, the Buyer will have defaulted. In the event of default all funds already paid to Prop Store will be forfeited by the Buyer, and title of the Lot will not transfer to Buyer. Prop Store and the Seller shall also be entitled to all remedies for non-payment as described below and at law.
- 7.5. Title in the Lot will pass to Buyer and the Lot will be made available for collection by the Buyer only when Prop Store is completely satisfied that all monies owing have been paid in full.
- 7.6. Payment must be in Pounds Sterling and may be made by electronic transfer, debit card, credit card (up to a maximum of £25,000) bankers draft or cheque (drawn on a U.K. 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. If payment is made by credit card, Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts – or any Credit Card Fee assessed thereon – by the issuer of the credit card.
- 7.8. [†] These lots are sold under standard VAT rules. For buyers within the EEC, 20% VAT will be due on the hammer price; 20% VAT will also be due on the Buyer's premium (as well as Buyer's Expenses and Credit Card Fee if applicable). If EEC based buyer is a business outside of the U.K. who has provided their VAT number, no VAT will be due. When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium only (as well as Buyer's Expenses and Credit Card Fee if applicable); unless items are exported to a registered business outside the EEC, in which case no VAT is due.

[Q] These lots have been temporarily imported from outside the EEC for sale at auction in London. For buyers within the EEC (private individuals or registered businesses), 5% VAT will be due on the hammer price; 20% VAT will also be due on the Buyer's premium (as well as Buyer's Expenses and Credit Card Fee if applicable). When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT will be due.



[M] These lots are sold under the margin scheme. For buyers within the EEC (private individuals or registered businesses), no VAT will be due on the hammer price; 20% VAT will be due on the Buyer's premium (as well as Buyer's Expenses and Credit Card Fee if applicable). When lots are exported outside the EEC (proof of export required or shipped by Prop Store or through Prop Store's authorised shipper), no VAT is due.

- 7.9. The Buyer will not acquire title to the Lot until all amounts due to the Seller and Prop Store from the Buyer have been received by Prop Store in cleared funds even in circumstances where Prop Store has released the Lot to the Buyer.
- 7.10. By registering for this auction the Buyer authorises Prop Store to charge the credit card provided at registration for all Lots purchased at the auction, and any future auction a Bidder may participate in, if not paid in full within 7 calendar days after the auction close.
- 7.11. If the Buyer does not make any payment due to Prop Store by the due date for payment, Prop Store may charge interest on the overdue amount at the rate of 5% a year above the base lending rate of LloydsTSB Bank plc from time to time. This interest shall accrue on a daily basis from the due date until the date of actual payment of the overdue amount, whether before or after judgment. The Buyer must pay Prop Store interest together with any overdue amount.
- 7.12. In addition to its rights in condition 7.11 and at law, in the event of default by the Buyer, Prop Store may take one or more of the following actions:
  - 7.12.1. hold the Buyer liable for the total amount due and commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
  - 7.12.2. cancel the sale;
  - 7.12.3. resell the Lot publicly or privately on such terms as Prop Store shall think fit;
  - 7.12.4. pay the Seller an amount up to the net proceeds payable in respect of the Hammer Price;
  - 7.12.5. set off against any amounts which Prop Store may owe to the Buyer in any other transactions, some or all of the outstanding amount remaining unpaid by the Buyer;
  - 7.12.6. apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the Buyer so directs;
  - 7.12.7. reject at any future auction any bids made by or on behalf of the Buyer or to require a deposit from the Buyer before accepting any further bids;
  - 7.12.8. exercise all the rights and remedies of a person holding security over any Lot in Prop Store's possession owned by the Buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such Lot is located. The Buyer will be deemed to have granted such security to Prop Store and it may retain such Lot as collateral security for such Buyer's obligations;
  - 7.12.9. take such other action as Prop Store deems necessary or appropriate. If Prop Store resells the Lot under condition 7.12.3 above, the Buyer shall be liable for payment of any deficiency between the total amount originally due to Prop Store and the amount received upon resale as well as all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If Prop Store pays any amount to the Seller under condition 7.12.4 above, the Buyer acknowledges that Prop Store shall have all of the rights of the Seller, however arising, to pursue the Buyer for such amount.
- 7.13. Prop Store shall be entitled to retain Lots sold until all amounts due have been received in full in good cleared funds or until the Buyer has performed any other outstanding obligations as Prop Store shall reasonably require. Subject to this, the Buyer shall collect, or have shipped or collected for shipment, purchased Lots within 7 calendar days from the date of the sale unless otherwise agreed between Prop Store and the Buyer. Lots can be collected in person by appointment only.
- 7.14. Each Lot will require a custom packing service and by bidding on a Lot a Bidder agrees to pay all relevant shipping costs. Prop Store's carrier of choice is FedEx, although some Lots will require special freight service. Potential shipping estimates can be obtained by emailing support@propstore.com detailing the Lot number of interest and the shipping address prior to the auction.
- 7.15. Prop Store recommends working with its preferred third-party independent freight agent Precision Cargo on any questions regarding importing and exporting Lots.
- 7.16. Although Prop Store shall use reasonable efforts to take care when selecting third parties for these purposes, the Buyer will contract directly with such third party and Prop Store accepts no liability or responsibility for the acts or omissions of any such third parties. Similarly, where Prop Store suggests other handlers, packers or carriers, its suggestions are made on the basis of its general experience of such parties in the past and Prop Store is not responsible to any person to whom it has made a recommendation for the acts or omissions of the third party concerned.
- 7.17. It is the Buyer's sole obligation and responsibility to be aware of, to comply with, and to pay for all relevant import duties, taxes, VAT, customs and other fees charged in the Buyer's local jurisdiction. Prop Store will ship all packages with the full value of the Lot declared. Buyer understands and agrees that Prop Store shall have no obligation or responsibility for any import duties, taxes, VAT, customs, shipping or other charges for the Lots shipped. Failure by the Buyer to pay all necessary amounts may result in the relevant authorities returning the Lot to Prop Store and in those circumstances the Buyer will be charged and will pay storage cost and Prop Store's additional reasonable costs and expenses.
- 7.18. It is the Buyer's responsibility to ensure that any Lot purchased from Prop Store enters the shipping location lawfully, that all duties and taxes have been paid and that all required export procedures, regulations, and laws were properly complied with. Buyer understands and agrees that Prop Store shall have no obligation or responsibility for complying with any export procedures, regulations, or laws applicable to the Lot.
- 7.19. Unless otherwise agreed by Prop Store in writing, the fact that the Buyer wishes to apply for an export licence does not affect or postpone the Buyer's obligation to make payment in accordance with Prop Store's payment terms nor Prop Store's right to charge interest or storage charges on late payment. If the Buyer requests Prop Store to apply for an export licence on his or her behalf, Prop Store shall be entitled to make a charge and be paid for this service. Prop Store shall not be obliged to rescind or cancel a sale nor to refund any monies paid by the Buyer to Prop Store as a result of or related to the Buyer's failure or inability to obtain an export license.
- 7.20. Where Lots are not collected within 14 calendar days from the due date of payment, whether or not payment has been made, a storage fee of 3% of the Hammer Price per month shall be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Prop Store, at its option may cancel the sale.

## 8. Use of information

- 8.1. Prop Store will hold all personal information provided by the Bidder at registration and the Bidder agrees and consents to such information



being used by Prop Store to:

- 8.1.1. make available each Lot for shipping to the Buyer;
- 8.1.2. process the Buyer's payment;
- 8.1.3. contact credit reference agencies and keep records of any searches carried out on Prop Store's behalf;
- 8.1.4. 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

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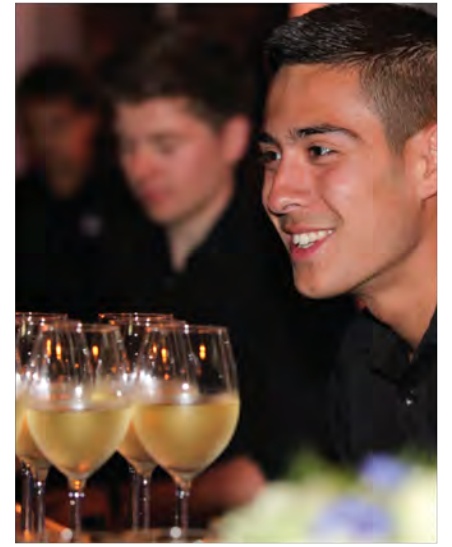
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# Prop Store Live Auction

## Bidder Registration Form

**Sale Name:** Entertainment Memorabilia Live Auction

**Sale Date:** 23 September 2015

**Prop Store**

**Tel** +44 (0)1494 766485

**Fax** +44 (0) 1494 766 487

**Email** Register@propstore.com

**Web** www.propstore.com

### BIDDER INFORMATION

(If bidding as agent, complete one form as the third-party bidder and a second form as the agent. Both sets of contact information are required)

Paddle Number (Prop Store Use Only): \_\_\_\_\_ Home Phone: \_\_\_\_\_

Name: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Business Name (If Applicable): \_\_\_\_\_ Business Phone: \_\_\_\_\_

Mailing Address (Include Country): \_\_\_\_\_ Fax: \_\_\_\_\_

\_\_\_\_\_ Email: \_\_\_\_\_

\_\_\_\_\_ Credit Card (Visa, MC or AmEx): \_\_\_\_\_

Shipping Address (Include Country): \_\_\_\_\_ Credit Card Expiration Date: \_\_\_\_\_

\_\_\_\_\_ Government ID Number: \_\_\_\_\_

\_\_\_\_\_ Registering as (select one): Private Client ☐ Trade Client ☐

Company Registration No. (If Applicable): \_\_\_\_\_ VAT Number if VAT Registered in EU: \_\_\_\_\_

### BIDDER NOTICES IMPORTANT – PLEASE READ

1. If you wish to make a bid at a Prop Store Live Auction, you must pre-register with Prop Store on this form.
2. If registering as an individual, you must provide Prop Store with at least one (1) form of ID which must include one (1) government-issued photo identification. If this does not state your current address, proof of address will also be required. .
3. If registering as an organisation, you must provide a certified copy or original certificate of incorporation, or, in the case of unregistered entities, other evidence satisfactory to Prop Store – contact Prop Store at +44 (0)1494 766485 for confirmation of what will be acceptable.
4. If you are registering as an agent to bid on behalf of another party, you must produce the relevant ID documents at paragraphs 2 and 3 above for yourself and the person or organization on whose behalf you are acting. In addition, you must provide to Prop Store a written and signed authority from the third party confirming your authority to bid on their behalf.
- 5. BY COMPLETING AND SUBMITTING THIS BIDDER REGISTRATION FORM, YOU ACKNOWLEDGE YOU HAVE READ, UNDERSTAND AND AGREE TO BE BOUND BY PROP STORE'S LIVE AUCTION CONDITIONS OF SALE (COPIES AVAILABLE IN THE AUCTION BUYER'S GUIDE, ON PROP STORE'S WEBSITE [www.propstore.com](http://www.propstore.com) OR ON REQUEST FROM PROP STORE).**
6. In particular, please make yourself aware of Prop Store's payment terms, with all sums due within 7 working days from receipt of Prop Store's invoice. PROP STORE WILL ONLY ACCEPT PAYMENT FROM THE BUYER.
7. Save in circumstances required by law, Prop Store accepts no liability for errors or omissions in relation to bids.

**Telephone bidders:** Telephone Bidders must complete this form to provide Prop Store a list of Lots on which they intend to bid at least 24 hours before the start of the Auction.

**Absentee bidders:** Written bids will be executed at the lowest possible price, taking into account the Reserve Price. Absentee Bidders must complete this form to provide Prop Store with written bids at least 24 hours before the start of the Auction.

**Select One:** Floor Bidder ☐

Telephone Bidder ☐

Absentee Bidder ☐

I, the undersigned, have read and agreed to the terms and conditions of the sale.

\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
(Date)

Please tick here if you do not want us to disclose your personal data to ODEON so that they can provide you with information about and special offers relating to their goods or services ☐



[illegible]





## Consign your Items Now!

**Consignments are now being accepted for Prop Store's next live auction. Consign your material to the most exciting sale of contemporary props and costumes ever offered within Europe to achieve the best possible returns. Prop Store accepts single lot consignments as well as larger collections.**

**For more information, please contact Tim Lawes at [tim@propstore.com](mailto:tim@propstore.com)**



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Stormtrooper Helmet  
*STAR WARS: THE EMPIRE STRIKES BACK*  
Lot # 391





[www.propstore.com/liveauction](http://www.propstore.com/liveauction)