



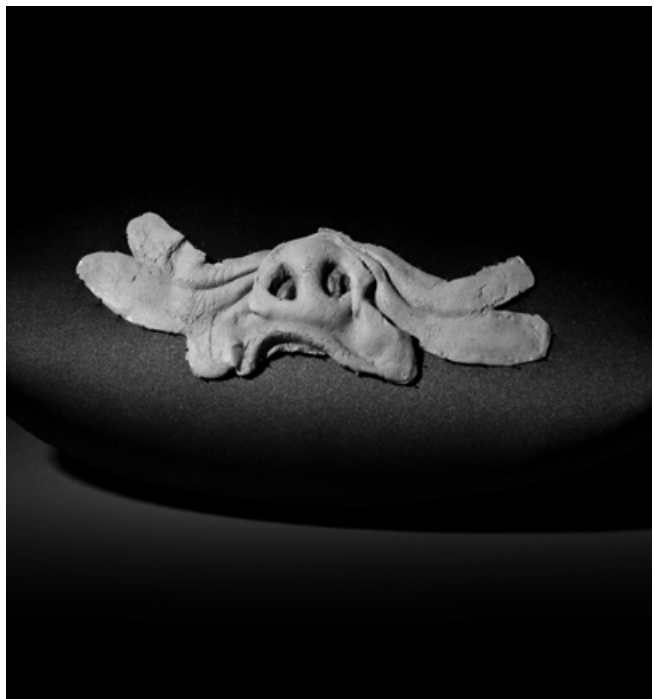
PRESENTS

TV TREASURES

LIVE AUCTION • DECEMBER 1, 2018

CURATED BY
THE *Comisar*
COLLECTION INC[®]









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COLLECTION INC

DECEMBER 1, 2018 AT 10:00 AM (PST)

PropStore.com/TVTreasuresAuction

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TV Treasures Live Auction

Saturday, December 1, 2018 at 10:00 AM (PST)	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 catalog for additional information.
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Monday, November 26 - Friday, November 30 10:00 am - 7:00 pm (PST)	Key auction lots will be staged for public viewing prior to the auction. The viewing offers an opportunity to examine lots in person, register for the auction, and speak with Prop Store staff about the material and the auction. Lots not staged at the viewing can be viewed by appointment; lots can also be previewed prior to the public viewing by appointment.
Prop Store Los Angeles 28014 Harrison Pkwy Valencia, CA 91355	

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Auction Contact

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

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For your convenience, our London office is also available to field inquiries relating to the TV Treasures auction from **9:00am - 5:30pm GMT at +44 (0) 1494 766485**

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 346 of this catalog.

Conditions of Sale

This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 348-351 of this catalog.

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

Payment Plans

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Reserves

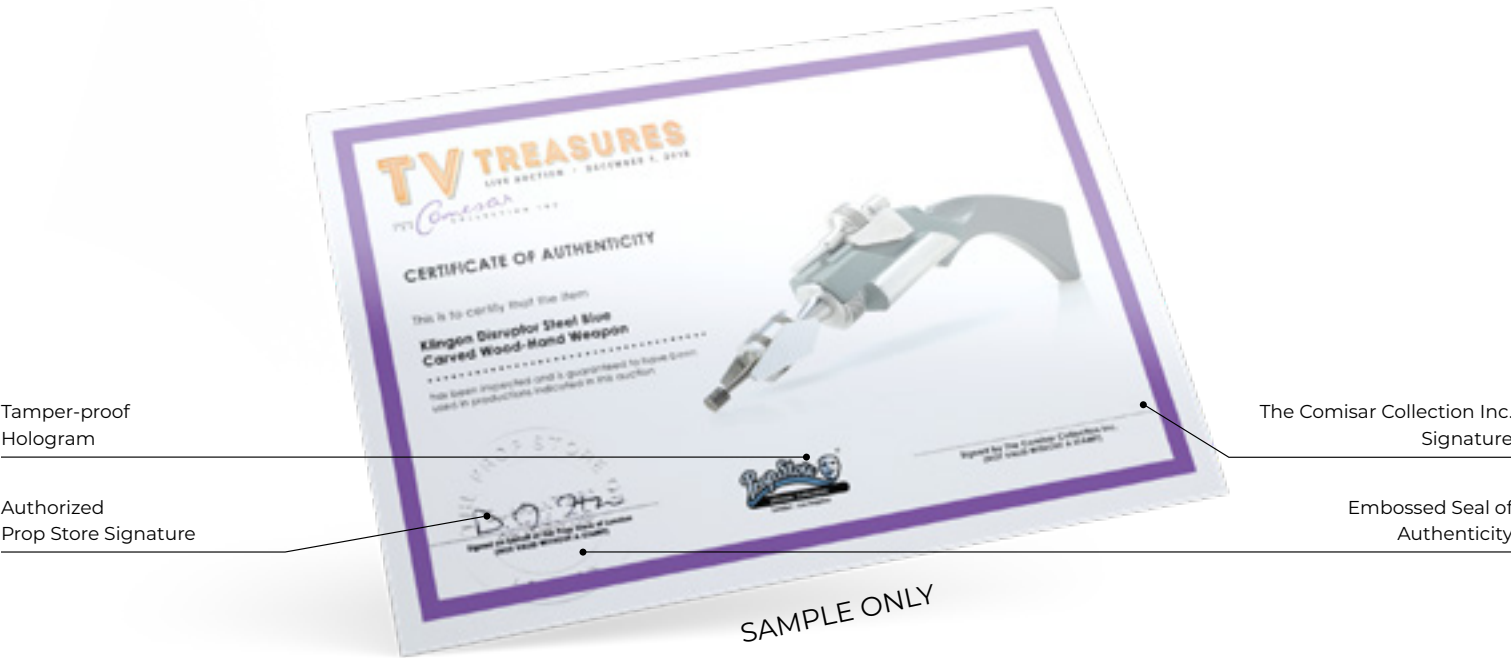
Certain Lots in this auction are sold without a Reserve Price; the majority of Lots in this auction are sold with a Reserve Price. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.

Electronic Lots

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

The Prop Store Certificate of Authenticity

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



WELCOME TO MY WORLD OF TV TREASURES

Fellow Collectors:

I grew up a husky kid who avoided afterschool sports and instead rushed home to watch repeats of classic television shows, and their characters felt like close friends to me. At nineteen, I began “punching up” scripts and spent my lunch breaks poking through studio rental departments hoping to find treasure from the shows I grew up watching. While I would discover pieces like Herman Munster’s crypt-gray jacket from *The Munsters*, I also learned that a production could rent it for a few bucks a week, dye it a different color, or cut off its sleeves provided they brought it back on time. I felt such pieces would resonate with fans like me, and that they deserved a better fate. Something needed to change.

When I began this mission in 1989, no major auction company had interest in television memorabilia. There was no Google, IMDB, eBay or even an Internet. So I ran classified ads in newspapers, bought the Costume Designers Guild mailing list and sent fliers to their members, and scoured estate sales with whatever cash I could advance from my one credit card. Elevating pieces from trash to treasure has been the joy of my professional life, and I’m mindful of the journey that I’ve traveled: from sitting in front of my TV to collaborating on the preservation of their memorabilia with the same actors and artisans I grew up watching. It is impossible to articulate how special I felt when Johnny Carson selected me to take care of his *The Tonight Show* set, Norman Lear allowed me to save Archie Bunker’s living room from *All in the Family*, or more recently, Matthew Weiner appointing me to see to the continuance of Don Draper’s office from *Mad Men*.

I have urged Hollywood to create a museum to celebrate its rich television history, but finding stakeholders to activate this dream has proven to be elusive. As I begin my 30th year conserving television, I would like to share a selection of these artifacts with the hope that collectors-turned-caretakers, museums, and others can acquire them and join me as stewards of television history. Many fine publications and programs have covered my work over the years, some now calling me a “market maker” or shrewd “speculator”. But this was never about buying and flipping for profit and always about finding and preserving for history.

Television has entered its second golden age, and it continues to be the most consumed medium of them all. If this auction prompts thought and discussion on television and our shared social history, then it will be a success.

I personally selected every piece in this auction to represent the best in television. If you’re interested in a particular piece, reach out to me and I’ll tell you why I think it’s special. Prop Store has always championed accuracy, integrity and transparency, and I’m proud to present this auction with them. I also appreciate this opportunity to share these objects and stories with you!

Stay tuned,

Comisar



Dear Bidders,

For the past 30 years, James Comisar has developed the definitive archive of television treasures, and he's decided the time is right to pass some of his treasures on to new caretakers. The content in this landmark auction comes directly from and was selected for inclusion by The Comisar Collection.

When I met James Comisar in the late-nineties, not long after founding Prop Store, he was a pioneer in the field and already an established collector. He saw a lack of availability as an opportunity rather than an obstacle, and worked hard to succeed in his focused hunt for the treasures of television. Classified ads, phone books, deep-dive research and old-fashion networking were the tools of the day; and James skillfully unearthed more than his share of great material.

Over the last three decades, James worked tirelessly to develop his focus, and the results speak for themselves—Forbes called The Comisar Collection “The World’s Greatest Collection of Television Memorabilia.” The collection holds materials from every facet of the industry, including studios, production companies, noted industry professionals and performers themselves.

James has always been a strong advocate for the objects and their social significance, and the reverence and care he shows these pieces is inspirational. His material has been stored in optimal conditions at temperature-controlled facilities, and has been cared for by professional curators, all at great expense. The benefits of this care are seen in the pieces themselves, and bidders in this auction can take comfort in knowing that they have been conscientiously cared for under museum-quality conditions.

Throughout the process of producing this auction, myself and the team at Prop Store have thoroughly enjoyed discussing all aspects of collecting with James. Common motivations for collecting include nostalgia, an appreciation for aesthetics, and an appetite for historic underpinning. Ultimately, collectors acquire because the content speaks to them on a personal level—it’s what it’s all about—and I believe that these pieces will speak to you just as they did to James.

Prop Store has traditionally sold more film than television content, so we are excited to partner with James for this significant step into the thriving television marketplace. I personally admired many pieces in the sale as we cataloged them—but the make-up appliance from The Twilight Zone was a true showstopper for me, having never come across any pieces from that beloved show. Of course there are also many other shows represented that we have not seen content from previously.

Prop Store is therefore proud to present this exclusive event: the first-ever dedicated auction from The Comisar Collection.

Good luck!

Stephen Lane

Prop Store — London Office

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In Gratitude

This auction is dedicated to **Pam Barni**, who was quick to laugh, slow to complain, and always got it done. She is now our Patron Saint of Cats.

To my wife and partner **Amber Comisar**, I would have never gotten here without you always finding the way forward.

To exhibit designer, conservator and trusted friend **Cara Varnell**, you have always been the heartbeat of this mission.

To my longtime publicist and pal **Jefrey Abraham**, thanks for believing in “my little puppet show” since 1989.

To the late **Chris Koon**, who no matter what I brought him to restore over twenty years, would always say “I fix” - and he did with style and integrity.

MY GREAT THANKS TO:

Suzie & Peter Abels	Fuller French	David Kramer	Jay Scarfone
Leith Adams	Erin Froschle	Mike Lacey	Michael Schwartz
Alan Ball	Zanesha Gowrali	James Latta	Mike Schweid
Wayne Barni	Fergus Greer	Norman Lear	George Shapiro
Margaret Barrett	Brad Grunberg	Michael Levitre	Mickey Song
Dwight Blackshear	Kathleen Guzman	Lisa Lillien	Aaron Spelling
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Johnny Carson	Randy Hendrickson	Robert Meepos	Warwick Stone
Irena Calinescu	David Holifield	Gavin MacLeod	Bill Thomas
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Mike Devine	Joshua Katzan	Debbie Reynolds	Barry Vilkin
Burt Dubrow	KIA	John Rosenfield	Carey Wallace
Sean Duffy	Larry King	Joni Sand	John Wells
Pam & Jim Elyea	Janice Kinter	Helen Sanders	Dick Wolf

FOR THIS AUCTION, GREAT THANKS TO:

Jefrey Abraham	Fuller French	Justin Miller
Brandon Alinger	Greg Giroux	Marcelles Murdock
Don Barnett	Barry Greenberg	Elaine Patton
Sarah Cierlak	Greg Grunberg	Steve Samuel
Amber Comisar	Stephen Lane	Matt Truex
Chuck Costas	Arturo Lopez	Cara Varnell
Jason DeBord	Sean Malin	Charles Warr
Shay Delgado	Airi Minami	Laura Woolley



1. ANCIENT MANUSCRIPTS AND CRIME SCENE PHOTOS

THE X-FILES (1993 - 2002)

Ancient manuscripts and crime scene photos from the sci-fi drama series *The X-Files*. This grouping consists of four scraps of ancient looking paper, ten crime scene photos and two 'Federal Bureau of Investigation' file folders. The scraps of bark texture paper are purposefully distressed and covered in black Greek lettering. They have hand torn and burned edges to simulate ancient manuscripts. The ten photos feature various crime scenes, and the two 'Federal Bureau of Investigation' file folders have different contents. These objects remain in very good, production-used condition overall.

In the episode 'Hollywood AD' (719), Mulder (David Duchovny) and Scully (Gillian Anderson) find ancient manuscripts in the home of a man who raises people from the dead. In 'Milagro' (618), a fictional character named Ken Nacimiento (Nestor Serrano) is brought to life by a murderous author (John Hawkes).

Dimensions: (largest): 17" x 13" (43 cm x 33 cm); (smallest): 10" x 8" (25 cm x 20 cm)

\$600 - 800

2. ALICE AND WALLACE SCHIFF CORONER REPORTS AND JAMES DOE INCIDENT REPORT

THE X-FILES (1993 - 2002)

Alice (Robyn Lively) and Wallace Schiff's (David Denman) coroner reports and a James Doe incident report from the sci-fi drama series *The X-Files*. The Schiff report is in a classification folder and contains a multi-page medical report and two 5" x 7" pictures. The blue 'Police Department Incident Report' folder is labeled 'James Doe' and features a picture stapled to the page of a decaying skeleton. Both objects remain in very good, production-used condition overall.

In the episode 'Field Trip' (521), the Schiffs are found dead in a field and a hallucinating Scully (Gillian Anderson) finds Mulder's (David Duchovny) skeleton in that field and mistakenly labels it 'James Doe'.

Dimensions (each): 12" x 9" (30 cm x 22 cm)

\$600 - 800



3. AGENT DANA SCULLY'S (GILLIAN ANDERSON) AUTOPSY GOGGLES AND BLOODY HANDKERCHIEF

THE X-FILES (1993 - 2002)

Agent Dana Scully's (Gillian Anderson) autopsy goggles and bloody handkerchief from the sci-fi drama series *The X-Files*. The wraparound goggles have clear acrylic lenses and a multicolored (black, blue, pink, yellow) frame. The white cotton handkerchief is stained with faux blood on top of the fold. These pieces exhibit some signs of production use, but remain in very good, production-used condition overall.

Throughout the series, Agent Scully uses various goggles to conduct autopsies on corpses from her mysterious investigations. The blood on the hankerchief is her own, the result of her cancer.

Dimensions: (glasses) 6" x 2" x 2" (14 cm x 5 cm x 5 cm); (handkerchief): 15 ½" x 15 ½" (39 cm x 39 cm)

\$800 - 1,200

4. MARK SHOSTROM'S EMMY NOMINATION CERTIFICATE FOR OUTSTANDING MAKEUP FOR A SERIES

THE X-FILES (1993 - 2002)

Mark Shostrom's Emmy nomination certificate for Outstanding Makeup for a Series for the episodes 'Two Fathers/One Son Parts 1 & 2' of the sci-fi drama series *The X-Files*. The certificate is printed on ivory color paper embossed with a small gold Emmy Award statuette. The certificate reads 'Academy of Television Arts & Sciences 1998-1999 Primetime Emmy Awards' and features the printed signature of Emmy President Meryl C. Marshall. It is framed with a gold-trimmed matboard and an ivory colored matboard supported by foam core board. The framed nomination is in very good condition overall.

Mark Shostrom went on to win in this category in 1999.

Dimensions: 14" x 13" (36 cm x 33 cm)

\$200 - 300

5. AGENT FOX MULDER'S
(DAVID DUCHOVNY)
SLATE WOOL SUIT

THE X-FILES (1993 - 2002)

Agent Fox Mulder's (David Duchovny) slate wool suit from the sci-fi drama series *The X-Files*. The two-piece Hugo Boss suit is made of slate color wool, and the unvented jacket is single-breasted with a notched lapel and has altered sleeves with three buttons. The trousers have pleated fronts with welted pockets set in at a diagonal and full cut legs. The suit remains in fine, production-used condition overall with two small holes; one on the left side, one on the underside of the left sleeve.

Fox Mulder, a special agent working in the X-Files division of the FBI, wears his slate wool suit throughout season 3.

\$2,000 - 3,000



6. ALIEN BOUNTY HUNTER'S
(BRIAN THOMPSON) BEE-
COVERED ENSEMBLE

THE X-FILES (1993 - 2002)

Alien Bounty Hunter's (Brian Thompson) bee-covered ensemble from the sci-fi drama series *The X-Files*. The ensemble consists of a grey wool Christian Dumas suit jacket, a white cotton button-down shirt split at back for entry, and a maroon and gold striped polyester Eleganza tie. All are covered in a thick layer of faux silicone honey with hundreds of silicone bees. Many of the little bees have been painstakingly striped by hand. The costume remains in very good, production-used condition overall with some off-gassing of the silicone and some of the bees and honey becoming unglued.

In the episode 'Herrenvolk' (401), the Alien Bounty Hunter is a shape-shifter tasked with keeping Earth free of extraterrestrial life. In the episode, Mulder (David Duchovny) and Smith (Roy Thinnes) escape the bounty hunter by toppling a hive of bees onto him.

\$800 - 1,200



7. AGENT FOX MULDER'S (DAVID DUCHOVNY) FBI 'TECHNICALLY TRAINED AGENT' PLAQUE

THE X-FILES (1993 - 2002)

Agent Fox Mulder's (David Duchovny) FBI 'Technically Trained Agent' plaque from the sci-fi drama series *The X-Files*. The 'Department of Justice Federal Bureau of Investigation' logo is laser cut into the wood plaque. An affixed brass plate reads 'Fox Mulder - Technically Trained Agent - Quantico Academy 1988-1991. 'On Your Transfer With Our Thanks and Appreciation'. The plaque exhibits some signs of use, but remains in very good, production-used condition overall. The plaque appears as set decoration in Mulder's office throughout the series.

Dimensions: 12" x 9" x 1" (30 cm x 22 cm x 2 cm)

\$1,000 - 1,500



8. NATHANIEL TEAGER'S (PETER LACROIX) TEETH AND DENTAL CONTAINER

THE X-FILES (1993 - 2002)

Nathaniel Teager's (Peter LaCroix) teeth and dental container from the sci-fi drama series *The X-Files*. The clear acrylic container with six circular compartments holds four stained yellow and brown resin molars with long roots. Tape on the lid reads 'Teager, Nathaniel, J.' The teeth and tape label have both been aged for production. The sides of the container are cracked with missing pieces, but the prop is in fair, production-used condition overall.

In the episode 'Unrequited' (416), Teager is a Vietnam veteran who apparently dies in a helicopter crash, yet only leaves his teeth behind as evidence.

Dimensions: 5" x 3 ¼" x 1" (13 cm x 9 cm x 2 cm)

\$600 - 800



9. BIOHAZARD BAGS WITH CANCEROUS MASS, BONE AND BLOOD SAMPLE

THE X-FILES (1993 - 2002)

Biohazard bags with a cancerous mass, bone and blood sample from the sci-fi drama series *The X-Files*. Two of the polyethylene biohazard bags are labeled 'For Incineration Only' and 'Pathological Waste - Contents: Lymphosarcoma of Ileum.' One bag holds a purple and red foam rubber cancerous mass, one holds a resin bisected leg bone, and a third contains a polyethylene blood sample collection tube with a purple cap. These pieces remain in very good, production-used condition overall.

In the episode 'Leonard Betts' (412), Leonard (Paul McCrane) regenerates his entire body and subsists on cancerous matter. This episode immediately followed Fox's airing of Superbowl XXXI and was watched by over 29 million people. It was in this episode that Agent Scully's cancer is detected.

Dimensions: (bone) 8" x 2" x 2" (20 cm x 5 cm x 5 cm); (cancerous mass): 3" x 3" (8 cm x 8 cm); (tube): 4 ½" x 1" (12 cm x 3 cm)

\$600 - 800



10. ALIEN QUARANTINE MEDICAL TABLE

THE X-FILES (1993 - 2002)

An alien quarantine medical table from the sci-fi film based on *The X-Files* television series. The table features a domed lid, electronic display, oxygen tank, and a deceased grey alien within (not from the production and for display purposes only). The stainless steel table with a multicolor electronics panel that illuminated (untested) connects to the green O2 tank with translucent synthetic piping. The lid has a hinged opening, while the alien is composed of hand-painted foam rubber. The table and contents are in excellent, production-used condition overall.

Quarantine tables are used by government agents in the film to contain individuals infected with the series' deadly black.

Dimensions: 95" x 35" x 25" (240 ½ cm x 89 cm x 63 ½ cm)

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$2,000 - 3,000

11. ACID-BURNED MALE HEAD

THE X-FILES (1993 - 2002)

An acid-burned male head from the sci-fi drama series *The X-Files*. The head is made of foam rubber with a silicone exterior lined in burlap. It simulates the corrosive effects of acid burns with special effects blood covering the head. The head is completed with a pair of urethane eyes, matted hair and foam rotting skin. The head exhibits some signs of production use, but remains in excellent, production-used condition overall, with the foam meticulously preserved.

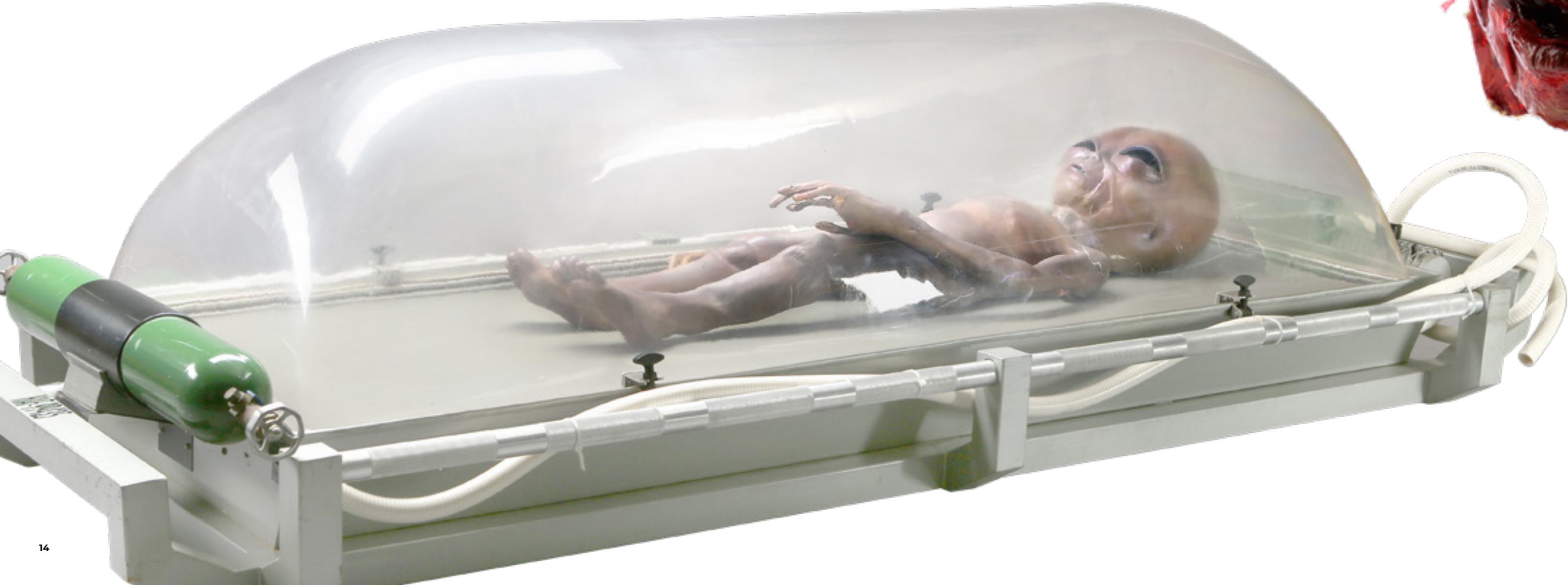
In the episode 'Pine Bluff Variant' (518), an anti-government militia called the New Spartans releases in a movie theater a biological weapon that dissolves the skin like acid.

Dimensions: 9" x 8" x 5" (23 cm x 20 cm x 13 cm)

\$800 - 1,200



7 FT 11 IN



12. LAURA PALMER’S (SHERYL LEE) RED ALUMINUM CASKET

TWIN PEAKS (1990 - 1991)

Laura Palmer's (Sheryl Lee) red aluminum casket from David Lynch and Mark Frost's original 1990s surreal mystery series *Twin Peaks*. The hand-painted exterior features gold painted floral and scrollwork details and hinged doors. The interior contains wood side-paneling, purposefully distressed padded white crepe lining and a removable bed and pillow.

The casket comes from the History for Hire prop rental house, who rented it to Lynch-Frost Productions for the series. Thereafter, it was stored in a light, climate and humidity-controlled fine art warehouse. It is in excellent, production-used condition overall.

In the episode 'Episode 3: Rest in Pain' (104), Laura Palmer's coffin is featured when her father, Leland Palmer (Ray Wise), jumps on it in grief as it is lowered into the grave. It is Laura's murder investigation that brings Special Agent Dale Cooper (Kyle MacLachlan) to the town of Twin Peaks.

Dimensions: 87" x 27" x 24" (221 cm x 68 ½ cm x 61 cm)
Provenance: History for Hire prop rental house

This lot is stored in an off-site storage facility and will need to be collected there by the buyer or a freight company. Special handling charges will apply; please inquire for additional information.

\$2,000 - 3,000



AF archive / Alamy Stock Photo



13. 'THE GREAT NORTHERN' HOTEL'S CHECK-IN SIGN

TWIN PEAKS (1990 - 1991)

The Great Northern Hotel 'CHECK IN' sign from David Lynch and Mark Frost's original 1990s surreal mystery series *Twin Peaks*. A raw-edge wooden plank with decals that read 'CHECK IN' in center along with an acetate Northwest Coast-style mythical creature seated on its side. Brass hanging hardware is affixed at top. The sign was acquired from Lynch-Frost Productions, the company behind the series. Thereafter, it was stored in a light, climate and humidity-controlled fine art warehouse. As a result, it is in excellent, production-used condition overall.

Owned by businessman Ben Horne (Richard Beymer), The Great Northern Hotel is the site of many of the series' quintessential scenes, including the shooting of Special Agent Dale Cooper (Kyle MacLachlan). The Great Northern is Cooper's home during his investigation into the death of Laura Palmer, and its sign appears in the lobby throughout the series.

Dimensions: 16 x 1 ¼" x 7" (40 1/2 cm x 3 cm x 18 cm)
Provenance: Lynch-Frost Productions

\$1,000 - 1,500



14. 'THE GREAT NORTHERN' HOTEL LOBBY SIGN

TWIN PEAKS (1990 - 1991)

'The Great Northern' Hotel lobby sign from David Lynch and Mark Frost's original 1990s surreal mystery series *Twin Peaks*. Hand-painted urethane letters reading 'The Great Northern' are adhered to a thick redwood cross-section. A hanging wire is fastened to the wood on verso. The sign was acquired from Lynch-Frost Productions, the company behind the series. Thereafter, it was stored in a light, climate and humidity-controlled fine art warehouse. It exhibits minor signs of use, including an indentation at front, but is in very good, production-used condition overall.

Owned by businessman Ben Horne (Richard Beymer), The Great Northern Hotel is the site of many of the series' quintessential scenes, including the shooting of Special Agent Dale Cooper (Kyle MacLachlan). The Great Northern is Cooper's home during his investigation into the death of Laura Palmer. Its sign appears in the lobby set throughout the series.

Dimensions: 24" x 5" x 22" (61 cm x 12 ½ cm x 56 cm)
Provenance: Lynch-Frost Productions

\$3,000 - 5,000





15. JEREMIAH COLLINS' (ADRIAN PAUL) 1790'S STYLE COSTUME

DARK SHADOWS: THE REVIVAL (1991)

Jeremiah Collins' (Adrian Paul) 1790s-style costume from the gothic soap opera series *Dark Shadows: The Revival*. The costume consists of a cedar color frock coat, a burgundy floral paisley jacquard vest, a black cotton Bugle Boy shirt customized with lace cuffs, brown cotton trousers, a black paisley fringed scarf, a black satin lace-trimmed pocket square and brown leather Dehner's riding boots. The costume remains in fine, production-used condition overall, with some tearing on the cuffs.

In 'Episode 7' (107), Jeremiah wears pieces of his costume when Barnabas Collins (Ben Cross) kills him in a duel, and again in 'Episode 8' (108) when he is turned into a zombie.

\$1,000 - 1,500

16. JOSETTE DU PRES' (JOANNA GOING) WEDDING GOWN, HERO AND STUNT VERSIONS

DARK SHADOWS: THE REVIVAL (1991)

Josette Du Pres' (Joanna Going) wedding gown, hero and stunt versions from the gothic soap opera series *Dark Shadows: The Revival*. The ivory chiffon and organza gown is empire-waisted with sheer long sleeves and a short train. The lot also includes two white pumps labeled 'Victoria Stunt Sc. 201 - 213'. Both dresses are in very good, production-used condition overall.

In 'Episode 11' (111), Josette throws herself off Widow's Hill while wearing her wedding dress to avoid becoming Barnabas Collins' (Ben Cross) vampire bride. As the performance included stunt work, multiple versions of this dress were required.

\$800 - 1,200

17. PETER BRADFORD'S (MICHAEL T. WEISS) 1790s STYLE COSTUME

DARK SHADOWS: THE REVIVAL (1991)

Peter Bradford's (Michael T. Weiss) 1790s-style costume from the gothic soap opera series *Dark Shadows: The Revival*. The costume consists of a blue wool frock coat, a black cotton Bugle Boy shirt modified with hand-stitched lace cuffs, a long black satin cravat with layers of floral lace, a spruce-color paisley jacquard vest with green simulated abalone buttons and spruce-color trousers. The costume is in excellent, production-used condition overall.

In 'Episode 11' (111), Bradford wears his costume when Barnabas (Ben Cross) hires him to defend Victoria Winters (Joanna Going) from accusations of witchcraft.

\$1,000 - 1,500



18. BARNABAS COLLINS' (BEN CROSS) GREY SUIT

DARK SHADOWS: THE REVIVAL (1991)

Barnabas Collins' (Ben Cross) costume from the gothic soap opera series *Dark Shadows: The Revival*. The costume consists of a grey Birdseye wool double-breasted suit jacket tailored by Lew Ritter Beverly Hills, matching pleated trousers with unique angled hems and black leather lace-up Rockport wingtips. A tag pinned to the jacket reads 'Name: Ben Character: Barnabas Change #: 2 Death Scene #: 265 + 267 + 251'. The grey suit remains in very good, production-used condition overall.

In 'Episode 2' (102), Barnabas wears his grey suit when he is forced to bite the meddlesome Daphne Collins (Rebecca Staub).

\$1,000 - 1,500

19. ANGELIQUE BOUCHARD'S (LYSETTE ANTHONY) 1790'S STYLE NIGHTGOWN

DARK SHADOWS: THE REVIVAL (1991)

Angelique Bouchard's (Lysette Anthony) 1790s-style nightgown from the gothic soap opera series *Dark Shadows: The Revival*. The lot consists of both a clean and bloody version of Angelique's full-length ivory muslin nightgown each trimmed with eyelet lace at the neckline and cuffs and finished with a tie in the center. The nightgowns remain in very good, production-used condition overall.

In 'Episode 9' (109), Angelique and Barnabas (Ben Cross) have a deadly quarrel, leading her to fall on her own knife while wearing her nightgown. As the performance included stunt work, multiple versions of this nightgown were required.

\$800 - 1,200

20. ABIGAIL COLLINS' (JULIANNA MCCARTHY) NIGHTGOWN

DARK SHADOWS: THE REVIVAL (1991)

Abigail Collins' (Julianna McCarthy) 1790s-style nightgown from the series finale of the gothic soap opera series *Dark Shadows: The Revival*. The jacquard nightgown has a multicolor floral print and is trimmed at the neckline, cuffs and hem with tiers of ivory and peach lace and finished with peach satin ribbon. The nightgown is elaborately festooned with peach bows on its cuffs and with a large central bow at the neckline and has hand-applied special effects blood. The nightgown is in very fine, production-used condition overall, with the blood retaining a viscous sheen.

In 'Episode 12' (112), Abigail wears her costume when she is killed by Barnabas Collins (Ben Cross) in the finale.

\$800 - 1,200



21. THE BEAST'S (RON PERLMAN) ENSEMBLE

BEAUTY AND THE BEAST (1987 - 1990)

The Beast's (Ron Perlman) ensemble from the CBS fantasy drama series *Beauty and the Beast*. The ensemble includes a brown suede jacket, ivory tunic, brown trousers, ivory Nordstrom tank top, ivory Capezio dance tights and synthetic crocodile leatherette belt. The rustic jacket is a brown suede patchwork, simply stitched together with brown suede lacing and marked 'Robin Hood #2'. The homespun tunic also features rustic suede lacing along the neckline. The trousers feature a shearling knee patch on the left leg and have black elastic stirrups. An extra wide, raw edge belt holds it all together. The tank and tights have both been aged for camera by the costume department.

Also included is an extra set of shoulder pads marked 'L3' and 'R3'. All pieces have hand-applied dirt and aging effects by the costume department. The costume was acquired from series costume designer Judy Evans and is in very good, production-used condition overall.

The Beast, who protects Manhattan with investigator Catherine Chandler (Linda Hamilton), wears components of the ensemble throughout season one and in promotional images for the series. 'Robin Hood' refers to The Beast's interchangeable multi-piece costumes designed in the style of the medieval hero by Evans.

\$2,000 - 3,000

22. CATHERINE CHANDLER'S (LINDA HAMILTON) RED DRESS

BEAUTY AND THE BEAST (1987 - 1990)

Catherine Chandler's (Linda Hamilton) red dress from the CBS fantasy drama series *Beauty and the Beast*. A bright red crepe halter neck dress with peekaboo cutout on chest and three-button closure. The back is open and the skirt is comprised of multiple strips of fabric with lettuce-leaf edging and tassels. The sash is the same red crepe fabric with tassel and lettuce-leaf edges. The costume is in very good, production-used condition overall.

After rescuing investigator Catherine Chandler (Linda Hamilton) from certain death, Vincent (Ron Perlman), a lion-like crime fighter known as 'The Beast', and Catherine team up to protect Manhattan. Catherine wears her dress as she and The Beast fall in love over the course of the series.

\$1,000 - 1,500



23. SABRINA’S (MELISSA JOAN HART) FAIRY TALE PRINCESS GOWN

SABRINA THE TEENAGE WITCH (1996 - 2003)

Sabrina's (Melissa Joan Hart) fairy tale princess gown from the popular family sitcom *Sabrina, the Teenage Witch*. The gown is a confection of pink and metallic silver lace with exaggeratedly full puff sleeves, modified sweetheart neckline, fitted bodice and skirt of multiple layers of organza, tulle, net and lace. The gown is in good, production-used condition overall with a small tear at the zipper closure in verso.

In the episode 'When Teens Collide' (219), Sabrina and Libby Chessler (Jenna Leigh Green) bump into one another, exchanging personalities due to molecular instability in the mortal realm. Later, Sabrina wears her princess gown while daydreaming of being more popular.

Provenance: Melissa Joan Hart and Paula Hart

\$600 - 800



24. PAIGE MATTHEWS’ (ROSE MCGOWAN) BLACK CARDIGAN AND GAUCHO PANTS

CHARMED (1998 - 2006)

Paige Matthews' (Rose McGowan) black cardigan and gauchó pants from the WB series *Charmed*. The button front cardigan features a decorative lace bib top. The grey gauchó pants feature black lace stripes running down both legs. The costume is in excellent, production-used condition overall.

In the episode 'Payback's a Witch' (812), Paige wears her black top and gauchó pants when she is held hostage in a bank by a disgruntled ex-con.

\$600 - 800

25. LIGHT-UP CAULDRON

CHARMED (1998 - 2006)

A light-up cauldron from the WB series *Charmed*. The hand-painted copper cauldron is purposefully distressed with wax, paint and special effects blood. The bowl is filled with an orange acrylic component that sits above a small light, which illuminates orange to look like an evil potion. The cauldron is heavily distressed to imitate decades of use. The cauldron is functional and in good, production-used condition overall.

The Charmed Ones (Holly Marie Combs, Alyssa Milano, and Rose McGowan) and various demons use cauldrons throughout the series to make potions and divine magical secrets.

Dimensions: 18" x 18" x 13" (46 cm x 46 cm x 33 cm)

\$800 - 1,200





26. MAGIC SCHOOL ANCIENT BOOK

CHARMED (1998 - 2006)

A Magic School ancient book from the WB series *Charmed*. The oversize book is made of wood and is painted with an antique red leather faux finish and decorated with a curling dragon on the front cover. The book is in very good, production-used condition overall. As the back side of the book was never shot it is largely unfinished.

The book is on-set dressing in the Magic School's great hall, which appears prominently throughout the show's sixth, seventh, and eighth seasons.

Dimensions: 33" x 22" x 2" (84 cm x 56 cm x 5 cm)

\$800 - 1,200

27. PENNY ‘GRAMS’ HALLIWELL’S (JENNIFER RHODES) SPELL BOOK

CHARMED (1998 - 2006)

Penny ‘Grams’ Halliwell's (Jennifer Rhodes) spell book from the WB series *Charmed*. The purposefully distressed book consists of a black canvas cover that reads ‘Traveler's Journal’ and a mixture of blank tea-stained pages and others with drawings, notes, and incantations inscribed with pencil and ink. The book is well worn to imitate decades of use. The book is in very good, production-used condition overall.

In the episode ‘Cheaper by the Coven’ (703), Grams uses her spell book to magically remove the rivalry between her great-grandsons, and to keep the Charmed Ones (Holly Marie Combs, Alyssa Milano, and Rose McGowan) in check.

Dimensions: 6 ½" x 4" x 1" (16 ½ cm x 10 cm x 2 ½ cm)

\$800 - 1,200



28. WITCH DOCTOR’S (WOLFGANG BODISON) SPIRIT TALISMAN

CHARMED (1998 - 2006)

The Witch Doctor's (Wolfgang Bodison) spirit talisman from the WB series *Charmed*. The talisman consists of two segments of animal horn wrapped together with a leather cord. The top portion features carved wood, feathers, shell and a faint tribal design on the side. The talisman is in good, production-used condition overall.

In the episode ‘House Call’ (512), The Witch Doctor uses his talisman to trap evil spirits haunting the walls of the Charmed Ones’ (Holly Marie Combs, Alyssa Milano, and Rose McGowan) ancestral home before turning his magic against them.

Dimensions: 11" x 2 ½" x 2 ½" (28 cm x 6 cm x 6 cm)

\$800 - 1,200



29. THE ORACLE’S (KRISTA ALLEN) CRYSTAL BALL

CHARMED (1998 - 2006)

The Oracle's (Krista Allen) crystal ball from the WB series *Charmed*. The large, hollow glass sphere sits atop a decorative base covered in gold leaf. Two rubber hoses lead from the bottom of the stand into the ball. The ball is in good, production-used condition overall.

In the episodes ‘Charmed Again, Parts 1 & 2’ (401/402), The Oracle uses her crystal ball to inform The Source of All Evil about the fate of the Charmed Ones (Holly Marie Combs, Alyssa Milano) and their long lost half-sister, Paige (Rose McGowan).

Dimensions: 12" x 8" x 8" (30 ½ cm x 20 cm x 20 cm)

\$800 - 1,200



CURATOR'S COMMENTARY

When *Roseanne* was originally on air and one of the most watched shows on television, I wanted to tell Roseanne Barr that it wouldn't be a bad idea for wardrobe from her earlier seasons to live on in a private collection (instead of ending up in a resale shop, being blended into rental stock, or dumped to make room for current productions). I reached out to her through her talented series costume designer Erin Quigley, who brought my request to her star. Erin circled back to say that Roseanne was going to stage a sale of wardrobe to benefit a women's shelter, and Barr invited me to check it out just before it opened to the public. A few months later at CBS Radford Studios in Los Angeles, I was introduced to

Roseanne, who despite holding a press conference for the sale jumped up to say hello, to ask "what do you want with this cheap crap?", and to warn "it may have bugs!" She then quietly thanked me for wanting to preserve the show, which was based on her personal experiences. I went on to buy many of the key costumes offered at the sale, though Roseanne asked if I could pick them up later so her fans could see them on display. The *Roseanne* series will always be remembered for its inventive Halloween episodes, and these three costumes are especially memorable.

— James Comisar



30. DAN CONNER'S (JOHN GOODMAN) HALLOWEEN TUXEDO ENSEMBLE

ROSEANNE (1988 - 2018)

Dan Conner's (John Goodman) Halloween tuxedo ensemble from the family sitcom *Roseanne*. The costume consists of powder blue tuxedo After Six jacket, matching powder blue tuxedo trousers, white Dalton tuxedo shirt, clip on black bow tie and black cummerbund. The jacket is made of nubby blue polyester and is elaborately hand-decorated with fake spider webs, moss, dirt and bugs and a rubber worm to make it appear as if Dan is freshly risen from the dead. The shirt is a cotton/polyester blend and is also hand-decorated with fake dirt and bugs. The tux trousers have a belted waistband and blue stripe-down the legs. Both cummerbund and bow tie are black satin and are adjustable. The entire ensemble is intentionally aged and dirtied for production and covered in fake moss, bugs and webs and is in very fine, production-used condition overall.

In the episode 'Trick Me Up, Trick Me Down!' (406), Dan wears his Halloween tuxedo when he and Roseanne (Roseanne Barr) perform a standup routine as Deadgar Bergen and his dummy, Mortuary Snerd, a play on famous ventriloquist-dummy duo Edgar Bergen and Mortimer Snerd. The series was well known for its Halloween episodes.

Provenance: Ms. Roseanne Barr

\$2,000 - 3,000

31. ROSEANNE CONNER'S (ROSEANNE BARR) VENTRILOQUIST DUMMY ENSEMBLE

ROSEANNE (1988 - 2018)

Roseanne Conner's (Roseanne Barr) ventriloquist dummy ensemble from the original 1980s family sitcom *Roseanne*. The one-piece ensemble includes a green wool blazer with brass buttons, a button-down shirt with the front cut off in the style of a dickey, red polka dot oversized bow tie, white cotton formal gloves, and two foam dummy legs wearing blue jeans, ivory socks and red Keds suede-like booties. Small, interconnected tubes are glued to the inside of the blazer to allow water to shoot through holes in the front. The entire ensemble is purposefully distressed and elaborately decorated with artificial moss, bugs and webs and it is in very fine, production-used condition overall.

In the episode 'Trick Me Up, Trick Me Down!' (406), Roseanne wears the ensemble when she and Dan (John Goodman) perform a standup routine as Deadgar Bergen and his dummy, Mortuary Snerd, a play on famous ventriloquist-dummy duo Edgar Bergen and Mortimer Snerd. The series was well known for its Halloween episodes.

Provenance: Ms. Roseanne Barr

\$2,000 - 3,000



32. DARLENE CONNER'S (SARA GILBERT) STABBED HALLOWEEN SWEATSHIRT

ROSEANNE (1988 - 2018)

Darlene Conner's (Sara Gilbert) stabbed Halloween sweatshirt from the family sitcom *Roseanne*. The child-sized heather gray cotton sweatshirt has the collar cut and the sleeves cut off at the elbows. The front of the sweatshirt is impaled with plastic butcher knives with brown handles, four arrows with colorful feathers, and one plastic toy sword with multicolor rhinestones in the hilt. There is a plastic breastplate on the interior to stabilize and support the prop weapons. The sweatshirt weapons have been hand-painted with dirt and faux blood by the costume department. The sweatshirt is in very good, production-used condition overall. The special effects blood is in excellent condition and not sticky or tacky as is often the case. Some clear packaging tape is present along the hem to lock in the bunched and gathered effect.

In the episode 'Boo!' (207), Darlene wears her stabbed sweatshirt as she teases her sister, Becky (Lecy Goranson), for having a geeky Halloween costume. The series was well known for its Halloween episodes.

Provenance: Ms. Roseanne Barr

\$1,000 - 1,500



33. ELVIRA’S (CASSANDRA PETERSON) SIGNATURE BLACK GOTHIC DRESS

ELVIRA: MISTRESS OF DARK

Elvira's (Cassandra Peterson) black gothic dress from the character's numerous in-person and television appearances throughout the 1980s. A long black rayon gown with elaborate, hand cut, flame shaped cuffs, hem and train, thigh-high leg slit, deep V-neck and attached inner foundation. Finishing the costume is a wide black leather belt marked 'S' and '2' on back which also functions as a holster for the jewel encrusted, polished steel dagger. The ensemble and dagger are in very good condition overall.

A successful model, Peterson found herself in the role of Elvira in the 1980s after answering a casting call for a horror hostess, catapulting her into pop-culture stardom for decades. Elvira wore her signature dress for appearances in live performances and recorded media.

Provenance: Ms. Cassandra Peterson & Mr. Mark Pierson

\$4,000 - 6,000



34. ELVIRA’S (CASSANDRA PETERSON) SIGNATURE BOUFFANT WIG

ELVIRA: MISTRESS OF DARK

Elvira's (Cassandra Peterson) signature bouffant wig from the character's numerous in-person and television appearances in the 1980s. The black, lace-cap wig is made of synthetic hair with jagged bangs, smooth beehive at crown and extra-long lengths of hair in back. It comes stored on a canvas covered wig stand with autographed promotional image which reads 'To the Comisar Collection - xx Elvira' with 'yours cruelly...Elvira' printed on the image. The wig is in very fine condition overall.

A successful model, Peterson found herself in the role of Elvira in the 1980s after answering a casting call for a horror hostess, catapulting her into pop-culture stardom for decades. Elvira wore her signature dress for appearances in live performances and recorded media.

Dimensions: (on stand): 8" x 7" x 34" (20 ½ cm x 18 cm x 86 ½ cm); (photo) 8" x 10" (20 ½ cm x 25 ½ cm)

Provenance: Ms. Cassandra Peterson & Mr. Mark Pierson

\$2,000 - 3,000



Our vignette features: Elvira's (Cassandra Peterson) Signature Black Gothic Dress (lot #33), and Elvira's (Cassandra Peterson) Signature Bouffant Wig (lot #34) © 2018.

35. WHITE GOLD HALF-GALLON MILK CARTON

ALIEN NATION (1989 - 1990)

A White Gold half-gallon milk carton with otherworldly letters and symbols from the Fox sci-fi crime procedural television series *Alien Nation*. The container is made from an unopened paperboard milk carton with a production applied white plastic surface. The label features otherworldly imagery such as a lime green bull, a spiky blue circular shape, and green alien text displayed throughout. The carton is in in very good, production-used condition overall.

Spoiled milk, an intoxicant for a race of aliens known on Earth as ‘Newcomers’, is consumed throughout the series.

Dimensions: 9 ½" x 3 ¾" x 4" (24 cm x 9 ½ cm x 10 cm)

\$600 - 800



36. HERO HAND COMPUTER DEVICE

ALIEN NATION (1989 - 1990)

A hero hand computer device with a heart shape from the sci-fi crime procedural television series *Alien Nation*. The gunmetal-grey plastic handheld prop features ridged simulated metal details and a multi-color light-up display with wiring attached to green, yellow, and red lights. A panel of practical buttons at center, each of which initiates a different light sequence. The device is functioning and in fine, production-used condition overall.

After crash-landing on Earth, a race of aliens called ‘Newcomers’ begins integrating into human society. The device is the personal computer of LAPD officer George Francisco (Eric Pierpoint), a Newcomer, throughout season one.

Dimensions: 8 ½" x 6 ½" x 2" (21 ½ cm x 16 ½ cm x 5 cm)

\$1,000 - 1,500



37. HAND COMMUNICATOR DEVICES

ALIEN NATION (1989 - 1990)

Two hand communicator devices from the sci-fi crime procedural television series *Alien Nation*. The egg-shaped black resin communicator features a yellow arch shape overlaid with a clear acrylic, oval gold mesh insert, and black push button on face and aluminum ridge at top. A black painted metal belt clip on back. The conch-shaped blue resin communicator features ridged finger grooves on right side, three pointed arch shaped acrylic inserts on front face, red plastic light at tip and molded implied buttons along side. Both props are in excellent production-used, vintage condition overall.

After crash-landing on Earth, a race of aliens called ‘Newcomers’ begins integrating into human society. New technology, such as these devices, are introduced to Earth by Newcomers in season one.

Dimensions: (Black): 5" x 3 ½" x 2 ¼" (13 cm x 9 cm x 6 cm); (Blue): 7" x 4 ¼" x 1 ½" (18 cm x 11 cm x 4 cm)

\$800 - 1,200



38. TRACKING BEACON CUBE

ALIEN NATION: DARK HORIZON (1994)

A hero tracking beacon cube from the sci-fi television movie *Alien Nation: Dark Horizon*. The gray tracking cube has Tenctonese writing molded on all six sides, toggle switch on one side and blue or yellow illuminating panels on the others. The prop is in very fine, production-used, vintage condition overall. The resin exhibits light cracks, and the cube is in functioning condition.

After crash-landing on Earth, a race of aliens called ‘Newcomers’ begins integrating into human society. The device is used by Newcomer Overseers in the sequel to sci-fi crime procedural *Alien Nation* (1989).

Dimensions: 3" x 3" x 3" (7 ½ cm x 7 ½ cm x 7 ½ cm)

\$1,000 - 1,500





39. WALL-MOUNTED FINGERPRINT SCANNER

ALIEN NATION (1989 - 1990)

An on-ship wall mounted fingerprint scanner with light up center panel from the sci-fi crime procedural television series *Alien Nation*. The spray-painted silver tone urethane box is molded with three thumbprint-shaped grooves and Tenctonese symbols. A plastic rectangle installed in the resin connects to wiring on back and lights up when a plastic switch is flipped.

The device is functioning and in fine, production-used condition overall. After crash-landing on Earth, a race of aliens called 'Newcomers' begins integrating into human society. The prop is used to track Alien vehicles throughout the series.

Dimensions: 5 ¾" x 4 ¼" x 2 (14 ½ cm x 10 ¾ cm x 5 cm)

\$1,000 - 1,500



40. BUREAU OF NEWCOMER AFFAIRS SIGN

ALIEN NATION: BODY AND SOUL (1995)

A 'Bureau of Newcomer Affairs' simulated bronze sign from the made-for-television movie *Alien Nation: Body and Soul*. The wood sign features a 'Bureau of Newcomer Affairs' logo stenciled on hardboard. The sign and its frame are painted brown and hand-distressed with light green paint to resemble aged bronze. The piece is in very good, production-used condition overall.

The sign appears as on-set decoration in the Bureau of Newcomer Affairs, which is tasked with integrating Tenctonese Aliens into human society in the movie sequel to the television series *Alien Nation* (1989).

Dimensions: 18" x 18" x 1" (46 cm x 46 cm x 3 cm)

\$1,000 - 1,500

41. HAND-PAINTED NEWCOMER TRANSLATION SIGNS

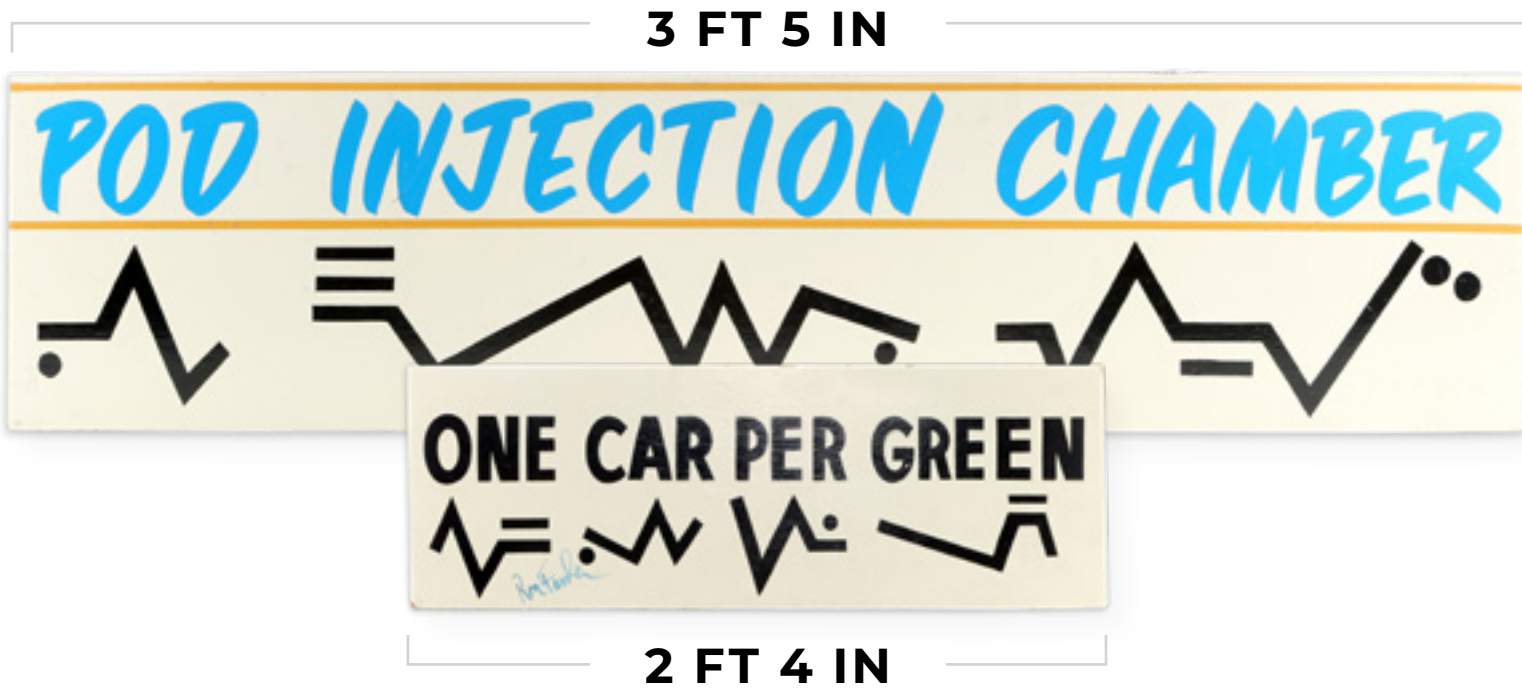
ALIEN NATION (1989 - 1990)

Hand-painted Newcomer translation signs from the sci-fi crime procedural *Alien Nation*. The two white wood signs are bilingual in English and Tenctonese language. One sign reads 'Pod Injection Chamber' in blue with orange lining and three black Newcomer 'words'. The other reads 'One Car Per Green' in black with four Newcomer 'words'. Both are autographed by Ron Fassler, who portrays Captain Byron Glazer. The signs are in very good, production-used condition overall.

Signs translated from English to Tenctonese appear as set decoration throughout the series as Newcomers like George Francisco (Eric Pierpoint) integrate into society.

Dimensions: (Larger): 41" x 9 ½" x ½" (104 cm x 24 cm x 2 cm); (Smaller) 28" x 9 ½" x ½" (71 cm x 24 cm x 2 cm)

\$1,000 - 1,500



42. HENRY JAMES’ (STEVE RANKIN)
NEWCOMER CEREMONIAL ROBE COSTUME

ALIEN NATION (1989 - 1990)

Henry James' (Steve Rankin) Newcomer ceremonial robe costume from the sci-fi crime procedural television series *Alien Nation*. The ensemble includes a long-sleeve ivory, black, and gold tweed robe with an otherworldly beige crest patch at center, a beige satin oval known as a *haffacotta* stuffed with batting and stitched to an ivory elastic waistband, a beige spandex singlet with pleated foam padding that enhances the musculature of the wearer, a tag marked 'Body pad for Aliens on "Alien Nation" film', a J&M Costumers tag, and two beige suede slippers with flexible leather bottoms and elastic straps across the vamp. The costume is in very good, production-used condition overall.

Henry James, an officer in the futuristic Los Angeles police department where humans work alongside aliens of the Tenctonese race, known as 'Newcomers', is dressed in his ceremonial robe after dying in a Newcomer medical clinic.

\$800 - 1,200



43. NEWCOMER LINEN ENSEMBLE

ALIEN NATION (1989 - 1990)

A Newcomer linen ensemble costume from the sci-fi crime procedural television series *Alien Nation*. The ensemble consists of a beige tunic, beige trousers, beige shawl and ivory polyester satin wrap. The shawl and wrap have otherworldly Tenctonese writing all over and the motif continues on the tunic's stand collar and placket. The shawl and wrap are also finished in gold braided trim. The costume is in very good, production-used condition overall.

After crashing to Earth, the 'Newcomers', a race of humanoid aliens on the run from their masters, try to integrate into human society. The Franciscos, a Newcomer family, wear their linen ensembles throughout the series, including for a vigil in the episode 'Generation to Generation' (115).

\$600 - 800



45. GEORGE FRANCISCO'S
(ERIC PIERPOINT) PLASTER
MAKEUP TEST BUST

ALIEN NATION (1989 - 1990)

George Francisco's (Eric Pierpoint) plaster makeup test bust from the sci-fi crime procedural *Alien Nation*. The bust is cast from a mold of Eric Pierpoint's head to test how his extensive makeup would look on the actor. The heavy plaster bust is mounted to a wooden stand and is painted a skin tone color with alien birthmarks on the bald head. The bust is in very good, production-used condition overall with some slight chipping.

George Francisco, a 'Newcomer' Alien of the Tenctonese race, wears his signature makeup throughout the series while fighting crime with his partner, Matthew Sikes (Gary Graham).

Dimensions: 10" x 10" x 16" (25 cm x 25 cm x 41 cm)

\$1,000 - 1,500



44. SUSAN FRANCISCO'S (MICHELE
SCARABELLI) HEAD APPLIANCE

ALIEN NATION (1989 - 1990)

Susan Francisco's (Michele Scarabelli) head appliance from the sci-fi crime procedural *Alien Nation*. The soft foam latex bald headpiece is covered with hand-painted birthmarks and features small, flat ear notches on each side. 'Hero Susan #2' is written inside the appliance in black marker. The head appliance is in very good, production-used condition overall.

Susan, an Alien 'Newcomer', wears her signature head and scalp appliances throughout the series, including in the pilot episode 'Alien Nation' (101).

Dimensions: 7" x 7" x 8" (18 cm x 18 cm x 20 cm)

\$1,000 - 1,500



46. VISITORS' PROPAGANDA POSTER

V (1984 - 1985)

A Visitors' propaganda poster from the sci-fi television series V. The foam core mounted poster depicts a welcoming Visitor in the signature uniform and black sunglasses under a hovering spaceship with the caption 'OUR FRIENDS' printed in large white letters. The poster displays the efforts of careful preservation, and is in very good condition overall.

In the series, the Visitors are a race of invasive reptilian Aliens, intent on harvesting humans for meat and slave labor. Visitor posters first appear on the streets of Los Angeles in the miniseries V: *The Final Battle* (1984).

Dimensions: 30" x 40" (76 cm x 101 ½ cm)

\$600 - 800

47. VISITORS' ARMY V-NECK DRESS

V (1984 - 1985)

A Visitors' Army V-neck dress from the sci-fi television series V. The burnt orange satin dress has deep V-neck and Nehru collar, quilted detail around neckline and at cuffs. It features a black 'Visitors' emblem patch affixed at the chest and two identical patches on the Nehru collar. The dress is in fine, production-used condition overall.

Diana (Jane Badler), the Supreme Commander of the Visitors' Army, uses mind control to convert humans to her cause. The burnt orange V-neck dress appears as part of Visitor soldiers' uniforms throughout the series.

Provenance: Warner Bros. Corporate Archives

\$1,000 - 1,500



48. STEVEN'S (ANDREW PRINE) VISITORS' ARMY ENSEMBLE

V: THE FINAL BATTLE (1984)

Steven's (Andrew Prine) Visitors Army ensemble from the sci-fi television miniseries V: *The Final Battle*. A burnt orange ensemble consisting of cotton Workwear coveralls, vest, belt and cap. The coveralls have a V-neck and are custom-dyed the distinct color. The quilted vest features the 'Visitors' insignia on the right chest and on Nehru collar. The collar and shoulders are both accented with metallic gold fabric and black trim. A tag affixed to the vest reads 'Warner Bros. Pictures Inc.' The black nylon web belt and the black cotton United Hatters cap features the 'Visitors' insignia prominently. Included with this lot is an extra 'Visitors' insignia patch. The ensemble is in very good, production-used condition overall.

Steven, the Visitors' security chief, wears his army ensemble throughout the miniseries, including when he is killed by Ham Tyler (Michael Ironside) with Red Dust.

Provenance: Warner Bros. Corporate Archives

\$1,000 - 1,500





49. VISITORS’ ARMY BLACK COMBAT HELMET AND DIANA’S (JANE BADLER) BLACK GAUNTLETS

V (1984 - 1985)

A Visitors’ Army black combat helmet and Diana’s (Jane Badler) black vambraces from the sci-fi television series V. The hand-painted urethane and foam rubber helmet is built on a safety helmet base and consists of a tinted visor with a Velcro chinstrap, a foam rubber neck pad, yellow padding on interior marked ‘Pat’ (for stuntman Pat Romano). The custom-made metallic quilted spandex gauntlets (Size XS) are marked ‘Diana’ and feature Velcro closures. The helmet exhibits visible signs of production use and age, but the ensemble is in fair condition overall.

Diana, the Supreme Commander of the Visitors’ Army, wears her gauntlets in promotional material for the series. Her underlings wear their combat helmets throughout it.

Dimensions (helmet): 15” x 9” x 8” (38 cm x 23 cm x 20 ¼ cm)
Provenance: Warner Bros. Corporate Archives

\$600 - 800

50. UNITED EARTH OCEANS ROUND CLEAR ACRYLIC INSIGNIA SIGN

SEAQUEST DSV (1993 - 1996)

A United Earth Oceans round, acrylic insignia sign from the sci-fi adventure television series *SeaQuest DSV*. The sign is composed of two circular images screwed into Styrofoam backing. The top image features a print of the United Earth Oceans insignia, a trident head overlaying an aerial ocean image surrounded by a yellow ring and laurel leaves with "UEO" printed across the bottom. The sign exhibits minor signs of production use, but remains in very good, production-used condition overall.

The United Earth Oceans organization is tasked with preserving alliances between humankind’s underwater colonies in 2188. The sign is seen in United Earth Oceans’ Pearl Harbor headquarters throughout the series.

Dimensions: 1 ½” x 24” x 24” (4 cm x 61 cm x 61 cm)

\$800 - 1,200



51. UNITED EARTH OCEANS SONIC DISRUPTOR PROP WEAPON

SEAQUEST DSV (1993 - 1996)

A United Earth Oceans black and grey Sonic Disruptor from the sci-fi adventure television series *SeaQuest DSV*. The metal and urethane weapon is based on a Beretta M93R handle and features a black and silver painted outer shell, an acrylic sight, and futuristic ridged details. The prop weapon is in very good, production-used condition overall.

Crew members of the *SeaQuest DSV* 4600, under the command of Captain Nathan Bridger (Roy Scheider), carry their regulation United Earth Oceans pistols throughout season one.

Dimensions: 8” x 2 ½” x 8 ½” (20 cm x 6 ½ cm x 21 ½ cm)

\$600 - 800





52. UEO BADGES AND SMALL PROPS

SEAQUEST DSV (1993 - 1996)

UEO collection of miscellany from the sci-fi adventure television series *SeaQuest DSV*. The grouping consists of a canvas director's chair back printed with the show logo and actor's name (John D'Aquino), (two) UEO Stickers, (one) aluminum breathing tank, (one) UEO Visitor badge, (one) Hydrogear Industries Access pass and (one) piece of hand-painted, acrylic 'squid poop'. The pieces are in excellent, production-used condition overall.

In the episode 'Treasures of the Tonga Trench' (104), Lt. Krieg (D'Aquino) becomes a black-market squid poop salesman. In 'The Stinger' (116), Hydrogear Industries attempts to destroy the *SeaQuest*.

Dimensions: (largest): 21 ½" x 6" (54 ½ cm x 15 cm); (smallest): 2 ½" x 6" (6 cm x 15 cm)

\$400 - 600

53. CAPTAIN NATHAN BRIDGER'S (ROY SCHEIDER) COLLECTION OF PROPS AND ELECTRONIC CLIPBOARD

SEAQUEST DSV (1993 - 1996)

Captain Nathan Bridger's (Roy Scheider) electronic clipboard with light-up screen and props from the sci-fi adventure television series *SeaQuest DSV*. The charcoal clipboard features a viewing panel and video game-like push button controls all mounted to an easel back urethane board with integrated handle. The props consist of a medical dossier labeled 'Dossier: Captain Bridger' with essential stats on Captain Bridger in a pink poly folder and a framed prop photo of Scheider signed 'You buy the next beer - Nathan Bridger'. The collection is in excellent, production-used condition overall.

Captain Bridger and the crew of the *SeaQuest DSV* 4600 are tasked with preserving alliances between colonies. He carries his clipboard and other props throughout the series.

Dimensions: (largest): 12 ½" x 10 ½" x 3 ½"
(32 cm x 27 cm x 9 cm) (smallest): 8 ½" x 11" (21 ½ cm x 28 cm)

\$600 - 800



54. LUCAS WOLENCZAK'S (JONATHAN BRANDIS) 'SEAQUEST IDENTINET' PROPS AND TWO COLOR PROP PHOTOS

SEAQUEST DSV (1993 - 1996)

Lucas Wolenczak's (Jonathan Brandis) 'SeaQuest Identinet' props and two color prop photos from the sci-fi adventure television series *SeaQuest DSV*. The props consist of his 'SeaQuest Identinet' driver's license, two photos of Lucas and his father, one futuristic wristwatch with iridescent face and foam on underside for actor's comfort, one Lion Brand condom in gold foil pouch, and his grey nylon Velcro wallet with one banknote from the Bank Geldinstitut. Both photographs are from the episode 'Abalon' (119) and feature Lucas with his deceased father, Dr. Wolenczak (Kristoffer Tabori). These pieces are in excellent, production-used condition overall.

Lucas, the *SeaQuest*'s token child prodigy, wears or carries his possessions at various points throughout the series.

Dimensions: (largest): 4" x 6" (10 cm x 15 cm); (smallest): 2 ½" x 2 ½" (6 cm x 6 cm)

\$600 - 800





55. CAPTAIN NATHAN BRIDGER'S (ROY SCHEIDER) COSTUME

SEAQUEST DSV (1993 - 1996)

Captain Nathan Bridger's (Roy Scheider) costume from the sci-fi adventure television series *SeaQuest DSV*. The cotton vest has multiple pockets on front and features a 'SeaQuest' insignia patch on left chest and large 'UEO - United Earth Oceans' insignia patch on the back. The matching shirt has several militaria and UEO patches affixed alllover, matching khaki trousers are marked 'Roy 1' on the waistband, and a khaki cotton web belt has a brass buckle and brown leather trim. Also included is a continuity Polaroid photograph marked '55' of Scheider wearing the costume standing above a table of props. The costume is in excellent, production-used condition overall.

Captain Bridger wears his costume throughout season one aboard the *SeaQuest DSV*, a submarine tasked with preserving alliances amongst humankind in the year 2018.

Dimensions (photograph): 4" x 4" (10 cm x 10 cm)

\$1,000 - 1,500

56. TONY PICCOLO'S (MICHAEL DELUISE) BLACK AND BLUE 'SEAQUEST DSV 4600' LOGO WETSUIT

SEAQUEST DSV (1993 - 1996)

Tony Piccolo's (Michael DeLuise) black and blue 'SeaQuest DSV 4600' logo wetsuit from the sci-fi adventure television series *SeaQuest DSV*. The black and blue neoprene O'Neill wetsuit features a 'SeaQuest DSV 4600' insignia patch affixed at center, black rubber kneecaps and gold rubber 'gill' inserts on both sides of the ribcage. A tag at back reads 'Piccolo'. The wetsuit is in excellent, production-used condition overall.

In the episode 'Daggers' (201), Seaman Piccolo, a wisecracking ex-con, wears his wetsuit when he is given genetically altered gills that allow him to breathe underwater.

\$800 - 1,200

57. LUCAS WOLENCZAK'S (JONATHAN BRANDIS) COSTUME

SEAQUEST DSV (1993 - 1996)

Lucas Wolenczak's (Jonathan Brandis) costume from the sci-fi adventure television series *SeaQuest DSV*. The grey cotton Hanes T-shirt is marked 'Lucas' with a DSV logo at front and 'Property of Deep Submergence Vehicle' printed on back, and the blue polyester-cotton Vitin Garment Mfg. Corp. combat jacket is marked 'Lucas' with two affixed SeaQuest patches. The costume is finished with matching blue cargo trousers with gathered cuffs, a black nylon web belt, two black leather fingerless gloves, and a pair of men's black leather work boots with a wardrobe tag marked 'Lucas' Jonathan Brandis Season: 3'. The costume is in very good, production-used condition overall.

Lucas, Captain Nathan Bridger's (Roy Scheider) child protégé aboard the submarine, wears his costume in various iterations throughout season three.

\$800 - 1,200

58. MAX HEADROOM'S (MATT FREWER) ELECTRONIC GADGETS AND TOOLS

MAX HEADROOM (1987 - 1988)

A collection of Max Headroom's (Matt Frewer) electronic gadgets and tools from the cult favorite TV series *Max Headroom*. The grouping of electronic gadgets and tools includes a stripe of rainbow striped cables, an Archer video stabilizer/RF Modulator, a cassette tape recorder shaped like a VHS tape, a blue and black vinyl disc holder with eighteen 3 ½" floppy disks, a 'Network 23' access key and a motherboard and touch panel on outside, a molded door panel with peephole and keypads, a practical padlock with a number pad and working red light on side, and a practical saw-like hand held device with a light-up panel and rotating blade that spins when the red button is depressed and is housed in a red leather and metal case with belt loop. The collection is in very good, production-used condition overall, with the lock and spinning blade devices still functional.

Max Headroom (Matt Frewer) hosts his own talk show, throughout which he uses various gadgets in his capacity as 'the world's first computer-generated TV host'.

Dimensions: (Largest) 12" x 7" x 2" (30 cm x 17 cm x 5 cm); (Smallest) 3 ½" x 3 ½" (9 cm x 9 cm)

\$800 - 1,200



59. JO SANTINI'S (MICHELE SCARABELLI) FLIGHT JUMPSUIT WITH 'AIRWOLF' PATCHES

AIRWOLF (1984 - 1986)

Jo Santini's (Michele Scarabelli) flight jumpsuit with 'Airwolf' patches from the action television series *Airwolf*. The grey polyester/cotton jumpsuit features a long black plastic zipper up the front, unique ruched collar with custom black stripes, an affixed tag marked 'The Arthur Company AO36', 'Michelle (sic) Scarabelli' handwritten in ink inside. On the sleeves, there are two 'Airwolf' insignia patches depicting a winged wolf sewn to the sleeves, and cinched ankles with foot stirrups. The jumpsuit is in excellent, production-used condition overall.

In season four, Jo joins the crew of the Airwolf after its owner, her uncle (Ernest Borgnine), is murdered. She wears her flight jumpsuit when boarding the ship throughout the season.

\$1,000 - 1,500



60. LIGHT-UP ALIEN SPACESUIT

SOAP (1977 - 1981)

A light-up alien spacesuit from the soap opera parody comedy series *Soap*. The silver painted suit features a silver chest plate with transparent plastic balls and wrap-around rubber tubes, padded codpiece, shiny armbands, ivory and silver shoulder pads, and a black belt with large urethane box and panel. One has a red button, pressboard interior and is very heavy. The other urethane panel has a non-practical keypad. The panel and box contain thin wires and red rubber tubes connecting them in back. Tags affixed to the belt read 'Buddy Douglas, 32' and 'Jack/Elly Shafton'. The costume is in good, production-used, vintage condition overall.

In the untitled first episode of the third season (301), Burt Campbell (Richard Mulligan) is abducted by aliens and replaced with a look-alike. A small alien (Buddy Douglas) wears his spacesuit as he administers Burt's physical examination.

\$600 - 800

61. BUZZ'S (BUZZ BELMONDO) FLIGHT SUIT ENSEMBLE

OUT OF THIS WORLD (1987 - 1991)

Buzz's (Buzz Belmondo) flight suit ensemble from the fantasy sitcom *Out of This World*. The costume consists of a green polyester and cotton blend flight suit, black plastic and rubber gas mask, vermillion pocket square, polycarbonate safety goggles, vermillion scarf, olive canvas side bag with 'US' printed on the front, and olive tactical belt with three attached canvas pouches. The flight suit, pocket square, goggles and scarf are embellished with rhinestones. The coveralls also have a plastic headphone-like prop attached. The costume is in very good, production-used condition overall.

Out of This World follows a teenager, Evie Garland (Maureen Flannigan), as she gains superhuman powers from her Alien father. Buzz appears throughout the series to perform visual gags, usually based on eccentric ensembles such as this.

\$600 - 800

62. GRANDPA ZELIG'S (TOM BOSLEY) SPACE ENSEMBLE

OUT OF THIS WORLD (1987 - 1991)

Grandpa Zelig's (Tom Bosley) space ensemble from the fantasy sitcom *Out of This World*. The ensemble consists of a silver lamé zip-front jumpsuit trimmed in black and gold polka dot fabric, black nylon web tactical belt with metal buckle and silver painted low-top Bally athletic shoes. The costume is in very good, production-used condition overall, with some slight wear such as loosening lamé threads.

In the episode 'Around the World in 80 Minutes' (309), Zelig wears his ensemble when he takes his granddaughter, Evie Garland (Maureen Flannigan), on a trip around the world.

\$800 - 1,200

63. EVIE GARLAND'S (MAUREEN FLANNIGAN) SPACE ENSEMBLE

OUT OF THIS WORLD (1987 - 1991)

Evie Garland's (Maureen Flannigan) space ensemble from the fantasy sitcom *Out of This World*. The ensemble consists of a silver lamé zip-front jumpsuit with elastic waist, sleeves and collar trimmed in black and gold polka dot fabric and silver painted high-top Pro Wings athletic shoes. There is a tag present with the jumpsuit which reads '#397 Maureen Flannigan'. The costume is in very good, production-used condition overall, with some slight wear such as loosening lamé threads.

In the episode 'Around the World in 80 Minutes' (309), Evie wears her ensemble when her Grandpa Zelig (Tom Bosley) takes her on a trip around the world.

\$800 - 1,200

64. ELECTRONIC CUFF DEVICE AND ELECTRONIC LIFE POD DEVICE

SPACE RANGERS (1993)

An electronic cuff device and an electronic life pod device from the CBS sci-fi drama series *Space Rangers*. The two-piece, hinged, acrylic cuff is painted silver and features two affixed red LED lights and rubber and metal decorations. The horseshoe-shaped silver resin pod device features one affixed red antenna light, a hinged flap and an aluminum socket. These devices are not functional but remain in good, production-used condition overall.

In the future, a ragtag police force called the Space Rangers Corps is tasked with protecting the human colony of Fort Hope. Background rangers use cuffs in the episode 'Fort Hope' (101), while the life pod appears as part of their uniforms throughout the series.

Dimensions: (cuff): 3 ½" x 3 ½" x 3 ½" (9 cm x 9 cm x 9 cm); (pod): 5 ½" x 4 ½" x 3" (14 cm x 11 ½ cm x 7 ½ cm)

\$600 - 800



65. GREGORY ‘YO-YO’ YOYONOVICH'S (JOHN SCHUCK) ANDROID CONTROL PANEL VEST

HOLMES & YO-YO (1976 - 1977)

Gregory ‘Yo-yo’ Yoyonovich's (John Schuck) android control panel vest from ABC's detective situation comedy *Holmes & Yo-Yo*. The beige canvas vest features a large metal box mounted in the center of the chest. The box has doors that deploy when a blue latch is engaged and inside the box is a panel of several vintage electronics including calculator, tape recorder and light-up panel alongside rows of yellow, green, and red lights, which is functioning and illuminate in a blinking sequence. A battery slot, wiring, and a plastic On/Off switch are affixed on back. The costume remains in good, production-used, vintage condition overall, and the light-up chest plate is functioning.

Yo-yo wears his vest in the pilot episode (101) when Holmes (Richard B. Shull) discovers he is an android during a gunfight.

\$1,000 - 1,500

66. LIEUTENANT BOOMER’S
(HERBERT JEFFERSON JR.)
COSTUME

BATTLESTAR GALACTICA (1978 - 1980)

Lieutenant Boomer’s (Herbert Jefferson Jr.) costume from the acclaimed sci-fi television series *Battlestar Galactica*. The uniform includes a brown velvet cape, tan quilted-front velvet tunic, tan trousers and brown velvet gauntlets. The thigh length cape secures with a single leather tie at the neck. The mock neck tunic has a Galactica patch on upper right sleeve, and has 'Boomer' handwritten inside in black ink. It is accented with checkerboard trim in two colorways: black and gold and red and gold, as well as gold metallic trim tape. The gauntlets also repeat these motifs with the black and gold checkerboard trim and have an attached Galactica patch. The costume is in very fine, production-used, vintage condition overall.

Heroic Lieutenant Boomer is an ace Viper pilot in the Colonel Service and a crew member aboard the Battlestar Galactica. Boomer wears his uniform (at times with a regulation brown velour jacket on top) throughout season one.

\$4,000 - 6,000



67. MEN’S BLUE VELOUR
TUNIC AND CHILD-SIZE
TAN FLIGHT JACKET

BATTLESTAR GALACTICA (1978 - 1980)

A Men’s blue velour tunic and a child-size tan flight jacket from the acclaimed sci-fi television series *Battlestar Galactica*. A dark blue, long sleeve velvet uniform tunic with silver and black and gold checkerboard trim, which features a quilted front panel and a mock neck. A round Colonel Service insignia patch is present yet unattached. The tan cotton twill jacket features four dramatic, heavy duty push lock clasps, round Galactica patch on right sleeve, two metal pieces of military insignia sewn to collar and brown cotton twill shoulder patches. It was either originally worn by a child or small woman. These costumes are in very fine, production-used, vintage condition overall.

Multiple Colonel Service crew members wear matching blue tunics, including including Commander Adama (Lorne Greene), the ranking officer of the *Battlestar Galactica*. The jacket is identical to the Colonial Viper pillow flight uniforms worn by Apollo and various other crew members throughout the series.

\$1,000 - 1,500



68. SIX CUBIT COINS

BATTLESTAR GALACTICA (1978 - 1980)

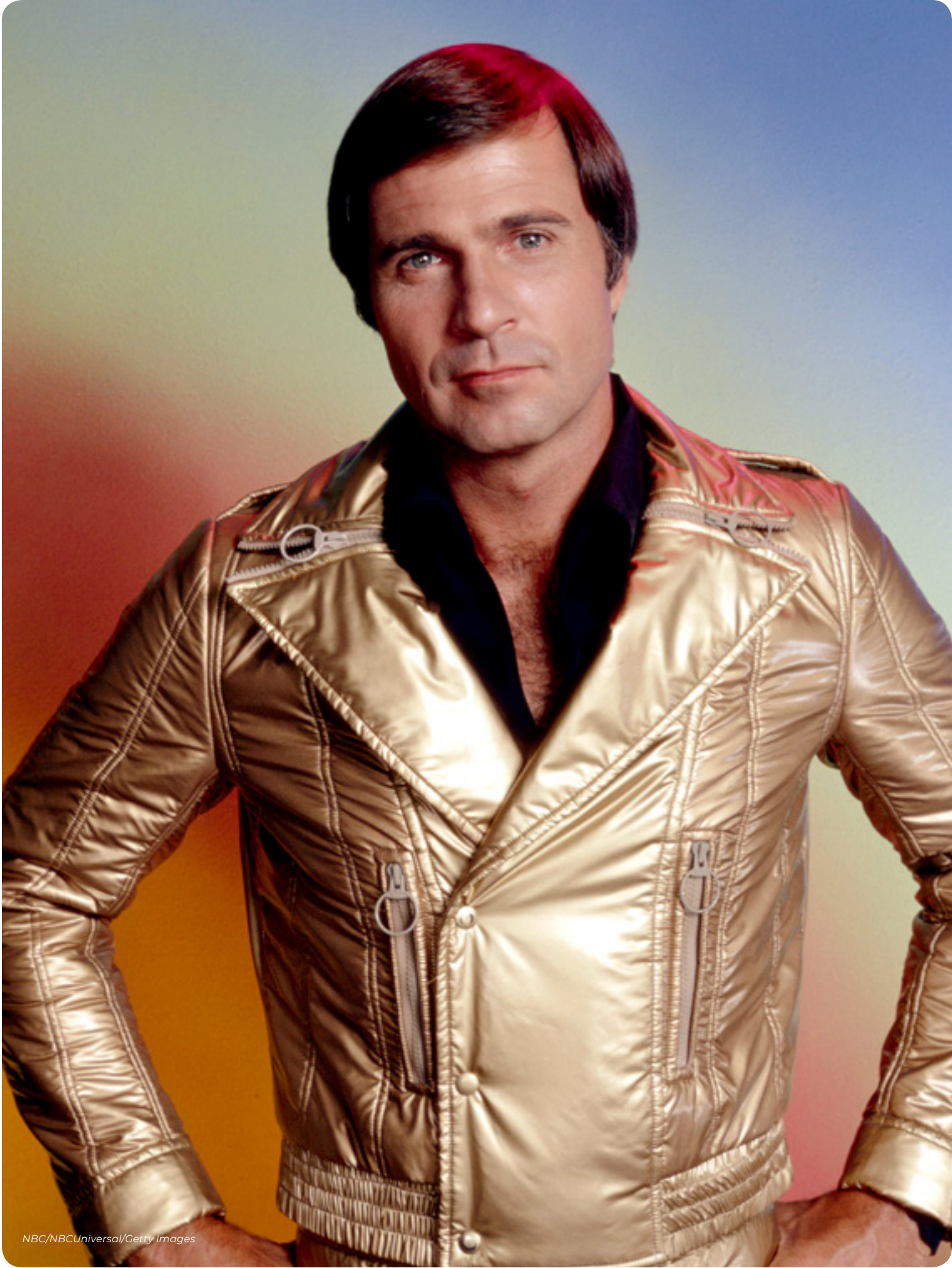
Six rectangular cubit coins from the original 1978 science fiction series *Battlestar Galactica*. These substantial golden metal coins each feature a stylized ‘S’ symbol pressed into one side and the Galactica insignia on the opposite. The cubits retain their original sheen and are in fine production-used, vintage condition overall.

Cubits appear throughout the series as the main currency of the Twelve Colonies. These pieces served as inspiration for similar coins seen in the 2005 reimagining of the franchise.

Dimensions (each): 1 ½” x 1” (4 cm x 2 1/2 cm)

\$600 - 800





NBC/NBCUniversal/Getty Images

69. CAPTAIN BUCK ROGERS' (GIL GERARD) GOLD FUTURISTIC JACKET

BUCK ROGERS IN THE 25TH CENTURY (1979 - 1981)

Captain Buck Rogers' (Gil Gerard) gold tone futuristic jacket from the sci-fi television series *Buck Rogers in the 25th Century*. The double breasted, gold nylon jacket is quilted and has unique zip lapels, and both the pocket and lapel zippers feature oversized circular zipper pulls. The jacket is in very good, production-used, vintage condition overall. As is standard with fabric of the type and vintage, some of the gold paint is wearing off.

After a cryogenic sleep of 504 years, astronaut Buck Rogers (Gil Gerard) wakes to discover that Earth has suffered a nuclear holocaust. Rogers wears his gold jacket in various promotional materials from the series.

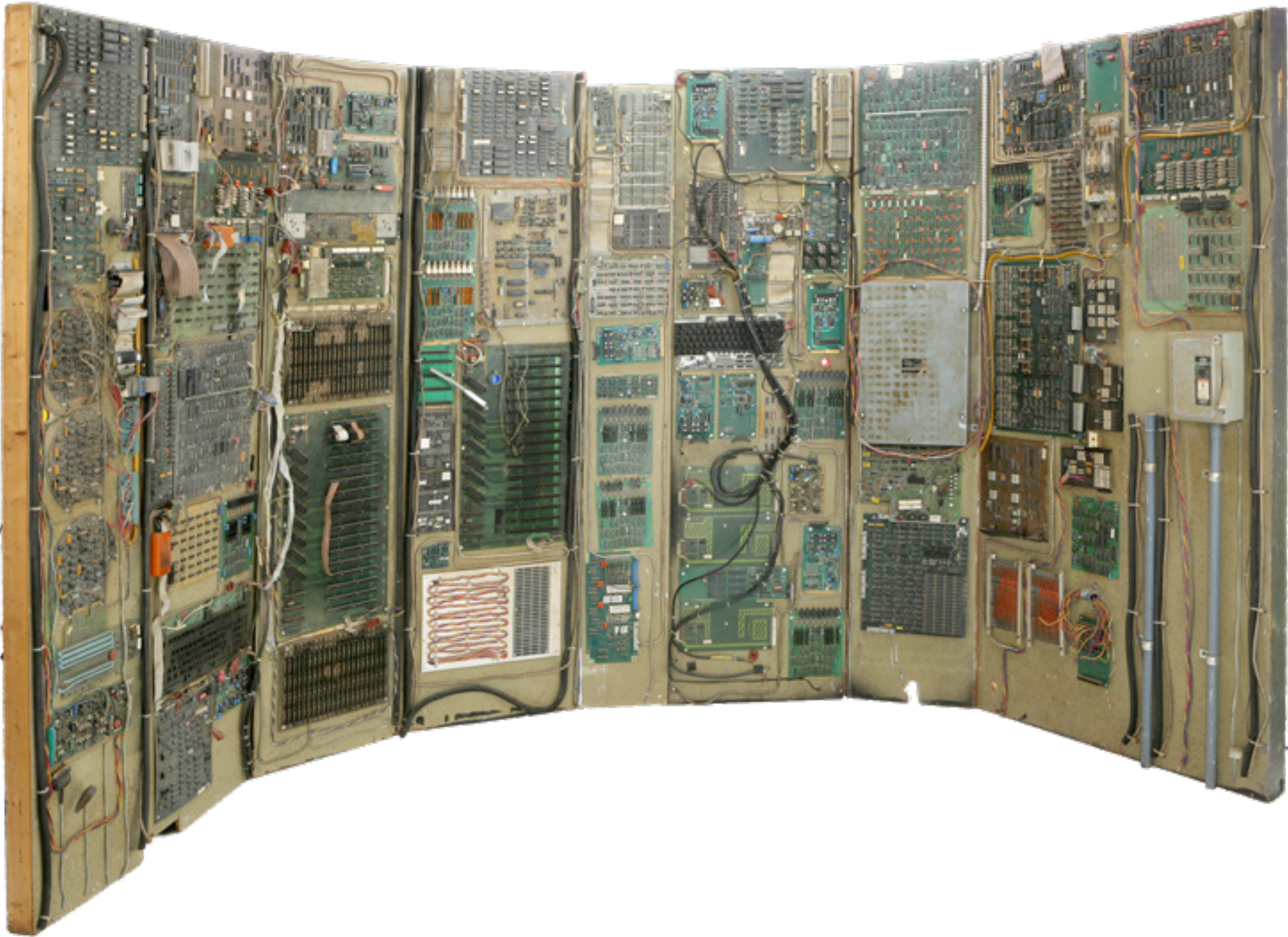
\$3,000 - 5,000





Our vignette features: Lieutenant Boomer's (Herbert Jefferson Jr.) Costume (lot #66), Alison Michaels' (Kimberly Beck) Member's Pink Mini-Dress (lot #75) and Captain Buck Rogers' (Gil Gerard) Gold Futuristic Jacket (lot #69) © 2018.

6 FT
3 IN



10 FT

70. SET OF NINE VINTAGE OLIVE GREEN SPACECRAFT INTERIOR SET WALLS

UNKNOWN ROGER CORMAN PRODUCTION (CIRCA 1970s - 1980s)

Nine large vintage olive green spacecraft interior set walls from an unidentified Roger Corman production. The highly detailed, tall wood set walls are covered in vintage electronics and simulated wiring assembled to form a curved set interior of a spaceship or perhaps submarine. When backlit, multicolor gels affixed on back appear to illuminate. The walls are numbered in black marker on back. The walls are in excellent, production-used condition overall for a rental asset.

Dimensions: (largest): 21" x 8" x 75" (53 ½ cm x 20 ½ cm x 190 ½ cm)
(smallest): 11" x 5" x 72" (28 cm x 12 ½ cm x 183 cm)
Provenance: 20th Century Props

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$2,000 - 3,000

Roger Corman Productions is responsible for such B-movie landmarks as *The Wild Angels* and *Piranha*. The grouping, likely designed for a Corman production of the early 1970s, was later rented to other productions.

71. TWO BATTLE STATIONS WITH ELECTRONICS AND LARGE VINYL SEAT

UNKNOWN ROGER CORMAN PRODUCTION (CIRCA 1970s - 1980s)

Two bronze battle stations each with electronics, a large vinyl seat and a long header that extends overhead from an unidentified Roger Corman production. The two matching wood stations are hand-painted in bronze with a verdigris effect and covered in vintage electronics with stickers attached such as 'Pulse systems diagnostics', and one station has an added black tape stripe. The battle stations are in excellent, production-used condition overall for a rental asset.

Roger Corman Productions is responsible for such B-movie landmarks as *The Wild Angels* and *Piranha*. The grouping, originally designed for a Corman project, was later rented to other productions.

Dimensions (each): 33" x 20" x 75" (84 cm x 51 cm x 190 ½ cm)
Provenance: 20th Century Props

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$1,000 - 1,500



6 FT
3 IN

72. THREE COLORFUL BALL GOWNS

BUCK ROGERS IN THE 25TH CENTURY (1979 - 1981)

Three long colorful gowns from the sci-fi television series *Buck Rogers in the 25th Century*. All three gowns - orange, green, and purple, respectively - share the same design including wired sweetheart neckline, full skirt and sheer short-sleeves trimmed with streamers of narrow ribbon in coordinating colors. Both green and purple gowns have a short crinoline built into the foundation. All gowns are made of two layers of organza, a colored base layer topped with a sheer ivory layer. All gowns are marked on the inside.

The purple is marked '10', 'Kyra Carleton 8' on the red, and 'Ade SMALL' on the green. The gowns remain in good, production-used, vintage condition overall with some small tears in fabric layers.

In the pilot episode 'Awakening' (101), background dancers wear colorful ball gowns at a party held by Draconians, the aliens who plot to conquer Earth after awakening Buck Rogers (Gil Gerard).

\$800 - 1,200



73. PRIME MINISTER'S (ANNE JEFFREYS) COSTUME

BUCK ROGERS IN THE 25TH CENTURY (1979 - 1981)

The Prime Minister's (Anne Jeffreys) costume from the sci-fi television series *Buck Rogers in the 25th Century*. The pale purple costume consists of a custom-made trouser suit of Nehru jacket and matching polyester trousers. The jacket features a Nehru collar, hidden front zipper, shoulder patches, and implied pocket flaps with burgundy and black trim. There are gunmetal color ornaments with the planet Zanita's insignia on the shoulder patches, pocket flaps and sleeves. The flat front trousers have creased legs and elastic foot stirrups, and the jacket is marked 'Anne Jeffries (sic)' in ink on one interior tag. The costume is in very fine, production-used, vintage condition overall.

In the episode 'Planet of the Amazon Women' (108), the Prime Minister of Zantia wears her costume when Buck Rogers (Gil Gerard) is forcibly betrothed to her daughter.

\$600 - 800



74. DR. DELORA BAYLISS' (TAMARA DOBSON) COSTUME

BUCK ROGERS IN THE 25TH CENTURY (1979 - 1981)

Dr. Delora Bayliss' (Tamara Dobson) costume from the sci-fi television series *Buck Rogers in the 25th Century*. The magenta satin spandex custom-made blouse features a stand collar, three chest cutouts, ivory piping, slight puff sleeves and a golden color button detail on cuffs and collar. It is in very fine, production-used, vintage condition overall.

In the episode 'Happy Birthday, Buck' (115), Dr. Bayliss wears her blouse as Buck Rogers (Gil Gerard) tries to recapture a murderer who seeks revenge against the doctor.

\$800 - 1,200



75. ALISON MICHAELS' (KIMBERLY BECK) MEMBER'S PINK MINI-DRESS

BUCK ROGERS IN THE 25TH CENTURY (1979 - 1981)

Alison Michaels' (Kimberly Beck) pink mini-dress from the sci-fi television series *Buck Rogers in the 25th Century*. The pink crepe de chine mini-dress features split sides, long sleeves and pink lining marked 'Alison' hand-stitched along the zipper, pale pink appliquéd circular cutouts and a round neckline trimmed in gold braid. The dress is in fine, production-used, vintage condition overall.

In the episode 'Cruise Ship to the Stars' (111), Buck Rogers (Gil Gerard) encounters telekinetic criminal Sabrina (Kimberly Beck), who wears her dress when she attacks an intergalactic beauty queen.

\$600 - 800



76. THE TRAYBOR’S
(WILLIAM SMITH)
HENCHMEN SFX PISTOL

BUCK ROGERS IN THE 25TH CENTURY
(1979 - 1981)

The Traybor’s (William Smith) henchmen SFX pistol from the sci-fi television series *Buck Rogers in the 25th Century*. A gray and black fiberglass Traybor space pistol with practical light-up muzzle, black and grey hand-painted details, and a small practical push button on the grip. The weapon is in good production-used, vintage condition overall. It does exhibit some chipping from production use, including a small missing piece near the tip, and the light-up muzzle is not currently functioning (but perhaps could with minor repair).

In the episode ‘Buck’s Duel to the Death’ (220), Buck Rogers (Gil Gerard) faces a tyrannical leader named The Traybor, whose henchmen hold prisoners hostage while wielding these pistols.

Dimensions: 8" x 2" x 7" (20 cm x 5 cm x 18 cm)

\$800 - 1,200



77. BUCK ROGERS (GIL GERARD)
AND WILMA DEERING’S
(ERIN GRAY) PROP PISTOL

BUCK ROGERS IN THE 25TH CENTURY
(1979 - 1981)

Buck Rogers (Gil Gerard) and Wilma Deering’s (Erin Gray) silver prop pistol from the sci-fi television series *Buck Rogers in the 25th Century*. The custom-made prop is made of fiberglass and plastic with a light-up acrylic tip. The light is functioning in alternating patterns when the red button is engaged. The prop weapon is in excellent, production-used, vintage condition overall.

This pistol was used interchangeably by Buck and Wilma throughout the series.

Dimensions: 5 ½" x 1" x 7 ½" (14 cm x 2 ½ cm x 19 cm)

\$1,000 - 1,500



78. TRAYBOR'S (WILLIAM SMITH) SPACE RIFLE WITH PRACTICAL LIGHT-UP TIP

BUCK ROGERS IN THE 25TH CENTURY (1979 - 1981)

The Traybor (William Smith) space rifle with practical light-up tip from the sci-fi television series *Buck Rogers in the 25th Century*. A gray and black fiberglass Traybor space rifle with practical light-up muzzle, black and gray hand-painted details on the barrel, and a small red practical push button on the grip. The piece remains in good, production-used, vintage condition overall. The weapon exhibits some damage from use. The light-up tip is not currently functioning (but perhaps could with minor repair).

In the episode ‘Buck’s Duel to the Death’ (220), Buck Rogers (Gil Gerard) steals a space rifle from an intergalactic tyrant known as The Traybor, who has taken prisoners hostage on his ship.

Dimensions: 25" x 3 ½" x 10" (63 ½ cm x 9 cm x 25 ½ cm)

\$800 - 1,200



79. EARTH DEFENSE DIRECTORATE
GLOBE LOGO RAINBOW ARMBAND

BUCK ROGERS IN THE 25TH CENTURY (1979 - 1981)

An Earth Defense Directorate rainbow armband from the sci-fi television series *Buck Rogers in the 25th Century*. The armband features a white and blue patch depicting an earth-like planet set within a shield shape and encircled by laurel leaves anchored with a black halo. The patch is stitched to an armband of narrow grosgrain ribbons, which creates a soft rainbow color effect and has a Velcro opening in back for access. The armband is in excellent, production-used, vintage condition overall, with its vibrant colors still intact and only slight stiffening.

Buck Rogers (Gil Gerard) and other members of The Earth Defense Directorate, the planet’s military force in the 25th century, wear these armbands throughout the series.

Dimensions: 5 ½" x 4" x 4" (14 cm x 10 ¼ cm x 10 ¼ cm)

\$800 - 1,200



80. ORKAN PREP SCHOOL
COSTUME AND ORKAN
COUNCIL'S COSTUME

MORK & MINDY (1978 - 1982)

An Orkan prep school ensemble from the comedy sci-fi television series *Mork & Mindy*. The prep school costume is a bright red cotton/polyester blend coverall with an Orkan egg-shaped felt insignia patch on left chest and Velcro front closure. The Orkan Council costume is a bright red knit shirt with silver hood and metallic silver gloves attached. A Christie's tag attached to the left sleeve reads 'NYCFM221 L. 23 Ref. 21.' Both pieces are in fine production-used, vintage condition overall. The red shirt shows dirt on the glove fingertips, there are open seams on the hood and a small hole on the sleeve.

In the episode 'P.S. 2001' (410), Mearth's (Jonathan Winters) Orkan classmates wear their prep school ensembles while arguing with their teacher (Louanne). Orkan Council occasionally wear the bright red shirts in connection with Mork speaking with the planet's powerful leader, Ork.

Provenance: Christie's Auction #7117, December 12, 1990

\$600 - 800

81. FEMALE NECROTON'S
SKY BLUE ENSEMBLE

MORK & MINDY (1978 - 1982)

A sky blue female Necroton ensemble from the comedy sci-fi television series *Mork & Mindy*. The five-piece ensemble includes a sky blue and silver lamé jumpsuit, sky blue pennant-shaped, weighted overskirt edged in silver lamé, silver lamé and sky-blue spandex belt, silver lamé gloves with sky blue padded cuffs, and a sky blue and silver headpiece. The entire ensemble is in fine production-used, vintage condition overall, although there is some color loss on gloves and feet, and metal wiring pokes out of the headpiece.

In the two-part episode 'Mork vs. the Necrotons: Parts 1 and 2' (211/212), three Necroton females, including Kama (Debra Jo Fonden), kidnap Mork (Robin Williams) and torture him while wearing matching sky blue ensembles.

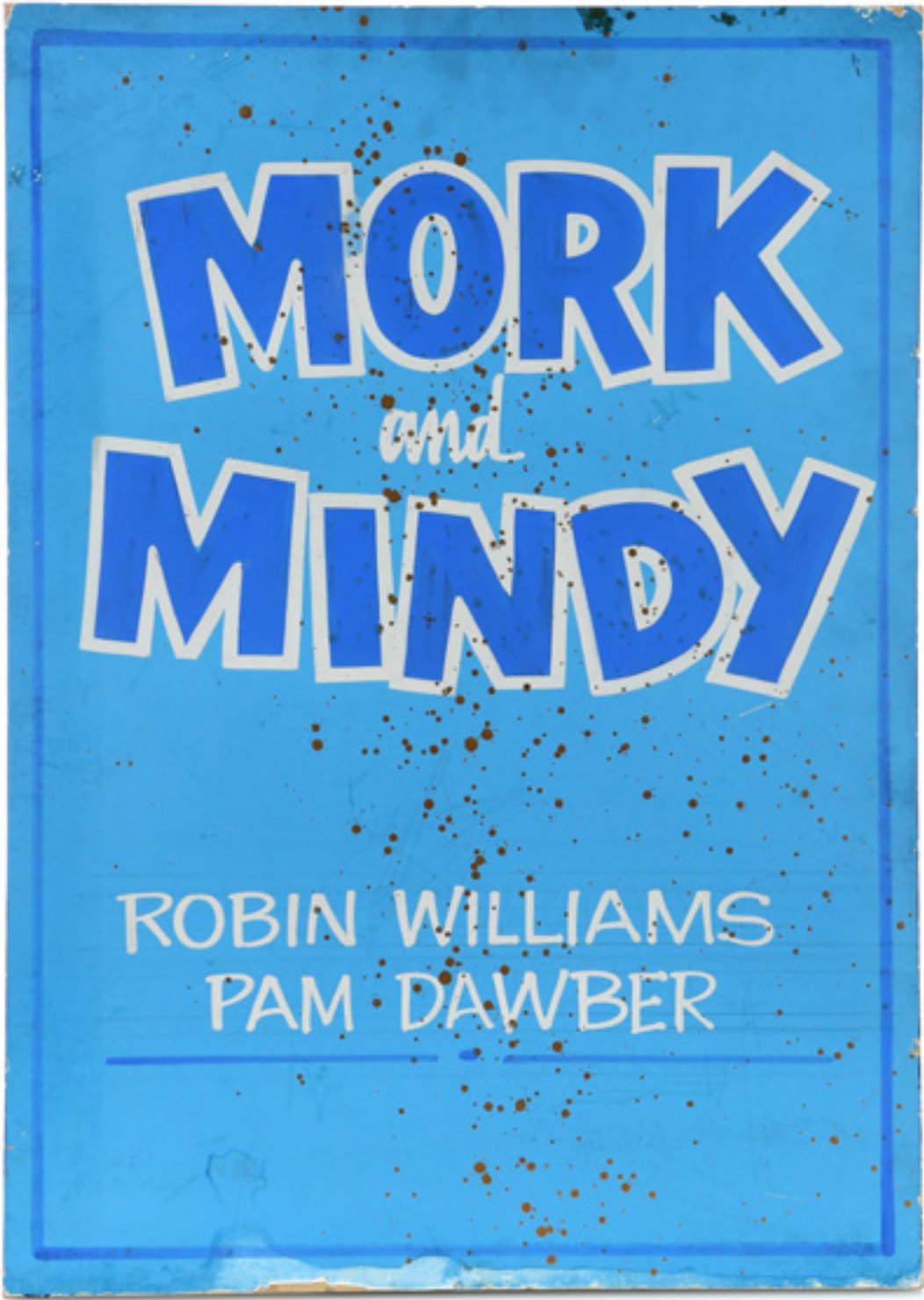
Provenance: Christie's Auction #7117, December 12, 1990, Lot 120, including tags marked accordingly.

\$1,000 - 1,500

LOT# 80



LOT# 81



82. ‘MORK & MINDY’ HAND-PAINTED PARAMOUNT STUDIOS SIGN

MORK & MINDY (1978 - 1982)

A 'Mork & Mindy' sign from Paramount Studios, where the comedy sci-fi television series *Mork & Mindy* was filmed. The hand-painted sign is glued to hardwood with a wood frame backing. It features the title 'Mork and Mindy' in blue with white outlines and the actors' names, 'Robin Williams' and 'Pam Dawber', painted in white below. The sign remains in fine, production-used, vintage condition overall. It has specks of gold paint that may be from post-production but is unaltered otherwise. The sign hung in a Paramount soundstage and remained after as part of the studio tour.

Dimensions: 28" x 20" x 1" (71 cm x 51 cm x 2 cm)

\$800 - 1,200



84. ROBIN WILLIAMS SIGNED STUDIO CONTRACT FOR MORK & MINDY

MORK & MINDY (1978 - 1982)

Robin Williams' 1978 signed studio contract for his role of Mork on the comedy sci-fi television series *Mork & Mindy*. The contract between Paramount Pictures, Television Production Division and player Robin Williams, identifying terms for first five years. Dated May 10, 1978, it includes several revisions, most recently as 9/10/80. Signed by both Williams and Richard A. Weston, Senior Vice President, Business Affairs and Administration. The contract pages are delicately taped to foam backing to create a display, and many (but not all) pages are present. The pages are in very good vintage condition overall.

Dimensions (displayed): 20 ½" x 24" x ¼" (52 cm x 61 cm x ¼ cm)

\$3,000 - 5,000

83. ORKAN EGG PATCH AND MORK (ROBIN WILLIAMS) SIGNED COLOR PHOTOGRAPH

MORK & MINDY (1978 - 1982)

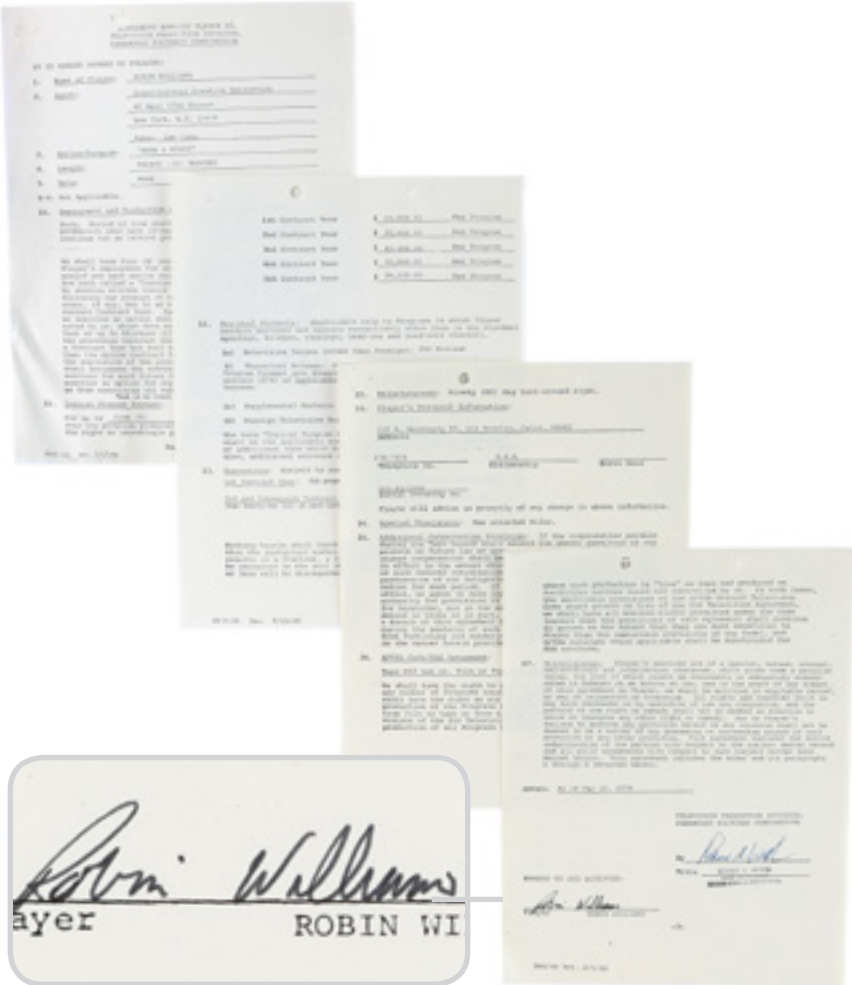
An Orkan egg patch and a Mork (Robin Williams) signed color photograph from the comedy sci-fi television series *Mork & Mindy*. The patch features a white felt egg with braided black and silver trim hand-stitched to a black and silver triangle. The promotional photograph is signed 'Robin Williams' and features Mork (Williams) and Mindy (Pam Dawber) in costume. It is printed on commercial photo paper by German printing company AGFA. Both pieces are in excellent production-used, vintage condition overall.

The Orkan Egg is a reoccurring theme on Orkan uniforms throughout the series, as well as in the photograph.

Dimensions: (Patch): 6 ½" x 5" (17 cm x 13 cm) (Photograph): 9 ½" x 7" (24 cm x 18 cm)

Provenance: Christie's Auction #7117, December 12, 1990

\$600 - 800



85. MORK'S (ROBIN WILLIAMS) 'INSTAMATIC' UNIFORM SILVER SPACE GLOVE WITH PRACTICAL LIGHT-UP PALM

MORK & MINDY (1978 - 1982)

Mork from Ork's (Robin Williams) 'Instamatic' uniform silver space glove with practical light-up palm from the comedy sci-fi television series *Mork & Mindy*. The silver spandex glove features a cotton tube inserted for structure, a rectangular bulb screwed into the palm, and two small metal contact plates embedded on the thumb and forefinger. Mork activates the glove's other-worldly properties by touching these plates together, which lights up as he instructs "watch the flookie!" and takes an instamatic-style photograph. The glove remains in excellent, production-used, vintage condition overall.

The Instamatic glove first appears in the episode 'Pilot' (101) as part of Mork's Orkan uniform. Throughout the series and its promotional materials, the glove takes photographs and illuminates.

Provenance: Christie's Auction #7117, December 12, 1990

\$4,000 - 6,000



AF archive / Alamy Stock Photo



Bob D'Amico/Disney ABC Television Group/Getty Images



86. EGG-SHAPED SPACECRAFT

MORK & MINDY (1978 - 1982) / ESCAPE FROM NEW YORK (1981)

An egg-shaped spacecraft used in connection with the landmark comedy sci-fi television series *Mork & Mindy*. The fiberglass spacecraft has a top hatch that opens up with large gray vinyl seats and a gray vinyl padded interior. The hatch has a screwed-in metal hinge closure, and the spacecraft travels on a custom-made rolling dolly.

The spacecraft was carefully restored in the 2000s by Disney artist Chris Koon. Thereafter, it was stored in a light, climate and humidity-controlled fine art warehouse. As a result, it presents in excellent production-used, vintage condition overall. The egg was originally built for John Carpenter's dystopian

motion picture *Escape from New York*, and rescuing the President of the United States from this escape pod egg was central to the storyline. Soon after, the spacecraft was re-used to promote season four of *Mork & Mindy*, as the two lead characters marry and expect a child.

Dimensions: 76" x 65" x 60" (193 cm x 165 cm x 152 ½ cm)

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$20,000 - 30,000



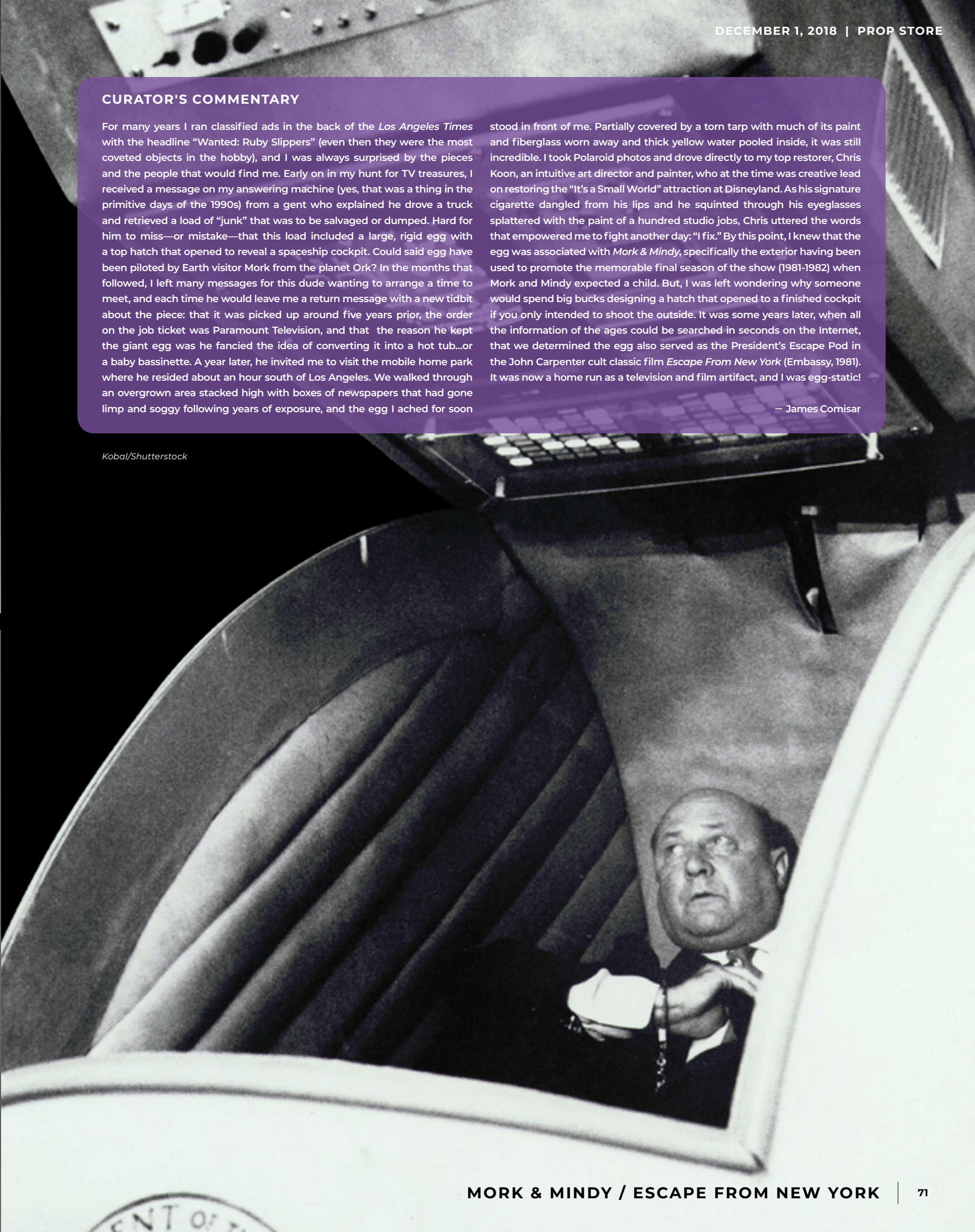
CURATOR'S COMMENTARY

For many years I ran classified ads in the back of the *Los Angeles Times* with the headline “Wanted: Ruby Slippers” (even then they were the most coveted objects in the hobby), and I was always surprised by the pieces and the people that would find me. Early on in my hunt for TV treasures, I received a message on my answering machine (yes, that was a thing in the primitive days of the 1990s) from a gent who explained he drove a truck and retrieved a load of “junk” that was to be salvaged or dumped. Hard for him to miss—or mistake—that this load included a large, rigid egg with a top hatch that opened to reveal a spaceship cockpit. Could said egg have been piloted by Earth visitor Mork from the planet Ork? In the months that followed, I left many messages for this dude wanting to arrange a time to meet, and each time he would leave me a return message with a new tidbit about the piece: that it was picked up around five years prior, the order on the job ticket was Paramount Television, and that the reason he kept the giant egg was he fancied the idea of converting it into a hot tub...or a baby bassinet. A year later, he invited me to visit the mobile home park where he resided about an hour south of Los Angeles. We walked through an overgrown area stacked high with boxes of newspapers that had gone limp and soggy following years of exposure, and the egg I ached for soon

stood in front of me. Partially covered by a torn tarp with much of its paint and fiberglass worn away and thick yellow water pooled inside, it was still incredible. I took Polaroid photos and drove directly to my top restorer, Chris Koon, an intuitive art director and painter, who at the time was creative lead on restoring the “It’s a Small World” attraction at Disneyland. As his signature cigarette dangled from his lips and he squinted through his eyeglasses splattered with the paint of a hundred studio jobs, Chris uttered the words that empowered me to fight another day: “I fix.” By this point, I knew that the egg was associated with *Mork & Mindy*, specifically the exterior having been used to promote the memorable final season of the show (1981-1982) when Mork and Mindy expected a child. But, I was left wondering why someone would spend big bucks designing a hatch that opened to a finished cockpit if you only intended to shoot the outside. It was some years later, when all the information of the ages could be searched in seconds on the Internet, that we determined the egg also served as the President’s Escape Pod in the John Carpenter cult classic film *Escape From New York* (Embassy, 1981). It was now a home run as a television and film artifact, and I was egg-static!

— James Comisar

Kobal/Shutterstock



87. R.E.M.'S (DONALD MOFFATT) ANDROID ENSEMBLE

LOGAN'S RUN (1977 - 1978)

An R.E.M. (Donald Moffatt) android ensemble from the 1970s sci-fi television series *Logan's Run*. The custom-made retro modern ensemble features a long polyester-blend, mock turtleneck tunic with belted detail at hip. The tunic has futuristic color blocking in shades of green and black on the chest and cuffs, and a dark green belt with black trim, a metal clasp, a bright green attached accessory pocket, and hand-stitched tweed lining. The ensemble is in very fine, production-used, vintage condition overall.

R.E.M. (Donald Moffatt) wears his signature android ensemble when he, Logan 5 (Gregory Harrison) and Jessica 6 (Heather Menzies) search for 'Sanctuary' in season one, as well as in promotional materials for the series.

\$2,000 - 3,000



88. LOGAN 5'S SANDMAN COSTUME ENSEMBLE

LOGAN'S RUN (1977 - 1978)

Logan 5's costume ensemble from the 1970s sci-fi television series *Logan's Run*. This custom-made minimalist, retro modern ensemble consists of a vest, a tunic and trousers. All three pieces are made in a smooth black knit jersey and have Western Costume Company tags inside. The black vest has a bold, gray quilted stripe across chest and is worn layered over the tunic, which has a complimentary gray mock turtleneck. The trousers are sleek, black stirrup pants. The costume is in fine, production-used, vintage condition overall.

Sandman ensembles are worn while Logan 5 (Gregory Harrison) and Jessica 6 (Heather Menzies) search for 'Sanctuary' in season one, as well as in promotional materials for the series, and this is likely his costume.

\$800 - 1,200



89. SANDMAN'S HERO TRACKING DEVICE

LOGAN'S RUN (1977 - 1978)

A Sandman hero tracking device from the 1970s sci-fi television series *Logan's Run*. The hand-painted device consists of a black metal base with a steel belt clip, a glass lightbulb inset into a hole at top, a brass clip affixed at front, two practical red and black plastic buttons affixed to the sides, and 'MGM' carved into the bottom, referring to MGM Television, the production company behind the series. The device is in very good, production-used, vintage condition overall.

Logan 5 uses the tracker he obtained during his service as a Sandman while searching for 'Sanctuary' throughout season one.

Dimensions: 4" x 3 ½" x 2" (10 cm x 9 cm x 5 cm)

\$800 - 1,200



90. LOGAN 5'S (GREGORY HARRISON) PROP WEAPON

LOGAN'S RUN (1977 - 1978)

A Logan 5 (Gregory Harrison) prop weapon from the 1970s sci-fi television series *Logan's Run*. The sculpted fiberglass prop weapon is hand-painted black resin with two steel keyholes affixed to the butt, matching wide silver barrel, flared muzzle and trigger, silver crescents above the grip painted to resemble a futuristic flywheel control. '8089 G MGM' is carved into the barrel, referring to MGM Television, the series' production company. The prop weapon remains in good, production-used, vintage condition overall with only slight cracking.

In the episode 'Half Life' (105), Logan 5 (Gregory Harrison) uses his pistol while facing down two bands of duplicate humans: one gentle and kind, the other violent and vicious.

Dimensions: 14" x 2" x 5 ¾" (35 ½ cm x 5 cm x 14 ½ cm)

\$800 - 1,200





91. JEFF CABLE'S (WILLIAM SHATNER) MAKEUP DEPARTMENT FACE MOLDS

BARBARY COAST (1975 - 1976)

Jeff Cable's (William Shatner) eye and nose makeup molds from the wild west series *Barbary Coast*. The two plaster molds of William Shatner's eyes and nose open up two parts. One mold is labeled 'B. Shatner Nose', while the other is labeled 'Bill Shatner Barbary Coast' and 'Tom Burman', the series' makeup artist. These molds remain in good, production-used, vintage condition overall.

In the series, Jeff Cable wears disguises such as faux mustaches and eyebrows as he battles criminals and foreign agents. These molds were created from the actor's face by the Makeup Department to build and test the makeup appliances.

Dimensions:
(eye): 7 ½" x 4" x 4" (19 cm x 10 cm x 10 cm);
(nose): 4 ¼" x 3 ½" x 3" (11 cm x 9 cm x 8 cm)

\$800 - 1,200



92. APE ARMY RIFLE

PLANET OF THE APES FILMS AND TELEVISION SERIES (1968 - 1974)

An ape army rifle from the sci-fi television series *Planet of the Apes*. The rifle is carved from wood with sculpted metal action and is based on an M1 Carbine, and a black painted canvas shoulder strap is attached. The rifle is in excellent, production-used, vintage condition with some slight wear from action scenes.

Apes, the dominant species on Earth in the distant future, use rifles such as this throughout the television series, and before that in the epic motion pictures.

Dimensions: 35" x 3" x 6" (89 cm x 7 ½ cm x 15 cm)
Provenance: Western Costume Star Collection

\$2,000 - 3,000



93. CHIMP ARMY UNIFORM

PLANET OF THE APES FILMS AND TELEVISION SERIES (1968 - 1974)

A green Chimp Army uniform from the sci-fi films and short-lived television series *Planet of the Apes*. The army uniform consists of an olive-green jacket, brown tunic, olive trousers and olive boots. The jacket has a chocolate brown leatherette yoke with radiating seams out from neck and olive-green leatherette details on the three-quarter length sleeves. The brown canvas, zip-front tunic features thick tweed fringed cuffs and additional hand knotted long brown fringe at forearms. The trousers have integrated seamed creases and tapered legs that end with a slight flare. Western Costume Company labels are present inside the three garments. The boots are olive green canvas with rubber soles built on a Sears plimsoll base.

The footprint of the shoes appears to be based on the shape of a large human hand, with four close set digits and a lower thumb-like nub to simulate chimp-like toes. Shoe size (7M) is handwritten on insole in marker. The uniform remains in fine, production-used, vintage condition overall.

Two astronauts land on Earth 1,100 years in the future and find it overrun by sentient apes. Soldiers in the chimp army wear dark green uniforms throughout the series.

Provenance: Western Costume Star Collection

\$5,000 - 7,000

94. ORANGUTAN ARMY UNIFORM

PLANET OF THE APES FILMS AND TELEVISION SERIES (1968 - 1974)

A burnt orange Orangutan army uniform from the sci-fi films and short-lived television series *Planet of the Apes*. The ensemble consists of a thigh-length jacket, matching trousers and orange boots. The burnt orange canvas jacket is trimmed with chocolate brown canvas along the placket and features large cognac-color leatherette protective panels complete with accent glyphs applied over chest and shoulders. The trousers feature integrated seamed creases, tapered legs and a belted waist, constructed in burnt orange canvas. Also included are two orange urethane patches with adhesive backs. Western Costume Company labels are present inside jacket and trousers. The boots are also burnt orange canvas with

rubber soles built on a vintage Sears plimsoll base. The footprint of the shoes appears to be based on the shape of a large human hand, with four close-set digits and a lower thumb-like nub to simulate orangutan-like toes. Shoe size (6 1/2 B) is handwritten on the insole in marker.

Two astronauts land on Earth 1,100 years in the future and find it overrun by sentient apes. Soldiers in the orangutan army wear these burnt orange ensembles throughout the series.

Provenance: Western Costume Star Collection

\$5,000 - 7,000

95. GORILLA ARMY UNIFORM

PLANET OF THE APES FILMS AND TELEVISION SERIES (1968 - 1974)

A purple Gorilla Army uniform from the sci-fi films and short-lived television series *Planet of the Apes*. The army uniform consists of leatherette vest, canvas tunic, canvas trousers, gauntlets, bandolier and leather boots. The long, zip-front vest has a piped horizontal line motif on front and back. The long-sleeve tunic is made of purple canvas and finished with a band collar. Matching trousers have a belted waist and a black shoestring knot at inner right cuff. The dark brown leather riding-style boots have been modified to have cleft toes. The gauntlets are black leather with dark purple leatherette cuffs. The bandolier is brown canvas with two ammunition pockets and is trimmed

in brown leather and lobster claw clasp at hip. The costume remains in fine, production-used, vintage condition overall, but does exhibit some signs of the use, including small punctures and paint loss on the gloves and some adhesive residue on the tunic.

Two astronauts land on Earth 1,100 years in the future and find it overrun by sentient apes. Soldiers in the gorilla army wear purple uniforms throughout season one of the series.

Provenance: Western Costume Star Collection

\$5,000 - 7,000



96. THE INCREDIBLE HULK'S (LOU FERRIGNO) SHREDDED KHAKI PANTS, BENT CHAINLINK AND ADDITIONAL COMPONENTS

THE INCREDIBLE HULK (1978 - 1982)

The Incredible Hulk's (Lou Ferrigno) shredded khaki Christopher Hayes trousers from the superhero action series *The Incredible Hulk*. The khaki cotton pants are hemmed above the knee and feature four splits in the legs to produce the shredding effect that occurs when Dr. David Banner transitions into the large and muscular Hulk, and they are tagged 'hulk chg #1 bus'. Also included are a brown canvas sandal (size 13 M) which is tagged 'Hulk Prototype Nature Sandal to be made in pale green canvass. (sic)', a foam rubber hand-painted length of faux black metal chain (48") bent to showcase the Hulk's incredible strength, a call sheet from the episode 'Deep Shock' (405), a shooting script and a promotional photograph of Hulk signed by actor Lou Ferrigno. This lot is in very fine, production-used, vintage condition overall.

David Banner (Bill Bixby) shreds his pants in the opening credits and throughout the series as he turns into The Hulk.

Dimensions: (largest): 44" x ½" (112 cm x 1 cm)
(smallest): 8" x 10" (20 cm x 25 ½ cm)

\$2,000 - 3,000

97. SUPERMAN ANIMATION CEL

CHALLENGE OF THE SUPERFRIENDS

A Superman animation cel from the Hanna-Barbera animated superhero series *Challenge of the Superfriends*. The 12-field hand-painted cel depicts Superman in flight with his right arm outstretched in a signature pose. The cel is mounted via peg holes to a hand-painted matching background depicting a landscape painting of a pine forests and meadow with a low horizon and a cloudy blue sky. The cel is in fine condition overall, with Superman's vivid colors still intact.

Hanna-Barbera Productions was known for reusing painted backgrounds throughout its shows, so it being present is noteworthy. This cel is production-made, likely for promotional purposes.

Dimensions: 10 ½" x 13 ½" (26 ½ cm x 34 ½ cm)

\$400 - 600



98. WONDER WOMAN ANIMATION CEL

CHALLENGE OF THE SUPERFRIENDS

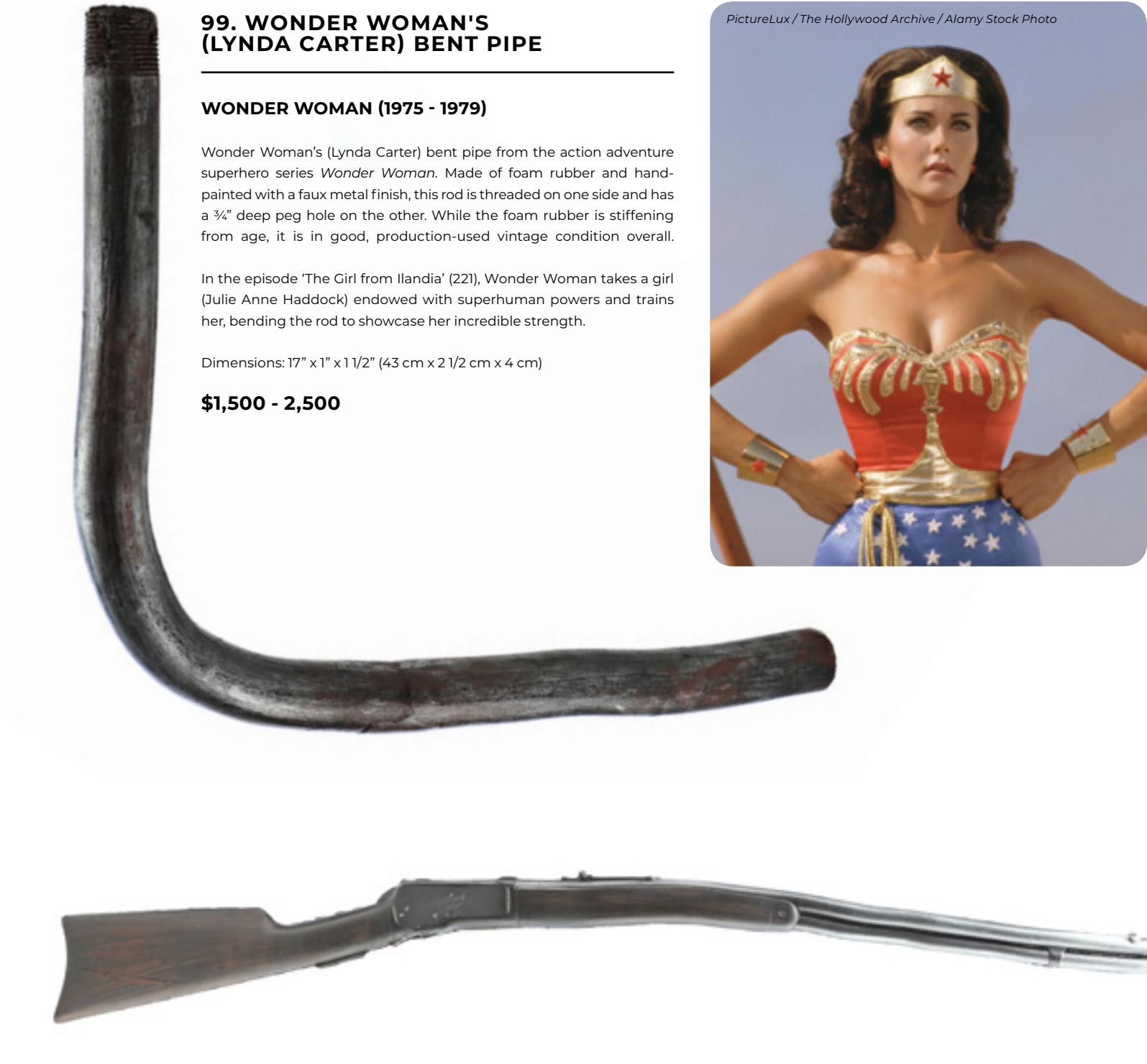
A Wonder Woman animation cel from the Hanna-Barbera animated superhero series *Challenge of the Superfriends*. The 12-field hand-painted cel depicts Wonder Woman taking flight with her left arm outstretched and left leg pushed straight out behind her. The cel is mounted via peg holes to a hand-painted matching background depicting a large rocky formation and a pine forest. The cel is in fine condition overall, with Wonder Woman's vivid colors still intact.

Hanna-Barbera Productions was known for reusing painted backgrounds throughout its shows, so it being present is noteworthy. This cel is production-made, likely for promotional purposes.

Dimensions: 10 ½" x 13 ½" (26 ½ cm x 34 cm)

\$400 - 600





99. WONDER WOMAN'S (LYNDA CARTER) BENT PIPE

WONDER WOMAN (1975 - 1979)

Wonder Woman's (Lynda Carter) bent pipe from the action adventure superhero series *Wonder Woman*. Made of foam rubber and hand-painted with a faux metal finish, this rod is threaded on one side and has a ¾" deep peg hole on the other. While the foam rubber is stiffening from age, it is in good, production-used vintage condition overall.

In the episode 'The Girl from Ilandia' (221), Wonder Woman takes a girl (Julie Anne Haddock) endowed with superhuman powers and trains her, bending the rod to showcase her incredible strength.

Dimensions: 17" x 1" x 1 1/2" (43 cm x 2 1/2 cm x 4 cm)

\$1,500 - 2,500



PictureLux / The Hollywood Archive / Alamy Stock Photo

100. WONDER WOMAN'S (LYNDA CARTER) BENT RIFLE

WONDER WOMAN (1975 - 1979)

Wonder Woman's (Lynda Carter) foam rubber rifle from the action adventure superhero series *Wonder Woman*. This double-barrel rifle is based on a Winchester 1892 rifle and has been hand-painted in faux wood and metal finishes. There is a curve in the barrel, a likely result of its use in production. While it exhibits minor signs of production use, including protruding metal wiring and a broken trigger, it is in good condition overall.

This piece appears to be an alternate from the episode 'The Deadly Dolphin' (309) in which Wonder Woman confronts an evil land developer's stooge and bends his rifle, or possibly constructed for other production use.

Dimensions: 41" x 3" x 4 ¾" (104 cm x 7 ½ cm x 12 cm)

\$1,500 - 2,500

101. SIGNED WONDER WOMAN (LYNDA CARTER) HAND-WRITTEN STEVE TREVOR 'WAR DEPARTMENT' TYPED LETTER AND LETTERHEAD LETTERHEAD WITH ENVELOPES

WONDER WOMAN (1975 - 1979)

A grouping of Wonder Woman Correspondence and Stationery from the action adventure superhero series *Wonder Woman*. This group consists of a hand-written letter from Wonder Woman (Lynda Carter), a typewritten faux vintage letter from Steve Trevor (Lyle Waggoner) and a set of custom printed production letterhead and envelopes. The handwritten letter on cotton fiber paper is creased in the middle and aged for production. The typewritten letter is on 'War Department' letterhead and is also aged for production. It is dated March 12, 1942 and addressed to General Blankenship. The stationary set of five sheets of letterhead with five corresponding envelopes is custom-printed with a rarely-seen 'Wonder Woman' image based on her costume design for the pilot and

has the 'Warner Bros. Television' return address. This grouping is in very fine, production-used, vintage condition overall. In the episode 'Wonder Woman Meets Baroness von Gunther' (101) the typewritten letter is a forgery used to frame Steve Trevor (Lyle Waggoner) for terrorist attacks by Nazi intelligence agency Abwehr. Diana sends Trevor the handwritten letter after uncovering Abwehr's plot.

Dimensions: (largest): 8 ½" x 11" (21 ½ cm x 28 cm)
(smallest): 8" x 9 ¾" (20 ¼ cm x 24 ¾ cm)

\$800 - 1,200



102. COLONEL STEVE TREVOR'S (LYLE WAGGONER) CLIPBOARD

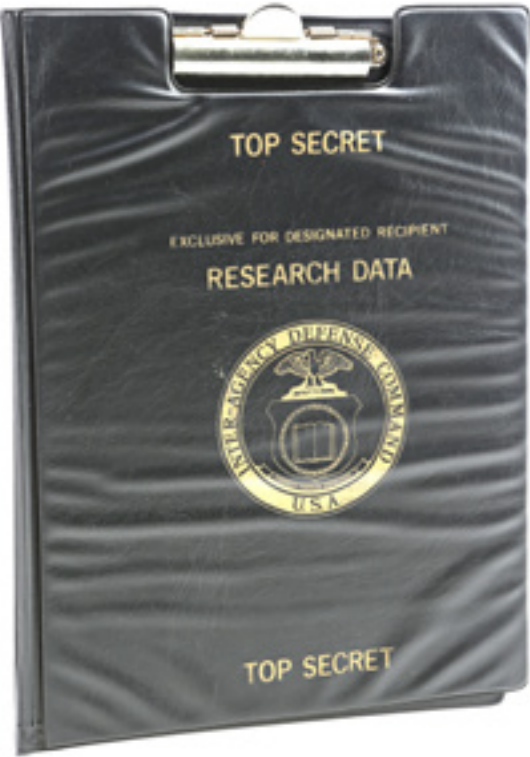
WONDER WOMAN (1975 - 1979)

Colonel Steve Trevor's (Lyle Waggoner) black clipboard from the action adventure superhero series *Wonder Woman*. Printed in gold ink on the vinyl clipboard cover is 'TOP SECRET - EXCLUSIVE FOR DESIGNATED RECIPIENT - RESEARCH DATA -TOP SECRET' with the Inter-Agency Defense Command U.S.A. insignia in center. Affixed inside is a working saw tooth spring clip to clamp down a paper tablet. This clipboard exhibits rippling to its vinyl covering but is in good condition overall.

Steve Trevor is the Director of the Inter-Agency Defense Council that works with Wonder Woman. Starting in season two, Steve Trevor carries a clipboard during his introduction in the opening credits and perhaps elsewhere in the series.

Dimensions: ½" x 9 ½" x 12 ½" (1 cm x 24 cm x 32 cm)

\$1,000 - 1,500



103. CAPTAIN AMERICA’S (REB BROWN) COSTUME

CAPTAIN AMERICA (1979)

A Captain America (Reb Brown) superhero costume from the TV Movie *Captain America*. A blue urethane pullover cowl with two elastic straps is marked 'Reb' on interior. A bodysuit features iconic American Flag motifs of red/white stripes and white star on the blue field rendered in four-way stretch Spandex. Matching solid blue, stirrup footed leggings were made in the same stretch spandex fabric with 'S Hart' marked on both pieces (suggesting it may have been worn by a stunt double). The ensemble is finished with a wide blue leather belt. Red cuffed leather boots worn by the Flash (John Wesley Shipp) in the TV series *The Flash* (1990) and a pair of red leather gloves have been added to this ensemble for display purposes. This costume is in very fine condition overall with its vivid colors intact. It shows slight signs of production use including paint loss on top back of cowl and minor fading on top of the bodysuit.

Captain America wears his signature superhero costume when he rides off on his motorcycle at the end of this made-for-television movie.

\$6,000 - 8,000

104. CAPTAIN AMERICA’S (MATT SALINGER) METAL CIRCULAR SHIELD PROTOTYPE

CAPTAIN AMERICA (1990)

Captain America's (Matt Salinger) shield from *Captain America* (1990). This round shield is fabricated from fiberglass and features a hand-painted pattern of a white star set on a blue field within concentric rings of red and white. The backside of shield is solid white with two thick brown leather carrying straps attached to wooden cubes. This shield is in overall excellent condition with slight hairline lines on front and some slight paint bleed indicative of its hand made craftsmanship.

The iconic prop is the primary weapon Captain America uses against the villain, Red Skull.

Dimensions: 23" x 23" x 6" (58 1/2 cm x 58 1/2 cm x 15 cm)

\$4,000 - 6,000



Our vignette features: Captain America's (Reb Brown) Costume (lot #103) and Captain America's (Matt Salinger) Metal Circular Shield Prototype (lot #104) © 2018.

105. METROPOLIS SIGN, CAMPAIGN POSTER, PIN, AND CORRESPONDING MAYORAL BANNER

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (1993 - 1997)

A collection of Metropolis ephemera from the superhero comedy-drama series *Lois & Clark: The New Adventures of Superman*. This group consists of a yellow plastic safety sign which reads ‘Keep Out This Building is Condemned’ with a ‘City of Metropolis’ insignia at bottom, a nylon banner which reads ‘Festival of the Arts - Metropolis Cultural Center’, and a Perry White political campaign poster and matching campaign button. The brightly colored silkscreened banner reads ‘Festival of the Arts – Metropolis Cultural Center’. This grouping exhibits minor signs of production use, but is in good condition overall.

In the episode ‘Tempus, Anyone?’ (314), Lois Lane (Teri Hatcher) transports to an alternate reality where pins and posters for Perry’s mayoral campaign appear.

Dimensions: (largest): 28" x 22" (71 cm x 56 cm)
(smallest): 3 ½" x 3 ½" (9 cm x 9 cm)

\$600 -800



106. THREE DAILY PLANET NEWSPAPERS

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (1993 - 1997)

Three *Daily Planet* newspapers from the superhero comedy-drama series *Lois & Clark: The New Adventures of Superman*. One paper features a headline that reads ‘Not Bird, Not Plane, Superman!’ with a large color photo of a train. The two other papers are without photos; one has the headline ‘How Hot Can It Get?’ and the other reads ‘Couple Reunited! Love Wins Out!’. Two of the periodicals are printed on two folded sheets of newsprint paper, while the third is printed on three pages. All feature custom color graphics on the front page, various iterations of the *Daily Planet* logo, and filler stories on the interior pages. The newspapers remain in excellent, production-used condition overall with clear and vivid printing.

Clark Kent (Dean Cain) and Lois Lane (Teri Hatcher) work at the *Daily Planet* throughout the series. In the episode ‘Pheromone, My Lovely’ (110), the ‘Couple Reunited!’ newspaper with red hearts in the logo is read by Lex Luthor (John Shea).

Dimensions (each): 23" x 17 ½" (58 ½ cm x 44 ½ cm)

\$800 - 1,200



107. ‘ULTRA WOMAN SAVES PLANET’ DAILY PLANET NEWSPAPER

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (1993 - 1997)

A *Daily Planet* newspaper from the superhero comedy-drama series *Lois & Clark: The New Adventures of Superman*. The headline reads ‘Ultra Woman Saves Planet’ with a large color photo of Superman and Ultra Woman above the fold. Below the fold is an article with headline ‘Who is this Masked Woman?’ This periodical is printed on three folded sheets of newsprint paper with a bright color image above the fold of Superman (Dean Cain) and Lois Lane (Teri Hatcher) standing in front of the *Daily Planet* headquarters, and various filler stories on the interior pages. The paper is in excellent, production-used condition overall with clear and vivid printing.

In the episode ‘Ultra Woman’ (307), this edition of the *Daily Planet* appears when sisters Lucille (Shelley Long) and Nell Newtrich (Mary Gross) hatch a plan to steal Superman’s powers.

Dimensions: 23" x 17 ½" (58 ½ cm x 44 ½ cm)

\$1,000 - 1,500



108. ‘FASTER THAN SPEEDING LIGHT!’ DAILY PLANET NEWSPAPER

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (1993 - 1997)

A *Daily Planet* newspaper from the superhero comedy-drama series *Lois & Clark: The New Adventures of Superman*. The headline reads ‘Faster Than Speeding Light’ with a large color photo of Superman above the fold. Below the fold is the headline ‘Beam of Red Light Engulfs Superman’. This periodical is printed on three folded sheets of newsprint paper with a bright color image above the fold of Superman (Dean Cain) and Lois Lane (Teri Hatcher) with red laser imagery, and various filler stories on interior pages. The paper is in excellent, production-used condition overall with clear and vivid printing.

This edition of the *Daily Planet* captures a moment from the episode ‘Ultra Woman’ (307) when Superman and Lois are struck with red kryptonite, which transfers Superman’s powers to Lois.

Dimensions: 23" x 17 ½" (58 ½ cm x 44 ½ cm)

\$1,000 - 1,500



109. LOIS LANE’S (TERI HATCHER) BLUE PATTERNED SUIT

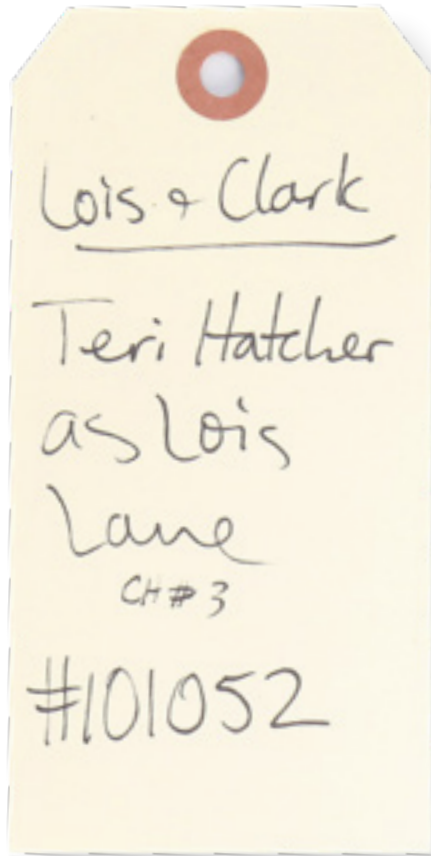
LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (1993 - 1997)

Lois Lane's (Teri Hatcher) purple jacquard skirt suit from the superhero comedy-drama series *Lois & Clark: The New Adventures of Superman*. The short hip length jacket has a shawl collar, four self-covered buttons and a nipped in waist. There is a barcode from the Warner Bros. Costume department inside the jacket. The matching skirt has two slits in front. This costume includes two wardrobe tags and is in fine production-used condition overall.

Lois wears her blue skirt suit in the episode 'Individual Responsibility' (220) as she investigates the disappearance of her boss, Perry White (Lane Smith), and she later attempts to rescue him.

Provenance: Warner Bros. Corporate Archives

\$1,000 - 1,500



110. LOIS LANE’S (TERI HATCHER) DAILY PLANET PHOTO ID AND BUSINESS CARD

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (1993 - 1997)

Lois Lane's (Teri Hatcher) *Daily Planet* business card and press ID badge from the superhero comedy-drama series *Lois & Clark: The New Adventures of Superman*. The business card features the *Daily Planet* insignia with address in the upper left and lists her title as 'Investigative Reporter'. Lois's laminated Press ID displays the *Daily Planet* logo and a cropped photo of Hatcher, and has a metal clip to attach to her costume. Both cards exhibit minor signs of production wear, but remain in good condition overall.

In the episode 'Voices From The Past' Clark Kent (Dean Cain) is sent Lois' ID to prove she's been kidnapped. The business card was designed by production for season one when the classic *Daily Planet* logo appears on various props.

Dimensions: (ID): 4 ¼" x 2 ½" (11 cm x 6 ½ cm);
(business card): 3 ½" x 2" (9 cm x 5 cm)

\$1,000 - 1,500



111. LEX-COMM PAY PHONE

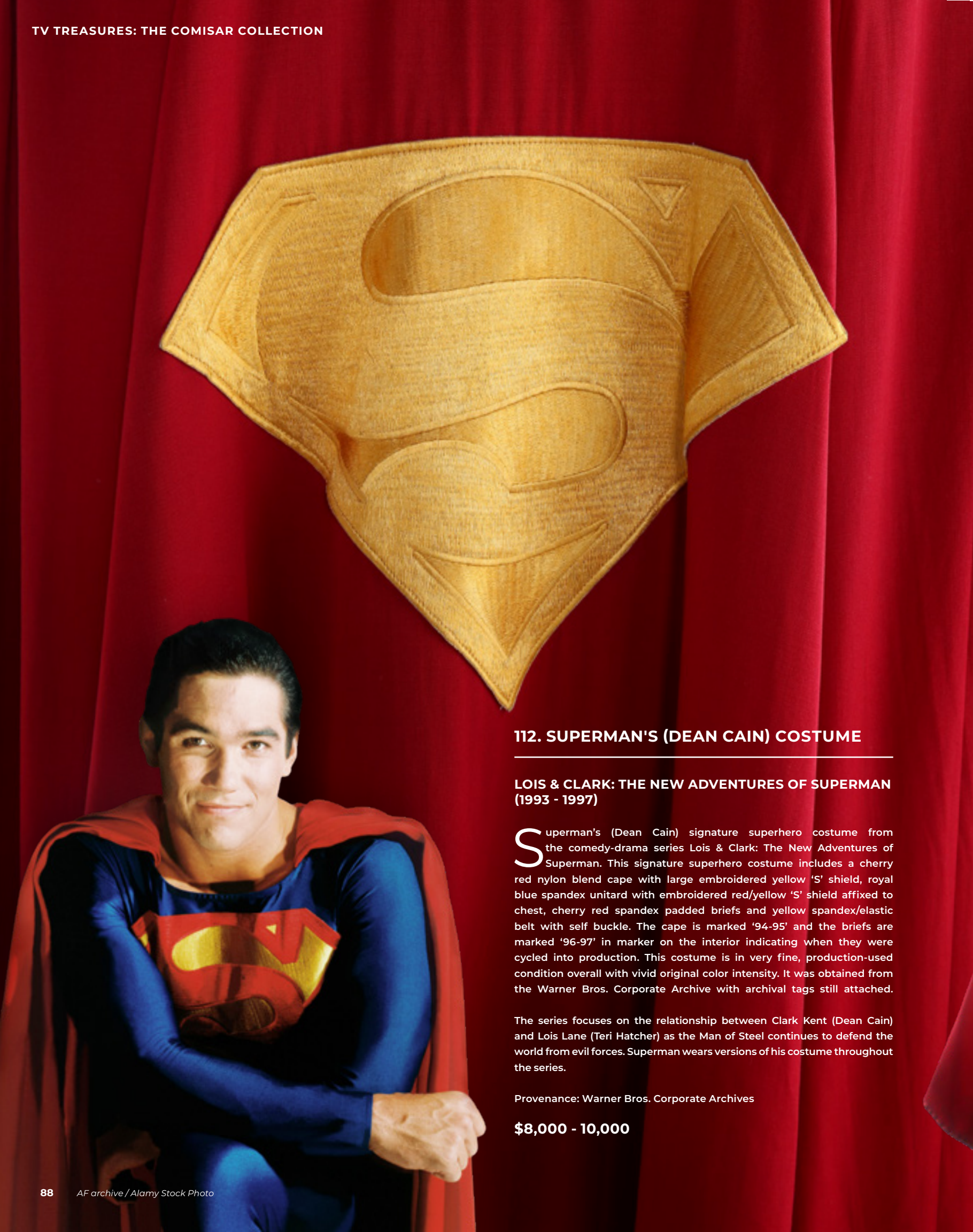
LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN (1993 - 1997)

A Lex-Comm pay phone from the superhero comedy-drama series *Lois & Clark: The New Adventures of Superman*. This phone consists of a molded plastic shell with custom 'Lex Comm - Metropolis Telephone & Communication Services' logo screen at top, a phone receiver mounted at the side, a number pad, coin and card slots, Lexan panels and various screens throughout. While it exhibits aging and some production wear with loose pieces and a missing panel, the phone is in good, production-used condition overall.

Lex-Comm pay phones appear on-set during season one throughout Metropolis, when Lex Luthor (John Shea) is the main antagonist.

Dimensions: 12" x 4" x 20 ½" (30 ½ cm x 10 cm x 52 cm)

\$600 - 800



112. SUPERMAN'S (DEAN CAIN) COSTUME

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN
(1993 - 1997)

Superman's (Dean Cain) signature superhero costume from the comedy-drama series *Lois & Clark: The New Adventures of Superman*. This signature superhero costume includes a cherry red nylon blend cape with large embroidered yellow 'S' shield, royal blue spandex unitard with embroidered red/yellow 'S' shield affixed to chest, cherry red spandex padded briefs and yellow spandex/elastic belt with self buckle. The cape is marked '94-95' and the briefs are marked '96-97' in marker on the interior indicating when they were cycled into production. This costume is in very fine, production-used condition overall with vivid original color intensity. It was obtained from the Warner Bros. Corporate Archive with archival tags still attached.

The series focuses on the relationship between Clark Kent (Dean Cain) and Lois Lane (Teri Hatcher) as the Man of Steel continues to defend the world from evil forces. Superman wears versions of his costume throughout the series.

Provenance: Warner Bros. Corporate Archives

\$8,000 - 10,000



113. FARTMAN'S (HOWARD STERN)
LIGHT-UP SUPERHERO COSTUME

1992 MTV VIDEO MUSIC AWARDS

Fartman's (Howard Stern) custom-made superhero costume from the 1992 MTV Video Music Awards. The seven-piece ensemble consists of sunglasses, a dimensional light-up chest logo, a uniform top with attached cape and emblem, a T-shirt, leggings with attached codpiece, gauntlets, and boots. The custom-made sunglasses are orange and yellow resin and come with the original leather case. The lighting device is carpet-lined and motorized. The uniform top features the character name appearing across the chest in large, urethane, copper-colored lettering. It's cropped in front to reveal the abdomen, and it attaches to leggings in back with snaps. There are three pockets in the back for the battery pack and electronic components for the light-up letter 'F'. The attached cape is waist length and features a shield shaped winged logo on back with an ivory iridescent 'F'. The leggings have an attached copper colored, heavily padded and oversized codpiece with thong back and two large oval cutouts in back to reveal each buttock cheek. The cutouts and waistband are edged with padded gold trim. The saffron color spandex on the top and leggings has been extensively hand-painted allover with brown paint, perhaps in homage to Fartman's fabled ability to propel himself by his own flatulence. The ivory T-shirt reads 'OK, Who Farted?' and has intended holes on front. Rounding out the ensemble are matching bronze leather gauntlets with faux bronze electronic detailing at the cuffs and painted copper leather boots with matching wing details. This ensemble exhibits minor signs of use, including cracks in the urethane emblem, but is in fine condition overall. At the time of cataloguing, the light-up chest piece was functioning.

At the 1992 MTV Video Music Awards, Howard Stern wore this costume while presenting the Best Metal/Hard Rock Video Award with Luke Perry to Metallica with his buttocks notoriously exposed. In 2016, *Rolling Stone* ranked this appearance #3 on their '32 Most Outrageous MTV VMAs Moments of All Time'. It cost \$10,000 to build this completely custom ensemble.

Provenance: Mr. Howard Stern

\$6,000 - 8,000



Frank Micelotta Archive/Hulton Archive/Getty Images



CURATOR'S COMMENTARY

Howard Stern was the self-proclaimed “King of All Media” in 1992 when he agreed to fly over the *MTV Video Music Awards* studio audience as Fartman, the super hero fueled by his own flatulence. Ted Shell, who created costumes for everyone from Ronald McDonald to Michael Jackson, designed and built this mind-blowing ensemble. When I saw a photo of a top Hollywood producer wearing it to a Halloween party, I had to reach out to Howard Stern through his super-agent Don Buchwald. Howard quickly responded, “yeah, sure, give it to him,” and for months my team went over the costume with Q-tips soaked in archival cleaning solvent. Later, I reached out to museums recommending it for exhibition, but it would become clear that the costume was not “on message” for conservative cultural institutions, meaning they didn’t want to ruffle the feathers of their elder board members. I believe they got it wrong, as Howard Stern is a super hero to millions, and Fartman was a gutsy concept even by his courageous standards.

— James Comisar

Our vignette features: Fartman's (Howard Stern) Light-Up Superhero Costume (lot #113) © 2018.



114. FARTMAN HAND-DRAWN COSTUME SKETCH FROM MTV AWARDS

1992 MTV VIDEO MUSIC AWARDS

A hand-drawn Fartman (Howard Stern) superhero costume illustration. This original watercolor and pencil on board sketch depicts Fartman in full Superhero regalia. There are extensive hand-written notes by the designer and a preliminary illustration of the Fartman logo in the margins. This painting is signed by acclaimed costume designer Ted Shell on the lower right corner and has a red ‘Costume Designer Guild’ stamp underneath the signature. A hand-written note on the lower left side reads “Howard Stern as ‘Fartman’”. This illustration is in very good, production-used condition overall with some edge wear.

On the 1992 *MTV Video Music Awards*, the costume illustrated here is worn by Howard Stern when presenting the Best Metal/Hard Rock Video Award with Luke Perry to Metallica, with his buttocks notoriously exposed. In 2016, *Rolling Stone* ranked this appearance #3 on their 32 ‘Most Outrageous MTV VMAs Moments of All Time’.

Dimensions: 20 ¼" x 15" x ¼" (51 ½ cm x 38 cm x ½ cm)

\$800 - 1,200

115. SUPER DAVE OSBORNE'S (BOB EINSTEIN) 'CAPTAIN SUPER' WINDBREAKER AND 'SD' CAP

SUPER DAVE (1987 - 1999)

Super Dave Osborne's (Bob Einstein) ‘Captain Super’ windbreaker jacket and ‘SD’ cap from Showtime's variety series *Super Dave*. The ivory, red and blue nylon Oshman's jacket reads ‘Captain Super’ on the left chest in conjunction with a nautical motif including gold star patches on the collar and sleeves. The back has a large circular patch which reads ‘Super Dave Osborne’. The ivory canvas baseball cap reads ‘SD’ across the crown, with blue cable trim and gold star patches on the visor. The costume is in good, production-used condition overall.

Super Dave wears his ‘Captain Super’ windbreaker throughout the series, including in a stunt where he drives off a pier.

\$400 - 600



116. SUPER DAVE OSBORNE'S (BOB EINSTEIN) STUNT DUMMY

SUPER DAVE (1987 - 1999)

Super Dave Osborne's (Bob Einstein) stunt dummy from Showtime's variety show series *Super Dave*. The foam latex dummy is crafted with acrylic eyes and a brown wig, and painted to resemble actor Bob Einstein. It is clothed in Super Dave's signature white, red, and blue canvas jumpsuit with ‘Super Dave Osborne’ embroidered on verso, a matching striped plastic helmet with ‘SD’ glued to each side, white velour gloves and white leather Reebok sneakers with yellow star patches. The stunt dummy is in good, production-used condition overall.

For one of Super Dave's outrageous stunts, this dummy is shot from a cannon into the waters of the Pacific Ocean, where it was recovered and later preserved by the Comisar Collection.

Dimensions: 72" x 24" x 14" (183 cm x 61 cm x 36 cm)

\$800 - 1,200





117. LACE'S (MARISA PARE) GLADIATOR ENSEMBLE

AMERICAN GLADIATORS (1989 - 1997)

Lace's (Marisa Pare) Gladiator ensemble from the competition series *American Gladiators*. The custom-made ensemble consists of a red Spandex sports top, blue Spandex shorts and high-top Pony athletic shoes. The sports top has a deep V-neck and a racerback with red, white and blue stripes along the hem and back. It is trimmed with ivory and blue spandex and gold metallic trim. The blue shorts are layered under a white spandex thong and have a white cuff on the right leg with 'Lace' appliquéd on the front and red stars on verso. The athletic shoes are white leather with red laces and nylon trimmed with a blue leather chevron motif at ankle and red laces. 'Pony' is embroidered at the top of shaft in blue thread. The costume is in excellent, production-used, vintage condition overall.

In the series, Lace wears her gladiator ensemble when she battles against everyday American heroes in events such as "Joust," "Powerball," and "The Wall."

\$600 - 800

118. NITRO'S (DANNY LEE CLARK) GLADIATOR ENSEMBLE

AMERICAN GLADIATORS (1989 - 1997)

Nitro's (Danny Lee Clark) Gladiator ensemble from the athletic competition series *American Gladiators*. The custom-made ensemble consists of a red, white and blue wrestling singlet and high-top Pony athletic shoes. The Spandex singlet has a deep V-neck with appliquéd star detail, a solid blue band at waist, stripes on the left leg of shorts and appliquéd 'Nitro' on both legs. The athletic shoes are white leather and nylon, trimmed with a blue leather chevron motif at the ankle and have red laces. 'Pony' is embroidered at the top of shaft in blue thread, and 'Nitro' is written on bottom of the rubber soles in black ink. The costume is in excellent, production-used, vintage condition overall.

In the series, Nitro wears his gladiator ensemble when he battles against everyday American heroes in events such as 'Joust,' 'Powerball,' and 'The Wall.'

\$600 - 800



119. AUTOGRAPHED CAST PHOTO

AMERICAN GLADIATORS (1989 - 1997)

An autographed cast photograph from the athletic competition series *American Gladiators*. The 8" x 10" black-and-white photo is printed on photo paper and features signatures from the entire Season four cast of gladiators: Gemini, Gold, Turbo, Lace, Thunder, Zap, Laser, Ice, Nitro and Blaze. Some signatures feature creative flourishes, such as 'XXOO' beside Lace's name and 'Ice Ice Baby' beside Ice's name. The photograph is in very good condition overall.

In the series, the American Gladiators face off against American heroes in events including 'Joust,' 'Powerball,' and 'The Wall.'

Dimensions: 8" x 10" (20 cm x 25 cm)

\$100 - 150



MADtv

120. ERNIE AND OSCAR THE GROUCH MUPPET-STYLE HAND PUPPETS

MADTV (1995 - 2009)

Ernie and Oscar the Grouch Muppet-style hand puppets from the sketch-comedy series *MADtv*. The Ernie-inspired puppet is made of orange felt with a foam nose, a tuft of black faux fur hair, polyester eyes, cotton/polyester turtleneck shirt, with an extra pair of arms and sleeves. Body is filled out with foam, canvas and a net stiffener. The Oscar-inspired puppet is made of dark green curly faux fur, with a leatherette mouth and tongue, Styrofoam eyes and bushy brown faux fur eyebrows with a hollow body and arms. These puppets remain in good, production-used condition overall with some degradation at Ernie's nose.

Ernie first appears in the sketch 'Donald Trump Tears Down Sesame Street' (episode 1115) when Trump (Frank Caliendo) evicts the puppets from their homes. In 'Dirty Bomb' (episode 1211), Oscar irradiates himself with a malfunctioning terrorist device.

Dimensions: (Ernie): 30" x 18" x 12" (76 cm x 45 ½ cm x 30 ½ cm)
(Oscar): 30" x 15" x 9" (76 cm x 38 cm x 23 cm)

\$1,000 - 1,500

121. 'MADTV' ACRYLIC AUDIENCE SIGN

MADTV (1995 - 2009)

A *MADtv* acrylic audience sign from the sketch-comedy series *MADtv*. The transparent sign features a large decal of the *MADtv* logo with 'MAD' printed in a red serif font with black shadowing and 'tv' printed in black sans-serif letters. It exhibits some signs of production use, but is in excellent, production-used condition overall.

During the series' run, the sign hangs above the audience, where it is backlit to highlight the logo.

Dimensions: 66" x 14" (168 cm x 36 cm)

\$600 - 800



122. 'TITANIC HAPPY MEAL' BOX, FRY CONTAINER AND SODA CUP

MADTV (1995 - 2009)

A 'Titanic Happy Meal' box, fry sleeve and soda cup from the sketch-comedy series *MADtv*. All three pieces consist of paperboard covered in different illustrations of distressed or deceased passengers. The box has dark jokes in a word scramble on one side with various misspellings of the word 'drown' and a morose 'Fun Fact' on the other. These pieces remain in very good, production-used condition overall, with the box handle partially broken.

The cold open of episode 312 begins with a commercial for 'McDonald's Titanic Happy Meal', a parody of the excessive marketing campaign for the film *Titanic*.

Dimensions: (largest): 8" x 10" x 5 ½" (20 cm x 25 cm x 14 cm); (smallest): 7" x 4 ½" x 2" (18 cm x 11 cm x 5 cm);

\$400 - 600



123. THE WHO-VILLAIN'S (EILEEN BRENNAN) ENSEMBLE

IN SEARCH OF DR. SEUSS (1994)

The Who-Villain's (Eileen Brennan) ensemble from the 1994 TV movie *In Search of Dr. Seuss*. The custom-made ensembles consists of a magenta ribbed Lurex gown, a blue and purple wrap, an orange velvet overdress, ivory velour gloves, purple/black striped tights and a green glitter necklace. The full-length gown has undulating cuffs and hem and is made of ribbed Lurex velvet with a coordinating wrap in blue velvet devoré, accented with ostrich feathers. The orange velvet dress has built-in boning to give the dress its full shape and is trimmed with thick purple and silver braided trim and is completed with striped purple and black hosiery, ivory velour gloves and a green necklace. The ensemble is in very good, production-used condition overall.

In the TV movie, journalist Kathy Lane (Kathy Najimy) encounters the Who-Villian, who wears her Seuss-like ensemble when she tells the story of the Grinch.

\$800 - 1,200

124. SERGEANT MULVANEY'S (PATRICK STEWART) ENSEMBLE

IN SEARCH OF DR. SEUSS (1994)

Sergeant Mulvaney's (Patrick Stewart) ensemble from the 1994 TV movie *In Search of Dr. Seuss*. The blue felt, custom-made coat features a double breasted front with large white covered buttons, black velvet trim at collar, sleeves and placket. The blue felt custom-made trousers have a double black velvet stripe along sides and tapered legs. The vinyl peaked cap has a shiny red brim, a shiny blue hat band, and the white leather Sam Browne belt is 2" wide with an affixed shoulder strap. The ensemble is in very good, production-used condition overall.

Sergeant Mulvaney wears his costume when he sits on a bench with Kathy Lane (Kathy Najimy) and explains to her that teachers and adults smother imagination.

\$1,000 - 1,500



125. THE FATHER'S (ROBIN WILLIAMS) ENSEMBLE
AND THE DAUGHTER'S (ZELDA WILLIAMS) PAJAMAS

IN SEARCH OF DR. SEUSS (1994)

The Father's (Robin Williams) ensemble and The Daughter's (Zelda Williams) pajamas from the 1994 TV movie *In Search of Dr. Seuss*. The Father's ensemble consists of a custom-made plaid coat, custom-made black velvet trousers, two white cotton Stafford tuxedo shirts, a round, wire rimmed glasses frame without lenses, two pairs of red dyed tube socks, two black velvet Lurex clip-on bow ties, and a black velvet tasseled cord belt. The coat features black-and-white striped cuffs, and a pocket flap and collar, edged in red with hidden wires for movement. The black trousers have multiple gathers at the cuffs. The shirts have large black square plastic buttons attached in place of shirt studs. Daughter's custom-made ensemble consists of a red velvet hair bow and red/white striped footed pajamas with white, scalloped terry cloth collar with black Lurex velvet bow tie and three shiny black plastic buttons on front. An interior tag reads 'Doren Fein' perhaps when used in a subsequent production. These ensembles remain in very good, production-used condition overall. One of Father's shirts has stains.

The Father and The Daughter wear their costumes while reading and reenacting the story of The Cat in the Hat before bed.

\$800 - 1,200

126. THE CAT IN THE HAT'S (MATT FREWER) FAUX FUR TAILCOAT COSTUME

IN SEARCH OF DR. SEUSS (1994)

The Cat in the Hat's (Matt Frewer) faux fur tailcoat costume from the 1994 TV movie *In Search of Dr. Seuss*. The tailcoat is high-pile black faux fur with hand-painted blue edges, wired edge tails, tonal houndstooth velvet trim on lapels and inside of tails. The tuxedo trousers are made of black crushed velour with the same hand-painted blue/black fur used on the tuxedo stripes down legs. The suit's accessories consists of ivory velour and faux fur gloves, an oversized red velour stuffed bow tie, and black velvet handmade shoes accented with square black buttons and white simulated spats integrated into the design. The costume is in very good, production-used condition overall.

Journalist Kathy Lane (Kathy Najimy) travels through the world of Dr. Seuss, guided by The Cat in the Hat, who wears his tailcoat costume throughout the film.

\$2,000 - 3,000



127. THE CAT IN THE HAT'S
(MATT FREWER) COLLAPSIBLE
STRIPED TOP HAT

IN SEARCH OF DR. SEUSS (1994)

The Cat in the Hat's (Matt Frewer) signature striped top hat from the 1994 TV movie *In Search of Dr. Seuss*. The custom-made hat is fully collapsible with a spring-back armature inside and is covered in red and white velour with a red grosgrain hat band. The hat is in very good, production-used condition, and the springs remain taut and in excellent working condition.

The Cat in the Hat guides journalist Kathy Lane (Kathy Najimy) through the world of Dr. Seuss while wearing his signature top hat.

\$800 - 1,200

128. FARMER MCELLIGOT'S (GRAHAM JARVIS) ENSEMBLE

IN SEARCH OF DR. SEUSS (1994)

Farmer McElligot's (Graham Jarvis) ensemble from the 1994 TV movie *In Search of Dr. Seuss*. The custom-made ensemble consists of a yellow shirt, padded underpinning, green striped trousers, red suspenders, brown boots and a straw hat. The yellow T-shirt has a color wash effect and a padded orange collar. The padded green trousers have hand-painted brown stripes and attached stirrups. The padded suspenders are made of foam and covered in red vinyl. The lace-up canvas boots are heavily aged and dirtied by the production's costume department. The straw hat has a tall, undulating crown, flipped up brim and green hat band. The ensemble exhibits some signs of production use and age, but is in fine, production-used condition overall.

Farmer McElligot wears his ensemble as he acts out the Dr. Seuss story McElligot's Pool for journalist Kathy Lane (Kathy Najimy).

\$800 - 1,200

129. MARCO'S (J.D. DANIELS) SCHOOL UNIFORM ENSEMBLE AND FISHING ENSEMBLE

IN SEARCH OF DR. SEUSS (1994)

Marco's (J.D. Daniels) school uniform ensemble and fishing ensemble from the TV movie *In Search of Dr. Seuss*. The custom-made school uniform consists of a red wool blazer, white bib-front shirt, blue and black tie, blue crepe short, black suspenders and red socks. The custom-made fishing ensemble consists of a handprinted red and green striped T-shirt with padded orange collar, pleated front shorts with green color wash effect and pale red socks. Both ensembles remain in good, production-used condition overall with some color fading.

Marco wears his short suit as he recounts the story of *And to Think That I Saw It on Mulberry Street* to Kathy Lane (Kathy Najimy), then appears in his fishing ensemble in the story of *McElligot's Pool*.

\$800 - 1,200



130. AD MAN (DAVID PAYMER) AND AD WOMAN'S (ANDREA MARTIN) ENSEMBLES

IN SEARCH OF DR. SEUSS (1994)

Ad Man's (David Paymer) and Ad Woman's (Andrea Martin) ensembles from the 1994 TV movie *In Search of Dr. Seuss*. Ad Man's custom-made ensemble consists of a black-and-white plaid vest trimmed with black Lurex, a white shirt with black stripes and removable collar, periwinkle trousers with black metallic piping at hem, an orange/black tartan tie and black round plastic glasses with 'coke bottle' lenses. The trousers, shirt and vest are all labeled 'David Paymer'. Ad Woman's custom-made ensemble consists of a black-and-white houndstooth tweed vest, white cotton patterned shirt, purple long skirt trimmed with black metallic piping at hem, black sequined, low heel boots with white vinyl simulated spats, a black and yellow bow tie, black round plastic glasses with 'coke bottle' lenses and grey hosiery. Ad Woman's ensemble is labeled 'Andrea Martin'. These costumes remain in very good, production-used condition overall with the Ad Woman's shirt collar slightly discolored.

Ad Man and Ad Woman wear their ensembles when they explain Dr. Seuss's role in advertising to journalist Kathy Lane (Kathy Najimy).

\$800 - 1,200

131. TWO DR. SEUSS-STYLE DIMENSIONAL KITES WITH TAILS AND TWO DIMENSIONAL DRESSES

IN SEARCH OF DR. SEUSS (1994)

Two Dr. Seuss-style dimensional kites with tails and two dimensional dresses from the TV movie *In Search of Dr. Seuss*. The hand-painted, diamond-shape multicolor kites and the dresses with a decorative Seuss-like motif are all made of foam. The two-piece dresses dangle from white hangers. The grouping exhibits minor signs of production use, such as cracking of the foam, but is in excellent, production-used condition overall.

In the TV movie, the grouping appears in the bedroom where The Father (Robin Williams) introduces his Daughters (Zelda Williams and Eleanor Columbus) to the stories of Dr. Seuss.

Dimensions:
(Kite, largest): 3" x 32" x 96" (7 ½ cm x 181 ½ cm x 244 cm)
(Dresses, largest): 24" x 62" (61 cm x 157 ½ cm)

\$600 - 800





132. PLATE OF GREEN EGGS AND HAM AND OVERSIZED PROP SEUSS BOOKS

IN SEARCH OF DR. SEUSS (1994)

A plate of green eggs and ham and oversized prop Seuss books from the 1994 TV movie *In Search of Dr. Seuss*. The prop food and plate replicates Seuss' illustration in urethane, and both are hand-painted with realistic shading. All seven hardback prop books feature the art of Seuss and include the titles *Horton Hatches the Egg*, *The Sneetches*, *The Butter Battle Book*, *The Cat in The Hat*, *Oh, the Places You'll Go!*, *Hunches in Bunches* and *You're Only Old Once!*. The grouping is in good, production-used condition overall with paint on the ham exhibiting some cracking.

In the TV movie, journalist Kathy Lane (Kathy Najimy) meets characters from the world of Dr. Seuss, who read from oversized books. Later, Sam I Am (Howie Mandel) asks Kathy to eat green eggs and ham.

Dimensions: (plate): 12" x 12" x 6" (30 cm x 30 cm x 15 cm); (books): 13" x 10" x 1" (32 cm x 25 cm x 2 cm)

\$800 - 1,200

133. KATHY LANE'S (KATHY NAJIMY) BLACK DRESS ENSEMBLE

IN SEARCH OF DR. SEUSS (1994)

Kathy Lane's (Kathy Najimy) Black Dress Ensemble from the 1994 TV movie *In Search of Dr. Seuss*. The custom-made ensemble consists of a black embellished dress, black half-slip, black shawl, black boots and pearl earrings. The ensemble consists of a full-length black sequined dress with lace paneled godet skirt and half sleeves with Lurex-accented chiffon cuffs, a lace and satin half-slip, sequined leatherette lace-up boots with magenta faux fur interior, a Lurex-accented chiffon shawl and replica diamond and pearl drop earrings. The costume is in fine, production-used condition overall with some of the sequins on the boot missing or loose.

In the TV movie, journalist Kathy Lane (Kathy Najimy) wears her black dress ensemble when she and The Cat in the Hat (Matt Frewer) walk through a revolving door and arrive in a Seuss-like library.

\$800 - 1,200



134. DR. SEUSS OFFICE CARVED FOAM DINOSAUR FOOTPRINT RELIEF AND 'UNLESS' STONE

IN SEARCH OF DR. SEUSS (1994)

A Dr. Seuss-style office carved foam dinosaur footprint relief and 'Unless' stone from the TV movie *In Search of Dr. Seuss*. Both faux stone pieces are spray-painted brown and purposefully distressed and aged. The relief reads 'Unless' at front. The grouping exhibits minor signs of production use, such as punctures of the foam, but remains in very good overall condition.

A footprint relief is given to Dr. Seuss in his youth and appears in the TV movie during a reminiscence Journalist Kathy Lane (Kathy Najimy) encounters the 'Unless' stone while revisiting Seuss' story *The Lorax*.

Dimensions (approx.):
(relief): 6" x 36" x 36" (15 cm x 91 ½ cm x 91 ½ cm)
(stone): 6" x 25" x 30" (15 cm x 63 ½ cm x 76 cm)

\$400 - 600



135. DR. SEUSS-STYLE FLOOR LAMP AND ROUND YELLOW SIDE TABLE WITH TURNING TOP

IN SEARCH OF DR. SEUSS (1994)

A Dr. Seuss-style floor lamp and a round yellow side table with a turning top from the TV movie *In Search of Dr. Seuss*. The hand-painted yellow and blue foam lamp has serpentine pink details, a metallic pull string, and two empty metal sockets under the lampshade, and is thought to be functional (untested). The matching turning table has squat spherical legs. The grouping exhibits minor signs of production use, such as cracking of the foam, but is in excellent, production-used condition overall.

In the TV movie, journalist Kathy Lane (Kathy Najimy) encounters Mr. Hunch (Christopher Lloyd), who falls along with the lamp, table, and other colorful objects into a Seuss-themed room.

Dimensions:
(lamp): 34" x 34" x 67" (86 ½ cm x 86 ½ cm x 170 cm)
(table): 26" x 26" x 29" (66 cm x 66 cm x 73 ½ cm)

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$600 - 800

5 FT
7 IN



136. MULBERRY STREET PROP MAILBOX AND WOOD DIE-CUT SEUSS-STYLE BIRD SET DECORATION

IN SEARCH OF DR. SEUSS (1994)

A Mulberry Street old-timey prop mailbox and a wood die-cut Seuss-style bird set decoration from the TV movie *In Search of Dr. Seuss*. The hand-painted green, blue, and white foam mailbox features a vintage mail slot. The multicolor Seuss-style bird is perched on a branch and is in silhouette. While the mailbox has several punctures on verso, these pieces remain in very good, production-used condition overall.

In the TV movie, journalist Kathy Lane (Kathy Najimy) travels through the world of Dr. Seuss, where the bird appears as on-set decoration. The mailbox appears in Seuss' story *And to Think That I Saw It on Mulberry Street*.

Dimensions: (mailbox): 4 ½ cm x 11 ½ x 21" (12 cm 29 cm x 54 cm)
(bird): 7 ½" x 15" (19 cm x 38 cm)

\$400 - 600



137. TIN MAN'S (DEREK LOUGHRAM) CHARACTER COSTUME

DREAMER OF OZ (1990)

The Tin Man's (Derek Loughram) character costume from the made-for-television L. Frank Baum biopic, *The Dreamer of Oz*. The ensemble consists of a hand-painted silver urethane face mask and funnel headpiece, oil drum torso, arm sleeves, leg covers, two silver leather gloves, a copper-colored bowtie and two boots with a Western Costume label inside. The mask displays exaggerated features with bright green eyes, rosy cheeks, a long pointed nose, eyebrows and jaw screws. Most components are padded with foam for actor comfort. The costume remains in very good, production-used condition overall.

The Tin Man accompanies Dorothy through the land of Oz while wearing his ensemble, which is designed to closely resemble the one worn in the timeless 1939 motion picture *The Wizard of Oz*.

Provenance: Western Costume Star Collection

\$2,000 - 3,000





138. JASON LEE SCOTT'S (AUSTIN ST. JOHN) RED POWER RANGER HELMET

MIGHTY MORPHIN POWER RANGERS (1993 - 1996)

Jason Lee Scott's (Austin St. John) Red Power Ranger helmet from the children's superhero action series *Mighty Morphin Power Rangers*. The painted fiberglass helmet has a dark grey clear acrylic face shield and silver-painted mouth area. It has a Tyrannosaurus Rex motif with a hooded eye, face shield that is surrounded by silver painted saw tooth fangs and tiny nostrils in the forehead. The helmet is jointed and locks into place along sides. The helmet is in very good, production-used condition overall with small exterior chips.

The Red Ranger, the holder of the Dinozord Power Coin and the Power Rangers' de facto leader, wears his trademark T-Rex helmet throughout the series.

Dimensions: 14" x 8 ½" x 9 ½" (35 ½ cm x 21 ½ cm x 24 cm)
Provenance: Saban Entertainment

\$6,000 - 8,000

139. ZACH TAYLOR'S (WALTER JONES) BLACK POWER RANGER HELMET

MIGHTY MORPHIN POWER RANGERS (1993 - 1996)

Zack Taylor's (Walter Jones) Black Power Ranger helmet from the children's superhero action series *Mighty Morphin Power Rangers*. The painted fiberglass helmet has a dark grey face shield and silver-painted mouth area. It features a mastodon motif with silver curving horns at the temple, yellow painted eyes at the crown and an abstract segmented trunk on the forehead. The helmet is jointed and locks into place along the sides. The helmet is in very good, production-used condition overall with some exterior chips.

The Black Ranger, the holder of the Mastodon Power Coin and an agile warrior, wears his trademark Mastodon helmet throughout the series.

Dimensions: 14" x 8 ½" x 9 ½" (35 ½ cm x 21 ½ cm x 24 cm)
Provenance: Saban Entertainment

\$6,000 - 8,000





140. JASON LEE SCOTT'S (AUSTIN ST. JOHN) RED POWER RANGER SLEEVELESS HOODIE

MIGHTY MORPHIN POWER RANGERS (1993 - 1996)

Jason Lee Scott's (Austin St. John) sleeveless hoodie from the children's superhero series *Mighty Morphin Power Rangers*. A red cotton Euro Funk sweatshirt with an 'EF' logo embroidered on the chest and rolled armhole and sleeves removed for production. The hoodie remains in very good, production-used condition overall.

In the episode 'Power Ranger Punks' (112), Jason, the Red Ranger, wears his hoodie as he is forced to fight fellow rangers Kimberly (Amy Jo Johnson) and Billy (David Yost) after Baboo (Hideaki Kusaka) taints their drinks with punk potion.

Provenance: Saban Entertainment

\$600 - 800

141. JASON LEE SCOTT'S (AUSTIN ST. JOHN) RED POWER RANGER SLEEVELESS SWEATER

MIGHTY MORPHIN POWER RANGERS (1993 - 1996)

Jason Lee Scott's (Austin St. John) sleeveless sweater from the children's superhero series *Mighty Morphin Power Rangers*. The sleeves of the red cotton Rush brand hooded T-shirt are cut off for production. The sweater is in very good, production-used condition overall.

In the episode 'An Oyster Stew' (160), the season one finale, Jason, the Red Ranger, wears his sweater as he is frozen by the Pearls of Stillness, forcing fellow Rangers Tommy (Jason Frank) and Zack (Walter Jones) to fight a monster called the Oysterizer.

Provenance: Saban Entertainment

\$600 - 800



142. ZACK TAYLOR'S (WALTER JONES) BLACK POWER RANGER STRIPED SHIRT

MIGHTY MORPHIN POWER RANGERS (1993 - 1996)

Zack Taylor's (Walter Jones) shirt from the children's superhero series *Mighty Morphin Power Rangers*. The blue, red, yellow, black-and-white striped cotton Cross Colours polo shirt has a zip placket and a contrasting black collar. The shirt remains in excellent, production-used condition overall.

Beginning with the episode 'The Wanna-Be Ranger' (204), Zack, the Black Ranger, wears his shirt in the season 2 opening credits.

Provenance: Saban Entertainment

\$600 - 800



143. BILLY CRANSTON'S (DAVID YOST) BLUE POWER RANGER STRIPED SHIRT

MIGHTY MORPHIN POWER RANGERS (1993 - 1996)

Billy Cranston's (David Yost) shirt from the children's superhero series *Mighty Morphin Power Rangers*. A blue and purple striped, short-sleeve Cheetah brand T-shirt with production tag pinned reading 'Billy Lion #42 Ch#1-1A SC-4201-4209' on one side, and 'T Purple + Royal Lg Stripe - Overalls Lt. Blue - Shoes Converse' on back. The T-shirt remains in very good, production-used condition overall.

In the episode 'The Spit Flower' (124), Billy, the Blue Ranger, wears his shirt as he and the rest of the Rangers battle the Spit Flower, an energy-draining monster threatening the Youth Center.

Provenance: Saban Entertainment

\$600 - 800



**144. TRINI KWAN'S
(THUY TRANG) YELLOW
POWER RANGER COSTUME**

**MIGHTY MORPHIN POWER RANGERS
(1993 - 1996)**

Trini Kwan's (Thuy Trang) costume from the children's superhero series *Mighty Morphin Power Rangers*. The costume consists of a yellow cotton Fire vest with a crewelwork front and nylon back, a yellow cotton Jay Jacobs ribbed tank top, a cotton and Lycra Contempo Casuals cropped, zip-front shirt and yellow cotton Esprit drawstring shorts. The costume is in good, production-used condition overall.

In the episode 'Mighty Morphin' Mutants' (159), Trini, the Yellow Ranger, wears her costume before she fights her giant mutant doppelganger constructed by Rita Repulsa.

Provenance: Saban Entertainment

\$600 - 800

**145. KIMBERLY HART'S
(AMY JO JOHNSON) PINK POWER
RANGER PINK CROP TOP**

**MIGHTY MORPHIN POWER RANGERS
(1993 - 1996)**

Kimberly Hart's (Amy Jo Johnson) pink crop top from the children's superhero series *Mighty Morphin' Power Rangers*. The long sleeve Plum Avenue pullover is fabricated in a pink geometric matelass   with a half zip and a stand collar. The garment remains in excellent, production-used condition overall.

In the episode 'Grumble Bee' (151), Kimberly, the Pink Ranger, wears her sweater to Angel Grove High when she is tied up with Jason (Austin St. John) and Zack (Walter Emanuel Jones).

Provenance: Saban Entertainment

\$400 - 600



CURATOR'S COMMENTARY

In the same shared studio warehouse where Archie Bunker's living room set from *All in the Family* was stored, I discovered face down in the next aisle a puppet I recognized from the joyful and groundbreaking series *Pee-wee's Playhouse*. Nearby, a mountain of caved-in cardboard production boxes was stacked so high that the lower boxes had burst open. I felt that I needed to connect with the show's visionary creator and star Paul Reubens, so I pitched his business manager on a scenario that would find some pieces being given to me if I agreed to provide them with professional care at my expense. Two years later at the same spot, I would watch Paul perform a triage of sorts, as he pulled careworn pieces from dirty boxes. He would then assign each object to a “keep” pile, a “Goodwill” pile, or a “dump” pile. As it turned out, my job was to talk him into moving items from any of these piles into a “James” pile.

During the dig and over lunch, I would learn that Pee-wee alter ego Paul was singularly dedicated to his viewers to the extent that he himself approved every toy placed on set (but not before playing with each one first); and, he would learn that I saw a future for famous TV materials, where they would be collected, cared for, and eventually elevated to high art. Paul Reubens gave me a number of pieces from the show, and he expressed gratitude that they might live on. I hired Disney artist Chris Koon to painstakingly restore many of these pieces, and I am pleased to have provided them with an archival home for over twenty years. While it's difficult to part with such pieces, it also feels like the perfect time to share them with fans that have always supported Pee-wee Herman's inventive TV shows, films and live performances.

— James Comisar

146. TWO PRODUCTION PEE-WEE HERMAN (PAUL REUBENS) CUE CARDS AND PEE-WEE SIGNED PHOTO

PEE-WEE'S PLAYHOUSE (1986 - 1991)

Two production Pee-wee Herman (Paul Reubens) cue cards and a Pee-wee signed photograph from the children's television series *Pee-wee's Playhouse*. The cue cards consist of white poster boards with script dialogue between characters written out in red and black marker. These cue cards reference Jambi the Genie and The Mail Lady. The promotional photo of Pee-wee in his trademark ensemble is signed by Paul Reubens 'Dear Friends, This is the real thing! Your pal, Pee-wee Herman'. These pieces are in excellent condition overall.

Dimensions: (cue cards): 22 ¼" x 1" x 14" (56 ½ cm x 2 ½ cm x 35 ½ cm); (photograph): 13" x 10" (33 cm x 25 ½ cm)
Provenance: Mr. Paul Reubens

\$400 - 600



148. HAND-DRAWN PEE-WEE HERMAN (PAUL REUBENS) AND MISS YVONNE (LYNNE MARIE STEWART) COSTUME DESIGN

PEE-WEE'S PLAYHOUSE (1986 - 1991)

A Pee-wee Herman (Paul Reubens) and Miss Yvonne (Lynne Marie Stewart) original costume sketch from *Pee-wee's Playhouse*. The original sketch is colored marker, graphite and pencil on paper depicting Pee-wee Herman and Miss Yvonne in pilot and flight attendant costumes. Signed by costume designer Robert Turturice on verso 'Turturice 1989' with handwritten notes 'Lynne Stewart Paul Reubens Pee-Wee's Playhouse'. The sketch is in very good condition overall, with minor bending of the corners.

In the episode 'Rebarella' (406), Pee-wee and Miss Yvonne pretend to fly around the world as pilot and flight attendant. This is a preparatory sketch for the actor's costumes in the sequence.

Dimensions: 17" x 14" (43 cm x 35 ½ cm)
Provenance: Mr. Robert Turturice

\$600 - 800

147. HAND-DRAWN MISS YVONNE (LYNNE MARIE STEWART) CHRISTMAS COSTUME AND CHRISTMAS TREE HEADDRESS DESIGNS

PEE-WEE'S PLAYHOUSE (1986 - 1991) / CHRISTMAS AT PEE-WEE'S PLAYHOUSE (1988)

Two Miss Yvonne (Lynne Marie Stewart) original costume sketches from *Pee-wee's Playhouse*. The original Christmas costume sketch is watercolor, ink and graphite on paper and depicts Miss Yvonne in a Santa Claus-inspired costume with a red strapless dress trimmed in white fur, detached opera-length sleeves, green petticoat and red pumps. Completing the holiday-themed ensemble is a Santa sleigh shaped handbag and a Christmas Tree headdress. A photo of Stewart in the final costume accompanies the sketch. The original Christmas Tree headdress sketch is rendered in the same mediums and has two small sketches of Stewart with two variations of the headdresses. The full costume design sketch is signed by costume designer Robert Turturice on front and marked 'Lynne Stewart Pee-Wee Christmas Special 1988'. The sketches are in very fine, production-used, condition overall.

In the episode 'Miss Yvonne's Visit' (405), Pee-wee hosts Miss Yvonne at the Playhouse and she brings this dress, along with many others. Miss Yvonne wears her Christmas ensemble in Christmas at Pee Wee's Playhouse, the holiday special.

Dimensions (each): 17" x 14" (43 cm x 35 ½ cm)
Provenance: Mr. Robert Turturice

\$600 - 800



149. COLLECTION OF PLAYHOUSE KITCHEN ITEMS

PEE-WEE’S PLAYHOUSE (1986 - 1991)

A collection of Playhouse kitchen items from the children’s television series *Pee-wee’s Playhouse*. The group consists of a tin TV tray with fold out legs and a mid-century illustration of Poppa Bear surrounded by animals, the Playhouse’s clear glass cookie jar with hand-painted art and original frosted animal cookies, a blue ice cube tray with multicolored acrylic ice cubes, a Christmas mug with Santa Claus filled with simulated ‘hot cocoa’, a green dinosaur mug, a selection of fridge magnets, a red tin cookie container, a tub of iodized salt with a hand-written label reading ‘The PLAYHOUSE Salt’ affixed, an egg-shaped wind-up toy with a chef’s hat, a ceramic white, black, and red chef jar, a green rubber monster head toy, a floral red oven mitt, and a green plastic spiral straw.

These pieces are in excellent condition overall. However, some magnets are decorative shells and the magnet itself is not present. The egg-shaped toy is missing a leg. Also, the cookie jar is still filled with cookies that are original to the production, and they are not safe for consumption. Pee-wee Herman, the fun-loving, child-like alter ego of Paul Reubens, spends his days in a house known as the Playhouse. These items appear as on-set decoration in Pee-wee’s kitchen over the course of the series.

Dimensions: (largest): 5 ½” x 16 ½” (14 cm x 42 cm);
(smallest): 1”x 2”x 2” (2 ½ cm x 5 cm x 5 cm)
Provenance: Mr. Paul Reubens

\$600 - 800



150. GROUPING OF PLAYHOUSE KITCHEN SILHOUETTE CHARACTERS

PEE-WEE’S PLAYHOUSE (1986 - 1991)

A grouping of Playhouse kitchen silhouette characters from *Pee-wee’s Playhouse*. The collection of hand-painted, foam core anthropomorphic characters includes a pineapple with a blue banner, a ketchup bottle with a can of tomato juice and a red banner, and two ears of corn with a blue banner. The pineapple and cobs of corn are both painted with eyes and mouths, and the corn also has arms. The group is in very fine, production-used condition overall. Pee-wee Herman, the fun-loving, child-like alter ego of Paul Reubens, spends his days in a house in Puppetland known as the Playhouse. These character silhouettes appear over the course of the series when Pee-wee works in or passes his kitchen.

Dimensions: (pineapple): 22 ½”x ¼” x 9” (51 ¼ cm x ½ cm x 23 cm); (corn): 20”x ¼” x 13” (51 cm x ½ cm x 33 cm); (bottles): 21”x ¼” x 9” (53 ½cm x ½ cm x 23 cm)
Provenance: Mr. Paul Reubens

\$800 - 1,200



151. PLAYHOUSE CAT WALL CLOCK

PEE-WEE’S PLAYHOUSE (1986 - 1991)

A cat wall clock from the children’s television series *Pee-wee’s Playhouse*. The black-and-white plastic Kit Cat Klock comes from the California Clock Company and has been bedazzled by production with sequins on the bowtie, nose, ears, paws, clock face, and movable white eyes. A white cord wrapped in a rubber band dangles from the side. The clock is in very good, production-used condition overall. It is missing its hands and swinging tail, which were most likely removed during production for continuity, and the plug is cut off the cord rendering it non-functional (though indicating it was hard-wired into a lighting board and functional during production, and perhaps could work again).

Pee-wee Herman, the fun-loving, child-like alter ego of Paul Reubens, spends his days in a house known as the Playhouse. The clock appears as on-set decoration in Pee-wee’s kitchen over the course of the series, including in the background throughout the episode ‘Conky’s Breakdown’ (501).

Dimensions: 3” x 8” x 8 ½” (7 ½ cm x 20 ½ cm x 21 ½ cm)
Provenance: Mr. Paul Reubens

\$600 - 800



152. PLAYHOUSE WEIGHT-O-MATIC CHARACTER

PEE-WEE’S PLAYHOUSE (1986 - 1991)

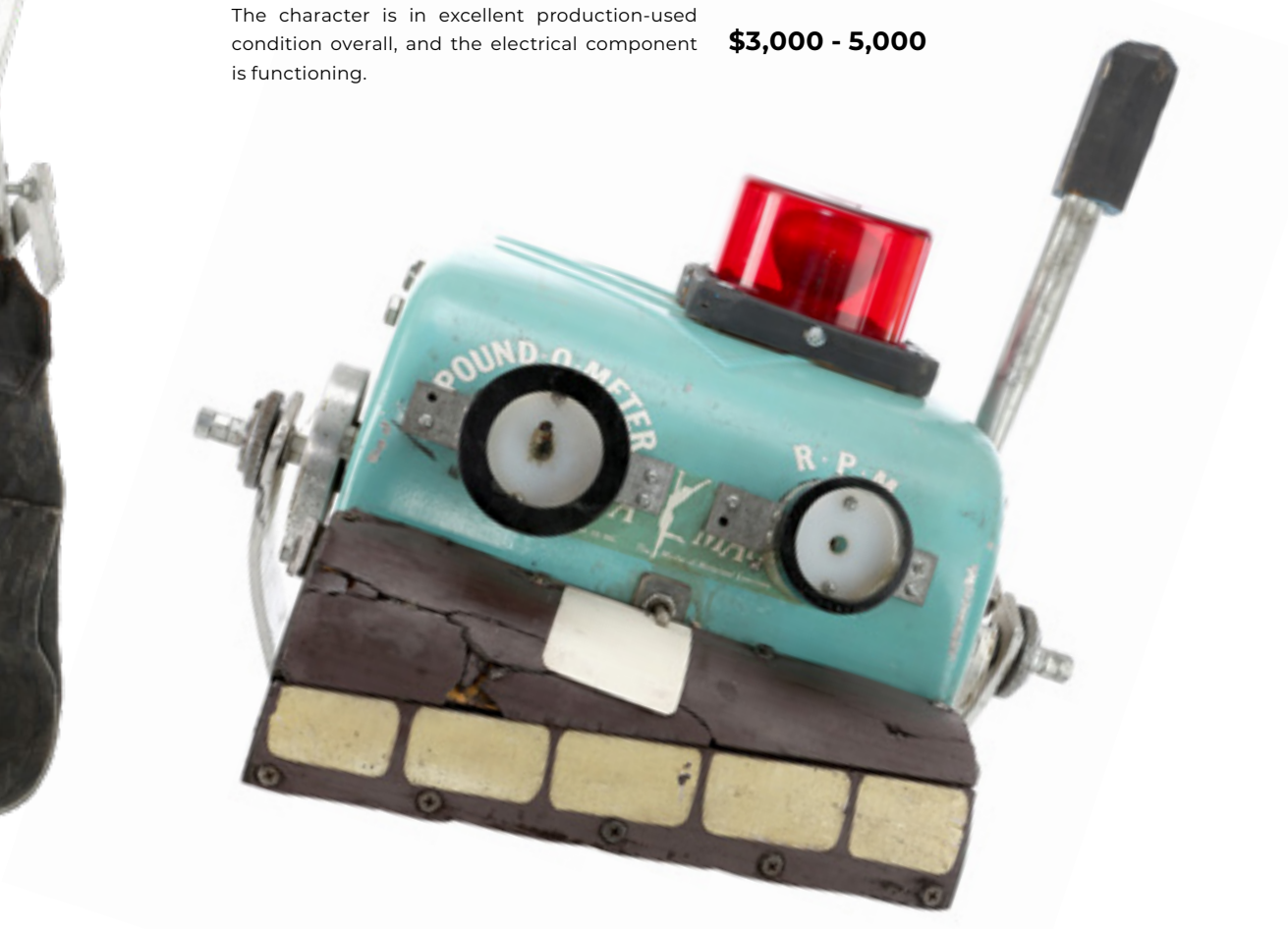
Pee-wee Herman’s (Paul Reubens) Weight-o-Matic character from the children’s television show *Pee-wee’s Playhouse*. The character’s head is made from a vintage turquoise slimming belt machine with added round plastic gauge eyes, a long rubber mouth with flat white teeth, a wooden handle with settings such as ‘Thin to Fat’, and a vintage slimming belt that attaches at sides with metal hardware. The head attaches by metal pole (replaced after production) to a long rectangular base covered in rubber grip mat and rows of white rollers. The belt vigorously shakes with the flip of a switch. The character is in excellent production-used condition overall, and the electrical component is functioning.

However, it is recommended that an electrician be consulted before operating the vintage mechanism. In the episode ‘The Cowboy and the Cowntess’ (110), Cowboy Curtis (Laurence Fishburne) saves Pee-wee Herman (Paul Reubens) when his Weight-o-Matic goes haywire.

Dimensions: 38" x 20" x 21" (96 ½ cm x 51 cm x 53 ½ cm)
Provenance: Mr. Paul Reubens

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$3,000 - 5,000



153. PEE-WEE HERMAN (PAUL REUBENS) AND MISS YVONNE'S (LYNNE MARIE STEWART) TOY MEDICAL BAGS AND SUPPLIES

PEE-WEE’S PLAYHOUSE (1986 - 1991)

A collection of Pee-wee Herman’s (Paul Reubens) and Miss Yvonne’s (Lynne Marie Stewart) plastic toy medical bags with supplies from the children’s television show *Pee-wee’s Playhouse*. The grouping includes a green sealed window envelope addressed to ‘Reba’ from ‘Dr. Pee-wee’, Pee-wee’s Fisher-Price toy stethoscope in blue, yellow and red plastic, Pee-wee’s red plastic ‘X-Ray’ glasses with photo inserts in place of lenses and the irises and pupils cut out, Pee-wee’s black painted blue plastic toy medical bag with sticker that reads ‘this bag belongs to: Doctor PEE-WEE, address...PLAYHOUSE’ and Miss Yvonne’s white plastic toy medical bag with crocodile texture and red cross

made of tape on each side. All objects in the grouping are in good, production-used condition overall. Pee-wee regularly adopts new guises and professions, including that of a doctor in the episode ‘Dr. Pee-wee and the Del Rubios’ (401)

Dimensions: (largest): 9"x 4" x 8" (23 cm x 10 cm x 20 ½ cm)
(smallest): 6" x 1 ½" x 3" (15 ¼ cm x 3 ¾ cm x ½ cm)
Provenance: Mr. Paul Reubens

\$1,000 - 1,500



154. MISS YVONNE'S (LYNNE MARIE STEWART) '10,000 LBS.' BARBELL

PEE-WEE’S PLAYHOUSE (1986 - 1991)

Miss Yvonne’s (Lynne Marie Stewart) ‘10,000 LBS.’ barbell from the CBS children’s television show *Pee-wee’s Playhouse*. The black hand-painted barbell features two round weights carved out of rigid foam and marked ‘10,000 LBS.’ in white hand-painted letters that are connected by a black tape-wrapped handlebar with two large, circular indentations. The piece is in very good production-used condition overall.

Miss Yvonne, one of Pee-wee Herman’s (Paul Reubens) closest friends, has the uniquely shaped barbell to accommodate her feminine figure when chest pressing.

Dimensions: 58" x 13" x 12" (147 ½ cm x 33 cm x 30 ½ cm)
Provenance: Mr. Paul Reubens

\$1,000 - 1,500



155. FLOORY MAIN CAST CHARACTER PUPPET

PEE-WEE’S PLAYHOUSE (1986 - 1991)

Floory main cast character puppet from the children's television show *Pee-wee's Playhouse*. Floory is comprised of a cluster of foam core floor planks hand-painted various shades of brown with cartoon proportion woodgrain pattern that serve as his eyebrows, nose and lips, two rotating wooden spiral eyes, and a long black mouth operated by way of two puppeteer rods (42"). The puppet is in excellent condition overall.

Floory lives within Pee-wee's bedroom floor beside his bunk beds, and when the puppet speaks, it rises up from an otherwise recessed position and its floor planks animate as facial features. Fan-favorite Floory appears in the opening titles and throughout the series.

Dimensions: 67" x 36" x 15" (170 cm x 91 ½ cm x 38 cm)
Provenance: Mr. Paul Reubens

\$6,000 - 8,000



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John D. Kisch/Separate Cinema Archive / Getty Images

156. PLAYHOUSE PICTUREPHONE BOOTH WITH ELECTRONICS, LIGHT AND CAMERA

PEE-WEE’S PLAYHOUSE (1986 - 1991)

The Picturephone Booth main cast character from the children's television show *Pee-wee's Playhouse*. The fantasy video phone booth is painted bright orange and features long strands of rope hair, large purple eyes with wood dowel eyelashes and light bulbs for pupils, red lip-shaped swinging doors at front, an interior upholstered with a plush giraffe print, a hand-painted pull-down backdrop featuring smiling fish in an ocean, a sheer pale pink shower curtain, a vintage TV sans screen (that series cameramen shot through), a 1970s-era Panasonic film camera plus vintage lights mounted onto a shelf that drop down into position by way of pulling a floor level (still functional), and a Del Monte Mixed Fruit Cocktail can (with brand name obscured in red paint) that serves as the handset. The booth is in excellent, production-used condition

overall, and a plug in control box rings a functioning phone ring bell, etc. Pee-wee Herman (Paul Reubens), the fun-loving, child-like alter ego of Paul Reubens, uses the booth throughout seasons two through five, including to contact the alien Zyzzybalubah in the episode 'Playhouse in Outer Space' (209).

Dimensions: 48" x 64" x 84" (122 cm x 162 ½ cm x 213 ½ cm)
Provenance: Mr. Paul Reubens

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$10,000 - 15,000





157. PRESIDENT RICHARD NIXON'S PUPPET HEAD AND BODY

D.C. FOLLIES (1987 - 1989)

A President Nixon human-sized puppet head and body from Sid and Marty Krofft's satirical sitcom *D.C. Follies*. The highly detailed carved foam puppet has beige colored jersey hands and hand-painted urethane fingernails. It is dressed in a navy wool blazer from Hart Schaffner and Marx, a grey blue Tarleton shirt and navy maroon striped tie dressed on an internal armature structure. There are foam arms with black sleeves stitched to each elbow. The jacket pocket is marked 'abc' and the shirt is marked 'Ted Kennedy' on interior. The puppet head is made of reticulated foam that has been sculpted, dyed and airbrushed in Nixon's caricature image. It features a receding hairline, elongated nose, white teeth, plastic eye inserts and dark brown hair. Two straps, one marked 'NIXON', protrude from the neck. The puppet is in good, production-used condition overall.

The show transmits from a fictional Washington D.C. bar and offers comical political commentary. President Nixon appears throughout the series, including in the Nixon-focused episode 'Nixon's Presidential Library is a Bookmobile' (102).

Dimensions: (head): 10 ½" x 8" x 15" (26 ½ cm x 20 ½ cm x 38 cm); (torso): 6" x 21" x 32" (15 cm x 53 ½ cm x 81 ½ cm)
Provenance: Mr. Marty Krofft

\$1,000 - 1,500



158. HAND-PAINTED 'THE KROFFT SUPERSHOW' PRODUCTION OFFICE SIGN

THE KROFFT SUPERSHOW (1976 - 1978)

A cheerful 'The Krofft Supershow' production office sign from the children's variety show *The Krofft Supershow*. The large, doubled-sided, wood hanging sign is hand-painted with an upbeat red, orange and pink radiating sunburst in the style of their famous production logo. 'The Krofft Supershow' is painted on each side in large white letters with black shadowing. The sign remains in good, production-used, vintage condition overall.

The Krofft Supershow is children's television pioneers Sid and Marty Krofft's variety showcase of live-action segments featuring characters such as Dr. Shriner, ElectraWoman and DynaGirl, and Bigfoot and Wildboy. The sign was a fixture in the show's production office.

Dimensions: 36" x 24" x 1" (91 cm x 61 cm x 3 cm)
Provenance: Mr. Marty Krofft

\$2,000 - 2,500

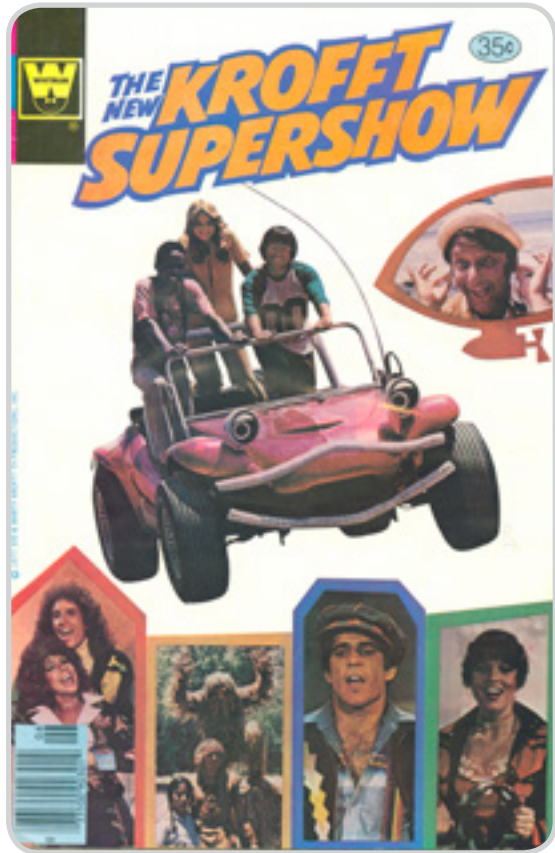


CURATOR'S COMMENTARY

I met Marty Krofft, the creator and executive producer of *H.R. Pufnstuf* and other essential Saturday morning kids' shows of the 1970s, when he sought out my opinion on the value of objects he saved from his TV productions, road shows and a theme park based on the characters he created with his brother, Sid. Marty was working out of an estate in the Hancock Park area of Los Angeles, and he wasted no time handing me a simple list of what he sequestered away in storage. As I began to read it, he said: "Funny story. The original Pufnstuf head used to live right here on top of this filing cabinet, until my dog got it down and chewed it to pieces. Crazy, right?" This seemed more like a cultural crime than something to have a giggle over, and I knew straight away that he was a character. He barked his biased thoughts on why his pieces should be worth "a million bucks", and I shared that TV memorabilia was a new market and even materials from shows like *Star Trek* and *I Love Lucy* did not yet command those prices. In the months that followed, Marty approached every auction company that handled Hollywood memorabilia, and nearly all of them called me for my opinion

on the value of his stuff. In the end, he had to go with an industrial liquidator, the kind who sells desks and bookcases after a company closes down. They did a fine job setting up an auction at the Beverly Hilton Hotel in Beverly Hills in the same ballroom where the *Golden Globes* take place. I managed to acquire most of the top pieces from beloved Sid & Marty Krofft shows, and I would bump into Marty near the checkout, who professed he was "thrilled" that I got so many of his pieces, and that he staged this auction "for the fans". In the months that followed, I approached Marty, as he had many things that didn't get into the auction. I made a couple of private purchases from him, but each time he would call me just as I was driving over to say some version of, "Jimmy, I just can't do it. I need another grand to make the deal happen", and I would respond with something like, "Marty, I'm turning this truck around and never coming back". TV creators can be as colorful as the characters they bring to life, and I've had great fun working with each one of them.

— James Comisar



159. WONDERBUG RED SPARKLE
MINIATURE DUNE BUGGY

THE KROFFT SUPERSHOW (1976 - 1978)

A Wonderbug red sparkling miniature dune buggy from the children's variety show *The Krofft Supershow*. Wonderbug is coated in sparkling red glitter with hand-painted flames on sides on the doors, articulated eyeball headlights, and a mouth-like bumper. A custom California vanity license plate that reads 'IDERBUG' and a long, thin antenna are affixed to the back bumper. The interior is outfitted with plastic seats, a plastic steering wheel, dashboard details drawn in marker, and a black foam floor. Two rods with blue wood handles are affixed to the underside for the puppeteer to manipulate the car. An additional seat is included. The buggy was acquired directly from series creators Sid and Marty Krofft. Thereafter, it was stored in a light, climate and humidity-controlled fine art warehouse. As a result, while the piece is missing a tail light and exhibits some signs of production use, it remains in fine, production-used, vintage condition overall.

After transforming from the rusty Schlepocar to the shiny Wonderbug at the sound of a magic horn, the buggy uses its ability to fly to fight criminals. The model appears throughout the series in green screen effect sequences.

Dimensions: 23" x 7" x 6 ½" (58 ½ cm x 18 cm x 16 ½ cm)
Provenance: Mr. Marty Krofft

\$5,000 - 7,000



160. BIGFOOT'S (RAY YOUNG) HAIR COSTUME

THE KROFFT SUPERSHOW (1976 - 1978)

Bigfoot's (Ray Young) hair costume from Sid & Marty Krofft's children's variety series *The Krofft Supershow*. The body suit is entirely fabricated of human hair that is hand-tied into a fabric foundation. The hair itself is multicolored, with shades of blonde and brown present, creating a gradient effect like natural highlights and lowlights. The beard features matching hair with an elastic strap. The feet are highly detailed and made of heavy rubber, carefully molded to capture each knuckle, toe nail and toe wrinkle. The feet are covered in human hair, on which each hair track is individually adhered to the rubber. There is an inventory tag present with details from a Sid & Marty Krofft preservationist. The costume remains in fine, production-used, vintage condition overall.

In Bigfoot and Wildboy, a recurring segment from the series, Bigfoot teaches a child (Joseph Butcher) he finds in the wilderness how to fight crime, and he wears his costume throughout the series.

Provenance: Mr. Marty Krofft

\$3,000 - 5,000



161. HONK'S (PATTY MALONEY) SHAGGY FUR COSTUME

FAR OUT SPACE NUTS (1975 - 1976)

Honk's (Patty Maloney) shaggy fur costume from Sid and Marty Krofft's children's television series *Far Out Space Nuts*. Honk's costume consists of a head, bodysuit and shoes. The brown synthetic fur head features a woven cotton and polyester base lined with black plush, a rigid resin horn, a foam rubber snout, two plastic and suede eyes, and a hook-and-eye clasp closure. The matching fur bodysuit includes a metal wire tail and an affixed tag marked 'Krofft Enterprises Inc. fol-de-rol. Name: Patty. Size: _____. Production: Afghan' (from when the costume was re-used after for another television project). Coordinating brown fur covered shoes are designed to imitate the shape of a two-toed foot or hoof. The ensemble is in fine, production-used, vintage condition overall, with some signs of wear including punctures on the shoes.

On a planet they visit in the pilot, NASA employees Junior (Bob Denver) and Barney (Chuck McCann) befriend Honk, who wears its costume throughout In the episode and series.

Provenance: Mr. Marty Krofft

\$2,000 - 3,000



162. OPENING TITLE SEQUENCE MINIATURE FOAM LOGO VOLCANO

LAND OF THE LOST (1991 - 1992)

The opening title sequence miniature foam volcano from Nickelodeon's 1990's family adventure series *Land of the Lost*. The hand-painted volcano has 'Land of the Lost' carved out of foam with a painted faux stone finish. At the base of the volcano there is a scaled jungle made of found twigs, dried moss and miniature artificial tropical plants. The volcano is secured to a wood base with a wood backing board that is hand-painted blue with white clouds. The branches, shrubs, and clouds were added as part of a restoration in the 2000s by The Chiodo Brothers, the artists who originally built the miniature for the series. As a result, it presents in very good, production-used, vintage condition overall.

The miniature model, which is based on the 'Land of the Lost' logo volcano from the original 1974 series, appears in the opening title sequence of the 1991 series, as well as on VHS covers and other materials.

Dimensions: 26" x 9" x 28" (66 cm x 23 cm x 71 cm)
Provenance: The Chiodo Brothers

\$4,000 - 6,000



Our vignette features: Opening Title Sequence Miniature Foam Logo Volcano (lot #162) © 2018.

163. ORSON VULTURE
(JOY CAMPBELL)
WALKABOUT COSTUME

STAGE AND THEME PARK
PERFORMANCES CIRCA 1970s

An Orson Vulture (Joy Campbell) walkabout costume featuring a large bird head, body, and grey leggings. The head has a yellow velvet beak with a pink felt mouth and red tongue. The acrylic eyes have black plastic pupils and a mesh backing to allow for actor's visibility. A tuft of sage green feathers at crown and the rest of the head is covered with red feathers. The body is covered with sage green and grey feathers. There is a bright red collar of feathers around the neck and a large pink velvet necktie. The feathers are meticulously hand-applied over an interior foundation of cotton twill and boning. There is an interior cage inside to distribute weight across human shoulders and then built out to shape the character's body. An interior production tag reads 'Pearl Buttons Orson'. The leggings are solid dove grey knit spandex (not used in production and for display purposes only). The costume remains in very good, production-used, vintage condition overall, which is remarkably rare for a working walkabout costume.

Orson is one of several henchmen to the Pufnstuf franchise's main antagonist, Wilhelmina W. Witchiepoo (Billie Hayes).

Provenance: Mr. Marty Krofft

\$4,000 - 6,000

164. SHIRLEY PUFNSTUF
(SHARON BAIRD) COSTUME

H.R. PUFNSTUF (1969 - 1970),
PUFNSTUF (1970), AND STAGE
PERFORMANCES CIRCA 1970s

A Shirley Pufnstuf (Sharon Baird) walkabout costume from the 1969 life-sized puppet children's series *H.R. Pufnstuf* and its 1970 film adaptation *Pufnstuf*. The costume consists of a large dragon head, bodysuit and leggings. The bright fabric-covered foam head features hand-stitched orange felt hair styled in banana curls with a pink sequin hair bow. The head has green felt eyelids, black felt curled eyelashes, rosy cheeks with see-through mesh viewports, a pink tulle mouth with velvet lips and has a sequin trimmed, pink Peter Pan collar attached at the base, which cleverly conceals the costume joint between head and body. The inside of the head is thickly lined with soft white foam.

The bodysuit consists of a pink costume stitched to a dragon's pale green torso, with attached arms and tail, and a zip closure. The costume is comprised of a bright pink satin dress with ivory and pink striped skirt, pink petticoat, pink ruffled boomers, pink plastic bracelet, pink satin waist sash with large bow in back and a pink satin tail bow. The underside of the tail is a paler shade of mustard yellow and has horizontal stitching to imitate scales. The bright yellow spandex leggings (not used in production and for display purposes only) are fully lined for opacity. A Krofft Enterprises Inc. wardrobe label and a *Pufnstuf* wardrobe tag are affixed to the suit. An additional set of rosy cheeks (removed in the 2000s during a restoration by The Chiodo Brothers) is included. The costume remains in excellent, production-used, vintage condition overall, which is remarkably rare for a working walkabout costume.

Shirley is a famous actress, dragon, and sister to H.R. Pufnstuf, the Mayor of Living Island. She wears her ensemble throughout several appearances on the TV series and the film.

Dimensions (head): 23" x 24" x 24"
(58 ½ cm x 61 cm x 61 cm)
Provenance: Mr. Marty Krofft

\$8,000 - 10,000



Our vignette features: Orson Vulture's (Joy Campbell) Walkabout Costume (lot#163) and Shirley Pufnstuf's (Sharon Baird) Costume (lot 164) © 2018.



165. SALLY HANSON'S OR ELAINE HANSON'S PUPPET COSTUMES

DAVEY & GOLIATH (1960 - 2004) AND OTHER PRODUCTIONS

A pair of Sally and Elaine Hansen (voiced by Nancy Wibble and Ginny Tyler) puppet costumes from the 1960s children's television series *Davey and Goliath*. One ensemble consists of a sage green, short-sleeve top with floral interior and olive-green corduroy trousers. The second ensemble consists of a floral print skirt and matching funnel neck top. Sally and Elaine Hansen are costumed in these and other custom-made miniature ensembles throughout the series. These costumes have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they remain in fine, production-used, vintage condition overall.

After launching the popular *The Gumby Show* to much acclaim, Art and Ruth Clokey created *Davey and Goliath* together with Dick Sutcliffe and produced by the United Lutheran Church. Incredibly, the long-running syndicated show would air on ABC, CBS and NBC, usually as part of their Saturday morning programming, and can still be found broadcast today.

Dimensions: (floral ensemble): 4 ½" x 4 ½" x ¼" (11 1/2 cm x 11 1/2 cm x 0 1/2cm); (green ensemble) 7" x 4" x ¼" (18 cm x 10 cm x 0 1/2 cm)
Provenance: Mr. Art Clokey

\$600 - 800

166. DAVEY HANSON'S OR OTHER BOY PUPPET COSTUMES

DAVEY & GOLIATH (1960 - 2004) AND OTHER PRODUCTIONS

A pair of Davey Hansen (voiced by Norma MacMillan) or other boy puppet costumes from the 1960s children's television series *Davey and Goliath*. The first ensemble consists of a beige space-dyed, polyester knit sweater with solid blue turtleneck dickie and slate blue corduroy trousers. The second ensemble is a red polyester turtleneck sweater striped at neck, hem and cuffs with pair of navy polyester trousers. Davey Hansen and other male characters are costumed in these and other custom-made miniature ensembles throughout the series. These costumes have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they remain in fine, production-used, vintage condition overall.

After launching the popular *The Gumby Show* to much acclaim, Art and Ruth Clokey created *Davey and Goliath* together with Dick Sutcliffe and produced by the United Lutheran Church. Incredibly, the long-running syndicated show would air on ABC, CBS and NBC, usually as part of their Saturday morning programming, and can still be found broadcast today.

Dimensions (each ensemble): 7" x 6" x ¼" (18 cm x 15 cm x 0 1/2 cm)
Provenance: Mr. Art Clokey

\$600 - 800

167. STOP-MOTION PUPPET ARMATURE FROM ART CLOKEY PRODUCTIONS

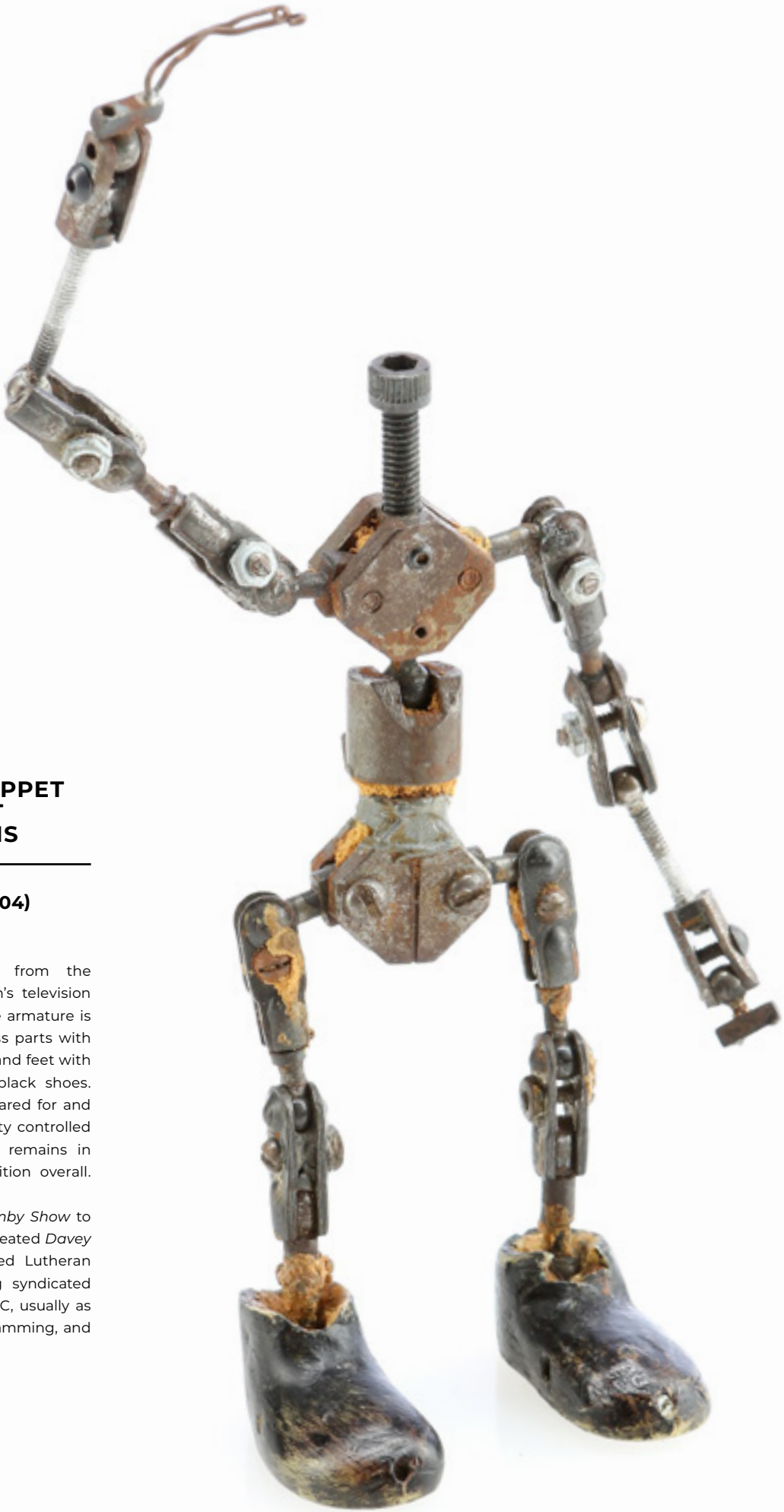
DAVEY & GOLIATH (1960 - 2004) AND OTHER PRODUCTIONS

A stop-motion puppet armature from the production of various 1960s children's television series including *Davey & Goliath*. The armature is composed of multiple steel and brass parts with articulating jointed head, arms, legs, and feet with wooden feet painted to resemble black shoes. The puppet has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it remains in fine, production-used, vintage condition overall.

After launching the popular *The Gumby Show* to much acclaim, Art and Ruth Clokey created *Davey and Goliath* produced by the United Lutheran Church. Incredibly, the long-running syndicated show would air on ABC, CBS and NBC, usually as part of their Saturday morning programming, and can still be found broadcast today.

Dimensions: 6 ¾" x 3 ¾" x 1 ½"
(16 cm x 8 ¼ cm x 3 ¾ cm)
Provenance: Mr. Art Clokey

\$1,000 - 1,500



168. DAVEY HANSON
STOP-MOTION BOY PUPPET
BODY AND COSTUME

DAVEY & GOLIATH (1960 - 2004)

Davey Hansen (voiced by Norma MacMillan) stop-motion puppet body and costume from the 1960s children's television series *Davey and Goliath*. The puppet body is constructed from an internal articulated metal armature covered with foam and plasticine. Davey is dressed as a musketeer, complete with a gold tunic, cape, trousers, boots and sword sheath. A replica head, urethane hands, and a custom wood display stand were added after production for display purposes only. The puppet has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it remains in fine, production-used, vintage condition overall.

After launching the popular *The Gumby Show* to much acclaim, Art and Ruth Clokey created *Davey and Goliath* produced by the United Lutheran Church. The long-running syndicated show about family and community values would eventually air on ABC, CBS and NBC.

Dimensions (on base): 5 ½" x 5 ½" x 9"
(14 cm x 14 cm x 23 cm)
Provenance: Mr. Art Clokey

\$2,000 - 3,000



169. GOLIATH (HAL SMITH)
STOP-MOTION DOG PUPPET

DAVEY & GOLIATH (1960 - 2004)

A Goliath (voiced by Hal Smith) stop-motion dog puppet from the 1960s children's television series *Davey & Goliath*. The puppet is constructed from an internal metal and wire armature covered with foam and plasticine and inset with two plastic eyes. It is painted brown and covered with flocking to simulate fur. The puppet has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it remains in good but delicate, vintage condition overall. After years of production use, small portions of the plasticine are missing around the ears, jaw and tail.

After launching the popular *The Gumby Show* to much acclaim, Art and Ruth Clokey created *Davey and Goliath* produced by the United Lutheran Church. The long-running syndicated show about family and community values would eventually air on ABC, CBS and NBC.

Dimensions: 8" x 3" x 6" (20 cm x 15 cm x 7 1/2 cm)
Provenance: Mr. Art Clokey

\$6,000 - 8,000



Our vignette features: Davey Hanson's Stop-Motion Boy Puppet Body and Costume (lot #168) and Goliath's (Hal Smith) Stop-motion Dog Puppet (lot #169) © 2018.

170. SNOW MISER'S STOP-MOTION PUPPET WITH LIP KIT OF MOUTHS

A MISER BROTHERS’ CHRISTMAS (2008)

The Snow Miser puppet from the stop-motion animated TV Movie *A Miser Brothers’ Christmas*. Made of wood, styrofoam, metal, felt and clay, he is wearing a faux fur-trimmed, red velvet Santa-style jacket, a brown leather belt, sparkly blue leggings with icicle-inspired hems, blue jersey gloves, a wired blue striped knit scarf and blue suede shoes. He has icicle-like hair styled into a pompadour with an icicle hanging off the tip of his nose. Snow Miser comes with a lip kit consisting of eighteen mouths to animate various expressions, emotions and words. These mouths have magnetic connections to effect quick changes for each frame. The puppet is in very good, production-used condition overall.

In the sequel to the 1974 beloved holiday special *The Year Without a Santa Claus*, created by Rankin/Bass Productions, bickering brothers Snow Miser and Heat Miser are tasked with running Santa’s workshop.

Dimensions: (puppet): 16” x 7” x 6” (41 cm x 18 cm x 15 cm); (mouths): 3” x 1 ½” x 1” (8 cm x 4 cm x 3 cm)
Provenance: Warner Bros. Corporate Archives

\$4,000 - 6,000



171. REINDEER ADULT STOP-MOTION PUPPET #1

A MISER BROTHERS’ CHRISTMAS (2008)

An adult reindeer puppet from the stop-motion animated TV Movie *A Miser Brothers’ Christmas*. Made of wood, Styrofoam, resin, jersey and clay and trimmed with shiny brown leatherette on nose and hooves. The fleece-covered puppet consists of an internal armature with articulating head and legs and removable antlers that plug into peg holes in the head. The puppet is in very good, production-used condition overall.

In the sequel to the 1974 beloved holiday special *The Year Without a Santa Claus*, created by Rankin/Bass Productions, adult reindeer pull Santa Clause’s sleigh.

Dimensions: 8” x 3” x 9” (20 cm x 8 cm x 23 cm)
Provenance: Warner Bros. Corporate Archives

\$1,000 - 1,500



172. REINDEER ADULT STOP-MOTION PUPPET #2

A MISER BROTHERS’ CHRISTMAS (2008)

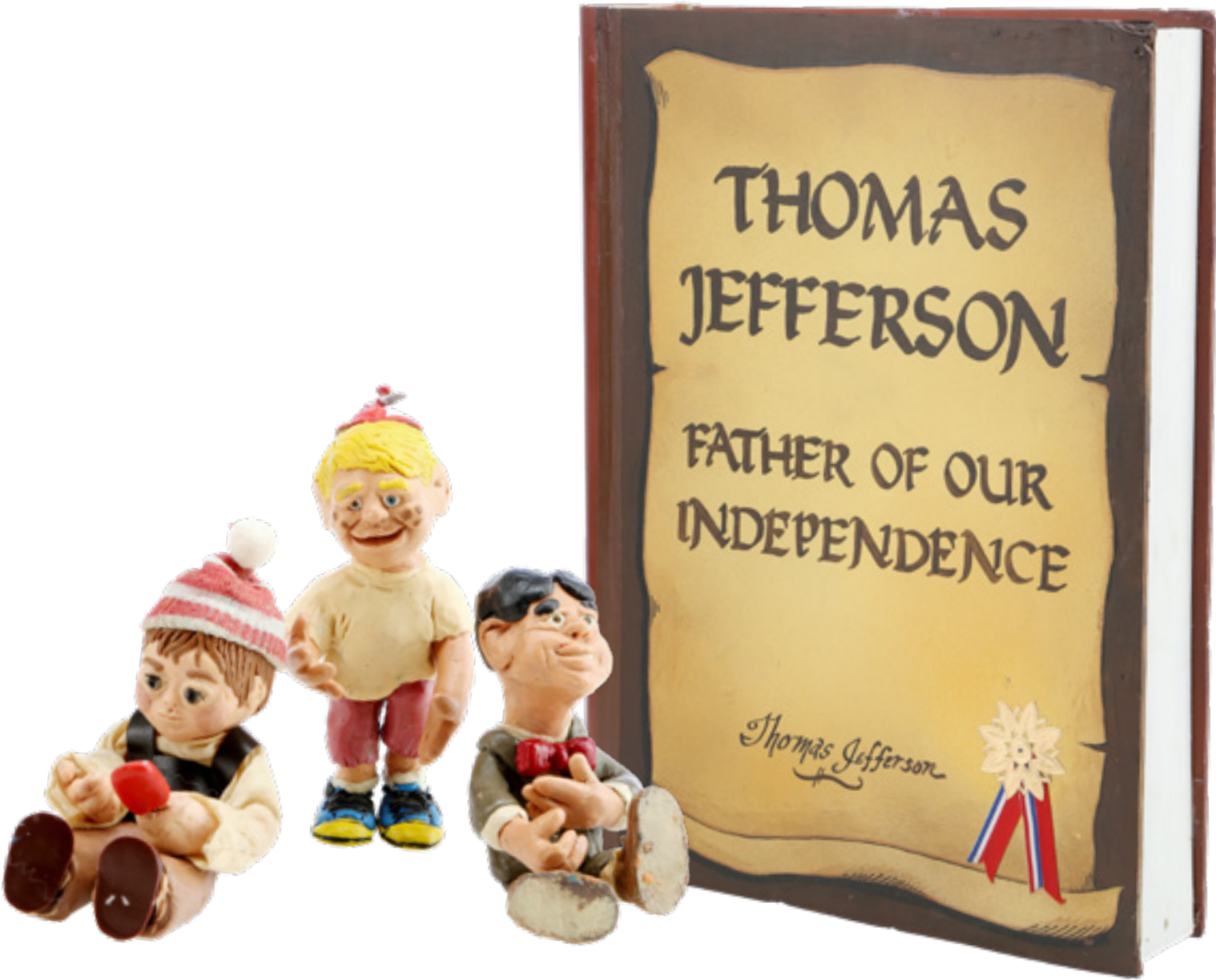
An adult reindeer puppet from the stop-motion animated TV Movie *A Miser Brothers’ Christmas*. Made of wood, Styrofoam, resin, jersey and clay and trimmed with shiny brown leatherette on nose and hooves. The fleece-covered puppet consists of an internal armature with articulating head and legs and removable antlers that plug into peg holes in the head. The puppet is in very good, production-used condition overall.

In the sequel to the 1974 beloved holiday special *The Year Without a Santa Claus*, created by Rankin/Bass Productions, adult reindeer pull Santa Clause’s sleigh.

Dimensions: 8” x 3” x 9” (20 cm x 8 cm x 23 cm)
Provenance: Warner Bros. Corporate Archives

\$1,000 - 1,500





173. THREE CLAY BOY PUPPETS

GUMBY ADVENTURES (1988 - 2002)

Three clay boy puppets from Art Clokey's clay animation series *Gumby Adventures*. One boy has brown hair, and wears a greysuit and red tie; the second has blonde hair and wears a beanie with propeller, white shirt, red trousers and blue shoes; and the third holds a red popsicle and wears a cotton stocking cap, white cotton shirt, blue leatherette vest, brown trousers and shoes. The puppets are in very fine, production-used condition overall.

Gumby Adventures follows Gumby and his friends as they explore a clay world and interact with fellow clay people. Clokey was well known for re-using puppets and props over and over in various episodes and series.

Dimensions (each): 5" x 2" x 2" (13 cm x 5 cm x 5 cm)
Provenance: Mr. Art Clokey

\$800 - 1,200

174. 'THOMAS JEFFERSON - FATHER OF OUR INDEPENDENCE' STORYBOOK

GUMBY ADVENTURES (1988 - 2002)

A 'Thomas Jefferson - Father of Our Independence' storybook from Art Clokey's clay animation series *The Gumby Show*. Cardboard and foam core board are crafted to resemble a large leather-bound book. The cover artwork depicts a piece of parchment reading 'Thomas Jefferson - Father of Our Independence' and Jefferson's signature at the bottom beside a red, white, and blue ribbon with a gold rosette. The piece comes from series creator Art Clokey, who signed it next to an inscription reading 'Art by Holly Harman.' The prop is in very fine, production-used condition overall.

Clokey was well known for re-using puppets and props over and over in various episodes and series.

Dimensions: 20" x 16" x 3" (51 cm x 41 cm x 8 cm)
Provenance: Mr. Art Clokey

\$800 - 1,200

175. BLOCKHEAD J CLAY PUPPET

GUMBY ADVENTURES (1988 - 2002)

A Blockhead 'J' clay puppet from Art Clokey's clay animation series *Gumby Adventures*. The hand-crafted humanoid red clay puppet features a yellow 'J' stuck on each side of a cubic head, resin eyes and a yellow clay nose and mouth. It is boxed in a wood crate with thin slats. The base of the crate is signed by series creator Art Clokey. The puppet is in good, production-used, condition overall. The puppet is experiencing some hardening of the clay and clay separation under the arm.

Gumby Adventures follows Gumby and his friends as they explore a clay world and interact with fellow clay people including his nemeses, the Blockheads.

Dimensions: 5 ½" x 2 ½" x 3" (14 cm x 6 cm x 8 cm)
Provenance: Mr. Art Clokey

\$1,000 - 1,500



176. SCOOPY-DOO ANIMATION SET-UP

SCOOPY-DOO, WHERE ARE YOU! (1969 - 1970)

An animation set-up from the animated mystery series *Scooby-Doo, Where Are You!* This set up consists of 12-field hand-painted character cels depicting large images of (from left to right) Shaggy, Velma, Daphne, Fred and Scooby-Doo in profile. The cel is mounted via peg holes to a hand-painted (but not matching) psychedelic landscape background. The set-up is in fine condition, production-used overall, with vivid colors still intact.

The crime-solving gang appear in the popular season two episode 'Jeepers, It's the Creeper' (204) from the first Hanna-Barbera animated series *Scooby Doo, Where are You!*

Dimensions: 10 ½" x 16" (26 cm x 40 1/2 cm)

\$400 - 600



177. JOLLY GREEN GIANT AND SPROUT FRAMED ANIMATION SET-UP WITH HAND-PAINTED BACKGROUND

GREEN GIANT COMMERCIALS (1970s)

A Jolly Green Giant and Sprout framed animation set-up from Green Giant frozen food commercials. The 12-frame clear cellulose acetate animation depicts a large front-facing pose of the Giant standing behind a mountain with red scarf waving in the wind, while little Sprout stands in the foreground on a hand-painted background of a field of growing vegetables. The cel is matted by two layers of matboards and mounted in a polished green wood frame.

The animation set-up is in very good, production-used condition overall. The set-up appears in the Green Giant Company's television advertising campaign after the 1973 introduction of the Jolly Green Giant's apprentice, Sprout.

Dimensions: 24" x 20" x 1" (61 cm x 51 cm x 3 cm).

\$600 - 800



178. VALLEY OF THE JOLLY GREEN GIANTS SCHOOLHOUSE MINIATURE

GREEN GIANT COMMERCIALS (1960s - 1970s)

A schoolhouse miniature from the Valley of the Jolly Green Giant from Green Giant frozen food commercials. The wood and particle-board green miniature has a steeply pitched roof, two front wood doors, two windows on sides and a sign that reads 'SCHOOL' above the door. The miniature has other delicate details including plastic windows, hundreds of small rooftop shingles, and a bell in the detachable belfry. As a result of a meticulous restoration process by Disney artist Chris Koon, the schoolhouse presents to be in very good, production-used condition overall.

The Jolly Green Giant is one of the most iconic brand mascots of the 20th century. In a 1960s television advertisement, he towers over a small village of miniature buildings in the 'Valley of the Jolly Green Giant'.

Dimensions: 12" x 9" x 12" (30 cm x 23 cm x 30 cm)

\$800 - 1,200



179. FOUR CBS LIBRARIAN LADY'S RESIN STOP-MOTION PUPPET HEADS

CBS READING BUMPERS (1970s)

Four CBS Librarian Lady resin stop-motion puppet heads from the network's 1970s reading bumpers. The grouping of four stop-motion resin heads are peg-registered and feature variations of the same rosy cheeked woman with brown hair, blue eyes and pearl earrings. Each puppet bears a different expression: closed smile, broad smile, side smile and open mouth. In production, the entire head would be replaced to animate speaking or a change in emotion. All have peg holes in the bottom that connect to the body (not present); and a peg hole in the back of the head attaches to hair (not present). As a result of a meticulous restoration process by Disney artist Chris Koon, the puppet heads present to be in good, production-used condition overall.

These heads were made for 1970s CBS bumpers used to promote literacy.

Dimensions: 3" x 2 1/2" x 2 1/4" (8 cm x 7 cm x 6 cm)

\$800 - 1,200



180. FOUR CAMPBELL'S SOUP KIDS' RESIN STOP-MOTION PUPPET HEADS

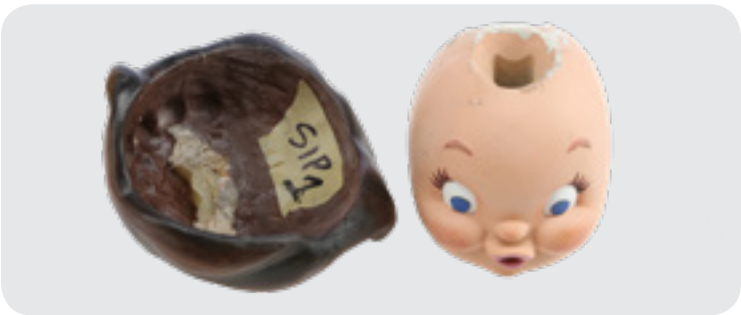
CAMPBELL'S SOUP COMMERCIALS (1950s - 1960s)

Four Campbell's Soup Kids resin stop-motion puppet heads from early Campbell's Soup commercials. The four peg-registered resin heads feature variations of the same rosy cheeked boy with different facial expressions and big blue inset eyes. Each head has a peg hole in the bottom that connects to the puppet's body (not present), as well as a peg hole in the top to attach to a separate brown resin hairpiece. A head that smiles is marked 'N', one with an open mouth 'A2', a head with pursed lips 'Sip 1' and a frowning head 'Frown 2'. As a result of a meticulous restoration process by Disney artist Chris Koon, the puppet heads present to be in very good, production-used condition overall.

The Campbell's Soup Kids were mascots for Campbell's as early as 1905. They appeared in many advertisements, including animated and stop-motion television commercials in the 1950s and 1960s. Upon release, they were immediately a success, launching a series of dolls that were sold at department stores. The characters were later licensed for merchandise ranging from calendars to plates, many of which have become highly collectible.

Dimensions (each): 3 1/2" x 3 1/2" x 3" (9 cm x 9 cm x 8 cm)

\$1,000 - 1,500





WILL VINTON

Filmmaker, animator, and mustachioed *bon vivant* Will Vinton won the Academy Award for Best Short Film, Animated in 1975. For more than forty years afterward, he used stop-motion clay animation (a process he termed “Claymation”) to create some of the most impactful characters in pop culture history, including the massively successful California Raisins franchise and Domino’s The Noid. From project to project, Mr. Vinton fused his trademark humor and humanity with unparalleled craftsmanship. The Vinton pieces presented here demonstrate the results of this exquisite formula, and attest to the care and intellect with which this most creative of individuals treated every object. Sadly, Mr. Vinton passed away on October 4, 2018 having brought joy to millions during his remarkable career.



181. LICK BROCCOLI'S CLAYMATION PUPPET

MEET THE RAISINS! (1988)

A Lick Broccoli Claymation puppet made by creator Will Vinton for the 1988 mockumentary *Meet the Raisins!* The clay puppet is sculpted over bendable wire and hand-painted to resemble a green anthropomorphic broccoli floret with hair branches, big red mouth, a long tongue, arms, a wristband, tight yellow trousers, and black-and-white polka dot shoes with brass soles. The puppet is in excellent condition overall, having been stored for decades under archival conditions.

Following the success of its 1986 advertising campaign, the Will Vinton Studio releases *Meet the Raisins!*, a mockumentary about the California Raisins' rise to fame. A rocker based on musician Mick Jagger named Lick Broccoli represents the ‘British broccoli invasion’. Meet the Raisins! was nominated for a Primetime Emmy in the category of Outstanding Animated Program.

Dimensions: 8" x 5" x 3" (20 cm x 12 cm x 8 cm)
Provenance: Mr. Will Vinton

\$1,500 - 2,500



182. ZOOT SINGING GRAPEFRUIT'S CLAYMATION PUPPET

MEET THE RAISINS! (1988)

A grapefruit bass singer Claymation puppet made by creator Will Vinton for the 1988 mockumentary *Meet the Raisins!* The clay puppet is sculpted over a wood and foam cover and hand-painted to resemble a large anthropomorphic yellow grapefruit with a small face and white gloved hands secured with a metal wire. The puppet is in excellent condition overall, having been stored for decades under archival conditions.

Following the success of its 1986 advertising campaign, the Will Vinton Studio released *Meet the Raisins!*, a mockumentary about the California Raisins' rise to fame. Zoot, the grapefruit bass singer of the Vine-Yls, the first iteration of the singing group, is jettisoned from the group and replaced with Stretch, another raisin. He later joins Lick Broccoli, lead singer of the Herbicides, a caricature of Mick Jagger. Meet the Raisins! was nominated for a Primetime Emmy in the category of Outstanding Animated Program.

Dimensions: 7" x 7" x 7" (17 cm x 17 cm x 17 cm)
Provenance: Mr. Will Vinton

\$1,000 - 1,500

183. STRAWBERRY MICHAEL JACKSON FAN'S CLAYMATION PUPPET

MICHAEL JACKSON CALIFORNIA RAISINS COMMERCIAL (1989)

A female strawberry Claymation puppet made by creator Will Vinton. The bright red puppet is sculpted from clay and hand-painted to resemble a red anthropomorphic strawberry with yellow seeds, a green leafy stem, bendable arms, white gloved hands, and red and white clay sneakers on an orange base (added after production). The puppet is in excellent condition overall, having been stored for decades under archival conditions. One hand has been separated for safe storage and may be reattached.

In the commercial, which was a close collaboration between Michael Jackson and Will Vinton, the California Raisins are performing with a Michael Jackson Raisin at a concert. A strawberry girl in the screaming audience passes out when the Jackson raisin sings to her.

Dimensions: 6" x 5" x 4" (15 cm x 12 cm x 10 cm)
Provenance: Mr. Will Vinton

\$800 - 1,200

184. BEEBOP'S CALIFORNIA RAISIN PUPPET AND DRUM KIT REPLICA SIGNED BY WILL VINTON

CALIFORNIA RAISINS (BASED ON COMMERCIALS)

Beebop California Raisin puppet and drum kit replica made and signed by Claymation creator Will Vinton. Beebop, the stout green-eyed raisin with a flattop hairdo wears white gloves and blue sneakers, and he has a six-piece drum kit. The production-used clay Raisins were fragile (with heavy metal armatures that were prone to disfigure the puppets), so Vinton set out to create hand-made legacy sets suitable for long term exhibition to be sold through art galleries. Beebop is signed by Vinton under the foot and is numbered '8/75', though it is thought that only eight sets were ultimately produced due to their high cost. The puppet is in excellent condition overall, having been stored for decades under archival conditions.

The California Raisins, an instant and enduring cultural phenomenon, were created in 1986 by marketing writer Seth Werner when he jokingly claimed they had tried everything but singing and dancing raisins.

Dimensions: 5" x 2 ½" x 8" (13 cm x 6 ½ cm x 20 cm)
Provenance: Mr. Will Vinton

\$1,000 - 1,500

185. A.C.'S CALIFORNIA RAISIN PUPPET AND MICROPHONE REPLICA ON STAND SIGNED BY WILL VINTON

CALIFORNIA RAISINS (BASED ON COMMERCIALS)

A.C. California Raisin puppet and microphone on stand replica made and signed by Claymation creator Will Vinton. The blue-eyed raisin has a high pompadour hairdo and wears white gloves and red sneakers, and he holds a 1950s-style pill microphone on a mic stand. The production-used clay Raisins were fragile (with heavy metal armatures that were prone to disfigure the puppets), so Vinton set out to create hand-made legacy sets suitable for long term exhibition to be sold through art galleries. A.C. is signed by Vinton under the foot and is numbered '8/75', though it is thought that only eight sets were ultimately produced due to their high cost. The puppet is in excellent condition overall, having been stored for decades under archival conditions.

The California Raisins, an instant and enduring cultural phenomenon, were created in 1986 by marketing writer Seth Werner when he jokingly claimed they had tried everything but singing and dancing raisins.

Dimensions: 5" x 2 ½" x 8" (13 cm x 6 ½ cm x 20 cm)
Provenance: Mr. Will Vinton

\$1,000 - 1,500

186. STRETCH'S CALIFORNIA RAISIN PUPPET WITH BASS GUITAR AND AMPS REPLICA SIGNED BY WILL VINTON

CALIFORNIA RAISINS (BASED ON COMMERCIALS)

Stretch California Raisin puppet and bass guitar replica made and signed by Claymation creator Will Vinton. The elongated brown-eyed purple raisin wears white gloves and orange sneakers and has a prop red 'Raisinbacher' bass guitar and two black 'Tender' amps. The production-used clay Raisins were fragile (with heavy metal armatures that were prone to disfigure the puppets), so Vinton set out to create hand-made legacy sets suitable for long term exhibition to be sold through art galleries. Stretch is signed by Vinton under the foot and is numbered '8/75', though it is thought that only eight sets were ultimately produced due to their high cost. The puppet is in excellent condition overall, having been stored for decades under archival conditions.

The California Raisins, an instant and enduring cultural phenomenon, were created in 1986 by marketing writer Seth Werner when he jokingly claimed they had tried everything but singing and dancing raisins.

Dimensions: 5" x 2 ½" x 8" (13 cm x 6 ½ cm x 20 cm)
Provenance: Mr. Will Vinton

\$1,000 - 1,500

187. RED'S CALIFORNIA RAISIN PUPPET AND KEYBOARD REPLICA SIGNED BY WILL VINTON

CALIFORNIA RAISINS (BASED ON COMMERCIALS)

Red California Raisin puppet and keyboard replica made and signed by Claymation creator Will Vinton. Red, the raisin with a Mohawk, wears teal sunglasses with red lenses, white gloves and green sneakers with a resin keyboard and stand. The production-used clay Raisins were fragile (with heavy metal armatures that were prone to disfigure the puppets), so Vinton set out to create hand-made legacy sets suitable for long term exhibition to be sold through art galleries. Red is signed by Vinton under the foot and is numbered '8/75', though it is thought that only eight sets were ultimately produced due to their high cost. The puppet is in excellent condition overall, having been stored for decades under archival conditions.

The California Raisins, an instant and enduring cultural phenomenon, were created in 1986 by marketing writer Seth Werner when he jokingly claimed they had tried everything but singing and dancing raisins.

Dimensions: 5" x 2 ½" x 8" (13 cm x 6 ½ cm x 20 cm)
Provenance: Mr. Will Vinton

\$1,000 - 1,500



Our vignette features: Stretch's California Raisin Puppet With Bass Guitar and Amps Replica Signed By Will Vinton (lot #186), Beebop's California Raisin Puppet and Drum Kit Replica Signed By Will Vinton (lot #184), A.C.'s California Raisin Puppet and Microphone Replica on Stand Signed By Will Vinton (lot #185), Red's California Raisin Puppet and Keyboard Replica Signed by Will Vinton (lot #187), Lick Broccoli's Claymation Puppet (lot #181), Strawberry Michael Jackson Fan's Claymation Puppet (lot 183), and Minute Maid Orange's Stop-Motion Cameraman Puppet and Camera Miniature (lot #201). © 2018.

188. THREE NOID PUPPET CLAYMATION HEADS

DOMINO'S PIZZA COMMERCIALS (1980s)

Set of three Noid Claymation peg-registered puppet heads made by creator Will Vinton for Domino's Pizza television commercials. The clay heads each wear a superhero cowl, are sculpted over a metal armature and are hand-painted red, white, and black with a flesh-colored face grimacing and clenching its teeth. Long rabbit-like ears attach via peg holes in the head, and metal pegs below the neck are exposed, where the head would connect to the puppet body (not present). The puppet heads are in fine, production-used condition overall, retaining their vibrant 80s colors. Some slight cracking as is consistent with the medium.

'Noid' is a shortened version of 'Dominoid', a playful name Domino's corporate employees called each other. Back in the era of Domino's 30-minute delivery guarantee, the Noid puppet personified everything that could go wrong getting a pizza delivered in time.

Dimensions: 3" x 2 ½" x 6" (7 ½ cm x 6 ½ cm x 15 cm)
Provenance: Mr. Will Vinton

\$2,000 - 2,500



189. NOID'S CLAYMATION PUPPET

DOMINO'S PIZZA COMMERCIALS (1980s)

Noid Claymation stop-motion puppet from the Domino's television commercials. The clay puppet is sculpted over a metal armature and is hand-painted with a flesh-colored face grinning impishly through a superhero cowl. Long rabbit-like ears attach via peg holes in the head, a small metal pin and several screws used to position it between frames for stop-motion animation are exposed on back. Noid is painted to appear like he is wearing a superhero ensemble with a white and black 'N' logo on his belly. The puppet is in excellent condition overall, retaining its vibrant 80s colors. Some slight cracking is visible, as is consistent with the medium.

Designed by advertising agency Group 243 and produced in collaboration with Will Vinton Studios, the Noid and its slogan 'Avoid the Noid' became a pop-culture staple after Domino's introduced the mischievous mascot in 1980s commercials, even appearing in Michael Jackson's Speed Demon video.

Dimensions: 4" x 5" x 8 ½" (10 cm x 12 ½ cm x 21 ½ cm)
Provenance: Mr. Will Vinton

\$4,000 - 6,000





190. DROX'S STAR STOP-MOTION PUPPET

HYDROX COOKIES COMMERCIALS (1980s)

Hydrox Star rigid stop-motion puppet from Sunshine Biscuits' commercials of the 1980's for their chocolate sandwich cookies. The star-shaped resin puppet in the color of the cookies' crème filling has outstretched arms and legs with applied eyes and eyebrows, and peg holes in the bottom of the legs allow the puppets to be mounted upright. The puppet is in fine, production-used condition overall.

In a 1980s television commercial, Hydrox changed its mascot Drox's image to this plumper version, which emerges from the cookie's cream center. In recent years, the Hydrox cookie is thought to be the imitator of the similar Oreo Cookie, though it was introduced in 1908, four years before the Oreo.

Dimensions: (largest): 6" x 5" x 3" (15 cm x 13 cm x 8 cm)
(smallest): 5" x 5" x 2 ½" (13 cm x 13 cm x 6 cm)

\$600 - 800



191. HERSHEY'S KISS WITH ALMOND STOP-MOTION PUPPET

HERSHEY'S KISSES COMMERCIALS (2010)

A Hershey's Kiss rigid stop-motion puppet with almond and paper plume from a 2010 Hershey's commercial. The resin Kiss is molded in the unique drop shape and covered in gold foil to signify that it contains an almond, which is not seen but is hand-painted brown foam. The paper tail is cut into a thin strip reading 'Hershey's' in blue and affixed to a metal rod inset into the Kiss, which allows the tail to swivel around the Kiss for stop-motion animation. The puppet is in good, production-used condition overall.

In a series of Hershey's commercials, a standard milk chocolate Kiss with silver wrapper hunts down and grabs an almond, turning its wrapper gold.

Dimensions: (kiss): 6" x 6" x 6" (15 cm x 15 cm x 15 cm);
(almond/Tail): 11" x 4" x 2" (28 cm x 10 cm x 5 cm)

\$600 - 800



192. DURACELL DANCER PUPPETS

DURACELL COMMERCIALS (1990s)

Duracell Batteries stop-motion boy and girl dancer puppets from the 1990s Duracell commercials. One molded resin puppet is hand-painted to resemble a teenage boy with a shiny ducktail, a black and copper letterman's jacket, and blue jeans. The girl puppet with a blonde ponytail wears a sweater and urethane poodle skirt that match the boy's clothes. The puppets are designed in a 1950's cartoony fashion, similar to Archie Comics. Both pieces are mounted on a plank that resembles a polished wood dance floor and feature a 'D' on their chests, a battery in their backs, and metal wire with joints glued together in the arms, hips and head. As a result of a meticulous restoration process by Disney artist Chris Koon, the puppets present to be in very good, production-used condition overall.

In the 1990s commercial, teenage jitterbug dancers powered by Duracell batteries outlast their competitors in a dance marathon.

Dimensions: 18" x 12" x 20" (46 cm x 30 cm x 51 cm)

\$1,500 - 2,500

193. ANT STOP-MOTION PUPPET

BUDWEISER BEER COMMERCIALS (1990s)

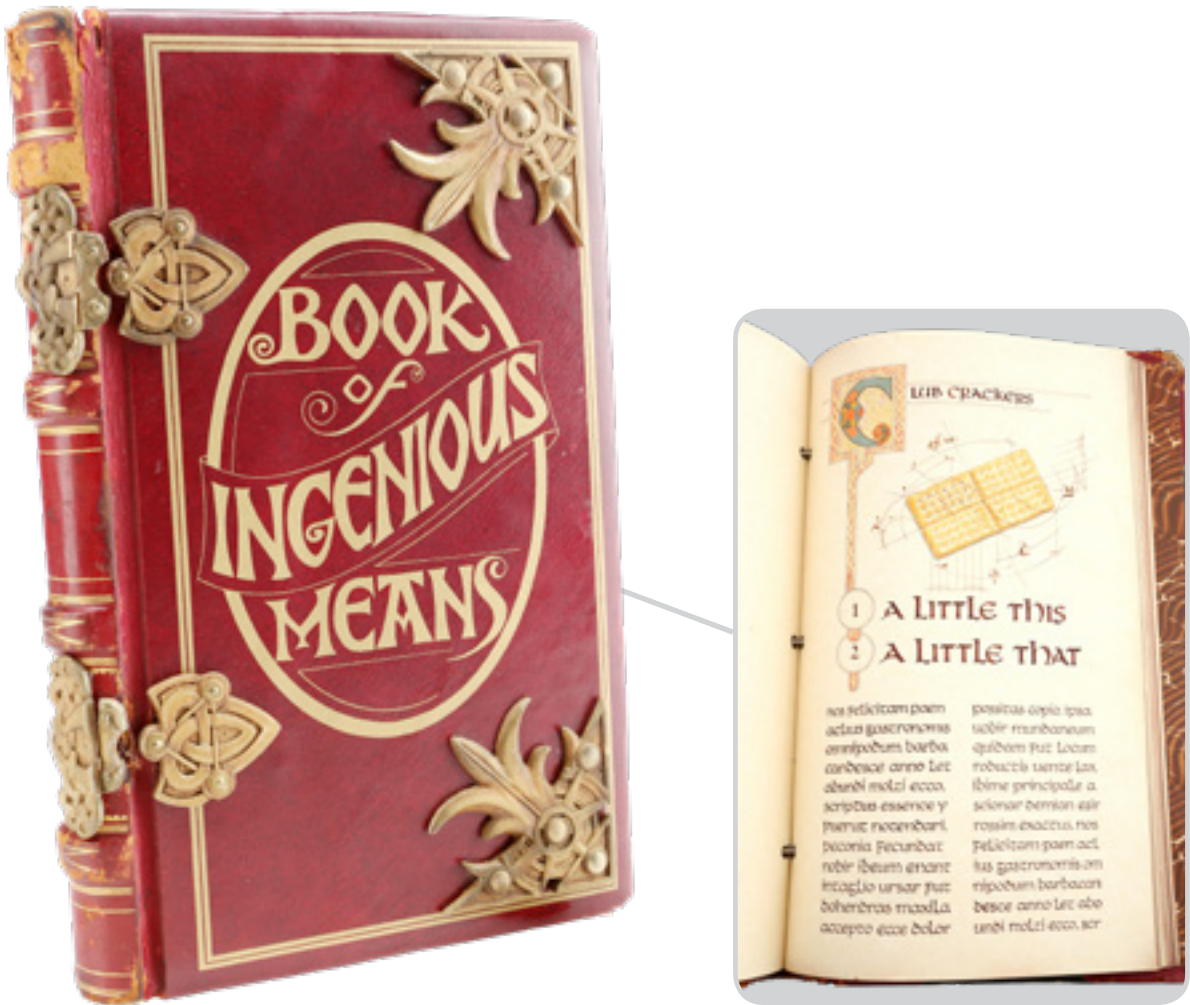
A stop-motion ant puppet from a 1995 Budweiser Beer commercial. The highly realistic, large, rigid puppet has an ant's head, thorax and abdomen with an opposable wire skeleton. Made of black molded resin, the ant has six articulated legs with adjustable joints to simulate walking. The puppet it is in good, production-used condition overall, having been stored for decades under archival conditions.

In the commercial, which debuted at the 1995 Super Bowl, a colony of ants carries a bottle of Budweiser beer to an anthill party.

Dimensions: 5" x 2 ½" x 2" (13 cm x 6 cm x 5 cm)

\$600 - 800





194. KEEBLER ELVES' 'BOOK OF INGENIOUS MEANS' AND INVENTORY DIARY

KEEBLER BAKED GOODS COMMERCIALS (1990s)

The Keebler Elves' 'Book of Ingenious Means' and inventory diary from a 1993 Keebler Baked Goods commercial. The large, leather bound binder has 'Book of Ingenious Means' in Celtic font on the cover, carved wood details, marbled end papers and parchment paper pages with Greeked text, and one page (thought to have played on-camera) with an elaborate hand-drawn illustration of a club cracker and its ingredients. The red leatherette-covered diary has a hand-written inventory from the Keebler treehouse, including: 'friendly taste- 2 nans, buttery flavors - 6 wands, pixie dust - 15 grams, essence of crunch - 9 viles (sic) , trendy bark - 4 shovels'. The books are in good, production-used condition overall with a wood cover detail unglued but included.

In their long-running commercial campaign, the Keebler Elves, led by Ernie, bake goods in their treehouse factory using secret ingredients and magic.

Dimensions: (book): 15" x 9" x 1 ½" (37 cm x 23 cm x 4 cm); (diary) 8" x 5 ½" x 1" (20 cm x 14 cm x 2 cm)

\$600 - 800

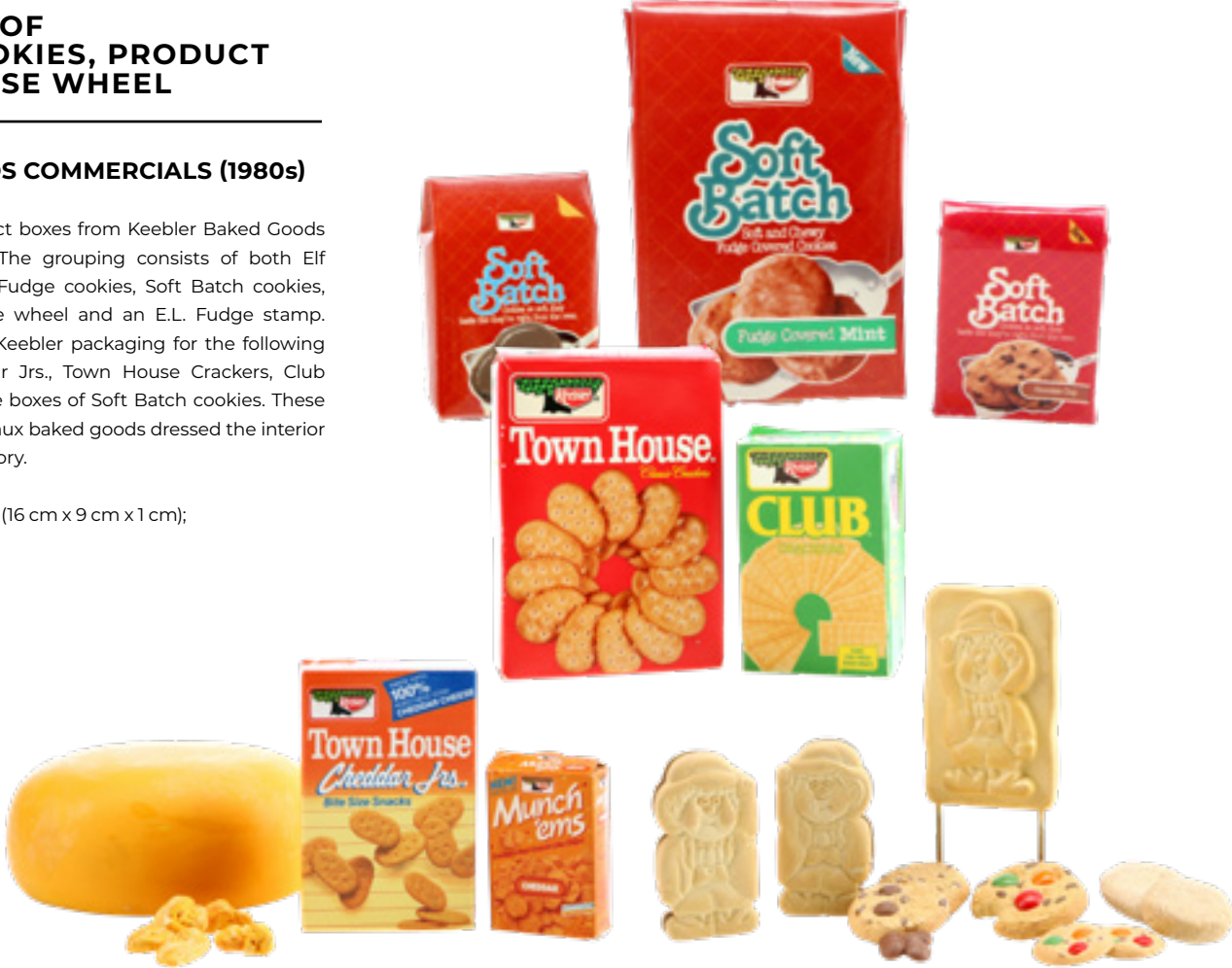
195. COLLECTION OF ELVES-SCALE COOKIES, PRODUCT BOXES AND CHEESE WHEEL

KEEBLER BAKED GOODS COMMERCIALS (1980s)

Prop Keebler snacks and product boxes from Keebler Baked Goods commercials from the 1980's. The grouping consists of both Elf scale and/or human scale E.L. Fudge cookies, Soft Batch cookies, Town House crackers, a cheese wheel and an E.L. Fudge stamp. Also included, various elf scale Keebler packaging for the following products: Town House Cheddar Jrs., Town House Crackers, Club Crackers, Munch 'Ems and three boxes of Soft Batch cookies. These and other prop packaging and faux baked goods dressed the interior set of the Keebler treehouse factory.

Dimensions: (largest): 6" x 3" x ½" (16 cm x 9 cm x 1 cm); (Smallest): ¾" x ½" (2 cm x 1 cm)

\$600 - 800



196. KEEBLER ELVES' TREE OVEN LEVER

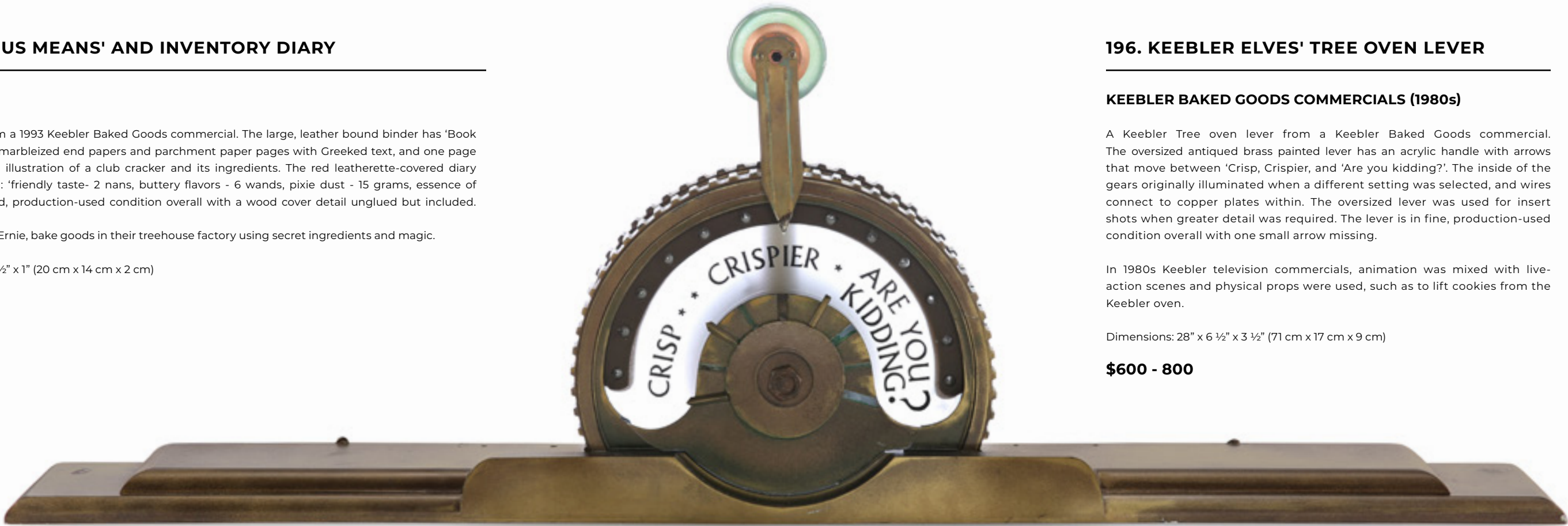
KEEBLER BAKED GOODS COMMERCIALS (1980s)

A Keebler Tree oven lever from a Keebler Baked Goods commercial. The oversized antiqued brass painted lever has an acrylic handle with arrows that move between 'Crisp, Crispier, and 'Are you kidding?'. The inside of the gears originally illuminated when a different setting was selected, and wires connect to copper plates within. The oversized lever was used for insert shots when greater detail was required. The lever is in fine, production-used condition overall with one small arrow missing.

In 1980s Keebler television commercials, animation was mixed with live-action scenes and physical props were used, such as to lift cookies from the Keebler oven.

Dimensions: 28" x 6 ½" x 3 ½" (71 cm x 17 cm x 9 cm)

\$600 - 800



197. 'POPPIN' FRESH' PILLSBURY DOUGHBOY'S STOP-MOTION PUPPET WITH ATTACHED RIGID PEG-REGISTERED HEAD

PILLSBURY PASTRY DOUGH (1982)

A 'Poppin' Fresh' Pillsbury Doughboy stop-motion puppet with attached rigid peg-registered head from Pillsbury Company commercials. The beige puppet's hard resin head is hand-painted with a coated canvas pastry chef's hat and foam latex neck neckerchief. The head is peg-registered to a foam latex body in order to maintain its position during the stop-motion animation process. Written on the back of the puppet body is 'Moments #1' in ink. Also included is a custom stand used during the fabrication process, and a prop cupcake with colorful sprinkles made for a Funfetti product commercial of the same era. The piece is in very good, production-used condition overall.

This puppet first appears in a 1982 commercial titled 'Moments'. The engaging character's distinctive squeal is so recognizable it is trademarked with the U.S. Patent Office.

Dimensions: 4 ½" x 4 ¼" x 10" (11 ½ cm x 11 ½ cm x 25 ½ cm)

\$2,000 - 3,000



198. 'POPPIN' FRESH' PILLSBURY DOUGHBOY'S EARLY AD AGENCY CONCEPTUAL MODEL

PILLSBURY PASTRY DOUGH (1960s)

A clay conceptual model of Poppin' Fresh, the Pillsbury Doughboy model made for early pitches by the Leo Burnett Advertising Agency in the mid-1960s. The concept model features the Doughboy rendered in ivory clay, with big blue eyes and his right arm outstretched. He is sculpted with his signature white chef's hat and neckerchief. The model comes with a display stand for mounting the model upright. The piece was meticulously restored by Disney artist Chris Koon. As a result, the model presents as being in excellent, production-used vintage condition overall.

The engaging character was first conceptualized in 1965 by Rudy Prez, the Creative Director at Leo Burnett, and his final design was created by Disney animator Milt Schaffer. The Doughboy was an instant advertising success and became known for his catch phrase 'Nothing says lovin' like something from the oven!'.

Dimensions: 4" x 3" x 8" (10 cm x 7 ½ cm x 20 ½ cm)

\$2,000 - 3,000





199. MAC TONIGHT'S CRESCENT MOON HEAD APPLIANCE AND BLACK SHADES

MCDONALD’S COMMERCIALS (1980s)

A Mac Tonight crescent moon-shaped head appliance with custom-made black shades from McDonald’s commercials of the 1980s and 1990s. The tall, open-mouthed foam appliance has blue acrylic eyes, white teeth, and custom-made hand-painted black 1950’s-style sunglasses. Mac’s bottom lip is cable-operated to simulate singing and speech. The head is in very good, production-used condition overall with foam still supple. Some slight damage and hairline cracks on back, where the actor squeezed his head into the appliance.

In a popular television advertising campaign launched by McDonald’s in 1986, Mac Tonight (actor Doug Jones) wears his signature crescent moon head while parodying Bobby Darin’s song ‘Mack the Knife’.

Dimensions: 20” x 10” x 30” (51 cm x 25 ½ cm x 76 cm)

\$2,500 - 3,500

200. TWO WALKING BACON STRIP PUPPETS

MCDONALD’S COMMERCIALS (1970s)

Two walking bacon strips puppets from a McDonald’s commercials of the 1970’s. Each puppet consists of two foam latex strips of bacon that are hand-painted in shades of red and pink and joined at the top with an internal metal armature. One set of bacon strips is in a walking motion, the other is standing upright. While the latex is in good condition overall for its age, modifying the position of the legs would likely cause cracking to the foam latex. Small cracks and imperfections in the painted surface are consistent with the medium.

These puppets are thought to appear in a 1970s McDonald’s advertising campaign with other anthropomorphic stop-motion foods.

Dimensions: 9” x 3 ½” (22 cm x 9 cm)

\$600 - 800



201. MINUTE MAID ORANGE'S STOP-MOTION CAMERAMAN PUPPET AND CAMERA MINIATURE

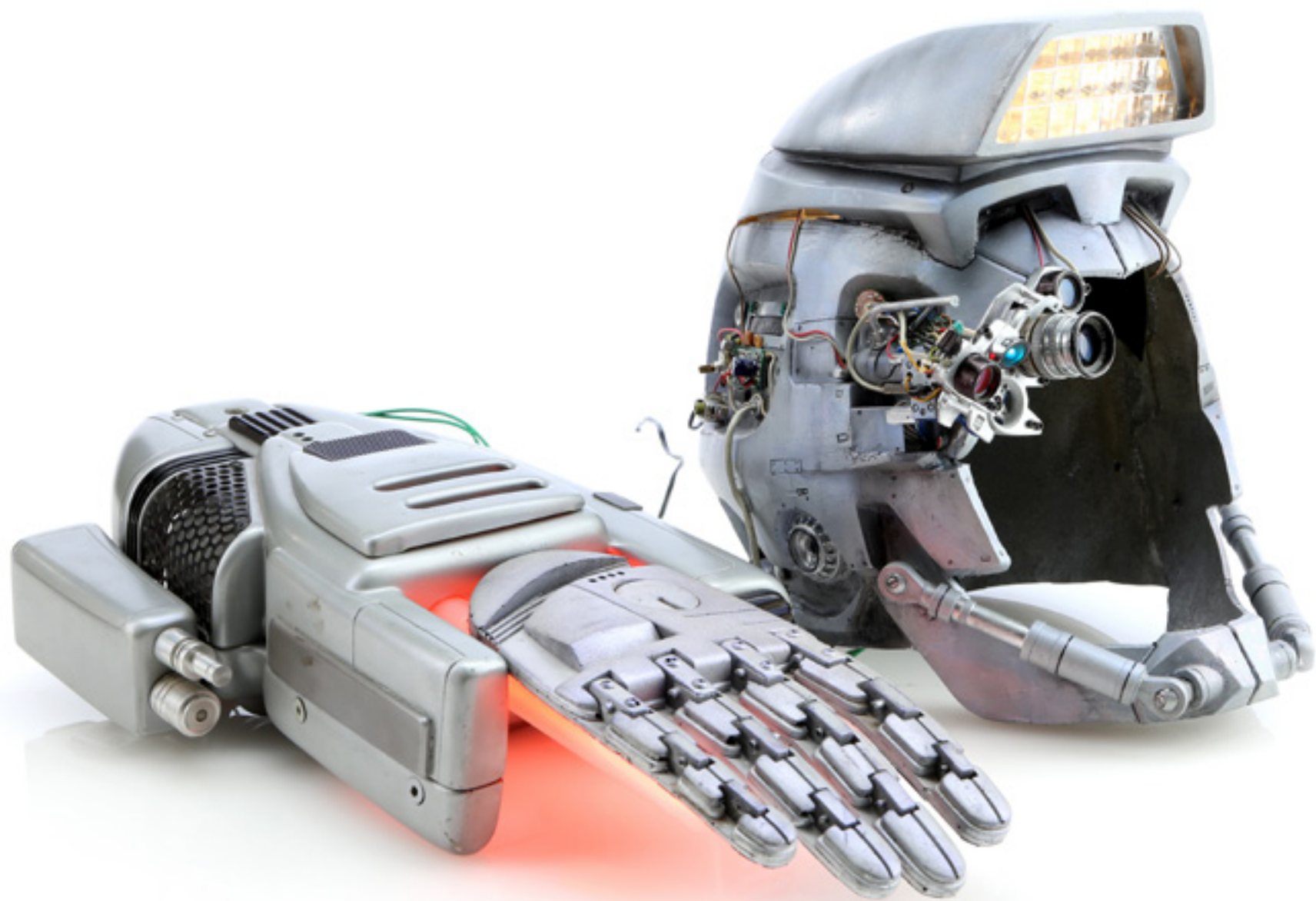
MINUTE MAID ORANGE SODA COMMERCIALS (1980s)

A Minute Maid Orange stop-motion cameraman puppet and studio camera miniature from a Minute Maid Orange Soda commercial. The foam puppet is molded to resemble a textured orange with a small headset sitting on a resin camera dolly. The studio floor camera has a urethane lens and ‘WMMO’ printed in maroon on each side. The dolly is labeled ‘Colbert C-30’ and has a platform, wheels, foot petals, and wires. The puppet exhibits signs of production use, but is in good, production-used condition overall.

In the 1980s, Minute Maid introduced Orange Soda in a series of stop-motion animated television commercials.

Dimensions: 11” x 5” x 9” (28 cm x 13 cm x 22 cm)

\$800 - 1,200



202. ORKIN MAN'S CYBORG HELMET AND LEFT HAND BLASTER

ORKIN PEST CONTROL COMMERCIALS (1980s - 1990s)

An Orkin Man Cyborg Helmet and corresponding left hand blaster from Orkin Pest Control commercials of the 1980s and 1990s. The plastic helmet has a flashbulb-like headlamp, a Bell & Howell lens eyepiece, and various electronic components affixed. The plastic blaster has similar affixed components, a hand-painted metallic blue urethane hand cover, and three glass tubes with illuminating red lights inside. The helmet and blaster are connected by an electrical wire, and both light up in various places. The helmet and hand blaster are in fine, production-used condition overall.

In a commercial meant to tap into the popularity of films like RoboCop and Terminator, a cyborg called Orkin Man uses his eyepiece to lock onto bugs, then destroys them with his blasters.

Dimensions: (helmet): 11" x 10" x 8" (28 cm x 25 cm x 20 cm); (blaster): 16" x 8" x 4" (41 cm x 20 cm x 10 cm)

\$1,000 - 1,500

203. ORKIN MAN'S CYBORG PUPPET MINIATURE

ORKIN PEST CONTROL COMMERCIALS (1980s - 1990s)

An Orkin Man cyborg puppet miniature from Orkin Pest Control commercials of the 1980s and 1990s. The highly-detailed puppet has a hand-painted face and body in pearlescent grey, silver and black with a red ORKIN diamond logo across center. The miniature is made of urethane with a metal armature and is mounted on a wood base with a support rod and the maker's mark 'Erik Stohl 1997'. The puppet is in fine, production-used condition overall.

In a commercial meant to tap into the popularity of films like RoboCop and Terminator, a cyborg called Orkin Man uses his eyepiece to lock onto bugs, then destroy them with his blasters. Miniature puppets were used for effects shots.

Dimensions: 18" x 8" x 7" (46 cm x 20 cm x 18 cm)

\$1,500 - 2,500





204. CAPTAIN QUIK'S CHILD SUPERHERO ENSEMBLE

NESTLE STRAWBERRY QUIK COMMERCIAL (1970s)

A Captain Quik child's superhero ensemble with 'Q' logo from a 1970s Strawberry Quik commercial. The superhero-style costume consists of a dark orange-red wool long sleeve tunic with a yellow and pink satin 'Q' logo sewn onto the chest, matching red-orange footed trousers, and a pink satin cape with a yellow inner lining and yellow and pink 'Q' patch. The ensemble exhibits some signs of production use, but is in very good, production-used condition overall.

Captain Quik's ensemble first appears in a 1970s commercial for Nestlé's flavored milk powder, Strawberry Quik.

\$600 - 800

205. PEPSIMAN'S (PAUL RODRIGUEZ) SUPERHERO ENSEMBLE

PEPSI COMMERCIAL (1993)

Pepsiman's (Paul Rodriguez) custom-made superhero ensemble from a 1993 Pepsi commercial. The costume consists of a velour bodysuit with attached cape, velour leggings, blue Pepsi ammo belt, blue spandex gauntlets and briefs, blue leather boots, and white elbow and knee pads with Pepsi insignia. The bodysuit has built-in musculature on torso and arms and has a triangular logo on front. The lustrous royal blue and ivory silk satin cape is three quarters in length and is also marked with an ivory triangle motif on back. The leggings are padded tights with attached stirrups. The tall blue boots are marked '#3' on interior in ink and have a slight wedge heel. The gauntlets are blue spandex with red spikes along the underside. The blue leather belt has six Pepsi cans affixed to the front, flanking a silver Pepsi insignia. The beverage cans are hollow aluminum shells with polypropylene labels and Styrofoam interiors. The elbow and knee pads are ivory velour with Pepsi insignia over foam. The ensemble is in very good, production-used condition overall with some dehydration present in the foam filling.

Pepsiman wears his ensemble in the commercial when he delivers soda to thirsty diners.

\$1,500 - 2,500



206. GEOFFREY THE GIRAFFE'S WALKABOUT COSTUME

TOYS “R” US (1970s)

Geoffrey the Giraffe's signature walkabout costume from Toys “R” Us advertising campaigns, in-store promotions, and/or regional personal appearances circa 1980s. The costume consists of an amber and brown colored faux fur head, faux fur body, gloves and leatherette feet, and the giraffe pattern is meticulously made by hand cutting the brown patches and appliquéing to the main amber colored fabric. Geoffrey's recognizable features are made of leatherette (horns and gloves), plastic resin (eyes and eyelashes), faux fur (nose and mouth) and yarn (mane and tuft). The head is built on a padded armature that fits over the wearer's torso. The body connects to the head with a series of hook-and-bar clasps and has black mesh panels for visibility. It is built over an interior armature with hoops around the belly to provide shape, black satin hands with four fingers, brown jersey tail, and large brown yarn loops on mane and tail tuft. The feet have shiny black leatherette cloven hoofs with faux fur uppers. It is in very good, production-used condition overall.

For many people, Toys “R” Us was more than a toy store: it is the source of many happy memories including its synonymous mascot and catchphrase, ‘I don't want to grow up, I'm a Toys “R” Us Kid'. Geoffrey and his wife, Gigi, star in cartoon strips in the weekly toy sale flyer and were featured in the massive Toys “R” Us holiday catalog. Geoffrey has been identified as one of the ‘Top 25 Mascots of All Time’. He was also featured in in-store promotions that were attended by hundreds of “Toys “R” Us Kids”.

\$3,000 - 5,000



207. GIGI THE GIRAFFE'S RED DRESS

TOYS “R” US (1970s)

Gigi the Giraffe's red dress from Toys “R” Us advertising campaigns, in-store promotions, and/or regional personal appearances circa 1980s. The red cotton smock dress is embellished with a black velvet bib front and full puff sleeves with ivory cuffs. It features a rick-rack trimmed patch with ‘Toys “R” Us’ appliqué. The dress has a built in petticoat trimmed in ivory eyelet lace at hem to provide shape and fullness. The dress is in very good, production-used condition overall.

Toys “R” Us campaigns from the 1970s feature Geoffrey the Giraffe's family, Gigi and Baby Gee. Gigi appears in her red dress in various regional media and special promotions. Gigi and her husband, Geoffrey, star in cartoon strips in the weekly toy sale flyer and were featured in the massive Toys “R” Us holiday catalog. They were also featured in in-store promotions that were attended by hundreds of excited “Toys “R” Us kids”.

\$800 - 1,200



Our vignette features: Geoffrey The Giraffe's Walkabout Costume (lot #206) © 2018.



CBS Photo Archive/CBS/Getty Images

208. MALE NURSE'S 'PIG FACE' MAKEUP APPLIANCE

THE TWILIGHT ZONE (1959 - 1964)

A male nurse 'Pig Face' makeup appliance from Rod Serling's essential anthology series *The Twilight Zone*. This foam latex makeup appliance is painted in a light flesh tone with pink lips and large nostrils, and has been professionally conserved by LACMA object conservator Irena Calinescu and pin-mounted to an oval museum board. The appliance was made by prolific Hollywood makeup artist William Tuttle, who previously worked on H.G. Wells' *The Time Tunnel*. It was acquired from science fiction writer and memorabilia collector Forrest J. Ackerman. This appliance has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, though the appliance is delicate and the foam is now brittle with age, the shape, color and appearance remain intact, and it is in good vintage condition overall.

In the episode 'The Eye of the Beholder' (206), the appliance is worn during the trademark twist ending, when the medical staff is repulsed by their patient's 'horrific' beautiful appearance, one of the seminal moments in television history.

Dimensions (on stand): 12" x 6" x 2" (30 ½ cm x 15 cm x 5 cm)
Provenance: Mr. Forrest J. Ackerman

\$10,000 - 15,000



CURATOR'S COMMENTARY

This makeup appliance was intended to survive a single day of filming in the fall of 1960, and miraculously it graces these pages nearly six decades later. This is due, in part, to finding its way into the eminent collection of science fiction writer and archivist Forrest J. Ackerman. When I acquired the makeup years after, the thin foam used for actor articulation was fragile and in need of professional care, so I brought it to former Los Angeles County Museum of Art object conservator Irena Calinescu. After careful inspection, she set out to stabilize the makeup, and it was decided it should live on a museum mount to reduce further handling. Some visual integration would also be necessary, and a hole within one of

the nostrils would be backed with rice paper and then toned to match. For years, people thought I was crazy to engage experts who could provide the kind of care previously reserved for master paintings or rare documents, but I felt TV treasures were equally worthy. The 'Eye of the Beholder' episode written by series host and creator Rod Serling has the distinction of being perhaps the most memorable episode of *The Twilight Zone*, as well as one of the fan-favorite TV episodes of all time. Notably, this makeup was created by William Tuttle, who previously designed makeup for H.G. Wells' *The Time Machine* (MGM, 1960).

— James Comisar

209. ROD SERLING AUTOGRAPHED PHOTOGRAPH

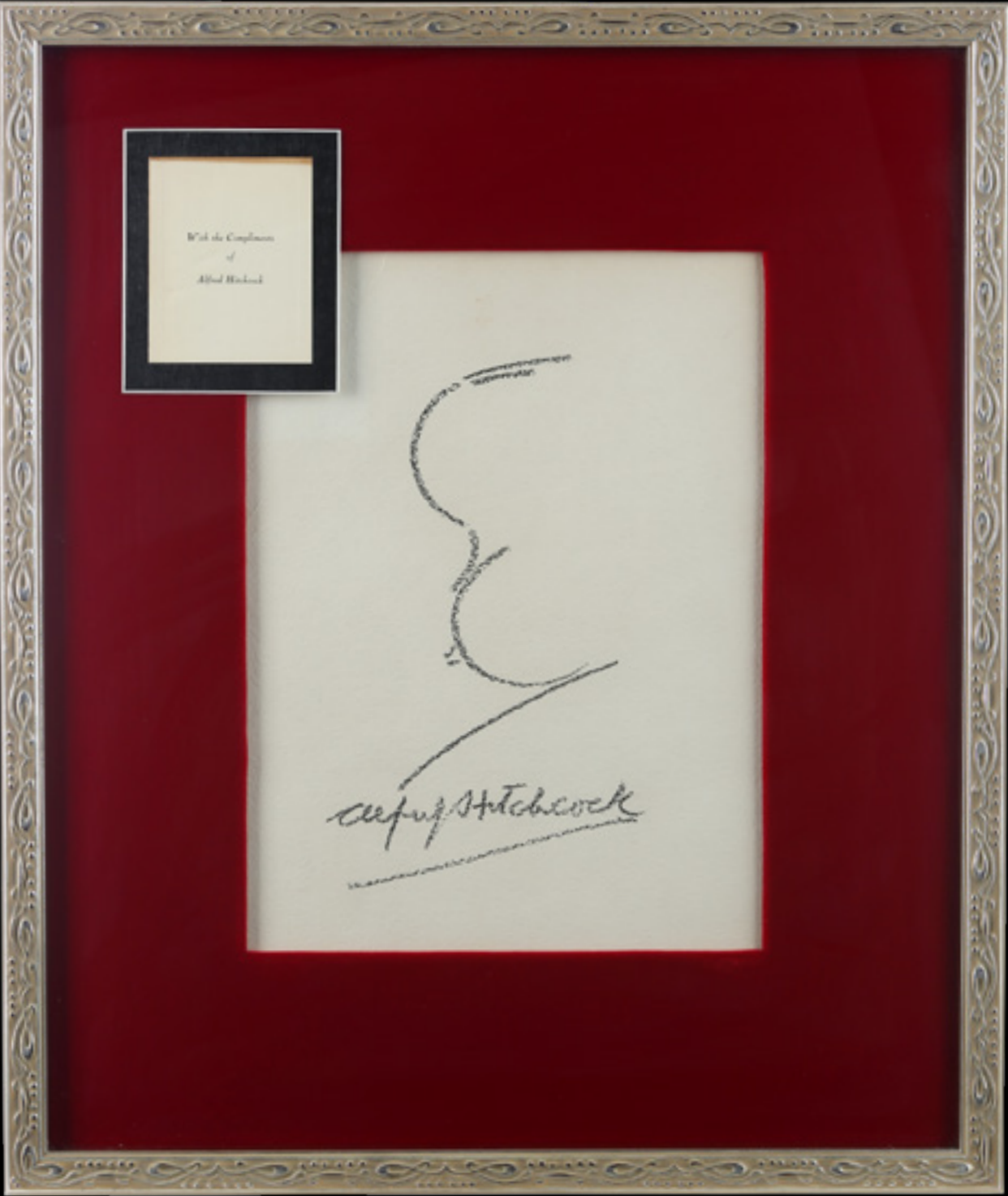
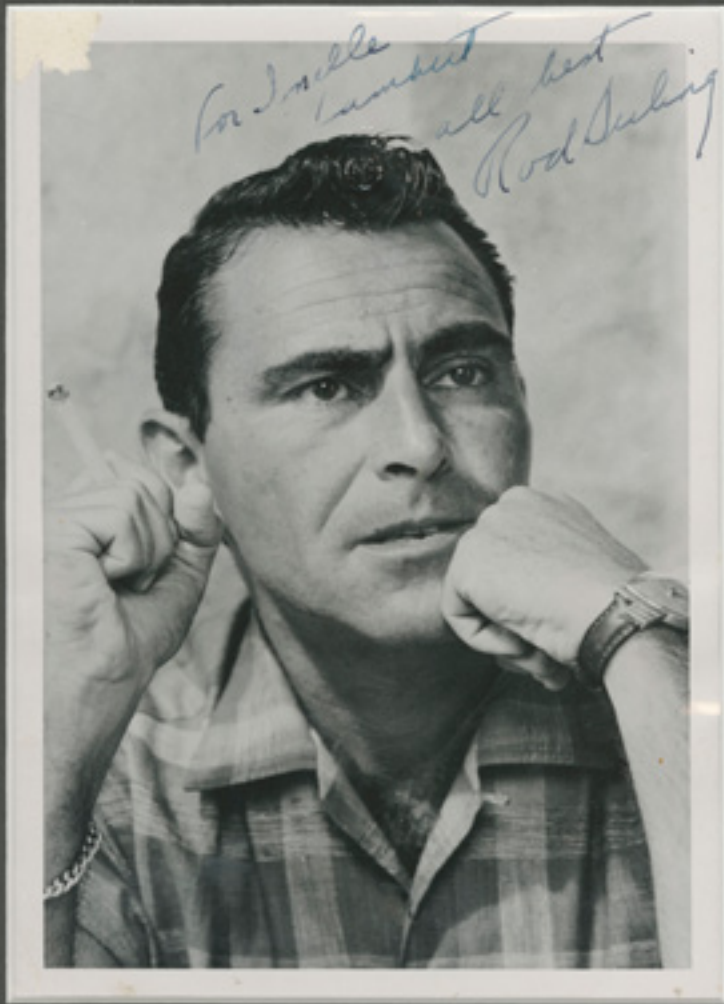
THE TWILIGHT ZONE (1959 - 1964)

A Rod Serling signed black-and-white glossy photograph from the essential anthology series *The Twilight Zone*. The image features Serling smoking a cigarette, looking off camera, and wearing a plaid shirt, and his autograph appears above in blue ink along with an inscription that appears to say 'For Janelle Lambert - all best'. The photograph, from the era of the television series, is framed by a black mat board and presented on foam core board.

While the top layer of the photo paper is torn and there are general signs of use, it remains in fine vintage condition overall. Examples of Rod Serling signed materials have rarely come to market.

Dimensions: 8 ¾" x 11" (22 cm x 28 cm)

\$800 - 1,200



210. FRAMED ALFRED HITCHCOCK AUTOGRAPH AND SIGNATURE PROFILE CARICATURE

ALFRED HITCHCOCK PRESENTS (1955 - 1960, 1960 - 1962)

Alfred Hitchcock's autograph and signature profile caricature from the anthology series *Alfred Hitchcock Presents*. This graphite caricature features Hitchcock's famous rotund profile rendered on sketch paper, and his autograph appears largely below the sketch. The paper is framed by a red velvet mat board and an aluminum frame with ornate gold and floral accents. A vintage ivory card on a small black mat board secured behind glass reads 'With the Compliments of Alfred Hitchcock'.

This methodically preserved document is in very fine vintage condition overall. The long-running series opens on a profile sketch of the famed filmmaker before Hitchcock himself steps into frame and fills out the silhouette.

Dimensions: 23" x 19" x 1" (58 cm x 48 cm x 3 cm)

\$1,000 - 1,500



211. ACRYLIC PAINTING OF OLD WOMAN ON HARDBOARD SIGNED 'TOM WRIGHT'

NIGHT GALLERY (1969 - 1973)

An acrylic painting of an old woman sipping tea in a wicker chair having nearly been bricked into a tall brick wall from the supernatural anthology series *Night Gallery*. The large image is painted with acrylics on hardboard and signed 'Tom Wright'. Thomas J. Wright is the production artist responsible for much of the gallery artwork for the series, and the painting was framed after production in a taupe linen mat board in a hand-painted gold wood frame with black accents. This painting is in very good, production-used, vintage condition overall.

In episode 'The Merciful' (208), Rod Serling stands beside the acrylic painting in his art gallery to illustrate the story of a woman who builds a brick wall to separate herself from her husband.

Dimensions: 58" x 32" x 1 ½" (147 cm x 81 cm x 3 cm)

\$5,000 - 7,000

212. NO LOT



213. GOMEZ ADDAMS' (JOHN ASTIN) WATCH CHAIN AND AUTOGRAPHED PHOTO

THE ADDAMS FAMILY (1964 - 1966)

Gomez Addams' (John Astin) gold metal watch chain and autographed photo from the family comedy series *The Addams Family*. The gold metal link watch chain has jump rings on both ends to attach to his vest and watch. The vintage 8" x 10" black-and-white publicity photo of John Astin is inscribed 'My best wishes to the Celebrity Museum, John Astin' handwritten in black ink on the front. Also included with the lot is a color photo of the Addams family seated together with Gomez holding a turkey. The grouping remains in fine, vintage condition overall, though the family photo has some markings and surface damage.

Gomez Addams wears his watch chain throughout the series as part of his signature pinstripe suit ensemble.

Dimensions: (photo): 8" x 10" (20 cm x 25 cm); (watch chain): 13" (33 cm)
Provenance: Mr. John Astin and Filmways Pictures

\$800 - 1,200



**214. CAPTAIN DANIEL GREGG'S (EDWARD MULHARE)
HAIR APPLIANCES, MAKEUP PENCILS AND WHISTLE**

THE GHOST & MRS. MUIR (1968 - 1970)

Captain Daniel Gregg's (Edward Mulhare) whistle and facial hair appliances from the supernatural sitcom *The Ghost & Mrs. Muir*. The grouping consists of a pair of human hair eyebrows and a matching beard, two dark brown period eyebrow pencils, a brass and copper boatswain's (bosun) whistle, and ten photographs of Edward Mulhare as Captain Gregg, nine of which are printed in black-and-white. The color photograph is autographed 'Best Wishes – Edward Mulhare'. This grouping is in very good, production-used, vintage condition.

Carolyn Muir (Hope Lange), a young widow, discovers that the cabin she is renting is haunted by Captain Gregg, a 19th-century seaman who wears his hair appliances throughout the series.

Dimensions: (largest): 8 ½" x 3" (21 ½ cm x 7 ½ cm); (smallest): 4 ¼" x ¼" x ¼" (11 cm x ½ cm x ½ cm)
Provenance: The Estate of Edward Mulhare

\$800 - 1,200

215. FLYING SAMANTHA ANIMATION CEL

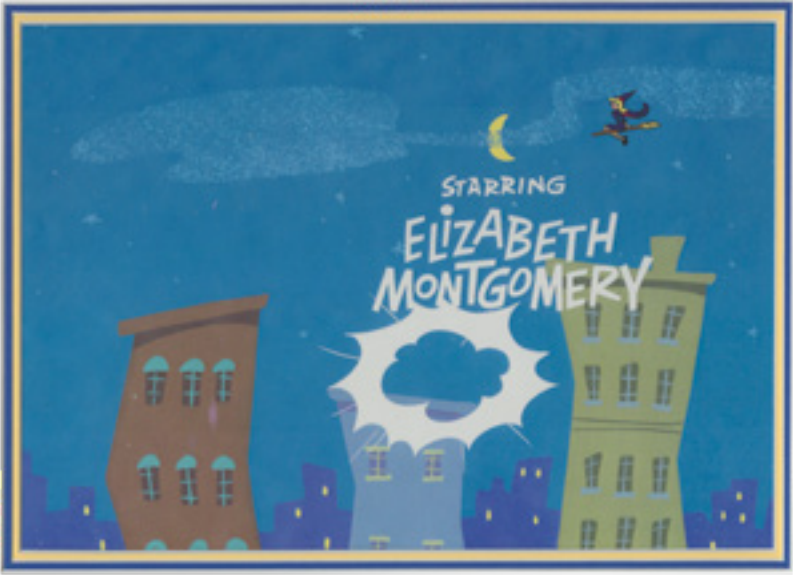
BEWITCHED (1964 - 1972)

An animation cel from animated sequences of *Bewitched*. The 12-frame cel of Samantha Stephens (Elizabeth Montgomery) depicts her flying on a broomstick and wearing traditional witch's garb. A hand-painted cel shows a small and distant Samantha flying on her broom over a printed background of an evening cityscape and reading 'Starring Elizabeth Montgomery'. The cel is framed by three layers (yellow, blue and black) of matboards supported by a foam core board. The cel exhibits some signs of production use, but is in very good, production-used condition overall.

An animated Samantha Stephens flies over a cityscape in the opening credits for the series, in bumpers that are seen going into and coming out of commercials, and related sponsor advertising, and as such it is difficult to determine exact usage.

Dimensions: 13 ½" x 12" (34 cm x 30 cm)

\$600 - 800



**216. JEANNIE'S (BARBARA EDEN)
GREEN EVENING GOWN**

I DREAM OF JEANNIE (1965 - 1970)

Jeannie's (Barbara Eden) green evening gown from the fantasy sitcom *I Dream of Jeannie*. A floor length green gown in an abstract plaid pattern, covered in iridescent green sequins. Multiple tags are present; an interior attached production tag reading 'Columbia Pictures Name: Barbara Eden', an interior barcoded rental tag reading 'Warner Bros. 65072016', a paper tag indicating the decade and measurements, and a paper tag that reads 'Barbara Eden Columbia Pictures'. The gown is in excellent, production-used, vintage condition overall for a rental asset.

In episode 'My Master the Weakling' (305), Jeannie (Barbara Eden) wears her gown when Tony (Larry Hagman) takes her dancing after training with a nasty Navy officer (Don Rickles).

In 1971, Columbia Pictures moved onto the Warner Bros. lot, forming a joint venture called The Burbank Studios. As a result, and as in standard practice, the prop and costume assets became part of the studio rental departments. The barcoded tag and paper tag with measurements and decade were then attached to assist designers when sourcing subsequent productions.

Provenance: Warner Bros. Corporate Archives

\$4,000 - 6,000



217. MUNSTER MANSION
DOOR KNOCKER

THE MUNSTERS (1964 - 1966)

The Munsters' door knocker from the family comedy *The Munsters*. The substantial hand-carved wood knocker has the shape of a lion's head and is painted to resemble aged brass. A large, heavy metal ring and striker is affixed inside the lion's mouth.

The knocker was affixed during production to the exterior set of the Munster Mansion on the Universal Studios backlot, where exterior shots of the home were filmed. While the knocker exhibits minor signs of outdoor exposure, it remains in very good condition overall.

Dimensions: 11" x 10" x 17 ½"
(28 cm x 25 ½ cm x 44 ½ cm)

\$5,000 - 7,000



AF archive / Alamy Stock Photo

218. HERMAN MUNSTER'S
(FRED GWYNNE)
KNIGHT HELMET

THE MUNSTERS (1964 - 1966)

Herman Munster's (Fred Gwynne) helmet from the first aired episode of the family comedy *The Munsters*. Fashioned after a knight's armor, the oversize fiberglass helmet is painted to resemble antique metal with simulated rivets. The helmet is of a Medieval style with a practical, hinged visor and horizontal eye openings with a flat top to replicate Herman's shape. The helmet is in excellent, production-used, vintage condition overall.

Herman wears his helmet during a masquerade, where he meets Marilyn Munster's (Beverly Owen) boyfriend. Throughout the episode, the helmet allows him to remain incognito around those who would otherwise be frightened of his appearance. Ultimately, Herman wins the costume contest: first as a knight, then after revealing his face, as a monster.

Included with this lot is an 8x10" reference photo showing the piece.

Dimensions: 11" x 10" x 17 ½"
(30 cm x 25 ½ cm x 44 ½ cm)

\$6,000 - 8,000





219. SPOT MUNSTER'S DRAGON COLLAR

THE MUNSTERS (1964 - 1966)

Spot Munster's spiked collar from the family comedy series *The Munsters*. A massive leather collar, sized for the dragon that lives under the stairs, with eight oversized wooden spikes and metal studs painted in a faux bronze finish to simulate aged metal. The leather is a burnished cognac brown and is left raw on the inside. A thematic circular brass dog tag identifies his name and address, 'Spot - 1313 Mockingbird Lane, Mockingbird Heights, U.S.A.', added after production for display purposes only. The collar has been meticulously cared for, professionally preserved and stored in a custom archival box in a light, climate and humidity controlled fine art warehouse. As a result, it remains in excellent production-used, vintage condition overall. The two thin buckled closure straps are no longer present.

Spot, Eddie Munster's (Butch Patrick) fire-breathing pet dragon, was discovered by Grandpa Munster (Al Lewis) and lives under the staircase in the Munster mansion. Spot's collar is first seen when he runs away in episode 'Underground Munster' (213) after being reprimanded for tracking muddy footprints onto the floor.

Dimensions: 23" x 23" x 6" (190 ½ cm x 15 cm x 18 cm)

\$15,000 - 20,000





220. GRANDPA'S (HOWARD MORTON)
SIGNATURE ENSEMBLE

THE MUNSTERS TODAY (1987 - 1991)

Grandpa's (Howard Morton) signature ensemble from *The Munsters Today*. It consists of a custom-made black and red cape, ivory tuxedo shirt, ivory vest, ivory bow tie and Maltese Cross pendant on red ribbon (fabric tape). The cape is thigh length and features a painted collar with soutache-trimmed Velcro closure at the neck. The etched ivory shirt has a pleated bib front and the satin bow tie stitched into place under the collar points. The ivory pique vest features a stitched down lapel. The Maltese Cross pendant is made of gold colored metal and has deep red crystal affixed in the center. The ensemble is intended to resemble the costume worn by actor Al Lewis in the original 1960s series *The Munsters*. The costume is in excellent, production-used condition overall.

In the update of the fantasy family sitcom, the Munsters face a new host of problems in 1980s society. Grandpa wears his signature ensemble throughout the series.

\$600 - 800

221. GREEN HORNET'S (VAN WILLIAMS)
PLASTER FACE CAST AND SIGNED TOY MASK

THE GREEN HORNET (1966 - 1967)

Britt Reid/The Green Hornet's (Van Williams) plaster life mask and autographed eye mask from the action series *The Green Hornet*. The production life mask is molded from the face of stunt double Bennie E. Dobbins and marked 'Bennie Dobbins - Double "Britt"'. It is painted skin tone color and black around his eyes, replicating the makeup worn under the mask. The green resin eye mask (not production-used and likely licensed merchandise) is autographed 'Van Williams "The Green Hornet"' and has a gold hornet emblem in the center of the brow. This eye mask is made of three pieces of molded resin joined together at temples. Both the life mask and eye mask have been methodically cared for and stored in a light, climate and humidity-controlled art warehouse. As a result, they remain in very good vintage condition.

Green Hornet is the alter ego of newspaper publisher Britt Reid, who fights crime with his trusty confidant, Kato (Bruce Lee).

Dimensions: (cast): 8" x 7" x 6" (20 cm x 17 cm x 15 cm);
(mask): 7" x 6" x 3 ½" (17 cm x 15 cm x 9 cm)

\$800 - 1,200



212. NO LOT



223. FUTURISTIC PROP BOMB PACK

DOCTOR WHO (1963 - PRESENT)

A futuristic prop bomb pack from the long-running British sci-fi television series *Doctor Who*. The bomb pack is designed in a retro modern style and has several non practical buttons and switches as well as a speaker panel on the left. In the center is a red simulated detonation button and a green lens with a zigzag line scratched in. The bomb pack is built on a square wood base painted silver to resemble a metal box and has a sturdy handle on top. The bomb pack is in very good, production-used condition overall.

In season twenty-one (1984) the Fifth Doctor (Peter Davison) and his all-new TARDIS crew encounter foes such as the evil Daleks, who plant a bomb in London in the two-part episode 'Resurrection of the Daleks: Part One and Two' (2111/2112).

Dimensions: 21" x 12 ½" x 6" (53 ½ cm x 32 cm x 15 ½ cm)

\$800 - 1,200



224. MAJOR DON WEST’S (MARK GODDARD) DESTRUCTION QUADRANT 5 COSTUME

LOST IN SPACE (1965 - 1968)

Major Don West’s (Mark Goddard) Destruction Quadrant 5 costume from the sci-fi series *Lost in Space*. This ensemble consists of a cotton shirt and trousers. The red and purple striped Weldon shirt has two black-and-white felt patches reading ‘756498274’ in block letters hand-sewn to the torso and black plastic buttons. The matching trousers feature a cotton twill tape drawstring and elastic purple lining at the waist. The inmate numbers, previously removed when the costume was in rental stock, were heat-applied to the shirt after production. Both pieces have ‘Western Costume Company Hollywood Calif.’ printed inside. This costume is in fine, production-used, vintage condition overall for a rental asset.

In the episode ‘Fugitives in Space’ (320), Don and Dr. Smith (Jonathan Harris) are forced to do hard labor in Quadrant 5 after crossing paths with an intergalactic criminal. Don wears the costume in prison.

Provenance: Western Costume Star Collection

\$1,500 - 2,500

225. WILL ROBINSON’S (BILL MUMY) SPACE TUNIC AND AUTOGRAPHED CAST PHOTOGRAPH

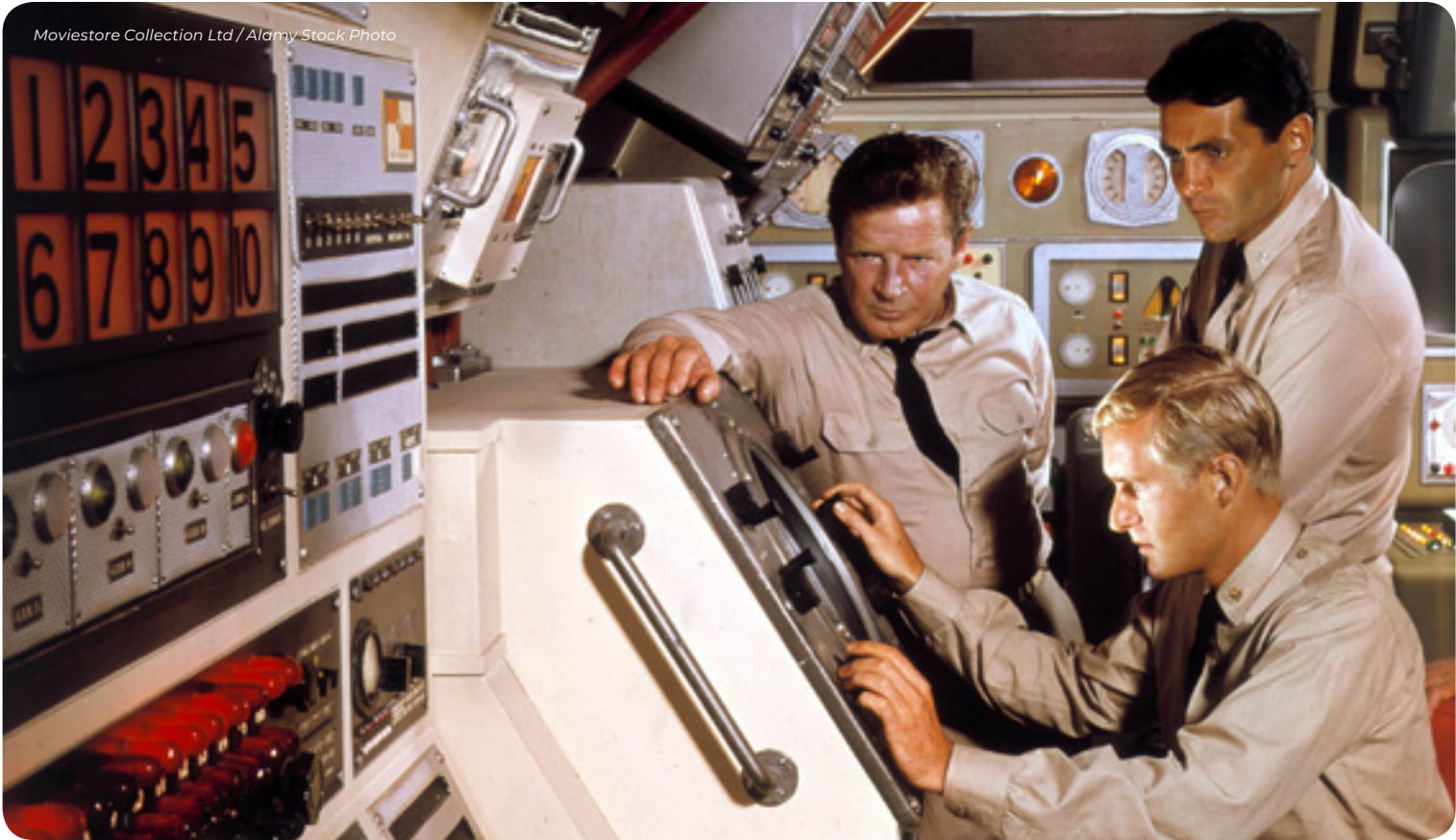
LOST IN SPACE (1965 - 1968)

Will Robinson’s (Bill Mummy) space tunic and autographed black-and-white cast photograph from the sci-fi series *Lost in Space*. The grey-blue terry cloth, zip-front jacket was originally made by Izod, then re-styled by production with red and white stripes inside the collar and bodysuit fastening between the legs. ‘Billy Mummy #2’ is handwritten in ink on the body suit fasteners, and still attached is a dry-cleaning tag marked ‘Fox 2-10’. The photograph is autographed ‘Bill Mummy’ and depicts Will Robinson wearing the tunic. This lot is in fine, production-used, vintage condition overall.

Will Robinson wears his space tunic throughout season one, as well as in various promotional images for the series.

Dimensions (photograph): 8” x 10” (20 ½ cm x 25 ½ cm)
Provenance (costume): Western Costume Star Collection

\$8,000 - 10,000



226. CHIEF CURLEY JONES' (HENRY KULKY) NAVAL UNIFORM TUNIC

VOYAGE TO THE BOTTOM OF THE SEA (1964 - 1968)

Chief Curley Jones' (Henry Kulky) naval uniform jacket from the sci-fi television series *Voyage to the Bottom of the Sea*. The beige wool single vent jacket has notched lapels, gold buttons, gold rank stripes at wrist, and has 'Kulki' handwritten in ink on the sage green lining. The jacket remains in fine, production-used, vintage condition overall.

Curley Jones, the Chief Petty Officer of the S.S.R.N. Seaview in season one, wears his naval uniform jacket onboard the submarine throughout the first season. Actor Henry Kulky passed away before the start of production on season two.

Provenance: Western Costume Star Collection.

\$3,000 - 5,000

227. CHIP MORTON'S (ROBERT DOWDELL) NAVAL UNIFORM JACKET

VOYAGE TO THE BOTTOM OF THE SEA (1964 - 1968)

Chip Morton's (Robert Dowdell) naval uniform jacket from the sci-fi television series *Voyage to the Bottom of the Sea*. The beige wool single vent jacket has notched lapels, gold buttons, gold rank stripes at wrist, and has 'Dowdell' handwritten in ink on the sage green lining. The jacket remains in fine, production-used, vintage condition overall.

Chip Morton, the Lieutenant Commander of the S.S.R.N. Seaview, wears his naval jacket throughout season two and three, as well as in promotional material for the color version of the series.

Provenance: Western Costume Star Collection

\$3,000 - 5,000

228. SEAVIEW CREW RED JUMPSUIT

VOYAGE TO THE BOTTOM OF THE SEA (1964 - 1968)

A Seaview crew red jumpsuit from the sci-fi television series *Voyage to the Bottom of the Sea*. The solid red, synthetic blend, zip-front jumpsuit has four zippered patch pockets, a cutaway collar, and red plastic buttons on cuffs and neckline. In very fine vintage condition overall, there is some loose stitching and slight abrasion marks.

Tasked with protecting humankind, the crew members of the S.S.R.N. Seaview, including Seamen Kowalski (Del Monroe) and Patterson (Paul Trink), wear matching red jumpsuits onboard the submarine throughout the series.

Provenance: Western Costume Star Collection

\$1,000 - 1,500





229. U.N.C.L.E CREW UNIFORM PATCH AND SPINDRIFT INSIGNIA PATCH

THE MAN FROM U.N.C.L.E (1964 - 1968)
OUR MAN FLINT (1966) / LAND OF THE GIANTS (1968 - 1970)

An U.N.C.L.E. crew uniform patch from the classic spy series *The Man from U.N.C.L.E.* and a Spindrift insignia patch from the sci-fi series *Land of the Giants*. The white and blue felt U.N.C.L.E. patch is set against a blue background and framed by a gold mat board with foam backing. The orange nylon Spindraft patch is embroidered with pink, purple, black and white thread and yellow arch accents. Both patches are in very good production-used condition overall.

U.N.C.L.E. uniform patches appear on agents' uniforms in the spy organization's New York headquarters, including in the pilot episode 'The Vulcan Affair' (101). The nylon Spindrift patch is partially covered in black ink, indicating it was first used in the 1966 film *Our Man Flint*. The ringed symbol at center later appears as the insignia for crew members of the Spindrift in *Land of the Giants*.

Dimensions (each): 13" x 12" (33 cm x 30 cm)

\$600 - 800

230. UNIDENTIFIED COSTUME TOPS

UNKNOWN PRODUCTIONS

Three costume tops from unknown productions. This lot consists of a silver open vest lined in red cotton velveteen with a single golden chain epaulette on shoulder and multiple patches on front and back; a brick red velvet sleeveless top with side button closure trimmed in teal felt and silver metallic tape with an interior vintage Western Costume tag, and a child-size, cropped jacket in brick-red jersey with black mock neck, Pacific Northwest tribal designs on front and back, and a Western Costume tag typed with 'Karla Kobelt'. These costumes are in fine, production-used, vintage condition overall for rental assets.

Futuristic costumes were often cycled from production to production for budgetary reasons. The silver vest appears in various iterations in *Land of the Giants* (1968) and *In Like Flint* (1967), among others.

Provenance: Western Costume Star Collection

\$600 - 800



231. CHILD-SIZED SCI-FI OCTOPUS AND STARFISH COSTUMES

UNKNOWN PRODUCTIONS

A child-sized sci-fi octopus costume and a starfish costume from unknown productions. The first costume is a sandy-drab and ocher color one-piece bodysuit with beige horizontal appliquéd stripes, dorsal fin, two leg fins, and trimmed with seven affixed starfishes, blue pom-poms, iridescent sequins and palettes. There is long, seaweed like fringe made of yarn and trim tape in shades of olive, ocher and brown attached to arms. The spandex bodysuit is extensively hand-painted with spruce colored paint. The second costume is a grey-brown spandex bodysuit covered with pink metallic octopus-like suckers down body, arms and legs. The interior cavity of the suckers is made of red iridescent fabric

with flashes of yellow, green and blue. There is long thick yarn fringe on back in black, red and beige and the bodysuit has been hand-painted at arms eyes, feet and hands with a thick barnacle-like effect. Both costumes are very elaborate and highly detailed. The two costumes are in very good, production-used, vintage condition overall for rental assets.

Provenance: Western Costume Star Collection

\$600 - 800





232. PILOT STEVE BURTON'S (GARY CONWAY) FLIGHT JACKET

LAND OF THE GIANTS (1968 - 1970)

Pilot Steve Burton's (Gary Conway) signature flight jacket from the sci-fi series *Land of the Giants*. It's a cherry red cotton twill jacket with red and black striped epaulettes, a heavy-duty zipper and three snaps on front. The jacket is lined in burgundy satin, and has a patch pocket on left sleeve and a Spindrift insignia patch attached at right chest. The jacket is in fine, production-used, vintage condition overall with vivid colors still intact.

Steve Burton wears his flight jacket throughout the series, including in the opening credits, as well and in *Land of the Giants* promotional material.

\$6,000 - 8,000



AF Archive / Alamy Stock Photo



AF Archive / Alamy Stock Photo

233. ARRAY OF SUBMARINE PIPES

VARIOUS PRODUCTIONS (1960s - 1970s)

An array of submarine pipes from various productions of the 1960s and 1970s. The large wood pipes are hand-painted silver with a color wash of brown to simulate distressing and oxidation, and there is an affixed large red valve at front. The one-piece unit is mounted to a rolling base. The pipes are in excellent, production-used condition overall for a rental asset.

The array of pipes appear in various iterations throughout several productions, possibly including the interior of the S.S.R.N. Seaview on the sci-fi adventure series *Voyage to the Bottom of the Sea* (1964).

Dimensions: 45" x 50" x 76" (114 ½ cm x 127 cm x 193 cm)
Provenance: 20th Century Props

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$1,000 - 1,500



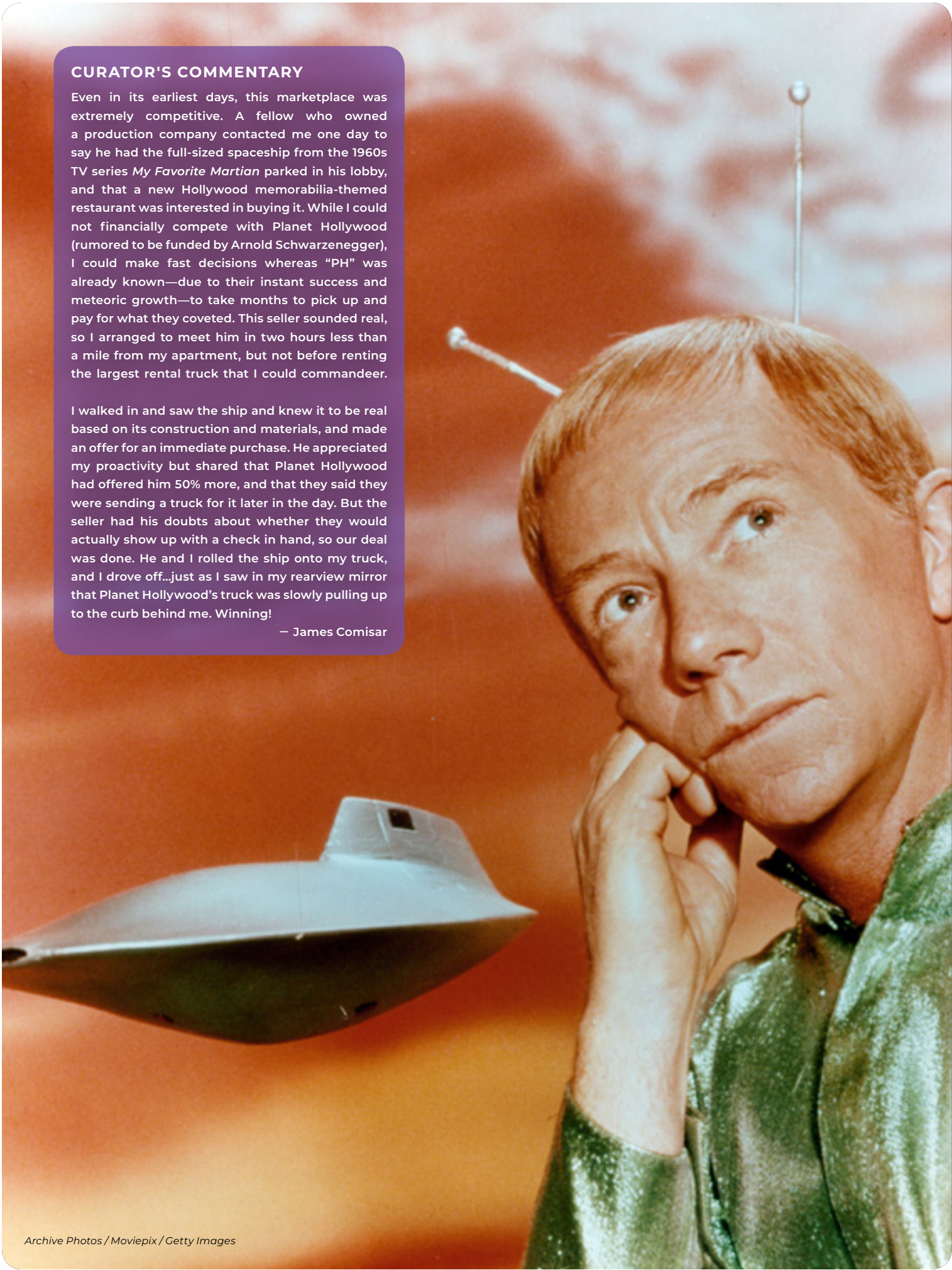


CURATOR'S COMMENTARY

Even in its earliest days, this marketplace was extremely competitive. A fellow who owned a production company contacted me one day to say he had the full-sized spaceship from the 1960s TV series *My Favorite Martian* parked in his lobby, and that a new Hollywood memorabilia-themed restaurant was interested in buying it. While I could not financially compete with Planet Hollywood (rumored to be funded by Arnold Schwarzenegger), I could make fast decisions whereas “PH” was already known—due to their instant success and meteoric growth—to take months to pick up and pay for what they coveted. This seller sounded real, so I arranged to meet him in two hours less than a mile from my apartment, but not before renting the largest rental truck that I could commandeer.

I walked in and saw the ship and knew it to be real based on its construction and materials, and made an offer for an immediate purchase. He appreciated my proactivity but shared that Planet Hollywood had offered him 50% more, and that they said they were sending a truck for it later in the day. But the seller had his doubts about whether they would actually show up with a check in hand, so our deal was done. He and I rolled the ship onto my truck, and I drove off...just as I saw in my rearview mirror that Planet Hollywood’s truck was slowly pulling up to the curb behind me. Winning!

— James Comisar



Archive Photos / Moviepix / Getty Images

234. UNCLE MARTIN’S (RAY WALSTON) FULL-SIZED METAL AND FIBERGLASS SPACESHIP

MY FAVORITE MARTIAN (1963 - 1966)

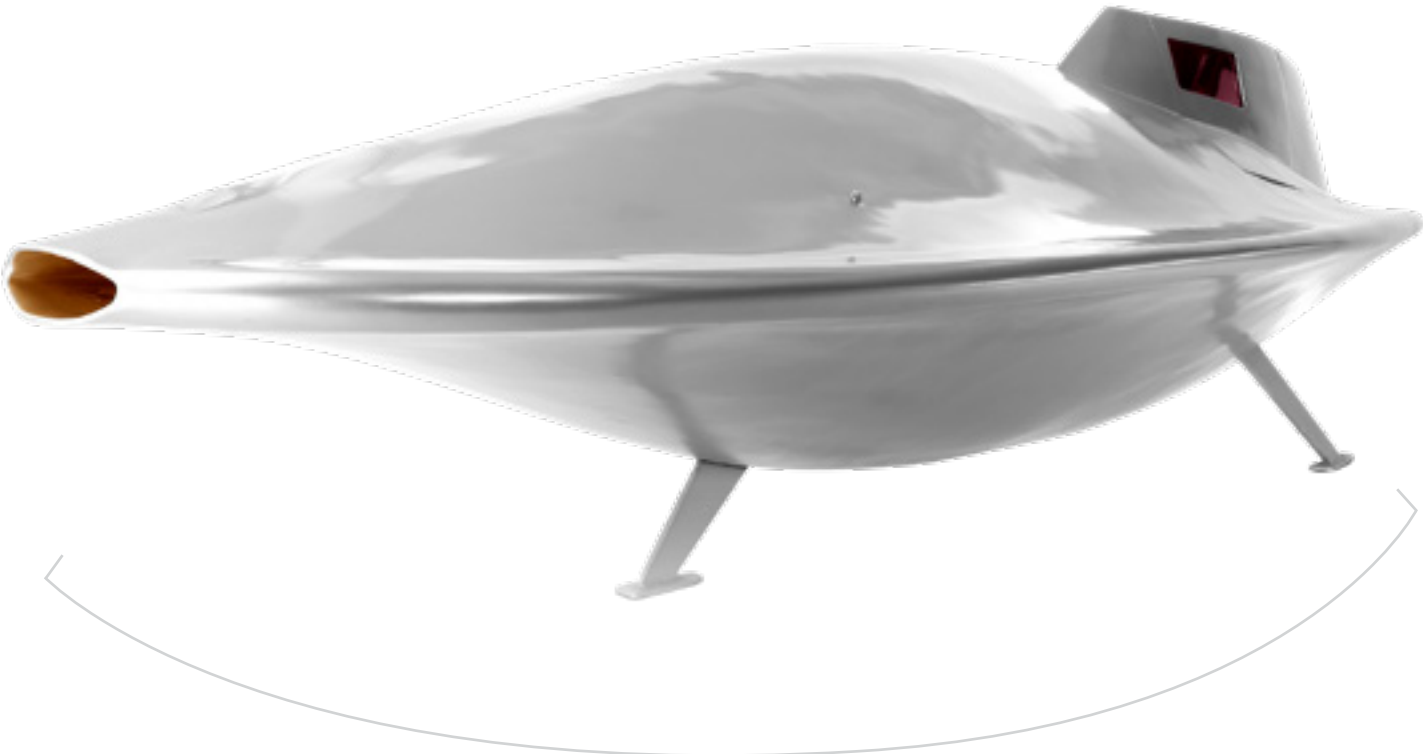
Uncle Martin's (Ray Walston) full-sized metal and fiberglass spaceship from the sci-fi sitcom *My Favorite Martian*. The sleek, single-passenger, elliptical spaceship is painted a glossy aluminum color and has three retractable landing legs. Its aerodynamic design is modeled on the futuristic Jaguar E-Type sports car, which was unveiled in 1961 to much acclaim. The ship features reverse gullwing doors with quilted black vinyl walls, hanging hooks affixed to the hull (for shots that required the ship to hover), and a metal seat. An operational red light in the interior, a motion-sensor light that illuminates the deep hull of the ship, and a lighting unit within the recessed tip of the craft were added after production and are each battery-powered.

Following production, the spacecraft was displayed for years at the Southern California attraction, Cars of The Stars. Upon acquisition in the early 1990s, the Comisar Collection engaged Disney artist Chris Koon to carefully restore the craft back to its original appearance. As a result, it presents to be in excellent vintage condition overall.

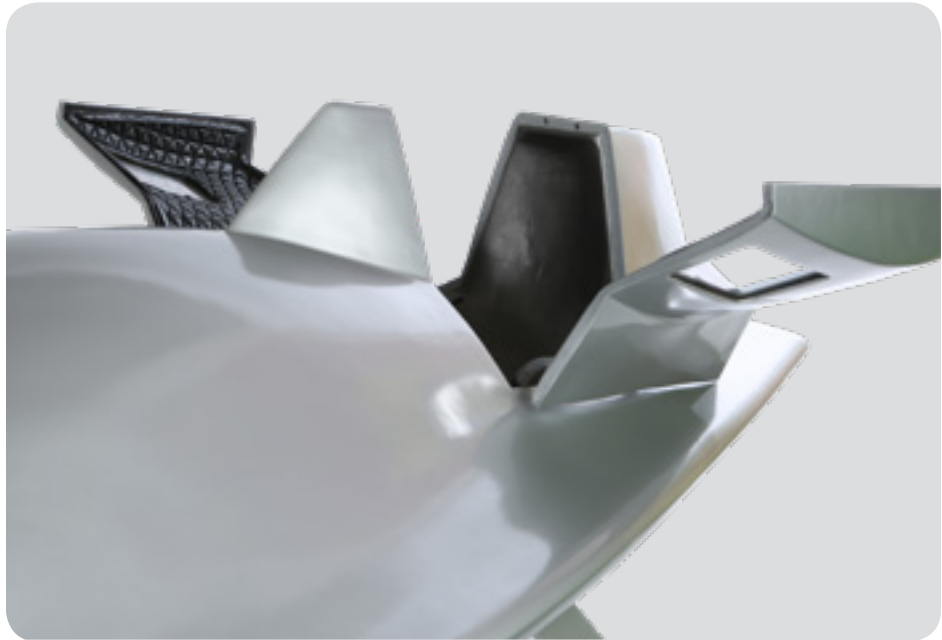
In the pilot episode of *My Favorite Martian*, Uncle Martin crash-lands his spaceship in front of Los Angeles Sun reporter Tim O'Hara (Bill Bixby), who becomes his guide for the series. The ship is seen in various scales, and this is the only full-sized craft made for the series, now one of the most recognizable in television history.

Dimensions: 117" x 55" x 37" (297 cm x 139 ½ cm x 94 cm)

\$80,000 - 100,000

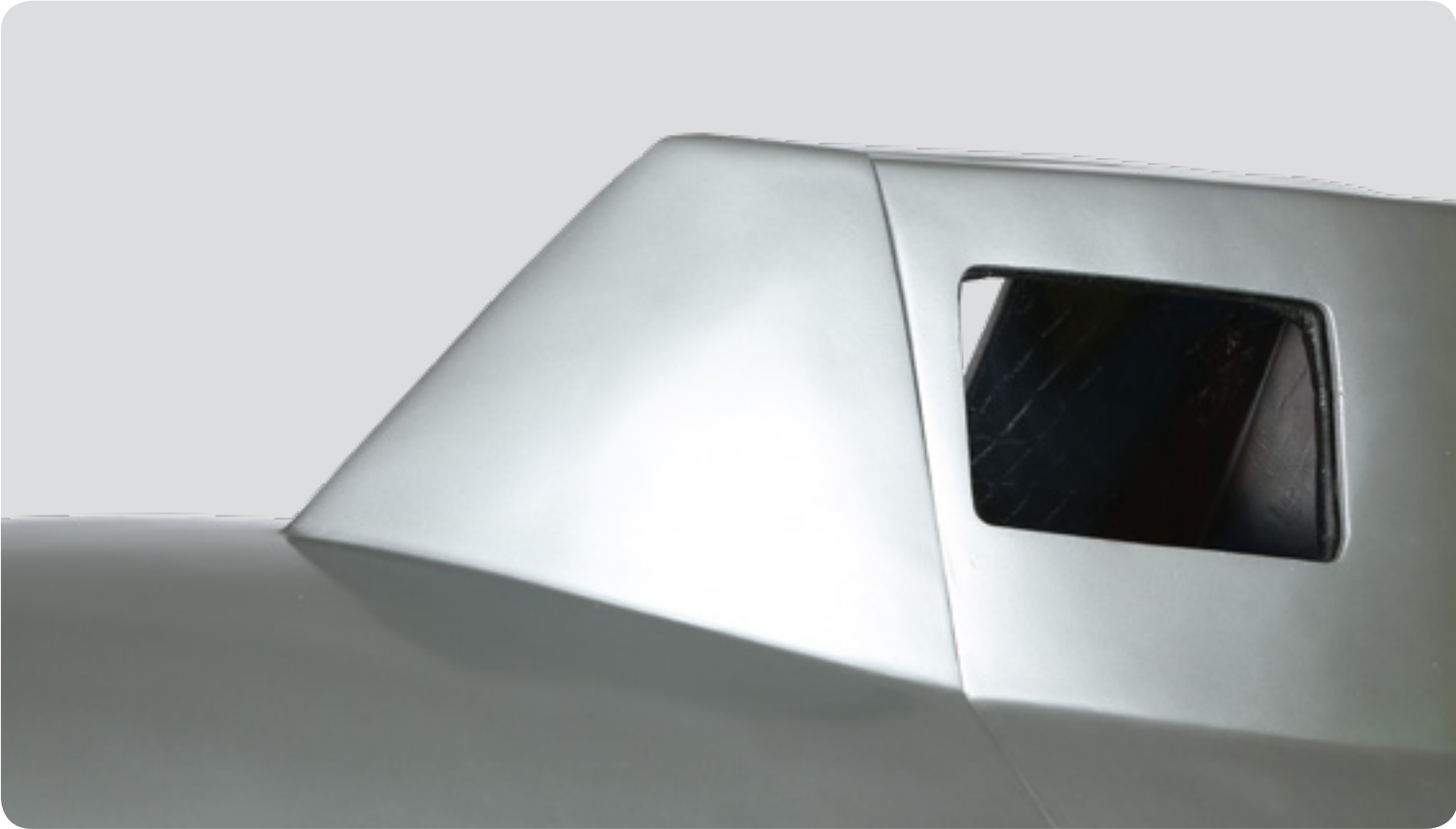


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Archive PL / Alamy Stock Photo



235. RAY WALSTON SIGNED HANDPRINT AND PHOTOGRAPH

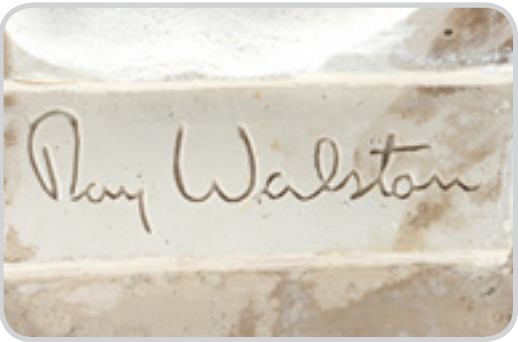
MY FAVORITE MARTIAN (1963 - 1966)

Ray Walston's signed handprint and photograph in honor of the sci-fi comedy series *My Favorite Martian*. The handprint is in the style of the famous celebrity handprints in the Chinese Theatre forecourt in Hollywood, and along with the signature, is molded into a small square of white plaster. Also included with the lot is a vintage autographed photo, matted in a sparkling blue fabric on white poster board, with a Martian doodle and inscription from Walston. The grouping is in excellent vintage condition overall.

Walston portrayed the Martian, the role with which he became permanently associated, throughout all 107 episodes of the series.

Dimensions: (handprint): 12" x 9" x 2" (30 ½ cm x 22 ¾ cm x 5 cm) (photograph, framed): 17" x 19 ¼" (43 cm x 49 cm)

\$400 - 600



236. MAXWELL SMART'S (DON ADAMS) UNITED STATES INTELLIGENCE AGENCY ID BADGE

GET SMART, AGAIN! (1989)

Maxwell Smart's (Don Adams) United States Intelligence Agency ID Badge from *Get Smart, Again!* The laminated paper badge features a photo of Adams in character, his clearance level 'C-1', character signature 'Maxwell Smart' and typewritten name on front. 'TOP CLEARANCE' is printed across the front in bold red letters. The ID also reads 'U.S.I.A.' over an image of the Capitol Building. The ID badge is in excellent, production-used, vintage condition overall.

In the TV movie sequel to the spy sitcom series *Get Smart* (1965), Max wears his badge in USIA headquarters when the commander brings him in to reactivate spy agency CONTROL.

Dimensions: 4" x 2 ½" (10 cm x 6 cm)

\$1,500 - 2,500



238. AGENT 99'S (BARBARA FELDON) UNITED STATES INTELLIGENCE AGENCY ID BADGE

GET SMART, AGAIN! (1989)

Agent 99's (Barbara Feldon) United States Intelligence Agency ID Badge from *Get Smart, Again!* The laminated paper badge features a photo of Feldon in character, her clearance level 'C-1', character signature 'Agent 99' and typewritten name on front. 'TOP CLEARANCE' is printed across the front in bold red letters. The ID also reads 'U.S.I.A.' over an image of the Capitol Building. The ID badge is in excellent, production-used, vintage condition overall.

In the TV movie sequel to the spy sitcom series *Get Smart* (1965), 99 wears her badge in USIA headquarters when the commander brings her in to reactivate CONTROL.

Dimensions: 4" x 2 ½" (10 cm x 6 cm)

\$1,500 - 2,500



237. HYMIE (DICK GAUTIER) AND LARABEE'S (ROBERT KARVELAS) UNITED STATES INTELLIGENCE AGENCY ID BADGES

GET SMART, AGAIN! (1989)

Hymie's (Dick Gaultier) and Larrabee's (Robert Karvelas) United States Intelligence Agency ID badges from *Get Smart, Again!* These laminated paper badges feature photos of Gaultier and Karvelas in character, their clearance level 'C-1', character signature and typewritten name on front. 'TOP CLEARANCE' is printed across the front in bold red letters. One is signed 'Hymie' in black; the other is signed 'Larrabee Biyy' [sic] in red. The ID badges are in excellent, production-used, vintage condition overall.

In the TV movie sequel to the spy sitcom series *Get Smart* (1965), the agents wear their badges in USIA headquarters when the commander brings them in to reactivate CONTROL.

Dimensions (each): 4" x 2 ½" (10 cm x 6 cm)

\$800 - 1,200



239. THREE NBC 1960s PROMOTIONAL POSTERS

GET SMART (1965 - 1970) / I SPY (1965 - 1968) / THE MAN FROM U.N.C.L.E (1964 - 1968)

NBC 1960s promotional posters from the series *Get Smart*, *I Spy* and *The Man from U.N.C.L.E* each mounted on foam core. The *Get Smart* artwork by cartoonist Jack Davis depicts Maxwell Smart (Don Adams), Agent 99 (Barbara Feldon), and Agent K-13 (David Ketchum). The *I Spy* artwork by Gustav Rehberger depicts agents Kelly Robinson (Robert Culp) and Alexander Scott (Bill Cosby) situated over 'I Spy' pillars. *The Man from U.N.C.L.E.* artwork by Gerald Allison depicts Napoleon Solo (Robert Vaughn) and Illya Kuryakin (David McCallum) holding guns above the show's title. Each poster is in good, vintage condition overall.

All three series ran in the 1960s following the success of the James Bond films. NBC released these posters in 1966 to promote their main shows.

Dimensions (each): 24" x 21" (61 cm x 53 cm)

\$600 - 800

240. SECRET AGENT MAXWELL SMART'S (DON ADAMS) SMOKING PIPE PHONE

GET SMART (1965 – 1970)

Secret Agent Maxwell Smart's (Don Adams) smoking pipe phone from the spy sitcom *Get Smart*. The brown resin pipe is hand-painted to resemble a tobacco pipe. It contains a small metal speaker in the bowl, a telescoping metal antenna on the end of the bowl, and a blue microphone in the mouthpiece. The pipe phone is in very good, production-used, vintage condition overall with minor cracks along the stem and antenna.

In the two-part episode, 'House of Max' (515 & 516), Max uses his pipe phone to investigate a string of Jack the Ripper-style murders in London, and winds up trapped in a house of wax without his gun or his partner, Agent 99 (Barbara Feldon).

Dimensions: 7" x 3" x 3" (18 cm x 7 ½ cm x 7 ½ cm)
Provenance: Ellis Mercantile Rental House

\$6,000 - 8,000



241. CONE OF SILENCE
CONNECTING ACRYLIC
HEAD DOMES

GET SMART, AGAIN! (1989)

The Cone of Silence featuring two connecting acrylic head domes from *Get Smart, Again!*. To activate the Cone, it must be lowered over the two persons wishing to communicate in secret. The two connecting acrylic head domes are attached to a clear acrylic base. There are six detachable antennae and two hooks with metal straps for lowering the device from overhead. The prop was stored in a light, climate and humidity-controlled fine art warehouse. As a result, while there is a small crack in one of the domes, it is in excellent, production-used condition overall.

The Cone of Silence is perhaps the most memorable recurring sight gag in the spy sitcom series *Get Smart* (1965). In this movie sequel, Maxwell Smart (Don Adams) purchases the last remaining Cone of Silence at a garage sale and ends up hanging it in the bedroom he shares with fellow spy Agent 99 (Barbara Feldon).

Dimensions: 60" x 22" x 30" (152 ½ cm x 56 cm x 76 cm)

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$4,000 - 6,000



STAR TREK

When the first episode of Gene Roddenberry's *Star Trek*, "The Man Trap", aired on September 8, 1966, American television was in a state of flux. Groundbreaking genre series by Irwin Allen and Rod Serling were overtaking standard primetime fare in popularity; color television, then barely ten years old, was still in its creative infancy; and the country's many social concerns, both national (Civil Rights) and global (Vietnam), attracted viewers around the world every night.

It was in this chaotic but fertile milieu that *The Original Series* began its enduring tenure as one of the world's most beloved franchises. Prior to its launch, Mr. Roddenberry had been a journeyman writer with staff credits on series like *Whiplash* and *Have Gun Will Travel* – shows that, while influential in their time, failed to land with any permanency. It was not until signing a three-year deal with Desilu Productions in 1964, ultimately resulting in the production of *Trek* pilot 'The Cage', that the full scope of Roddenberry's vision began to emerge.

With its consciously diverse cast and ripped-from-the-headlines storytelling, *Star Trek* promoted a utopian ideal unlike anything ever

seen on television before or since. In its three seasons, the series boldly addressed the horrors of Vietnam ('A Private Little War') and helped to quell Cold War tensions between the U.S. and Russia ('Amok Time'). But perhaps most famously, it featured the first interracial kiss on American broadcast television ('Plato's Stepchildren') between Caucasian Captain James T. Kirk and African-American Starfleet Officer Uhura, a then brave and potentially explosive scene. Says actor Nichelle Nichols, who embodied the confident character: "I didn't think of it as the first inter-racial kiss. I just got the script, and I said 'Oh, wow, great! We're going to get a little romance in here!' Not many people know this, but it was originally written as being between Uhura and Spock. But Bill Shatner said 'Oh no! If anyone is going to get to kiss Nichelle, it's going to be me!' And so they rewrote it, and we all laughed about it."

While the objects from *Star Trek: The Original Series* grow rarer with every passing year, the series' legacy is as visible and influential as ever in sci-fi movies and TV shows, and in our national discourses around race, class, gender, and more. Prop Store is privileged to present collectors with Captain Kirk's ensemble worn during the historic kiss, plus dozens of other ensembles, jewelry, sketches and ephemera from this important series.

242. "STAR TREK" PRODUCTION SLATE

STAR TREK: THE MOTION PICTURE (1979)

A painted production slate from Robert Wise's *Star Trek: The Motion Picture*. The easel-back metal slate has two storage compartments and a large clip on back. Carefully hand stenciled across the top in white paint with production title, studio (Paramount), production number (10858), and the names of the director (Robert Wise), production designer (Michaelson), set decorator (De Scenna) and prop master (Richard Rubin). The slate was acquired directly from the private collection of the film's property master, Richard Rubin. As a result of careful preservation, while it exhibits minor signs of production use, it is in excellent condition overall.

Truly emblematic of Hollywood, slates are used during every take of a film's productions in order to accurately locate and utilize scenes during editing. This historic slate marks the first time the crew of the USS Enterprise was seen since the television series, and in the first-ever motion picture.

Dimensions: 19 ¼" x 3" x 12" (19 cm x 7 ½ cm x 30 ½ cm)
Provenance: Mr. Richard Rubin

\$3,000 - 5,000



243. KLINGON DISRUPTOR

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

A Klingon Disruptor from Gene Roddenberry's space adventure *Star Trek: The Original Series*, later refinished during pre-production on *Star Trek: The Motion Picture*. This custom-made prop weapon features a hand-carved wood body and handle, an aluminum barrel with a narrow, cylindrical muzzle, a line motif on the aluminum cylinders, and a crosshatch pattern on the side plates.

This wood prop was acquired from *Star Trek: The Motion Picture*'s property master Richard Rubin, who received it and other materials from *Star Trek: The Original Series* during pre-production on the *Star Trek* feature film. This and other props were refreshed by Rubin for potential use in the film, including fresh blue-grey paint, though the wood body exhibits still numerous chips and marks beneath the fresh paint indicative of use in *The Original Series*. Ultimately, the disruptor props from *The Original Series* were not utilized for filming on The Motion Picture. As a result of great care by Mr. Rubin's family and after by the Comisar Collection, the weapon exhibits only minor signs of wear and is in excellent, production-used, vintage condition overall.

Klingon Disruptors debuted in the episode 'A Taste of Armageddon' (123) of *Star Trek: The Original Series* and were featured in several episodes of the show.

Dimensions: 13 ½" x 3 ½" x 7" (34 ½ cm x 9 cm x 18 cm)
Provenance: Mr. Richard Rubin

\$30,000 - 50,000

244. KLINGON'S BLACK AND GOLD TUNIC

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - THE TROUBLE WITH TRIBBLES

A Klingon metallic knit tunic from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This custom-made gold and black striped tunic features a bateau neckline, raw hem, and extra wide arm holes for layering. This costume has been meticulously cared for and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The tunic is in excellent, production-used, vintage condition overall indicative of its provenance, with two slight thread pulls in back. The tunic has been taken in approximately 1 ½" to fit a smaller actor, which demonstrates, due to budget constraints, the need for a few such costumes to be refitted and reused over multiple episodes.

Black and gold tunics appear on Klingon warriors throughout the series, including in the classic episode 'The Trouble with Tribbles' (215).

\$4,000 - 6,000



CBS Photo Archive / CBS / Getty Images



CURATOR'S COMMENTARY

In 1993, I was sought out to supervise the sale of a constellation of costumes and related ephemera in the private collection of William Ware Theiss, the costume designer for *Star Trek: The Original Series*. *Star Trek* performed poorly in each of its three seasons on air and following its cancellation, key hand props from the series were famously thrown into the trash bin behind their production offices, while main sets were given to UCLA to be repainted and used as generic scenery for student productions. However, there was no obvious home for the costumes, and during this era, garments that could be useful on other productions were routinely retained by their costume designers. But Mr. Theiss' motives were somewhat different: he took pride in these costumes that were created for a few dollars, sometimes in just hours, and instantly resonated with fans. He would save and care for these costumes for decades.

In the last year of his life, William Ware Theiss lent a selection of his costumes to the Smithsonian Institution for a series-centric exhibition. So popular was *Star Trek: The Exhibit* that it would be held over for a year and become the most attended exhibit in the history of the National Air and Space Museum.

Science fiction specialist and archivist Fuller French and I would take the lead in snaking through Theiss' Hollywood Hills home, workroom and offsite storage. Every drawer, closet and box was filled with relics from the final frontier. We both were moved by the wowing colors and fine condition of many of these pieces, having been spared the fate of slowly dying in studio rental stock or their colors being degraded by repeated dry cleanings. It also became clear that "doubles" for episode-specific costumes were rarely constructed (we didn't find even one), making the costume of each guest-starring alien or other life form more historic and easier to tie to key scenes. It was no easy task identifying how each piece was used in the days before YouTube, IMDB or Google. But, this provided a gorgeous opportunity for Fuller and I to watch every episode of the series over and over for months.

Even at this early stage in my collecting, I knew that this Butterfield & Butterfield auction would be a once-in-a-lifetime buying experience. Incredibly, the owner of the auction house also happened to control a bank, and he was prepared to lend money to employees or consultants such as myself who wished to participate in their auctions. This empowered me to borrow and spend an amount equal to twice my annual salary at this early, pre-internet auction that was only advertised in a few fan publications and newspapers. As their journey through popular culture continues, may these costumes captivate new generations and galaxies of fans.

— James Comisar



THE WILLIAM WARE THEISS COLLECTION



245. LENORE KARIDIAN'S (BARBARA ANDERSON) GRAY FAUX FUR MINI-DRESS AND FAUX FUR VEST

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - THE CONSCIENCE OF THE KING

Lenore Karidian's (Barbara Anderson) gray faux fur ensemble from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This custom-made ensemble consists of a gray faux fur vest with a bateau neckline, hook-and-eye closures and pink satin lining. The coordinating dress has an asymmetrical georgette bodice in an ochre and grey paisley pattern with dramatic wraparound neckline that finishes in a grey faux fur paneled skirt. Signs of hand construction are evident throughout both pieces. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The mini-dress ensemble is in excellent condition overall indicative of its provenance, with some wear noticeable on the georgette pieces.

In the episode 'The Conscience of the King' (113), Captain James T. Kirk (William Shatner) investigates the identity of mass-murderer Kodos the Executioner, who is secretly Lenore's father. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such ensemble utilized by Lenore in the episode, which she wears before her capture. Notably, this costume is worn again by Agent April Dancer (Stefanie Powers) in the short-lived spy series *The Girl from U.N.C.L.E.* (1966-1967).

An 8x10" print of this image is included with the accompanying lot.

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000





246. MARTHA LEIGHTON'S (NATALIE NORWICK) BLACK PAISLEY DRESS WITH FEATHER DETAIL

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - CONSCIENCE OF THE KING

Martha Leighton's (Natalie Norwick) black paisley dress from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This custom-made, full-length wool evening gown features an abstract peacock feather pattern in blue, olive and black, a square neckline, a hem with dramatic front slit, and aqua blue fabric lining. The shoulder straps are elaborately festooned with coordinating feathers, and two loose feathers accompany this lot. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. This garment is in very fine overall condition indicative of its provenance.

In the episode 'The Conscience of the King' (113), Martha Leighton and her husband (William Sargent) discover the concealed identity of intergalactic mass murderer, Kodos the Executioner. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such dress utilized by Martha in the episode, which she wears while mourning her husband's murder.

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000

247. WILLIAM WARE THEISS HAND-DRAWN COSTUME SKETCH OF LENORE'S (BARBARA ANDERSON) CAFTAN

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - CONSCIENCE OF THE KING

A Lenore (Barbara Anderson) caftan costume design sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. An original colored marker on paper sketch depicting Lenore wearing a short blue green caftan with dramatic, draped sleeve with 'Leonore' (sic) written below the sketch. This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along the edges, it is in very fine vintage condition overall.

In the episode 'Conscience of the King' (113), the dress illustrated here is worn by Lenore when she encounters Captain Kirk (William Shatner) on Planet Q.

Dimensions: 20 ¼" x 15" (51 cm x 38 cm)
Provenance: Mr. William Ware Theiss

\$2,000 - 3,000





**248. JANET WALLACE'S
(SARAH MARSHALL)
PURPLE PAISLEY JUMPSUIT**

**STAR TREK: THE ORIGINAL SERIES
(1966 - 1969) - DAGGER OF THE MIND**

Janet Wallace's (Sarah Marshall) jumpsuit from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This ensemble consists of a multicolor synthetic blend jumpsuit and a metallic blue fabric and purple plastic chain belt. The jumpsuit features an all-over feather print in shades of blue, green and gold outlined in pink with a sleeveless top and harem-style pant legs. The belt is metallic blue fabric with hook-and-eye closures on back, which is worn woven through the purple chain. This costume comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The costume is in fine production-used vintage condition overall, with the jumpsuit retaining vibrant colors.

In the episode 'The Deadly Years' (212), Janet Wallace is a former romantic interest of Captain Kirk's (William Shatner). She plays a crucial role in curing a sickness that rapidly ages the crew of the USS Enterprise. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such jumpsuit utilized by Janet in the episode, which she wears for the first half of the episode.

An 8x10" print of this image is included with the accompanying lot.

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000



**249. WILLIAM WARE THEISS
HAND-DRAWN COSTUME SKETCH
OF KRODAK'S (GENE DYNARSKI)
GIDEON UNIFORM**

**STAR TREK: THE ORIGINAL SERIES
(1966 - 1969) - THE MARK OF GIDEON**

A Krodak (Gene Dynarski) costume design sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. An original colored marker on sketch paper depicting Krodak, a member of the Gideon Council, wearing a blue shirt with hexagonal trim and plum-colored pants. This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along edges, it is in very fine vintage condition overall.

In the episode 'The Mark of Gideon' (316), the costume illustrated here is worn by Krodak as he beams aboard the USS Enterprise to prove the transporter is functioning correctly.

Dimensions: 5" x 8" (13 cm x 20 cm)
Provenance: Mr. William Ware Theiss

\$2,000 - 2,500



250. KRODAK'S (GENE DYNARSKI) HONEYCOMB TUNIC

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - THE MARK OF GIDEON

Krodak's (Gene Dynarski) blue tunic from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This tunic is made of solid blue stretch spandex by Danskin and trimmed in copper and brown heavyweight fabric with a hexagonal or honeycomb pattern. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. This costume is in excellent production-used, vintage condition overall indicative of its provenance.

In the episode 'The Mark of Gideon' (316), Krodak, a Gideon representative, beams aboard the USS Enterprise to demonstrate that the transporter is functioning correctly. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such tunic utilized by Krodak in the episode, which he wears when Scotty beams him aboard.

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000

251. BOTANY BAY
CREW MEMBER GOLD
METALLIC JUMPSUIT

STAR TREK: THE ORIGINAL SERIES
(1966 - 1969) - SPACE SEED

Old metallic honeycomb sleep suit from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This custom-made, one-piece net sleep suit is exquisitely rendered in golden metal threads, all invisibly joined together by hand with fine monofilament. Opening in the back with a series of hook-and-eye clasps, the entire garment appears seamless on camera. Identical suits were worn by Khan (Ricardo Montalban) and his henchmen, and as such it is difficult to determine which cast member wore this sleep suit. A fine example of costume designer William Ware Theiss' ability to cover the body yet fully exposes the human form. This costume comes from Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The sleep suit is in excellent, production-used, vintage condition overall indicative of its provenance, with only slight tears in the net as a result of production.

In the episode 'Space Seed' (122), Khan and his men rest in suspended animation aboard the SS Botany Bay while wearing these sleep suits.

Provenance: Mr. William Ware Theiss

\$4,000 - 6,000





252. AMBASSADOR PETRI'S (JAY ROBINSON) PURPLE SILK AND LAME COSTUME

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - ELAAN OF TROYIUS

Ambassador Petri's (Jay Robinson) purple silk and lamé ensemble from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This custom-made ensemble consists of a magenta and Lurex knit jacket worn with a pair of black and brown tweed trousers. The jacket features a sash and full right sleeve fabricated in bold magenta and purple patterned satin. There is a large flower-shaped brooch at the top of the sash to secure it to the shoulder, while the cuffs and the front placket are trimmed in copper and golden trim. The trousers also feature the same satin accent fabric as a wide tuxedo stripe down the right leg. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The ensemble is in excellent, production-used, vintage condition overall indicative of its provenance.

In the episode 'Elaan of Troyius' (313), Petri wears the ensemble while transporting Elaan of Troyius (France Nuyen) to her wedding. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such ensemble utilized by Petri in the episode.

This lot includes a copy of *Star Trek: The Original Series* 365 that shows his ensemble on page 270.

Provenance: Mr. William Ware Theiss

\$10,000 - 15,000





253. WILLIAM WARE THEISS
HAND-DRAWN COSTUME
SKETCH WITH SWATCH
OF ELAAN OF TROYIUS'
(FRANCE NUYEN) GOWN

STAR TREK: THE ORIGINAL SERIES
(1966 - 1969)

An Elaan of Troyius (France Nuyen) costume design sketch with swatch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. An original colored marker sketch on paper depicting Elaan, the Dohlman of Elas, wearing a long orange gown against a blue background with an attached swatch of the orange chiffon fabric. This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along edges, it is in fine vintage condition overall.

In the episode 'Elaan of Troyius' (313), the dress illustrated here is worn by Elaan, when she suggests that Captain Kirk (William Shatner) obliterate Troyius so they can rule the system together.

Dimensions: 9" x 12" (23 cm x 30 ½ cm)
Provenance: Mr. William Ware Theiss

\$3,000 - 5,000

254. ELAAN OF TROYIUS' (FRANCE NUYEN) RINGS

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

Two Elaan of Troyius (France Nuyen) rings from Gene Roddenberry's space adventure *Star Trek: The Original Series*. These gnarled brass rings are sculptural with an organic motif with one having black tape wrapped around the band to adjust to the actor's finger. These rings come from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they are in very fine vintage condition overall. In the episode 'Elaan of Troyius' (313), Elaan wears a ring(s) during her tearful farewell to Captain Kirk (William Shatner). One or both of these statement rings may have appeared in the episode.

Dimensions (each): 1" x 1" x 2" (2 ½ cm x 2 ½ cm x 5 cm)
Provenance: Mr. William Ware Theiss

\$1,000 - 1,500



255. ELAAN'S (FRANCE NUYEN)
ORANGE HALTER-NECK DRESS

STAR TREK: THE ORIGINAL SERIES
(1966 -1969) - ELAAN OF TROYIUS

Elaan's (Frances Nuyen) orange halter neck dress from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This custom-made, saffron colored silk chiffon and glitter backless gown has a deep V-neck that is open to the waist, and a unique skirt that is draped through the ankles and open on each side. It features an aurora borealis rhinestone belted detail at waist and back, with a large teardrop crystal and chain hanging from halter neck. Two modesty panels from the bust have been carefully removed and accompany this lot. A fine example of series costume designer William Ware Theiss' signature look, this garment covers the body yet fully exposes the human form. This costume comes from Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The ensemble is in excellent, production-used, vintage condition overall indicative of its provenance, with only small tears (a result of the fabric catching on the heels of the actress's shoes during production).

In the episode 'Elaan of Troyius' (313), the dress is worn by Elaan, the Dohlman of Elas, when she suggests that Captain Kirk (William Shatner) obliterate Troyius so they can rule the system together. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such dress utilized by Elaan in the episode.

Provenance: Mr. William Ware Theiss

\$10,000 - 15,000





256. CAPTAIN R.M. MERIK'S (WILLIAM SMITHERS) ROMAN TUNIC

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - BREAD AND CIRCUSES

Captain R.M. Merik's (William Smithers) Roman tunic from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This rust colored tunic is fabricated of terry cloth with a burnout ocher star motif. It features a V-neck and short open sleeves with gold trim along neckline, hem and sleeves. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The tunic is in excellent condition overall indicative of its provenance.

In the episode 'Bread and Circuses' (225), the Enterprise crew discovers a planet whose oppressive government is reminiscent of the Roman Empire. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such tunic Merik utilizes, which he wears throughout the episode, including when he is murdered while attempting to help the Enterprise crew beam back onto their ship.

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000



257. WILLIAM WARE THEISS
HAND-DRAWN COSTUME
SKETCH OF CAPTAIN
R.M. MERIK'S (WILLIAM
SMITHERS) ROMAN TUNIC

STAR TREK: THE ORIGINAL SERIES
(1966 - 1969) - BREAD AND CIRCUSES

Captain R.M. Merik's (William Smithers) Roman tunic costume sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This original costume sketch is hand-drawn in colored marker on paper and depicts the red Roman tunic worn by Merik in the episode 'Bread and Circuses' (225). This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is slight creasing to the paper, the sketch is in very fine condition overall.

An 8x10" print of this image is included with the accompanying lot.

Dimensions: 18" x 14" x ¼" (45 ½ cm x 36 cm x ½ cm)
Provenance: Mr. William Ware Theiss

\$2,500 - 3,500



258. SYLVIA'S (ANTOINETTE BOWER)
MOMENTARY ILLUSION GREEN PANTSUIT

STAR TREK: THE ORIGINAL SERIES
(1966 - 1969) - CATSPAW

Sylvia's (Antoinette Bower) green pantsuit from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This floral print jumpsuit features multicolor burnout velveteen with wide, full sleeves and legs. Elaborately decorated, this garment has festoons of various faux flowers attached along the sides of the legs, along the cuffs, and at each hip. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The pantsuit is in very fine production-used vintage condition overall indicative of its provenance.

In the episode 'Catspaw' (207), the crew of the USS Enterprise encounters Sylvia on a planet previously thought to be abandoned. Sylvia wears the pantsuit as she attempts in a momentary illusion to seduce Captain Kirk (William Shatner). Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such pantsuit utilized by Sylvia in the episode.

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000

259. SYLVIA'S (ANTOINETTE BOWER)
CRYSTAL NECKLACE

STAR TREK: THE ORIGINAL SERIES
(1966 - 1969) - CATSPAW

Sylvia's (Antoinette Bower) rhinestone necklace from *Star Trek: The Original Series*. This necklace features a large Aurora Borealis crystal teardrop on a clear rhinestone attached to a gold colored metal chain. This necklace and crystal come from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they are in very fine vintage condition overall.

In the episode 'Catspaw' (207), Sylvia, a telekinetic extraterrestrial explorer, wears her necklace and crystal when the crew of the USS Enterprise encounters her on a planet previously thought to be abandoned.

Dimensions: 13 ½" x 1" x ½" (35 cm x 2 ½ cm x 1 cm)

Provenance: Mr. William Ware Theiss

\$2,500 - 3,500





260. WILLIAM WARE THEISS HAND-DRAWN COSTUME SKETCH OF LARRY MARVICK'S (DAVID FRANKHAM) JUMPSUIT

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - IS THERE NO TRUTH IN BEAUTY?

A Larry Marvick (David Frankham) costume design sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. An original sketch hand-drawn with colored markers on art paper depicting Larry Marvick, one of the lead designers of the USS Enterprise, wearing a jumpsuit with red diagonal trim. This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along edges, it is in very fine vintage condition overall.

In the episode 'Is There No Truth in Beauty?' (205), the costume illustrated here is worn by Marvick when he visits the ship with Dr. Miranda Jones (Diana Muldaur) to implement new technology, and throughout the episode.

Dimensions: 9" x 12" (23 cm x 30 ½ cm)
Provenance: Mr. William Ware Theiss

\$2,000 - 2,500

261. LARRY MARVICK'S (DAVID FRANKHAM) JUMPSUIT

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - IS THERE NO TRUTH IN BEAUTY?

Larry Marvick's (David Frankham) jumpsuit from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This gray polyester jumpsuit is trimmed with wraparound maroon and black tapering panels and features a hidden Velcro placket and dramatic notches on the cuffs and hem. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The jumpsuit is in excellent production-used, vintage condition overall indicative of its provenance.

In the episode 'Is There No Truth in Beauty?' (307), Larry Marvick, one of the lead designers of the USS Enterprise, visits the ship along with Dr. Miranda Jones (Diana Muldaur) to implement new technology. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such jumpsuit utilized by Marvick in the episode.

An 8x10" print of this image is included with the accompanying lot.

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000





262. MARTA'S (YVONNE CRAIG) CAFTAN

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - WHOM GODS DESTROY

Marta's (Yvonne Craig) caftan from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This caftan in a painterly plaid print is rendered in vibrant shades of pink, orange, aqua and ochre, with golden metallic panels and cuffs. It is trimmed with ocher colored grosgrain bows along the shoulders and sleeves. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The caftan is in excellent, production-used vintage condition overall indicative of its provenance.

In the episode 'Whom Gods Destroy' (314), Marta encounters Captain Kirk (William Shatner) while she is being held in a Federation asylum. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such caftan Marta utilizes in the episode, which she wears in her death scene at the hands of Donald Cory (Koye Luke).

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000

263. EKOR’S (ERIK HOLLAND) IRIDESCENT SILVER LAMÉ COSTUME

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - WINK OF AN EYE

Ekor’s (Erik Holland) iridescent silver organza costume ensemble and neck communicator from Gene Roddenberry’s space adventure *Star Trek: The Original Series*. This three-piece costume consists of a shirt, trousers and communicator collar. The shirt and trousers are made of iridescent organza with flashes of blue, pink, green and yellow. The full, short-sleeve shirt is accented with silver trim around the neckline and shoulders. The silver lamé collar features an attached eight-point star-shaped communicator device. The flat front trousers have straight legs and a hidden zipper. Due to the sheer nature of organza, the trousers have a modesty panel. This costume comes from series costume designer William Ware Theiss’ personal collection, and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The ensemble is in very fine production-used, vintage condition overall indicative of its provenance.

In the episode ‘Wink of an Eye’ (313), Scalosian scientist Ekor wears the ensemble throughout the episode while attempting to set up a refrigerating system on the USS Enterprise. Due to production budget constraints, additional ‘doubles’ (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such ensemble utilized by Ekor in the episode.

Provenance: Mr. William Ware Theiss

\$4,000 - 6,000



264. VULCAN COSTUME COMPONENTS

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - AMOK TIME

Vulcan costume components from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This grouping consists of two silver fabric leg wraps, one belt of 5" wide ochre macramé trim, and two bracelets made of metallic silver and beige trim. This costume comes from series costume designer William Ware Theiss' personal collection, and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The costume components are in very fine, production-used, vintage condition overall indicative of their provenance.

In the classic episode 'Amok Time' (201), Spock returns to Vulcan for the pon farr mating ritual. Fellow Vulcans wear these pieces as Spock confesses his love for his mate, T'Pring (Arlene Martel). This was the only episode of the series set on Vulcan, Spock's home planet.

Provenance: Mr. William Ware Theiss

\$3,000 - 5,000



266. WILLIAM WARE THEISS HAND-DRAWN COSTUME SKETCH OF NATIRA'S (KATHERINE WOODVILLE) PRIESTESS GOWN

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - FOR THE WORLD IS HOLLOW AND I HAVE TOUCHED THE SKY

A Natira (Katherine Woodville) patterned gown costume design sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. An original colored marker and pencil sketch on sketch paper depicting Natira, Fabrini High Priestess, wearing a full-length orange gown with dramatic sleeves and 'Natira' written below the sketch. This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along edges, it is in very fine vintage condition overall.

In the episode 'For the World is Hollow and I Have Touched the Sky' (308), the costume illustrated here is worn by Natira while serving as a high priestess of the Fabrini people of Yonada.

Dimensions: 9" x 12" (23 cm x 30 ½ cm)
Provenance: Mr. William Ware Theiss

\$1,500 - 2,500

265. WILLIAM WARE THEISS HAND-DRAWN COSTUME SKETCH WITH SWATCH OF LOSIRA'S (LEE MERIWETHER) PLUM-COLORED COSTUME

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - THAT WHICH SURVIVES

A Losira (Lee Meriwether) costume design sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. An original colored marker and pencil sketch on sketch paper depicting a woman wearing a plum-colored costume with fabric and trim swatches attached and 'Osira' written below the sketch. This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along edges, it is in very fine vintage condition overall.

In the episode 'That Which Survives' (314), the costume illustrated here is worn by Losira's hologram, which is generated as a Kaladian defense mechanism. The character name was 'Osira' in an early draft of the script and was ultimately changed to Losira.

Dimensions: 9" x 12" (23 cm x 30 ¼ cm)
Provenance: Mr. William Ware Theiss

\$1,500 - 2,500





267. WILLIAM WARE THEISS HAND-DRAWN DESIGN SKETCHES OF USS ENTERPRISE COSTUMES

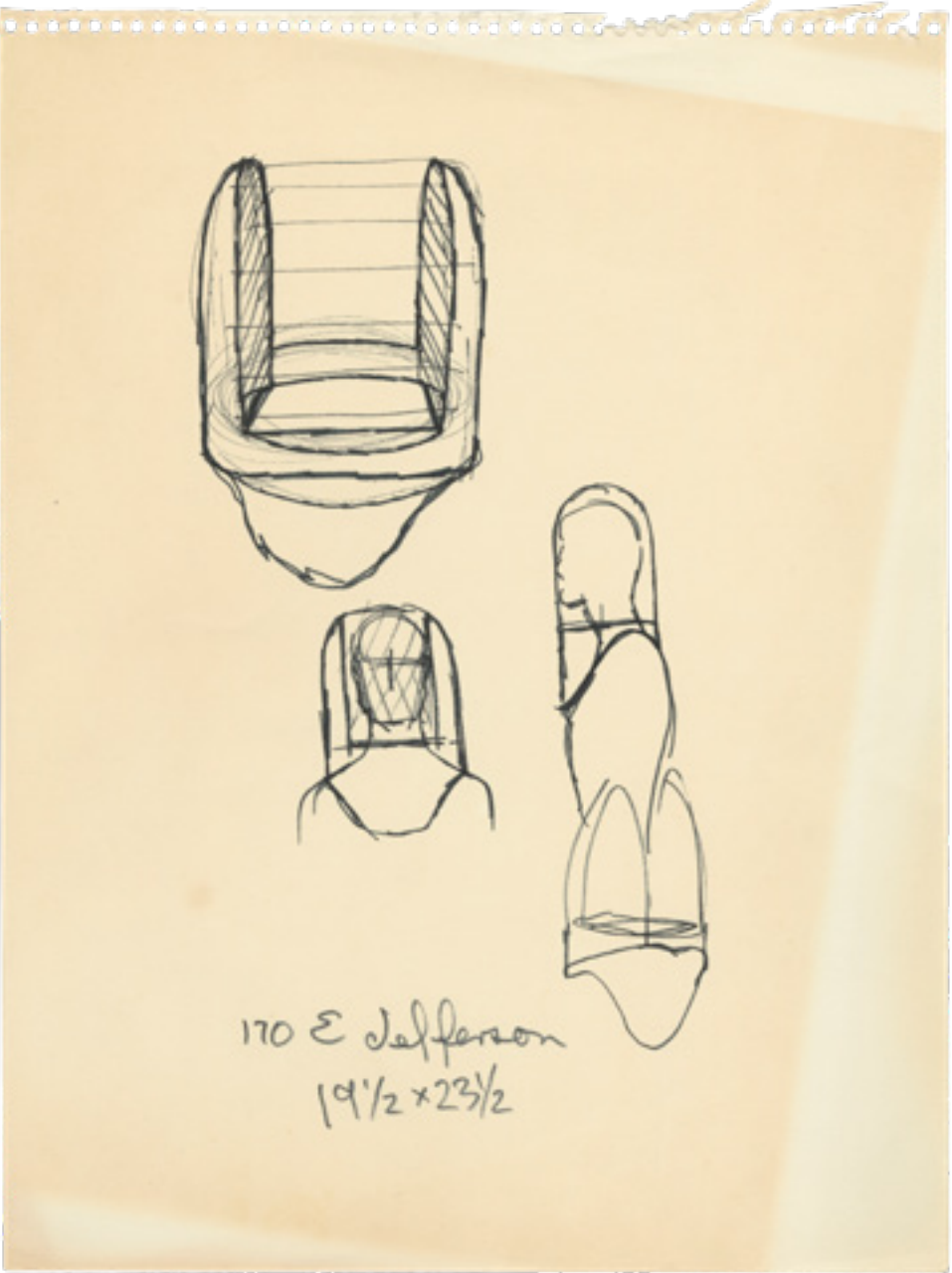
STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

Three costume design sketches of USS Enterprise costumes and uniforms from Gene Roddenberry's space adventure *Star Trek: The Original Series*. Three original colored marker sketches on paper depict a man in a USS Enterprise uniform drawn on a paper napkin and two sketches depicting women in futuristic green costumes drawn on plain paper that are taped together. These Starfleet sketches represent some of the series' earliest stages of costume development. These sketches come from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage.

Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along edges and fading due to light exposure, they are in very fine vintage condition overall.

Dimensions: (male): 5" x 10" (13 cm x 25 ½ cm) (female): 8" x 9" (20 cm x 23 cm)
Provenance: Mr. William Ware Theiss

\$1,500 - 2,500



268. WILLIAM WARE THEISS HAND-DRAWN COSTUME SKETCH OF ENVIRONMENTAL SUIT HELMET

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - BREAD AND CIRCUSES

An environmental suit helmet costume design sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. An original sketch in black marker on paper depicting different angles of an environmental helmet. Handwritten below the sketch are the notes '170 E Jefferson 19 1/2 x 23 1/2'. This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall, with some fading present due to light exposure.

In the episode 'The Tholian Web' (309), the helmet depicted here is worn by the Tholian Web Captain Kirk (William Shatner) as he explores the USS Defiant, which is found adrift in space during the episode.

This lot includes a copy of *Star Trek: The Original Series* 365 that shows this helmet on page 298.

Dimensions: 9" x 12" (23 cm x 30 ½ cm)
Provenance: Mr. William Ware Theiss

\$2,000 - 3,000





269. WILLIAM WARE THEISS HAND-DRAWN SKETCHES OF STARFLEET UNIFORMS AND OTHER COSTUMES

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

A group of design sketches of Starfleet uniforms and other costumes from Gene Roddenberry's space adventure *Star Trek: The Original Series*. The grouping consists of sketches in marker on paper napkins of Starfleet uniform concepts and other costumes. These sketches come from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along edges, they are in very fine vintage condition overall.

Dimensions: (square napkin): 5" x 5" (13 cm x 13 cm); (rectangle napkins): 8 ½" x 4" (20 cm x 10 cm)

Provenance: Mr. William Ware Theiss

\$1,500 - 2,500

270. WILLIAM WARE THEISS HAND-DRAWN COSTUME SKETCH OF USS ENTERPRISE BRIDGE UNIFORM

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

A USS Enterprise crew member costume design sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. An original colored marker sketch on lined paper depicting a crew member from the USS Enterprise wearing a variation of the red bridge tunic ensemble. This sketch represents one of the series' earliest stages of costume development for its most emblematic look. This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen

with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, while there is some wear along edges (and the sketch was removed from a pad with a top spiral so there are open holes), it is in very fine vintage condition overall.

Dimensions: 6" x 9" (15 cm x 23 cm)
Provenance: Mr. William Ware Theiss

\$3,000 - 5,000



271. TANTALUS V INSIGNIA PATCH

STAR TREK: THE ORIGINAL SERIES
(1966 - 1969) - DAGGER OF THE MIND

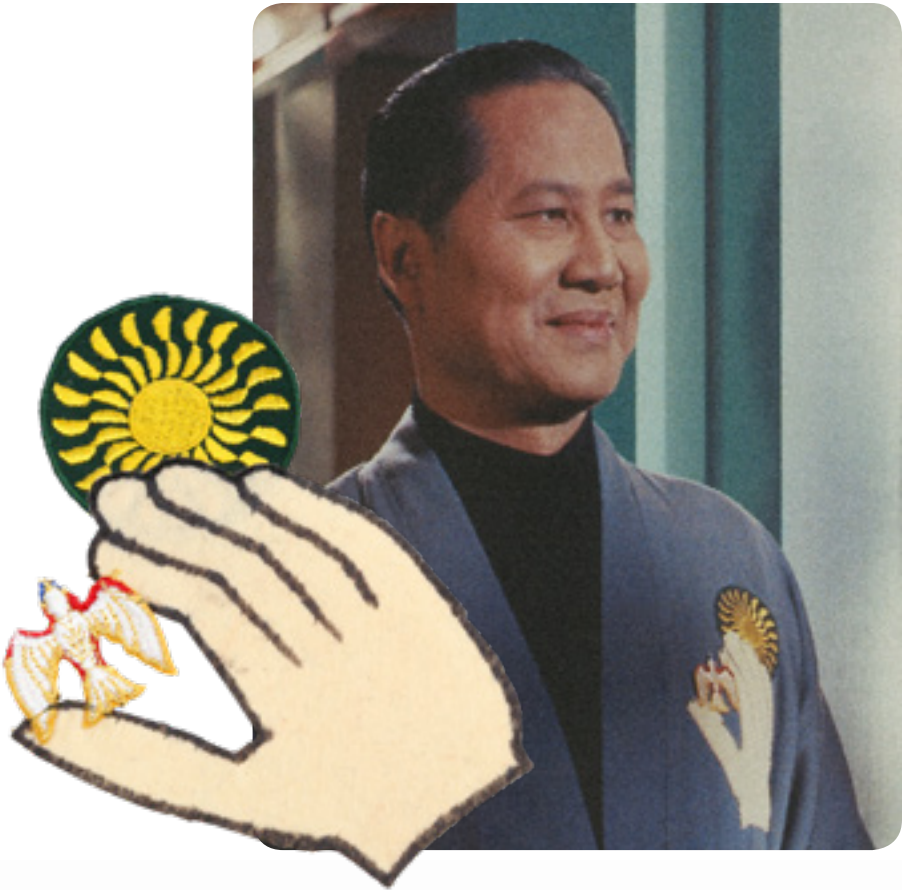
One Tantalus V insignia patch from Gene Roddenberry's space adventure series *Star Trek: The Original Series*. This large patch is made of multiple patches combined to form one main image: a beige skin tone hand holding a bird with a sun disk behind. This patch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

In the episode 'Dagger of the Mind' (109), the mad Dr. Tristan Adams (James Gregory) and his staff work on a penal colony and wear uniforms that display this insignia.

This lot includes a copy of *Star Trek: The Original Series* 365 that shows this insignia on page 322.

Dimensions: 7" x 5" (18 cm x 13 cm)
Provenance: Mr. William Ware Theiss

\$800 - 1,200



272. TWO RECTANGULAR INSIGNIA PATCHES FOR COMMAND & SCIENCE DIVISIONS

STAR TREK: THE ORIGINAL SERIES
(1966 - 1969) - THE OMEGA GLORY

A set of two oblong rectangular insignia patches (one for the Command division, the other for Science) from Gene Roddenberry's space adventure *Star Trek: The Original Series*. Each patch features the gold metallic division insignia that is standard to all Starfleet, as well as individualized motifs representing the officer's field. These patches come from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they are in very fine vintage condition overall. In the episode 'The Omega Glory' (223), Captain Ronald Tracey (Morgan Woodward) wears the Command patch when he has a psychotic breakdown.

Dimensions (each): 4" x 1 ½" (10 cm x 4 cm)
Provenance: Mr. William Ware Theiss

\$1,000 - 1,500



273. WILLIAM THEISS' WORKROOM
SEVEN UNIDENTIFIED PATCHES

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)
OR OTHER PRODUCTION

Seven assorted patches from the workroom of William Ware Theiss, costume designer for Gene Roddenberry's space adventure *Star Trek: The Original Series*. The patches include one made of silver and blue thread, one made of gold and grey thread, two made of thin nylon ribbon and mesh, two made of looped nylon and silk ribbons, and one made of gold thread with floral embroidery. While the patches originate from Theiss, it is unknown if or where they were used in production. The patches are in very fine vintage condition overall.

Dimensions (largest): 6" x 2 ¼" (16 cm x 6 cm);
(smallest): 3" x 3" (8 cm x 8 cm)

Provenance: Mr. William Ware Theiss

\$400 - 600

274. WILLIAM THEISS' WORKROOM
SIX UNIDENTIFIED PATCHES

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)
OR OTHER PRODUCTION

Six assorted patches from the workroom of William Ware Theiss, costume designer for Gene Roddenberry's space adventure *Star Trek: The Original Series*. Two patches are made of black felt and embroidered with gold-tone thread, one with red accents and the other with green. A third patch is made of yellow, pink, black and grey nylon ribbons swirled and folded to create a layered brush-like effect. The fourth patch is made of brown leatherette with multicolor yarn lining the edge, blue swirling thread and brown knotted accents. The fifth patch is made of black nylon string woven back and forth with spaces filled with nylon strings of brown, blue, orange, yellow and grey. The sixth patch features a foam center that is wrapped in black cotton and embroidered with yellow, pink, blue and green thread to convey a floral design. While the patches originate from Theiss, it is unknown if or where they were used in production. The patches are in very fine vintage condition overall.

Dimensions: (largest): 6" x 2 ¼" (16 cm x 6 cm);
(smallest): 3" x 3" (8 cm x 8 cm)
Provenance: Mr. William Ware Theiss

\$400 - 600

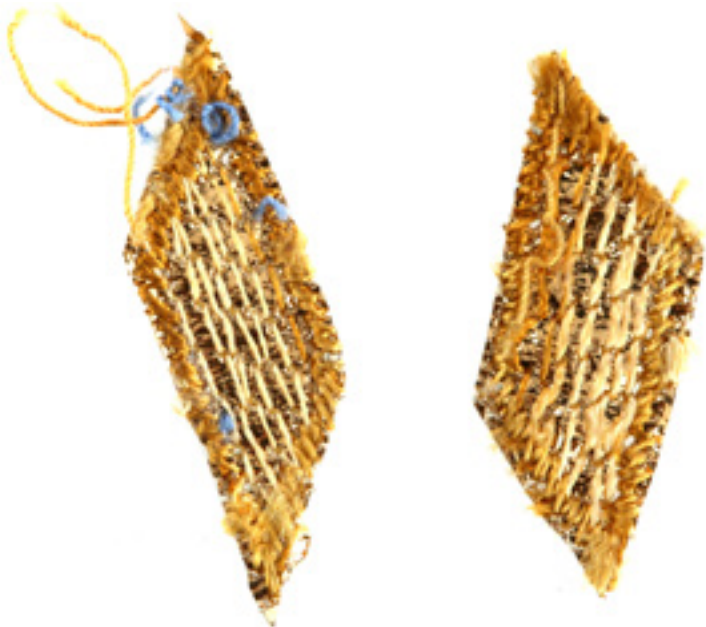
275. STARFLEET UNIFORM RANK PATCHES FROM BLUE SCIENCE UNIFORM

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

A grouping of Starfleet rank hash mark patches from Gene Roddenberry's space adventure *Star Trek: The Original Series*. These two small diamond-shaped gold patches are each finished with golden metallic thread. Notably, segments of blue thread are still present on verso, indicating that the patches were previously attached and then removed from a science/medical uniform, the highest ranking belonging to Dr. Leonard 'Bones' McCoy (DeForest Kelley). They were archived in the workroom of costume designer William Ware Theiss alongside other patches and jewelry identified from the original series. These patches from Theiss' personal collection have been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they are in very fine vintage condition overall. These patches, modeled on the ranking stripes of the U.S. Navy, appear on Starfleet captain's, commander's and lieutenant's costumes throughout the series.

Dimensions (each): 1 ¼"x ½" (3 cm x 1 ½ cm)
Provenance: Mr. William Ware Theiss

\$600 - 800



277. STARFLEET UNIFORM RANK PATCHES FROM GOLD COMMAND UNIFORM

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

A grouping of Starfleet rank hash mark patches from Gene Roddenberry's space adventure *Star Trek: The Original Series*. These four diamond-shaped gold patches each feature golden metallic thread. Notably, segments of gold thread are still present on verso, indicating that the patches were previously attached and then removed from gold command uniforms, the highest ranking belonging to Captain James T. Kirk (William Shatner). They were archived in the workroom of costume designer William Ware Theiss alongside other patches and jewelry identified from the original series. These patches from Theiss' personal collection have been stored away from the damaging conditions often seen with traditional studio storage.

Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they are in very fine vintage condition overall.

These patches, modeled on the ranking stripes of the U.S. Navy, appear on Starfleet captain's, commander's and lieutenant's costumes throughout the series.

Provenance: Mr. William Ware Theiss

\$1,000 - 1,500

278. STARFLEET UNIFORM UNFINISHED CHEST INSIGNIAS AND RANK TRIM

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

Three unfinished chest insignia patches and five sleeve rank hash mark trim diamonds for USS Enterprise standard duty uniforms from Gene Roddenberry's space adventure *Star Trek: The Original Series*. Starfleet uniforms feature on left chest an arrowhead-shaped gold patch with gold thread and embroidered at center with a symbol that indicates command/helm, science/medical, or operations/security divisions. The chest insignias in this grouping are in varying stages of preparation (none of them finished), yet they still are recognizable as such finished patches were seen in every episode of the series. Also in this lot, five gold metallic trim dashes each in the shape of a diamond utilized on uniform sleeves to signify rank, each in varying stages of embellishment (none of them finished).

These were archived in the workroom of costume designer William Ware Theiss alongside other patches and jewelry identified from the original series. These patches from Theiss' personal collection have been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they are in very fine vintage condition overall.

Provenance: Mr. William Ware Theiss

\$600 - 800



279. CABARET DANCER HOOP EARRINGS

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)
- THE OMEGA GLORY

A pair of pink and orange mod acrylic vintage earrings from *Star Trek: The Original Series*. These earrings are designed with two concentric acrylic rings: the larger pink ring has a diamond texture and the smaller, orange one is smooth. Both are attached to gold-colored metal lever backs with a golden filigree ball detail at top, and the rings are connected at the top so they can move independently of each other. These earrings comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, they have been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, they are in very fine vintage condition overall.

In the episode 'Shore Leave' (115), Dr. Leonard 'Bones' McCoy (DeForest Kelley) appears suddenly on a bizarre planet with two cabaret dancers, one of whom is wearing these earrings.

Dimensions: 3" x 3"x ¼" (7 ½ cm x 7 ½ cm x ½ cm)
Provenance: Mr. William Ware Theiss

\$800 - 1,200



280. ARGELIUS II NIGHTCLUB RING

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)
- WOLF IN THE FOLD

A large green translucent globe attached to a metal band from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This ring comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

In the episode 'Wolf in the Fold' (214), the nightclub patrons wear these rings on Argelius II.

Dimensions: 9" x 12" (23 cm x 30 ½ cm)
Provenance: Mr. William Ware Theiss

\$800 - 1,200

281. WILLIAM WARE THEISS' WORKROOM CUFF BRACELETS, NECKLACE AND EARRINGS

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) OR OTHER PRODUCTION

A collection of five pieces of vintage jewelry from the workroom of William Ware Theiss, costume designer for Gene Roddenberry's space adventure *Star Trek: The Original Series*. This collection consists of a hinged cuff with an ivory feather motif, a hinged cuff in golden metal with a mesh and circle motif, a hinged cuff in silver tone metal, a white, blue, and gold ceramic necklace with a golden chain, and a pair of matching earring buttons without attachments. While the jewelry originates from Theiss, it is unknown if or where they were used in production. This jewelry comes from Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

Dimensions: (largest): 10" x 2" (25 cm x 5 cm); (smallest): 1" x 1" (2 cm x 2 cm)
Provenance: Mr. William Ware Theiss

\$400 - 600



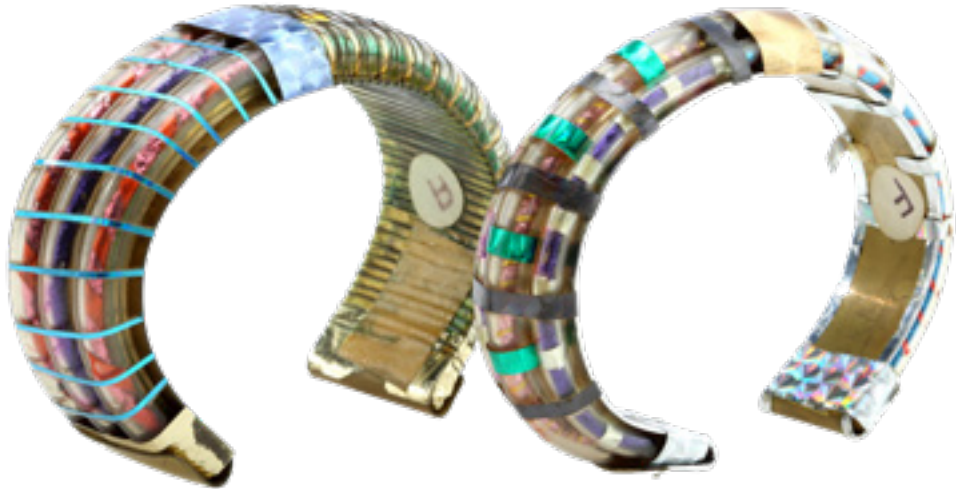
282. WILLIAM WARE THEISS’ WORKROOM UNIDENTIFIED NECKLACE, BRACELET AND BROOCH

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) OR OTHER PRODUCTION

A collection of three pieces of vintage jewelry from the workroom of William Ware Theiss, costume designer for Gene Roddenberry’s space adventure *Star Trek: The Original Series*. This collection consists of an antique golden flower brooch with large yellow center stone, a large faux Citrine and lemon topaz tennis bracelet, and a long golden necklace with cabochon set red and orange glass in an organic setting with orange teardrops. While the jewelry originates from Theiss, it is unknown if or where they were used in production. This jewelry comes from Theiss’ personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

Dimensions: (largest): 7”x ¾”x ½” (17 cm x 2 cm x 1 cm); (smallest): 2 ½” x 2 ½” x 1” (6 cm x 6 cm x 2 cm)
Provenance: Mr. William Ware Theiss

\$400 - 600



284. WILLIAM WARE THEISS’ WORKROOM CUFF BRACELETS

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) OR OTHER PRODUCTION

Two vintage cuff bracelets from the workroom of William Ware Theiss, costume designer for Gene Roddenberry’s space adventure *Star Trek: The Original Series*. These two elaborately handmade cuffs are made of rubber tubing mounted to thin metal and then intricately wrapped with thin slivers of hologram tape. One bracelet is labeled ‘A’ and ‘B’ and features red, green, blue and purple striped accents. The second bracelet is labeled ‘E’ and ‘F’ and features purple, pink and blue stripes and is wrapped in thin wires. While the jewelry originates from Theiss, it is unknown if or where they were used in production. This jewelry comes from Theiss’ personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

Dimensions (each): 3 ½” x 3” x 1” (9 cm x 8 cm x 3 cm)
Provenance: Mr. William Ware Theiss

\$400 - 600



283. WILLIAM WARE THEISS’ WORKROOM NECKLACE, BRACELET, EARRINGS AND BROOCH

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) OR OTHER PRODUCTION

A collection of five pieces of vintage jewelry from the workroom of William Ware Theiss, costume designer for Gene Roddenberry’s space adventure series *Star Trek: The Original Series*. This collection consists of a glass iridescent aurora borealis clip on earrings, a coordinating brooch with gold edges, an acrylic block bracelet in pink, green and blue, an aurora borealis crystal double strand necklace, and a pair of matching aurora borealis crystal clip on earrings. While the jewelry originates from Theiss, it is unknown if or where they were used in production. This jewelry comes from Theiss’ personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

Dimensions: (largest): 10” x 2” (25 cm x 5 cm); (smallest): 1” x 1”x ½” (5 cm x 5 cm x 1 cm)
Provenance: Mr. William Ware Theiss

\$400 - 600



285. WILLIAM WARE THEISS’ WORKROOM RINGS, NECKLACE, BRACELET AND EARRINGS

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) OR OTHER PRODUCTION

A collection of seven pieces of vintage jewelry from the workroom of William Ware Theiss, costume designer for Gene Roddenberry’s space adventure *Star Trek: The Original Series*. This collection includes a pair of green geometric lenticular disc clip-on earrings, a ring with a large, emerald cut aurora borealis crystal, a brass organic motif ring, a necklace with multiple green and yellow resin discs, two Lucite over metal rings (one in blue, the other in green), and a charm bracelet with multicolored beads and Egyptian and European motif charms. While the jewelry originates from Theiss, it is unknown if or where they were used in production. This jewelry comes from Theiss’ personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

Dimensions: (largest): 18” x 3” (46 cm x 8 cm); (smallest): 1” x 1” x 1” (2 cm x 2 cm x 2 cm)
Provenance: Mr. William Ware Theiss

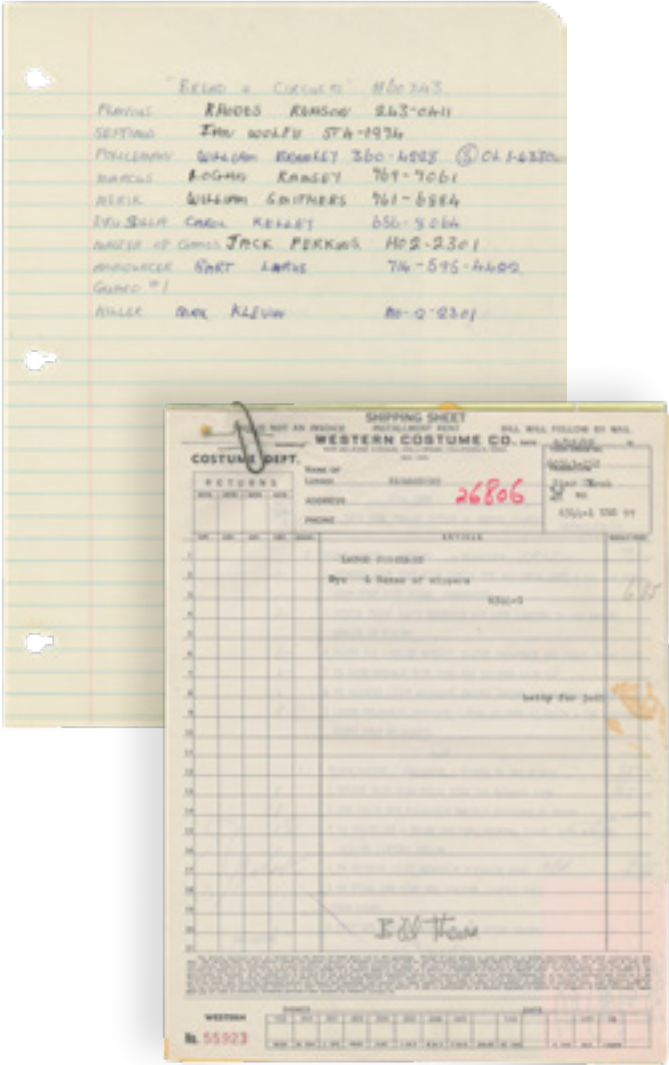
\$400 - 600



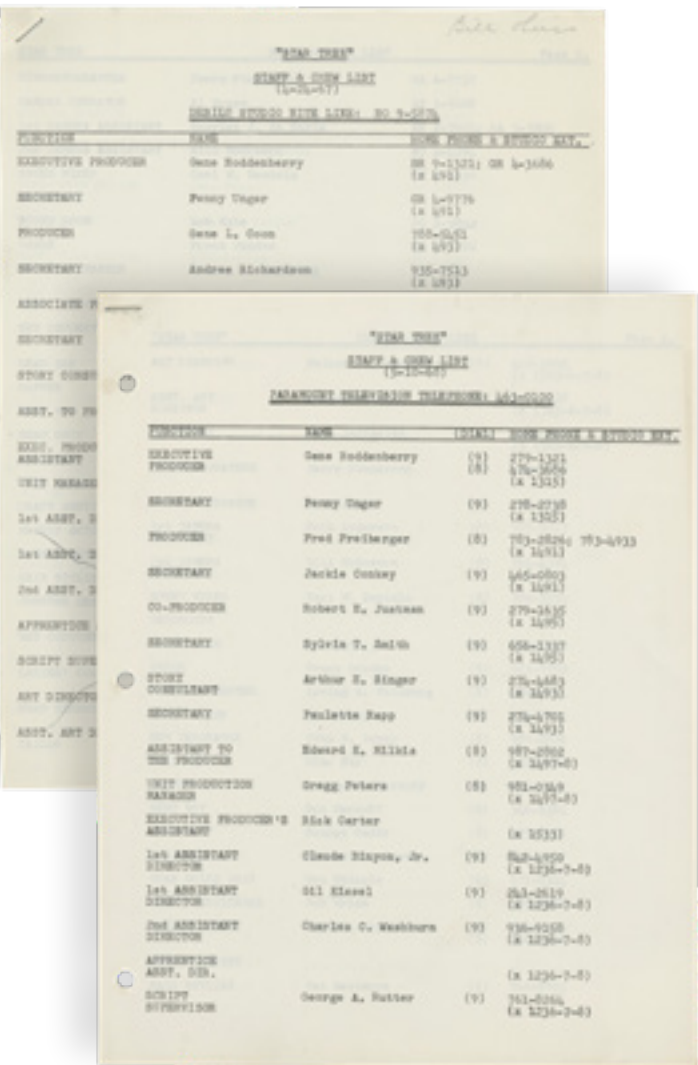
286. WILLIAM WARE THEISS' HAND WRITTEN LIST OF ACTORS AND 18 COSTUME INVOICES FROM 'AMOK TIME'



287. WILLIAM WARE THEISS' HAND WRITTEN LIST OF ACTORS AND 9 COSTUME INVOICES FROM 'MIRROR, MIRROR'



288. WILLIAM WARE THEISS' HAND WRITTEN LIST OF ACTORS AND 16 COSTUME INVOICES FROM 'BREAD AND CIRCUSES'



289. 'STAR TREK' STAFF & CREW LISTS FROM 1967 & 1968

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - AMOK TIME

A handwritten list of guest stars from the classic episode 'Amok Time' (201) and eighteen costume-related invoices from Gene Roddenberry's space adventure *Star Trek: The Original Series*. The handwritten cast list on three-hole punched notebook paper identifies each guest star, their phone number, and their character name, along with eighteen costume-related invoices made out to Desilu Productions. This ephemera comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, the list and invoices are in very fine vintage condition overall. In the episode, Spock (Leonard Nimoy) must return to Vulcan to mate. This is the only episode from the series to feature scenes on the planet. This grouping offers a behind-the-scenes look at the production.

Dimensions (most pages): 11" x 8 ½" (28 cm x 22 cm)
Provenance: Mr. William Ware Theiss

\$800 - 1,200

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - MIRROR, MIRROR

A handwritten list of guest stars from the classic episode 'Mirror, Mirror' (204) and nine costume-related invoices from Gene Roddenberry's space adventure *Star Trek: The Original Series*. The handwritten cast list on three-hole punched notebook paper identifies each guest star, their phone number, and their character name, along with nine costume-related invoices made out to Desilu Productions. This ephemera comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, the list and invoices are in very fine vintage condition overall. In the episode, the USS Enterprise mistakenly transports into a mirror universe, where the crew encounters alternate versions of themselves.

Dimensions: 8" x 11" (20 cm x 28 cm)
Provenance: Mr. William Ware Theiss

\$800 - 1,200

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - BREAD AND CIRCUSES

A handwritten list of guest stars from the episode 'Bread and Circuses' (214) and sixteen costume-related invoices from Gene Roddenberry's space adventure *Star Trek: The Original Series*. The handwritten cast list on three-hole punched notebook paper identifies each guest star, their phone number, and their character name, along with sixteen costume-related invoices made out to Desilu Productions or Paramount Productions. The sixteen various invoices from Western Costume Company provide detailed information about items such as Flavius' (Rhodes Reason) costume, and one such invoice is signed 'Bill Theiss', while another lists the production name as 'Star Trick' (sic). This ephemera comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, the list and invoices are in very fine vintage condition overall. In the episode, the crew of the USS Enterprise encounters a planet with a culture similar to that of classical Rome.

Dimensions: 8 ½" x 11" (21 ½ cm x 28 cm)
Provenance: Mr. William Ware Theiss

\$800 - 1,200

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

Two typewritten 'Staff & Crew List' from Gene Roddenberry's space adventure *Star Trek: The Original Series*. One is addressed to Bill Theiss and is dated April 4, 1967, while the other is dated May 10, 1968. Each list outlines the department heads for each production department with their title and contact information. This ephemera comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, the lists are in very fine vintage condition overall.

Dimensions (each): 8 ½" x 11" (21 ½ cm x 28 cm)
Provenance: Mr. William Ware Theiss

\$400 - 600

290. 'STAR TREK' LETTERHEAD AND COLLATERAL

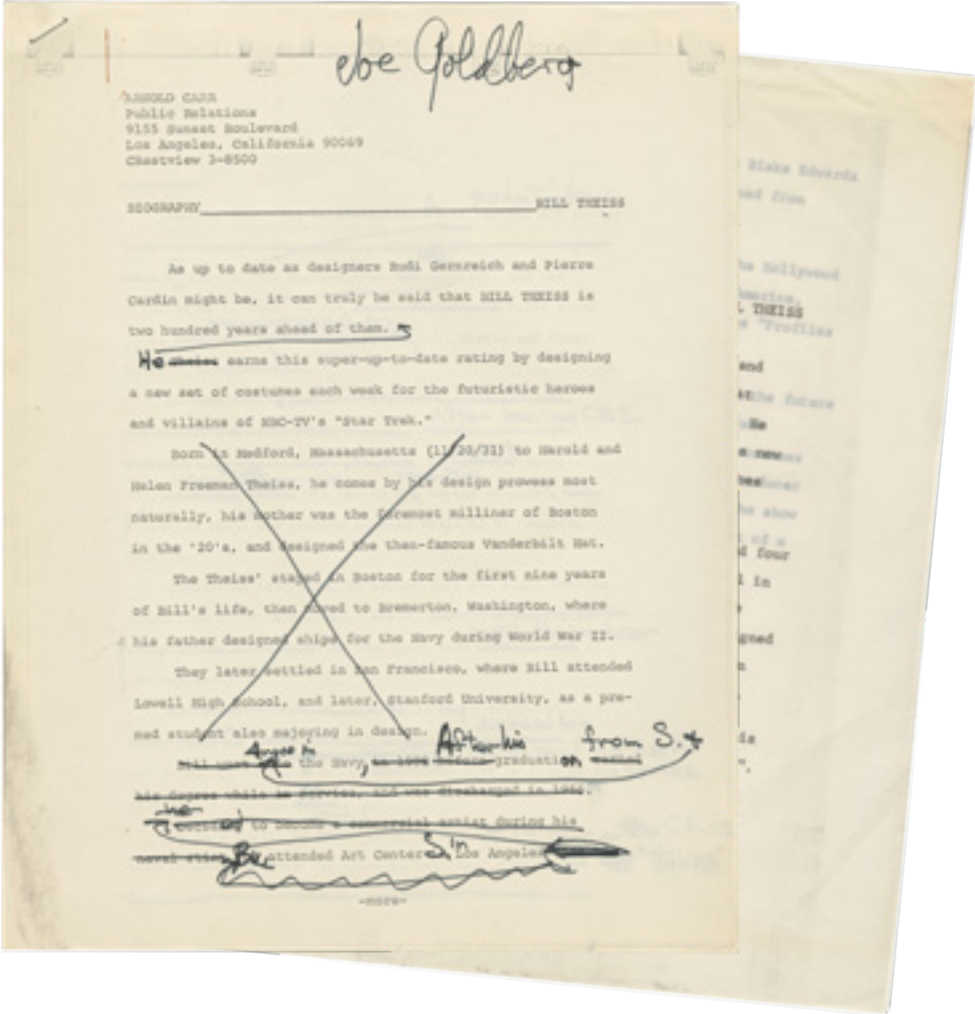
STAR TREK: THE ORIGINAL SERIES (1966 - 1969) / STAR TREK: THE NEXT GENERATION

A collection of *Star Trek* production letterhead and collateral including a notepad sheet and a sheet of letterhead from Gene Roddenberry's space adventure *Star Trek: The Original Series*. Also, a sheet of letter-size paper and five business cards with a galactic background and the U.S.S. Enterprise with a different graphic for 'William Ware Theiss - Costume Designer - Star Trek: The Next Generation'. Each item shows the USS Enterprise as it appears in its respective series. This ephemera comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, the collection remains in very fine vintage condition overall.

Dimensions: (letterhead): 8 ½"x 11" (22 cm x 28 cm); (notepad): 5" x 7" (13 cm x 18 cm)

Provenance: Mr. William Ware Theiss

\$600 - 800



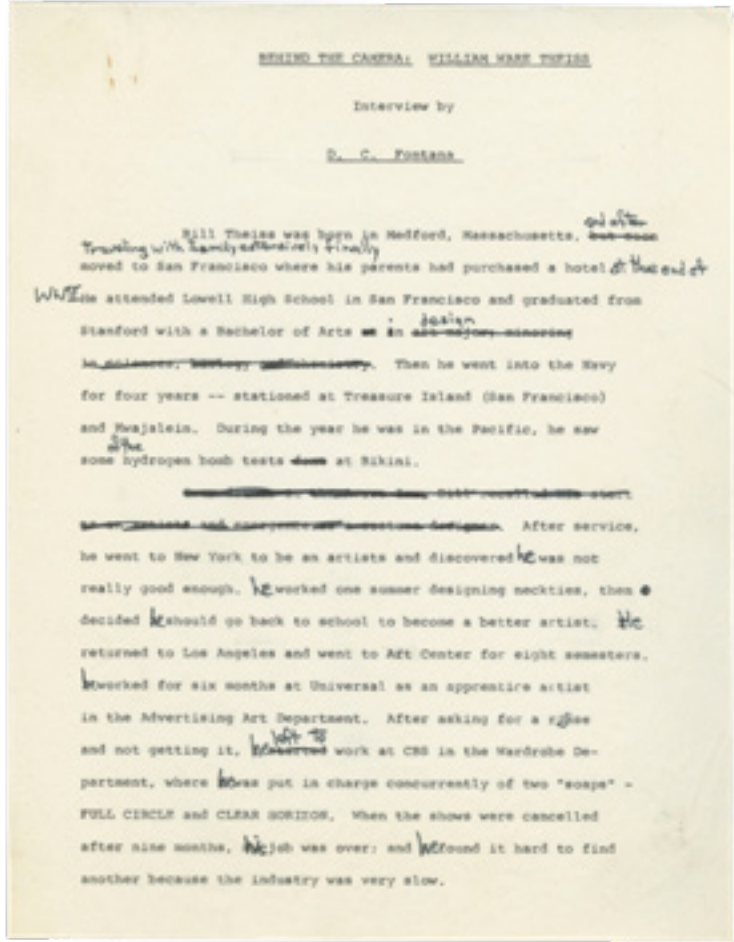
291. WILLIAM WARE THEISS HAND-EDITED BIOGRAPHY BY SERIES WRITER D.C. FONTANA

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

William Ware Theiss typed biography hand-edited by series writer D.C. Fontana in promotion of Gene Roddenberry's space adventure *Star Trek: The Original Series*. The seventeen page biography is titled 'Behind the Camera: William Ware Theiss' and offers a biography of the series costume designer. It features numerous hand-written annotations, most likely in the hand of Theiss and fan-favorite series writer D.C. Fontana. This document comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

Dimensions (each page): 11" x 8 ½" (28 cm x 21 ½ cm)
Provenance: Mr. William Ware Theiss

\$600 - 800



292. WILLIAM WARE THEISS' HAND-ANNOTATED BIOGRAPHY PAGES

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

Original pages from William Ware Theiss' biography, written in promotion of Gene Roddenberry's space adventure *Star Trek: The Original Series*. This three-page biography was created by the studio's public relations department and features handwritten edits, most likely by Theiss. A revised two-page copy is also included in the grouping. This document comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in fine vintage condition overall.

Dimensions (each): 8 ½" x 11" (22 cm x 28 cm)
Provenance: Mr. William Ware Theiss

\$400 - 600



293. WILLIAM WARE THEISS FAN MAIL & VIEWER CORRESPONDENCE

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

A collection of fan mail and viewer correspondence retained by William Ware Theiss from Gene Roddenberry's space adventure *Star Trek: The Original Series*. The grouping consists of four letters and one card addressed to William Ware Theiss. One letter is from Linda Helmick requesting Theiss' assistance in replicating a *Star Trek* costume for a Scout meeting, with another letter asking how to become a costume designer, a letter from BJO Trimble with a funny drawing requesting Theiss' view on how the costume evolved, another letter regarding the *Star Trek* Convention, and one Christmas card including a photo of a boy holding a USS Enterprise toy in front of a photo of Leonard Nimoy as Spock. This ephemera comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions

often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, the collection is in very fine vintage condition overall. Of particular significance in this grouping is a letter from BJO Trimble, who spearheaded a letter writing campaign widely credited with saving the series from cancellation. Her actions resulted in the production of a third season, cementing the franchise's syndication and longevity.

Dimensions (largest): 8 ½" x 11" (21 ½ cm x 28 cm)
Provenance: Mr. William Ware Theiss

\$600 - 800

294. WILLIAM THEISS COLLECTION OF VINTAGE MERCHANDISE

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)

A grouping of circa 1970s consumer products licensed to promote and celebrate Gene Roddenberry's space adventure *Star Trek: The Original Series*. The new 'old stock' consists of an unopened sleeve of eight paper party cups, a matching paper party tablecloth, two cardstock school folders, and a 45-rpm record of the 'Theme from Star Trek'.

This licensed merchandise comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, it is in very fine vintage condition overall.

Dimensions: (largest): 8 ¾" x 14" (21 cm x 35 ½ cm);
(smallest): 2" x 2" x 3 ¼" (5 cm x 5 cm x 8 ¾ cm)
Provenance: Mr. William Ware Theiss

\$200 - 300



295. WILLIAM WARE THEISS EPHEMERA

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) OR OTHER PRODUCTION

A collection of William Ware Theiss ephemera from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This collection consists of a printed 1989 Christmas card addressed to Bill Theiss from Gene Roddenberry, an Academy of Television Arts & Sciences printed certificate that reads 'Honor For Contributing to the Success of the 38th Annual Primetime Emmy Awards by Serving as a Blue Ribbon Panelist', a name tag for an early Star Trek Convention held in 1975 with an attached 'Honored Guest" ribbon, an invitation to the Star Trek: The Next Generation 1987 Christmas Party, a program for Roddenberry's Hollywood Walk of Fame star dedication, and a memo from Roddenberry to 'All Concerned' requesting confidentiality to safeguard their *Star Trek: The Motion Picture* scripts as *Star Trek* fans, bless them, have a nearly insatiable appetite for such things and could easily have...copies of the script circulating long before we ever got to the screen'.

This ephemera comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. As a result, the collection is in very fine vintage condition overall.

Dimensions: (largest): 11" x 8 ½" (28 cm x 22 cm);
(Smallest) 3 ½" x 5" (9 cm x 13 cm)
Provenance: Mr. William Ware Theiss

\$600 - 800



296. WILLIAM WARE THEISS HAND-DRAWN COSTUME SKETCH OF LETHE’S (SUSANNE WASSON) CAFTAN

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - DAGGER OF THE MIND

Lethe's (Susanne Wasson) caftan costume sketch from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This large original sketch is oil, pastel and marker on art paper and is signed at bottom. It depicts Lethe wearing her red caftan in the episode 'Dagger of the Mind' (109). This sketch comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity

controlled fine art warehouse. As a result, while there is horizontal creasing to the paper and small smears, the sketch is in very fine condition overall.

Dimensions: 24" x 17 ½" x ¼" (61 cm x 45 cm x ¼ cm)
Provenance: Mr. William Ware Theiss

\$2,500 - 3,500



297. LETHE'S (SUSANNE WASSON) PAISLEY AND LAME CAFTAN DRESS

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - DAGGER OF THE MIND

Lethe's (Susanne Wasson) caftan from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This red and navy caftan in a paisley print is rendered in shades of red, navy, ochre and green and features red metallic panels and cuffs. It is trimmed with navy colored grosgrain bows along the shoulders and sleeves. This costume comes from series costume designer William Ware Theiss' personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. This costume is in excellent, production-used, vintage condition overall indicative of its provenance.

In the episode 'Dagger of the Mind' (109), Lethe wears the caftan while she assists Dr. Tristan Adams (James Gregory) with illegal and unethical experiments. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such caftan utilized by Lethe in the episode.

This lot includes a copy of *Star Trek: The Original Series* 365 that shows her ensemble on page 74.

Provenance: Mr. William Ware Theiss

\$6,000 - 8,000





CBS Photo Archive/CBS/Getty Images



298. TONGO RAD'S (VICTOR BRANDT) TRIBAL ENSEMBLE

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - THIS WAY TO EDEN

Tongo Rad's (Victor Brandt) tribal vest from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This gold and burgundy embroidered, button front, sleeveless vest features macramé flowers along the placket and a stand collar. This costume comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The vest is in very fine, production-used, vintage condition overall, with the vest retaining vibrant colors.

In the episode 'The Way to Eden' (320), the USS Enterprise pursues the stolen ship Aurora, eventually destroying it after beaming up its counter-culture occupants. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such vest Tongo Rad utilizes in the episode, which he wears as he searches for Eden with his hippie-like counterparts.

Provenance: Mr. William Ware Theiss

\$4,000 - 6,000



299. GIRL #2'S (PHYLLIS DOUGLAS) BLOUSE

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)
- THIS WAY TO EDEN

Girl #2's (Phyllis Douglas) blouse from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This black, mustard and crème cotton voile blouse features a dramatic wide neckline, full split sleeves finished with long silken fringe, and a pencil pleated back insert. This ensemble comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. This costume is in excellent production-used, vintage condition overall indicative of its provenance.

In the episode 'The Way to Eden' (320), the USS Enterprise pursues the stolen ship Aurora, eventually destroying it after beaming up its counter-culture occupants. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such blouse Girl #2 utilizes in the episode, which she wears as she searches for Eden with her hippie-like counterparts.

Provenance: Mr. William Ware Theiss

\$3,000 - 5,000



CBS Photo Archive/CBS/Getty Images

300. IRINA GALLIULIN'S (MARY LINDA RAPELYE) FLORAL PANTSUIT

STAR TREK: THE ORIGINAL SERIES (1966 - 1969)
- THIS WAY TO EDEN

Irina Galliulin's (Mary Linda Rapelye) floral ensemble from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This ensemble includes a black floral print velvet devoré shrug featuring a lilac lining and dramatic full, open sleeves. The matching wide-leg trousers have a high-low waistband and split front legs at bottom, lined in aqua blue. This ensemble comes from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. This costume is in very fine production-used, vintage condition overall, with the ensemble retaining vibrant colors.

In the episode 'The Way to Eden' (320), the USS Enterprise pursues the stolen ship Aurora, eventually destroying it after beaming up its counter-culture occupants. Irina wears the ensemble as she searches for Eden with her hippie-like counterparts. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely this is the only such ensemble Irina utilizes in the episode, which she wears as she searches for Eden with her hippie-like counterparts.

Provenance: Mr. William Ware Theiss

\$4,000 - 6,000



CBS Photo Archive/CBS/Getty Images





301. MR. SPOCK’S (LEONARD NIMOY) GREEN GRECIAN CHITON AND GOLD BELT

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - PLATO'S STEPCHILDREN

Mr. Spock’s (Leonard Nimoy) myrtle green Grecian tunic and gold belt from Gene Roddenberry’s sci-fi television series *Star Trek: The Original Series*. The custom-made ancient Greek-style costume consists of a myrtle green chiton and gold trimmed belt. The chiton is made of myrtle green fabric knit with silver Lurex. It is edged with soft blue and gold trim and has two pairs of thread-wrapped buttons. Strings with decorative tassels cinch internally at the waist and shoulder. The belt is made of green and gold metallic fabric thickly trimmed with gold painted foil. The costume comes from series costume designer William Ware Theiss’ personal collection and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Comisar Collection, it has been meticulously cared

for and stored in a light, climate and humidity controlled fine art warehouse. This costume is in excellent, production-used, vintage condition overall, indicative of its provenance.

In the episode ‘Plato’s Stepchildren’ (310), the USS Enterprise answers a distress call from the Platonians, who dress in the styles of Ancient Greece and use their telekinetic powers to control Spock and Kirk (William Shatner). Significantly, this episode features the first on-screen interracial kiss ever broadcast on scripted television between African American Uhura (Nichelle Nichols) and Caucasian Kirk (William Shatner).

Provenance: Mr. William Ware Theiss.

\$20,000 - 30,000



302. CAPTAIN JAMES T. KIRK'S (WILLIAM SHATNER) ORANGE GRECIAN CHITON AND GOLD BELT

STAR TREK: THE ORIGINAL SERIES (1966 - 1969) - PLATO'S STEPCHILDREN

Captain Kirk's (William Shatner) Grecian costume from Gene Roddenberry's space adventure *Star Trek: The Original Series*. This custom-made ancient Greek-style costume consists of a one-piece striped chiton and a maroon baldric. The chiton is made of red and gold metallic polyester fabric used on the 'wrong' side, which has a subtler stripe pattern and metallic sparkle. Gathered at the left shoulder and waist with drawstrings, the asymmetrical top drapes and reveals the right side of his chest. The maroon baldric both encircles the waist and passes diagonally over the shoulder, has a metallic Greek key pattern, and is thickly accented at the waist with gold painted foil trim. This costume comes from series costume designer William Ware Theiss' personal collection, and immediately following production was stored away from the damaging conditions often seen with traditional studio storage. Thereafter, archived by the Cornisar Collection, it has been meticulously cared for and stored in a light, climate and humidity controlled fine art warehouse. The ensemble is in excellent, production-used, vintage condition overall, indicative of its provenance.

Captain Kirk wears this costume in the episode 'Plato's Stepchildren' (310) in which the USS Enterprise answers a distress call from the Platonians, who dress in the styles of ancient Greece and use their telekinetic powers to control Spock (Leonard

Nimoy) and Kirk. Due to production budget constraints, 'doubles' (duplicates) of episode-specific costumes were seldom constructed for the series, and most likely, this is the only such Grecian ensemble utilized by Captain Kirk in the episode.

Significantly, this historic episode includes the first on-screen interracial kiss broadcast on scripted television between between African American Lieutenant Uhura (Nichelle Nichols) and Caucasian Kirk, who wears this costume. In more recent years, Nichols reminisced: "There was this buzz around the studio, they were concerned how the South was going to take it...we had more mail on that episode than any other episode in all of the time of *Star Trek*. But Gene [Roddenberry] said to me over a letter from the fan mail, 'This is the extent of the negative mail that we've received.' And it was from a man in the South who said, 'I don't believe in the integration of races and the fraternization of the races, but anytime a red-blooded American boy like Captain Kirk gets a girl in his arms that looks like Lieutenant Uhura, he ain't gonna fight it.' So much for the worries and the concerns about whether people can handle it."

Provenance: Mr. William Ware Theiss

\$40,000 - 60,000





Our vignette features: Captain James T. Kirk's (William Shatner) Orange Grecian Chiton and Gold Belt (lot #302) and Mr. Spock's (Leonard Nimoy) Green Grecian Chiton and Gold Belt (lot #301). © 2018.



303. A COLLECTION OF ‘STIM’ DEVICES

GENESIS II (1973)

A collection of 'Stim' devices from Gene Roddenberry's sci-fi television pilot *Genesis II*. The grouping includes three Stim device handles and one diode. The handles are made of vinyl covered foam core with a faux bois finish. Assorted electronic devices are encased in the diode's glass tube. The grouping comes from episode costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. It is in excellent, production-used, vintage condition overall.

The pilot follows Dylan Hunt (Alex Cord) after he awakens in the aftermath of a deadly nuclear war. Tyrannians, an irradiated mutant race, use their Stims to control human slaves. The Stims are mostly seen undeployed. When in use, the Stim diode would be deployed out of the handle.

Dimensions: (stim handle, each): 12 ¾" x 1 ½" x 1 ½"; (stim diode): 12" x 1 ½" x 1 ½"
Provenance: Mr. William Ware Theiss

\$600 - 800



304. PRIMUS ISAAC KIMBRIDGE'S (PERCY RODRIGUES) PAX MEDALLION

GENESIS II (1973)

Primus Isaac Kimbridge's (Percy Rodrigues) PAX medallion from Gene Roddenberry's sci-fi television pilot *Genesis II*. The 3" round aluminum medallion features the PAX logo (an abstract bird surrounded by foliage) in acrylic paint, 'MT' hand-painted on back on an 18" metal rope chain. An envelope fragment marked 'PRIMUS' EMBLEMS' is included with the necklace. The medallion comes from episode costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions often seen with traditional studio storage. It is in fine, production-used, vintage condition overall.

The pilot follows Dylan Hunt (Alex Cord) after he awakens in the aftermath of a deadly nuclear war. Kimbridge is the leader of PAX, a survivors' group that locates Dylan.

Dimensions: 2 ¾" x 2 ¾" (7 cm x 7 cm)
Provenance: Mr. William Ware Theiss

\$400 - 600

305. GREEN OVERCOAT, COPPER GOWN, COPPER SATIN TUNIC AND TROUSERS

STAR TREK: THE NEXT GENERATION (1987-1994) - WHEN THE BOUGH BREAKS

A green overcoat, a copper gown, a copper satin tunic, and trousers from Gene Roddenberry's sci-fi television series *Star Trek: The Next Generation*. A heavy overcoat of thick burlap in a painterly camouflage pattern. It features an oversize collar, self-belt and asymmetric button front. The floor length, copper colored, long sleeve gown has a pointed collar and a deep V-neck. The two-piece suit of copper colored poly consists of a tunic with decorative black and gold trim along placket and trousers with attached elastic stirrups and suspenders. A tag affixed to the tunic is marked 'Metro-Goldwyn-Mayer.' These costumes come from series costume designer William Ware Theiss' personal collection, having been stored away from the damaging conditions

often seen with traditional studio storage. Thereafter, they were stored in a light, climate and humidity-controlled fine art warehouse. As a result, the grouping is in very fine condition overall.

The Next Generation is the second television series in Gene Roddenberry's beloved sci-fi franchise.

Provenance: Mr. William Ware Theiss

\$600 - 800



306. THREE ALDEAN ALIEN GOLD TUNIC COSTUMES

STAR TREK: THE NEXT GENERATION (1987-1994) - WHEN THE BOUGH BREAKS

Three Aldean alien gold tunic costumes from Gene Roddenberry's sci-fi television series *Star Trek: The Next Generation*. Two of the costumes are silk tunics with contrasting color plackets and Nehru collars with a sleeveless wrap front robe. They have synthetic tortoiseshell buttons under an orange and rust cotton vest that cinches with a tricolor cotton belt. These tunics are marked 'Robbie Armstrong 12' and '8', while an additional red silk tunic features a tag marked 'Jerry McBride 6'. The third costume is a floor length rust color gown with an ochre color sleeve wrap-style robe. All three costumes come with coordinating belts. These costumes come from series costume designer William Ware Theiss' personal collection, having been stored away

from the damaging conditions often seen with traditional studio storage. Thereafter, they were stored in a light, climate and humidity-controlled fine art warehouse. As a result, they are in fine condition overall. In the episode 'When the Bough Breaks' (116), Aldeans wear these tunics while studying children they kidnap from the USS Enterprise.

Provenance: Mr. William Ware Theiss

\$600 - 800





6 FT
5 IN



**307. JEAN-LUC PICARD/KAMIN'S (PATRICK STEWART)
CUSTOM-MADE MONUMENTAL TELESCOPE ON A SWIVEL BASE**

STAR TREK: THE NEXT GENERATION (1987 - 1994) - THE INNER LIGHT

Jean-Luc Picard/Kamin's (Patrick Stewart) custom-made telescope on a swivel base from Gene Roddenberry's sci-fi series *Star Trek: The Next Generation*. The imposing wooden set piece is skillfully hand-painted by prop fabricator Paul Pearson to replicate antique brass complete with age distressing and oxidation. Bronze-like barn doors used to shape the beam and a convex plastic lens within provide added realism. The telescope was stored in a light, climate and humidity-controlled fine art warehouse. As a result, it is in excellent condition overall. In the episode 'The Inner Light' (525), Picard inhabits the body of the extraterrestrial Kamin after being struck with a mysterious energy beam. Kamin uses the telescope to search the night sky for the USS Enterprise.

An 8x10" print of this image is included with the accompanying lot.

Dimensions: 35" x 38" x 77" (89 cm x 96 ½ cm x 195 ½ cm)

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$3,000 - 5,000

308. MARK SHOSTROM'S EMMY NOMINATION CERTIFICATE FOR OUTSTANDING MAKEUP FOR A SERIES 1994-1995

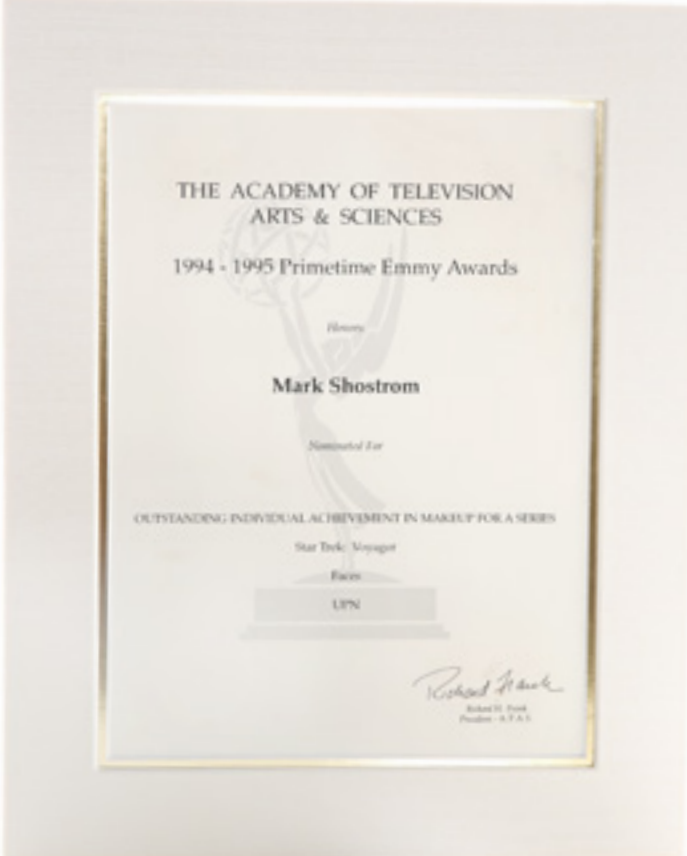
STAR TREK: VOYAGER (1995 - 2001)

Mark Shostrom's Emmy nomination certificate for Outstanding Makeup for a Series 1994-1995 for the episode 'Faces' of the sci-fi drama series *Star Trek: Voyager*. The certificate is printed on ivory color paper embossed with a small grey Emmy Award statuette. The certificate reads 'Academy of Television Arts & Sciences 1994-1995 Primetime Emmy Awards' and features the printed signature of Emmy President Richard H. Frank. The paper is framed with a gold-trimmed matboard and an ivory colored matboard supported by foam core board. The certificate is in very fine condition overall, with slight surface discoloration.

Mark Shostrom went on to win in this category in 1996.

Dimensions: 14" x 11" (36 cm x 28 cm)

\$200 - 300



309. MARK SHOSTROM'S EMMY NOMINATION CERTIFICATE FOR OUTSTANDING MAKEUP FOR A SERIES 1995-1996

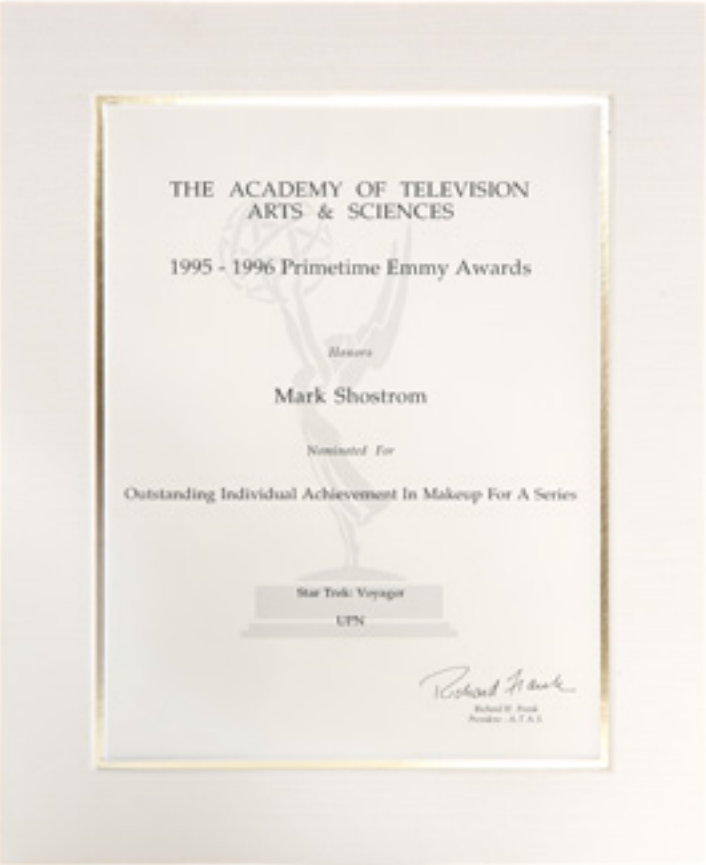
STAR TREK: VOYAGER (1995 - 2001)

Mark Shostrom's Emmy nomination certificate for Outstanding Makeup for a Series 1995-1996 for the sci-fi series *Star Trek: Voyager*. The certificate is printed on ivory color paper embossed with a small grey Emmy Award statuette. The certificate reads 'Academy of Television Arts & Sciences 1995-1996 Primetime Emmy Awards' and features the printed signature of Emmy President Richard H. Frank. The paper is framed with a gold-trimmed matboard and an ivory colored matboard supported by foam core board. The certificate is in good condition overall.

Mark Shostrom went on to win in this category in 1996.

Dimensions: 14" x 11" (36 cm x 28 cm)

\$400 - 600



310. SET OF TRIBBLES

STAR TREK: DEEP SPACE NINE (1993 - 1999)
- TRIALS AND TRIBBLE-ATIONS

A grouping of Tribbles from the sci-fi series *Star Trek: Deep Space Nine*. The grouping consists of different colors of the Tribble alien species, including one brown fur, one grey fur, one caramel color fur and one white ermine-like fur. All are handmade and slightly different in size. The grouping is in very fine, production-used condition overall.

The Tribbles are a fan-favorite species known for their speedy reproduction and originate from Gene Roddenberry's *Star Trek: The Original Series*. In the episode 'Trials and Tribble-ations' (506), the crew of Deep Space Nine travels back in time to prevent the assassination of Captain James T. Kirk (William Shatner) on the USS Enterprise and encounter various Tribbles.

Dimensions (largest): 6" x 4" x 3" (15 cm x 10 cm x 7 1/2 cm)

\$800 - 1,200



311. CARDASSIAN DISRUPTOR

STAR TREK: DEEP SPACE NINE (1993 - 1999)

A Cardassian disruptor from the sci-fi series *Star Trek: Deep Space Nine*. The urethane molded prop weapon is hand-painted in bronze, burgundy, maroon and purple paint. It has a highly detailed top with exposed circuitry. While it displays some chips to the paint, the Cardassian coloration remains vibrant, and the piece is in fine, production-used condition overall. Cardassian technology plays an important role in *Star Trek: Deep Space Nine*, as the eponymous space station is of Cardassian construction. Characters are seen throughout the series using their disruptors.

Dimensions: 9 1/2" x 3" x 6" (24 cm x 7 1/2 cm x 15 cm)

\$800 - 1,200





312. ORIGINAL PRODUCTION
DESIGN CONCEPT PAINTING

BATMAN (1966 - 1968)

An original concept painting from the classic superhero series *Batman*. Acrylic paint and pencil on board, the image depicts a large gold hanging banner, which reads 'Gotham City Couturiers' Association' in green and purple under swags of pink draping. Handwritten notes in pencil under the painting include the size '15' – 0' and Scale '1" – 1'-0' and 'Gold or Gold Painted Sign Cloth w/ Green and Violet Letters as in Sketch. Swags & Rosettes by Drapery.' This painting is in excellent, production-used, vintage condition overall, consistent with age and history as a working painting.

This unsigned painting is likely the work of Leslie Thomas, who was the creator of multiple sketches and designs throughout the series' run. In the age before computers, concept art such as this was critical to visually convey ideas to the filmmakers and studio departments (drapery, in this instance).

Dimensions: (board): 30" x 20" (76 cm x 51 cm)
(painting): 24" x 11" (61 cm x 28 cm)

\$800 - 1,200

313. THE CLOCK KING
(WALTER SLEZAK) AND HIS
HENCHMEN'S SIGNATURE
CLOCK PATCHES

BATMAN (1966 - 1968)

The Clock King (Walter Slezak) and his Henchmen's signature clock patches from the classic superhero series *Batman*. The five printed felt patches of clock faces are mounted to a yellow crushed velvet presentation board with a black starburst in center framing a photo of Batman and The Clock King. These patches are in excellent, production-used, vintage condition overall, though they have not been examined outside of the mounted presentation.

As seen in episodes 'The Clock King's Crazy Crimes' (211) and 'The Clock King Gets Crowned (212)', patches are prominently placed on The Clock King and his Henchmen's costumes. Notably, The Clock King is the only principal character created for the series by *Batman* comics' co-creator Bill Finger, who was also the screenwriter of these episodes.

Dimensions:
(board): 33" x 30" (84 cm x 76 cm);
(Clock King patch): 4" x 5 1/2" (10 cm x 14 cm);
(Henchmen patches, each): 6" x 7 1/2" (15 cm x 19 cm)

\$1,000 - 1,500



314. FIVE STUDIO PROMOTIONAL
PHOTOS SIGNED BY ROBIN,
THE RIDDLER, THE JOKER, CATWOMAN,
MR. FREEZE AND EGGHEAD

BATMAN (1966 - 1968)

Five color studio promotional photos from the classic superhero series *Batman*. Each photo is autographed and depicts the following: Frank Gorshin as 'The Riddler' and Burt Ward as 'Robin', Cesar Romero as 'The Joker', Julie Newmar as 'Catwoman', Eli Wallach as 'Mr. Freeze' and Vincent Price as 'Egghead'. Romero and Wallach included salutations along with their autographs.

Dimensions (each): 8" x 10" (20 cm x 25 cm)

\$600 - 800

315. BATMAN AND ROBIN BAT-RESPIRATOR

BATMAN (1966 - 1968) - SEASON 1 & 2

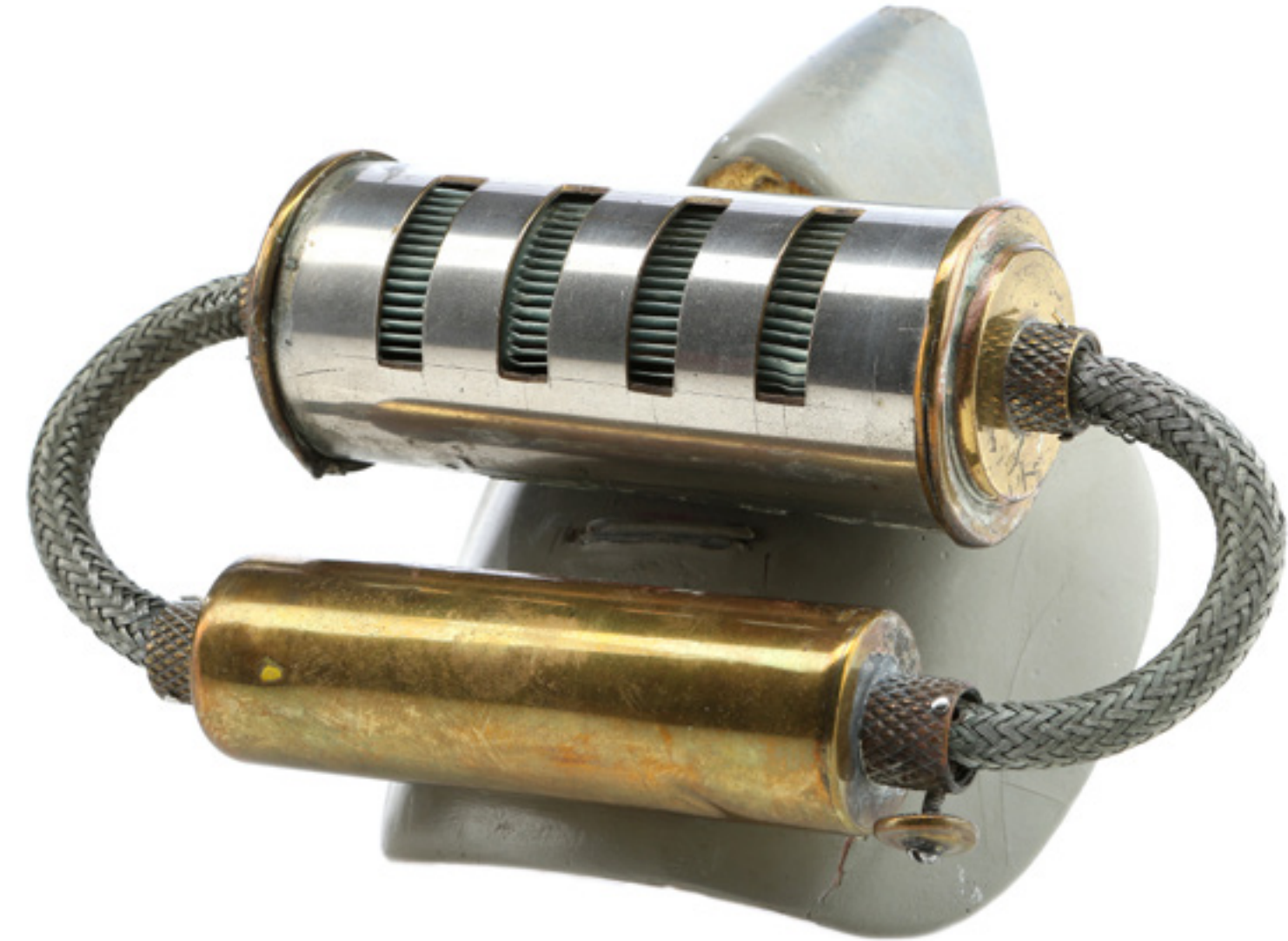
Batman (Adam West) and Robin's (Burt Ward) Bat-Respirator from the classic live action television series *Batman*. This gas mask has a gray fiberglass faceplate with brass and nickel-plated valves connected by metal cables and loosely screwed into place. A fabric-covered bite is still present and attached, yet exhibits signs of deterioration, leaving the wire exposed. The piece is in good vintage condition overall, consistent with age and production use. There is some damage to the fiberglass at the upper part of faceplate.

Bat-Respirators are used by Batman and Robin to protect themselves from the Riddler in the episodes 'Smack in the Middle' (102) and 'Batman's Anniversary' (245), amongst others.

Included with this lot is an 8x10" reference photo showing the piece.

Dimensions: 6" x 4 ¾" x 2 ¾" (15 cm x 12 cm x 7 cm)

\$5,000 - 7,000



316. BATGIRL'S (YVONNE CRAIG) HERO ANTIDOTE PILLBOX AND PILLS

BATMAN (1966 - 1968) - THE FUNNY FELINE FELONIES

Batgirl's (Yvonne Craig) antidote pillbox and pills from the classic superhero series *Batman*. A gold paper cardstock pillbox features 'Batgirl Antidote Pills' in black transfer letters with a yellow Batgirl emblem in center. The pillbox still contains 10 original 'pills', which are the original Smarties candies that remain from the original production. This prop is in excellent, production-used, vintage condition overall. There is some loss to the black letters, and black discolorations are present on the candies, most likely mold, and they are not safe for consumption.

In the episode 'The Funny Feline Felonies' (316), Batgirl reaches for antidote pills to revive Batman (Adam West) and Robin (Burt Ward) after The Joker (Cesar Romero) and Catwoman (Eartha Kitt) team up to poison them.

Included with this lot are two 8x10" reference photos showing the piece.

Dimensions: (pills, each): ¼" x ¼" (1 cm x 1 cm); (box): 1" x 1" x 1" (2 ½ cm x 2 ½ cm x 2 ½ cm)

\$6,000 - 8,000

317. THE JOKER’S (CESAR ROMERO) GRENADE KIT/EGGHEAD’S EGGSPLOSIVE RADAR EGGS BOX

BATMAN (1966 - 1968)

The Joker's (Cesar Romero) grenade kit from the classic superhero series *Batman*. This kit consists of a wooden crate with four foam spherical grenades, each of which is nestled in a red velvet-lined divot. The black crate is hand-painted with spade, diamond and heart motifs painted on front and multi-colored circles on back and reads 'Joker Grenades' on both lids. This prop is in excellent, production-used, vintage condition overall. These pieces show minor wear due to production use, including worn paint and deterioration to the shell of the green grenade ball.

Originally presented as Egghead's (Vincent Price) eggsplosive radar eggs box for the season two episodes 'An Egg Grows in Gotham' (213) and 'The Yegg Foes in Gotham' (214), the same props were modified for later re-use in 'The Joker's Last Laugh' (247).

Dimensions: (kit): 10 ¼" x 8" x 7" (26 cm x 20 cm x 18 cm); (grenades, each): 2" x 2" (5 cm x 5 cm)

\$5,000 - 7,000



318. ROBIN THE BOY WONDER’S (BURT WARD) PRODUCTION-MADE VEST

BATMAN (1966 - 1968)

Robin the Boy Wonder's (Burt Ward) production-made red velour superhero vest from the campy crime television series *Batman*. The vintage, custom-made red wool jerkin-style vest was made for the show's production, having been modified since or possibly serving as a prototype. It was returned to Western Costume rental stock and was later re-purposed for use in other productions, requiring the removal of the original 'R' logo and laces, the addition of a yellow lightning-bolt patch, and possibly alterations to the neckline (Robin's screen-worn vest regularly appears with a collar on the show). Internal stitching in the vest outlines where a Western Costume custom label was previously affixed. In a 2018 restoration by the Comisar Collection, textile conservator Cara Varnell re-attached a reproduction Robin-style 'R' logo, laces and a utility belt made by costume replicator Chuck Williams. These elements are not production used and were added for display purposes only. The vest is in excellent, production-used, vintage condition overall, with its bright comic book-red palette still vibrant.

Robin wears versions of his red vest as part of his signature crime-fighting uniform throughout the series, as well as in the spinoff feature film, *Batman: The Movie* (1966). Robin was the source of the famous 'Holy' catchphrase (such as 'Holy Hole in a Donut, Batman!'), and his revealing costume was a source of controversy with the Catholic Legion of Decency. The *Batman* series was a huge success, both domestically and internationally, but it was canceled after three seasons due to the high cost of production. Its enduring popularity has long outlasted its initial run, with Burt Ward still drawing huge crowds at public appearances.

Provenance: Western Costume Star Collection

\$8,000 - 10,000



319. RIDDLER'S (FRANK GORSHIN) "?" GREEN SUIT JACKET AND VEST

BATMAN (1966 - 1968) - SMACK IN THE MIDDLE / A RIDDLE A DAY KEEPS THE RIDDLER AWAY

Riddler's (Frank Gorshin) '?' green suit jacket and vest from the classic action television series *Batman*. This lime green, double-breasted wool jacket features a stenciled question mark '?' pattern both inside and out that was hand-applied by the production's costume department. These question marks are well-defined yet have slight variances in shading and at the edges which demonstrate these were individually rendered by an artist's hand. Both pieces are lined with polyester in a blue and green painterly floral print and are excellent examples of mid-century tailoring. The vest is solid green with floral print back and five-button closure.

Both pieces were custom made for Frank Gorshin by Ernie Tarzia, Hollywood. The production tag on interior pocket is present and features Gorshin's name

handwritten in faded ink. All fabrics remain remarkably vivid, especially considering the age of the garments with only some slight fading and spotting. Other period details include the diagonally set welt pockets, the half cuff with button and green plastic buttons. The ensemble is in excellent vintage condition overall with one small hole on left cuff, one chipped button on front and a missing button on vest.

The villainous Riddler appears wearing this very jacket when the American viewing public meets him for the first time in the pilot jacket in the pilot episode 'Hi Diddle Riddle' (101) and again in 'A Riddle a Day Keeps the Riddler Away' (111), amongst others.

\$100,000 - 150,000







It is a common mistake to reduce *Batman*, the ABC television series starring Adam West as the Caped Crusader, to the status of campy classic. Certainly, with Robin's (as delivered by Burt Ward) bombastic 'Holy!' pronouncements and colors so bright they looked radioactive, creator William Dozier invited his audience to laugh at the heroes in Spandex. But immediately following the show's January 12, 1966 premiere, Dozier and the team at ABC were laughing right back:

"Hi Diddle Riddle" launched it into the Top 10 series of the year, and into the television lexicon forevermore. Batman and Robin quickly became cultural icons, as did the dastardly villains drawn from the original DC Comics series, including Joker (Cesar Romero), Catwoman (Julie Newmar and Eartha Kitt), and most indelibly, Frank Gorshin's Riddler. Ever more famous guest stars began campaigning for cameos, resulting in enormously popular episodes featuring the likes of Liberace, Sammy Davis, Jr., and Vincent Price. The late Gorshin described the show's impact: "The first overnight ratings were phenomenal, and we knew then that this was going to be something special...I was nominated for an Emmy for playing the Riddler in that first episode, I did not win however, I was just so thrilled to be nominated. But people identified me as being the Riddler for a long time. I had a tough time trying to be considered again as a straight actor."

"Immediately following the show's January 12, 1966 premiere, Dozier and the team at ABC were laughing right back: 'Hi Diddle Riddle' launched it into the Top 10 series of the year, and into the television lexicon forevermore."

Gorshin – and Batman by extension – struggled to stay relevant in the solemn era of civil rights, Vietnam, and the space race; and this may explain why the series, one of the most expensive ever produced at the time, was cancelled in its third season after launching its newest character, Batgirl (Yvonne Craig). For decades, the pop aesthetic cultivated by Dozier clung heavily to Batman, until the Dark Knight was revitalized by comic mastermind Frank Miller and filmmaker Tim Burton, among others.

Dozens of animated and live-action reboots across film and television, and hundreds of millions of dollars in merchandising later, the world's obsession with Bruce Wayne has finally come full circle: critics now herald the ABC series as one of the greatest ever made, while the industry looks to it for inspiration for its newest adaptations. More than 50 years since the series made its mark, Prop Store is privileged to present collectors with Riddler's trademark green suit worn in the historic first episode, Batman and Robin's memorable bat shield, Batgirl's Antidote Pillbox, and other recognizable pieces from the show, all reverentially archived and remarkably preserved by The Comisar Collection.

320. BATMAN (ADAM WEST)
AND ROBIN'S (BURT WARD)
HERO BAT SHIELD

BATMAN (1966 - 1968) / SEASONS 1 & 2

Batman (Adam West) and Robin's (Burt Ward) hero Bat Shield from the classic superhero series *Batman*. Batman and Robin's folding, transparent acrylic shield is cut into a bat shape and has hand-painted blue and yellow stripes around its perimeter. 'Bat Shield' is largely applied across center in hand-cut blue letters, the shield folds into quarters and is joined with piano hinges, and two grey nylon carrying straps are mounted verso on the upper quarters with a Christie's auction tag attached.

Since 1990, the prop has been conserved by the Comisar Collection under premier archival conditions, including collection care by museum conservators and climate, humidity and light-controlled storage in a fine art warehouse. The emblematic Bat Shield is in excellent production-used, vintage condition overall with its original 1960's paint still vibrant and the acrylic crystal clear with minimal scuffs or scratches present.

According to the show's mythology, the shield is 'bullet-proof' and as such is used by the heroes to defend themselves from various villainous characters in seasons one and season two. During the production of the series, the distinctive hand-made letters were re-positioned (currently 'BAT S' appears to the left of the vertical split and 'HIELD' to the right), and therefore two slightly different positions of the words appear during seasons one and season two, as episodes were not shot in order. Importantly, this Bat Shield was used on both seasons of the series, including in season one episodes 'The Joker Goes to School' (115) and 'The Joker Trumps an Ace' (125), and in the season two episode 'The Penguin's Nest' (227) and is believed to have been the only one made.

Acquired by the Comisar Collection from Christie's Sale #7035, June 20, 1990, Lot 536, where it sold for nearly four times its estimate.

Included with this lot is an 8x10" reference photo showing the piece.

Dimensions: 40" x 29 ½" x ¼" (101 ½ cm x 75 cm x ¼ cm)

\$400,000 - 600,000



321. SAYID JARRAH'S (NAVEEN ANDREWS) JUNGLE ELECTRONICS

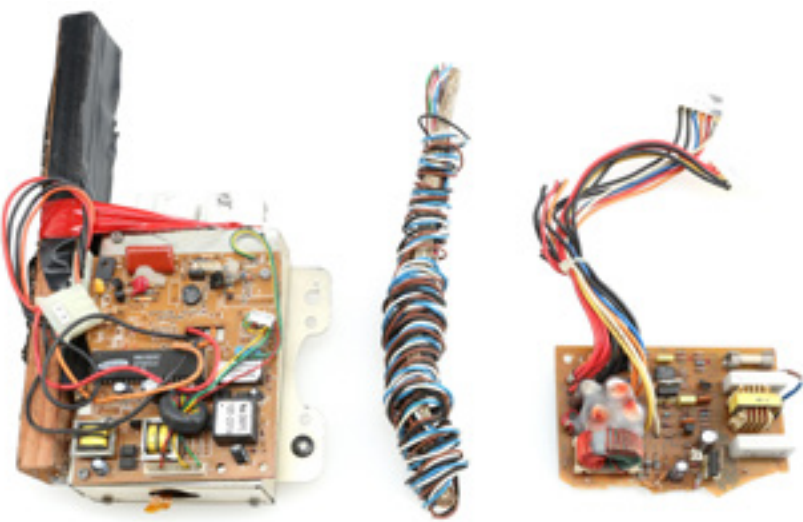
LOST (2004 - 2010)

Sayid Jarrah's (Naveen Andrews) jungle electronics from ABC's supernatural mystery series *Lost*. A testament to Sayid's ingenuity, the three devices are made of servo wire and various found electronic components and incorporate a jungle twig, all harvested from the plane crash or jungle. These pieces are in fine, production-used condition overall and are not intended to be functional.

Sayid was a Communications Officer and Engineer in in the Iraqi Special Republican Guard. In episode 'Walkabout' (104), Sayid uses his skill set to fabricate rudimentary communication devices out of the available electrical pieces in hopes of connecting to the outside world.

Dimensions: (largest): 4 ½" x 3" x 3" (11 cm x 8 cm x 8 cm); (smallest): 10" x 5" x 3" (25 cm x 13 cm x 8 cm);

\$1,000 - 1,500



322. JEREMY BENTHAM'S (TERRY O'QUINN) CANADIAN PASSPORT, CERTIFICATE OF DEATH, BODY RELEASE FORM AND ID BRACELET

LOST (2004 - 2010)

A Collection of Jeremy Bentham's (Terry O'Quinn) personal props from ABC's supernatural mystery series *Lost*. The collection consists of a Canadian passport with O'Quinn's photo, a blue plastic hospital ID bracelet, a Certificate of Death and a Body Release form. The passport has a navy blue leatherette cover labeled 'Canada Passport Passeport' and a gold coat of arms with a picture of Bentham and various personal details inside. The 'Certificate of Death' is a standard form with the 'Jeremy Benthan (sic)' beside 'Name of Deceased', while a second form lists 'Jeremy Bentham' as 'Deceased'. The blue and clear polyester hospital ID bracelet is labeled 'Bentham, Jeremy PT# 783654'. These pieces are in fine, production-used condition overall.

Dimensions: (largest): 8 ½" x 11" (22 cm x 28 cm); (smallest): 5" x 3 ½" (13 cm x 9 cm)

\$1,500 - 2,500

The episode 'The Life and Death of Jeremy Bentham' (507) chronicles how John Locke (his real name Jeremy Bentham) gets off the island, returns to society as Bentham, and is eventually killed.



323. OCEANIC FLIGHT #815 SMALL DEBRIS PIECES

LOST (2004 - 2010)

A collection of debris from oceanic flight #815 from ABC's supernatural mystery series *Lost*. The collection consists of a decoder by Matsushita Electrical Industrial Co. Ltd., an Aviox oxygen generator, a panel with wires and motherboard inside, a motherboard with wires and cables, the plastic face of an Airphone, a bent piece of galvanized aluminum, and a tan plastic airline tray table. These pieces are in fine, production-used condition overall with the electronics not functioning.

In episode 'Pilot: Part 1' (101), oceanic flight #815 crashes on an island in the Pacific Ocean where these pieces and others appear as debris.

Dimensions: (largest): 11" x 10" x 1 ¼" (28 cm x 25 cm x 3 cm); (smallest): 5" x 2 ½" x 1" (14 cm x 6 cm x 3 cm)

\$800 - 1,200

324. HUGO 'HURLEY' REYES' (JORGE GARCIA) ENSEMBLE

LOST (2004 - 2010)

'Hurley' Reyes' (Jorge Garcia) ensemble from ABC's supernatural mystery series *Lost*. The ensemble includes a heather blue cotton Cottonreel T-shirt, a blue checkered cotton Ecko Unltd. button-down shirt, and custom-made green and blue striped cotton shorts with an elastic waistband and nylon drawstring. Both shirt and T-shirt has 'Hurley' handwritten inside neck in black ink. The ensemble is in good production-used condition overall.

In the series, the survivors of oceanic flight #815 have a limited supply of clothes as they piece things together from their crash. To simulate jungle living conditions, all pieces have been treated by the Costume department with holes, movie dirt, edge distressing and overall aging. Hurley wears his ensemble in various combinations throughout the run of the series.

\$1,500 - 2,500



325. MICHAEL DAWSON'S (HAROLD PERRINEAU) ENSEMBLE

LOST (2004 - 2010)

Michael Dawson's (Harold Perrineau) ensemble from ABC's supernatural mystery series *Lost*. The red-orange cotton Gap T-shirt is purposefully distressed, and a faded production label is hand-written into the collar. The light blue cotton denim Levi's jeans are also distressed at the knees. These pieces are in good, production-used condition overall.

In the series, the survivors of oceanic flight #815 have a limited supply of clothes as they piece things together from their crash. To simulate jungle living conditions, both pieces have been treated by the costume department with holes, movie dirt, edge distressing and overall aging. Michael wears his ensemble throughout seasons one and two.

\$1,000 - 1,500



326. ZEKE'S DHARMA INITIATIVE GREY COVERALLS

LOST (2004 - 2010)

Stuart Radzinsky's (Eric Lange) and Zeke's (MC Gainey) Dharma grey coveralls from ABC's supernatural mystery series *Lost*. The grey cotton Dickies coveralls with 'DHARMA' insignia patches on left chest and the characters' name and title embroidered below. One reads 'Radzinsky Head of Research' and has the size (40) handwritten inside collar. The other reads 'Zeke Construction' and has the size (42) and actor's name 'T. Lewis' handwritten inside. Both coveralls are in very good production-used condition overall.

Radzinsky wears his coveralls at the DHARMA Flame station where he is Head of Research. 'Zeke', also known as Tom Friendly, is a spokesman for The Others, a mysterious group who comes into conflict with the survivors of oceanic flight #815. To simulate jungle living conditions, all pieces have been treated by the Costume department with holes, movie dirt, edge distressing and overall aging.

\$800 - 1,200



327. ROGER LINUS' (JON GRIES) DECAYED ARM AND SLEEVE

LOST (2004 - 2010)

Roger Linus' (Jon Gries) decayed arm and sleeve from ABC's supernatural mystery series *Lost*. The foam rubber special effects arm is severed at the elbow and hand-painted to simulate decayed flesh. The rubber is molded over a resin bone structure with acrylic fingernails, and it is still dressed in the torn sleeve of Linus' Dharma khaki jumpsuit. The piece is in fine, production-used condition overall.

In episode 'Tricia Tanaka Is Dead' (310), Hurley (Jorge Garcia) and Jin-Soo (Daniel Dae Kim) find Roger Linus' body decomposing in the jungle within a van. The keys are in his right hand.

Dimensions: 17" x 4" x 3" (43 cm x 10 cm x 8 cm)

\$1,000 - 1,500



328. DHARMA INITIATIVE FOOD RATIONS

LOST (2004 - 2010)

DHARMA Initiative Food Rations from ABC's supernatural mystery series *Lost*. The rations consist of a box of cereal with a grey 'DHARMA Initiative Breakfast O's' polyethylene label, a gallon size jug of orange juice with white paper 'DHARMA Initiative Orange Juice' label and a granola bar in a grey wrapper and 'DHARMA Initiative Granola Bar' polyethylene label. All three pieces have the octagonal DHARMA Initiative logo prominently placed on label. These pieces are in good production-used condition overall. The granola bar packaging still contains a bar, and it is not safe for consumption.

In the series, the mysterious DHARMA Initiative resides in a utopian compound where rations such as these are used to feed members.

Dimensions: (largest): 11 ¼" x 7 ¾" x 2" (28 cm x 19 cm x 5 cm); (smallest): 6" x 1 ½" (15 cm x 3 cm)

\$800 - 1,200



329. ROGER LINUS' (JON GRIES) DHARMA INITIATIVE JUMPSUIT ENSEMBLE

LOST (2004 - 2010)

Roger Linus' (Jon Gries) DHARMA Initiative jumpsuit ensemble from ABC's supernatural mystery series *Lost*. The cotton twill jumpsuit has a DHARMA insignia patch on the left chest and 'Roger Workman' embroidered below on the pocket. The brown suede and canvas work boots (size 12R) with rubber soles and metal lace loops are purposefully distressed, and the socks are black cotton. An affixed production tag reads 'Show # 310 - Character: Roger- Workman - Clothes On Corpse.' The ensemble is in very good production-used condition overall. To simulate jungle living conditions, all pieces have been treated by the costume department with holes, movie dirt, edge distressing and overall aging.

In episode 'Tricia Tanaka Is Dead' (310), Hurley (Jorge Garcia) and Jin-Soo (Daniel Dae Kim) find Roger Linus' body decomposing in the jungle within a van. Roger's son is Benjamin Linus (Michael Emery), the leader of The Others and a series villain.

\$1,500 - 2,500





Our vignette features: Hugo 'Hurley' Reyes' (Jorge Garcia) Ensemble (lot #324), Michael Dawson's (Harold Perrineau) Ensemble (lot #325), DHARMA Initiative Food Rations (lot #328), and Roger Linus' (Jon Gries) DHARMA Initiative Jumpsuit Ensemble (lot #329). © 2018.



ACTOR'S COMMENTARY

"I've been on this collecting journey with James Comisar since the beginning, at least as his friend and pop culture cheerleader over 30 years. I remember his crowded apartment filled with TV memorabilia, and how it felt like a flash forward to what a proper TV museum could be. Once I came over with J.J., and he was knocked out and offered James these three words: "Never. Sell. Anything!" It was magical then, and it still is today. James puts on a professional face, but when he uncovers a new item, I can see he's just as moved as long ago. Recently, I visited

his fortress of television, where Kevin Smith and I shot a segment with him for our TV show *Geeking Out*. I almost pooped my pants when he revealed a Pufnstuf costume, and Kevin got teary as he held Adam West's original uniform. It's amazing that after decades these characters still have a hold on us, and I never imagined my TV shows would mean much years later, yet somehow they made it into this epic auction compiled with great heart by my old friend."

—Greg Grunberg

330. MATT PARKMAN'S (GREG GRUNBERG) PRECOGNITIVE DRAWINGS, PAINT PALLETTE, BRUSHES AND HIRO NAKAMURA'S (MASI OKA) WEDDING KNIFE

HEROES (2006 - 2010)

Evolved Human Matt Parkman's (Greg Grunberg) props and Evolved Human Hiro Nakamura's (Masi Oka) wedding knife from the sci-fi fantasy series *Heroes*. This collection includes four precognitive drawings, an artist's palette, four paintbrushes, and Hiro's cake knife. All four paintings are prints on tan paper made by production from original source art by Tim Sale. The art paper is production-distressed with quarter folds, as fan-favorite Matt carries them folded. The wood palette has been aged by production with paint residue. The wood-handled brushes feature black and tan paint on the bristles. The Lenox cake knife has a stainless-steel blade with a pearlescent bone

china handle. This collection is in very good, production-used condition overall with some intentional aging.

In the episode 'Trust and Blood' (315), Matt uses materials from a trailer to paint four predictive scenes, one of which shows Hiro using his knife to protect wedding guests.

Dimensions: (largest): 15" x 12" (38 cm x 30 cm); (smallest): 12" x ½" (30 cm x 1 cm)

\$1,000 - 1,500



331. ISAAC MENDEZ'S (SANTIAGO CABRERA) PROPS AND PRECOGNITIVE PAINTING OF NIKI AND JESSICA SANDERS

HEROES (2006 - 2010)

A collection of Isaac Mendez's (Santiago Cabrera) props and his prophetic artwork of Niki and Jessica Sanders (Ali Larter) from the sci-fi fantasy series *Heroes*. This collection consists of a cordless phone covered in multicolor paint splotches from the episode 'Hiros' (105), a hardback copy of *The Complete Sherlock Holmes* with a hidden compartment containing wood matches and faux heroin from the episode 'Parasite' (118), and artwork depicting Niki and Jessica Sanders. The artwork hangs in The Linderman Archives in the episode '.07%' (119). The artwork, based on the Tim Sale original, was blown up by production, printed on canvas, and stretched on a frame. This collection is in very good, production-used condition overall with some intentional aging.

In season one, Isaac uses his special ability of precognition to paint Niki splitting into her alternate personality, Jessica. This printed canvas depicts half of both Jessica and Niki's faces, rendered in a graphic novel-style.

Dimensions: (largest): 30" x 22" x 1 ½" (76 cm x 58 cm x 3 cm); (smallest): 7" x 2" x 1 ½" (18 cm x 5 cm x 3 cm)

\$1,000 - 1,500



332. ISAAC MENDEZ'S (SANTIAGO CABRERA) PRECOGNITIVE ARTWORK ON CANVAS

HEROES (2006 - 2010)

A canvas by Evolved Human Isaac Mendez (Santiago Cabrera) from the sci-fi fantasy series *Heroes*. This black, grey and red print is rendered in a graphic-novel style and depicts a stunned Isaac as the top of his skull is sliced off. The image has been printed on canvas by production, as the source art by Tim Sale was much smaller in size. The printed canvas is in very good, production-used condition overall.

In season one, Isaac channels his precognitive powers into painting artworks that are prophecies, including his own scalping by Sylar (Zachary Quinto).

Dimensions: 53" x 36" x 1 ½" (135 cm x 91 cm x 4 cm)

\$2,000 - 3,000





333. NOAH BENNET'S (JACK COLEMAN) EYEGLASSES, SPECIMEN CASE AND BULLETIN BOARD

HEROES (2006 - 2010)

Noah Bennet's (Jack Coleman) eyeglasses, specimen case, and bulletin board from the sci-fi fantasy series *Heroes*. The rimless, vintage glasses have horn covered nose pads, gold filigree bridge and arms and come in a brown case marked 'HRG EP 20' (referencing the character's nickname "Horn-rimmed glasses"). The white wood specimen case contains twenty-two tear top plastic ampoules and has a mesh speaker panel in center. The bulletin board is mounted with a USA map, which is covered with push pins, newspaper clippings, photos connected with multicolored cord, indicating the whereabouts and related events of the Evolved Humans. This collection is in very good, production used condition overall with some intentional ageing.

In the episode 'Five Years Gone' (120), Noah wears eyeglasses and uses his specimen case as he takes blood from mutated humans. In the episode 'The Wall' (417), he studies the bulletin board during a flashback.

Dimensions: (Largest): 60" x 34" x 1" (152 cm x 86 cm x 2 ½ cm); (Smallest): 6" x 2" x 1 ½" (16 cm x 5 cm x 3 cm)

\$800 - 1,200



334. NATHAN PETRELLI'S (ADRIAN PASDAR) OFFICE CONTENTS

HEROES (2006 - 2010)

Nathan Petrelli's (Adrian Pasdar) office contents from the sci-fi fantasy series *Heroes*. This collection of set decorations for Petrelli's office consists of a loving cup trophy with an engraved plate that reads 'Nathan Petrelli New England Sailing Champion 2001', a Holy Bible with black leatherette cover, a photo of Petrelli with a fireman and three other men, and a framed New York Chronicle with headline 'Petrelli Wins in Landslide'. Each object is in production-used, very good condition overall.

In the episode 'Landslide' (122), Nathan is elected to Congress in a landslide vote, eventually retiring to his office, where his trophies and Bible are held.

Dimensions: (largest): 15" x 11" x 21" (38 cm x 28 cm x 53 cm); (smallest): 8 ½" x 5 ½" x 2" (22 cm x 14 cm x 5 cm)

\$800 - 1,200



335. FUTURE GABRIEL GRAY'S (ZACHARY QUINTO) PROPS AND PETER PETRELLI'S (MILO VENTIMIGLIA) NEWSPAPER

HEROES (2006 - 2010)

Future Evolved Human Gabriel Gray's (Zachary Quinto) props and Peter Petrelli's (Milo Ventimiglia) prop newspaper from the sci-fi fantasy series *Heroes*. A collection of five props consisting of future Gabriel Gray's faux tortoiseshell Michael Kors eyeglasses with case, a 'Wanted for Murder' police report with ink fingerprints, a Baltimore Police Department booking photo of Future Gabriel Gray from the episode 'Hysterical Blindness' (405), a hand-written list of villains from the episode 'Villains' (308) and a New York Chronicle newspaper with the headline 'Man Causes Earthquake in Sydney' from the episode 'I Am Become Death' (305). Each object is in production used, very good condition overall including intentional production-made creasing.

In 'Hysterical Blindness', Sylar (Zachary Quinto) impersonates Gabriel, whom the Baltimore PD accuse of murder based on a fingerprint match. In 'I Am Become Death', Peter's future self shows him this newspaper.

Dimensions: (largest): 13" x 11" (33 cm x 28 cm); (smallest): 5" x 3" (13 cm x 8 cm)

\$800 - 1,200



336. FISHER HOME TABLE LAMP

SIX FEET UNDER (2001 - 2005)

A table lamp from HBO's macabre drama series *Six Feet Under*. The ivory color ceramic lamp features scrolling angel and floral motifs on its base, an ivory textured fabric lampshade, and a circular metal stand. The lamp is operational and in excellent, production-used condition overall.

The lamp appears as set decoration in the Fisher home throughout the series.

Dimensions: 10" x 16" x 26"
(25 ½ cm x 40 ½ cm x 66 cm)

\$600 - 800

337. SLUMBER ROOM ANTIQUE IVORY END TABLE

SIX FEET UNDER (2001 - 2005)

An ivory end table from HBO's macabre drama series *Six Feet Under*. The antique painted wood table features a pink veined marble top, a square shelf and carved Neoclassical motifs on the scroll and curved legs. The table is in excellent, production-used condition overall.

decoration in the Slumber Room (where funerals were held) throughout the series.

Dimensions: 21" x 21" x 23" (53 ¼ cm x 53 ¼ cm x 58 ½ cm)

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$600 - 800

338. SLUMBER ROOM ROSE COLOR UPHOLSTERED ARMCHAIR

SIX FEET UNDER (2001 - 2005)

A rose color upholstered armchair from HBO's macabre drama series *Six Feet Under*. The velvet and brocade mid-century armchair has low arms, a buttoned back and round, tapered wood legs. The chair is in excellent, production-used condition overall. The series follows the Fisher family as they run a funeral business from the family home and explores the effects of living in an environment surrounded by death. The chair

was used as set decoration in the Slumber Room (where funerals were held) throughout the series.

Dimensions: 27" x 32" x 32" (68 ½ cm x 81 ¼ cm x 81 ¼ cm)

This lot is stored in an off-site storage facility and special handling charges will apply; please inquire for additional information.

\$1,000 - 1,500

339. FISHER HOME BRASS ANGEL PLANTER

SIX FEET UNDER (2001 - 2005)

A faux brass angel planter from HBO's macabre drama series *Six Feet Under*. The plaster planter features a cherub sculpture holding an urn filled with silk peach flowers and faux ivy. The planter is in excellent, production-used condition overall.

The planter was used as on-set decoration in the Slumber Room and elsewhere in the Fisher home throughout the series.

Dimensions: 13" x 13" x 31" (33 cm x 33 cm x 79 cm)

\$600 - 800



340. RUTH FISHER'S (FRANCES CONROY) BRASS PLANTERS, BASKET, CANDLESTICK HOLDERS AND FRAMED PRINT

SIX FEET UNDER (2001 - 2005)

Ruth Fisher's (Frances Conroy) mantel decorations from HBO's macabre drama *Six Feet Under*. The grouping consists of a brass basket with grape motif, two square planters, two metal and ceramic angel candlesticks with ivory tapers and a framed landscape print of Frankfurt mounted in a wood frame labeled 'Six Feet Under - Fisher Dining Rm. Over Mantle' on back. These pieces are in good, production-used condition overall, with cracking on one of the baskets.

The framed print and baskets appear as set decoration in the family's dining room throughout the series. The mantel decorations appear as on-set decoration.

Dimensions: (largest): 31 ½" x 24 ½" (80 cm x 62 cm); (smallest): 11" x 4" x 4" (28 cm x 10 cm x 10 cm)

\$600 - 800



341. RUTH FISHER'S (FRANCES CONROY) CERAMIC BIRDS AND FRAMED FLORAL PRINTS

SIX FEET UNDER (2001 - 2005)

Ruth Fisher's (Frances Conroy) four porcelain birds and framed floral prints from HBO's macabre drama series *Six Feet Under*. The grouping consists of hand-painted decorative porcelain birds with various markings underneath (Enesco Imports, Lefton China) and a bird that is a working music box that plays *Lara's theme* from *Dr. Zhivago*. The two botanical prints each depict a bouquet of multicolored flowers and their frames read 'Six Feet Under - Fisher House' on back. These pieces are in excellent, production-used condition overall.

The birds are on-set decoration throughout various rooms of the Fisher house, and a floral print hangs on the stairway backing wall throughout the series.

Dimensions: (largest): 13 ½" x 11" (33 cm x 28 cm); (smallest): 5" x 3" x 3" (13 cm x 8 cm x 8 cm)

\$600 - 800



342. FEDERICO 'RICO' DIAZ'S (FREDDY RODRIGUEZ) WORK ENSEMBLE AND PREP ROOM PROPS

SIX FEET UNDER (2001 - 2005)

A collection of Federico 'Rico' Diaz's (Freddy Rodriguez) work ensemble and prep room props from HBO's macabre drama series *Six Feet Under*. The collection consists of a blue paper surgical gown, a translucent plastic apron, forceps, jars of makeup cream, paint brushes, a comb, paper face mask, a pair of blue gloves, a bottle with Arterial 24 label, a metal tray with four shards of artificial skin, a metal tool, five polaroid photos of deceased people who required major facial restoration, and toe tags. The surgical gown has white knit cuffs, a Velcro neck closure and tie back. The long apron has white twill ties at the neck and waist. Both items are heavily distressed with studio blood. The objects are in excellent, production-used condition overall.

Rico, a restorative artist at Fisher & Sons Funeral Home, wears his medical ensemble when handling bodies. He consults the Polaroids on the mortuary freezer and uses various medical props throughout the series.

Dimensions: (largest): 9 ½" x 6 ½" x 2" (24 cm x 17 cm x 5 cm) (smallest): 2" x 10 ¼" (5 cm x 26 cm)

\$800 - 1,200



343. NATE FISHER (PETER KRAUSE) AND LISA KIMMEL FISHER'S (LILI TAYLOR) ENSEMBLES AND PROPS

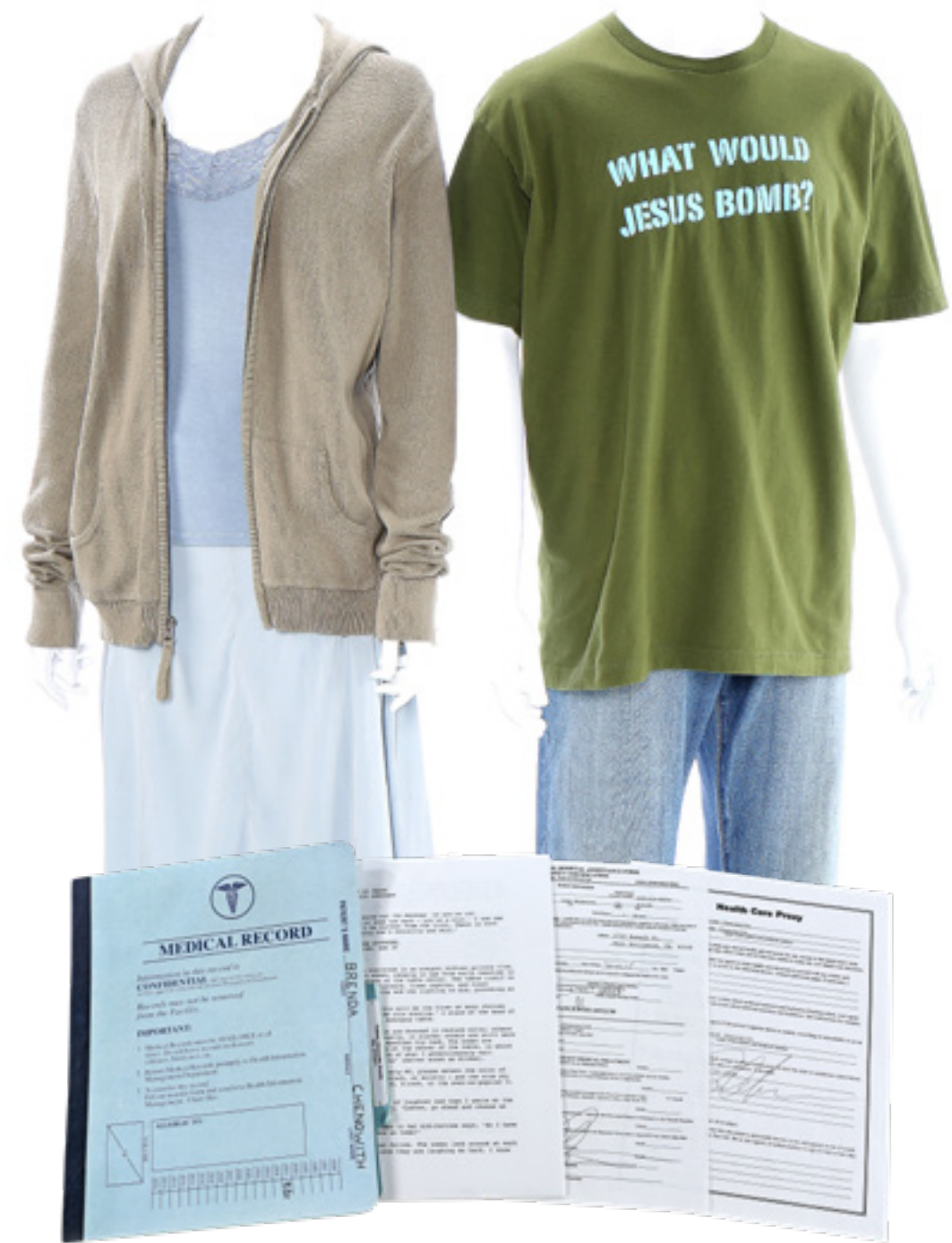
SIX FEET UNDER (2001 - 2005)

Nate Fisher (Peter Krause) and Lisa Kimmel Fisher's (Lili Taylor) ensembles and props from HBO's macabre drama series *Six Feet Under*. Nate Fisher's casual ensemble consists of a dark red zip-front Russell Athletics hoodie, grey cotton polyester blend BDG T-shirt and medium blue boot-cut BDG jeans. The ensemble is tagged 'Important Future Episode Outfit! David'. Lisa's casual ensemble consists of an ivory/rust floral print polyester blend I-N-C peasant blouse and a brown cotton corduroy maxi Calme skirt. Included with these costumes is a grouping of corresponding props, consisting of a notepad from the Black Forest Inn in Coeur d'Alene, ID, Bruno Baskerville Walsh's (Jonathon Tucker) plastic human remains can, a 'Missing Person' flyer with Lisa's info, and staged photographs of Lisa holding a baby. The objects are in excellent, production-used condition overall.

David Fisher (Michael C. Hall) has recurring nightmares of a stalker, and in a final episodes it is revealed it is his brother Nate, who wears this ensemble. Nate's wife, Lisa, mysteriously disappears in season three and is later found dead. Nate goes against family wishes to cremate the body and instead presents her parents with ashes from Bruno Walsh's can.

Dimensions: (largest): 5" x 5" x 7" (14 cm x 14 cm x 18 cm);
(smallest): 4" x 6" (10 cm x 15 cm)

\$800 - 1,200



344. BRENDA CHENOWITH'S (RACHEL GRIFFITHS) MATERNITY ENSEMBLE AND BILLY CHENOWITH'S (JEREMY SISTO) ENSEMBLE

SIX FEET UNDER (2001 - 2005)

Brenda Chenowith's (Rachel Griffiths) maternity ensemble and Billy Chenowith's (Jeremy Sisto) ensemble from HBO's macabre drama series *Six Feet Under*. Brenda's ensemble consists of a olive cotton/polyester knit hoodie and a blue silk skirt. Billy's costume consists of olive cotton T-shirt with 'WHAT WOULD JESUS BOMB?' graphic printed across chest in aqua and medium blue jeans with an affixed wardrobe tag marked '512'. Also included are Brenda's medical record in a blue classification folder with multiple pages, Brenda's 'How I Came to Teach Sexuality' lecture notes, and Billy's 'Health Care Proxy' document appointing Brenda as his agent. The objects are in excellent, production-use condition overall.

In episode 'Everyone's Waiting' (512), Brenda and Billy wear their ensembles when Brenda gives birth to her baby with Nate (Peter Krause).

Dimensions: (largest): 10 ½" x 12" (26 ½ cm x 30 ½ cm); (smallest): 8 ½" x 11" (21 ½ cm x 28 cm)

\$800 - 1,200

345. SLUMBER ROOM GUEST BOOK AND FISHER & DIAZ FUNERAL BROCHURES

SIX FEET UNDER (2001 - 2005)

A Slumber Room guest book and Fisher and Sons printed funeral brochures from HBO's macabre drama series *Six Feet Under*. The guest book has a burgundy embossed leatherette cover and features gold fleur-de-lis accents and whip-stitched edges with paper forms and a production business card for series set decorator Rusty Lipscomb inside. Multiple grief brochures for the Fisher & Sons and the later Fisher & Diaz funeral home and others are included in an acrylic display stand. These pieces are in excellent, production-used condition overall.

The guest book and brochures appear as on-set decoration in the funeral home's entryway.

Dimensions: (largest): 1" x 8 ½" x 11" (2 ½ cm x 21 ½ cm x 28 cm); (smallest): 4" x 8 ½" (10 cm x 21 ½ cm)

\$800 - 1,200



346. DENSE FOAM PROP BASEBALL BAT AND SOFT FOAM PROP BASEBALL BAT

SIX FEET UNDER (2001 - 2005)

Two prop baseball bats from HBO's macabre drama series *Six Feet Under*. One bat is dense foam and the other is soft foam, as required for a stunt sequence. Both pieces are hand-painted to resemble brown wood and feature black tape grips. The objects are in excellent, production-used condition overall.

In episode 'A Private Life' (112), a young gay man is beaten to death with the bats, prompting David Fisher (Michael C. Hall) to confront his own fears about living as a gay man.

Dimensions (each): 30" x 2 ½" x 2 ½" (76 cm x 6 ½ cm x 6 ½ cm)

\$600 - 800



347. CLAIRE FISHER'S (LAUREN AMBROSE) ENSEMBLE, RUTH FISHER'S (FRANCES CONROY) PROPS AND GEORGE SIBLEY'S (JAMES CROMWELL) PAJAMAS

SIX FEET UNDER (2001 - 2005)

Claire Fisher's (Lauren Ambrose) ensemble, Ruth Fisher's (Frances Conroy) props and George Sibley's (James Cromwell) pajamas from HBO's macabre drama series *Six Feet Under*. Claire Fisher's casual ensemble consists of a dark green heather V-neck and V-back knit Charlotte shirt and a pair of medium wash boot-cut Mavi jeans with 'Claire' handwritten on tag. George Sibley's two-piece pajamas are custom-made in blue/green plaid flannel.

Also included, a grouping of corresponding props, consisting of Ruth's motivational *Elevate Your Life* DVD, a folder with ephemera and corresponding cassette tapes, Ruth's tan Asian print quilted bag with skeins of yarn, knitting needles, cross-stitching work and unfinished knitting projects, and Claire's exam answer key with a skull-and-crossbones colored in, 3" x 5" staged family photos, variations on a napkin doodle drawn by Claire of a girl shooting herself in the head, and blank hall passes and hall passes issued to Claire Fisher. The objects are in excellent, production-used condition overall.

Knitting is a recurring passion of Ruth's throughout the series, she made her husband Gerohe these pajamas, and Claire draws the violent image on her napkin in the episode 'The Silence' (507).

Dimensions: (largest): 9 ½" x 11 ¾" (24 cm x 30 cm) (smallest): 4" x 2 ½" (10 cm x 6 cm)

\$800 - 1,200



348. KIBWE AKINJIDE'S (PETER MENSAH) FANGS AND WOODEN BULLETS BOX

TRUE BLOOD (2008 - 2014)

Kibwe Akinjide's (Peter Mensah) fangs and box of wooden bullets from HBO's southern gothic vampire series *True Blood*. The silicone bottom fangs are stored on a plaster cast of Mensah's teeth marked 'Kibwe' and stored in a blue plastic dental container marked 'True Blood'. The 'Vampire Hunter Wooden Bullets' consists of a paperboard box, filled out with a wood block and with brown graphics that read 'Vampire Hunter' and 'Personal Protection'. These pieces are in very good, production-used condition overall. Kibwe, a recurring character, wears his fangs throughout season five of the series.

Dimensions:
(fangs): 2 ½" x 2 ½" x 1 ½" (6 cm x 6 cm x 3 cm);
(box): 6" x 3 ½" x 1 ¼" (15 cm x 9 cm x 3 cm)

\$600 - 800

349. GOBLIN TEETH DENTAL APPLIANCES AND CASE

TRUE BLOOD (2008 - 2014)

Goblin teeth dental appliances and case from HBO's southern gothic vampire series *True Blood*. The acrylic resin top and bottom dental appliances resemble long, dirty teeth with receding gums and are stored in a white plastic dental container labeled 'Goblin Teeth.' The teeth and case are in very good, production-used condition overall.

In the series, the Faeries are beautiful humanoid creatures that eventually devolve into goblin-like creatures with pale skin, wicked eyes and filthy teeth.

Dimensions:
(dental appliances): 2 ¼" x 1 ½" x 1" (6 cm x 3 cm x 2 cm);
(container): 4" x 3" x 2 ½" (10 cm x 8 cm x 6 cm)

\$600 - 800



350. TARA THORNTON'S (RUTINA WESLEY) DEATH ENSEMBLE

TRUE BLOOD (2008 - 2014)

Tara Thornton's (Rutina Wesley) death ensemble from HBO's southern gothic vampire series *True Blood*. The top is tie-dyed and has been altered by production to have a deep V-neck, a shredded hem, widened arm holes and an interior elastic strap to gather the back. The skirt has been altered by production to create an uneven hem and introduce a front slit. The shoes are high-top wedges with shiny black swooshes. There are two styles of bracelets; one with a row of clear crystals and bronze colored chain and the other bronze colored triangular and black caviar texture. The blouse and skirt are splattered with faux blood. The ensemble is in very good, production-used condition overall.

In the episode 'Radioactive' (610), Tara wears her ensemble during the 'pairing' at Bellefleur's when a horde of infected vampires wounds her. The action picks up again in 'Jesus Gonna Be Here' (701) when the vamps ultimately kill her.

\$600 - 800



351. SOOKIE STACKHOUSE'S (ANNA PAQUIN) HOODIE ENSEMBLE

TRUE BLOOD (2008 - 2014)

Sookie Stackhouse's (Anna Paquin) hoodie ensemble from HBO's southern gothic vampire series *True Blood*. The ensemble consists of a heart pattern hoodie, navy cotton T-shirt and medium blue jeans. The French terry hoodie has red, ivory, purple and blue hearts scattered on a navy field. The navy cotton T-shirt has a scoop neckline and short-sleeves, and the jeans have been modified by the costume department to have large stitched down cuffs. The ensemble is in very good, production-used condition overall.

In the episode 'Let's Get Out of Here' (409), Sookie wears her ensemble when Alcide's (Joe Manganiello) ex-girlfriend, Debbie (Brit Morgan), comes to Sookie to offer her help.

\$600 - 800



352. BILL COMPTON'S (STEPHEN MOYER) BLOODY JACKET ENSEMBLE

TRUE BLOOD (2008 - 2014)

Bill Compton's (Stephen Moyer) bloody ensemble from HBO's southern gothic vampire series *True Blood*. The ensemble consists of a brown linen Kenneth Cole Reaction jacket, an ivory rayon 7 For All Mankind henley shirt and dark blue 7 For All Mankind jeans. The jacket has epaulettes, a military inspired silhouette that serves as a nod to Bill's background as a Civil War soldier, and all costume pieces are artistically treated with different shades and textures of fresh and dried stunt blood. The costume is in very good, production-used condition overall.

In the episode 'Radioactive' (610), Bill wears her ensemble at Bellefleur's when a horde of infected vampires gathers for the kill, and again in the first scene of 'Jesus Gonna Be Here' (701).

\$800 - 1,200



353. TWO BOTTLES OF ‘TRU BLOOD’ PLASMA PROTEIN BEVERAGE

TRUE BLOOD (2008 - 2014)

Two bottles of ‘Tru Blood’ synthetic blood beverage from HBO’s southern gothic vampire series *True Blood*. The red glass bottles read ‘Tru Blood’ in English and in Japanese kanji. One bottle is blood type ‘AB Negative’ and the other is blood type ‘O Positive’ and both feature printed red, gold and black labels that read ‘100% Pure - Tru Blood’ and a ‘Government Warning’ is printed on back. One bottle is missing its black aluminum cap. These pieces are in very good, production-used condition overall.

In the books and on the television series, Japanese scientists create ‘Tru Blood’ as a synthetic blood alternative. This technical development allows ‘vamps’ to ‘come out of the coffin’ and reveal their existence to the world, and the beverage bottles prominently appear on the series.

Dimensions: 8" x 3" x 3" (20 cm x 8 cm x 8 cm)

\$600 - 800



354. FANGTASIA NIGHTCLUB CURTAIN AND BAR TAP

TRUE BLOOD (2008 - 2014)

Fangtasia nightclub curtains and back bar tap from HBO’s southern gothic vampire series *True Blood*. A set of curtains are made of flexible red PVC strips with a chain overlay and a wood mount at top. The back bar tap features a stainless steel and wood base with black plastic drip tray and six steel taps with various heads, including a urethane skull draped in mardi gras beads and a urethane skeleton arm. The grouping is in very good, production-used condition overall with some tears in the PVC strips from vampire patronage.

Eric Northman’s (Alexander Skarsgård) vampire bar Fangtasia, a popular late night hangout for vampires and ‘fangbangers’, uses a tap throughout the series. Strip curtains were used as the interior doors opposite the bar on the Fangtasia set.

Dimensions: (curtains, each): 36" x 80" (91 cm x 203 cm);
(tap): 26" x 20" x 6" (51 cm x 15 cm)

\$1,000 - 1,500



355. DAWN BUDGE'S (ROSIE O'DONNELL) SPECIAL EFFECTS INSERT BUST

NIP/TUCK (2003 - 2010)

Dawn Budge's (Rosie O'Donnell) special effects insert bust from Ryan Murphy's dark medical drama series *Nip/Tuck*. The bust is made of silicone on fiberglass and molded to resemble O'Donnell's upper body. The head features acrylic teeth, hand-punched hair, eyebrows and eyelashes, with studio blood smeared around the mouth and sutures sewn into a facial wound. A shoulder is patched with blood-stained surgical gauze. The bust exhibits some signs of production use, but is in very good production-used condition overall.

In episode 'Gala Gallardo' (415), the bust appears in a special effects insert during Dawn's liposuction and ear replacement surgery. *Nip/Tuck* was nominated for multiple Emmy awards including six nominations and a win in 2004 for 'Outstanding Prosthetic Makeup for a Series...".

Dimensions: 21" x 10" x 16" (53 cm x 25 cm x 41 cm)

\$1,000 - 1,500



356. BURT LANDAU'S (LARRY HAGMAN) SPECIAL EFFECTS INSERT HEAD

NIP/TUCK (2003 - 2010)

Burt Landau's (Larry Hagman) special effects insert head from Ryan Murphy's dark medical drama series *Nip/Tuck*. The head is made of silicone on fiberglass and molded to resemble Hagman's face, filled with soft foam, and secured to an aluminum tube that holds a movable servo wire. It features acrylic teeth, hand-punched hair, eyebrows and eyelashes with a light blue nylon surgical cap also included. While two-pieces of silicone are detached from the face, the head is in good production-used condition overall.

In episode 'Burt Landau' (407), the head appears in a special effects insert when Burt goes into cardiac arrhythmia and Dr. Sean McNamara (Dylan Walsh) and Dr. Christian Troy (Julian McMahon) save his life. *Nip/Tuck* was nominated for multiple awards including six Emmy nominations and a Golden Globe win in 2005 for 'Best Television Series – Drama'.

Dimensions: 16" x 7" x 9" (41 cm x 18 cm x 23 cm)

\$600 - 800



357. MALE SPECIAL EFFECTS INSERT SURGICAL BUST

NIP/TUCK (2003 - 2010)

A male special effects insert bust from Ryan Murphy's dark medical drama series *Nip/Tuck*. The bust is made of silicone and molded to resemble a man's upper body. The head features acrylic teeth, hand-punched hair, eyebrows and eyelashes, with studio blood around the mouth, and a blue nylon surgical cap. A mint green medical drape sheet wraps around the shoulders. The head is propped up at a 45-degree angle on a wood base and stand. The bust is in very good production-used condition overall.

The bust appears in a special effects insert during a surgery in season four.

Dimensions: 18" x 21" x 10" (45 cm x 53 cm x 25 cm)

\$600 - 800

358. TONY SOPRANO’S (JAMES GANDOLFINI) SURVEILLANCE PHOTOS, PILL BOTTLE AND STRAP OF HUNDRED DOLLAR BILLS

THE SOPRANOS (1999 - 2007)

Tony Soprano's (James Gandolfini) surveillance photos, pill bottle and bundle of hundred dollar bills from HBO's landmark drama series *The Sopranos*. The three black-and-white photographs reveal Tony standing in his driveway in a bathrobe. The prescription drug bottle is from 'Affiliates Pharmacy' in New Jersey for Prozac 500mg for patient Anthony Soprano as prescribed by Dr. Melfi. The bundle of bills consists of about 100 \$100 prop bills wrapped in a '\$10,000' strap label. These objects were acquired from series property master John Marc Basile and are in very good, production-used condition overall.

The series follows mob boss Tony Soprano as he deals with his family, his mob and the therapist (Lorraine Bracco) who sees him for his panic attacks.

Dimensions: (largest): 4" x 6" (10 cm x 15 cm); (smallest): 2 ¾" x 2" x 2" (7 cm x 5 cm x 5 cm)

\$800 - 1,200



359. CORRADO ‘JUNIOR’ SOPRANO'S (DOMINIC CHIANESE) COSTUME

THE SOPRANOS (1999 – 2007)

Corrado 'Junior' Soprano's (Dominic Chianese) costume from HBO's landmark drama series *The Sopranos*. The costume consists of a taupe polyester Palmland shirt with an affixed production tag marked 'Junior P211' and 'Junior' hand-written on the neckline, grey Sansabelt trousers with two pinned production tags reading 'Junior Photo Shoot' and 'Junior 310/Ch 1.' and a black polyester flat Decko cap. The costume is in very good, production-used condition overall.

In the episode 'House Arrest' (211), Corrado 'Junior' Soprano wears his ensemble when he has tea with Catherine (Mary Louise Wilson).

\$1,000 - 1,500

360. TONY SOPRANO'S (JAMES GANDOLFINI) MOROCCAN CAFTAN

THE SOPRANOS (1999 - 2007)

Tony Soprano's (James Gandolfini) Moroccan caftan from HBO's landmark drama series *The Sopranos*. The hooded beige-striped linen caftan features four gold frog closures, gold and burgundy trim on front and burgundy silken tassels on sleeves. The costume is in very good, production-used condition overall.

The caftan is a gift from Tony's mistress, Gloria (Annabella Sciorra). In the episode 'Pine Barrens' (311), Tony wears the caftan to Gloria's house when he receives an important call from his lieutenants.

\$1,500 - 2,500



361. TONY SOPRANO'S (JAMES GANDOLFINI) COSTUME

THE SOPRANOS (1999 - 2007)

Tony Soprano's (James Gandolfini) costume from HBO's landmark crime drama series *The Sopranos*. The costume consists of a navy blue rayon Axis polo shirt with a birdseye collar on a striped blue body and a tag labeled 'Tony 308', as well as a pair of navy blue wool Mondo di Marco cuffed trousers. The costume exhibits minor signs of production use, but is in very good, production-used condition overall.

In the episode 'He Is Risen' (308), Tony Soprano wears his ensemble when he has a heart-to-heart conversation in his kitchen with his daughter, Meadow (Jamie-Lynn Sigler).

\$1,000 - 1,500



362. SAL 'BIG PUSSY' BONPENSIERO'S (VINCENT PASTORE) COSTUME

THE SOPRANOS (1999 - 2007)

Sal 'Big Pussy' Bonpensiero's (Vincent Pastore) costume from HBO's landmark drama series *The Sopranos*. The costume consists of a black and ivory Genelli shirt, a white cotton Jockey tank top and black Genelli trousers. The silk shirt has a solid black back with ivory collar and ivory and chocolate panels. 'Pussy' is handwritten in black ink on both brand label and care label. The tank top is ribbed and aged for production. The silk trousers have pleated front, elastic panels at waistband and has a paper tags that reads 'Sopranos "Pussy" episode 205'. The costume exhibits some signs of production use, but is in very good, production-used condition overall.

In the episode 'Big Girls Don't Cry' (205), Sal wears his ensemble at Tony Soprano's (James Gandolfini) house party, where he becomes jealous of Tony's new soldier, Furio (Federico Castelluccio).

\$1,000 - 1,500



363. CHRISTOPHER MOLTISANTI'S (MICHAEL IMPERIOLO) SAGE GREEN TRACKSUIT

THE SOPRANOS (1999 - 2007)

Christopher Moltisanti's (Michael Imperiole) sage green tracksuit from HBO's landmark drama series *The Sopranos*. The costume consists of a sage green silk Genelli jacket with a zip-front and pin tucked panels. The matching silk trousers and a black silk V-neck sweater have the same markings. Both jacket and trousers have handwritten production tags marked 'Chris Sc 14, 15. S 308.'. The costume is in very good, production-used condition overall, with some brittleness of the elastic in jacket's waistband.

In the episode 'He Is Risen' (308), Christopher Moltisanti wears his ensemble when he brings a truckload of turkeys to the Bada Bing Strip Club.

\$1,000 - 1,500



364. PAULIE 'WALNUTS' GUALTIERI'S (TONY SIRICO) NAVY BLUE TRACKSUIT

THE SOPRANOS (1999 - 2007)

Paulie 'Walnuts' Gualtieri's (Tony Sirico) navy blue Givenchy tracksuit from HBO's landmark drama series *The Sopranos*. The costume consists of a nylon/polyester tracksuit jacket with white piping and white Givenchy logo on chest, red panels on sleeves that continues down torso sides and red trim on collar and a white cotton Jockey tank top. The tracksuit trousers have a drawstring and elastic waist and zippered cuffs. Both pieces have a paper tag that reads 'Paulie S308 Ch 2'. The tank top is ribbed and aged by production. The costume is in very good, production-used condition overall.

In the episode 'He Is Risen' (308), Paulie 'Walnuts' Gualtieri wears his tracksuit during a key conversation about Thanksgiving at the Bada Bing Strip Club.

\$1,000 - 1,500



365. SILVIO DANTE'S (STEVEN VAN ZANDT) COSTUME

THE SOPRANOS (1999 – 2007)

Silvio Dante's (Steven Van Zandt) costume from HBO's landmark drama series *The Sopranos*. The costume consists of a black viscose Alan Stuart shirt, matching Alan Stuart trousers and a white Fruit of the Loom tank top. The shirt has large gunmetal colored buttons and a banded hem and 'Silvio' is handwritten inside in silver ink. The trousers have an elastic inserts at waistband and full legs and 'Silvio' is written inside in black ink. The tank top is ribbed and aged for production. The costume is in very good, production-used condition overall.

In the episode 'D-Girl' (207), Silvio wears his ensemble when he and Paulie (Tony Sirico) ask Richie (David Proval) to build a handicap ramp as a courtesy to a fellow mobster.

\$1,000 - 1,500



366. BADA BING NEON YELLOW STRIPPER COSTUME

THE SOPRANOS (1999 – 2007)

A Bada Bing neon yellow stripper costume from HBO's landmark drama series *The Sopranos*. The bikini top has neon yellow and silver underwire cups with a single silver harness strap in center, which attaches with a clasp to a ring on the matching thong bottoms. The costume is in very good, production-used condition overall.

Throughout the series, Tony Soprano and his associates meet at the Bada Bing, where strippers appear wearing colorful costumes.

\$400 - 600



367. 'CHRISTOPHER R. MOLTISANTI' COFFIN PLAQUE, PRAYER CARDS AND BACCALIERI WEDDING PHOTO

THE SOPRANOS (1999 - 2007)

'Christopher R. Moltisanti' coffin plaque, prayer cards and Baccalieri wedding photo from HBO's landmark drama series *The Sopranos*. The copper plaque is engraved 'Christopher R. Moltisanti'. The five paper prayer cards for Christopher and other deceased characters are laminated and feature images of Christian saints on the front and Bible verses on the back. The framed photo from season 5 depicts Bobby Baccalieri (Steve Schirripa) and Janice Soprano (Aida Turturro) on their wedding day. These pieces were acquired from series property master John Marc Basile and are in very good, production-used condition overall.

In the episode 'Kennedy and Heidi' (618), Christopher's coffin features the plaque. The prayer cards appear at funerals throughout the show.

Dimensions: (largest):10 ½" x 9" (27 cm x 23 cm); (smallest): 4 ½" x 2 ¾" (11 cm x 6 cm)

\$800 - 1,200





368. SILVER'S BATHS DOUBLE-SIDED EXTERIOR SIGN

BOARDWALK EMPIRE (2010 - 2014)

A 'Silver's Baths' double-sided exterior sign from HBO's period crime drama series *Boardwalk Empire*. The large wood sign reads 'Silver's Baths' on a pearlescent background and is framed in dark grey wood. Silver's is painted blue with white shadowing and 'BATHS' is boldly painted in black with a blue outline and red shadowing. The sign is in very good, production-used condition overall.

Silver's Baths is a bathhouse with a swimming pool on the New Jersey boardwalk that appears throughout the series.

Dimensions: 49 ½" x 26" x 3" (125 cm x 66 cm x 8 cm)

\$400 - 600



369. PROHIBITION-ERA LIGHT WOOD WHISKEY CRATE AND WHISKEY BOTTLES

BOARDWALK EMPIRE (2010 - 2014)

A Prohibition-era wood whiskey crate and whiskey bottles from HBO's period crime drama series *Boardwalk Empire*. A black painted label on each side of the crates reads 'Fine Aged Monongahela Rye Whiskey Penna', and its planks are held together with nails and staples. Two empty glass bottles with cork caps are nestled in wood excelsior packing material, and the glass bottles (likely filled with tea on set) have vintage-style labels for 'Mount Vernon' and 'Old Taylor' whiskey. The crate and bottles exhibit some signs of production use, but remain in very good, production-used condition overall.

Crates of whiskey such as this appear throughout the series as bootleggers move alcohol through Atlantic City.

Dimensions: 17" x 13" x 10 ½" (43 cm x 33 cm x 26 cm)

\$600 - 800



370. ONYX CLUB MENU, MATCHBOX AND WHITE CHINA PLACE SETTING

BOARDWALK EMPIRE (2010 - 2014)

An Onyx Club menu, matchbox and white china place settings from HBO's period crime drama series *Boardwalk Empire*. The grey leatherette menu features 'The Onyx Club' logo affixed at front and two pages of 1920's-era food. The custom-printed dark red and yellow matchbook features an identical logo and contains 24 red-tipped wood matches. The fine china set consists of two four-piece place settings, including teacups, saucers, salad plates, and dinner plates on ivory glazed porcelain with beige Greek key and gold geometric motifs. These pieces are in excellent, production-used condition overall.

Menus, matchboxes, and white china appear as on-set decoration in the Onyx Club, Chalky White's (Michael Kenneth Williams) popular Atlantic City nightclub.

Dimensions: (largest): 15" x 7" (38 cm x 18 cm); (smallest): 2 ¾" x 1 ½" (6 cm x 3 cm)

\$600 - 800



371. AL CAPONE'S (STEPHEN GRAHAM) DISTRESSED ENSEMBLE

BOARDWALK EMPIRE (2010 - 2014)

Al Capone's (Stephen Graham) ensemble from HBO's period crime drama series *Boardwalk Empire*. The ensemble consists of a light blue dress shirt with a blue and white pinstripe, a navy blue plaid button-down high cut vest, checked suspenders with brass clasps, a red checked necktie, and blue cuffed trousers with a tag marked 'Boardwalk - 5/15/14 - Al Capone'. Each piece (except for suspenders) is heavily splattered and hand-painted with faux SFX blood. The ensemble exhibits some signs of production use, but is in very good, production-used condition overall.

In the episode 'Cuanto' (504), Al Capone wears his ensemble to a party, where he kills Cenzo (Edward Carnevale) for disrespecting a fellow mobster.

\$800 - 1,200



372. ENOCH 'NUCKY' THOMPSON'S (STEVE BUSCEMI) 1920s-STYLE TUXEDO ENSEMBLE

BOARDWALK EMPIRE (2010 - 2014)

Enoch 'Nucky' Thompson's (Steve Buscemi) 1920s-style tuxedo ensemble from HBO's period crime drama series *Boardwalk Empire*. The ensemble consists of a custom-made black wool jacket and trousers trimmed in black satin and an ivory pique vest. The double breasted jacket has satin half cuffs, lapels, buttons and satin trim at pocket welts, the high cut vest has a dotted diamond pattern, and the trousers feature satin tuxedo stripes down legs and an interior label that reads 'Boardwalk Empire – Nucky Johnson' (sic). The ensemble is in very good, production-used condition overall.

Crime boss Nucky Thompson wears his tuxedo throughout season one as he begins bootlegging liquor in Atlantic City. The character of Nucky Thompson is based on real-life bootlegger Enoch 'Nucky' Johnson, and the label in the trousers was marked 'Nucky Johnson' as the ensemble was constructed prior to selecting the fictitious character's name.

\$1,000 - 1,500

373. MARGARET THOMPSON'S (KELLY MACDONALD) 1920s-STYLE DRESS AND HAT

BOARDWALK EMPIRE (2010 - 2014)

Margaret Thompson's (Kelly Macdonald) 1920s-style dress and hat from HBO's period crime drama series *Boardwalk Empire*. The dress is ivory and black patterned linen voile with pin tucked detail on the bodice. The dress also features a black rosette, black ribbon trim accented with mirror-backed clear buttons, and the grey custom-made hat has a wide semi-circular brim, crushed crown and a floral pattern hatband. The costume is in very good, production-used condition overall.

In the episode 'Bone for Tuna' (303), Margaret wears her costume to church when Enoch 'Nucky' Thompson (Steve Buscemi) receives the title of Night Commander of the Order of Saint Gregory.

\$800 - 1,200

374. DAUGHTER MAITLAND'S (MARGOT BINGHAM) 1920s STYLE COPPER LACE DRESS

BOARDWALK EMPIRE (2010 - 2014)

Daughter Maitland's (Margot Bingham) 1920s-style copper lace dress from the episode 'New York Sour' (401) from HBO's period crime drama series *Boardwalk Empire*. A copper and gold lace custom-made flapper dress with gored skirt and ombré color gradient. The lace is layered over metallic net and ivory lining and trimmed with pink ribbon rosette at right shoulder and a horseshoe with orange and purple pansies at waist. The dress is in very good, production-used condition overall.

In the episode 'New York Sour' (401), Daughter Maitland wears her dress while at the Onyx Club, where the owner, Chalky White (Michael K. Williams), becomes enamored of her.

\$800 - 1,200

375. CHALKY WHITE'S (MICHAEL KENNETH WILLIAMS) 1920s-STYLE TUXEDO ENSEMBLE

BOARDWALK EMPIRE (2010 - 2014)

Chalky White's (Michael Kenneth Williams) 1920s-style tuxedo ensemble from HBO's period crime drama series *Boardwalk Empire*. The ensemble consists of a custom-made navy blue wool tuxedo jacket with black pinstripes and a black satin peak lapel, matching trousers with a black satin side stripe and a hand-sewn tag marked 'Chalky White – 2/15/13', a white bib-front Saint Laurie tuxedo shirt, a starched ivory cotton collar, a black polyester vest with a blue box pattern, a black silk faille bowtie, two shirt studs and black leather lace-up Bergdorf Goodman shoes (size 10M). The ensemble is in very good, production-used condition overall.

Chalky White wears his tuxedo throughout season four when he emcees events at his Onyx Club.

\$1,000 - 1,500

376. WALTER WHITE (BRYAN CRANSTON) AND JESSE PINKMAN'S (AARON PAUL) BAG OF BLUE SKY METH

BREAKING BAD (2008 - 2013)

A one-gallon bag of ‘Blue Sky’ crystal meth from AMC’s acclaimed crime drama series *Breaking Bad*. The imitation crystal meth is comprised of various sizes and shades of crystallized rock candy dyed blue and batched into a large, resealable plastic bag that weighs 5 ½ pounds. Five smaller plastic ‘dime bags’ are also included. While the faux candy meth is not fit for consumption, the grouping is in excellent condition overall.

Also known as Blue Magic and Big Blue, the famously potent blue meth appears in gallon bags throughout season four, as Walter White (Bryan Cranston) and Jesse Pinkman (Aaron Paul) begin manufacturing it for drug lord Gus Fring (Giancarlo Esposito).

Dimensions (in gallon bag): 6" x 10" x 9 ½" (15 cm x 25 ½ cm x 24 cm)

\$2,000 - 3,000



377. COLLECTION OF JESSE PINKMAN'S (AARON PAUL) HERO SMOKING PARAPHERNALIA

BREAKING BAD (2008 - 2013)

A collection of Jesse Pinkman's (Aaron Paul) smoking paraphernalia from AMC’s acclaimed crime drama series *Breaking Bad*. The collection consists of a pack of Wilmington cigarettes, a lighter with an American flag and eagle motif, three prop rolled joints containing tobacco, a pack of Zig Zag rolling papers, a clear glass prop pipe distressed with brown faux drug residue, and two small ‘dime bags’ of white faux crystal meth made from dyed rock candy all contained in a clear box labeled ‘Jesse’s Hero Smokes’. The collection is in excellent, production-used condition overall.

Jesse smokes and struggles with addiction throughout the series. In the episode ‘Breaking Points’ (404), he gives white meth to guests at a house party.

Dimensions (in box): 8 ½" x 5 ½" x 3" (21 ½ cm x 14 cm x 7 ½ cm)

\$800 - 1,200



378. WALTER WHITE (BRYAN CRANSTON) AND JESSE PINKMAN'S (AARON PAUL) 1000 1000-MILLILITER GLASS LABORATORY FLASK

BREAKING BAD (2008 - 2013)

A 1000-milliliter glass laboratory flask from AMC’s acclaimed crime drama series *Breaking Bad*. The Pyrex lab flask has a rounded body with a long neck and has been artfully distressed by production to replicate stains that would occur with the manufacture of crystal meth. The piece is in excellent, production-used condition overall.

In season one, Walter White (Bryan Cranston) and Jesse Pinkman (Aaron Paul) use flasks and other cooking glass to manufacture crystal meth inside their RV meth lab.

Dimensions: 5" x 5" x 9 ½" (12 ½ cm x 12 ½ cm x 24 cm)

\$800 - 1,200

379. JESSE PINKMAN'S (AARON PAUL) ENSEMBLE

BREAKING BAD (2008 - 2013)

Jesse Pinkman's (Aaron Paul) ensemble from AMC’s acclaimed crime drama series *Breaking Bad*. The ensemble consists of a red waffle weave Urban Pipeline thermal shirt and black denim Brooklyn Express jeans with a white and silver floral motif embroidered on the back pockets. These pieces are in very good, production-used condition overall.

In the episode ‘4 Days Out’ (209), Jesse and Walter White (Bryan Cranston) drive their RV into the desert to cook meth. When the motor dies, Jesse wears his ensemble as he tries to jumpstart the vehicle.

\$1,000 - 1,500



380. JESSE PINKMAN'S (AARON PAUL) BUDDHA GRAPHIC T-SHIRT ENSEMBLE

BREAKING BAD (2008 - 2013)

Jesse Pinkman's (Aaron Paul) Buddha graphic T-shirt ensemble from AMC’s acclaimed crime drama series *Breaking Bad*. The black cotton Kinetix shirt features a black-and-white Buddha graphic on front over grey and metallic red Chinese lettering. The black and grey Zoo York hoodie has a camouflage over pixels motif. These pieces are in very good, production-used condition overall.

In the episode ‘Bug’ (409), Jesse wears his ensemble when he fights with Walter White (Bryan Cranston) after learning that he may be forced to teach the Mexican cartel their formula for manufacturing pure crystal meth.

\$600 - 800



381. GEMMA TELLER MORROW'S (KATEY SAGAL) BLOODIED DEATH ENSEMBLE

SONS OF ANARCHY (2008 - 2014)

Gemma Teller Morrow's (Katey Sagal) bloodied death ensemble from FX's outlaw crime series *Sons of Anarchy*. The ensemble consists of a black leather Lucky Brand jacket, a black modal custom-made tank top, black Streets Ahead belt and medium wash Rag & Bone jeans. The black jacket has stunt blood residue on front and sleeves, zips up the front and has two large patch pockets. The tank top is custom-made by Bill Hargate and has gathering on the left side. The black leather belt is joined with large leather wrapped rings accented with black crystals. The skinny jeans are splattered with stunt dirt and stunt blood. The ensemble is in very good, production-used condition overall.

In the episode 'Red Rose' (712), Gemma wears her ensemble in her garden when she is confronted by her son Jax (Charlie Hunnam) about the murder of his girlfriend, Tara (Maggie Siff). Gemma then instructs Jax on how to assassinate her, and the garden's white roses are soon splattered with her blood.

\$1,000 - 1,500

382. GEMMA TELLER MORROW'S (KATEY SAGAL) DEATH SCENE MOTORCYCLE BOOTS MOTORCYCLE BOOTS

SONS OF ANARCHY (2008 - 2014)

Gemma Teller Morrow's (Katey Sagal) motorcycle boots from FX's outlaw crime series *Sons of Anarchy*. These mid-shaft leather boots have both a quick access zipper and an 11 eye lace-up front to individually adjust the fit. There is a Harley Davidson metal logo at the outside of ankle and one embossed on the tongue. The boots are in very good, production-used condition overall.

Gemma wears these boots throughout the series, including the episode 'Red Rose' (712), when her son Jax (Charlie Hunnam) confronts her about the murder of his girlfriend, Tara (Maggie Siff), then kills her.

\$400 - 600



383. JACKSON 'JAX' TELLER'S (CHARLIE HUNNAM) 'SONS OF ANARCHY CALIFORNIA' T-SHIRT ENSEMBLE

SONS OF ANARCHY (2008 - 2014)

Jackson 'Jax' Teller's (Charlie Hunnam) 'Sons of Anarchy California' T-shirt ensemble from FX's outlaw crime series *Sons of Anarchy*. The ensemble consists of a dark blue corduroy Costume Co-op custom-made jacket with 'Jax #2' hand-written on the tag, a white cotton Gildan T-shirt with a blue custom graphic reading 'Sons of Anarchy California' over a black Grim Reaper emblem on back, and black denim loose-cut straight Levi's jeans with side pockets. The ensemble is in excellent, production-used condition overall.

Jax is the leader of the Sons of Anarchy motorcycle gang. Throughout the series, he appears wearing the ensemble and the SOA emblem in various iterations.

\$1,000 - 1,500



384. CHARMING COUNTY SHERIFF STATION ENGRAVED SIGN

SONS OF ANARCHY (2008 - 2014)

The Charming County sheriff station engraved sign from FX's outlaw crime series *Sons of Anarchy*. The thick plank of wood is machine engraved 'REMEMBER AS YOU DESCEND, YOU ARE THE THIN LINE BETWEEN TURMOIL & HARMONY' in black with scalloped, sawtooth edges. The sign is in excellent, production-used condition overall.

Charming County's sheriffs have deep ties with the Sons of Anarchy Motorcycle Club Redwood Original (SAMCO), run by Clay Morrow (Ron Perlman) and Gemma Teller (Katey Sagal). The sign appears at the station throughout the series.

Dimensions: 49" x 2" x 11 ½" (124 ½ cm x 5 cm x 29 cm)

\$600 - 800



4 FT
1 IN

385. DEXTER MORGAN'S (MICHAEL C. HALL) STALKING ENSEMBLE

DEXTER (2006 - 2013)

Dexter Morgan's (Michael C. Hall) stalking ensemble from Showtime's psychological thriller *Dexter*. The olive cotton four-button American Apparel henley shirt has the interior label removed. The olive cotton twill Paperbacks cargo trousers have unique angled patch pockets on the thighs. The black leather gloves have three pin tucks on the hand and a logo on the side of the right hand. The black canvas duffel has both shoulder and carry straps, a pull strap on side and a zipper pocket on the other side. The ensemble is in good, production-used condition overall.

Following Harry's (James Remar) code, vigilante serial killer Dexter wears his signature ensemble when stalking his victims throughout the series.

\$2,000 - 3,000



386. DEXTER MORGAN'S (MICHAEL C. HALL) PERSONAL ITEMS

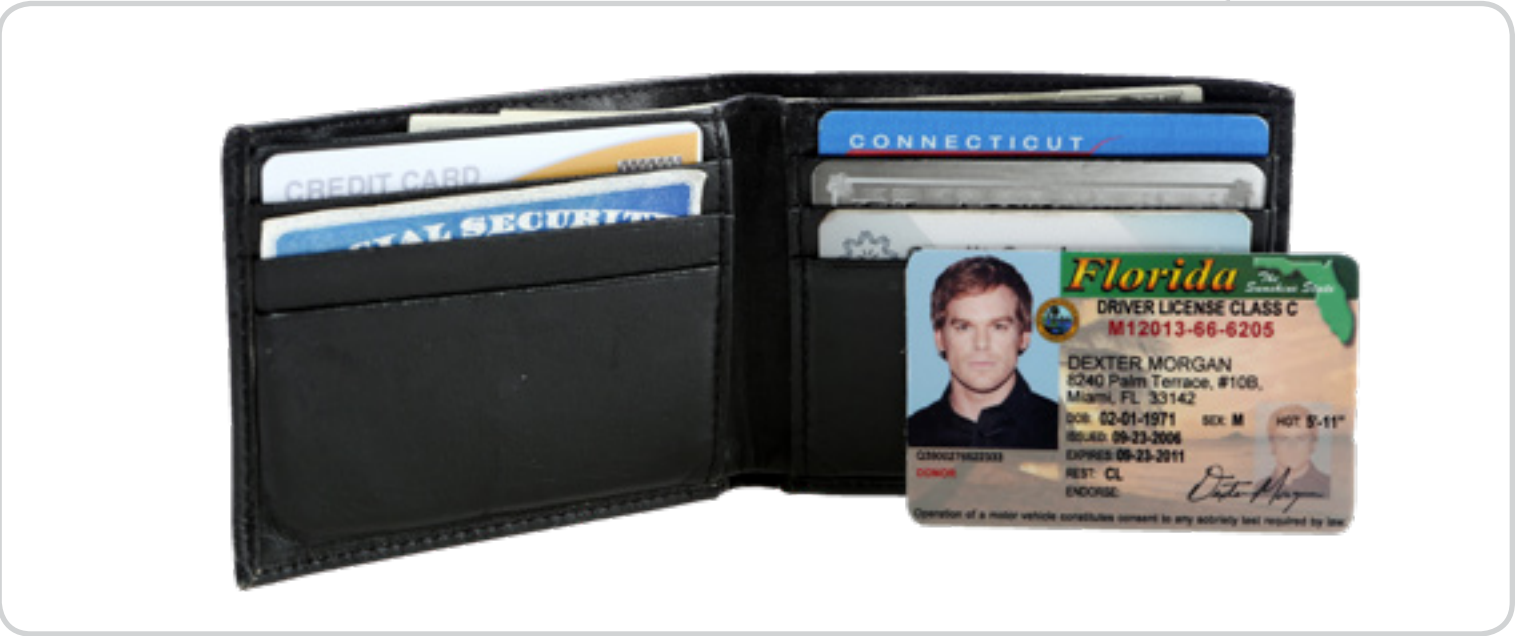
DEXTER (2006 - 2013)

Dexter Morgan's (Michael C. Hall) personal items from Showtime's psychological thriller *Dexter*. The grouping consists of Dexter's Florida Driver's License with a color photo of actor Michael C. Hall, a black silicone Speck iPhone case, two Florida license plates B3C 333 marked on verso Dexter's Moving Truck, a silver metal wedding band, a pair of metal framed Ferragamo sunglasses in a coordinating case, a black leather wallet with four paper bills, a social security card, his sister Debra Morgan's business card and five bank cards, one of which is issued to Dexter Morgan. These pieces are in very good, production-used condition overall.

Dexter carries many of these personal items with him throughout the series. He wears the wedding ring during a flashback in the series finale 'Remember the Monsters?' (812)

Dimensions: (largest): 12" x 6" (30 cm x 15 cm); (smallest): 1" x ¼" (2 1/2 cm x 1 cm)

\$1,500 - 2,500



387. DEXTER MORGAN'S (MICHAEL C. HALL) FORENSIC ITEMS

DEXTER (2006 - 2013)

Dexter Morgan's (Michael C. Hall) forensic items from Showtime's psychological thriller *Dexter*. The grouping consists of luminol field kit containing a flashlight, a UV light and a spray bottle of Luminol in a pelican-type case lined with blue egg carton foam. The outside of the kit is marked 'Miami-Metro Police Department, Luminol Field Kit'. The collection also includes Miami-Metro large blood spatter wall charts, a Forensic Blood Analysis report by Dexter Morgan, an MMPD File on Javier 'El Sapo' Guzman, a crime scene ruler, crime scene safety goggles, stainless steel forceps, an evidence tube for contaminated needles and syringes, a lighted magnifier, six yellow A-frame evidence markers, a box marked 'Scanning Electron Microscopy Kit', two jars of print powder, two sets of gloves, two bottles marked 'Presumptive Blood Test', a spray bottle marked 'Compound Solution', evidence stickers marked 'Integrity Seals', fingerprint lifts, unused fingerprint lift cards and a dusting brush. The lifts and brush are tagged 'Ep 804 HERO Sc. 12,13,14'.

These pieces exhibit some signs of production use, but remain in excellent, production-used condition overall.

Dexter is an analyst at MMPD's forensic lab, where he uses an array of blood spatter charts and collection materials to investigate deaths throughout the series, such as Guzman's in episode 'Every Silver Lining' (802).

Dimensions: (largest): 23" x 17" (58 cm x 43 cm); (smallest): 3" x 3 ½" x 3" (8 cm x 9 cm x 8 cm)

\$1,500 - 2,500



388. DEXTER MORGAN'S (MICHAEL C. HALL) KILLER ITEMS

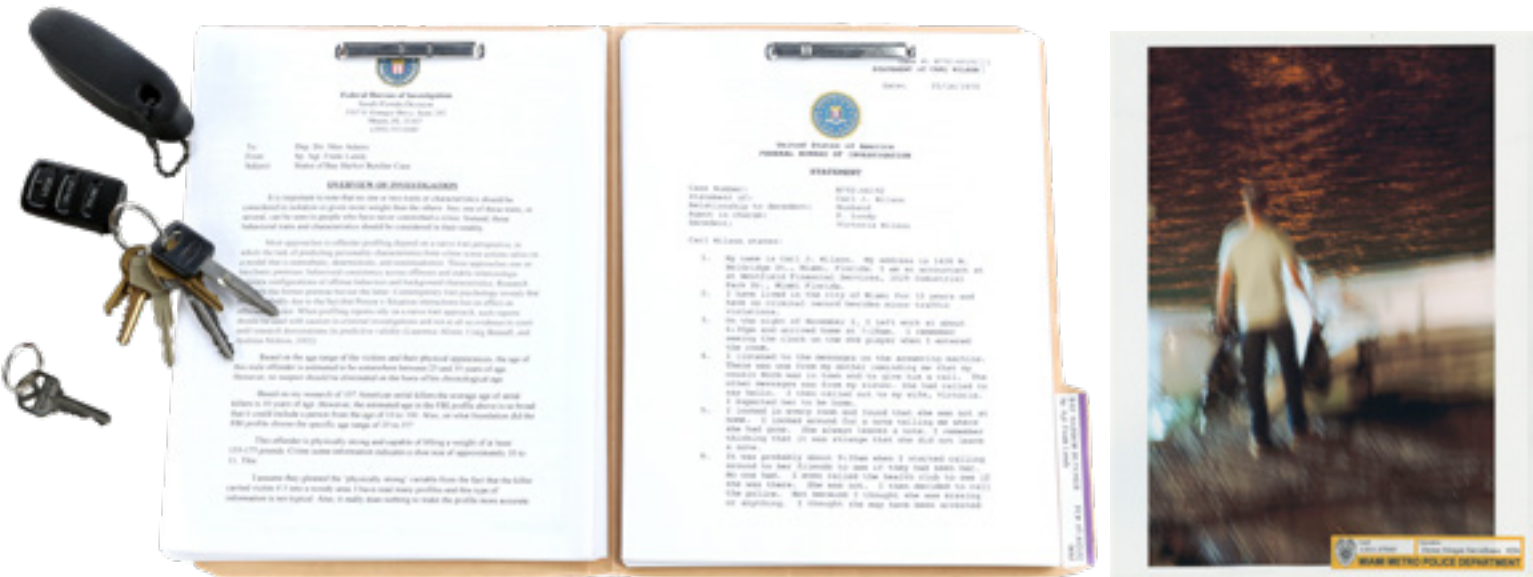
DEXTER (2006 - 2013)

Dexter Morgan's (Michael C. Hall) killer items from Showtime's psychological thriller *Dexter*. The grouping consists of two foam limbs wrapped in black plastic film and secured with silver duct tape, one knotted black trash bag containing other severed foam limbs (uninspected), one key float, two sets of keys including to his boat, six 8 1/2" x 11" glossy Bay Harbor Butcher crime scene photos (one of which is sleeved and shows the back of a man (Dexter) on a boat putting the same or similar trash bags into the water), one FBI file folder marked 'BAY HARBOR BUTCHER FC# 07-302152 Sp. Agt. Frank Lundy O6M', and a realistic silicone severed hand with hand-punched hair and two protruding plastic bones. These pieces exhibit minor signs of production use but remain in excellent, production-used condition overall.

Throughout the series, Dexter becomes known as the Bay Harbor Butcher as Miami Metro Police and the FBI investigate his murders, using photos and pieces of evidence to close in on him.

Dimensions: (largest): 23" x 12" x 12" (58 cm x 30 cm x 30 cm); (smallest): 3" x 1" x 1" (7 cm x 3 cm x 3 cm)

\$1,500 - 2,500



389. DEBRA MORGAN'S (JENNIFER CARPENTER) POLICE ITEMS

DEXTER (2006 - 2013)

Debra Morgan's (Jennifer Carpenter) police items from Showtime's psychological thriller *Dexter*. The grouping consists of Debra's laminated Miami-Metro Police Department identification card with a color photo of actor Jennifer Carpenter and a lanyard clip, a metal 'D. Morgan' police uniform nametag, two 'Miami Metro Police' business cards with contact details for 'Officer Debra L. Morgan', and a two-page warrant and affidavit approving the search of Debra's property by Captain LaGuerta (Luna Lauren Vélez). These pieces are in very good, production-used condition overall.

Throughout the series, Debra investigates murders at Miami Metro Police Department. When she discovers her brother Dexter (Michael C. Hall) is the Bay Harbor Butcher, she helps him track down killers but becomes the subject of Captain LaGuerta's investigation.

Dimensions: (largest): 9" x 4" (23 cm x 11 cm);
(smallest): 3" x ½" (8 cm x 2 cm)

\$1,500 - 2,500



390. DEBRA MORGAN'S (JENNIFER CARPENTER) DESK ITEMS

DEXTER (2006 - 2013)

Debra Morgan's (Jennifer Carpenter) desk items from Showtime's psychological thriller *Dexter*. The grouping consists of a wood-framed photo of Debra and Dexter (Michael C. Hall) labeled 'Deb Desk', two production-opened envelopes addressed to 'Lieutenant Debra Morgan', Debra's aluminum desk sign with blue nameplate, a blue plastic Police car, a yellow happy face snow globe paperweight, and a black plastic calculator labeled 'Deb desk'. These pieces are in overall very good condition.

Debra's covers her investigator's desk at the Miami Metro Police Department with personal items throughout the series.

Dimensions: (largest): 9" x 7" x 1" (23 cm x 18 cm x 2 cm);
(smallest): 3" x 3" x 3 ½" (8 cm x 8 cm x 9 cm)

\$1,500 - 2,500



391. DEBRA MORGAN'S (JENNIFER CARPENTER) FINALE ITEMS

DEXTER (2006 - 2013)

Debra Morgan's (Jennifer Carpenter) finale items from the series finale of Showtime's psychological thriller *Dexter*. The grouping consists of a stainless steel fork from ICU, Debra's prescription bottle of Xanax, her Smith & Wesson wristwatch with black canvas strap, hospital ID Badge, bloody bed dressing (paper sheet), prop continuity photos of Debra and two bloody bodies in the hospital marked 'Sc 50 pt' and two 'Miami Central Hospital Information' ICU medical file folders. These pieces are in very good, production-used condition overall.

In the series finale, 'Remember the Monsters?' (812), Debra is hospitalized after being shot and her brother Dexter (Michael C. Hall) attempts to kill Oliver Saxon (Darri Ingolfsson) with a fork.

Dimensions: (largest): 10" x 8" x 1" (25 cm x 20 cm x 3 cm); (smallest): 2 ½" x 1 ½" (7 cm x 3 cm)

\$800 - 1,200





392. DEXTER MORGAN'S (MICHAEL C. HALL) AND DEBRA MORGAN'S (JENNIFER CARPENTER) CHRISTMAS STOCKINGS

DEXTER (2006 - 2013)

Dexter Morgan's (Michael C. Hall) & Debra Morgan's (Jennifer Carpenter) Christmas stockings from Showtime's psychological thriller *Dexter*. The two hand-made stockings have embroidered names on the cuffs and an appliquéd Santa Claus in the center. 'Dexter' is embroidered in red thread on one stocking, and 'Debra' is embroidered in white thread on the other. These pieces are in very good, production-used condition overall.

In the episode 'Do You See What I See?' (711), stockings hang on a bookshelf in Dexter's apartment.

Dimensions: (Dexter's) 15" x 10" x 1" (38 cm x 25 cm x 2 cm); (Debra's) 15" x 9" x 1" (38 cm x 23 cm x 2 cm)

\$400 - 600



393. MARIA LAGUERTA'S (LUNA LAUREN VÉLEZ) MIAMI-METRO ID, DOOR PLAQUE AND DEATH HEELS

DEXTER (2006 - 2013)

Maria LaGuerta's (Luna Lauren Vélez) Miami Metro ID with color photo of actor Lauren Velez, door plaque and death heels from Showtime's psychological thriller *Dexter*. LaGuerta's laminated Miami-Metro Police Department ID comes in a black leather case with ball chain and reads 'LaGuerta, Maria Captain' printed over yellow MMPD logos. The black office plaque reads 'Captain LaGuerta' and '602' in white. The shoes are a pair of nude patent leather sling back Sam Edelman cork wedge heels. These pieces are in very good, production-used condition overall.

In the episode 'Surprise, Motherfucker!' (712), Captain LaGuerta wears cork wedge heels during her death scene. She wears her ID as the lead investigator on most of the murders depicted in the series. The plaque appears on her office door at the Miami-Metro Police Department.

Dimensions: (largest): 11" x 7" (28 cm x 18 cm); (Smallest) 5" x 3 ½" (13 cm x 9 cm)

\$800 - 1,200

394. DOOMSDAY KILLER'S (COLIN HANKS) WORMWOOD DEVICE BACKPACK

DEXTER (2006 - 2013)

Travis Marshall's (Colin Hanks) wormwood device backpack from Showtime's psychological thriller *Dexter*. The black nylon Reebok backpack features a green and white embroidered University of Tallahassee Bobcats patch. Inside the bag are two stainless steel canisters connected with wires and tubes bound with electrical tape. A switch taped to the backpack's strap triggers three functioning blinking red lights on a small electronic panel. Paper towels and a folder fill out the backpack. The piece is in very good, production-used condition overall.

In the episode 'Talk to the Hand' (611), Travis, the Doomsday Killer, sends his disciple, Beth (Jordana Spiro), to walk the deadly device into the MMPD station.

Dimensions: 18" x 13" x 8" (46 cm x 33 cm x 20 cm)

\$400 - 600



395. DOOMSDAY KILLER'S CASE FILE, BLOOD SAMPLES AND CRIME SCENE PHOTOS

DEXTER (2006 - 2013)

The Doomsday Killer's (Colin Hanks) case file, blood samples and crime scene photos of Showtime's psychological thriller *Dexter*. The grouping consists of a brown folder labeled 'Travis Marshall/DDK' that contains investigative reports and secures with a metal clasp. The three samples consist of special effects blood spread on acrylic slides, two of which are purposefully broken from production. The third slide is labeled '#701 Hero Blood Slide Sc 6'. The photos, labeled 'Miami Metro Police Department' depict various murder scenes. These pieces are in overall very good condition.

The Doomsday Killer eludes capture throughout season six until Dexter (Michael C. Hall) impales him on an altar. In the episode 'Are You...?' (701), Captain LaGuerta (Luna Lauren Vélez) uses photos and blood samples to determine that Dexter Morgan is the Bay Harbor Butcher.

Dimensions: (largest): 12" x 9 ½" (30 cm x 24 cm); (smallest): 2" x 1" (5 cm x 3 cm)

\$600 - 800



396. TRINITY KILLER’S (JOHN LITHGOW) INVESTIGATION ITEMS AND MOTHER’S URN

DEXTER (2006 - 2013)

Trinity Killer's (John Lithgow) investigation items and mother's urn from Showtime's psychological thriller *Dexter*. The grouping consists of a creased *Miami Tribune* newspaper headlined 'Miami Boy Missing' with a photo of Scott Smith (Jake Short), and Special Agent Frank Lundy's (Keith Carradine) business card and pocket-size spiral-bound black plastic 'Trinity Murders' notebook, a pink Ming-style ceramic cremation urn engraved 'Vera Mitchell 1943-1959' in brass on wood base and ten crime scene photos of Trinity Killer's young female victims dead in their bathtubs from Miami Metro's Trinity Killer kill board. These pieces are in very good, production-used condition overall.

Frank Lundy uses his notebook and evidence photos to investigate the Trinity Murders. In the episode 'Hungry Man' (409), his mother Vera's urn appears in the Trinity Killer's home. In the episode 'Lost Boys' (410), Dexter uses the newspaper to search for Scott Smith. The Trinity Killer is the main antagonist of season four and John Lithgow won both an Emmy and Golden Globe for his performance. The role made *Rolling Stone's* list of the 40 Greatest TV Villains of All Time, ranking Trinity 34th in 2016.

Dimensions: (largest) 12" x 8" x 8" (30 cm x 20 cm x 20 cm); (smallest) 3" x 2" (8 cm x 5 cm)

\$1,000 - 1,500



397. MIKE DONOVAN'S (JIM ABELE) PARTIAL VICTIM BODY

DEXTER (2006 - 2013)

Mike Donovan's (Jim Abele) partial victim body from Showtime's psychological thriller *Dexter*. The intentionally distressed foam latex body is sculpted over a dismembered resin skeleton with joints held together by steel bars. The body has a brown wig, tattered jeans, a left sneaker, and unsculpted foam latex on back. The piece is in good, production-used condition overall.

In the pilot episode 'Dexter' (101), Father Mike Donovan, a serial rapist and murderer of pre-teenage boys, is Dexter's first victim in the series. This body is one of Father Mike's victims.

Dimensions: 52" x 14" x 8" (132 cm x 36 cm x 20 cm)

\$400 - 600





398. ANGEL OF DEATH VICTIM COSTUME

DEXTER (2006 - 2013)

An Angel of Death victim costume from Showtime's psychological thriller *Dexter*. The costume is comprised of an ivory polyester dress-like shroud with metal eyelets, beige leather lacing, leather collar with metal spikes and two large white-feathered wings. The wings are made of bleached turkey feathers with studded leather straps and have been stained with special effects blood.

While elements of the costume show light wear from production use, it is in good, production-used condition overall.

In the episode 'A Horse of a Different Color' (604), The Doomsday Killer (Colin Hanks), who stages elaborate murder tableaux based on biblical themes, dresses one of his victims in the costume.

Dimensions (wings): 52" x 36" x 3" (132 cm x 91 cm x 8 cm)

\$600 - 800

399. SERIAL KILLER RAY
SPELTZER'S (MATT GERALD)
MINOTAUR MASK COSTUME

DEXTER (2006 - 2013)

Serial killer Ray Speltzer's (Matt Gerald) Minotaur mask costume from Showtime's psychological thriller *Dexter*. Speltzer's ensemble consists of a bull horn urethane mask, a leather motorcycle riding jacket, leather motorcycle trousers, black socks with stunt blood residue on one foot, and black leather gloves with a zipper on the tops (backs) of the hands. Antiqued brass rivets and a nose ring are pierced through the mask.

The ensemble is in very good, production-used condition overall and has been distressed with scrapes and wear.

In the episode 'Buck the System' (703), Ray Speltzer wears the bull mask in episode before trapping victims in a deathly maze.

\$600 - 800

400. ICE TRUCK KILLER'S (CHRISTIAN CAMARGO) 'RUDY COOPER' ID AND EVIDENCE PHOTOS

DEXTER (2006 - 2013)

The Ice Truck Killer's (Christian Camargo) 'Rudy Cooper' fake ID and evidence photos from Showtime's psychological thriller *Dexter*. The plastic hospital ID badge features a clear vinyl strap and 'Cooper, Rudy' printed next to a photo of actor Christian Camargo. The 'Miami Metro Police Department' evidence photos, each labeled 'Ice Trucker Killer', depict a severed hand, a blood-spattered wall, and a corpse's foot amidst Christmas gifts.

These pieces are in very good, production-used condition overall.

Serial killer Brian Moser, Dexter's (Michael C. Hall) older biological brother, poses as Rudy Cooper to get close to Dexter while murdering women, earning him the nickname "The Ice Truck Killer". In the episode 'Truth be Told' (411), the MMPD photograph giftwrapped body parts that Moser leaves under a public Christmas Tree.

Dimensions: (photos) 11" x 8 1/2" (28 cm x 22 cm); (ID): 5" x 2" (13 cm x 5 cm)

\$600 - 800



401. ICE TRUCK KILLER'S (CHRISTIAN CAMARGO) SOLID ACRYLIC ICE BLOCK WITH FINGERTIPS

DEXTER (2006 - 2013)

The Ice Truck Killer's (Christian Camargo) solid ice block with fingertips from Showtime's psychological thriller *Dexter*. The heavy block is made of clear acrylic and is very substantial. It is spray-painted to appear frosty and carved at the edges to resemble melting ice. It contains five fingertips with nails polished red, yellow, purple, orange and green, to identify as each coming from a different victim. Each fingertip has two thin threads that secured it to a base while the acrylic was molded. The heavy piece is in very good, production-used condition overall.

In the episode 'Crocodile' (102), the Ice Truck Killer leaves a refrigerated truck hiding in plain sight to taunt the Miami Metro Police Department. Inside, they find the ice block with exactly the evidence they need to identify the victims.

Dimensions: 14 3/4" x 11 1/2" x 10" (37 cm x 29 cm x 25 cm)

\$2,000 - 3,000

Buyer's Guide

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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 follow after this Buyer’s Guide. Please read the Buyer’s Guide and the Terms and Conditions of Sale carefully. By registering to bid and participate in a Prop Store auction, you will be deemed to have agreed to be bound by them.

2. Definitions

2.1. When the following words are used in this Buyer's Guide, they mean:

Auction	A live sale by auction hosted by Prop Store
Bidder	Any person, properly registered and approved by Prop Store to participate in the Auction who makes or considers making a bid to buy a Lot at Auction
Buyer	The person or company making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent
Buyer's Premium	A commission of 25% of the Hammer Price charged to the Buyer for a Lot
Company	Any partnership, corporation, limited liability company, association, or any other business entity duly organized and qualified to conduct business under the laws of its state of formation
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Hammer Price	The highest bid for a Lot accepted by the auctioneer at the Auction
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Purchase Price	The Hammer Price plus the Buyer's Premium, and any applicable sales tax, charged to the Buyer
Reserve Price	Where applicable, the minimum price at which the Seller has authorized Prop Store to sell a Lot
Seller	The person or organization offering the Lot for sale, including their agents or personal representatives
Terms and Conditions of Sale	Prop Store's Terms and Conditions of Sale at Auction, from time to time as may be amended, a copy of which appears following the Buyer's Guide

3. Before the Auction

- 3.1. Bidder Registration

3.1.1. Every person or Company wishing to make a bid in the Auction is required to register with Prop Store before participating at an Auction.

3.1.2. To register, each person or Company must complete and return a bidder registration form available in this Buyer's Guide or online at www.propstore.com, which must include details for a valid Visa, MasterCard or American Express credit card to be held on file.

3.1.2.1. Each person registering to bid must also provide Prop Store with up–to-date, valid government-issued photo identification (e.g. passport, driver’s license). If this does not state your current address, proof of current address (such as a utility bill or bank statement dated within the last three months) will also be required.

3.1.2.2. Each Company registering to bid must provide a certified copy or original articles of incorporation, articles of organization, or other documents satisfactory to Prop Store – contact Prop Store at +1 818 727 7829 for confirmation of what will be acceptable.

3.1.2.3 Any person seeking to participate in the Auction as an agent on behalf of a registered principal must complete and submit an Agent Information Form, and provide an up-to-date, valid government-issued photo identification (e.g. passport, driver's license), as well as a written authorization from the principal confirming the agent's authority to participate at the Auction on the principal's behalf.
- 3.2.Pre-Auction Viewing

3.2.1. During the Pre-Auction Viewing period, as set forth in the Auction catalog, any Bidder may preview Lots free of charge by appointment with Prop Store.
- 3.3. Delivery Costs

3.3.1. At Bidder ’s request, without any liability therefor, Prop Store can provide shipping estimates before the Auction. Any Bidder requesting this information should email shippingla@propstore.com including the Lot number and shipping address at least 3 days before the start of the Auction. Real-time shipping estimates are also available on many lots through the online bidding platform.

Buyer's Guide

- 3.4. Bidders outside the U.S.

3.4.1. If the Bidder is located outside the United States, it is the Bidder's sole responsibility and obligation to ensure in advance of the Auction that any Lot purchased in the Auction can be exported from the United States and imported into the country of destination. No sale will be canceled because the Lot may not be imported into the country of destination.

3.4.2. PackAir Airfreight, Inc., a third-party independent freight vendor, can advise Bidders on relevant export licensing regulations and may submit export license applications upon request. Neither Prop Store nor PackAir Freight, Inc. can guarantee that any licenses, permits or consents will be granted, and shall have no liability arising out of or relating thereto.

4. At the Auction

- 4.1. Estimates

4.1.1. Estimates represent Prop Store's guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer’s Premium or sales tax.

4.1.2. Prop Store reserves the right to amend its estimates from time to time.
- 4.2. Reserve Price

4.2.1. Certain Lots in this auction are sold without a Reserve Price; the majority of Lots in this auction are sold with a Reserve Price. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by 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 saleroom, via telephone, online or written bids delivered to Prop Store before the Auction commences, either using the form in this Buyer's Guide or the online form at propstore.com.

4.3.4. Telephone Bidders must provide to Prop Store a list of Lots on which they intend to bid at least 24 hours before the start of the Auction. Telephone bids will only be accepted on Lots with low-end estimate of at least \$500 and telephone calls may be recorded by or on behalf of Prop Store.

4.3.5. Written bids will be executed at the lowest possible price, taking into account the Reserve Price.

4.3.6. Online bids shall be made in accordance with and subject to the terms of the online auction platform access provider.

4.3.7. The auctioneer may also execute (non-identified) bids on behalf of the Seller up to the Reserve Price only. No bids may be made by the Seller in excess of the Reserve Price.

4.3.8. Save as expressly stated in this Buyer's Guide, Prop Store accepts no liability for errors or omission in respect of bids made online, by telephone or in writing.

4.3.9. The auctioneer may accept or decline bids at his entire discretion.

5. After the Auction

- 5.1. Payment

5.1.1. Prop Store will notify the Buyer and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemizing the Hammer Price, Buyer’s Premium, plus any applicable sales tax, within 7 business days of the end of the Auction. For all sales within California, sales tax at the prevailing rate (currently 9.5%) will be applied to the Purchase Price. Delivery addresses outside California will be exempt from sales tax.

5.1.2. Unless you have been approved for a payment plan as set forth in Paragraph 5.1.3 of the Terms and Conditions of Sale, payment of the invoice is due within 7 business days from receipt of the invoice and must be made by the Buyer. Payments from any other source will not be accepted and shall be returned by Prop Store.

5.1.3. Credit card payments are only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable and no charge card credit may be issued in the event of any such return. If payment is made by credit card, Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts – or any Credit Card Fee assessed thereon – by the issuer of the credit card.

5.1.4. If payment is made by credit card, Buyer expressly agrees that such payment is nonrefundable nor may be credited to any other purchase, and that Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts – or any Credit Card Fee assessed thereon – by the issuer of the credit card.
- 5.2. Shipping and Storage

5.2.1. The Buyer is solely responsible for all shipping, handling, and delivery costs. Prop Store can help you arrange packing and shipping through FedEx for smaller items or PackAir AirFreight, Inc. for larger items, or you can use your own licensed carrier, approved by Prop Store. Please contact Prop Store at +1 818 727 7829 for further details. Prop Store does not warranty the Lots against and shall have no liability for any damage that any Lot may incur or suffer during the shipping or delivery process.

5.2.2. After 14 days after close of Auction, if Buyer has not made arrangements for and paid the shipping cost of the Lots purchased, or has otherwise failed to collect the Lots, a storage fee of 3% of the Hammer Price per month shall be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Prop Store, at itsoption may cancel the sale.5.3.3. With regards to lots exported outside the EEC, if your Lots are shipped by Prop Store or through Prop Store's authorized 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.

Terms & Conditions

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 catalog for the Auction and online at propstore.com.

In the event of any conflict between the Conditions and the Buyer's Guide, the Conditions shall take precedence.

1. Definitions

When the following capitalized words or terms are used in these Conditions, they shall mean:

Auction	A live sale by auction hosted by Prop Store
Bidder	Any person, properly registered and approved by Prop Store to participate in the Auction who makes or considers making a bid to buy a Lot at Auction
Buyer	The person or company making the highest bid or offer for a Lot accepted by the auctioneer, including a principal bidding as agent
Buyer's Guide	Prop Store's Buyer's Guide, from time to time as may be amended, a copy of which appears in the catalog for the Auction and online at propstore.com
Buyer's Premium	A commission of 25% of the Hammer Price charged to the Buyer for a Lot
Company	Any partnership, corporation, limited liability company, association, or any other business entity duly organized and qualified to conduct business under the laws of its state of formation
Guarantee of Attribution	Prop Store's limited guarantee relating to the provenance of each Lot, as set forth in Paragraph 10 of the Terms and Conditions of Sale
Hammer Price	The highest bid for a Lot accepted by the auctioneer at the Auction
Lot	Each item or group of items consigned by the Seller to Prop Store to be made available for sale at an Auction, as detailed in the catalog
Prop Store	The Prop Store of London, Inc., d/b/a Prop Store, of 28014 Harrison Pkwy, Valencia, CA 91355
Purchase Price	The Hammer Price plus the Buyer's Premium, and any applicable sales tax, charged to the Buyer
Seller	The person or organization offering the Lot for sale, including their agents or personal representatives

2. Catalog Descriptions and Conditions of Lots

2.1. All Lots are sold subject to their condition at the date of the Auction. The nature and age of the Lots mean they are often unique and are likely to have wear and tear, damage and other imperfections. By making a bid, the Bidder accepts the actual condition of the Lot and acknowledges that if a bid is successful, the Buyer will buy the Lot "as is".

2.1. Prop Store's staff are not professional restorers so descriptions of Lots, images and statements of condition in Prop Store's catalog or on its website are for illustrative purposes only. Prop Store cannot guarantee that colors are properly shown. Save for Prop Store's Terms of Guarantee of Attribution, all Lots are sold "as is." Bidders are encouraged to inspect Lots and satisfy themselves as to their condition before bidding, seeking and obtaining independent professional advice where required.

2.3. Condition reports are available for each Lot upon request.

3. Before the Auction

3.1. Bidder Registration

- 3.1.1. Every person or Company wishing to make a bid in the Auction is required to register with Prop Store before participating at an Auction.
- 3.1.2. To register, each person or Company must complete and return a bidder registration form available on pages 353-354 of this catalog or online at propstore.com, which must include a valid Visa, MasterCard or American Express credit card details to be held on file.
- 3.1.3. Each person registering to bid must also provide Prop Store with up-to-date, valid government-issued photo identification (e.g. passport, driver's license). If the photo identification does not list the person's current address, proof of current address (such as a utility bill or bank statement dated within the last three months) will also be required.
- 3.1.4. Each Company registering to bid must provide a certified copy or original articles of incorporation, articles of organization, or other documents satisfactory to Prop Store – contact Prop Store at +1 818 727 7829 for confirmation of what will be acceptable.
- 3.1.5. Any person seeking to participate in the Auction as an agent on behalf of a registered principal must complete and submit an Agent Information Form, and provide an up-to-date, valid government-issued photo identification (e.g., passport, driver's license), as well as a written authorization from the principal confirming the agent's authority to participate at the Auction on the principal's behalf.
- 3.1.6. 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:

3.1.6.1. Ship Lots purchased at Auction to the Buyer;

3.1.6.2. Process the Buyer's payment;

3.1.6.3. Conduct credit checks, as deemed necessary by Prop Store in its sole discretion; and/or

3.1.6.4. 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 +1 818 727 7829 if you do not wish for your information to be used for such a purpose).
- 3.1.7. By participating in and/or attending the Auction and signing the registration form, each Bidder consents to be filmed and/or photographed and agrees and authorizes Prop Store to use and publish such film and/or photographs and likeness for use in (1) providing online access to the Auction, (2) recording the results of the Auction, (3) print, digital, online and all other media for marketing purposes (including without limitation, on Prop Store's website, YouTube and other online platforms) and (4) in any other Prop Store publications of whatever nature. The Bidder 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 derived therefrom from all and any liability for claims made in respect of such publication. Publication of the images in whatever format confers no right of ownership on the individual or right to royalties or payment to the Auction

Terms & Conditions

3.2. Pre-Auction Viewing

3.2.1. During the Pre-Auction Viewing period, as set forth in the Auction catalog, any Bidder may preview Lots free of charge by appointment with Prop Store.

3.3. Delivery Costs

3.3.1. At Bidder's request, without any liability therefor, Prop Store can provide shipping estimates before the Auction. Any Bidder requesting this information should email shippingla@propstore.com including the Lot number and shipping address at least 3 days before the start of the Auction. Real-time shipping estimates are also available on many lots through the online bidding platform.

3.4. Bidders Outside the US.

3.4.1. If the Bidder is located outside the United States, it is the Bidder's sole responsibility and obligation to ensure in advance of the Auction that any Lot purchased in the Auction can be exported from the United States and imported into the country of destination. No sale will be canceled because the Lot may not be imported into the country of destination. PackAir Airfreight, Inc., a third-party independent freight vendor, can advise Bidders on relevant export licensing regulations and may submit export license applications upon request. Neither Prop Store nor PackAir Freight, Inc. can guarantee that any licenses, permits or consents will be granted, and shall have no liability arising out of or relating thereto.

4. At the Auction

4.1 No Reserve Auction

4.1.1 Certain Lots in this auction are sold without a Reserve Price; the majority of Lots in this auction are sold with a Reserve Price. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.

4.2 Bidding Process

- 4.2.1. Prop Store reserves the right to refuse admission and/or participation at the Auction and to reject any bid.
- 4.2.2. Bids may not be accepted from unregistered bidders and all Bidders must be 18 or over. All bids must be made in US dollars.
- 4.2.3. When making a bid, every Bidder acknowledges that such bid is a binding offer to buy the Lot at that price (plus the Buyer's Premium, all applicable taxes, and any and all shipping charges, storage fees and/or other costs).
- 4.2.4. All bids are by individual Lot unless the auctioneer states to the contrary during the live Auction. Lots will usually be sold in their numbered sequence, unless the auctioneer announces otherwise at the Auction.
- 4.2.5. The auctioneer may accept bids from Bidders present in the sale room, via telephone, or via online at the time of the Auction. The auctioneer may also accept proxy or absentee bids delivered to Prop Store before the start of the Auction. Proxy or absentee bids must be submitted either by using the form in the Buyer's Guide or the online form at propstore.com. Proxy or absentee bids will be executed at the lowest possible price. If Prop Store receives proxy or absentee bids on a particular Lot for identical maximum bids, and at the Auction these are the highest bids on the Lot, it will be sold to the Bidder whose written bid was first received by Prop Store.
- 4.2.6. Any Bidder wishing to place bids at the time of the Auction via telephone 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.
- 4.2.7. In addition to Prop Store's Conditions, any Bidder placing bids online must comply with the terms for use of the online auction platform access provider.
- 4.2.8. Except as expressly stated in the Buyer's Guide or the Conditions, Prop Store shall have no liability arising out of or related to any errors or omission in respect of bids made online, by telephone or by proxy.
- 4.2.9. 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.

4.3 Auctioneer's Authority

- 4.3.1. The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he or she may decide, dividing any Lot, combining any two or more Lots and, in the case of error or dispute, and whether during or after the sale, determining the successful Buyer, continuing the bidding, cancelling the sale or reoffering and reselling the Lot in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.
- 4.3.2. The auctioneer shall have sole discretion to accept or decline any bid.
- 4.3.3. Subject to the auctioneer's reasonable discretion, the Bidder placing the highest bid accepted by the auctioneer will be the Buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer. Each Bidder understands and agrees that Prop Store, as auctioneer, is not a party to any contract for sale that results from the Auction. Risk and responsibility for the Lot (including frames or glass where relevant) passes to the Buyer upon the fall of the hammer and the Buyer should arrange insurance cover for the Lot if required.

5. After the Auction

5.1. Payment by Buyer

- 5.1.1. Prop Store will notify the Buyer and send (by email unless requested otherwise) a payment invoice setting out the Purchase Price and itemizing the Hammer Price, the Buyer's Premium, plus any applicable sales tax, within 7 business days of the end of the Auction. For all sales within California, sales tax at the prevailing rate (currently 9.5%) will be applied to the Purchase Price. Delivery addresses outside California will be exempt from sales tax.
- 5.1.2. Payment of the invoice is due within 7 business days from receipt of the invoice and must be made by the Buyer. Payments from any other source will not be accepted and shall be returned by Prop Store.
- 5.1.3. Payment plans for lots in this auction are available by specific request only and must be approved in "advance" of bidding; please contact Prop Store for additional details. Any customers not approved for payment plans "before" the auction must settle their invoices in full within 7 business days from receipt of the invoice.
- 5.1.4. In the event a payment plan is granted, Prop Store offers no grace period on payment plan deadlines. If the Buyer does not adhere to payment deadline as set forth above, the Buyer shall be deemed to be in default. In the event of default all funds already paid to Prop Store shall be retained by Prop Store as liquidated damages. Moreover, Prop Store and/or the Seller shall also be entitled to any other remedies available, whether in law or equity.
- 5.1.5. No title to any Property shall pass to the Buyer except upon payment in full of the Purchase Price, and any and all other sums due to Prop Store and/or the Seller, even in circumstances where Prop Store has released the Lot to the Buyer. Among other remedies available to Prop Store and the Seller for failure to render full payment of the Purchase Price, Prop Store and/or the Seller shall be entitled to immediate possession of the Lot purchased by the Buyer, if delivered to the Buyer.
- 5.1.6. Prop Store vouchers and other discount codes are not valid as payment for auction items.
- 5.1.7. Only the memorabilia item(s) shown in the photos of a given product listing is included in the sale. Mannequins, display stands, and scale measures are not included with your purchase, unless expressly stated in the product description.
- 5.1.8. The Buyer agrees that Prop Store will charge the credit card provided at registration for all items purchased at auction, and any future Prop Store auctions in which the Buyer participates if not paid within 7 calendar days after invoicing.

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- 5.1.9. The Buyer shall be charged in US Dollars for the Purchase Price. For all sales within California, sales tax at the prevailing rate (currently 9.5%) will be applied to the Purchase Price. Delivery addresses outside California will be exempt from sales tax.
- 5.1.10. Payment must be in US dollars and may be made by electronic transfer, debit card, credit card (up to a maximum of \$25,000), bankers draft or check (drawn on a US bank account – note check clearance can take between 5 and 10 working days), or cash (up to a maximum of \$5,000). Please quote the Lot number, invoice number and Bidder registration number when making payment to ensure it can be processed as efficiently as possible.
- 5.1.11. If payment is made by credit card, the Buyer expressly agrees that such payment is nonrefundable nor may be credited to any other purchase, and that the Buyer will not undertake any action or effort to stop payment, seek a refund, or attempt a charge back of such amounts by the issuer of the credit card.
- 5.2 Default by Buyer
- 5.2.1. Failure to timely make payment of any amounts due to Prop Store and/or the Seller shall constitute an event of Default by the Buyer. In the event of Default for nonpayment, Prop Store may charge interest on the unpaid amount at the rate of 5% a year above the base lending rate of Bank of America from time to time. The base lending rate shall be the average lending rate of Bank of America for the 6 months preceding the date of default. If such interest rate exceeds the legal rate permitted by law, then the maximum legal rate permitted by law shall apply. This interest shall accrue on a daily basis from the due date until the date of actual payment of the overdue amount. The Buyer must pay Prop Store interest together with any overdue amount.
- 5.2.2. If any applicable conditions herein are not complied with (to a material extent), the Buyer will be in Default and in addition to any and all other remedies available to Prop Store by law, including, without limitation, the right to hold the Buyer liable for the total Purchase Price, including all fees, charges and expenses more fully set forth herein, and as set forth in section 4.2 herein, Prop Store, at its option and to the extent permitted by law, may (i) cancel the sale of that, or any other items sold to the defaulting Buyer, retaining as liquidated damages all payments made by the Buyer, (ii) resell the purchased item, or (iii) effect any combination thereof. In any case, the Buyer shall be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, legal fees and expenses, collection fees and incidental damages.
- 5.2.3. Prop Store may, in its sole discretion, apply any proceeds of sale then due or thereafter becoming due to the Buyer from Prop Store or any affiliated company, or any payment made by the Buyer to Prop Store or any affiliated company, where or not intended to reduce the Buyer's obligations with respect to the unpaid item or items, to the deficiency and any other amounts due to Prop Store or any affiliated companies. In addition, a defaulting Buyer will be deemed to have granted and assigned to Prop Store and its affiliated companies, a continuing security interest of first priority in any property or money owing to such Buyer in our possession or in the possession of any of its affiliated companies, and Prop Store may retain and apply such property or money as collateral security for the obligations due to Prop Store or to any affiliated company. Payment will not be deemed to have been made in full until Prop Store has collected good funds.
- 5.2.4. Prop Store may further reject at any future auction any bids made by or on behalf of the Buyer or to require a deposit from the Buyer before accepting any further bids.
- 5.2.5. Prop Store may take such other action as Prop Store deems necessary or appropriate.
- 5.2.6. At its option, Prop Store may pay the Seller the entirety of the balance due from the Buyer. If Prop Store pays such amount to the Seller, the Buyer acknowledges and agrees that Prop Store shall have all of the rights of the Seller against the Buyer.
- 5.2.7. 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.
- 5.3 Shipping and Storage
- 5.3.1. The Buyer is solely responsible for all shipping, handling, and delivery costs. Prop Store can help you arrange packing and shipping through FedEx for smaller items or PackAir AirFreight, Inc. for larger items, or you can use your own licensed carrier, approved by Prop Store. Please contact Prop Store at +1 818 727 7829 or shippingla@propstore.com for further details. Please be advised that certain Lots are highly fragile and should be handled with caution. Prop Store recommends that the Buyer collect such Lots locally from Prop Store, if possible. Prop Store does not warranty the Lots against and shall have no liability for any damage that any Lot may incur or suffer during the shipping or delivery process.
- 5.3.2. After 14 days after close of Auction, if the Buyer has not made arrangements for and paid the shipping cost of the Lots purchased, or has otherwise failed to collect the Lots, a storage fee of 3% of the Hammer Price per month shall be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Prop Store, at its option may cancel the sale.
- 5.3.3. It is the Buyer's sole obligation and responsibility to be aware of, to comply with, and to pay for all relevant import duties, taxes, VAT, customs and other fees charged in the area of delivery. Prop Store will ship all packages with the full value of the Lot declared. The 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.
- 5.3.4. It is further the Buyer's sole obligation and 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. The 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.
- 5.3.5. Unless otherwise agreed by Prop Store in writing, the fact that the Buyer wishes to apply for an export license does not affect or postpone the Buyer's obligation to make payment in accordance with Prop Store's payment terms nor Prop Store's right to charge interest or storage charges on late payment. Prop Store shall not be obligated 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.
- 5.3.6. Should the Buyer make own arrangements with third parties for shipping, handling, or delivery of any Lots, Prop Store shall have and 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. Although Prop Store shall use reasonable efforts to take care when selecting third parties for shipping and delivery, and the Buyer understands and agrees that 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.
- 5.4 Prop Store's Liability
- 5.4.1. Except where expressly stated to the contrary above, under no circumstance will Prop Store incur liability to any Bidder or Buyer in excess of the purchase price actually paid.
- 5.4.2. Prop Store will not be liable or responsible for any failure to perform, or delay in performance of, any of its obligations under these Conditions that is caused by an event outside its control, that being any act or event beyond Prop Store's reasonable control, including without limitation strikes, lockouts or other industrial action by third parties, civil commotion, riot, invasion, terrorist attack or threat of terrorist attack, war (whether declared or not) or threat or preparation for war, fire, explosion, storm, flood, earthquake, subsidence, epidemic or other natural disaster, or failure of public or private telecommunications networks. Prop Store's obligations shall be suspended and time for performance extended until such time as the event outside its control is over, following which a new collection or shipping date can be agreed.
6. Terms of Guarantee of Attribution
- 6.1. Prop Store warrants the attribution of each Lot as stated in the title block (film title and item title) of that Lot in the Auction catalog, subject to any revisions (which may be given in writing or online before or during the Auction at which the Lot is purchased by the Buyer); this is Prop Store's Guarantee of Attribution. Buyers should be aware that multiple examples of props and costumes are frequently used during production and it is often impossible to determine whether a specific piece has been used on-camera. Any specific on-camera usage known to Prop Store will be noted within the description, but no warranties are given by Prop Store on that description.
- 6.2. If a Buyer demonstrates, to Prop Store's reasonable satisfaction, that the Guarantee of Attribution is materially incorrect, the sale will be rescinded if the Lot is returned to Prop Store in the same condition in which it was at the time of sale. In order to satisfy Prop Store that the Guarantee of Attribution is materially incorrect, Prop Store reserves the right to require the Buyer to obtain, at the Buyer's expense, the opinion of two experts in the field, mutually acceptable to Prop Store and the Buyer.

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- 6.3. In the event a sale is rescinded in accordance with condition 6.2, Prop Store shall repay to the Buyer the Purchase Price. Repayment of the Purchase Price shall be the Buyer's sole remedy for an incorrect Guarantee of Attribution, to the exclusion of all other remedies to the extent permissible at law. It is specifically understood that this will be considered the Buyer's sole remedy under this clause 6.
- 6.4. The Buyer expressly agrees that Prop Store shall not be liable in whole or in part, for, and the Buyer shall not be entitled to recover, any special, indirect, incidental or consequential damages including loss of profits or value of investment or opportunity cost.
- 6.5. Bidders are aware that description revisions may occur on some Lots, and should inquire before the Auction whether any description revisions have occurred on a given Lot and/or examine a lot before bidding on it. Prop Store will make all reasonable efforts to make description revisions readily available during the auction
7. Warranties and Representations
- 7.1. The copyright in all images, illustrations and written material produced by or for Prop Store relating to this auction, is and shall remain at all times the property of The Comisar Collection. The purchase of these items does not include ownership in or to the trademarks registrations, copyrights and/or any other intangible intellectual properties associated with this item. Therefore purchase of this item does not permit the Buyer to replicate or to exploit this item otherwise. The Buyer agrees to indemnify and hold harmless Prop Store and its directors, employees, affiliates, contractors and agents from any third-party claims, actions, suits, judgments, losses, damages, costs and expenses (including reasonable attorneys' fees) asserted against or incurred by Prop Store that arise out of or result from any act or omission by the Buyer arising out of or relating to the Buyer's infringement of any copyrights or trademarks in or to the items or images.
- 7.2. Prop Store neither warrants nor represents that the Buyer's use of any materials displayed on the site will not infringe rights of third parties not owned by or affiliated with Prop Store.
- 7.3. In the catalog descriptions, Prop Store takes steps to identify and provide provenance for Lots offered at Auction. In many cases, the Lots offered were used in or in conjunction with motion pictures or other programs and information is furnished in order to fully identify and describe the Lot offered at Auction, including photographs and illustrations. Prop Store in no way claims any connection to or relationship with the producers of the motion picture or other program. In all cases, the use of the titles or other elements of a motion picture or other program is for informational purposes only.
- 7.4. Prop Store makes no warranty or representation regarding the fitness for any purpose or merchantability of any lot sold. All lots are sold "as is."

7.4.1 Items in this sale contain electronic components. While every effort has been made to describe them accurately, no guarantee or warranty is made as to the functionality, lifespan or safety of those components. It is entirely incumbent on the new owner to satisfy themselves as to their safe use and maintenance.
- 7.5. Bidders are aware that description revisions may occur on some Lots, and should inquire before the Auction whether any description revisions have occurred on a given Lot and/or examine a lot before bidding on it. Prop Store will make all reasonable efforts to make description revisions readily available during the Auction. While Prop Store uses reasonable efforts to include accurate and up to date information in this auction, Prop Store makes no warranties or representations as to its accuracy. Prop Store assumes no liability or responsibility for any errors or omissions in the content of the auction. Any reference images appearing within Prop Store's auction listings are solely for reference purposes and are not intended or deemed to be a representation or warranty of the item depicted within the image.
- 7.6. All items are sold as collectibles and/or memorabilia for display purposes only, and are not deemed, intended, represented, or implied to be fit for any other purpose. The Buyer assumes all risks of loss and/or injury, including, but not limited to, personal injury or property damage, arising from or related to any other use of the item. The Buyer understands and agrees that Prop Store shall have no liability for any such loss or injury and the Buyer expressly releases Prop Store from any such loss or injury.
- 7.7. Except as expressly provided herein, Prop Store shall have no liability to any Bidder or Buyer with respect to any Lot and all and any implied warranties and conditions are excluded to the fullest extent permitted by law.
- 7.8. Each Bidder and Buyer expressly agrees that Prop Store shall not be liable in whole or in part, for, and no Bidder or Buyer shall be entitled to recover, any special, indirect, incidental or consequential damages including loss of profits or value of investment or opportunity cost, for any breach of any warranty, representation, or guarantee set forth herein.
- 7.9. Prop Store and the Consignor make no representations or warranties, express or implied, regarding the Property or that the Property is in compliance with any applicable city, state or federal laws or code, including, without limitation, any warranties imposed by law, whether now known or hereafter enacted, and any such representations and warranties, express or implied, are hereby expressly disclaimed. Buyer acknowledges and agrees that buyer is aware of actual and/or potential damage to any items prior to purchasing any Property in the auction and buyer agrees to assume all risks associated with the Property, including, without limitation, any patent or latent defects or consequential damages buyer may suffer as a result of the ownership of the Items. No buyer of the Property may use the Property for a commercial purpose and buyer shall be liable for any claims arising out of such use, including but not limited to claims relating to rights of privacy, rights of publicity, defamation, copyright infringement, or trademark infringement. Buyer acknowledges and agrees that buyer is not receiving any transfer of copyright, trademark or other intellectual property right from Prop Store, the Consignor, or their respective successors or assigns in the Property, all of which are specifically reserved by the Consignor. PROP STORE AND THE CONSIGNOR EXPRESSLY DISCLAIM THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE AND THEIR EQUIVALENTS UNDER THE LAWS OF ANY JURISDICTION REGARDING THE PROPERTY. IN ADDITION, PROP STORE AND THE CONSIGNOR MAKE NO REPRESENTATION, GUARANTEE OR WARRANTY WITH RESPECT TO THE CONDITION OF THE PROPERTY OR THAT THE PROPERTY WILL BE FUNCTIONAL AND EXPRESSLY DISCLAIM ALL SUCH REPRESENTATIONS, WARRANTIES AND GUARANTEES. MOREOVER, NO MANUFACTURING WARRANTIES, IF ANY, SHALL SURVIVE THE SALE OF THE PROPERTY.
8. Other Important Tems
- 8.1. If any part of these Conditions is found by any arbitrator or court of competent jurisdiction to be invalid, illegal or unenforceable, that part shall be discountedand the rest of the Conditions shall continue to be valid to the fullest extent permitted by law.
- 8.2. The contract is between the Seller, the Buyer and Prop Store and no other person shall have any rights to enforce any of its terms.
- 8.3. If Prop Store fails to insist on performance of any of a Buyer's obligations under these Conditions, or if it delays in doing so, that will not mean that Prop Store has waived its rights against the Buyer and does not mean the Buyer no longer has to comply with those obligations.
- 8.4. These Conditions shall be enforced in accordance with and governed by the laws of the State of California, without regard to its choice of law provisions.
- 8.5. Any claim or controversy arising out of or relating to the sale of the item between any Bidder/Buyer and Prop Store shall be submitted to arbitration in Los Angeles County, California before an arbitrator from the Judicial Arbitration and Mediation Services, Inc. ("JAMS") and conducted under its Comprehensive Arbitration Rules, as the exclusive remedy for such claim or controversy. The parties further agree that the arbitration shall be conducted before a single JAMS arbitrator who is a retired California or federal judge or justice. By agreeing to arbitrate, the parties waive any right they have to a court or jury trial. The decision of the arbitrator shall be final and binding. The parties further agree that, upon application of the prevailing party, any Judge of the Superior Court of the State of California, for the County of Los Angeles, may enter a judgment based on the final arbitration award issued by the JAMS arbitrator, and the parties expressly agree to submit to the jurisdiction of this Court

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About Prop Store

Prop Store was founded on the belief that the props and costumes used in cinema and on television are pieces of fine art. We see these artifacts not as mere byproducts of the production process, but as unique, creative works in their own right. Many of these pieces – built on the collective efforts of designers, fabricators, and artisans from every corner of the globe – are simply extraordinary.

Nonetheless, since these items were considered mere production tools in the earliest days of the entertainment industry, it was common practice to discard such treasures time and time again. Some artifact collecting stories have become legendary: a college student stumbling upon the model miniature space station from 2001: A Space Odyssey after it was dumped from an unpaid storage locker; or the tale told in these pages by James Comisar of how the original props from Star Trek went directly from the final episode into a production dumpster. Thankfully, private collectors have stepped up to preserve and protect these objets d'art from the dustbin of moving image history. Many of our culture's most iconic objects are now cared for by private collectors, who have in large part become the stewards of more than a hundred years of film and TV history.

While each collector has their own personal taste, Prop Store believes that we all share a common passion for the material and for its safe care into perpetuity.

Our reverence for entertainment artifacts is the driving force in our twenty-year global search for culturally-significant items. On this journey, our team members have forged key relationships within the industry and in turn gained access to materials never before made available to collectors. We are also in continuous contact with those on the front lines of production, who educate us and assist us in properly identifying and authenticating materials. Without these individuals, we would not be able to satisfy the strict internal authentication standards we have maintained for decades.

Within this sale of television's greatest treasures, you will find pieces available at every price point – all of which are certified with our industry-leading Certificate of Authenticity and its accompanying guarantee. We strive to present these quintessential pieces with the same level of care (or greater) that went into their presentation on screen. We also pack and ship materials in-house, ensuring their safe transit to any destination in the world. Our team's professional expertise and collective desire to source the most exciting props and costumes in the world makes us one of the leading vendors of original props, costumes and collectible memorabilia. We look forward to being a part of your own collecting journey and to helping you preserve these beloved pieces of television history.

Prop Store Live Auction Bidder Registration Form

Sale Name: TV Treasures | The Comisar Collection Auction Sale Date: December 1, 2018

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 Type (Visa, MC or AmEx):

Shipping Address (include country):

Credit Card Number:

Credit Card Expiration Date:

Company Registration No. (if applicable):

Registering as (select one): Private Client Trade Client

BIDDER NOTICES - PLEASE READ

1. If you wish to make a bid at a Prop Store Live Auction, you must pre-register with Prop Store on this form.
2. If registering as an individual, you must provide Prop Store with at least one (1) form of ID which must include one (1) government issued photo identification. If this does not state your current address, proof of address will also be required.
3. If registering as an organization, 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 +1 818 727 7829 for confirmation or what will be acceptable.
4. If you are registering as an agent to bid on behalf of another party, you must produce the relevant ID documents at paragraphs 2 and 3 above for yourself and the person or 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 propstore.com OR ON REQUEST FROM PROP STORE) AND PRIVACY POLICY (AVAILABLE ON PROP STORE'S WEBSITE propstore.com)
6. In particular, please make yourself aware of Prop Store's payment terms, with all sums due within 7 working days from receipt of Prop Store's invoice. PROP STORE WILL ONLY ACCEPT PAYMENT FROM THE BUYER. Payment plans for lots in this auction are available by specific request only and must be approved in *advance* of bidding; please contact Prop Store for additional details. Any customers not approved for payment plans *before* the auction must settle their invoices in full within 7 business days from receipt of the invoice.
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)

Prop Store Live Auction Bidder Registration Form

Sale Name: TV Treasures | The Comisar Collection Auction

Sale Date: December 1, 2018

Bidder Name:

Bidder Number:

Preferred Telephone No:

Secondary Telephone No:

Select One: Telephone Bidder☐ Absentee Bidder☐

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• \$10 - \$50 by \$10

• \$50 - \$500 by \$25

• \$500 - \$2,000 by \$100

• \$2,000 - \$5,000 by \$250

• \$5,000 - \$10,000 by \$500

• \$10,000 - \$20,000 by \$1,000

• \$20,000 - \$50,000 by \$2,500

• \$50,000 - \$100,000 by \$5,000

• \$100,000+ at the Auctioneer's discretion

Auction Lot #	Description of Lot	Bid Excluding Premium (*Absentee Bidders Only)

Payment plans for lots in this auction are available by specific request only and must be approved in *advance* of bidding; please contact Prop Store for additional details. Any customers not approved for payment plans *before* the auction must settle their invoices in full within 7 business days from receipt of the invoice.

Certain Lots in this auction are sold without a Reserve Price; the majority of Lots in this auction are sold with a Reserve Price. The Reserve Price is the minimum price the Seller will accept for a Lot. The Reserve Price will not be more than the lowest estimate given by Prop Store. Prop Store may disclose or keep confidential the Reserve Price at its entire discretion.



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MY FAVORITE MARTIAN

RACE FOR SPACE IN THIS ORIGINAL FULL-SIZED SPACESHIP FROM THE CBS TELEVISION COMEDY *MY FAVORITE MARTIAN* STARRING RAY WALSTON AND BILL BIXBY. FEATURING SLEEK FUTURISTIC DESIGN, STRATOSPHERE SILVER PAINT AND HANDSOME GULL-WING DOORS, THIS BEAUTY IS PRICED TO FLY OFF THE SHOWROOM FLOOR WITH A PRE-SALE ESTIMATE OF \$80,000-100,000.

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