

Propstore

Collectible Posters Auction



March 6 - 8, 2026



Los Angeles

L'HOMME INVISIBLE



Collectible Posters Auction

March 6 – 8, 2026
Auction starts at 9:30 AM (PST)
/ 5:30 PM (GMT) each day.

Propstore Los Angeles
28014 Harrison Pkwy
Valencia, CA 91355
Phone: (818) 727-7829

Day 1 (March 6) will follow Propstore's Live Auction format while Days 2 & 3 (March 7 & 8) will follow Propstore's Online Auction format. The Day 1 and Days 2 & 3 online catalogs will appear as separate auctions online and are accessible under different auction links. Bidding for Day 1 is available online, via telephone and via written absentee form. Bidding for Days 2 & 3 is available online only. No in-person bidding is available for this auction. Bidders are advised to register in advance of the auction days. Please see the bidding registration document at the back of the catalog for additional information.

Previewing Auction Lots

Lots can be previewed by special appointment at Propstore's Los Angeles facility. Lots can also be previewed via electronic video calls. Contact us for additional information at supportla@propstore.com.

How To Bid

Online (Days 1-3)

Bid live from anywhere in the world via Propstore's live online Auction Platform. Register today at Propstore.com/PosterAuction.

Telephone (Day 1 Only)

Complete the bidder registration form on page 161 and submit to Propstore to bid via telephone. One of Propstore's telephone bidding specialists will call you at your specified number and allow you to bid on your lot in real time.

Absentee Form (Day 1 Only)

Complete the bidder registration form on page 161 and submit to Propstore to bid via written absentee form; select the option for absentee bids and list your maximum bids. A clerk executes bids on your behalf in the room, up to the level necessary to beat other bidders.

Payment Plans

Payment plans may be available in increments of up to three (3) months for purchases where total Hammer Price and Buyer's Premium are greater than \$2,000. Buyers wishing to utilize the payment plan service, if approved by Propstore, shall be required to pay a deposit of twenty percent (20%) of the Purchase Price (the "Deposit"), within seven (7) days of being invoiced. The balance of the Purchase Price shall then be split over up to 90 days from the date of auction close, at the Buyer's option. Note that select lots, as indicated in the description, will not have the payment plan option available. Contact Propstore in advance of bidding with any questions on payment plans.

Terms & Info

Buying with Propstore

For an overview of how to participate in this auction as a buyer, please refer to the Buyer's Guide on page 150 of this catalog.

Conditions of Sale

This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 152 of this catalog.

Buyer's Premium and Credit/Debit Card Fee

A Buyer's Premium of 26% will be added to all winning bids. A fee of 2.5% of the Purchase Price will be added for all orders paid via credit card or debit card.

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.

- \$100 – \$300 by \$25
- \$300 – \$1,000 by \$50
- \$1,000 – \$2,000 by \$100
- \$2,000 – \$5,000 by \$250
- \$5,000 – \$10,000 by \$500
- \$10,000 – \$20,000 by \$1,000
- \$20,000 – \$50,000 by \$2,500
- \$50,000 – \$100,000 by \$5,000
- \$100,000+ at the Auctioneer's discretion

Sales Tax

Depending on your location, your auction lots may be subject to sales tax. Please see our sales tax quick reference guide at the top of page 157.

Follow the auction on Propstore's social media platforms **#PropstoreLiveAuction**

FRONT COVER IMAGES		
91 Horse Feathers (Paramount, 1932) One Sheet (27" x 41") Style B, Stone Lithograph; Very Fine Folded	239 The Wolf Man (Universal, 1941) One Sheet (27" x 41"); Very Fine on Linen	89 Horror Of Dracula (Rank Film, 1958) British Quad (40" x 30") Country-of-Origin; Very Fine Folded; Artwork by Bill Wiggins



Propstore

Collectible Posters Auction

March 6 – 8, 2026



Los Angeles

Day 1

Friday,
March 6

Lots 1 – 269
Online, Telephone and
Absentee Bidding Only

Day 2

Saturday,
March 7

Lots 270 – 576
Online Bidding Only

Day 3

Sunday,
March 8

Lots 577 – End
Online Bidding Only

Auction Begins 9:30 AM (PST) / 5:30 PM (GMT)

Day 1 (March 6) of our auction is a live event with bidding available by telephone, online and absentee bids. Days 2 & 3 (March 7 & 8) is a timed auction event, and participation is solely online through propstore.com.

This catalog only showcases lots for Day 1 of the auction. The catalog for Days 2 & 3 lots are available online only at propstore.com.

Propstore

Posters Wanted

Classic & Modern Movie
Posters, Popular Culture &
Sports Memorabilia, Animation
& Original Artwork

Hell's Angels
(United Artists, 1930)
Three Sheet (40.25" x 77.5")
Fine- on Linen

sold for \$195,300 (£156,240)*

October, 2025



Reach out for a free appraisal
and valuation with our specialists



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US Office: +1 818 727 7829
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Propstore Collectible Posters Auctions

Propstore’s Collectible Posters Auctions, held regularly in both the US and the UK, provide collectors and enthusiasts with the opportunity to obtain one of the most widely-known and visually exciting collectibles in the field – the film poster. We curate collections of high-quality posters and related materials from sources around the world, including many lots that are exceedingly hard to find or never before seen at auction.

All poster lots are cataloged to the high standard that Propstore clients are accustomed to. Whether you are a veteran collector, or just getting started, we hope that you find pieces that speak to you in this sale.

Propstore’s experience, passion and desire to source the most exciting possible content makes us one of the world’s leading vendors of entertainment memorabilia. Thank you for browsing our latest offering -- we look forward to being part of your collecting journey.

Grey Smith, Director of US Posters

With over 58 years of experience in the poster collecting hobby, Grey Smith, Propstore’s Director of US Poster Auctions, is a highly experienced and well-known specialist in the collecting field. Before his work in the auction industry for the last 25 years, Grey worked in film production for many years. He has a vast knowledge of film history and the history of collectible posters and has uncovered some of the most exciting pieces in the field.

John T. Hillman, Supervisor of US Posters

With over 45 years of experience in the poster collecting hobby, John has been a major collector and dealer of original movie memorabilia and is an expert on the Silent Film Era. He is the co-owner of an online website that offers silent film memorabilia exclusively and his clients include the top private collectors as well as major institutions. Additionally, John has written numerous articles for trade-related publications and served two terms on the Board of Directors of Hollywood Heritage Inc., a non-profit organization that preserves and promotes the history and artifacts of Hollywood.

Propstore’s Poster Grade Scale

Mint	A poster that was likely never used or displayed. It will show very minimal signs of age or handling wear with no holes or tears or noticeable issues.
Near Mint	A very lightly used poster with strong, unfaded color tones. If folded, the posters may show the most minimal wear at the folds but no splits, holes, tears, or paper loss
Very Fine	A poster with bright color and a clean overall appearance. It may have light signs of use such as minor fold separation and fold wear. It may have pinholes or very small tears. The poster may have had some light restoration and been backed to linen or acid-free backing paper.
Fine	A poster with good colors and a very presentable appearance. It may have small tears, slight paper loss (border and cross folds), pinholes and minor stains. It may have some fold separation. It may have restoration.
Very Good	A poster that may be slightly brittle due to age, and/or it may have some paper loss and/or staining from tape, water, or similar. The poster may have writing in an unobtrusive place or on the reverse which isn't evident from the front. The poster may have some varying degrees of restoration.
Good	A poster that may have tears, paper loss, and/or a significant degree of general wear. It may have some slight color fading, stains, tape or tape stains, and be in need of restoration. It may also have significant restoration work.
Fair	A poster that has faded colors and/or brittle paper, showing significant signs of use. May have large tears and significant paper loss. May have tape, writing, stains in image area, border or on reverse. It may have had major restoration or need significant restoration.
Poor	A poster that is worn, torn, and/ or badly damaged. May have staining or spotting and be heavily soiled with large areas of paper loss. Paper is cracked or brittle through age or moisture loss. We would recommend restoration and conservation linen backing.

All Lots are graded in the title block of this catalog. Select featured Lots have complete written descriptions with additional condition details in the printed catalog; similar written descriptions and additional condition details are available for *all* lots in the online catalog.

All Lots that are restored will be described as such; if no restoration work is described, the Lot is in original unrestored condition.

Lots in this auction may consist of memorabilia from multiple eras in history and, as such, may contain images, language, or references that are outdated and may be sensitive topics to contemporary readers. Propstore recognizes the importance of preserving and sharing entertainment history as it occurred and these Lots are offered due to their historical significance only. Propstore does not endorse any idea, depiction, or belief that may be associated with these Lots.



Poster Size Guide



US One Sheet (For Scale Reference)
27" x 41"

US Sizes



Lobby Card
11" x 14"



Midget Window Card
8" x 14"



Window Card
14" x 22"



Insert
14" x 36"



Half Sheet
22" x 28"



One Sheet
27" x 41"



Rotogravure One Sheet
27" x 41"



Door Panel
20" x 60"



30 x 40
30" x 40"



40 x 60
40" x 60"



Bus Stop
40" x 60"



Subway
45" x 60"



Three Sheet
41" x 81"



Six Sheet
81" x 81"



Seven Sheet
84" x 91"



Twenty Four Sheet
104" x 232"

British Sizes



Front-of-House (FOH) Card
8" x 10"



Double Crown
20" x 30"



One Sheet
27" x 40"



Quad
40" x 30"



Six Sheet
41" x 79"



Twelve Sheet
78" x 88"

Japanese Sizes



B3
14" x 20"



B2
20" x 28 3/4"



B1
29" x 41"



STB or 'Tatekan'
20" x 56"



B0
40" x 58"

Poster Size Guide



US One Sheet (For Scale Reference)
27" x 41"

Italian Sizes



Locandina
13" x 27"



Photobusta
18" x 27"



One Sheet (Fogli)
28" x 39"



Two Fogli
39" x 54 1/2"



Four Fogli
54 1/2" x 78"

French Sizes



Lobby Card
8 1/2" x 11"



Moyen
23" x 32"



Grande
47" x 63"



Double Grande
63" x 94"



Four Panel
91" x 123"

German Sizes



A2
16" x 30"



A1
23" x 33"



A0
33" x 46"



Two Panel
46" x 66"

Rest of World Sizes



Argentinian One Sheet
29" x 43"



Australian Daybill
13" x 36"



Australian One Sheet
27" x 40"



Australian Three Sheet
41" x 80"



Belgian Poster
14" x 22"



Belgian Poster (Pre-War)
25" x 34"



Mexican Lobby Card
12 1/2" x 16"



Polish One Sheet
26" x 38"



Spanish One Sheet
27" x 39"



Swedish One Sheet
27" x 39"

Poster Size Guide

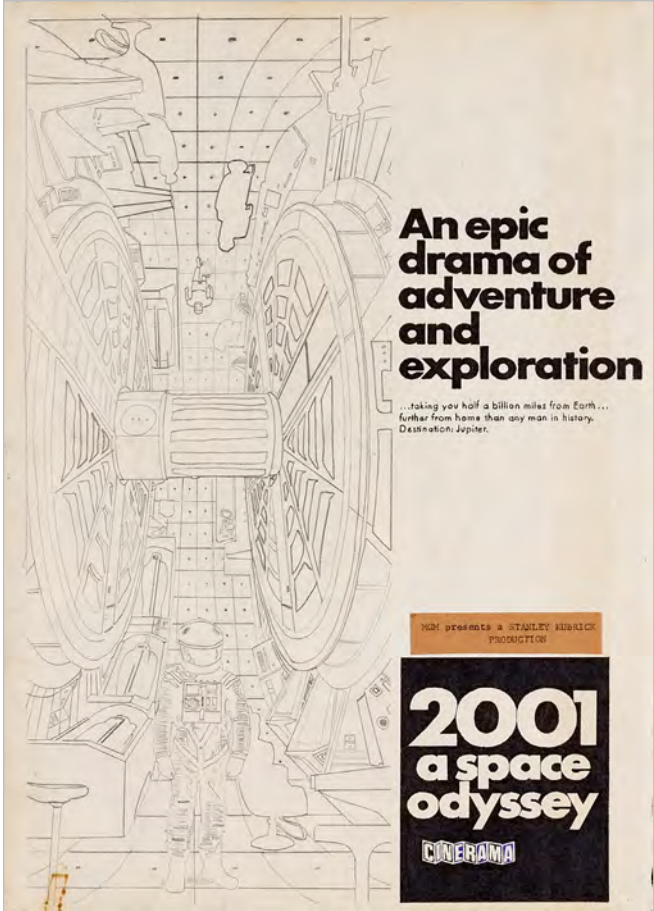
US Lobby Card	These promotional sets of cards were displayed in the lobbies of cinemas with details of the film in a title block at the bottom of each card. They usually come in sets of eight (although there are some exceptions), in landscape format and measure 11 x 14 inches (28 x 36 cm).	US Three Sheet, Six Sheet and Seven Sheet	These poster sizes are in effect multiple “One Sheets.” For example, a Three Sheet is three times the size of a One Sheet or 41 by 81 inches (104 x 206 cm), a Six Sheet is six times the size of a One sheet or 81 x 81 inches (206 x 206 cm) and so forth. These much larger posters are usually assembled from multiple separate pieces of paper.
US Midget Window Card	A Midget Window Card is a more compact version of the standard window card, usually measuring 8.5” x 14”. First introduced in the 1930s, these cards are rarer than their full-sized counterparts and were often printed by independent presses.	US Twenty Four Sheet	This is a giant billboard poster generally used outdoors, printed on 12 sheets. It is widely considered the largest studio-produced poster for American release.
US Window Card	A relatively small poster measuring 14 x 22 inches (36 x 56 cm) in portrait. They were generally displayed in business windows.	British Front-of-House (FOH) Card	These are the same concept as US Lobby Cards and were displayed in lobbies of British cinemas. These are smaller than their American counterparts measuring 8 x 10 inches (20 x 25 cm) in landscape.
US Insert	A smaller, narrower poster measuring 14 x 36 inches (36 x 92 cm) in portrait.	British Double Crown	Smaller than the standard poster size. These measure 20 x 30 inches (51 x 76 cm) and are in portrait.
US Half Sheet	These are roughly half the size of a standard One Sheet. These measure 22 x 28 inches (56 x 71 cm) and are in landscape format.	British One-Sheet / Australian One Sheet	These are the same size as more recent US One Sheets measuring 27 x 40 inches (69 x 102 cm) in portrait.
US One Sheet	This is the standard size of all US posters. Before 1990, these posters measure 27 x 41 inches (69 x 104 cm) and are portrait format. Posters produced after 1990 are one inch shorter measuring 27 x 40 inches (69 x 102 cm).	British Quad	The standard British poster size. The Quad (or Quadruple Crown) measures 40 x 30 inches (76 x 102 cm) and are in landscape.
US Rotogravure One Sheet	This is the same format as a US One Sheet but utilizes an intaglio printing process in which images are etched onto an image carrier. In this method, the image is engraved onto a cylinder, allowing it to be used with a rotary printing press—similar to offset and flexographic printing. Rotogravure one sheets are printed with a sepia tint only and are not full-color posters and are most often designed showing multiple photographic scenes from the film.	British Six Sheet	The same principal can be applied to these as a US Three Sheet. These posters measure 41 x 79 inches (102 x 206 cm) in portrait.
US Door Panel	As their name suggests these posters were designed to be displayed on the doors of the cinema with each poster in the set (usually four) having a different image. Typically, they have unique alternate artwork than the standard (one sheets, three sheets, etc) posters for a movie. An incredibly scarce poster format (especially a set) that measures 20 x 60 inches each (51 x 152.5 cm).	British Twelve Sheet	Similar to a US Six Sheet, these posters measure 78 x 88 inches (128 x 224 cm) and resemble a square. These much larger posters are usually assembled from multiple separate pieces of paper.
30 x 40	30 x 40 posters measure 30” x 40” and are printed vertically on a very heavy card stock material. They were printed in smaller numbers than were other sizes of advertising materials.	Japanese B3	A small format poster unique to Japan and sometimes referred to as a ‘Nakazuri’. Most commonly found in the landscape orientation as they were used bus, subway and train stations. Often printed double-sided (although not always) with poster imagery to the front and movie information to the reverse. Measures 14 x 20 inches (35.5 x 51 cm)
40 x 60	40 x 60 posters measure 40” x 60” and are printed on a very heavy card stock. They were primarily offered for major motion pictures only and were displayed both inside and outside of theatres.	Japanese B2	This is the standard size for posters in Japan. Smaller than most standard sizes, these posters measure 20 x 28 3/4 inches (51 x 73 cm) in portrait.
US Bus Stop	These are large posters measuring 40 x 60 inches (102 x 153 cm) usually in portrait format.	Japanese B1	The Japanese equivalent of a one-sheet and measuring 29 x 41 inches (72 x 103 cm) Relatively scarce with most cinemas preferring the more manageable (smaller) B2 posters.
US Subway	These large posters measure roughly 45 x 60 inches (114 x 153 cm) in landscape format.	Japanese STB or ‘Tatekan’	A rarely used format that was largely phased out of use in the 1970’s. Issued and printed in two-sections with each piece measuring 2” x 28 1/2 inches (51 x 72.5 cm) and designed to slightly overlap when joined together to create an elongated looking poster (20 x 56 inches – 51 x 142 cm) similar to a U.S. Insert but larger. Sometimes referred to as a ‘Two-Panel’.

Poster Size Guide

Japanese B0	Large format poster measuring 40 x 58 inches (121 x 145 cm) and printed in very limited numbers for a handful of releases with examples found in both landscape and portrait formats.	German A0	Much less common than an A1. They measure approximately 33 x 46 inches (84 x 117 cm) and often has completely different artwork than the regular A1 poster.
Italian Locandina	A long and thin portrait poster format which somewhat resembles a U.S. insert or Australian Daybill and is most commonly found measuring approximately 13 x 27 inches (33 x 69 cm).	German Two Panel	The scarcest format for any German poster that measures (when complete) 46 x 66 inches (117 x 168 cm) and distributed to cinemas in two pieces designed to be joined together. Often has completely different artwork than the A1 poster.
Italian Photobusta	An Italian version of a lobby card and like the U.S. equivalent issued in sets of 8 (although this can vary from 6 up to 14 in some rare cases). Almost like a mini poster they are most commonly found measuring 18 x 27 inches (46 x 69 cm) with content typically split into a series of different images which includes the movie title.	Argentinian One Sheet	The most common type of movie poster used in Argentina. Portrait format that normally measures approximately 29 x 43 inches (73.5 x 109 cm) making them slightly larger than a regular U.S. one sheet. The title of the movie and credits are typically printed in the Spanish language.
Italian One Sheet (Fogli)	The standard size in Italy measuring 28 x 39 inches (71 x 99 cm) in portrait.	Australian Daybill	Similar formatting to the US Insert. Before the 1960s these posters measured 13 x 36 inches (33 x 92 cm). Since the 60s they have been shortened by six inches and now measure 13 x 30 inches (33 x 76 cm).
Italian Two Fogli and Four Fogli	The same principle as the US and British large format posters. The Two Fogli measures 39 x 54 1/2 inches (99 x 139 cm) and the Four Fogli measures 54 1/2 x 78 inches (139 x 198 cm). The Four Fogli is usually comprised of two separate pieces.	Australian One Sheet	Measuring 27 x 40 inches (68.5 x 101.5 cm) Australian one sheets are much rarer than the more popularly used Australian daybills.
French Lobby Card	Each card measures approximately 8 1/2 x 11 inches (21 x 27cm) and are usually issued as sets of 8 in a liveried envelope, but can also be issued as a set of 6, 10, or 12 with some films having up to three different sets issued which are then designated with ‘A’, ‘B’, and ‘C’.	Australian Three Sheet	These larger-format posters measure 40” x 80” (102 x 203 cm) and are not as common as the Australian one sheet format.
French Moyen	A scarce French format that places itself (size wise) between the more commonly used large format ‘Grande’ and much smaller ‘Petite’. Sometimes can be referred to as a ‘Medium’ Affiche. Measures approximately 23 x 32 inches (60 x 80 cm).	Belgian Poster	The most commonly used Belgian cinema poster and as a general rule measures 14 x 22 inches (35.5 x 56 cm) and is widely used in either a vertical or horizontal design with a blank area at the top border. This allowed for hand-written screening times/dates or for a pre-printed snipe to be affixed.
French Grande	Large poster measuring 47 x 63 inches (119 x 160 cm) in portrait.	Belgian Poster (Pre-War)	This was the standard poster size before WWII. A smaller size was implemented during and after the war due to paper shortage within the country.
French Double Grande	Also known as a 2-Panel poster (French 2P) and measuring approximately 63 x 94 inches (160 x 240 cm). Usually printed in two sections that overlap to form a large format poster. Commonly made to display horizontally, but on some rare occasions can also be seen in a vertical design.	Mexican Lobby Card	Issued in sets of eight with each card measuring 12 1/2 x 16 (31.5 x 40 cm). Notable for their colorful border artwork combined with a black and white photographic image from the movie.
French Four Panel	Often referred to as a ‘billboard’ poster with apparently no official title. Printed in four sections designed to overlap that when assembled measures 91 x 123 inches (240 x 320 cm).	Polish One Sheet	Most commonly found measuring 26 x 38 inches (66 x 96.5 cm) and notable for their (often) wild, surrealistic art with little or no connection to the film they are promoting.
German A2	Much less common than the A1. They measure approximately 16” x 23” (41 x 58 cm). Belgian (Pre-War) Poster: Much less common than the Post-WWII Belgian posters. They measure 24” x 33” (61 x 84 cm)	Spanish One Sheet	Printed slightly smaller than a U.S. one sheet and measuring (approximately) 27 x 39 inches (68.5 x 99 cm). The equivalent U.S. one sheet is often used but with title and credits in the Spanish language.
German A1	This is the standard German poster size and most commonly used by cinemas measuring 23 x 33 inches (58 x 84 cm).	Swedish One Sheet	Printed slightly smaller than a U.S. one sheet and measuring (approximately) 27 x 39 inches (68.5 x 99 cm) with different artwork (mostly) to that found in other countries.

Day 1

Lots 1 - 269
Friday,
March 6, 2026
Online, Telephone and
Absentee Bidding Only
9:30 AM (PST) / 5:30 PM (GMT)



Letter from the
artist's daughter,
which details its
provenance



2
2001: A SPACE ODYSSEY (MGM, 1968)
Wilding One Sheet (27" x 41") Starchild Style;
Very Fine on Linen

This beautiful poster has been professionally linen-backed to address minor wear from rolling, a chip in the lower border, and wear on the left border. The borders have been airbrushed.

Estimate: \$1,500 - 3,000



1
2001: A SPACE ODYSSEY (MGM, 1968)
Hand-Drawn One Sheet Illustration (11" x 15.75);
Very Fine+; Artwork by Robert McCall

Propstore is thrilled to offer this rare hand-drawn illustration by artist Robert McCall. This artwork represents an early concept that eventually evolved into the Style C one sheet for Stanley Kubrick's iconic science fiction film. Created with graphite and ink, the piece also features a pasted blurb crediting the director, making it a close representation of the final poster. The Style C poster was the only original release poster intended specifically for Cinerama theaters, while the other two versions were printed for either 70mm or Cinerama. This lot includes a letter from the artist's daughter, which details its provenance.

"2001: A Space Odyssey" is a science-fiction epic directed and produced by Stanley Kubrick, with a screenplay co-written by Kubrick and Arthur C. Clarke. The film stars Keir Dullea, Gary Lockwood, William Sylvester, and Douglas Rain, and follows a journey to Jupiter by astronauts, scientists, and the intelligent computer HAL 9000 to investigate an enigmatic alien monolith. The film is renowned for its scientifically accurate depiction of space travel, innovative special effects, and thought-provoking, ambiguous themes. Kubrick deliberately eschewed traditional cinematic and narrative conventions: dialogue is sparse, and many lengthy sequences rely entirely on music. Departing from the typical practice of commissioning original scores for major films, "2001: A Space Odyssey" uses classical music pieces by composers such as Richard Strauss, Johann Strauss II, Aram Khachaturian, and Gyorgy Ligeti.

Estimate: \$4,000 - 8,000





3
2001: A SPACE ODYSSEY (MGM, 1968)
One Sheet (27" x 41") Style B;
Fine+ on Linen; Artwork by Robert McCall

Estimate: \$1,000 – 2,000



4
2001: A SPACE ODYSSEY (Film Prints, Inc., 1995)
Reprint Insert (14" x 36") Signed by Keir Dullea
and Gary Lockwood (ISA COA);
Near Mint Rolled; Artwork by Robert McCall

Estimate: \$800 – 1,600



5
2001: A SPACE ODYSSEY (MGM, 1968)
Three Sheet (41" x 78");
The Collection of the Late J. Stephen Ryan
Very Fine- Folded; Artwork by Robert McCall

Estimate: \$600 – 1,200

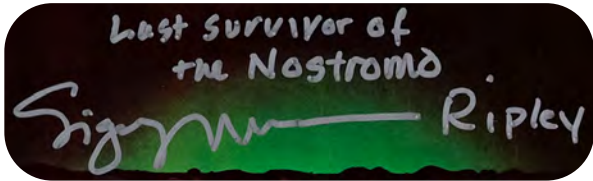


6
THE ADVENTURES OF
SHERLOCK HOLMES
(20th Century Fox, 1939)
Half Sheet (22" x 28") Style B;
Fine+ Folded

From the second film in the "Sherlock Holmes" series, co-starring Basil Rathbone and Nigel Bruce, is this outstanding "Style B" half sheet poster featuring Holmes in his iconic Inverness and deerstalker cap. Depicting co-stars Ida Lupino and Alan Marshal, this example is unrestored and folded, displaying some fold wear with separation along the left half of the horizontal fold. The borders display pinholes with very mild edge wear, a tiny edge tear, corner creases, and one corner chip. There is a light tide stain in the right border, and along the right half of the horizontal fold that just barely has slight bleed-through in the credits. There are pencil markings around Rathbone's mouth and chin that extend onto the collar of his cape. The colors are fresh and vibrant, with no signs of fading. This "Style B" half sheet features an almost identical image as the film's one sheet.

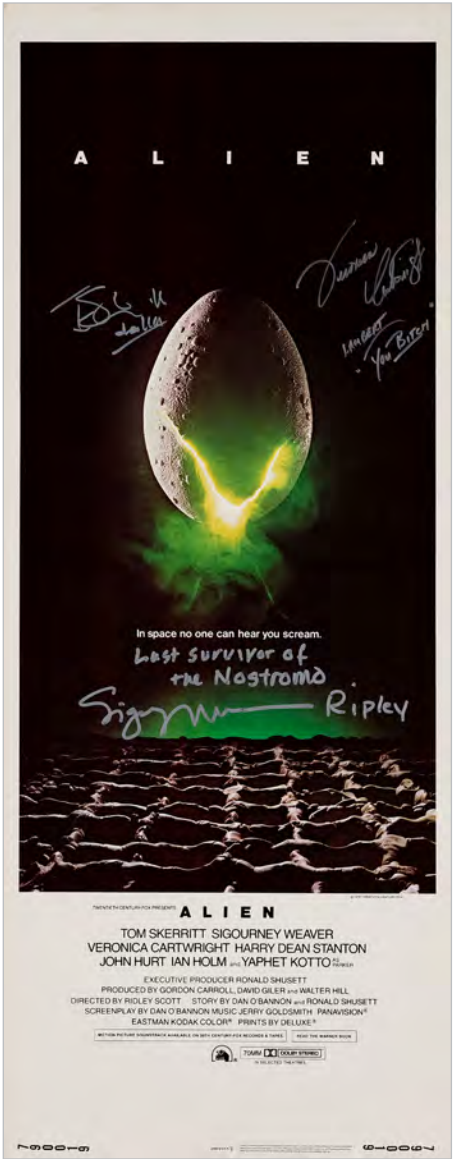
"The Adventures of Sherlock Holmes" is the second of fourteen films produced with Basil Rathbone and Nigel Bruce between 1939 and 1946. It was the final film in the series released by Fox and the last to take place in the Victorian era of Doyle's original stories; subsequent entries, produced by Universal, were set in the contemporary 1940s. The film features George Zucco as Holmes's arch-nemesis, Professor Moriarty. It follows Holmes and Watson as they work to thwart Moriarty's scheme to victimize a wealthy family and steal the Crown Jewels. It also marked the first adaptation in which Sherlock Holmes says the now-famous line, "Elementary, my dear Watson," a phrase never actually used in Sir Arthur Conan Doyle's original stories.

Estimate: \$3,000 – 6,000



7
ALIEN (20th Century Fox, 1979)
Insert (14" x 36")
Signed by Sigourney Weaver, Tom Skerritt,
Veronica Cartwright (Beckett COA);
Very Fine+ Rolled

Estimate: \$1,000 – 2,000





8
ALIENS
(20th Century Fox, 1986)
British Quad (40" x 30")
Newspaper Style;
Fine- on Linen

Estimate: \$600 – 1,200



10
APOCALYPSE NOW (Tobis, 1979)
German A1 (24" x 33");
Very Fine+ on Linen; Artwork by Bob Peak

Estimate: \$1,000 – 2,000



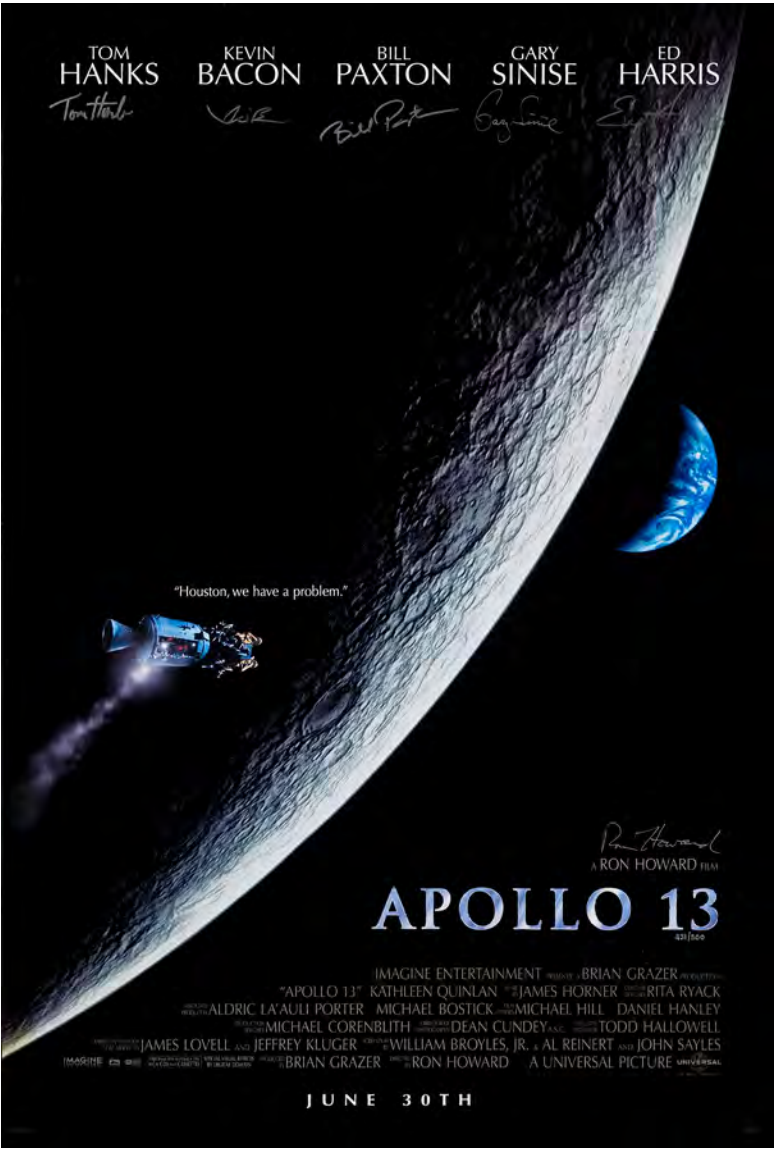
9
AMERICAN GAME TRAILS
(Educational Films, 1915)
One Sheet (27.5" x 40.25")
Stone Lithograph;
Very Fine+ on Linen

Estimate: \$1,500 – 3,000



11
APOLLO 13 (Universal, 1995)
One Sheet (27" x 40") Advance,
Limited Edition #431/500
Signed by Tom Hanks, Kevin Bacon, Bill Paxton,
Gary Sinise, Ed Harris and Ron Howard
(Universal Pictures COA);
Very Fine- Rolled

Estimate: \$3,000 – 6,000





12
THE ASTOUNDING SHE-MONSTER (AIP, 1958)
One Sheet (26" x 40");
The Collection of the Late J. Stephen Ryan
Fine on Linen; Artwork by Albert Kallis

Estimate: \$600 – 1,200

13
ATTACK OF THE CRAB MONSTERS (Allied Artists, 1957)
Half Sheet (22" x 28");
Very Fine Rolled;
Artwork by Albert Kallis

Estimate: \$800 – 1,600



14
AU BAL NEGRE (c.1950s)
Lithographic Poster (25.5" x 32.25");
Very Fine+ on Linen; Artwork by Andre-Charles Caron

Based upon the original poster, designed by Paul Colin, and issued to announce the Bal Negre ("The Black Ball") event in Paris held on February 12, 1927, at the Theatre des Champs-Élysées, which was attended by three thousand Parisians and featured the legendary performer, Josephine Baker. This lithographic poster was designed by Andre-Charles Caron in the 1950s, featuring a minimalist, geometrical, Art Deco-inspired design. This rolled poster was professionally linen-backed without restoration and is in superb condition.

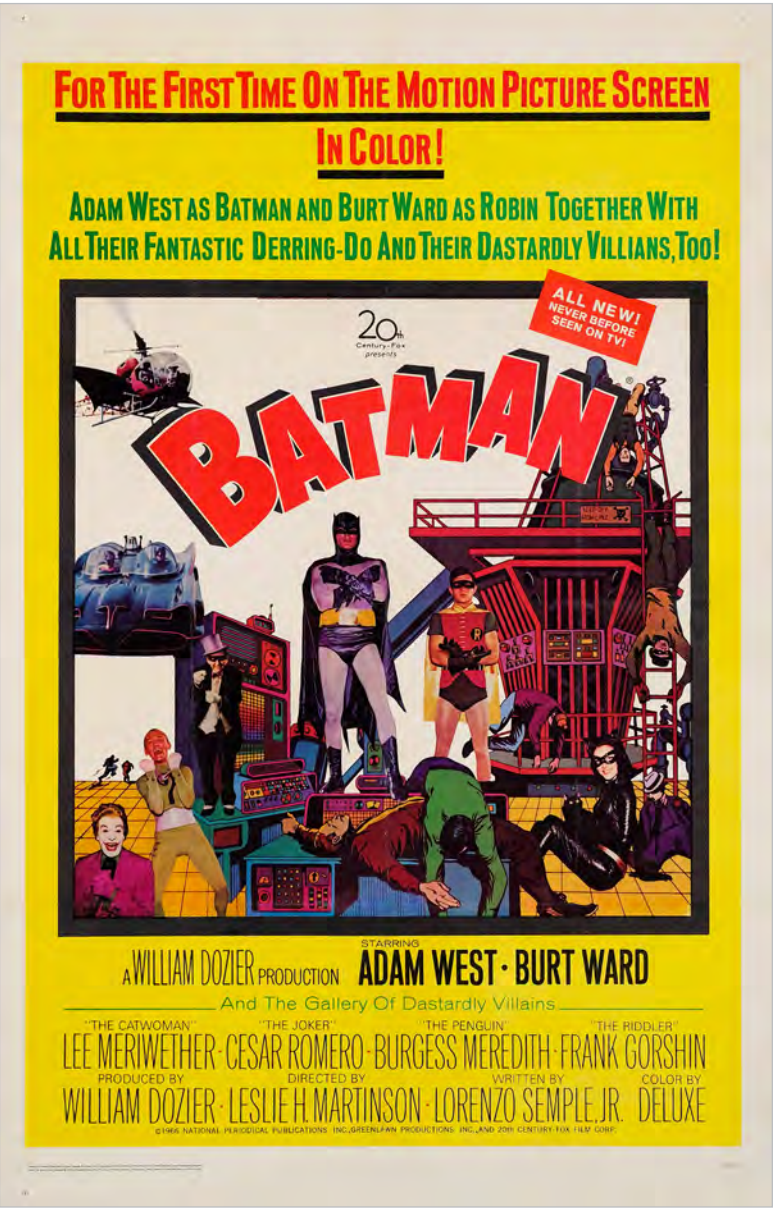
Freda Josephine Baker (nee McDonald; June 3, 1906 – April 12, 1975), known professionally as Josephine Baker, was an American-born performer who became a French citizen and built most of her career in Europe, particularly France. A celebrated dancer, singer, and actress, she made history as the first Black woman to headline a major motion picture, appearing in the 1927 French silent film, "Siren of the Tropics," directed by Mario Nalpas and Henri Etievant. In Paris, Baker achieved instant fame for her provocative dancing and bold stage presence, often appearing nearly nude. After a successful European tour, she returned to France in 1926 to star at the Folies Bergere, where she established the style that would define her career, including her famous performance in a banana skirt during "La Folie du Jour." Her rise coincided with the 1925 Exposition des Arts Decoratifs and the emergence of Art Deco, along with a growing fascination with non-Western and African-inspired art forms, which she embodied onstage. In later Paris performances, she sometimes appeared alongside her pet cheetah, Chiquita, adorned with a diamond collar.

Estimate: \$3,500 – 7,000



15
BACK TO THE FUTURE (Universal, 1985)
One Sheet (27" x 41");
Near Mint Rolled; Artwork by Drew Struzan

Estimate: \$600 – 1,200



16
BATMAN (20th Century Fox, 1966)
One Sheet (27" x 42");
Very Fine on Linen

Estimate: \$600 – 1,200

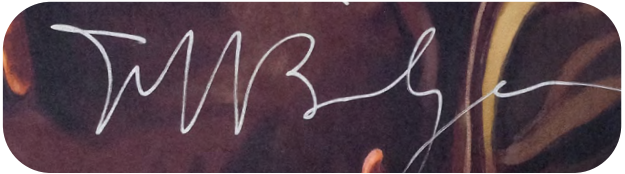
17
BEGINNING OF THE END (Republic, 1957)
Three Sheet (41" x 79") Style A;
The Collection of the Late J. Stephen Ryan
Very Fine– Folded

Estimate: \$600 – 1,200



18
BELIEVE IT OR NOT - NO. 2 (Warner Bros., 1930)
One Sheet (27" x 41");
Very Fine– on Linen

Estimate: \$1,000 – 2,000



19
THE BIG LEBOWSKI (Vice Press, 2024)
Screen Printed Poster (24" x 36") Limited Edition #10/160 Signed by Jeff Bridges (Beckett COA);
Near Mint Rolled; Artwork by Dave O'Flanagan

Estimate: \$800 – 1,600





20
THE BIRDS (Universal, 1963)
24 Sheet (234" x 106");
The Collection of the Late J. Stephen Ryan
Very Fine- Folded

This amazing, large-format poster is a very rare find for the Alfred Hitchcock collector. Never before used, the poster is printed in 12 sections and is folded with general fold wear, cross-fold separation, and edge wear with small tears.

"The Birds" is a horror suspense film directed and produced by Alfred Hitchcock and released by Universal. Starring Jessica Tandy, Rod Taylor, Suzanne Pleshette, and featuring Tippi Hedren in her film debut, it is loosely adapted from Daphne du Maurier's 1952 short story. The film follows a series of mysterious and violent bird attacks that terrorize the residents of Bodega Bay, California, over several days. Screenwriter Evan Hunter, working under Hitchcock's guidance, created new characters and an expanded narrative while preserving du Maurier's title and core idea of unexplained avian assaults. Although it received mixed reviews upon its initial release, its reputation has grown over time, and it is now regarded well.

Estimate: \$2,500 – 5,000



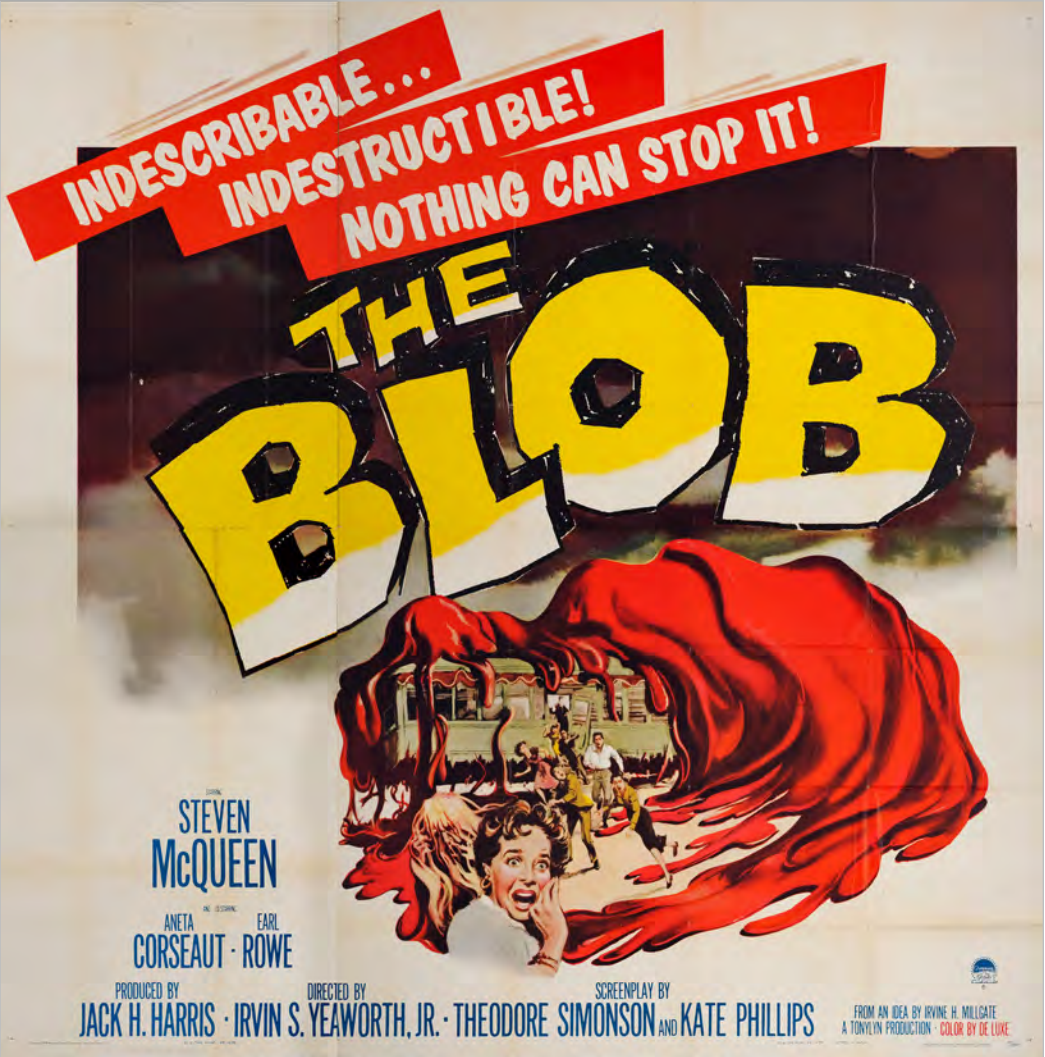
21
THE BIRDS (Universal, 1963)
Three Sheet (41" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine+ Folded

Estimate: \$600 – 1,200



23
THE BLOB (Paramount, 1958)
Six Sheet (79" x 81");
The Collection of the Late J. Stephen Ryan
Very Fine+ Folded

Estimate: \$1,000 – 2,000



22
THE BLACK CAT (Universal, 1934)
Uncut Pressbook (11.25" x 18);
Very Fine Folded

From one of Universal's classic horror films co-starring Boris Karloff and Bela Lugosi, this pressbook consists of eight pages with illustrations on every page. This example, which has one horizontal fold, is complete without any cuts and is in excellent condition with some small light creases and crimps from handling over time and a few tiny edge nicks.

"The Black Cat" is a pre-Code horror film directed by Edgar G. Ulmer and starring Boris Karloff and Bela Lugosi, becoming Universal's biggest hit of the year and the first of eight films pairing the two actors. Although unrelated to Edgar Allan Poe's 1843 short story, it helped establish the psychological horror genre with its pervasive music score, moody atmosphere, unsettling sound design, and focus on the darker aspects of the human mind, including fear and guilt.

Estimate: \$2,000 – 4,000



24
THE BLOB
(Paramount, 1958)
One Sheet (27" x 41");
Very Fine on Linen

Estimate: \$800 - 1,600

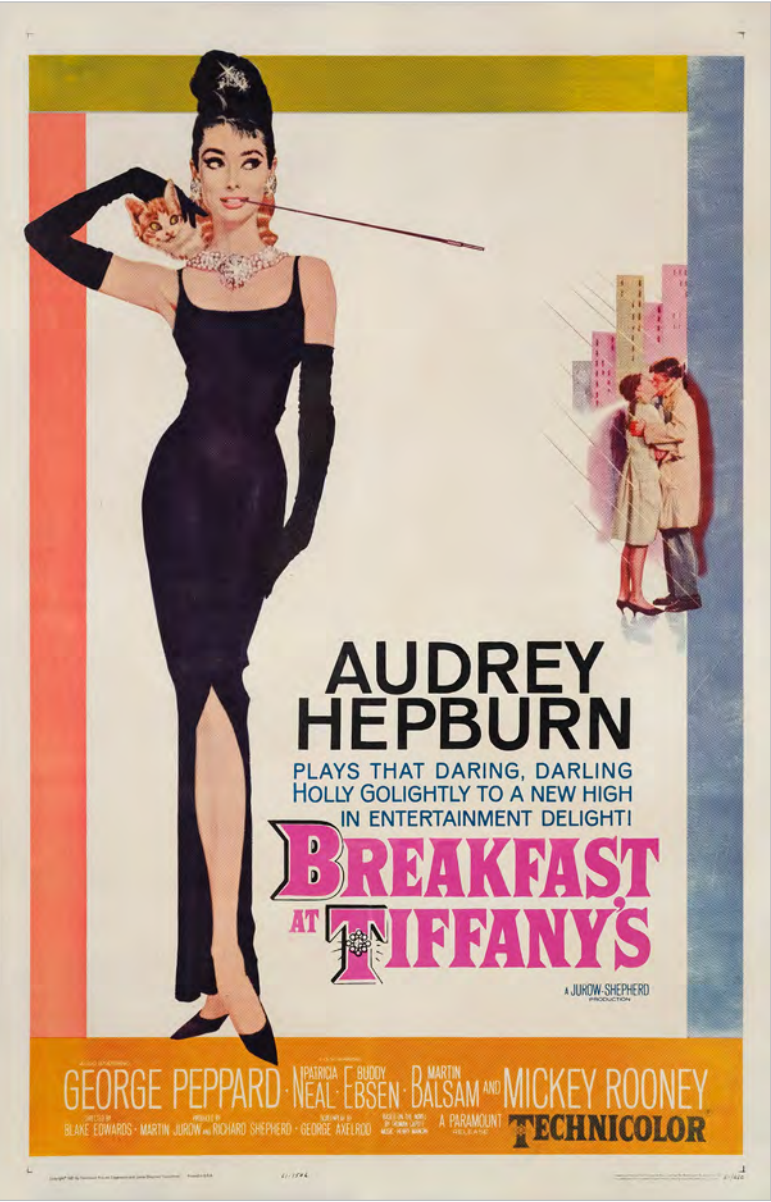


25
THE BODY SNATCHER
(RKO, 1945)
One Sheet (27" x 41")
Style A;
Very Fine- on Linen

A menacing Boris Karloff reaches out from the poster toward the viewer in this superb one sheet from producer Val Lewton's classic horror thriller, directed by Robert Wise. This example was professionally linen-backed with very minor restoration, including touch-up along portions of an additional horizontal fold beneath the upper border and spot touch-up in the borders to address pinholes and chips, some of which were wisely left as-is.

The Val Lewton RKO thrillers are renowned for their stunning posters, and "The Body Snatcher" is no exception. Directed by Robert Wise, this horror film is adapted from Robert Louis Stevenson's 1884 short story of the same name. The film features Boris Karloff and Bela Lugosi, marking their eighth and final on-screen collaboration.

Estimate: \$2,500 - 5,000



27
BREAKFAST AT TIFFANY’S (Paramount, 1961)
Three Sheet (41” x 79”);
The Collection of the Late J. Stephen Ryan
Very Fine+ on Linen; Artwork by Robert McGinnis

Beautiful Audrey Hepburn continues to captivate audiences as New York socialite “Holly Golightly” in this popular poster from director Blake Edwards’ comedy. Printed on two panels and professionally linen-backed, this example is essentially unrestored, except for a touch-up along an additional horizontal fold through Hepburn’s name at the top. As such, it shows pinholes and a tear in the white field that are unobtrusive. This example is in excellent condition with almost no restoration and will be a prize for any collection.

Estimate: \$3,000 – 6,000

26
BREAKFAST AT TIFFANY’S (Paramount, 1961)
One Sheet (27” x 41”);
Fine+ on Linen; Artwork by Robert McGinnis

Displaying one of the most popular movie poster images from the 1960s, this one sheet was professionally linen-backed with light touch-up to the folds to address general wear, while the entire white field was airbrushed to correct border pinholes, small chips and tears, and nicks with a small area of paper loss on the bottom corners. This example displays slight fading to the left red border. The restoration was beautifully performed, and this example is ready for display.

“Breakfast at Tiffany’s” is a romantic comedy directed by Blake Edwards, starring Audrey Hepburn as the eccentric socialite Holly Golightly and George Peppard as Paul Varjak, a struggling writer who moves into her apartment building. Based on Truman Capote’s 1958 novella, the screenplay by George Axelrod deviates from the source material. After considering several actors—including Marilyn Monroe and Steve McQueen—Hepburn and Peppard were cast, with principal photography taking place in New York City and Paramount Studios. The film features music by Henry Mancini, including the iconic theme song “Moon River” by Mancini and Johnny Mercer. Released by Paramount on October 5, 1961, it grossed \$14 million worldwide, received critical acclaim for Hepburn’s performance and style, and earned five Academy Award nominations, winning Best Music Score and Best Song.

Estimate: \$5,000 – 10,000

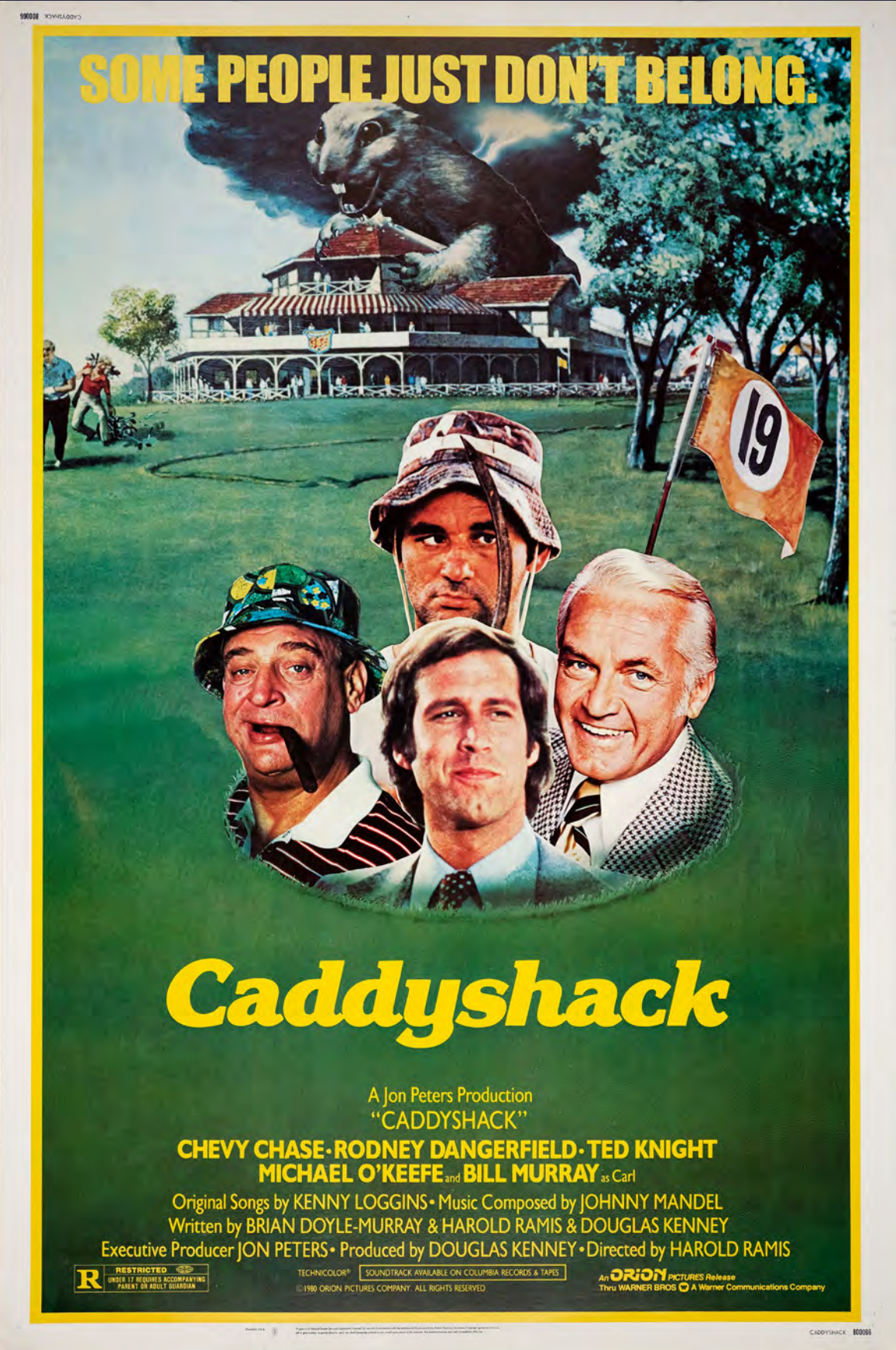


28
THE BRIDE OF FRANKENSTEIN (Universal, 1935)
Pre-War Belgian Poster (24.5” x 30”);
Very Fine- on Linen

Propstore is excited to offer this spectacular Pre-War Belgian poster for the first time. This poster, featuring a stunning image of Boris Karloff as Frankenstein’s Monster alongside Elsa Lanchester and Dr. Pretorius (played by Ernest Thesiger), has been auctioned only once in the past 20 years. The poster has a trim at the top of the theater imprint area and an additional horizontal light fold near the main fold. It was professionally linen-backed, with expert touch-ups to the folds to address general wear and cross-fold separation. There are also spot touch-ups in various areas within the lower yellow field and the image, including the figure of Dr. Pretorius, to repair small tears and light wear. The borders have been airbrushed to fix small edge tears and chips. There are also minor areas of surface bubbling in the lower black field, but they are unobtrusive. The restoration was expertly done, and this original release Universal horror poster displays vibrant colors. It will make a spectacular addition to any collection, celebrating one of the greatest horror films from the 1930s.

“Bride of Frankenstein” is a Universal horror film and the first sequel to Universal’s 1931 classic, “Frankenstein.” Like its predecessor, it was directed by James Whale and stars Boris Karloff as the Monster and Colin Clive as Dr. Frankenstein. The cast also includes Elsa Lanchester in a dual role as both Mary Shelley and the Bride, Ernest Thesiger as Dr. Septimus Pretorius, and O. P. Heggie as the blind hermit. Since its release, “Bride of Frankenstein” has steadily gained acclaim and is now often regarded as one of the greatest sequels of all time. Many critics view it as superior to the original and celebrate it as James Whale’s finest work.

Estimate: \$15,000 – 30,000



29
CADDYSHACK
(Orion Pictures, 1980)
40 x 60;
The Collection of the
Late J. Stephen Ryan
Very Fine+ Rolled

Estimate: \$800 – 1,600

30
CASABLANCA
(Warner Bros., 1942)
One Sheet (27" x 41");
Very Fine- on Linen

From one of the greatest American films of all time, which also boasts a perfectly crafted screenplay, is this one sheet for "Casablanca," co-starring Humphrey Bogart, Ingrid Bergman, and Paul Henreid. Reflecting the wartime activities that play out in the film that were occurring in the world at the time, the design features photographic scenes with a blurb beneath them, similar to that of a newspaper. Originally folded, this example was professionally linen-backed and expertly touch-upped on portions of the folds (primarily the upper and lower) to address general wear and cross-fold separation, with slightly more touch-up along the bottom portion of the vertical fold. Sporadic airbrushing was applied to just portions of the borders to correct pinholes, chips, and edge tears. The restoration was executed intelligently, as the restorer chose not to airbrush the borders completely and instead addressed only the main issues.

"Casablanca" is a romantic drama directed by Michael Curtiz, featuring Humphrey Bogart, Ingrid Bergman, and Paul Henreid in leading roles. Brothers Julius and Philip G. Epstein were originally tasked with writing the screenplay. However, despite opposition from the studio, they departed early in 1942 to contribute to Frank Capra's "Why We Fight" series. The film was filmed entirely at Warner Bros. Studios in Burbank, California, except for a single sequence shot at Van Nuys Airport. Despite being an A-list production featuring established stars and top-tier writers, no one involved in "Casablanca" anticipated it would distinguish itself among the numerous films Hollywood released each year. Surpassing all expectations, "Casablanca" won the Academy Award for Best Picture, with Michael Curtiz receiving Best Director and the Epsteins alongside Howard Koch honored for Best Adapted Screenplay. Over time, its stature has only increased, with its lead characters, unforgettable dialogue, and iconic theme song becoming cultural touchstones, and it consistently appears near the top of lists of the greatest films ever made.

Estimate:
\$15,000 – 30,000





31
CASINO (VG Kids, 2021)
Screen Printed Poster (24" x 36")
Artist's Proof Signed by Joe Pesci (Beckett COA);
Very Fine Rolled; Artwork by Jake Kontou

Estimate: \$1,000 - 2,000



32
CAVALCADE (Fox, 1933)
Insert (14" x 36");
Very Fine Rolled

Estimate: \$600 - 1,200

33
CHARLIE CHAN AT THE CIRCUS
(20th Century Fox, 1936)
One Sheet (27" x 41");
Stone Lithograph;
Very Fine+ on Paper

Warner Oland as Charlie Chan dominates this stunning stone lithograph one sheet, rendered in shades of green, which symbolize a mood of terror or suspense. Originally folded, this example was professionally paper-backed with expert touch-up to just portions of the folds to address general wear, with spot touch-up to two small tears on Oland's mustache and to scattered pinholes. The paper has been trimmed to the edges of the poster. The design and use of color are spectacular, and 20th Century Fox produced some of the most attractive stone lithographs in the 1930s, at a time when most of the other major studios switched to the less expensive and labor-intensive offset printing process. This may be the only extant poster known for this Charlie Chan mystery thriller.

"Charlie Chan at the Circus" is the 11th Fox film featuring Warner Oland as Charlie Chan, in which a routine family outing unexpectedly pulls the vacationing detective into a murder investigation and the events take place primarily at the Kinney & Gaines Combined Circus. Cast member Keye Luke is said to have had a disagreement with director Harry Lachman regarding his treatment of the circus midgets in the film.

Estimate: \$6,000 - 12,000





34
A CHRISTMAS CAROL (United Artists, 1951)
One Sheet (27" x 41");
Very Fine+ on Linen

Estimate: \$600 - 1,200



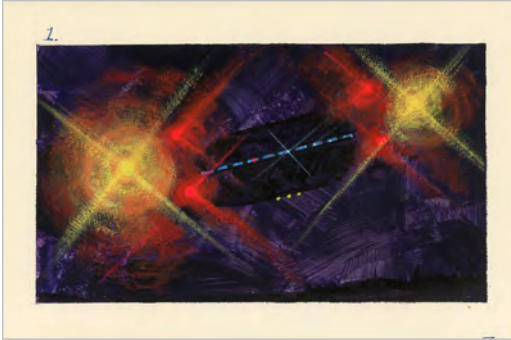
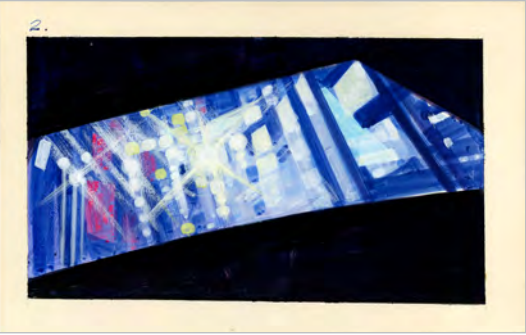
35
A CHRISTMAS CAROL (United Artists, 1951)
Six Sheet (80" x 78");
The Collection of the Late J. Stephen Ryan
Fine+ Folded

Estimate: \$800 - 1,600



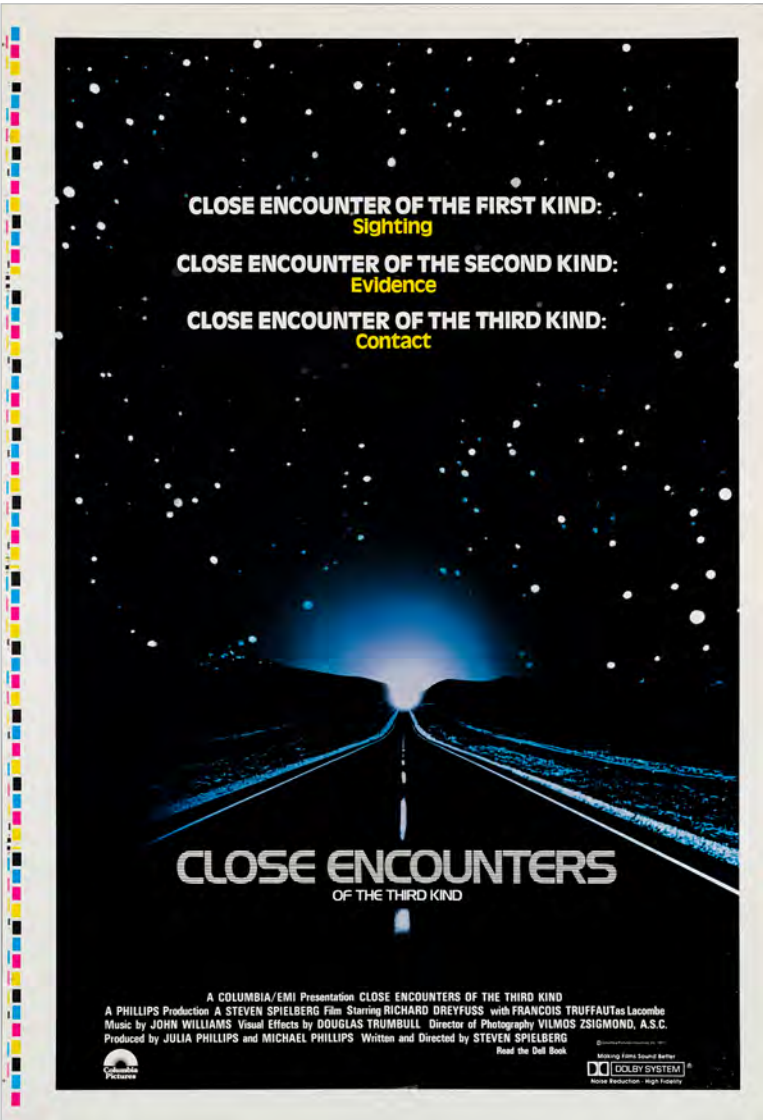
36
CHRISTMAS IN CONNECTICUT (Warner Bros., 1945)
Six Sheet (81" x 80");
Very Fine- Folded

Estimate: \$1,000 - 2,000



37
CLOSE ENCOUNTERS OF THE THIRD KIND (Columbia, 1977)
Hand-Painted Spaceship
Concept Artwork
(8" x 5.25" x 0.25" (2), 16.5" x 9" x 0.25");
Attributed to George Jensen
(Production Illustrator)
Very Fine+

Estimate: \$1,000 – 2,000



38
CLOSE ENCOUNTERS OF THE THIRD KIND (Columbia, 1977)
One Sheet Printer's Proof (28" x 41");
Very Fine+ Rolled

Estimate: \$600 – 1,200

39
COBRA (Warner Bros., 1986)
Lebanese Poster (27.5" x 40.25")
Signed by Sylvester Stallone and
Andrew Robinson (Beckett COA);
Very Fine- on Linen

Estimate: \$1,000 – 2,000



40
COOL HAND LUKE (Warner-Pathe, 1967)
British Quad (40" x 30")
Day-Glo Style;
Very Fine- on Linen

Estimate: \$3,000 – 6,000



41
COOL HAND LUKE (Warner Bros., 1967)
Insert (14” x 36”);
The Collection of the Late J. Stephen Ryan
Fine+ on Paper; Artwork by James Bama

Estimate: \$600 – 1,200



42
CREATURE FROM THE BLACK LAGOON (Universal-International, 1954)
Lobby Card Set (8) + “Ninth Card” (11” x 14”); The Collection of the Late J. Stephen Ryan
Very Fine–

This complete set of eight lobby cards includes a title lobby card and seven scene cards, all in excellent, unrestored condition. The title lobby card displays light border wear with small creases, a tiny edge nick, and light, tiny stains in two of the borders. The seven scene cards display light border creases, tiny edge tears, smudges, and minor stains. Card #8 shows a larger diagonal crease in the lower-left corner. Also included is a bonus “Ninth Card,” a fan-produced lobby card from the 1980s featuring a desirable image of a scene from the film that was not part of the original lobby card set. The grade shown is the average of the eight cards. This complete set of lobby cards is in excellent, unrestored condition and will make for a great display from this classic Universal Horror thriller.

“Creature from the Black Lagoon” is a 3D monster horror film produced by William Alland and directed by Jack Arnold. Starring Richard Carlson, Julia Adams, and Richard Denning, the film follows a team of scientists who encounter a mysterious amphibious humanoid, the Gill-Man, in the Amazon. “The Creature from the Black Lagoon” was the last of the classic Universal Monsters and spawned two sequels.

Estimate: \$2,000 – 4,000



43
THE CROWD ROARS (Warner Bros., 1932)
Window Card (14” x 22”);
Fine+

Estimate: \$800 – 1,600

44
THE CURSE OF THE WEREWOLF (Universal-International, 1961)
Six Sheet (78” x 81”);
The Collection of the Late J. Stephen Ryan
Very Fine+ on Linen;
Artwork by Joseph Smith

Fans of Hammer Horror will undoubtedly appreciate this spectacular six sheet, featuring outstanding artwork of actor Oliver Reed in full werewolf makeup. Printed on four panels, this example appears unused and was professionally linen-backed, without any restoration. This large-format poster will make an exceptional and impressive display.

“The Curse of the Werewolf” is a British horror film directed by Terence Fisher and produced by Anthony Hinds for Hammer Films, based on Guy Endore’s novel, “The Werewolf of Paris.” Starring Clifford Evans, Oliver Reed, and Yvonne Romain, the film marks Reed’s first leading role as the werewolf and is notable as the first werewolf film shot in Technicolor.

Estimate: \$1,000 – 2,000





45
DAY OF THE TRIFFIDS (Allied Artists, 1962)
Three Sheet (41" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine+ on Linen; Artwork by Joseph Smith

Estimate: \$600 - 1,200

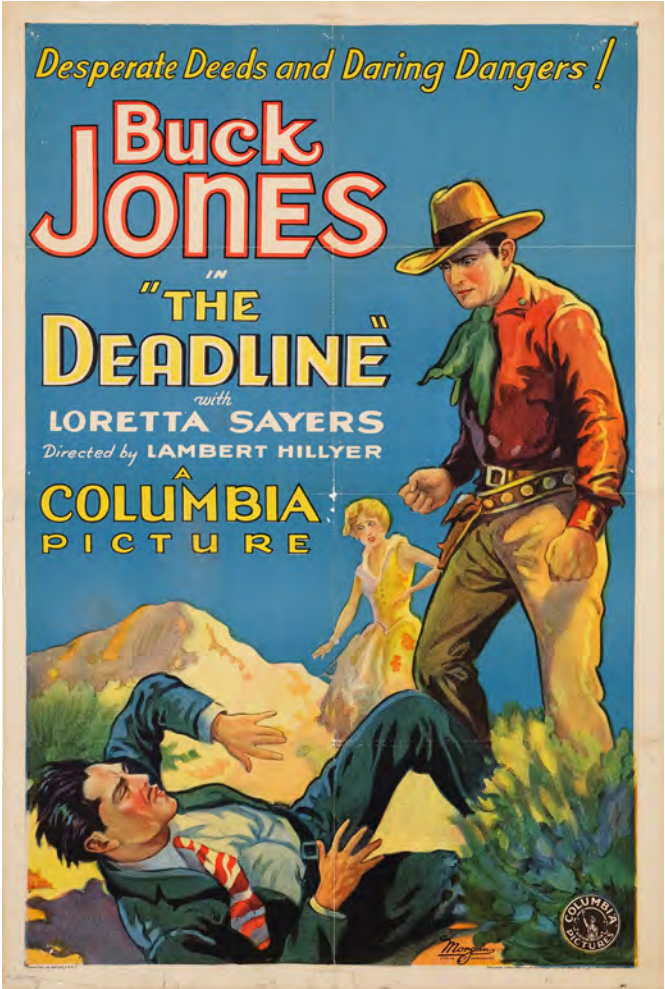


46
THE DAY THE WORLD ENDED / PHANTOM FROM 10,000 LEAGUES (American Releasing, 1955)
Six Sheet (78" x 78.5");
Near Mint Folded

Estimate: \$600 - 1,200

47
DEAD OF NIGHT (Universal, 1945)
Title Lobby Card and Scene Cards (6) (11" x 14");
Very Fine+

Estimate: \$1,500 - 3,000



48
THE DEADLINE (Columbia, 1931)
One Sheet (27" x 41") Stone Lithograph;
Very Fine- on Linen

Estimate: \$1,500 - 3,000

49
DEEP THROAT (Bryanston Distributing, 1972)
One Sheet (25" x 38");
Very Fine+ on Linen

Estimate: \$1,200 - 2,400





50
THE DESERT MAN (Triangle, 1917)
One Sheet (28" x 41") Stone Lithograph;
Fine+ Folded

Estimate: \$1,500 - 3,000



51
THE DESERT TRAIL (Monogram, 1935)
One Sheet (27" x 40") Stone Lithograph;
Very Fine- on Linen

Estimate: \$1,000 - 2,000

52
DIAL M FOR MURDER (Warner Bros., 1954)
Three Sheet (42" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine- on Linen

From Alfred Hitchcock's classic thriller, featuring Ray Milland and Grace Kelly, is this dramatic three sheet, professionally linen-backed. This example displays professional touch-up to just a few portions of the folds to address some wear, and the borders have intermittent airbrushing to correct pinholes, small edge tears, and tiny chips. The restoration was expertly performed, and the linen has been trimmed to the edges of the poster.

"Dial M for Murder" is a crime thriller directed by Alfred Hitchcock and starring Ray Milland, Grace Kelly, Robert Cummings, Anthony Dawson, and John Williams. Although originally designed for dual-strip polarized 3-D, the film was released in standard 2-D in most theaters because interest in 3-D had declined, and the projection process was complicated and error-prone.

Estimate: \$2,000 - 4,000

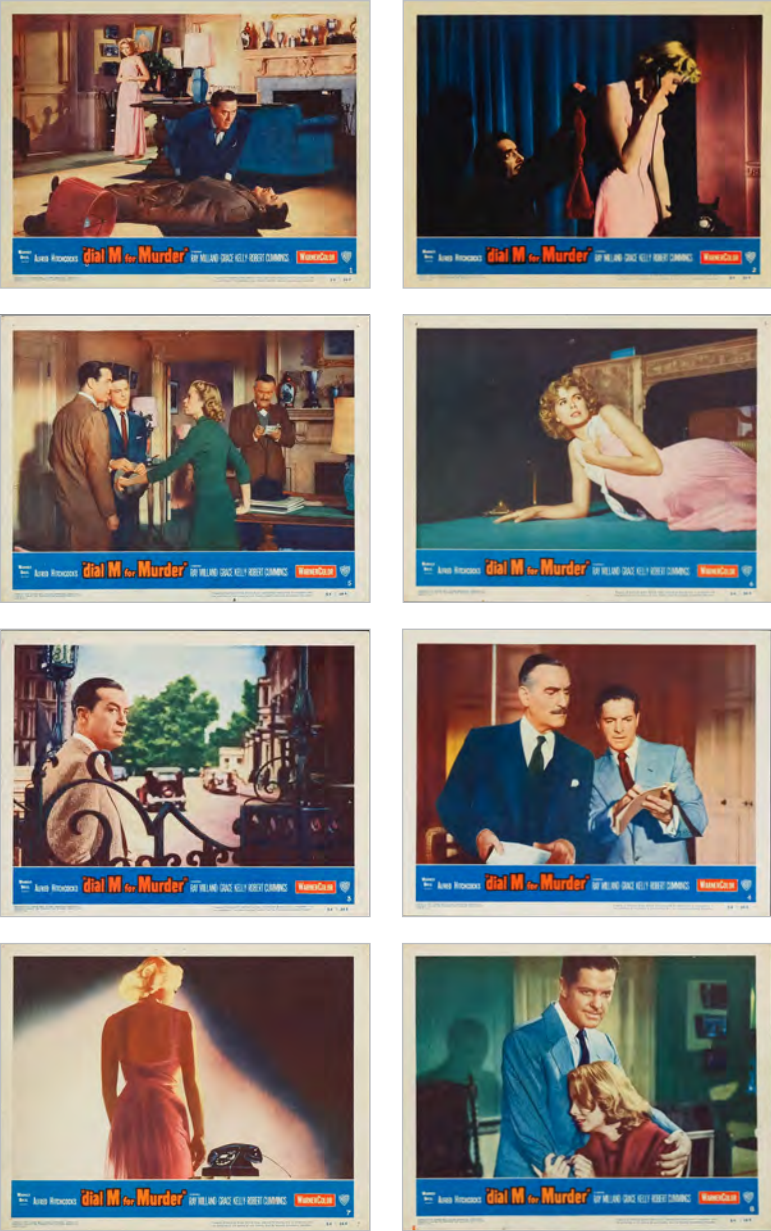


53
DIAL M FOR MURDER (Warner Bros., 1954)
Half Sheet (22" x 28");
Fine+ Rolled

Estimate: \$800 - 1,600

54
DIAL M FOR MURDER (Warner Bros., 1954)
Lobby Card Set (8) (11" x 14");
The Collection of the Late J. Stephen Ryan
Very Fine-

Estimate: \$600 - 1,200



55
DRACULA (Ford's Theater, 1928)
Window Card (14" x 22");
Very Fine- Folded

Estimate: \$1,000 - 2,000



56
DRACULA'S DAUGHTER (Universal, 1936)
Half Sheet (22" x 28") Style B;
Very Fine- Folded

Featuring atmospheric artwork of the hypnotic eyes of Dracula's daughter looming above the film's other characters, this "Style B" half sheet is in excellent condition with very minor, expert touch-up to portions of the folds to address light wear and to address three small edge tears in the borders--no other restoration was applied. The poster displays intermittent border creases with a light diagonal crease from the bottom of Holden's right eye down to the bottom border, with a similar diagonal crease starting on the "R" in "DRACULA'S" that also ends on the bottom border, both of which are noticeable primarily when viewing the poster at an angle. This example features rich, bold colors with no signs of fading, and the minimally restored Universal Horror poster is unbacked and in excellent condition, ready for display.

"Dracula's Daughter" is a vampire horror film produced by Universal as a sequel to "Dracula" (1931). Directed by Lambert Hillyer and written by Garrett Fort, it stars Gloria Holden as Countess Marya Zaleska, the vampire daughter of Count Dracula, alongside Otto Kruger and Marguerite Churchill; Edward Van Sloan returns from the original film in a renamed role as Von Helsing. "Dracula's Daughter" marked Gloria Holden's first starring role, one she reportedly accepted reluctantly, as she shared the industry's common disdain for horror films and feared being typecast like Bela Lugosi after "Dracula."

Estimate: \$5,000 - 10,000



58
DUNE: PART TWO (Warner Bros., 2024)
One Sheet (27" x 40") Advance Signed by
Timothee Chalamet, Zendaya, Austin Butler,
Stellan Skarsgard, Josh Brolin and Rebecca Ferguson
(Beckett COA);
Near Mint Rolled

Estimate: \$600 – 1,200

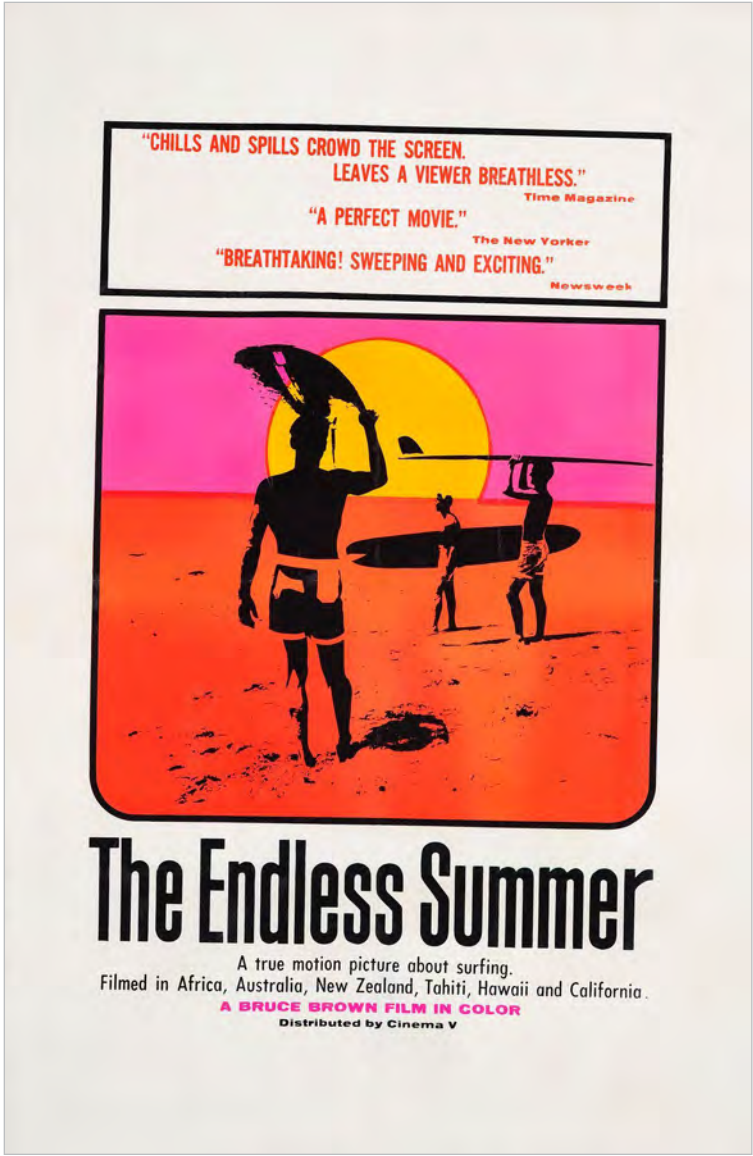
57
DRAGSTRIP RIOT (AIP, 1958)
One Sheet (27" x 41");
The Collection of the Late J. Stephen Ryan
Very Fine+ Folded

Estimate: \$800 – 1,600



59
E.T. THE EXTRA-TERRESTRIAL (Universal, 1982)
Full-Bleed Reprint Poster (27" x 40")
Signed by Henry Thomas, Dee Wallace
and Robert MacNaughton (Beckett COA);
Very Fine+ Rolled; Artwork by John Alvin

Estimate: \$1,000 – 2,000



60
THE ENDLESS SUMMER (Cinema 5, 1965)
One Sheet (27" x 41") Day-Glo Style;
Fine+ on Linen;
Artwork by John Van Hamersveld

Estimate: \$1,000 – 2,000



61
A FAREWELL TO ARMS
(Paramount, 1932)
One Sheet (27" x 41")
Style A, Stone Lithograph;
Very Fine- on Linen

This dark and moody stone lithograph has been professionally restored. It has undergone light touch-up on the folds, and there is a small chip in the cross-fold below the title, along with pinholes near the borders and a thin tear in the right background. While some areas of the borders have been airbrushed, the interior of this stunning poster remains in excellent condition. Many consider this "Style A" one sheet far superior to the "Style B," which is somewhat more pedestrian. However, both stone lithograph styles are a testament to the superior poster designs and print quality that Paramount was producing during the early 1930s.

"A Farewell to Arms" is a pre-Code romantic melodrama directed by Frank Borzage and starring Helen Hayes, Gary Cooper, and Adolphe Menjou. Adapted from Ernest Hemingway's 1929 semi-autobiographical novel, the film centers on a doomed love affair between an American ambulance driver and an English nurse set against the backdrop of WWI in Italy. It won Academy Awards for Best Cinematography and Best Sound and received nominations for Best Picture and Best Art Direction. Notably, it was the first of Hemingway's novels to be adapted for the screen.

Estimate: \$2,000 - 4,000



62
FASTER, PUSSYCAT! KILL! KILL!
(Eve Productions, 1965)
One Sheet (27" x 41") Style B;
Very Fine on Linen

Estimate: \$800 - 1,600



Contrast adjusted to show signature



63
FIGHT CLUB (20th Century Fox, 1999)
One Sheet (27" x 40")
Signed by Brad Pitt (Beckett COA);
Very Fine- Folded

Estimate: \$1,200 - 2,400



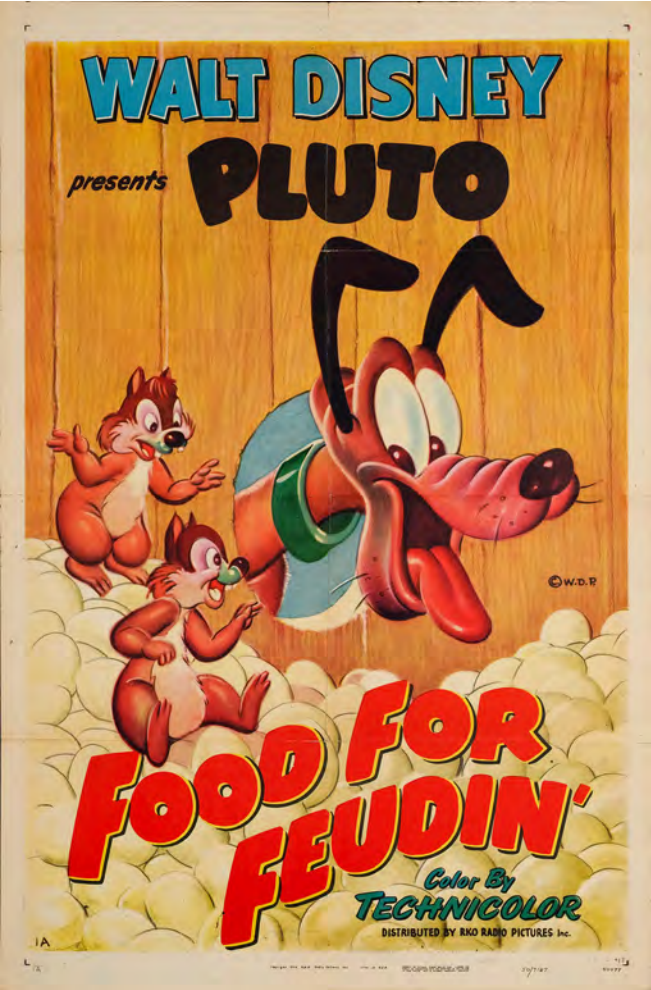
64
FIGHT CLUB (20th Century Fox, 1999)
Set of 4 One Sheets (27" x 40") Advance; The Collection of the Late J. Stephen Ryan
Very Fine+ Rolled

Estimate: \$800 - 1,600



65
THE FLYING DEUCES (RKO, 1939)
40 x 60;
Fine+ on Foam Board

Estimate: \$600 – 1,200



66
FOOD FOR FEUDIN' (RKO, 1951)
One Sheet (27" x 41") Style A;
Very Fine Folded

Estimate: \$1,500 – 3,000



67
FOR A PERFECT HOLIDAY IN NORTH ITALY (c.1940)
Travel Poster (25" x 39");
Very Fine- Rolled; Artwork by Franz Lenhart

Estimate: \$1,000 – 2,000



68
FORBIDDEN PLANET (MGM, 1956)
Insert (14" x 36");
Fine+

Estimate: \$2,000 – 4,000



69
FROM HERE TO ETERNITY (Columbia, 1953)
Six Sheet (80" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine- on Linen

Estimate: \$600 – 1,200



70
GAME OF THRONES (HBO, 2011)
One Sheet (24" x 36") Signed by Emilia Clarke,
Jack Gleeson, Jason Momoa and George R.R. Martin
(Beckett COA);
Fine+ Rolled

Estimate: \$600 – 1,200



72
GEORGE WHITE'S SCANDALS
(Fox, 1934)
One Sheet (27" x 41")
Stone Lithograph;
Very Fine- on Linen

Estimate: \$600 - 1,200

71
GARGANTUA
(Ringling Bros. and Barnum & Bailey, 1938)
Circus Poster (28" x 41.75") Stone Lithograph;
Very Fine+ on Linen

Estimate: \$750 - 1,500



74
GHOSTBUSTERS (Columbia, 1984)
Insert (14" x 36") Signed by Ivan Reitman,
Harold Ramis, Bill Murray, Dan Aykroyd, Ernie Hudson
and Sigourney Weaver (Beckett COA);
Very Fine- Rolled

Estimate: \$2,000 - 4,000



73
THE GHOST OF FRANKENSTEIN (Universal, 1942)
Insert (14" x 36");
Very Fine+ Folded

This outstanding insert poster from the film is unrestored and folded. It only shows minimal edge wear. Bela Lugosi delivers a remarkable performance as Ygor, depicted in an ominous green tone. This poster is a must-have for collectors of Universal horror, and this particular example is in excellent unrestored condition.

This is the fourth installment in Universal's "Frankenstein" series and is a sequel to "Son of Frankenstein" (1939). This film marked the first time Lon Chaney Jr. portrayed the Monster, a role he was cast just one day after Universal announced the project. Production began in December 1941 and concluded in January 1942. The story picks-up where the previous film left off: Frankenstein's Monster (Lon Chaney Jr.) and his companion, Ygor (Bela Lugosi), are forced to flee their town. They arrive in another small town, seeking to persuade Henry Frankenstein's younger son (Cedric Hardwicke) to continue his father's experiments. Ygor plans to use the experiments to exact revenge on his enemies and have his brain transplanted into the Monster's body.

Estimate: \$5,000 - 10,000





76
GONE WITH THE WIND (MGM, 1940)
One Sheet (27" x 41") First General Release, Style DP;
Very Fine- on Linen; Artwork by Armando Seguso

Estimate: \$1,000 - 2,000

75
THE GIRL FROM MISSOURI (MGM, 1934)
Window Card (14" x 22");
Fine+ on Cardstock

Estimate: \$600 - 1,200



77
THE GOOD, THE BAD AND THE UGLY (United Artists, 1966)
One Sheet (27" x 42");
Very Fine on Linen; Artwork by David Blossom

Estimate: \$1,000 - 2,000



78
THE GOOD, THE BAD AND THE UGLY (Titanus, R-1972)
Italian Four Fogli (55" x 78") Country-of-Origin Signed by Clint Eastwood (Beckett COA);
Very Fine- on Linen; Artwork by Renato Casaro

Estimate: \$800 - 1,600



79
THE GOONIES (Warner Bros., 1985)
One Sheet (27" x 41");
The Collection of the Late J. Stephen Ryan
Very Fine- Rolled; Artwork by Drew Struzan

Estimate: \$600 - 1,200



80
THE GOONIES (Warner Bros., 1985)
One Sheet (27" x 41") Style B;
Very Fine– Folded; Artwork by John Alvin

Estimate: \$700 – 1,400



81
THE GREAT ESCAPE (United Artists, 1963)
Three Sheet (41" x 79");
The Collection of the Late J. Stephen Ryan
Near Mint Folded; Artwork by Frank McCarthy

Estimate: \$600 – 1,200

82
GUN CRAZY (United Artists, 1950)
One Sheet (27" x 41");
Very Fine on Linen

One of the most popular 1950s “Bad Girl” posters is this spectacular one sheet from “Gun Crazy,” featuring the beautiful blonde “Bad Girl” Peggy Cummins. This example was professionally linen-backed with expert touch-up to just portions of the folds to address general wear and light cross-fold separation, and to an area of pinholes on the top border. The lower half of the left border was airbrushed to correct minor chips; all were expertly performed.

“Gun Crazy” is a crime Film-Noir directed by Joseph H. Lewis, starring Peggy Cummins and John Dall as a gun-wielding couple on a crime spree. The screenplay was written by blacklisted writer Dalton Trumbo (credited as Millard Kaufman) and MacKinlay Kantor, based on Kantor’s 1940 short story published in “The Saturday Evening Post.” Unusually, the film was retitled during its initial release: it premiered in January 1950 as “Deadly Is the Female,” but in March 1950, the Kings renamed it “Gun Crazy” to better capture its central theme.

Estimate:
\$5,000 – 10,000





83
GUN CRAZY (United Artists, 1950)
Half Sheet (22" x 28");
The Collection of the
Late J. Stephen Ryan
Fine+ on Paper

Estimate: \$1,500 - 3,000



84
GUN FURY (Columbia, 1955)
Italian Two Fogli (39" x 55");
Fine+ on Linen;
Artwork by Anselmo Ballester

Estimate: \$800 - 1,600



85
HALLOWEEN (Compass International, 1978)
One Sheet (27" x 41") Blue Ratings Box Style;
Fine Folded; Artwork by Bob Gleason

Estimate: \$800 - 1,600



86
HALLOWEEN (MGM, 2007)
One Sheet (27" x 40") Signed by Rob Zombie,
Brad Dourif, Hannah Hall, Scout Taylor Compton,
Tyler Mane, Ken Foree, Kristina Klebe, Danielle Harris,
Bill Moseley (Beckett COA);
Very Fine- Rolled

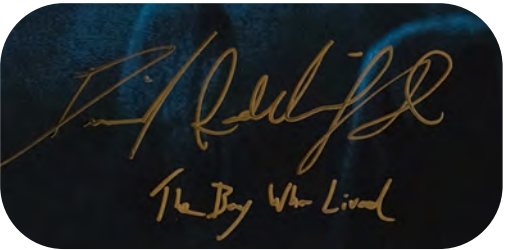
Estimate: \$1,000 - 2,000





87
**HARRY POTTER AND THE DEATHLY HALLOWS:
PART 2 (Hero Complex, 2024)**
Screen Printed Poster (24" x 36") Limited Edition
#88/185 Signed by Daniel Radcliffe (Beckett COA);
Fine+ Rolled; Artwork by Kevin M. Wilson

Estimate: \$1,000 – 2,000



88
HIGHLANDER (IDIF, 1986)
Italian One Sheet (27.5" x 39.5")
Signed by Christopher Lambert
(Beckett COA);
Very Fine+ Rolled;
Artwork by Brian Bysouth

Estimate: \$800 – 1,600



89
HORROR OF DRACULA (Rank Film, 1958)
British Quad (40" x 30") Country-of-Origin;
Very Fine Folded; Artwork by Bill Wiggins

Propstore is excited to offer this exceptional British quad poster from Hammer Films' "Dracula," featuring Peter Cushing alongside Christopher Lee as Dracula. The artwork, created by Bill Wiggins, vividly depicts Dracula with his pale, undead skin as he prepares to attack Mina (played by Melissa Stribling). This highly sought-after poster is in its original, unrestored state and has not been backed. It displays a light additional fold, minor fold wear, slight separation at the cross folds, a few pinholes, and a small area of creasing near Dracula's shirt cuff. Additionally, there is a minor tide stain on the back that has caused some light discoloration on Stribling's cheek, along with minor separation at the ends of some folds and tiny edge chips at both ends of the horizontal fold. The bottom edge of the right border also shows some wear. Despite these issues, this unrestored example boasts rich, bold colors, with vibrant shades of red and yellow that show no signs of fading. Directed by Terence Fisher, this version of "Dracula" is widely regarded as not only the best of all Hammer Horror films but also one of the finest adaptations of Bram Stoker's classic novel. Its concise story, crafted by Jimmy Sangster, superb Gothic sets, and celebrated climax contribute to its acclaim. This unrestored, country-of-origin quad will be a cornerstone of any serious collection.

Making its PropStore debut in auction, this is an original British Quad for the beginning of the Hammer Dracula franchise. This was the second film in the Hammer horror cycle, after Curse of Frankenstein, which updated the Universal monster mythos with grittier, gorier productions that used the kind of violence and sensuality impossible under prevailing public sensibilities of the 1930s. Christopher Lee is Bela Lugosi's only competition for the definitive screen Dracula, and sought to get beyond the "tie and tails" rendition of the Transylvanian count, imbuing the character with an erotic magnetism which serves his bloodlust. Director Terence Fisher echoed this intention, later saying this underlying element was his own greatest contribution to the character. Peter Cushing adds the gravitas of a classical actor to the role of the vampire hunter Van Helsing, and the serious handling of the subject matter has contributed to the film's enduring appeal.

Estimate: \$20,000 – 40,000



90
HORROR OF DRACULA (Rank Film, 1958)
British B&W FOH Cards Set (8) (8" x 10") Country-of-Origin;
Very Fine–

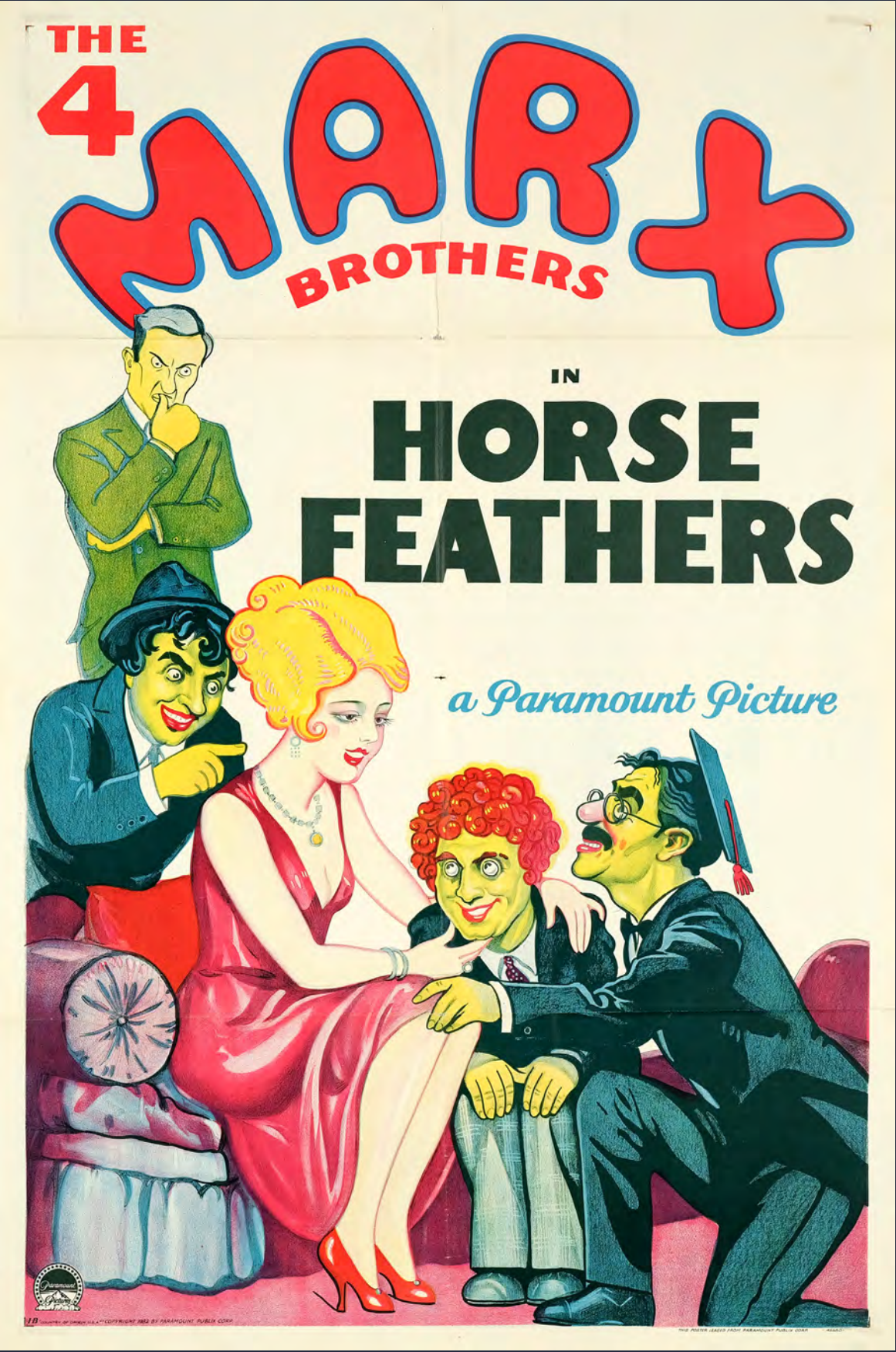
Estimate: \$700 - 1,400

91
HORSE FEATHERS
(Paramount, 1932)
One Sheet (27" x 41")
Style B, Stone Lithograph;
Very Fine Folded

Propstore is proud to present a first-time offering of the magnificent "Style B" one sheet from *Horse Feathers*, one of the Marx Brothers' most beloved films from their legendary tenure at Paramount Pictures. This stunning stone lithograph features a vibrant, striking color palette. The composition captures the brothers' quintessential chaos, depicting Chico, Harpo, and the incomparable Huxley University President Groucho as they vie for the affections of the enchanting Thelma Todd, while a skeptical Zeppo looks on. This artwork is a superb representation of Paramount's promotional style during this era, showcasing the comedic energy that made the Marx Brothers icons of the silver screen. Offered in its original, unbacked, unrestored folded state, this example remains remarkably clean. The paper is notably soft and supple, retaining a crisp white background and rich, lush colors with no signs of fading. As an unrestored piece, it shows signs of age and history consistent with its journey. Very slight fold wear, including tiny cross-fold separation and a light, repeated diagonal crease down the right border. Light border wear with minor creases and pinholes. Areas of light discoloration in each corner were caused by bleed-through from small pieces of archival hinging tape applied to the reverse. A true cornerstone for any advanced collection, this "Style B" one sheet is a significant rarity in the hobby. This is a unique opportunity to acquire a piece of cinematic history that continues to enchant audiences today.

For Marx Brothers aficionados, the five films that they released through Paramount – beginning with *The Cocoanuts* (1929) and ending with *Duck Soup* (1933) – represent their very best work. *Horse Feathers* was the fourth movie of that hallowed quintet.

Estimate:
\$20,000 - 40,000





92
HOT CAR GIRL (Allied Artists, 1958)
Three Sheet (41" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine+ on Linen

Estimate: \$600 – 1,200



93
HOUSE ON HAUNTED HILL (Allied Artists, 1959)
One Sheet (27" x 41");
Very Fine+ on Linen; Artwork by Reynold Brown

Estimate: \$2,000 – 4,000



94
THE HUSTLER (20th Century Fox, R-1964)
One Sheet (27" x 41");
Very Fine+ Folded

Estimate: \$600 – 1,200



95
I WAS A TEENAGE FRANKENSTEIN
(AIP, 1957)
Three Sheet (41" x 78");
The Collection of the Late J. Stephen Ryan
Fine Folded; Artwork by Albert Kallis

Estimate: \$600 – 1,200

96
THE INCREDIBLE SHRINKING MAN
(Universal-International, 1957)
Six Sheet (79" x 79");
The Collection of the
Late J. Stephen Ryan
Very Fine+ Folded; Artwork by
Reynold Brown

Printed on four panels and folded, this spectacular six sheet appears to be unused and is in outstanding condition, with only a handful of small edge nicks and a stain in the upper-right corner.

After being exposed to a mix of radiation and insecticide, Scott Carey begins to shrink and doctors are unable to stop his condition in "The Incredible Shrinking Man," a sci-fi thriller directed by Jack Arnold, adapted from Richard Matheson's 1956 novel, and features Grant Williams as Scott and Randy Stuart as his wife, Louise. Special effects scenes were filmed alongside regular production on Universal's backlot, using oversized sets.

Estimate: \$1,000 – 2,000





98
INVADERS FROM MARS (20th Century Fox, 1953)
Three Sheet (40.5" x 79");
The Collection of the Late J. Stephen Ryan
Fine+ on Linen

Estimate: \$800 – 1,600

97
THE INCREDIBLE SHRINKING MAN
(Universal-International, 1957)
Three Sheet (41" x 79");
The Collection of the Late J. Stephen Ryan
Near Mint Folded; Artwork by Reynold Brown

Estimate: \$1,000 – 2,000



99
INVADERS FROM MARS
(20th Century Fox, 1953)
Lobby Card Set (8) (11" x 14");
The Collection of the
Late J. Stephen Ryan
Fine+

Estimate: \$600 – 1,200

100
INVASION OF THE BODY SNATCHERS (Allied Artists, 1956)
Six Sheet (79" x 79");
The Collection of the
Late J. Stephen Ryan
Fine- Folded

Estimate: \$1,000 – 2,000





102
ISLAND OF LOST SOULS
(Paramount, 1932)
Lobby Card (11" x 14");
Near Mint

Estimate: \$4,000 – 8,000

101
INVASION OF THE SAUCER-MEN (AIP, 1957)
One Sheet (27" x 41");
Very Fine+ Folded; Artwork by Albert Kallis

Featuring spectacular sci-fi artwork of eerie, large-headed aliens and their flying saucers wreaking havoc, this is one of the more popular 1950s sci-fi posters among collectors. This particular example is folded and in outstanding condition, with only very mild edge wear and light corner creases. This unrestored example is about as clean as one could hope to find and will make an excellent addition to any collection of sci-fi and horror thrillers.

"Invasion of the Saucer Men" (UK title: "Invasion of the Hell Creatures") is a science fiction-comedy horror film produced by James H. Nicholson for American International Pictures. Directed by Edward L. Cahn, the film stars Stephen Terrell, Gloria Castillo, Raymond Hatton, and Frank Gorshin. The alien costumes were created by Paul Blaisdell, who also portrayed one of the creatures, joined on screen by dwarf actor Angelo Rossitto and Blaisdell's friend Bob Burns III.

Estimate: \$3,000 – 6,000



104
IT'S A WONDERFUL LIFE
(RKO, 1946)
Lobby Card Set (8) (11" x 14")
Blue Background Style;
Very Fine+

This is the scarcer complete set of eight blue background lobby cards, unrestored and including a stunning title card and seven scene cards. The cards show some light corner creases, and two of them display slight wear along the lower edge. Overall, this unrestored set is in excellent condition and features memorable scenes from director Frank Capra's beloved holiday classic.

Estimate: \$4,500 – 9,000

103
IT'S A WONDERFUL LIFE (RKO, 1946)
Insert (14" x 36");
The Collection of the Late J. Stephen Ryan
Very Fine- Rolled

James Stewart and Donna Reed celebrate a wonderful life together in this beautiful insert from director Frank Capra's holiday-themed classic. This example is rolled and unrestored, with light horizontal creases that are not folds, two clean, minor horizontal cuts beneath the top border that follow the line of creases stabilized on the back with white tape, border wear with minor creases and several small edge tears (some of which are stabilized with white tape on the back) and light edge wear, and some discoloration in the lower border. This example is in superb, unrestored condition with excellent colors and a great presentation.

"It's a Wonderful Life" is a Christmas fantasy drama directed and produced by Frank Capra, adapted from Philip Van Doren Stern's 1943 short story, "The Greatest Gift." The film stars James Stewart as George Bailey, a man who sacrifices his personal dreams to help his community, and whose despair on Christmas Eve prompts his guardian angel, Clarence Odbody, to show him the impact of his life and what the world would be like without him.

Estimate: \$6,000 – 12,000





105
IT'S A WONDERFUL LIFE (RKO, 1946)
Title Lobby Card (11" x 14");
The Collection of the Late J. Stephen Ryan
Very Fine-

Estimate: \$1,500 - 3,000



106
IT'S A WONDERFUL LIFE (RKO, 1946)
Lobby Cards (4) (11" x 14");
The Collection of the Late J. Stephen Ryan
Very Fine-

Estimate: \$2,000 - 4,000



107
THE ITALIAN JOB (Paramount, 1969)
One Sheet (27" x 41");
Very Fine+ Folded

Estimate: \$600 - 1,200



109
JAMES BOND: DR. NO (United Artists, 1962)
Three Sheet (41" x 78");
The Richard Schenkman Collection
Fine on Linen; Artwork by David Chasman and Mitchell Hooks

This three sheet from the first James Bond film was printed on two panels and professionally linen-backed. It displays touch-up to portions of the folds to address general wear, airbrushing to portions of the white field to correct small creases, tears, writing on the back, and to blend the restoration to the folds. Spot touch-up was applied to the upper panel to address small stains, slight bleed-through from writing on the back, and tiny chips while the larger bottom panel has airbrushing to the borders to address edge tears and chips.

"Dr. No" is the first James Bond film, introducing Sean Connery as 007 in an adaptation of Ian Fleming's 1958 novel. Directed by Terence Young and co-starring Ursula Andress, Joseph Wiseman, and Jack Lord, the story follows Bond's mission to Jamaica to investigate a missing agent, leading him to Dr. No's secret island base and a plot to sabotage an American space launch. Produced on a low budget by Harry Saltzman and Albert R. Broccoli, the film became a major financial success and later earned recognition as one of the series' strongest entries, helping spark the 1960s spy-film boom.

Estimate: \$2,000 - 4,000

108
JAMES BOND: DR. NO (United Artists, 1962)
One Sheet (27" x 41") Yellow Smoke Style;
Very Fine Folded; Artwork by David Chaseman

Estimate: \$1,000 - 2,000





110
JAMES BOND: FROM RUSSIA WITH LOVE (United Artists, 1963)
Six Sheet (81" x 81"); The Collection of the Late J. Stephen Ryan
Very Fine+ Folded

Estimate: \$1,000 – 2,000



111
JAMES BOND: GOLDFINGER (United Artists, 1964)
One Sheet (27" x 41") Flat Stock Style;
Very Fine- Folded

Estimate: \$600 – 1,200



112
JAMES BOND: GOLDFINGER (United Artists, 1964)
One Sheet (27" x 41") Flat Stock Style;
Very Fine- on Linen

Estimate: \$1,000 – 2,000

113
JAMES BOND: GOLDFINGER (United Artists, 1964)
40 x 60; The Richard Schenkman Collection
Fine+ Rolled

Estimate: \$1,000 – 2,000



114
JAMES BOND: GOLDFINGER (United Artists, 1964)
24 Sheet (232” x 104”);
Very Fine- Folded

This spectacular billboard poster from what is arguably the most innovative of the James Bond films, starring Sean Connery, was printed on 12 panels and is folded, displaying some wear with scattered tears and several small areas of paper loss. The massive image of Shirley Eaton covered in gold paint against a jet-black background will make a spectacular display.

Directed by Guy Hamilton, this third Bond movie set the template for every 007 adventure that followed, with its heady cocktail of girls, gadgets, comedy, thrills, and an outlandish villain played by Gert Frobe with dubbing by British actor Michael Collins.

Estimate: \$2,500 – 5,000



116
JAMES BOND: THUNDERBALL (United Artists, 1965)
30 x 40; The Richard Schenkman Collection
Fine+ Rolled; Artwork by Frank McCarthy and Robert McGinnis

Estimate: \$1,000 – 2,000

115
JAMES BOND: THUNDERBALL (United Artists, 1965)
One Sheet (27” x 42”) Full Backpack Style;
Very Fine on Linen; Artwork by Frank McCarthy and Robert McGinnis

Estimate: \$800 – 1,600





117
JAMES BOND: THUNDERBALL (United Artists, 1965)
Subway Poster (60" x 45");
The Richard Schenkman Collection
Very Fine Rolled; Artwork by Robert McGinnis

Estimate: \$1,000 – 2,000



118
JAMES BOND: YOU ONLY LIVE TWICE
(United Artists, 1967)
One Sheet (27" x 41") Style C;
The Richard Schenkman Collection
Fine+ Tri-Folded; Artwork by Frank McCarthy and
Robert McGinnis

Estimate: \$600 – 1,200

119
JAMES BOND: YOU ONLY LIVE TWICE
(United Artists, 1967)
Subway Poster (60" x 45") Advance;
Very Fine+ Rolled; Artwork by Frank McCarthy and
Robert McGinnis

Estimate: \$600 – 1,200



120
JAMES BOND: YOU ONLY LIVE TWICE
(United Artists, 1967)
New York Subway Poster
(59" x 46") Style B;
Fine+ on Linen;
Artwork by Frank McCarthy
and Robert McGinnis

Estimate: \$1,000 – 2,000

121
JAMES BOND: YOU ONLY LIVE TWICE
(United Artists, 1967)
Subway Poster (59" x 45") Style C;
Fine+ Folded;
Artwork by Frank McCarthy
and Robert McGinnis

Estimate: \$1,200 – 2,400





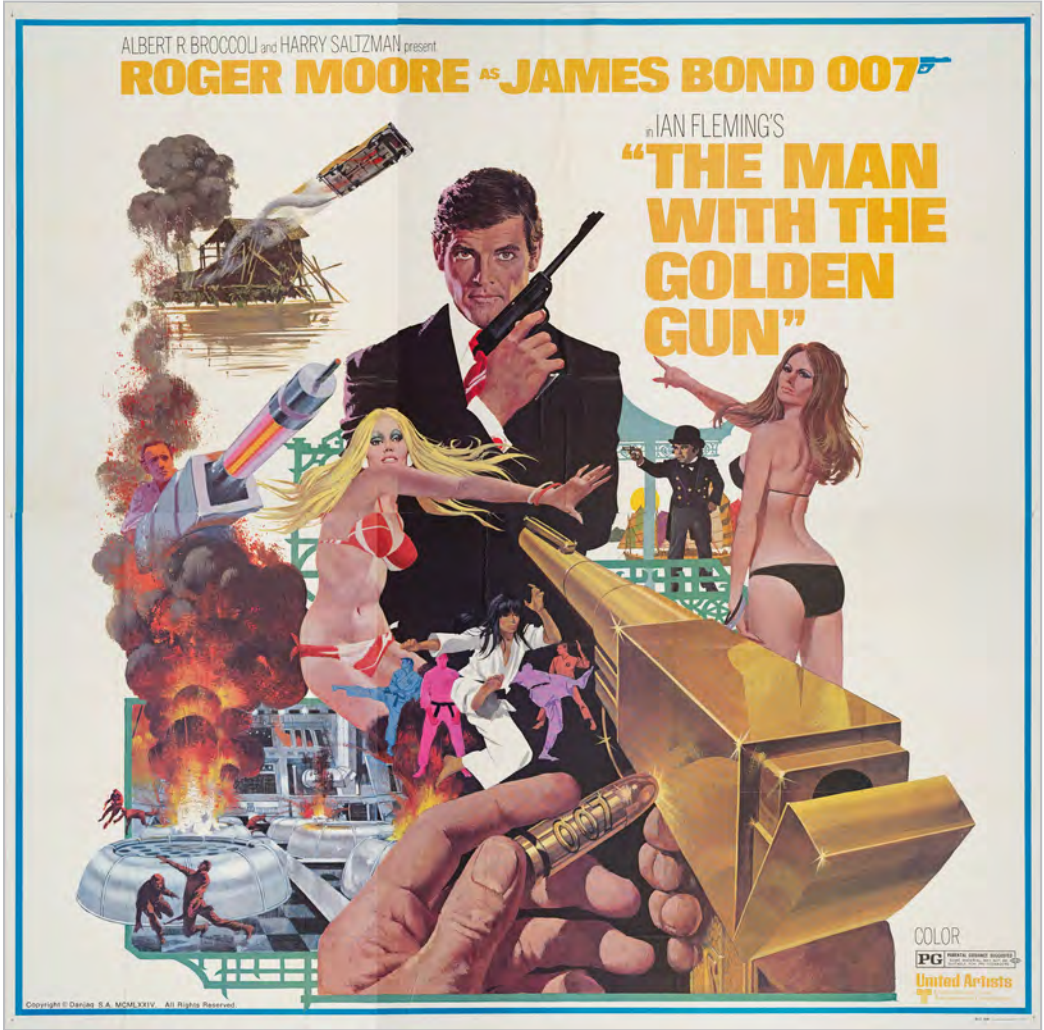
122
JAMES BOND: ON HER MAJESTY'S SECRET SERVICE
(United Artists, 1969)
Vintage Original B&W Single- and Double-Weight Glossy and Matte Photographs (8" x 10", 10" x 12"); The Richard Schenkman Collection From the Personal Archive of Peter Hunt
Very Fine+; Photographed by George Whitear (8) and Stefano Archetti (1)

Estimate: \$800 – 1,600



123
JAMES BOND: DIAMONDS ARE FOREVER
(United Artists, 1971)
Six Sheet (79" x 80");
Very Fine+ Folded; Artwork by Robert McGinnis

Estimate: \$800 – 1,600



124
JAMES BOND: THE MAN WITH THE GOLDEN GUN
(United Artists, 1974)
Six Sheet (77" x 78");
The Collection of the Late J. Stephen Ryan
Near Mint Folded; Artwork by Robert McGinnis

Estimate: \$800 – 1,600

125
JAMES BOND: FOR YOUR EYES ONLY
(United Artists, 1981)
Marler Haley British Double Crowns (2) (20" x 30") Country-of-Origin;
Very Fine- on Linen

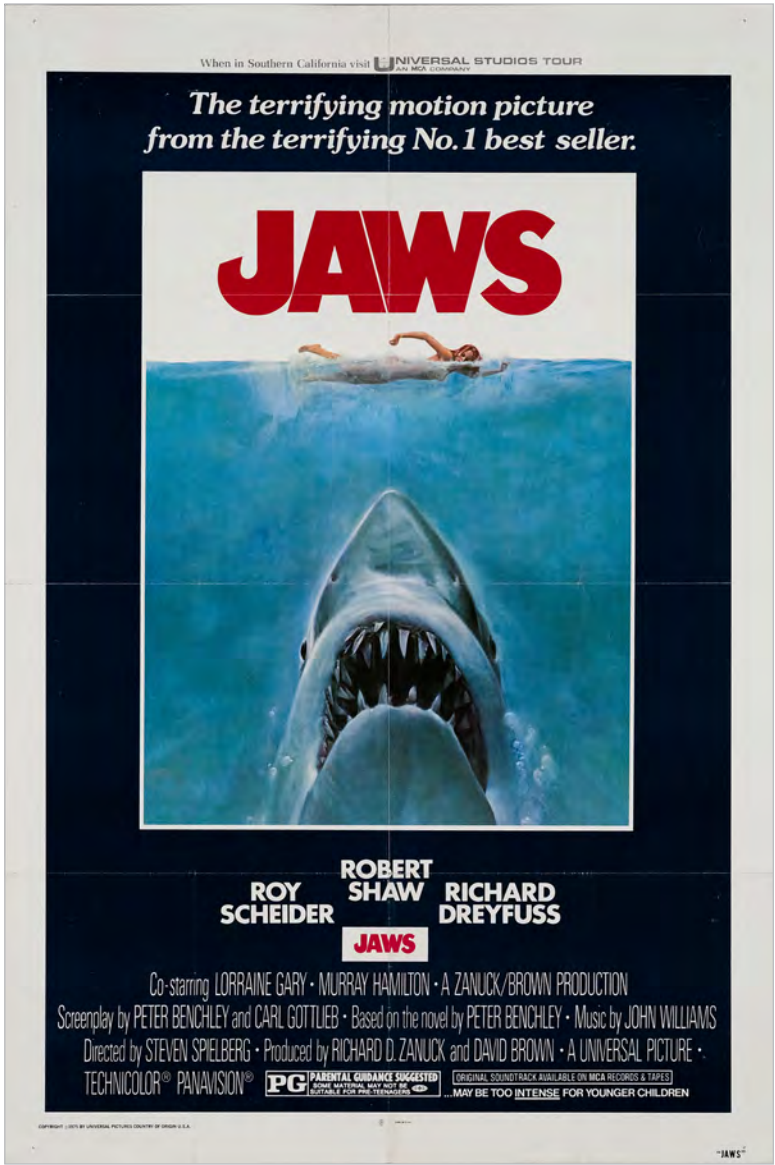
Estimate: \$900 – 1,800





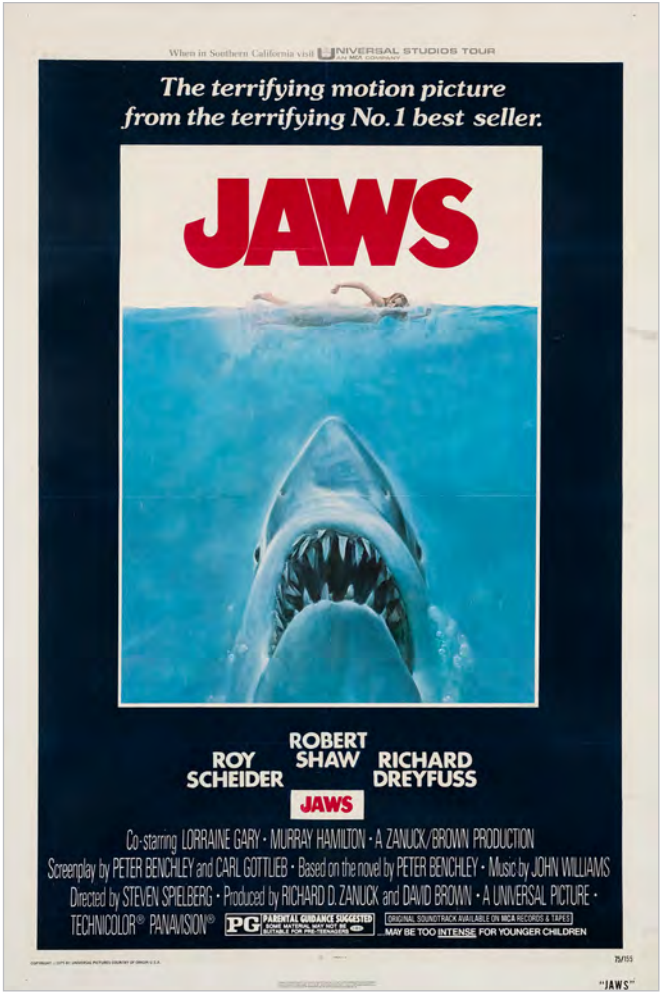
126
JAWS (Universal, 1975)
Insert (14" x 36");
The Collection of the Late J. Stephen Ryan
Very Fine Rolled; Artwork by Roger Kastel

Estimate: \$1,000 – 2,000



127
JAWS (Universal, 1975)
One Sheet (27" x 41");
The Collection of the Late J. Stephen Ryan
Fine+ Folded; Artwork by Roger Kastel

Estimate: \$1,500 – 3,000



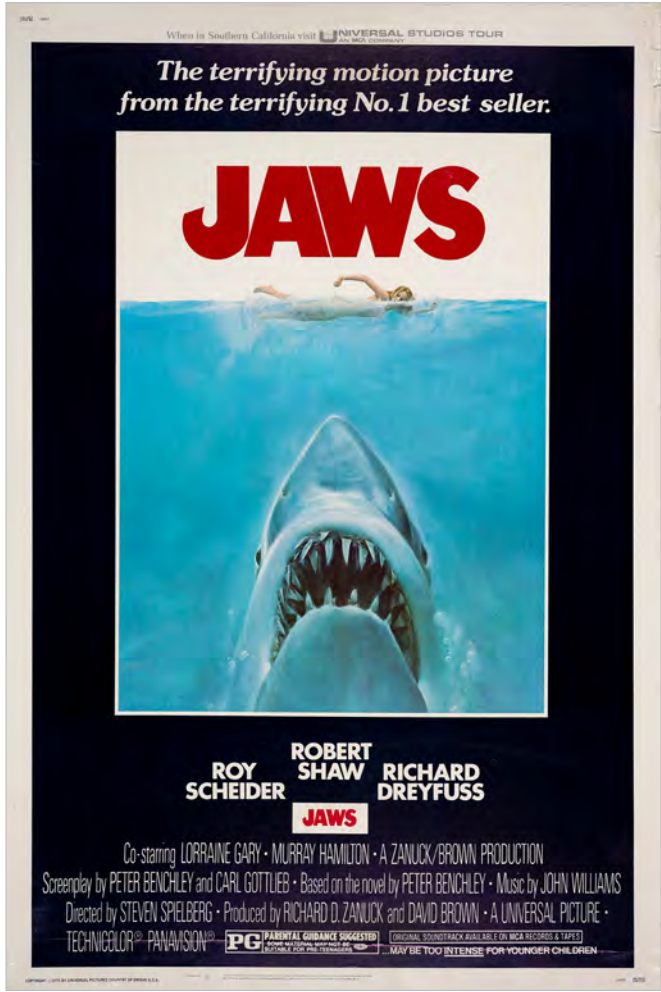
128
JAWS (Universal, 1975)
One Sheet (27" x 41");
The Collection of the Late J. Stephen Ryan
Fine+ on Linen; Artwork by Roger Kastel

Estimate: \$1,000 – 2,000



129
JAWS (Universal, 1975)
30 x 40; The Collection of the Late J. Stephen Ryan
Very Fine Rolled; Artwork by Roger Kastel

Estimate: \$800 – 1,600



130
JAWS (Universal, 1975)
40 x 60; The Collection of the Late J. Stephen Ryan
Fine+ Rolled; Artwork by Roger Kastel

Estimate: \$1,500 – 3,000



132
JAWS (Universal, 1975)
New York Subway Poster
(59.5" x 44.5");
The Collection of the Late
J. Stephen Ryan
Very Fine+ Folded; Artwork
by Roger Kastel

Estimate: \$2,000 – 4,000

131
JAWS (Universal, 1975)
New York Subway Poster
(59.5" x 44.5") Advance;
The Collection of the Late
J. Stephen Ryan
Fine+ Folded; Artwork by
Roger Kastel

Estimate: \$2,000 – 4,000

133
JAWS (Universal, 1975)
One Sheet (27.25" x 41") Sharkfacts Style;
The Collection of the Late J. Stephen Ryan
Very Fine on Linen; Artwork by Roger Kastel

Encompassing the iconic artwork by Roger Kastel, this "Sharkfacts" one sheet, which was rolled and had some border chips, was professionally linen-backed and the chips were replaced with matching paper stock without any touch-up or airbrushing.

"Jaws," directed by Steven Spielberg and based on Peter Benchley's novel, follows a small-town police chief who joins a marine biologist and a shark hunter to stop a deadly great white. Filmed largely on the open ocean, its troubled production paid off, as it became the first true summer blockbuster and helped reshape modern Hollywood marketing and release strategies.

Estimate: \$1,000 - 2,000



134
JAWS (Universal, 1975)
British Quad (40" x 30");
The Collection of the Late
J. Stephen Ryan
Very Fine+ Folded; Artwork
by Roger Kastel

This scarce poster is folded and displays only minor fold wear, mild cross-fold separation, and a small stain on the shark's image.

Estimate: \$1,200 – 2,400



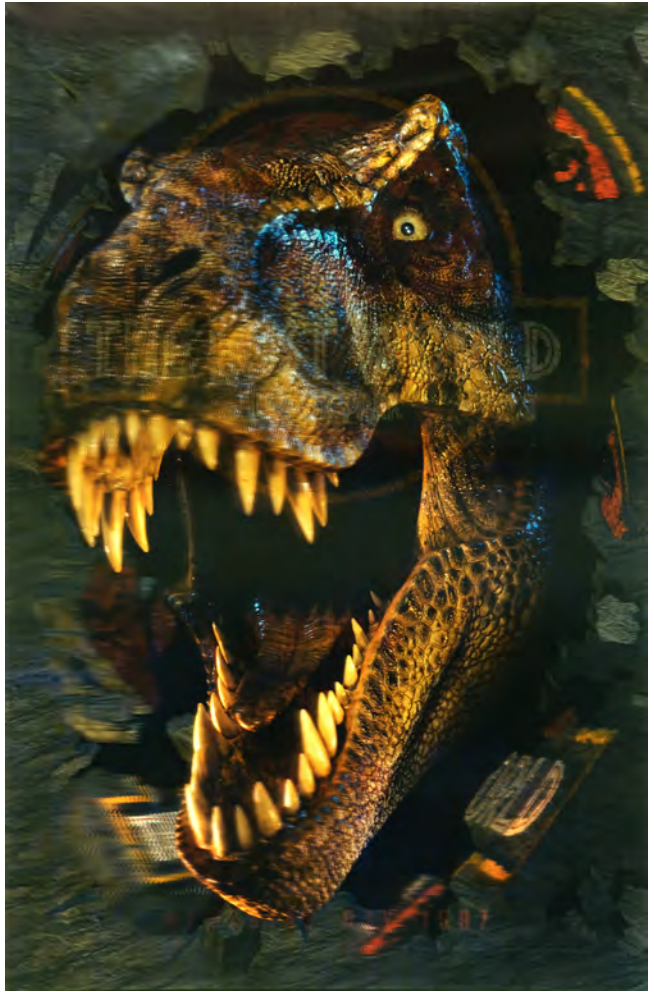
135
JAWS (Universal, 1975)
British Bus Stop (40" x 60");
The Collection of the Late J. Stephen Ryan
Fine+ Folded; Artwork by Roger Kastel

Estimate: \$1,000 – 2,000



136
JAWS (Universal Films of India, 1975)
Indian Three Sheet (40" x 72.5");
The Collection of the Late
J. Stephen Ryan
Very Fine- Folded

Estimate: \$1,000 – 2,000



137
LOST WORLD, THE: JURASSIC PARK (Universal, 1997)
Lenticular One Sheet (27" x 40");
The Collection of the Late J. Stephen Ryan
Very Fine+

Estimate: \$1,500 – 3,000

138
THE KARATE KID (Columbia, 1984)
One Sheet (27" x 41") Signed by Ralph Macchio,
Elisabeth Shue, Martin Kove and William Zabka
(Beckett COA);
Very Fine on Linen

Estimate: \$1,000 – 2,000



139
LARIATS AND SIX SHOOTERS (Cosmos, 1931)
One Sheet (27" x 41") Stone Lithograph;
Fine+ on Linen

Estimate: \$1,000 – 2,000

140
LAW OF THE RIO GRANDE (Syndicate Film Exchange, 1931)
One Sheet (27" x 41") Stone Lithograph;
Very Fine- on Linen

Estimate: \$1,000 – 2,000





142
THE LAWS OF THE STORM (Sovkino, 1928)
Russian Poster (41.5" x 41.75") Country-of-Origin,
Stone Lithograph;
Very Fine on Linen; Artwork by Joseph Gerasimovich

Estimate: \$800 – 1,600

141
LAWRENCE OF ARABIA (Columbia, 1962)
One Sheet (27" x 41") Roadshow Style A;
Near Mint Folded;
Artwork by Howard Terpning

Estimate: \$2,500 – 5,000



143
LE MEPRIS (Interfilm, 1963)
Italian Four Fogli (55" x 77")
Country-of-Origin;
Very Fine+ on Linen; Artwork by Giuliano Nistri

Arguably the best film Brigitte Bardot ever appeared in, the movie's posters also stand out among the best to feature the radiant French superstar. The film was a French-Italian co-production, which qualifies this incredible large-format design by legendary artist Giuliano Nistri as a country-of-origin entry for the original 1963 release of the co-production directed by Jean-Luc Godard. The poster was printed on two panels and is professionally linen-backed, requiring no restoration. It is in immaculate, unrestored condition, and the sensual image of Bardot, with an emphasis on her blonde hair and lips, will make for a spectacular display.

"Le Mepris" ("Contempt") is a drama directed and written by Jean-Luc Godard. It follows playwright Paul Javal, whose marriage unravels amid the troubled production of a film adaptation of Homer's "Odyssey." It stars Brigitte Bardot (at the peak of her beauty and popularity at twenty-nine), Michel Piccoli, Jack Palance, Fritz Lang, and Giorgia Moll.

Estimate: \$2,000 – 4,000



144
LEFT HANDED LAW (Universal, 1937)
One Sheet (27" x 41");
Very Fine+ on Linen

Estimate: \$600 – 1,200



145
LOLITA (MGM, 1962)
Lobby Card Set (8) (11" x 14") CGC Graded 8.0 – 9.4;
The Collection of the Late J. Stephen Ryan
Very Fine+

Estimate: \$800 – 1,600



147
THE LOST WEEKEND (Paramount, 1945)
One Sheet (27" x 41") Style A;
Fine+ Folded

Estimate: \$1,000 – 2,000



146
LOLITA (MGM, 1962)
Three Sheet (40.75" x 83.5");
Very Fine on Linen

Estimate: \$600 – 1,200



148
MAGNUM FORCE (Warner Bros., 1974)
Japanese STB Double Panel (20" x 58");
Very Fine+ on Linen

Estimate: \$1,500 – 3,000



149
MARILYN MONROE (Pin-Ups, Boston, MA, 1953)
Pin-Up Poster (22" x 62") Blue Clothing Style;
The Collection of the Late J. Stephen Ryan
Very Fine- on Linen

Estimate: \$600 – 1,200



150
IRON MAN (Paramount, 2008)
One Sheet (27" x 40") Double-Sided Advance Signed
by Robert Downey Jr. and nine others (Beckett COA);
Fine+ Rolled

Estimate: \$2,000 – 4,000





151
AT THE CIRCUS
(MGM, 1939)
One Sheet (27" x 41")
Style D;
Very Fine- on Linen;
Artwork by Al Hirschfeld

Showcasing superb images of Groucho, Chico, and Harpo Marx as designed by the legendary caricaturist Al Hirschfeld, this "Style D" one sheet was professionally linen-backed with expert touch-up to address fold wear with areas of separation, pinholes, and a few chips on the borders and crossfolds. There were several small tears and one larger tear extending from the lower border into the grass of the lower image that were corrected as well. The restoration was excellently performed as one would expect for a poster of this caliber and this example has a superb presentation. Hirschfeld created multiple posters of the Marx Brothers and this "Style D" one sheet is considered one of his most popular designs.

"At the Circus" is a Marx Brothers comedy released by MGM, featuring Groucho, Harpo, and Chico as they attempt to save a circus from bankruptcy. The film includes Groucho's songs-including "Lydia the Tattooed Lady," "Two Blind Loves," and "Step Up and Take a Bow"-were written by Harold Arlen and Yip Harburg, who had just composed the music for "The Wizard of Oz" earlier that year.

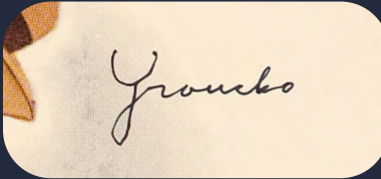
Estimate: \$7,000 - 14,000

152
THE BIG STORE
(MGM, 1941)
One Sheet (27" x 41")
Style D
Signed by Groucho Marx
(Beckett COA);
Fine+ on Linen; Artwork by Al Hirschfeld

This "Style D" one sheet features vibrant caricatures of Groucho, Harpo, and Chico, created by artist Al Hirschfeld, alongside a playful photographic scene featuring leading lady Virginia Grey. This particular example is linen-backed and has undergone professional restoration to address pinholes and fold wear, particularly along the vertical fold, which also had small chips. An irregular tear in the upper right corner has been repaired, along with a smaller tear in the lower right corner. Additionally, there is a small area of paper loss just above the "D" that designates the poster's style in the lower left corner. The poster has been beautifully restored, and the 1976 Groucho signature is vivid.

"The Big Store" is the last of the Marx Brothers films for MGM. It features Groucho as Wolf J. Flywheel, Chico as Ravelli, and Harpo as Wacky, along with Margaret Dumont in her final appearance in a Marx picture. Billed as the final movie of their career as they announced their retirement, the Brothers would not appear together on screen again until five years later in United Artists' A Night in Casablanca.

Estimate: \$2,000 - 4,000





153
THE BIG STORE (MGM, 1941)
Insert (14" x 36");
Fine- Folded;
Artwork by Al Hirschfeld

Estimate: \$1,500 – 3,000



154
MIRACLE ON 34TH STREET (20th Century Fox, 1947)
Six Sheet (80" x 79") Stone Lithograph;
The Collection of the Late J. Stephen Ryan
Very Fine+ on Linen

Estimate: \$1,000 – 2,000



155
MIRACLE ON 34TH STREET (20th Century Fox, 1947)
Three Sheet (41" x 79") Stone Lithograph, Style No. 3;
The Collection of the Late J. Stephen Ryan
Fine+ on Linen

Estimate: \$1,000 – 2,000



157
MONOLITH MONSTERS (Universal-International, 1957)
Six Sheet (81" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine+ on Linen;
Artwork by Reynold Brown

Estimate: \$600 – 1,200



156
THE MOLE PEOPLE (Universal-International, 1956)
Three Sheet (42" x 79");
The Collection of the Late J. Stephen Ryan
Fine on Linen; Artwork by Reynold Brown

Estimate: \$800 – 1,600

158
THE MUMMY (Universal-International, 1959)
Six Sheet (80" x 80");
The Collection of the Late J. Stephen Ryan
Very Fine+ Folded; Artwork by Joseph Smith

Estimate: \$800 – 1,600



159
THE MUMMY (Universal-International, 1959)
Three Sheet (42" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine on Linen; Artwork by Joseph Smith

Estimate: \$800 – 1,600



160
MYSTERY OF THE WAX MUSEUM (Warner Bros., 1933)

Title Lobby Card (11" x 14");
Very Fine–

Posters from this early title are scarce. This card is likely one of only six or seven known title cards, and they are seldom seen or offered in the marketplace. A reporter investigating missing persons becomes fascinated by a wax museum and its eerie sculptor in director Michael Curtiz's two-strip Technicolor horror classic. This rare title lobby card features Lionel Atwill as the disabled sculptor. It shows repaired corner pinholes and a few subtle creases. The vibrant colors and dark palette effectively create an atmosphere for the impending horrors.

Lionel Atwill delivered one of his finest performances as Ivan Igor, a wax sculptor who uses real people to model his wax figures. Warner Brothers sought to capitalize on the success of the horror genre that Universal was enjoying, and with "Wax Museum," they crafted one of the true masterpieces of the era. Fay Wray, who would star in "King Kong" the same year, became the first "scream queen" of the talkie era.

Estimate: \$8,000 – 16,000



162
NATIONAL LAMPOON'S ANIMAL HOUSE (Universal, 1978)

One Sheet (27" x 41") Style B
Signed by John Landis and John Belushi;
Fine+ Rolled; Artwork by Rick Meyerowitz

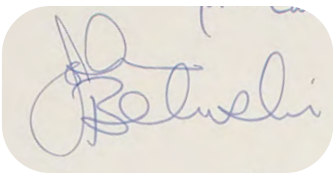
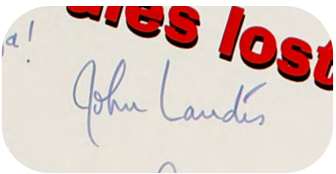
Estimate: \$1,000 – 2,000

161
MYSTERY OF THE WAX MUSEUM (Warner Bros., 1933)

Window Card (14" x 22");
Fine+

One of the standout pre-Code horror films is director Michael Curtiz's thriller, shot in two-strip Technicolor and featuring Lionel Atwill and Fay Wray. The film depicts a model standing next to her wax figure counterpart. This piece has been professionally restored to remove a layer of green paint that had been applied over the tagline box beneath the film's title. The restoration included touch-ups to the letters of the tagline and expert airbrushing of the dark green area surrounding it. No other restoration work was done, and the card shows some wear, including pinholes, a dust shadow in the left border, a diagonal crease in that corner, and edge wear with small creases. This scarce and highly desirable window card would make a superb addition to any classic horror collection.

Estimate: \$3,000 – 6,000





164
A NIGHT AT THE OPERA (MGM, R-1948)
One Sheet (27” x 41”);
Very Fine Folded; Artwork by Al Hirschfeld
Featuring superb caricatures of the Marx Brothers by the famed caricaturist Al Hirschfeld, and depicting romantic co-stars Kitty Carlisle and Allan Jones, this poster was printed for the film’s first re-release in 1948 by MGM. This example is folded in excellent condition and displays fold wear with crimping along the vertical fold and light cross-fold separation, very minor staining along the left edge and in the lower left corner, and tiny nicks along the bottom edge. This unrestored example will make a superb addition to any collection of classic comedy and features outstanding imagery of Groucho, Chico, and Harpo Marx.

“A Night at the Opera” is a Marx Brothers comedy starring Groucho, Harpo, and Chico with Kitty Carlisle, Allan Jones, and Margaret Dumont. Their first film for MGM and the first without Zeppo, it marked a shift in their screen personas under producer Irving Thalberg, who reshaped them into more sympathetic characters who aimed their chaos mainly at villains. The film became one of MGM’s biggest box-office hits of 1935.

Estimate: \$2,000 – 4,000

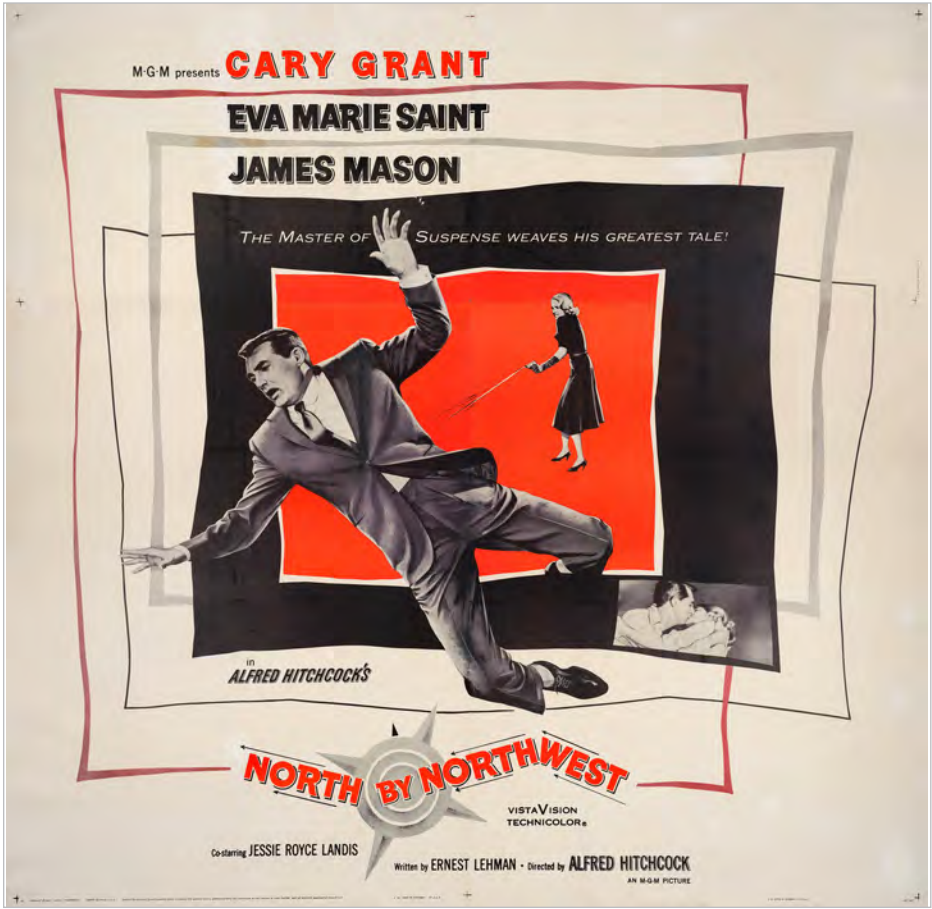
163
NIAGARA (20th Century Fox, 1953)
One Sheet (27” x 41.5”);
Fine on Linen

Estimate: \$800 – 1,600



165
A NIGHT AT THE OPERA (MGM, 1935)
Lobby Card (11” x 14”) Stateroom Scene;
Fine-

Estimate: \$2,000 – 4,000



166
NIGHT OF THE LIVING DEAD (Continental, 1968)
One Sheet (27” x 41”);
The Collection of the Late J. Stephen Ryan
Very Fine+ Folded

Estimate: \$1,500 – 3,000

167
NORTH BY NORTHWEST (MGM, 1959)
Six Sheet (81” x 79”);
The Collection of the Late J. Stephen Ryan
Very Fine- on Linen

Estimate: \$1,500 – 3,000



168
NORTH BY NORTHWEST (MGM, 1959)
Title Lobby Card, Lobby Card + Uncut Pressbook with Herald (12.25” x 17”, 11” x 14”); The Collection of the Late J. Stephen Ryan
Very Fine Folded

Estimate: \$600 - 1,200



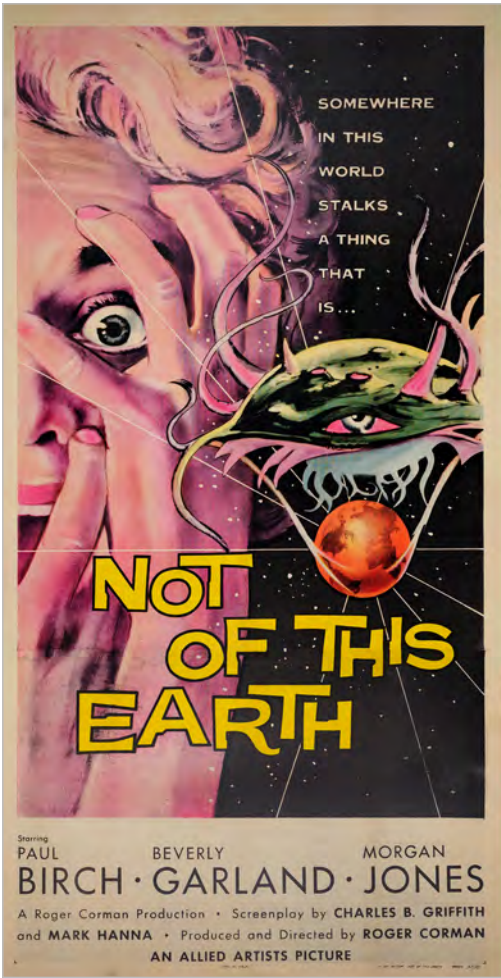
169
NOT OF THIS EARTH (Allied Artists, 1957)
Three Sheet + Lobby Card Set (4) (41” x 80”, 11” x 14”); The Collection of the Late J. Stephen Ryan
Very Fine+ on Linen

Estimate: \$1,000 - 2,000



170
NOT OF THIS EARTH (Allied Artists, 1957)
One Sheet (27” x 42”); Very Fine- on Linen

Estimate: \$800 - 1,600



172
OUR GANG: SUNDAY CALM (Pathe, 1923)
Three Sheet (41” x 79”) Stone Lithograph; Very Fine- on Linen

Estimate: \$1,600 - 3,200

171
ON THE WATERFRONT (Columbia, 1954)
Three Sheet (41” x 74”); Very Fine on Linen

Estimate: \$600 - 1,200

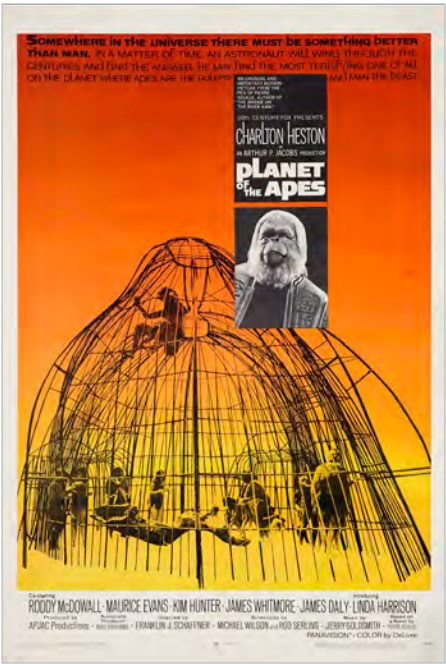


173
OUR GANG: TIRE TROUBLE (Pathe, 1924)
Three Sheet (42” x 80”) Stone Lithograph; The Collection of the Late J. Stephen Ryan
Very Fine on Linen

Estimate: \$1,600 - 3,200

174
PENNSYLVANIA RAILROAD
(Pennsylvania Railroad, c.1940)
Travel Poster (25" x 40")
"Washington: The City Beautiful";
Fine+ Rolled; Artwork by Grif Teller

Estimate: \$800 – 1,600



175
PLANET OF THE APES (20th Century Fox, 1968)
Italian Two Fogli + One Sheet (40" x 55", 27.5" x 40.75");
The Collection of the Late J. Stephen Ryan
Very Fine Folded

Estimate: \$600 – 1,200



177
PSYCHO (Paramount, 1960)
Lobby Card Set (8) (11" x 14") CGC-Graded 9.4 – 9.6;
The Collection of the Late J. Stephen Ryan
Near Mint

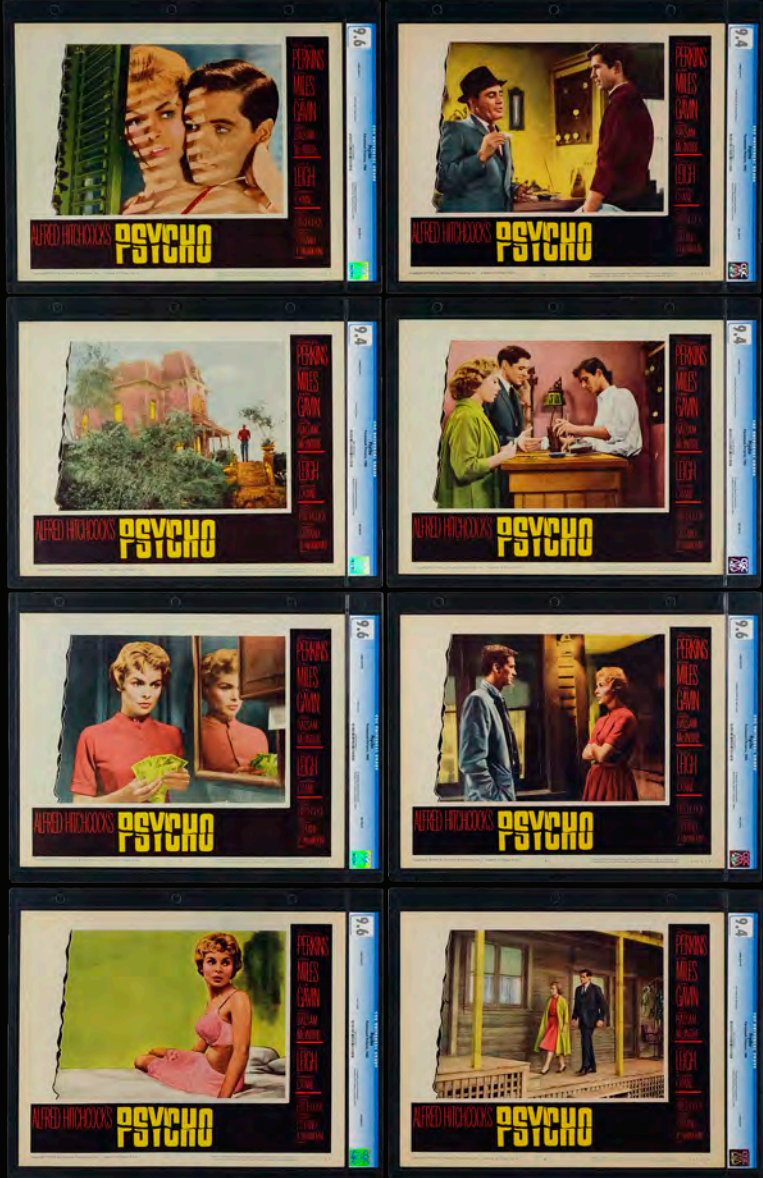
Estimate: \$2,000 – 4,000

176
PSYCHO (Paramount, 1960)
One Sheet (27" x 41");
The Collection of the Late J. Stephen Ryan
Very Fine- on Linen

This example of the film's legendary one sheet was professionally linen-backed with expert touch-up to and near the folds to address general wear, and spot airbrushing in the blue fields to correct pinholes. The borders have intermittent airbrushing to address pinholes and separation at the end of various folds.

"Psycho" is a horror film produced and directed by Alfred Hitchcock. The screenplay, penned by Joseph Stefano, adapts Robert Bloch's 1959 novel of the same name. The film stars Anthony Perkins, Janet Leigh, Vera Miles, John Gavin, and Martin Balsam. It was shot in black-and-white on a modest budget, using the crew from Hitchcock's television series, "Alfred Hitchcock Presents." "Psycho" is widely regarded as one of Alfred Hitchcock's greatest films and is often cited as his most renowned and influential work.

Estimate: \$1,500 – 3,000



178
PSYCHO (Paramount, 1960)
Six Sheet (80" x 78");
The Collection of the Late
J. Stephen Ryan
Very Fine– Folded

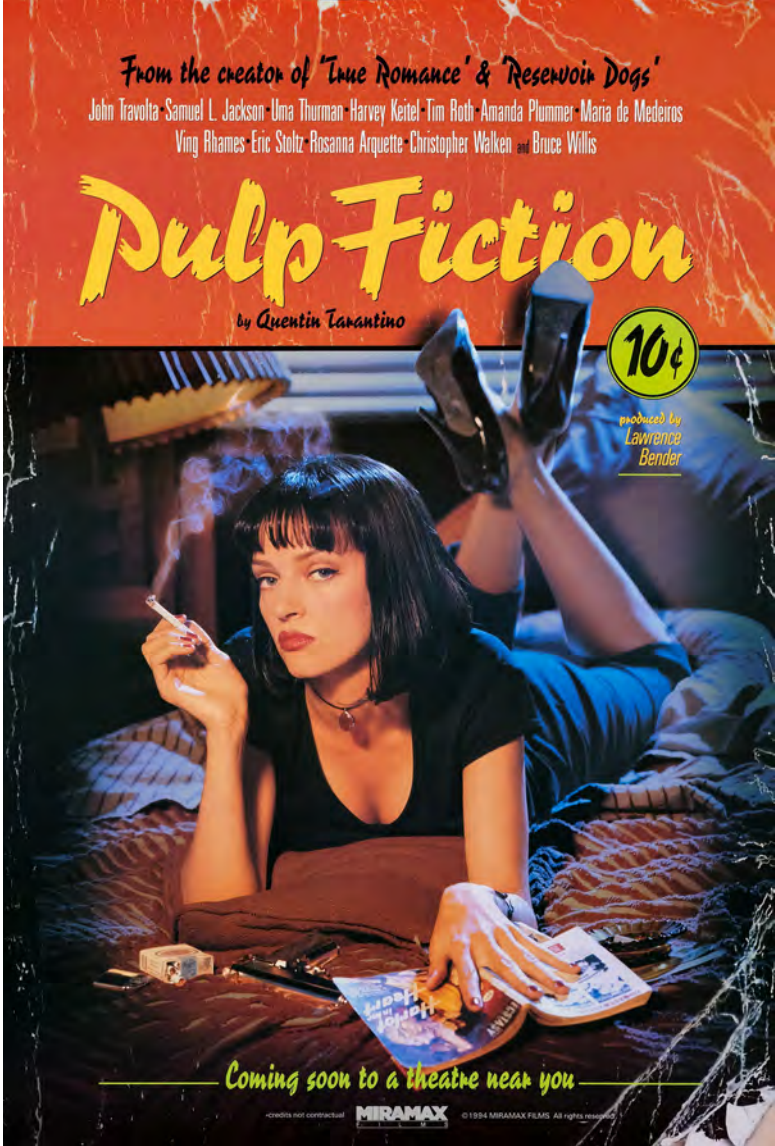
Impressive and scarce in this format, this six sheet was printed on four panels and folded, displaying general fold wear, light crossfold separation, and edge wear. There are two Dutch censor stamps in the background, and the lower-left corner of the bottom-left sheet had separated and was reattached with two pieces of mending tissue. It was striking in 1960 to see an actress depicted in a bra and undergarments, and Alfred Hitchcock pulled out all the stops in promoting one of the greatest and most popular thrillers.

Estimate: \$2,000 – 4,000



179
PSYCHO (Paramount, 1960)
Half Sheet (22" x 28") Style B;
The Collection of the Late
J. Stephen Ryan
Very Fine+ Folded

Estimate: \$600 – 1,200



181
RAMBO (Metropolitan Filmexport, 2008)
French Grande (46.5" x 62.5")
Advance Signed by Sylvester Stallone
(Beckett COA);
Very Fine Rolled

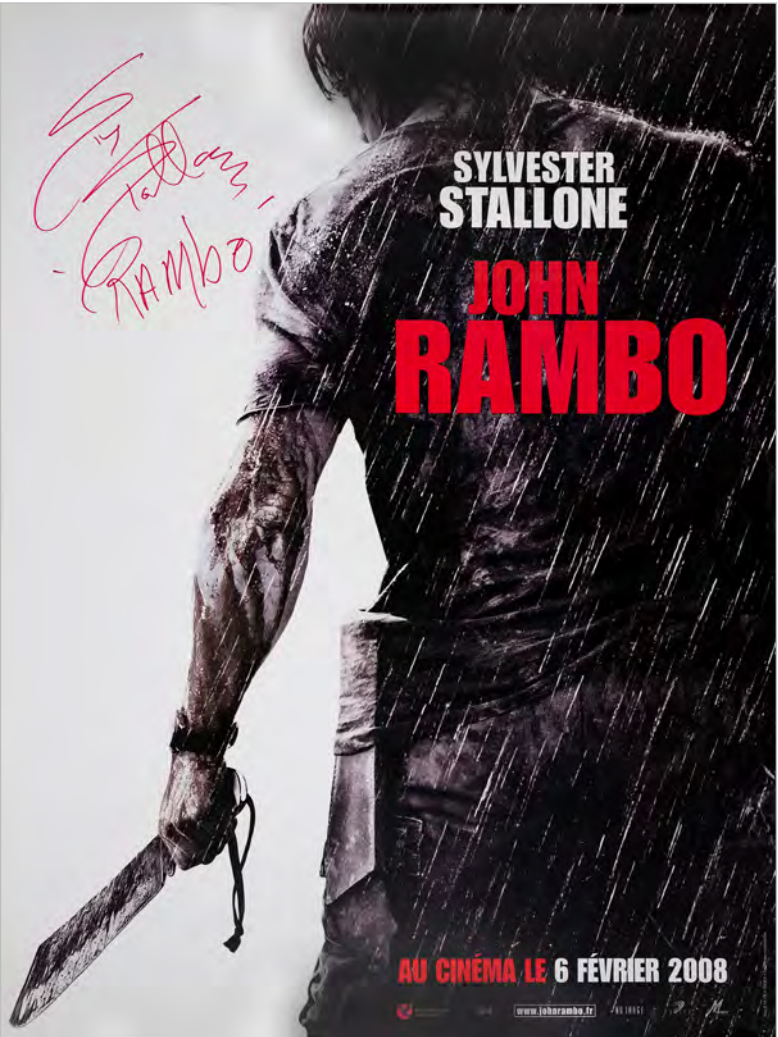
Estimate: \$1,000 – 2,000

180
PULP FICTION (Miramax, 1994)
One Sheet (27" x 40") Withdrawn Lucky Strike Style;
Very Fine+ Rolled

This US poster has been reprinted for decades – buy the original here. Released as an advance poster, it features Uma Thurman as Mia Wallace reclining on a bed with a cigarette in hand, next to a pack of Lucky Strikes. Styled to resemble a worn pulp novel cover, the poster was quickly recalled from circulation due to copyright issues with the cigarette brand. There are known reprints of this poster, but they have distinctive differences (and sometimes measure differently) from the guaranteed originals. We have carefully checked this poster, and it is original. This example shows minimal wear and minor edge defects.

Quentin Tarantino broke so many rules in this one, which was captivating. Call it a gangster thriller or a gangster-thriller-dark comedy; they're all there. The US poster has been reprinted for decades now. You may buy the real thing here.

Estimate: \$3,000 – 6,000



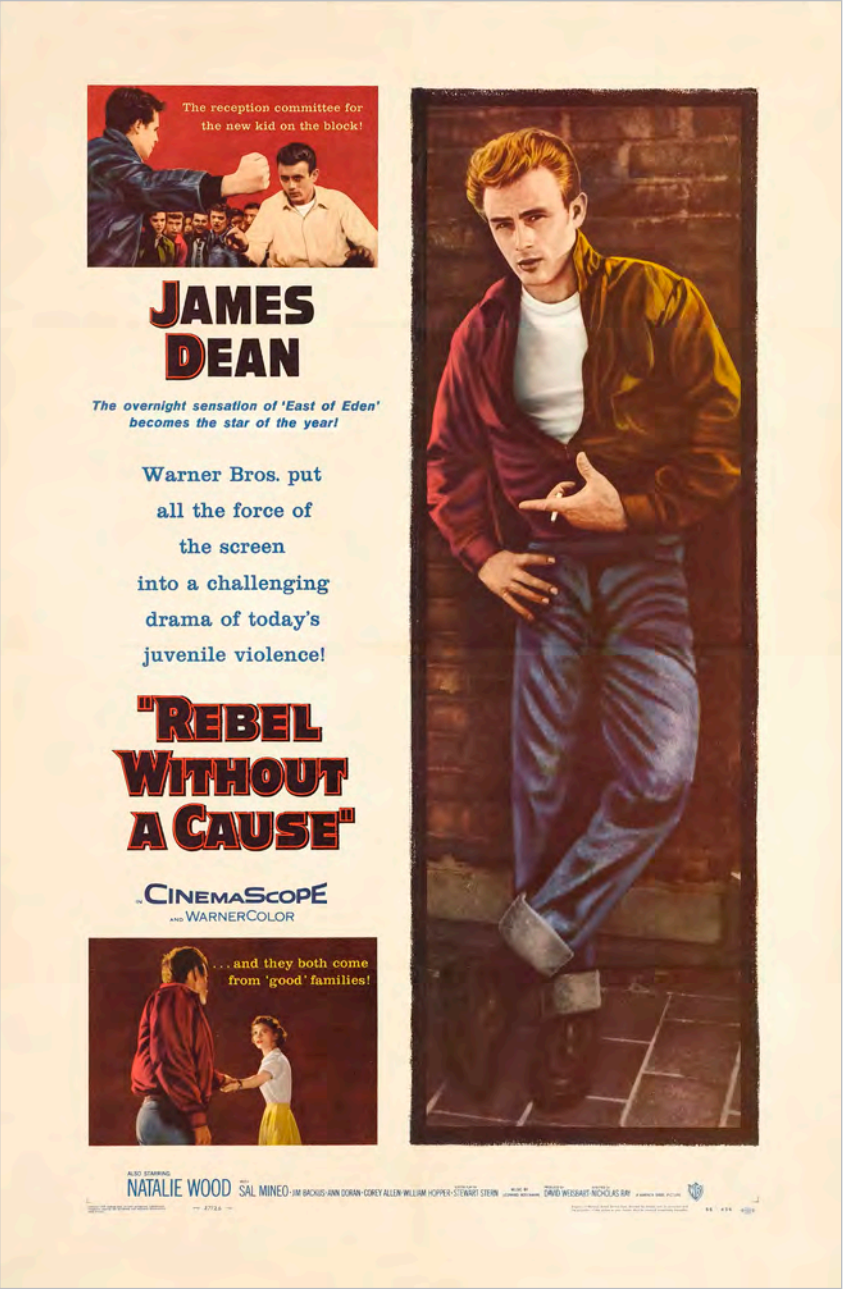
182
RANGE WAR (Paramount, 1939)
One Sheet (28" x 41") Style A;
Fine on Linen

Estimate: \$1,000 - 2,000



183
REAR WINDOW (Paramount, 1954)
Lobby Card Set (8) + Uncut Pressbook
(11" x 14", 12.25" x 15");
The Collection of the Late J. Stephen Ryan
Very Fine

Estimate: \$1,000 - 2,000



Charlie Sheen
"MATT ECKERT"

185
RED DAWN (MGM, 1984)
30 x 40 Signed by C. Thomas Howell, Charlie Sheen,
Lea Thompson, Pepe Serna (JSA COA);
Very Fine- Rolled; Artwork by John Alvin

Estimate: \$800 - 1,600

184
REBEL WITHOUT A CAUSE (Warner Bros., 1955)
One Sheet (27" x 41");
Very Fine- on Linen

Featuring one of the most iconic images of James Dean in a leather jacket and jeans, this one sheet was professionally linen-backed with very minor touch-up to portions of the folds to address general wear. Spot touch-ups were applied in the brown field around Dean's image to address small tears and a tear with paper loss in the upper right background that touches the perimeter of Dean's left ear. The borders have sporadic airbrushing to correct corner pinholes, small edge tears, and chips. The restoration was excellent, and this poster will make a magnificent display of this classic Hollywood icon.

"Rebel Without a Cause" is a coming-of-age melodrama directed by Nicholas Ray and starring James Dean, Natalie Wood, and Sal Mineo, with supporting roles by Jim Backus, Ann Doran, Corey Allen, William Hopper, and Nick Adams. It also marks the screen debut of Dennis Hopper in a small role. Shot in the newly-introduced CinemaScope format, the film centers on emotionally troubled, middle-class suburban teenagers, offering social commentary and a contrast to earlier portrayals of delinquency set in urban slums. Over time, the film has become iconic for Dean's performance-coming off his Academy Award-nominated role in "East of Eden" (1955)-in what is widely regarded as his most celebrated role. It was also the only film in which Dean received top billing.

Estimate: \$1,500 - 3,000



186
RIPTIDE (MGM, 1943)
One Sheet (27" x 41") Style C;
Very Fine+ Folded

A first-time offering at Propstore, this spectacular and rare "Style C" one sheet in stone lithography features a stunning, ethereal image of Norma Shearer, one of MGM's greatest stars, especially during the pre-Code era. This example, which may be the only known copy, is folded in excellent condition and displays only one pinhole in each corner and light smudges in the right corners. There is an additional, very light vertical fold on either side of the center vertical fold, which is unobtrusive from when the poster was originally distributed. A truly outstanding piece of classic movie poster art at its best, which is also in excellent, unrestored condition.

"Riptide" is a pre-Code romantic drama starring Norma Shearer, Robert Montgomery, and Herbert Marshall, written and directed by Edmund Goulding and released by Metro-Goldwyn-Mayer. Premiering just months before strict enforcement of the Production Code, the film features a notable appearance by stage legend Mrs. Patrick Campbell, famed for her friendship with George Bernard Shaw and her original portrayal of Eliza Doolittle in "Pygmalion."

Estimate: \$5,000 - 10,000



187
ROARIN' GUNS (Puritan Pictures, 1936)
One Sheet (27" x 40");
Fine+ on Linen

Estimate: \$1,000 - 2,000



188
ROCKEFELLER CENTER (1936)

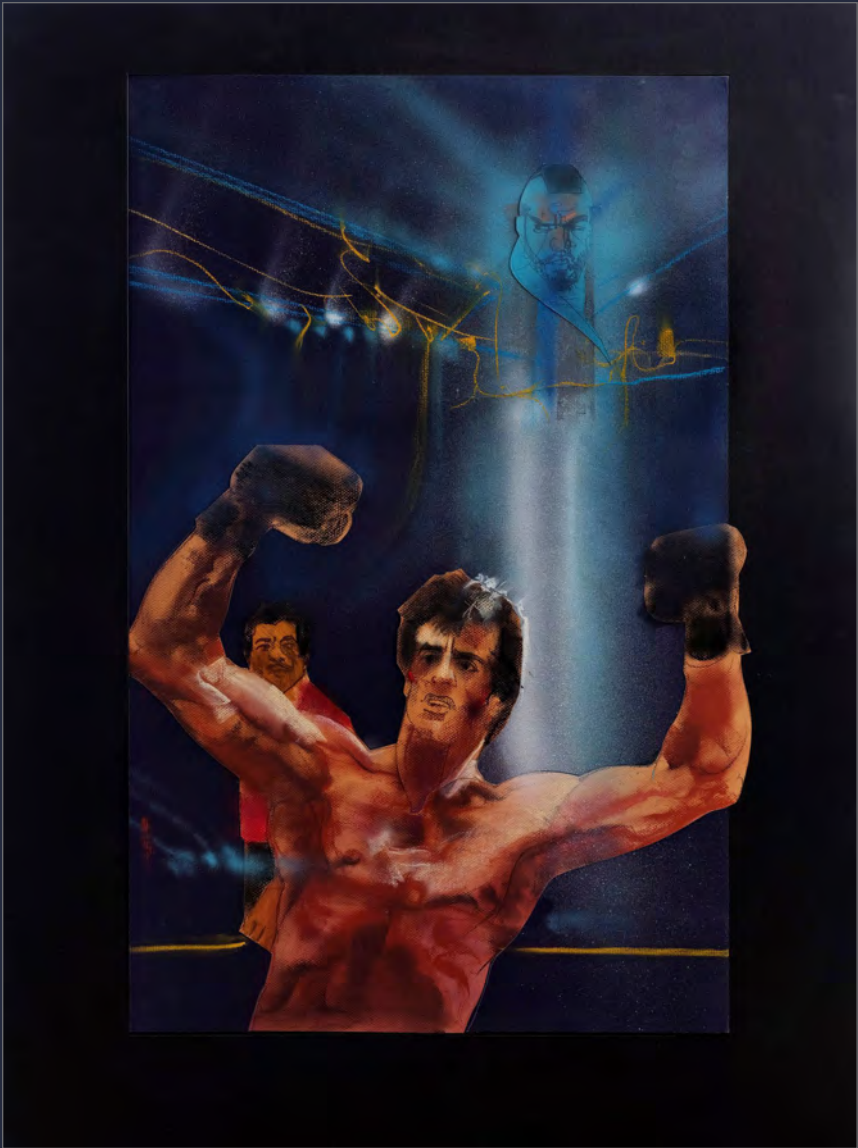
Travel Poster (27" x 40");
Fine+ Rolled; Artwork by
Leslie Ragan

Depicting a beautiful period image of New York City's famous skyscraper and commercial complex, this poster is rolled and shows a tide stain above the lower-right corner, with several small tears within the stain. Several edge tears extending into the image area were stabilized with cellophane tape on the back, and a small portion of the upper and lower borders was folded back, resulting in small edge tears.

Rockefeller Center is a 22-acre complex of 19 commercial buildings in Midtown Manhattan, spanning 48th Street to 51st Street in New York City. The original 14 Art Deco structures, developed by the Rockefeller family, occupy the area between Fifth and Sixth Avenues and are organized around a large sunken plaza and a private roadway known as Rockefeller Plaza. Subsequent expansions include 75 Rockefeller Plaza north of 51st Street and four International Style buildings along the west side of Sixth Avenue.

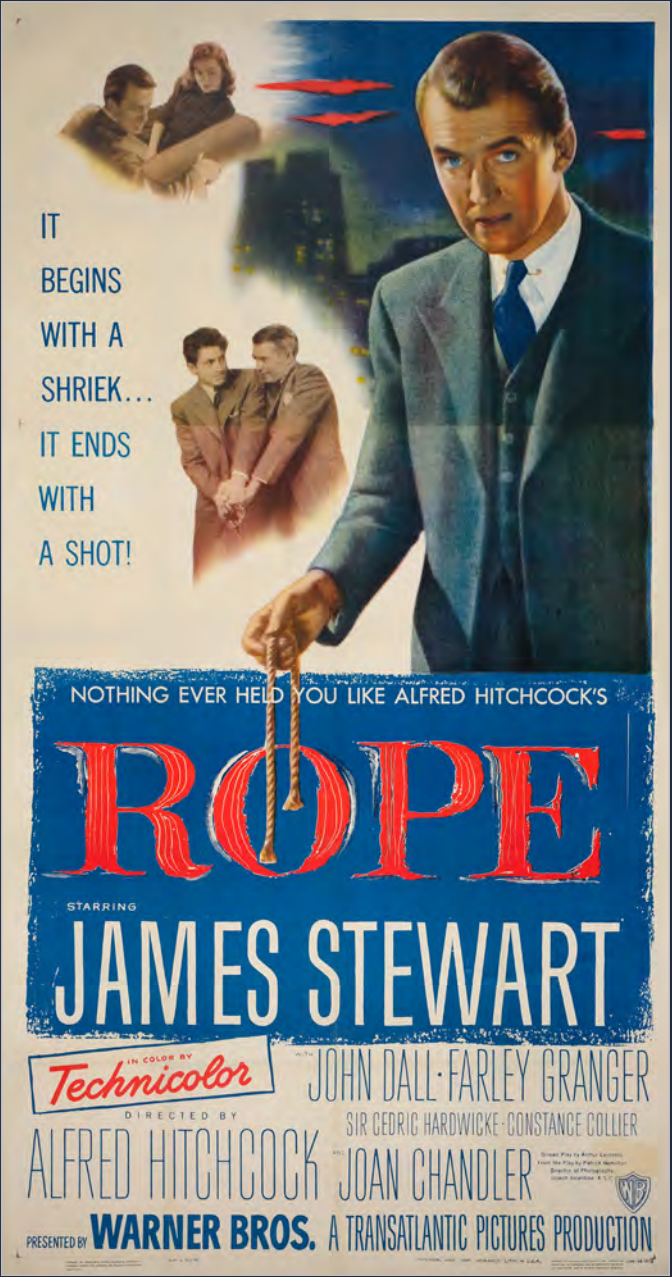
Estimate:
\$5,000 - 10,000





189
ROCKY III (MGM/UA, 1982)
Matted Original Concept Artwork (30" x 40");
Very Fine on Foam Board; Artwork by Bob Peak

Estimate: \$1,000 - 2,000



190
ROPE (Warner Bros., 1948)
Three Sheet (42" x 79");
The Collection of the Late J. Stephen Ryan
Fine+ on Linen

Estimate: \$1,000 - 2,000



191
THE RUSTLER'S ROUNDUP
(Universal, 1933)
One Sheet (28" x 41")
Stone Lithograph;
Fine+ on Linen

Estimate: \$1,500 - 3,000

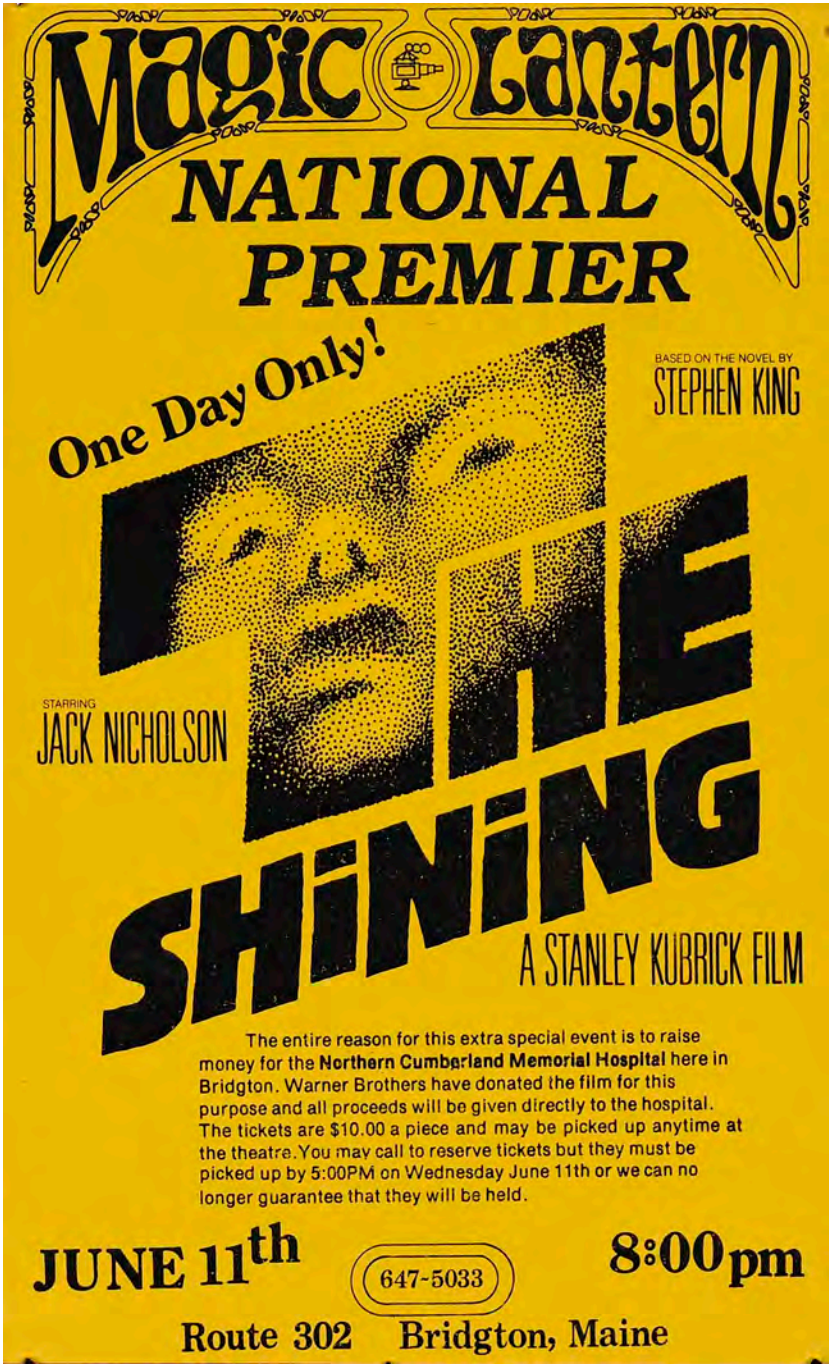


193
SHADOW OF A DOUBT (Universal, 1943, R-1946)
Title Lobby Cards (2) (11" x 14");
Very Fine-

Estimate: \$800 - 1,600

192
SCREAMING SKULL (AIP, 1958)
One Sheet (27" x 41");
Very Fine- Folded; Artwork by Albert Kallis

Estimate: \$600 - 1,200



194
THE SHE-CREATURE (AIP, 1956)
Three Sheet (41" x 79");
The Collection of the Late J. Stephen Ryan
Near Mint Folded; Artwork by Albert Kallis

Estimate: \$1,000 - 2,000



195
THE SHINING (Magic Lantern, 1980)
Special Charity Preview Poster (11" x 17");
Very Fine- Rolled; Artwork by Saul Bass

Estimate: \$600 - 1,200



196
SHOULDER ARMS
(First National, 1918)
One Sheet (27" x 41")
Stone Lithograph;
Very Good on Linen

This is a first-time offering from PropStore and the only known example of a WWI-themed one sheet featuring Charlie Chaplin and Edna Purviance. This beautiful stone lithograph shows signs of wear, including folds, border issues, image imperfections, paper loss, edge tears, and chips. Restoration efforts included touch-ups to Chaplin's face and uniform, as well as the upper portion of Purviance's head. The credits and borders were also airbrushed. The restoration was executed very well, although some evidence remains. Overall, this scarce piece has an excellent appearance and would be a significant addition to any advanced collection of Chaplin memorabilia.

"Shoulder Arms" is Charlie Chaplin's second film for First National, released in 1918 as a silent comedy set in France during World War I. It was the first of three films he made on the subject of war and co-starred Edna Purviance and his older brother, Sydney Chaplin. Notably, Chaplin does not appear in his trademark Little Tramp costume in this film. The film was groundbreaking for its era, helping to establish a new form of comedy by treating war humorously rather than as a purely serious subject, and is widely regarded as the first comedy ever made about war and also proved to be Chaplin's most popular film, critically and commercially, up to that point.

Estimate: \$2,500 - 5,000



197
SILENT MEN
(Columbia, 1933)
One Sheet (27" x 41")
Stone Lithograph;
Fine- on Linen

The popular Western star Tim McCoy gazes at the viewer while pointing this gun, on this spectacular stone lithograph one sheet from Columbia. This example was professionally linen-backed with touch-up to portions of the folds to address wear. His left eye, up to just above his eyebrow, was addressed with touch-up, and an 8" vertical tear in the upper right field was airbrushed. The borders were airbrushed, with sporadic airbrushing in the blue field to address small tears, and there are scattered crimps in the upper portion of the poster. The restoration was executed very well, and this example presents very well.

Estimate: \$1,500 - 3,000



199
THREE STOOGES IN SOUP TO NUTS
(Fox, 1930)

Title Lobby Card (11" x 14");
Fine+

Estimate: \$1,500 – 3,000

198
SINGIN' IN THE RAIN (MGM, 1952)

One Sheet (27" x 41.75") Unfolded;
Very Fine+ on Linen

This example of the film's iconic one sheet poster is a true rarity; it was pulled from the press and has never been folded. It has been professionally linen-backed and is essentially unrestored, except for touch-ups to a small tear on the right border and a vertical tear on the upper border. As a result, it exhibits minor edge nicks, a small tear along the bottom border, and pinholes, along with some edge wear in the lower left corner. This unfolded poster is a genuine prize and would make a superb addition to any collection.

"Singin' in the Rain" is a musical romantic comedy directed and choreographed by Gene Kelly and Stanley Donen, starring Kelly, Donald O'Connor, and Debbie Reynolds. Set in late-1920s Hollywood, it follows performers navigating the transition from silent films to "talkies." Conceived by Arthur Freed around his and Nacio Herb Brown's songs, the story-shaped by writers Betty Comden and Adolph Green-focuses on a romantic hero with a vaudeville background adapting to the new era.

Estimate: \$2,000 – 4,000



201
SPELLBOUND (United Artists, 1945)

One Sheet (27" x 41");
Very Fine- on Linen

Featuring one of the most recognizable movie poster images from the 1940s, this superb one sheet was professionally linen-backed with expert touch-up along and near the folds to address general wear, including light crimping and cross-fold separation, and to correct a chip in the left border and three small tears in the bottom of the black field. The restoration was beautifully performed, and this example has an excellent presentation.

"Spellbound" is a psychological thriller directed by Alfred Hitchcock and starring Ingrid Bergman, Gregory Peck, and Michael Chekhov. The story centers on a psychoanalyst who falls in love with the new head of the Vermont hospital where she works, only to discover he is an imposter afflicted with dissociative amnesia-and possibly a killer. One of the earliest films to explore psychoanalysis, it featured a dream sequence designed by surrealist Salvador Dali at Hitchcock's request.

Estimate: \$3,000 – 6,000

200
SPAWN (Image Comics, 1996)

"Spawn" #50 Cover Art Poster (22" x 34")

Signed by Keith David, John Rafter Lee, Victor Love, Dominique Jennings, James Keane, Michael Nicolosi, Catherine Winder (Producer), Eric Radomski (Supervising Director) and 6 more;
Very Fine+ on Cardstock; Artwork by Todd McFarlane and Greg Capullo

Estimate: \$1,000 – 2,000





202
SPELLBOUND (United Artists, 1945)
Half Sheet (22" x 28");
The Collection of the Late J. Stephen Ryan
Fine+ on Paper

Estimate: \$600 - 1,200



203
STAGE FRIGHT (Warner Bros., 1950)
Six Sheet (80" x 80");
The Collection of the Late J. Stephen Ryan
Very Fine+ Folded

Estimate: \$600 - 1,200

204
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
Insert (14" x 36");
Very Fine+ Rolled; Artwork by Tom Jung

Estimate: \$1,000 - 2,000



205
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
One Sheet (27" x 41") Style A First Printing;
Very Fine- Rolled; Artwork by Tom Jung

This is a highly sought-after grade for this important poster. It is a rolled first printing and is guaranteed to be original. Other than a few edge bumps, minor tears, and a tide stain in the lower border, the poster is in excellent condition.

George Lucas' ground-breaking space opera, which defied all expectations to change the film industry forever. Inspired by Flash Gordon serials, Westerns, samurai films and World War II movies, Lucas crafted a new, hugely popular mythology in "A galaxy far, far away," while setting a new standard for visual effects.

Estimate: \$1,200 - 2,400



206
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
One Sheet (27" x 41") Style A, First Printing;
Very Fine- Tri-Folded; Artwork by Tom Jung

This tri-folded example of the "Style A" one sheet is from the most desirable first printing, is tri-folded (but will ship rolled), and shows light border wear with small creases and a few tiny edge tears. This example has no center fold.

Estimate: \$1,500 - 3,000



208
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
Three Sheet (40.5" x 77") International Style A;
The Collection of the Late J. Stephen Ryan
Near Mint Folded; Artwork by Tom Jung

Estimate: \$1,000 – 2,000

207
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
40 x 60 Style A;
The Collection of the Late J. Stephen Ryan
Very Fine- Rolled; Artwork by Tom Jung

Estimate: \$1,500 – 3,000



209
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
One Sheet (27" x 41") Style D;
Near Mint Folded; Artwork by Charles White III and
Drew Struzan

Estimate: \$600 – 1,200



210
STAR WARS: A NEW HOPE (20th Century Fox, 1978)
One Sheet (27" x 41") Happy Birthday Style;
Very Fine- Rolled

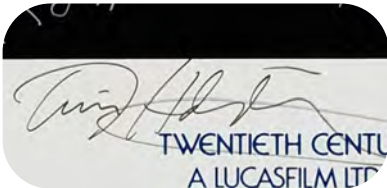
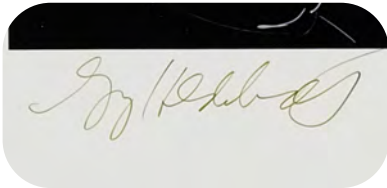
To commemorate the one-year theatrical run of Star Wars, 20th Century Fox issued this "Style E" one sheet (known as the "Birthday" style), which remains scarce among collectors. It is rolled and shows two small edge tears, sporadic edge wear, two semi-vertical creases of varying lengths, and a scratch in the black field.

Estimate: \$2,500 – 5,000



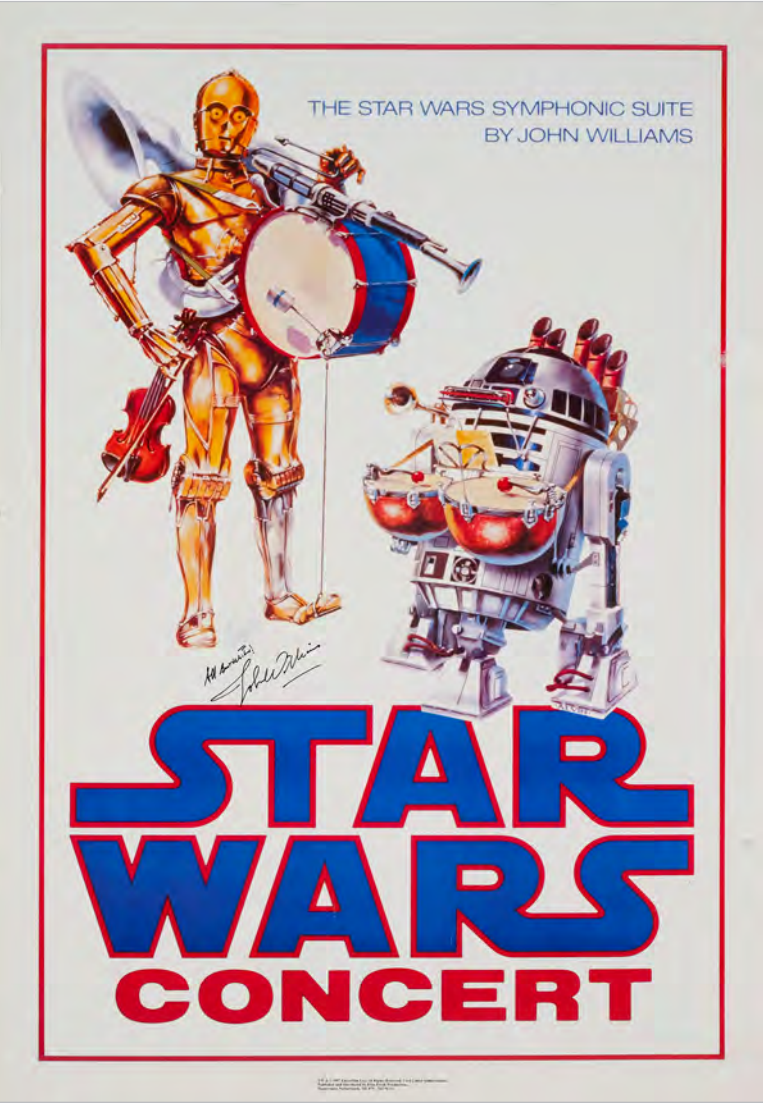
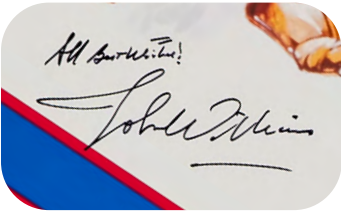
211
STAR WARS: A NEW HOPE
(20th Century Fox, R-1992)
One Sheet (26.5" x 41") 15th Anniversary "Style B" By Kilian Enterprises With 5 Remarques Signed by Greg & Tim Hildebrandt (Beckett COA); Near Mint Rolled; Artwork by Greg & Tim Hildebrandt

Estimate: \$4,000 – 8,000



212
STAR WARS: A NEW HOPE
(Film Freak Productions, 1997)
Commercial Poster (27" x 39")
Signed by John Williams (Beckett COA);
Very Fine Rolled; Artwork by John Alvin

Estimate: \$2,000 – 4,000



213
STAR WARS: A NEW HOPE (20th Century Fox, 1978)
Full-Bleed British Quad (40" x 30")
Academy Awards Style C;
Very Fine+ Rolled;
Artwork by Tom Chantrell

Estimate: \$1,000 – 2,000





Alec Guinness signature



214
STAR WARS COMICS (Marvel Comics, 1979)
Slabbed and Autographed Comic Book (6.5" x 10") Issue #24, CGC-Graded 6.0
Signed by Alec Guinness (JSA COA);
Fine; Artwork by Carmine Infantino and Bob Wiacek

We believe that this is the only copy of this famous comic book that was ever signed by the late Sir Alec Guinness for his role as "Obi-Wan Kenobi." This example was CGC-Graded 6.0 and is slabbed. Truly a rarity in the Star Wars and comic book collecting hobbies.

The Marvel Star Wars series, specifically "Star Wars (1977) 24: Silent Drifting," is a significant chapter in the Star Wars comic book history. This issue is notable for being the first to take place in the Galactic Republic era, showcasing Obi-Wan Kenobi's past as a Jedi Knight. The story is written by Mary Jo Duffy and features artwork by Carmine Infantino and Bob Wiacek.

Estimate: \$5,000 – 10,000

215
STAR WARS: THE EMPIRE STRIKES BACK
(20th Century Fox, 1980)
One Sheet (27" x 41") Studio Style A;
Very Fine+ Rolled; Artwork by Roger Kastel

Estimate: \$1,000 – 2,000



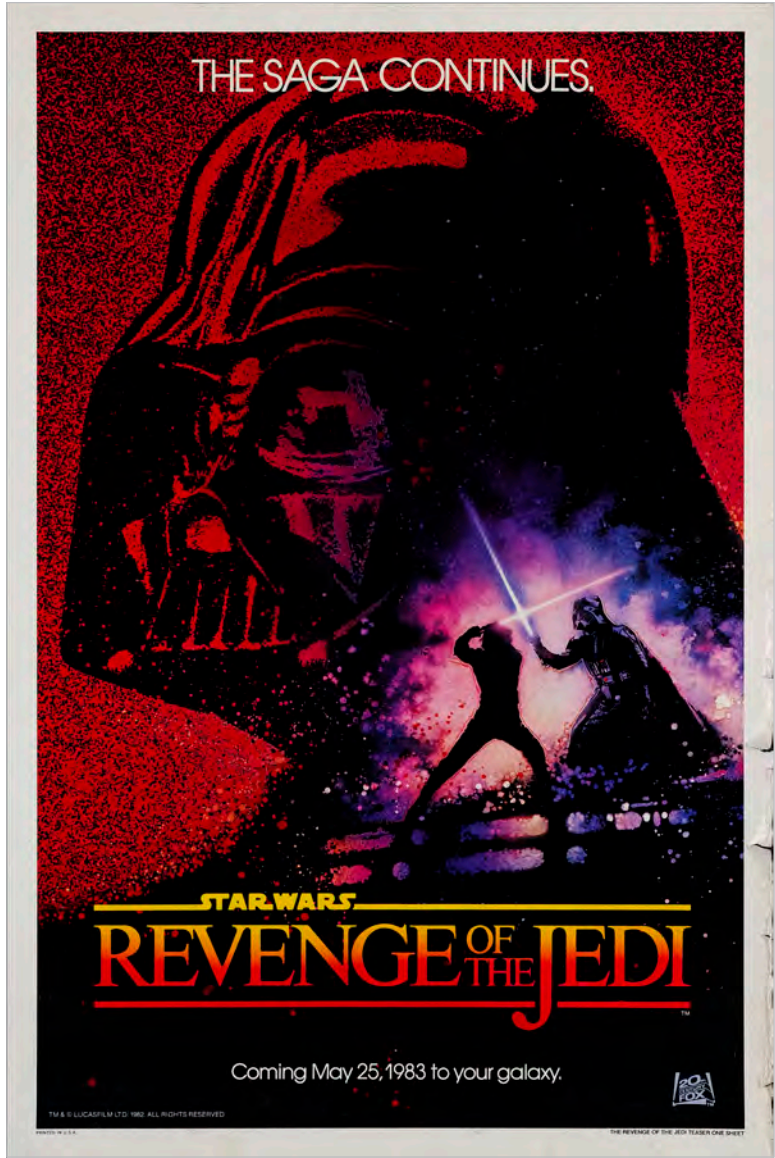
216
STAR WARS: THE EMPIRE STRIKES BACK
(20th Century Fox, 1980)
One Sheet (27" x 41") Style B, Purple Variant;
Fine+ Rolled; Artwork by Tom Jung

Estimate: \$1,000 – 2,000

217
STAR WARS: THE EMPIRE STRIKES BACK
(20th Century Fox, R-1982)
One Sheet (27" x 41") Teal Style;
Very Fine+ Rolled; Artwork by Tom Jung

Estimate: \$1,500 – 3,000





219
STAR WARS: RETURN OF THE JEDI
(20th Century Fox, 1983)
One Sheet (27" x 41")
Recalled Dated Advance "Revenge" Style;
Fine+ Rolled; Artwork by Drew Struzan

Estimate: \$1,000 – 2,000

218
STAR WARS: RETURN OF THE JEDI
(20th Century Fox, 1983)
One Sheet (27" x 41")
Recalled Dated Advance "Revenge" Style;
Fine Rolled; Artwork by Drew Struzan

Estimate: \$1,000 – 2,000



220
STAR WARS: RETURN OF THE JEDI (20th Century Fox, 1983)
Insert (14" x 36") Style B;
Very Fine- Rolled; Artwork by Kazuhiko Sano

Estimate: \$600 – 1,200



221
STAR WARS: RETURN OF THE JEDI
(20th Century Fox, 1983)
International Studio Style One Sheet (27" x 41")
Style B; The Howard Kazanjian Collection
Near Mint Rolled; Artwork by Kazuhiko Sano

Estimate: \$600 – 1,200

222
STAR WARS: RETURN OF THE JEDI
(20th Century Fox, 1984)
Full-Bleed Polish Poster (26" x 38.5");
The Collection of the Late J. Stephen Ryan
Very Fine+ on Linen; Artwork by Witold Dybowski

Estimate: \$600 – 1,200



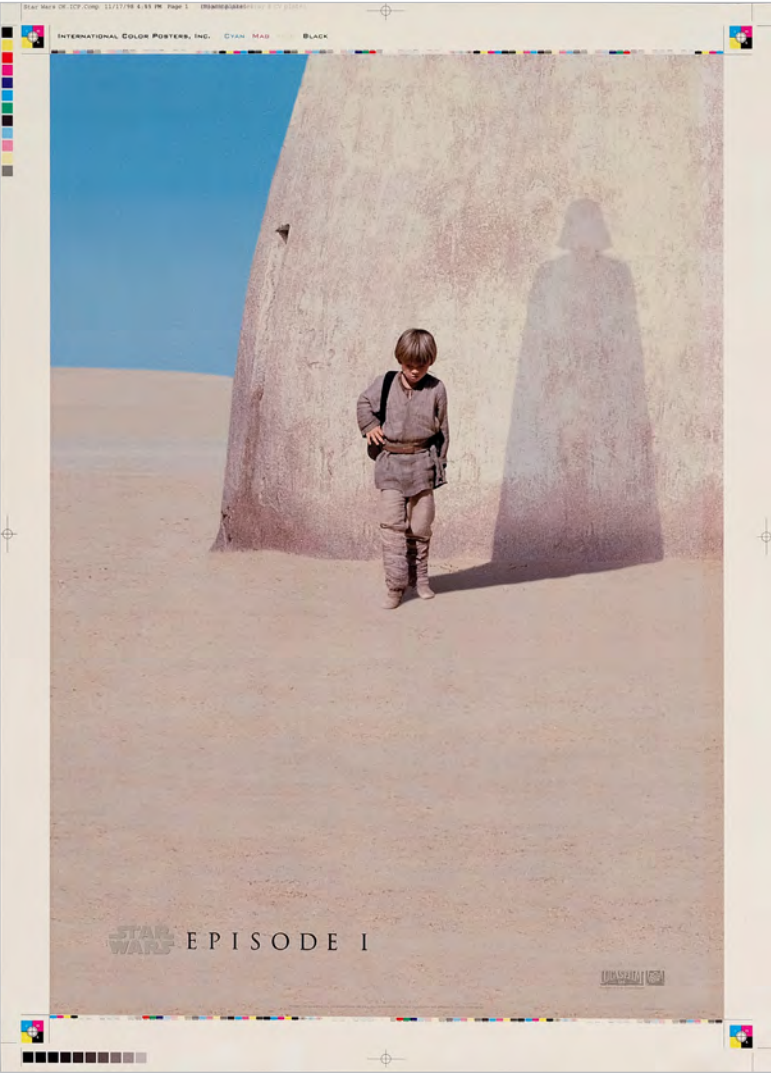


224
STAR WARS: THE PHANTOM MENACE
(20th Century Fox, 1999)
Printer's Proof (13.5" x 19");
Very Fine+ Rolled

Estimate: \$800 - 1,600

223
STAR WARS: RETURN OF THE JEDI
(20th Century Fox, 1983)
Full-Bleed Polish Poster (26" x 38");
The Collection of the Late J. Stephen Ryan
Near Mint on Linen; Artwork by Witold Dybowski

Estimate: \$600 - 1,200



225
STAR WARS: THE CLONE
WARS (Warner Bros., 2008)
Full-Bleed British Poster
(24" x 36") Signed by
Matt Lanter, Dave Filoni,
James Arnold Taylor,
Ashley Eckstein,
Dee Bradley Baker,
Tom Kane and 24 more
(Beckett COA);
Fine Rolled

Estimate: \$1,500 - 3,000





226
SULLIVAN'S TRAVELS
(Paramount, 1941)
One Sheet (27" x 41")
Style A;
Very Fine Folded
Beautiful, blonde Veronica Lake shows who's boss on this "Style A" one sheet from writer/director Preston Sturges' classic screwball comedy co-starring Joel McCrea. This example is folded in excellent condition and displays a few additional folds above the top horizontal fold along the left side, general fold wear with light cross-fold separation, and very minor border wear with sporadic light stains and a few tiny edge nicks. For collectors who prize unrestored, unbacked examples of classic vintage movie posters, this is the one to have.

Estimate: \$4,000 – 8,000

227
SUNSET BOULEVARD
(Paramount, 1950)
One Sheet (27" x 41")
Style A;
Very Fine+ Folded
The haunting face of the faded silent-film star Norma Desmond (Gloria Swanson) threatens the relationship between William Holden and Nancy Olsen on this "Style A" one sheet. This example is folded in excellent condition and displays light fold wear with tiny cross-fold separation, light "ghosting" in the upper half of the right border, and a light crease on each panel from the poster being bumped when it was fully folded. For collectors seeking unrestored, unbacked examples of classic vintage posters, this is the one to have.
"All right, Mr. DeMille, I'm ready for my close-up." Gloria Swanson showed true professionalism when she took on the role of aging actress Norma Desmond in this sensational and dark look at Hollywood. Billy Wilder directed this nightmarish film noir thriller and it became one of the absolutely timeless classics. Erich von Stroheim and William Holden (as Joe Gillis) co-star, but it was Swanson's show and comeback vehicle. The film was nominated for 11 Academy Awards and took three: Best Art Direction, Score, and Screenplay.

Estimate: \$6,000 – 12,000





228
TARANTULA
(Universal-International, 1955)
Three Sheet (41" x 80") Style A;
The Collection of the Late
J. Stephen Ryan
Very Fine- Folded;
Artwork by Reynold Brown

Estimate: \$2,000 – 4,000

229
TARGET EARTH (Allied Artists, 1954)
Six Sheet (80" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine on Linen

Estimate: \$600 – 1,200



230
THE SON OF TARZAN
(National Film Corporation of America, 1920)
One Sheet (28.25" x 41")
Episode 2: "Out of the Lion's Jaws"; Stone Lithograph;
The Bradleigh Vinson Collection
Very Fine on Linen

Estimate: \$600 – 1,200





232
THE SON OF TARZAN
(National Film Corporation of America, 1920)
One Sheet (27" x 41") Episode 6: "The Killer's Mate";
Stone Lithograph; The Bradleigh Vinson Collection
Fine+ on Linen

Estimate: \$600 – 1,200

231
THE SON OF TARZAN
(National Film Corporation of America, 1920)
One Sheet (28" x 41.5")
Episode 3: "The Girl of the Jungle"; Stone Lithograph;
The Bradleigh Vinson Collection
Very Fine- on Linen

Estimate: \$600 – 1,200



233
ADVENTURES OF TARZAN (Numa Pictures, 1921)
Window Card (14" x 22") Stone Lithograph; The
Bradleigh Vinson Collection
Very Fine- on Cardstock

Estimate: \$1,000 – 2,000



234
TARZAN THE FEARLESS (Principal Distributing, 1933)
One Sheet (27" x 41") Chapter 12: "Jungle Justice";
The Bradleigh Vinson Collection
Very Good+ Folded

Estimate: \$1,000 – 2,000



236
TARZAN AND HIS MATE (MGM, 1934)
Window Card (14" x 22");
The Bradleigh Vinson Collection
Near Mint

Estimate: \$1,000 – 2,000

235
TARZAN THE FEARLESS (Principal Distributing, 1933)
One Sheet (27.5" x 41.25")
Chapter 3: "Thundering Death"; Stone Lithograph;
The Bradleigh Vinson Collection
Very Fine on Linen

Estimate: \$3,000 – 6,000



237
TARZAN AND HIS MATE (MGM, 1934)
Half Sheet (22" x 28");
Fine+ Folded

Estimate: \$2,000 – 4,000



238
TAXI DRIVER (Columbia, 1976)
One Sheet (27" x 41");
Very Fine+ on Linen; Artwork by Guy Pellaert

Estimate: \$600 – 1,200



239
THE WOLF MAN
(Universal, 1941)
One Sheet (27" x 41");
Very Fine on Linen

This poster, depicting the classic tale of lycanthropy, is exceptionally rare, with only three examples having been sold at auction in the past twenty years. It has been professionally preserved on linen. Minor paper loss can be found at the very upper right border, as well as a small V-shaped area of loss at the outer left border along the center horizontal fold. Touch-ups have been applied to the folds and the two bottom center points, and pinholes are present in each corner. The poster features vibrant colors and displays beautifully, making it a cornerstone for any serious collection of classic Universal Horror.

Despite the absence of the legendary literary sources that other early Universal horror films enjoyed, screenwriter Curt Siodmak still crafted a compelling narrative, essentially establishing the modern werewolf lore. This includes the concept of werewolf transformation due to a bite, the notion of the silver bullet, and the influence of the moon. Makeup artist Jack Pierce once again brought to life one of the most iconic monsters in the Universal Horror collection. With its strong cast and the atmospheric cinematography by Joseph Valentine, The Wolf Man remains a seminal and influential work in the horror genre.

Estimate:
\$60,000 – 120,000



241
THEM! (Warner Bros., 1954)
Six Sheet (80" x 79");
The Collection of the Late J. Stephen Ryan
Fine+ on Linen

Estimate: \$1,000 – 2,000

242
THE THING FROM ANOTHER WORLD (RKO, 1951)
Trimmed Three Sheet (40" x 80");
The Collection of the Late J. Stephen Ryan
Fine- Folded

Estimate: \$1,000 – 2,000



243
THE THING FROM ANOTHER WORLD (RKO, 1951)
One Sheet (27” x 41”); The Collection of the Late J. Stephen Ryan
Fine+ on Linen

Estimate: \$800 – 1,600

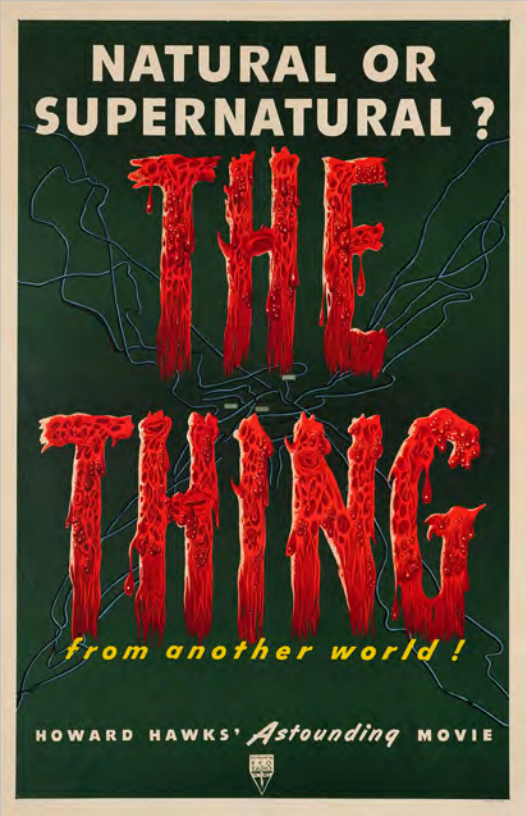


244
THE THING (Universal, 1982)
Uncut Sneak Preview Poster (39” x 42”) Las Vegas Special Sneak Preview;
Fine+ Rolled

This initial poster was from an early-1980s public preview in Las Vegas of the sci-fi classic and was said to be one of only a few saved. With significant studio apprehension, the marketing following such screenings was virtually changed overnight. The sober, predominantly black-and-white imagery on this poster was replaced with the now-familiar “glow face” artwork by artist Drew Struzan. The tagline “Man Is the Warmest Place to Hide,” written by publicist Stephen Frankfort, who famously wrote the Alien tagline “In Space, No One Can Hear You Scream,” was replaced by the studio with “The Ultimate In Alien Terror,” as the studio suddenly became desperate to display the word “Alien” above the title. An original piece of early marketing that is an auction rarity, this one is a must for sci-fi fans. Printed on a thicker, slick stock, this example is rolled and shows uneven trim along the sides. This copy is believed to be an early prototype before being trimmed to the final size of 30.5” x 45” and has edge wear, a small tear stabilized with cellophane tape on the back, and some smudges in the white field. Another copy of this poster in lesser condition sold in our poster auction in 2023! Director John Carpenter’s remake of the classic 1950s original became a massive hit with fans, making this scarce sneak-peek poster a true rarity and a vital collectible from this acclaimed film.

“The Thing” is a sci-fi horror thriller directed by John Carpenter, based on John W. Campbell Jr.’s novella, “Who Goes There?” Starring Kurt Russell as helicopter pilot R.J. MacReady, it follows an Antarctic research team terrorized by a shape-shifting alien that assimilates other organisms, sowing paranoia. Produced on a \$15 million budget, filming took place on refrigerated sets in Los Angeles, Alaska, and British Columbia, with \$1.5 million devoted to Rob Bottin’s groundbreaking creature effects.

Estimate: \$1,500 – 3,000



246
THIRTY DAY PRINCESS (Paramount, 1934)
One Sheet (27” x 41”) Style A, Stone Lithograph;
Very Fine+ on Linen

Depicting extraordinary artwork of Sylvia Sidney with leading man Cary Grant, which is also rendered in stone lithography, this “Style A” one sheet is a true testament to the superior style of movie poster design that Paramount was producing in the early 1930s. Professionally linen-backed, this example is essentially unrestored except for spot touch-up to a single background pinhole and at the bottom of the vertical fold in the border. This poster will make a spectacular addition to any collection, showcasing two great stars from the 1930s.

“Thirty Day Princess” is a pre-Code comedy directed by Marion Gering and starring Sylvia Sidney, Cary Grant, and Edward Arnold. Based on Clarence Budington Kelland’s 1933 “Ladies’ Home Journal” story of the same name, with a screenplay by Preston Sturges and Frank Partos.

Estimate: \$4,000 – 8,000

245
THE THING (Universal, 1982)
One Sheet (27” x 41”);
The Collection of the Late J. Stephen Ryan
Very Fine+ Rolled; Artwork by Drew Struzan

Estimate: \$600 – 1,200





247
THIS GUN FOR HIRE (Paramount, 1942)
Three Sheet (41" x 80") Style A;
The Collection of the Late J. Stephen Ryan
Fine+ on Linen

Estimate: \$800 – 1,600



248
THE THREE MUSKETEERS
(United Artists, 1921)
One Sheet (28" x 41") Stone Lithograph;
Very Good+ on Linen

Estimate: \$2,000 – 4,000



249
THREE STOOGES: BOOBS IN ARMS (Columbia, 1940)
Lobby Card (11" x 14");
Fine-

Estimate: \$1,500 – 3,000



250
THREE STOOGES: WE WANT OUR MUMMY (Columbia, 1939)
Lobby Card (11" x 14");
Very Fine-

This lobby card features a fantastic image of Moe, Larry, and Curly lost in the desert on a rundown taxicab. It is completely unrestored and shows some signs of wear, including corner pinholes, light edge wear along the left side of the upper border, minor corner wear, and a few tiny scattered creases along the borders. This card highlights a memorable scene from one of the Stooges' popular thriller-themed comedies.

"We Want Our Mummy" is a comedy-thriller short directed by Del Lord, featuring The Three Stooges-Moe Howard, Larry Fine, and Curly Howard. The 37th of Columbia's 190 Stooges shorts, it was filmed in November 1938, marks James C. Morton's final series appearance, and is the first official short to use "Three Blind Mice" as the Stooges' theme song.

Estimate: \$2,500 – 5,000



251
THE TIME MACHINE (MGM, 1960)
One Sheet (27" x 41");
Very Fine- on Linen;
Artwork by Reynold Brown

Estimate: \$600 – 1,200



252
THE TIME MACHINE (MGM, 1960)
Three Sheet (41" x 79");
The Collection of the Late J. Stephen Ryan
Very Fine Folded; Artwork by Reynold Brown

Estimate: \$1,000 – 2,000



253
TO HAVE AND HAVE NOT (Warner Bros., 1944)
Half Sheet (22" x 28") Style A;
Very Fine- on Paper

Estimate: \$2,000 – 4,000



254
TO KILL A MOCKINGBIRD (Universal, 1962)
Three Sheet (41" x 78");
Fine+ Folded

Estimate: \$600 – 1,200



255
TOP HAT (RKO, R-1953)
One Sheet (27" x 41") Style A;
Very Fine+ Folded

Estimate: \$600 – 1,200



256
TRIPOLI (ENIT, c.1930)
Travel Poster (24.5" x 39");
Very Fine- Rolled

Estimate: \$1,000 – 2,000



258
UNDERWATER! (RKO, 1955)
One Sheet (27" x 41");
Very Fine+ on Linen

Estimate: \$600 - 1,200

257
UNCLE TOM'S CABANA (MGM, 1947)
One Sheet (27" x 41");
Fine+ on Linen

This exceptionally rare animation poster has undergone some touch-ups at the folds, and there are pinholes in the background, as well as a tear through the upper-left portion of the piano and Red's torso. As a hard-to-find item, this presents a unique opportunity for animation fans to add a politically controversial piece to their collections.

This notorious parody of Harriet Beecher Stowe's famous novel is a Tex Avery short that was banned from television in the 1960s due to its extensive use of racial stereotypes. In this cartoon, Avery's scandalous cheesecake character, the risqué Red, replaces the pure and innocent Eva, making the content quite outrageous by modern standards. This cartoon is now only available on The Compleat Tex Avery laserdiscs released by MGM in 1993, making it difficult to find.

Estimate: \$2,000 - 4,000



259
THE UNINVITED (Paramount, 1944)
One Sheet (27" x 41") Style A;
Fine+ Folded

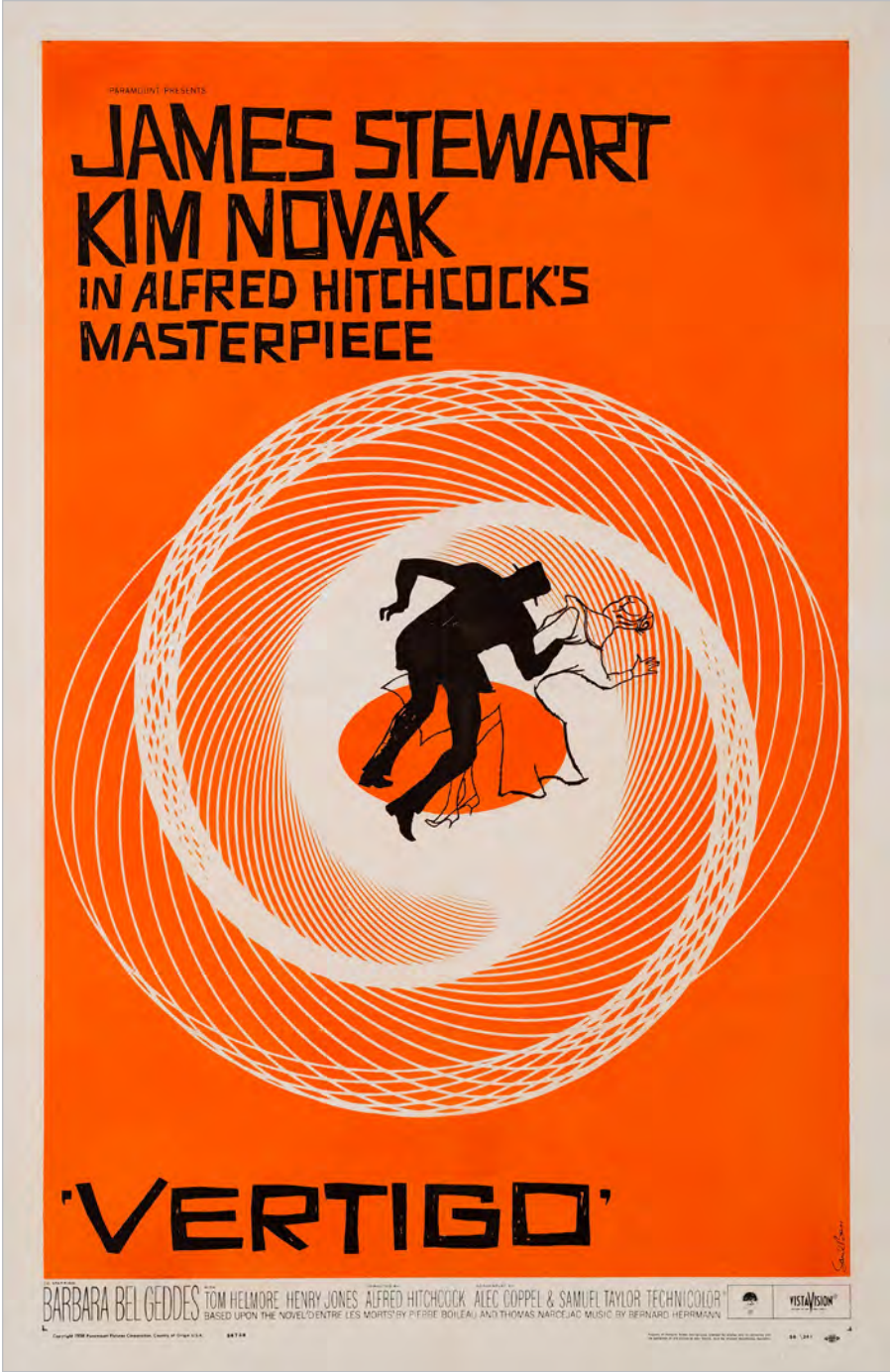
Estimate: \$800 - 1,600



260
UP THE RIVER (Fox, 1930)
Lobby Card (11" x 14");
Very Good+

Estimate: \$1,000 - 2,000





262
VERTIGO (Paramount, 1958)
Half Sheet + Uncut Pressbook
(22" x 28", 12.25" x 15") Style B Half Sheet;
The Collection of the Late J. Stephen Ryan
Very Fine+ on Paper; Artwork by Saul Bass

Estimate: \$1,500 – 3,000

261
VERTIGO (Paramount, 1958)
One Sheet (27" x 41");
Very Fine– on Linen; Artwork by Saul Bass
Designed by Saul Bass to mimic the effect of vertigo, this poster was professionally linen-backed and expertly touched up to the folds to address general wear and light crossfold separation, and to the corners within the orange field to correct very small tears. Spot touch-up was applied to the bottom white field to correct two tears and the wear around them, and a light color boost was applied.
"Vertigo" is an Alfred Hitchcock psychological thriller starring James Stewart as a retired detective with acrophobia who becomes obsessed with the strange behavior of an acquaintance's wife, played by Kim Novak. Filmed in San Francisco and at Paramount, it is famous for pioneering the "Vertigo effect" dolly zoom and was restored in 1996 with a new 70mm print and DTS soundtrack.

Estimate: \$4,000 – 8,000



263
VIVA LAS VEGAS (MGM, 1964)
Three Sheet (41.5" x 75.5");
The Collection of the Late J. Stephen Ryan
Very Fine– on Linen

Estimate: \$800 – 1,600



264
WAR OF THE COLOSSAL BEAST (AIP, 1958)
Three Sheet (41" x 79");
The Collection of the Late J. Stephen Ryan
Near Mint Folded; Artwork by Albert Kallis

Estimate: \$600 – 1,200



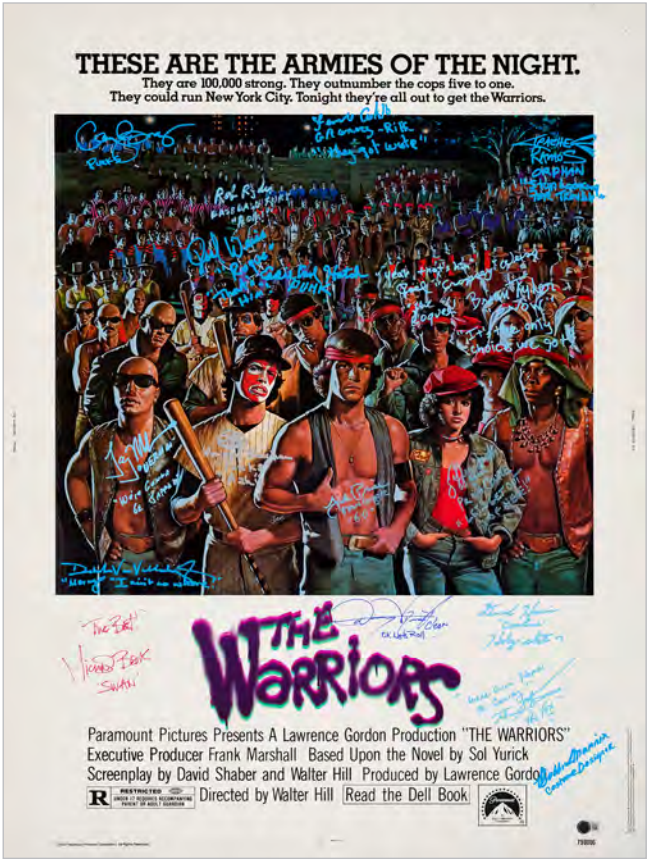
266
THE WARRIORS (Paramount, 1979)
30 x 40 Signed by Michael Beck, Brian Tyler, Fernando Castillo, Thomas G. Waites, Jeffrey Scott, Jodi Price, Rob Ryder, Terry Michos, Konrad Sheehan, Dorsey Wright, Apache Ramos, Eddie Earl Hatch, Joel Weiss, Craig R. Baxley, David Harris, Deborah Van Valkenburgh, Bobbie Mannix (Costume Design) (Beckett COA);
Very Fine+ Rolled; Artwork by David Jarvis
Estimate: \$1,200 – 2,400

265
WAR OF THE WORLDS (Paramount, 1953)
One Sheet (27" x 41") Style A;
Near Mint Folded

This particular example of the film's iconic one sheet is folded and in near-perfect condition, with only the mildest crossfold separation. This is certainly the example to acquire for collectors who value vintage posters that are unbacked and unrestored.

"The War of the Worlds" is a science-fiction thriller directed by Byron Haskin, produced by George Pal, and starring Gene Barry and Ann Robinson. The film is the first screen adaptation of H. G. Wells's 1898 novel about a Martian invasion of Earth, shifting the setting from Victorian England to 1950s Southern California. The first of two film versions of Wells's work produced by Pal, it won the Academy Award for Best Visual Effects and became highly influential, earning recognition as one of the defining science-fiction films of the 1950s.

Estimate: \$3,000 – 6,000



267
THE WASP WOMAN (The Filmgroup, 1959)
Three Sheet (41" x 78"); The Collection of the Late J. Stephen Ryan
Very Fine on Linen

Estimate: \$1,000 – 2,000



268
WEST SIDE STORY (United Artists, 1961)
Six Sheet (79" x 79");
Very Fine Folded; Artwork by Bob Peak

Estimate: \$2,000 – 4,000



269
X-MEN: DAYS OF FUTURE PAST (20th Century Fox, 2014)
One Sheet (27" x 40") International Style C, Double-Sided
Signed by Hugh Jackman, Patrick Stewart, Stan Lee, Michael Fassbender, Jennifer Lawrence, Daniel Cudmore, Shawn Ashmore, Ellen Page, James McAvoy (Beckett COA);
Very Fine- Rolled

This great one sheet from the seventh chapter of the film series has nine authentic signatures. This double-sided advance poster is rolled and shows random edge wear, a light horizontal crease across the center, and minor creases.

"X-Men: Days of Future Past," directed by Bryan Singer, is the seventh film in the franchise and continues the stories from The Last Stand, First Class, and The Wolverine. Featuring a large ensemble cast-including Hugh Jackman, James McAvoy, Michael Fassbender, Jennifer Lawrence, Halle Berry, Anna Paquin, Elliot Page, Peter Dinklage, Ian McKellen, and Patrick Stewart-the film adapts the classic 1981 "Days of Future Past" storyline, following Logan as he travels back to 1973 to alter history and prevent a catastrophe that threatens both mutants and humans.

Estimate: \$2,000 – 4,000



Day 2

Lots 270 – 576

Saturday,
March 7, 2026

Online Only

9:30 AM (PST) / 5:30 PM (GMT)

Lots on Days 2 & 3
can be viewed
exclusively in the
online auction
catalog.



Day 3

Lots 577 – End

Sunday,
March 8, 2026

Online Only

9:30 AM (PST) / 5:30 PM (GMT)



Propstore

Scan here to view the
Day 2 & 3 catalog



Buyer's Guide

1. Introduction

This Buyer's Guide contains a brief overview of Propstore'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 Propstore auction, you will xbe 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 Propstore
Bidder	Any person, properly registered and approved by Propstore to participate in an 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 Expenses	A fee of 5% of the Hammer Price charged to the Buyer for a Lot won on any bidding platform other than propstoreauction.com
Buyer's Premium	A commission of 26% 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
Credit Card / Debit Card Fee	A fee of 2.5% of the Purchase Price applied to any orders paid via credit card or debit card.
Cryptocurrency	Cryptocurrency means the virtual or digital currency accepted by Propstore as payment, using our chosen payment processor. The current list of the forms of Cryptocurrency we accept are set out on our website at propstore.com/cryptocurrency
Guarantee of Attribution	Propstore's limited guarantee relating to the provenance of each Lot, as set forth in Paragraph 6 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 Propstore to be made available for sale at an Auction, as detailed in the catalog
Propstore	The Prop Store of London, Inc., d/b/a Propstore, of 28014 Harrison Pkwy, Valencia, CA 91355
Purchase Price	The Hammer Price plus the Buyer's Premium, any applicable Buyer's Expenses, applicable Credit Card Fee, and any applicable sales tax charged to the buyer.
Seller	The person or Company offering the Lot for sale, including their agents or personal representatives
Terms and Conditions of Sale	Propstore'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 Propstore before participating at an Auction, and agree to this auction's specific Terms and Conditions.
- 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](#), or create an online account with Propstore and agree to this auction's specifc Terms and Conditions. All registrations must include valid Visa, MasterCard, Discover or American Express credit card details to be held on file.

3.1.2.1. Each Company registering to bid must provide a certified copy or original articles of incorporation, articles of organization, or other documents satisfactory to Propstore – contact Propstore at +1 818 727 7829 for confirmation of what will be acceptable.

3.1.2.2. 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. Lots can be previewed by special appointment at Propstore's Los Angeles facility. Lots can also be previewed via electronic video calls. Contact us for additional information at [supportla@propstore.com](#)

3.3. Shipping Charge Estimates

- 3.3.1. Propstore provides estimated shipping cost quotes through its online bidding platform. Quotes for shipping multiple lots together are available upon direct request. Estimates are provided as a courtesy to bidders, cannot be guaranteed, and in all cases, Buyer will be responsible for associated shipping costs as per section 5.3 of the Terms and Conditions. Winning bids are legally binding and must be paid regardless of final shipping expenses.

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.
- 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 Propstore 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.

Buyer's Guide

4. At the Auction

- 4.1. Estimates

4.1.1. Estimates represent Propstore's guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer's Premium, Buyer's Expense or sales tax.

4.1.2. Propstore reserves the right to amend its estimates from time to time.
- 4.2. Reserve Price

4.2.1. The majority of Lots in this auction are sold without a Reserve Price; certain Lots may be 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 Propstore. Lots sold with a Reserve Price will be identified as such.
- 4.3. Bidding Process

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 at the Auction.

4.3.2. The auctioneer may accept bids from Bidders via telephone, or via online at the time of the Auction. In-person bidding is not available for this auction. The auctioneer may also accept proxy bids delivered to Propstore before the start of the Auction. Proxy bids may be submitted either by using the form in this Buyer's Guide or the online form at [www.propstore.com](#). Proxy bids will be executed at the lowest possible price.

4.3.3. Any Bidder wishing to place bids at the time of the Auction via telephone must provide to Propstore a list of Lots on which they intend to bid at least 24 hours before the end of the Auction.

4.3.4. In addition to Propstore's Terms and Conditions of Sale, any Bidder placing bids online must comply with the terms for use of the online auction platform access provider.

4.3.5. Except as expressly stated in this Buyer's Guide or the Terms and Conditions of Sale, Propstore 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.

4.3.6. The auctioneer shall have sole discretion to accept or decline any bid.

5. After the Auction

5.1. Payment

- 5.1.1. Propstore will notify the Buyer and send via email a payment invoice setting out the Purchase Price and itemizing the Hammer Price, Buyer's Premium, plus any applicable Buyer's Expense or sales tax, within 7 business days of the end of the Auction. Sales tax, as required by law, shall be applied at the state's prevailing rate when being shipped to the following states:

Arizona	California	Colorado	Florida	Georgia	Idaho	Illinois	Indiana	Kansas	Louisiana
Maryland	Massachusetts	Michigan	Minnesota	Missouri	Nevada	New Jersey	New York	North Carolina	Ohio
Oklahoma	Pennsylvania	South Carolina	Tennessee	Texas	Utah	Vermont	Virginia	Washington	Wisconsin

If you are shipping goods to any of these states, state and local sales tax will be calculated and added to your order based on your address. Propstore charges sales tax in accordance with the individual state requirements; therefore additional states may become taxable for purchases from Propstore at any time. Buyers are encouraged to check with Propstore prior to bidding if they have questions about the sales tax status of potential purchases.

- 5.1.2. Unless you have been approved for a payment plan as set forth in Paragraph 5.1(c) 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 Propstore.
- 5.1.3. Payment must be in US dollars and may be made by electronic transfer, debit card, credit card (up to a maximum of \$25,000), banker's 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.
- 5.1.4. If payment is made by credit/debit card, a fee of 2.5% of the Purchase Price applied to any orders paid via credit/debit 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 by the issuer of the credit/debit card.
- 5.1.5. Cryptocurrency payments are accepted via our payment processor (Bitpay), as indicated at checkout. You must pay for the entire balance owed including the Purchase Price and any other relevant charges entirely in one form of Cryptocurrency and you should ensure you have a sufficient balance to pay for all sums owed. We do not accept partial payment by Cryptocurrency and a different form of payment in one transaction. Cryptocurrency payment is only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable. Buyers paying with Cryptocurrency are also not eligible to use payment plans. We reserve the right to exclude the use of payment by Cryptocurrency on certain Lots, such exclusion to be noted on the listing.

5.2. Shipping and Storage

- 5.2.1. The Buyer is solely responsible for all shipping, handling, and delivery costs. Propstore ships Lots directly through FedEx or USPS for smaller items or freight carriers for larger items, or you can use your own licensed carrier, approved by Propstore. Please contact Propstore at +1 818 727 7829 for further details. Propstore 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. Propstore offers insurance for shipments in transit at an additional charge; buyers will have an option to select this when finalizing your purchase after auction. Winning bids are legally binding and must be paid regardless of final shipping expenses.
- 5.2.2. If 30 days after close of Auction, Buyer has not made arrangements for and paid the shipping cost of the Lots purchased, or has otherwise failed to collect the Lots, Propstore may impose a storage fee of 3% of the Hammer Price per month to be charged to the Buyer. If the Buyer has failed to pay the Purchase Price and the cost of shipping and handling, Propstore, at its option may cancel the sale.

Terms & Conditions

These Terms and Conditions of Sale (“Conditions”) set out the agreement between the Bidder/Buyer and Propstore and the Seller. By registering to bid and participate in a Propstore 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 www.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 words are used in this Buyer’s Guide, they mean:

Auction	A live or online sale by auction hosted by Propstore
Bidder	Any person, properly registered and approved by Propstore to participate in an 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, or online auction system for Online Auctions, including a principal bidding as agent
Buyer's Expenses	A fee of 5% of the Hammer Price charged to the Buyer for a Lot won on any bidding platform other than propstoreauction.com
Buyer’s Guide	Propstore’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 www.propstore.com
Buyer's Premium	A commission of 26% 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
Credit Card / Debit Card Fee	A fee of 2.5% of the Purchase Price applied to any orders paid via credit card or debit card
Cryptocurrency	Cryptocurrency means the virtual or digital currency accepted by Propstore as payment, using our chosen payment processor. The current list of the forms of Cryptocurrency we accept are set out on our website at propstore.com/cryptocurrency
Guarantee of Attribution	Propstore’s limited guarantee relating to the provenance of each Lot, as set forth in Paragraph 6 of the Terms and Conditions of Sale
Hammer Price	The highest bid for a Lot accepted by the auctioneer at the Auction or online auction system for Online Auctions
Lot	Each item or group of items consigned by the Seller to Propstore to be made available for sale at an Auction, as detailed in the catalog
Propstore	The Prop Store of London, Inc., d/b/a Propstore, of 28014 Harrison Pkwy, Valencia, CA 91355
Purchase Price	The Hammer Price plus the Buyer’s Premium, any applicable Buyer’s Expenses, applicable Credit Card / Debit Card Fee, and any applicable sales tax charged to the buyer.
Seller	The person or Company 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”.
- 2.2. Propstore’s staff are not professional restorers so descriptions of Lots, images and statements of condition in Propstore’s catalog or on its website are for illustrative purposes only. Propstore cannot guarantee that colors are properly shown. Save for Propstore’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 Propstore 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 a valid Visa, MasterCard, Discover or American Express credit card details to be held on file.

3.1.3. Each Company registering to bid must provide a certified copy or original articles of incorporation, articles of organization, or other documents satisfactory to Propstore – contact Propstore at +1 818 727 7829 for confirmation of what will be acceptable.

3.1.4. 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.

3.1.5. Propstore will hold all personal information provided by the Bidder at registration and the Bidder agrees and consents to such information being used by Propstore to:

3.1.5.1. Ship Lots purchased at Auction to the Buyer;

3.1.5.2. Process the Buyer’s payment;

3.1.5.3. Conduct credit checks, as deemed necessary by Propstore in its sole discretion; and/or

3.1.5.4. If the bidder opts in during registration, inform the Bidder about other auctions, products and services provided by Propstore and its affiliates (please contact Propstore 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).
- 3.2. Pre-Auction Viewing

3.2.1. During the Pre-Auction Viewing period, as set forth in the Auction catalog, any Bidder may preview Lots with Propstore. Viewing by appointment may also be possible outside of the Pre-Auction Viewing period.

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- 3.3. Shipping Charge Estimates

3.3.1. At Bidder ’s request, without any liability therefore, Propstore can provide shipping estimates before the Auction. Bidders requesting this information should email support@propstore.com including the Lot number and shipping address at least 3 days before the Auction. Real-time shipping estimates are also available on many lots through the online bidding platform. Bidders should be aware that oversize lots may be expensive to ship and inquire for a quote before bidding on these items. Estimates are provided as a courtesy to bidders, cannot be guaranteed, and in all cases, Buyer will be responsible for associated shipping costs as per section 5.3 of the Terms and Conditions. Winning bids are legally binding and must be paid regardless of final shipping expenses.Bidders Outside the US.
- 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 Propstore 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 Propstore’s guide to Bidders and do not give any indication or representation of actual values or likely bids. Estimates do not include any Buyer’s Premium, Buyer’s Expenses or sales tax.

4.1.2. Propstore reserves the right to amend its estimates from time to time.
- 4.2. Reserve Price

4.2.1. Certain Lots in this auction may be sold with a Reserve Price; the majority of Lots in this auction are sold without 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 Propstore. Propstore may disclose or keep confidential the Reserve Price at its entire discretion.
- 4.3. Bidding Process

4.3.1. Propstore reserves the right to refuse admission and/or participation at the Auction and to reject any bid.

4.3.2. Bids may not be accepted from unregistered bidders and all Bidders must be 18 or over. All bids must be made in US dollars.

4.3.3. 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, plus any applicable Buyer’s Expenses, applicable Credit Card / Debit Card Fee, all applicable taxes, and any and all shipping charges, storage fees and/or other costs).

4.3.4. 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.

4.3.5. For a live auction, the auctioneer may accept bids from Bidders via telephone, or via online at the time of the Auction. The auctioneer may also accept proxy or absentee bids delivered to Propstore 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 www.propstore.com. Proxy or absentee bids will be executed at the lowest possible price. If Propstore 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 Propstore. In person Live bidding is not available for this auction.

4.3.6. Any Bidder wishing to place bids at the time of the live Auction via telephone must provide to Propstore a list of Lots on which they intend to bid at least 24 hours before the start of the Auction.

4.3.7. In addition to Propstore’s Conditions, any Bidder placing bids online must comply with the terms for use of the online auction platform access provider.

4.3.8. Except as expressly stated in the Buyer’s Guide or the Conditions, Propstore 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.

4.3.9. The Live 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, Propstore shall have no liability arising out of or related to any errors or omission in respect thereto.

4.3.10. Each bidder acknowledges and agrees that the technology and the website provided by Propstore in connection with the auction is “as is,” without any warranties of any kind and that Propstore does not represent or warrant that the technology or the website will be uninterrupted or error free. Each bidder acknowledges and agrees that the Propstore shall have no liability, responsibility or obligation for any claim, demands, causes of action or damages of any kind arising out of or relating to any interruptions or errors in the technology or the website offered or utilized in connection with the auction.

4.3.11. Bidder/s (including browsing) of this auction is at Bidder’s own risk. Neither Propstore nor any other party involved in creating, producing, or delivering this listing is liable for any direct, incidental, consequential, indirect, or punitive damages arising out of your access to, or use of, the site. Propstore also assumes no responsibility, and shall not be liable for, any damages to, or viruses that may infect, Bidder’s computer equipment or other property on account of Bidder’s access to, use of, or browsing in the Site or Bidder’s downloading of any materials, data, text, images, video, or audio from the site.

4.3.12. In connection with online Auctions, each Lot is open for bidding for a set number of days, the bidding period is stated on the Auction page and individual Lot pages on the website. If any bid is placed within the final fivethree (53) minutes of the Auction Period, the Auction Period will automatically be extended by fivethree (53) additional minutes. Please note that the timer may reflect that the remaining Auction period is “0” but the Auction period has not concluded because it has been extended by a bid made within the last minute. It is the Bidder’s responsibility to refresh the page to determine whether the Auction period has been extended. In any event, the Auction period for any Lot shall not be deemed completed until it states “Closed”.

4.3.13. The procedure for placing bids online during both online and live Auctions is a one-step process; as soon as the “Place Bid” button (or similar) is clicked, a bid is submitted. By bidding online, the Bidder accepts and agrees that bids submitted in this way are final and that the Bidders will not under any circumstances be permitted to amend or retract their bid. If a successful bid is sent to Propstore from the computer, electronic or mobile device used by you to place the bid, you irrevocably agree to pay the full Purchase Price if you are the highest Bidder.
- 4.4. Auctioneer’s Authority

4.4.1. In a live auction, 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.

4.4.2. The auctioneer shall have sole discretion to accept or decline any bid.

4.4.3. 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 Propstore, as auctioneer,

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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.

4.4.4. Bidding Increments

The following are the set bid increments for the online part of the Auction.

- \$100 – \$300 by \$25
 - \$300 – \$1000 by \$50
 - \$1,000 – \$2,000 by \$100
 - \$2,000 – 5,000 by \$250
 - \$5,000 – \$10,000 by \$500
- \$10,000 – \$20,000 by \$1,000
 - \$20,000 – \$50,000 by \$2,500
 - \$50,000 – \$100,000 by \$5,000
 - \$100,000+ at the Auctioneer's discretion

4.5. Grading.

Film posters in the auction include condition abbreviations, these are detailed as:

Mint	A poster that was likely never used or displayed. It will show very minimal signs of age or handling wear with no holes or tears or noticeable issues.
Near Mint	A very lightly used poster with strong, unfaded color tones. If folded, the posters may show the most minimal wear at the folds but no splits, holes, tears, or paper loss
Very Fine	A poster with bright color and a clean overall appearance. It may have light signs of use such as minor fold separation and fold wear. It may have pinholes or very small tears. The poster may have had some light restoration and been backed to linen or acid-free backing paper.
Fine	A poster with good colors and a very presentable appearance. It may have small tears, slight paper loss (border and cross folds), pinholes and minor stains. It may have some fold separation. It may have restoration.
Very Good	A poster that may be slightly brittle due to age, and/or it may have some paper loss and/or staining from tape, water, or similar. The poster may have writing in an unobtrusive place or on the reverse which isn't evident from the front. The poster may have some varying degrees of restoration.
Good	A poster that may have tears, paper loss, and/or a significant degree of general wear. It may have some slight color fading, stains, tape or tape stains, and be in need of restoration. It may also have significant restoration work.
Fair	A poster that has faded colors and/or brittle paper, showing significant signs of use. May have large tears and significant paper loss. May have tape, writing, stains in image area, border or on reverse. It may have had major restoration or need significant restoration.
Poor	A poster that is worn, torn, and/ or badly damaged. May have staining or spotting and be heavily soiled with large areas of paper loss. Paper is cracked or brittle through age or moisture loss. We would recommend restoration and conservation linen backing.

5. After the Auction

5.1. Payment by Buyer

- 5.1.1. Propstore 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 Buyer's Expenses, applicable Credit Card / Debit Card Fee, or sales tax, within 7 business days of the end of the Auction. Sales tax, as required by law, shall be applied at the state's prevailing rate where Propstore is obligated to charge sales tax. Please see the Sales Tax Quick Reference Guide at the end of these Terms and Conditions for additional information.

5.1.2. Unless you have been approved for a payment plan as set forth in Paragraph 5.1(c) 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

5.1.3. Payment plans may be available in increments of up to three (3) months for purchases where total Hammer Price and Buyer's Premium are greater than \$2,000. Purchases where total Hammer Price and Buyer's Premium are less than \$2,000 are not eligible for a payment plan; buyers paying via Cryptocurrency are also not eligible for a payment plan. Payment plan may not be available for all Lots; Lots where payment plan is not applicable will be identified in their description. Buyers wishing to utilize the payment plan service, if approved by Propstore, shall be required to pay a deposit of 20% of the Purchase Price (the "Deposit"), within 7 calendar days of being invoiced. The balance of the Purchase Price shall then be split over 1, 2 or 3 months, at the Buyer's option. The payments of the remaining balance shall be made as follows:

5.1.3.1. If the 1-month payment plan is selected, the balance of the Purchase Price shall be due within 30 days of the close of the Auction.

5.1.3.2. If the 2-month payment plan is selected: 40% of the Purchase Price shall be due within 30 days of the close of the Auction; 40% of the balance of the Purchase Price shall be due within 60 days of the close of the Auction.

5.1.3.3. If the 3-month payment plan is selected: 26.66% of the Purchase Price shall be due within 30 days of the close of the Auction; 26.66% of the balance of the Purchase Price shall be due within 60 days of the close of the Auction; and 26.68% due within 90 days of the close of the Auction.

5.1.4. Propstore 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 Propstore shall be retained by Propstore as liquidated damages. Moreover, Propstore 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 Propstore and/or the Seller, even in circumstances where Propstore has released the Lot to the Buyer. Among other remedies available to Propstore and the Seller for failure to render full payment of the Purchase Price, Propstore 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. Propstore 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. Frames and scale measures are not included with your purchase, unless expressly stated in the product description.

5.1.8. The Buyer agrees that Propstore will charge the credit card provided at registration for all items purchased at auction, and any future Propstore auctions in which the Buyer

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participates if not paid within 7 calendar days after invoicing.

- 5.1.9. The Buyer shall be charged in US Dollars for the Purchase Price.

- 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.

- 5.1.12. Cryptocurrency payments are accepted via our payment processor (Bitpay), as indicated at checkout. You must pay for the entire balance owed including the Purchase Price and any other relevant charges entirely in one form of Cryptocurrency and you should ensure you have a sufficient balance to pay for all sums owed. We do not accept partial payment by Cryptocurrency and a different form of payment in one transaction. Cryptocurrency payment is only acceptable on the express understanding that the Lot is not returnable, refundable nor exchangeable. Buyers paying with Cryptocurrency are also not eligible to use payment plans. We reserve the right to exclude the use of payment by Cryptocurrency on certain Lots, such exclusion to be noted on the listing.

5.2. Default by Buyer

- 5.2.1. Failure to timely make payment of any amounts due to Propstore and/or the Seller shall constitute an event of Default by the Buyer. In the event of Default for nonpayment, Propstore 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 Propstore 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 Propstore 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 paragraph 4.2(a) herein, Propstore, 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. Propstore may, in its sole discretion, apply any proceeds of sale then due or thereafter becoming due to the Buyer from Propstore or any affiliated company, or any payment made by the Buyer to Propstore 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 Propstore or any affiliated companies. In addition, a defaulting Buyer will be deemed to have granted and assigned to Propstore 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 Propstore may retain and apply such property or money as collateral security for the obligations due to Propstore or to any affiliated company. Payment will not be deemed to have been made in full until Propstore has collected good funds.

- 5.2.4. Propstore 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. Propstore may take such other action as Propstore deems necessary or appropriate.

- 5.2.6. At its option, Propstore may pay the Seller the entirety of the balance due from the Buyer. If Propstore pays such amount to the Seller, the Buyer acknowledges and agrees that Propstore shall have all of the rights of the Seller against the Buyer.

- 5.2.7. Propstore 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 Propstore shall reasonably require.

- 5.2.8. Propstore shall be entitled to release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Propstore will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

5.3. Shipping and Storage

- 5.3.1. The Buyer is solely responsible for all shipping, handling, and delivery costs. Propstore can help you arrange packing and shipping through FedEx or USPS for smaller items or PackAir AirFreight, Inc. for larger items, or you can use your own licensed carrier, approved by Propstore. Please contact Propstore at +1 818 727 7829 for further details. Propstore 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. Propstore offers insurance for shipments in transit at an additional charge; buyers will have an option to select this when finalizing your purchase after auction.

- 5.3.2. After 30 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, Propstore may impose a storage fee of 3% of the Hammer Price per month to be charged to the Buyer.

- 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. Propstore will ship all packages with the full value of the Lot declared. The Buyer understands and agrees that Propstore 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 Propstore and in those circumstances the Buyer will be charged and will pay storage cost and Propstore'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 Propstore 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 Propstore 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 Propstore 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 Propstore's payment terms nor Propstore's right to charge interest or storage charges on late payment. Propstore shall not be obligated to rescind or cancel a sale nor to refund any monies paid by the Buyer to Propstore 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, Propstore shall have and accepts no liability or responsibility for the acts or omissions of any such third parties. Similarly, where Propstore suggests other handlers, packers or carriers, its suggestions are made on the basis of its general experience of such parties in the past. Although Propstore shall use reasonable efforts to take care when selecting third parties for shipping and delivery, and the Buyer understands and agrees that Propstore 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. Propstore's Liability

- 5.4.1. Except where expressly stated to the contrary above, under no circumstance will Propstore incur liability to any Bidder or Buyer in excess of the purchase price actually paid.

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- 6.1. Propstore 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 Propstore'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 Propstore will be noted within the description, but no warranties are given by Propstore on that description.
- 6.2. If a Buyer demonstrates, to Propstore's reasonable satisfaction, that the Guarantee of Attribution is materially incorrect, the sale will be rescinded if the Lot is returned to Propstore in the same condition in which it was at the time of sale. In order to satisfy Propstore that the Guarantee of Attribution is materially incorrect, Propstore 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 Propstore and the Buyer.
- 6.3. In the event a sale is rescinded in accordance with condition 10.2, Propstore shall repay to the Buyer the Purchase Price. Repayment of the Purchase Price shall be the Buyer's sole remedy for an incorrect Guarantee of Attribution, to the exclusion of all other remedies to the extent permissible at law. It is specifically understood that this will be considered the Buyer's sole remedy under this clause 10.
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- 7.8. Each Bidder and Buyer expressly agrees that Propstore 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.

8. Other Important Terms

- 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 discounted and 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 Propstore and no other person shall have any rights to enforce any of its terms.
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- 8.5. Any claim or controversy arising out of or relating to the sale of the item between any Bidder/Buyer and Propstore 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 for such a purpose. The prevailing party shall be entitled to recover the party's attorneys' fees and costs incurred in connection with the arbitration.

Sales Tax Quick Reference Guide

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Day 1

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March 6, 2026

Lots 270 – 576

Day 2

Saturday,
March 7, 2026

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Sale Name: Collectible Posters Auction

Sale Date: March 6 – 8, 2026

Bidder Name: _____

Bidder Number: _____

Preferred Telephone No: _____

Secondary Telephone No: _____

Select One: Telephone Bidder ☐ Absentee Bidder ☐

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

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Business Name (if applicable): _____

Fax: _____

Mailing Address (include country): _____

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5. BY COMPLETING AND SUBMITTING THIS BIDDER REGISTRATION FORM, YOU ACKNOWLEDGE YOU HAVE READ, UNDERSTAND AND AGREE TO BE BOUND BY PROPSTORE’S LIVE AUCTION CONDITIONS OF SALE (COPIES AVAILABLE IN THE AUCTION BUYER’S GUIDE, ON PROPSTORE’S WEBSITE propstore.com OR ON REQUEST FROM PROPSTORE) AND PRIVACY POLICY (AVAILABLE ON PROPSTORE’S WEBSITE propstore.com)
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Select One: Telephone Bidder

☐

Absentee Bidder

☐

I, the undersigned, have read and agreed to the terms and conditions of the sale, read and understood the privacy policy and am over 18 years of age

(Signature)

(Date)

A Buyer’s Premium of 26% will be added to all winning bids. For any orders paid via credit card or debit card, a fee of 2.5% of the Purchase Price will be added. Submit your completed form to supportla@propstore.com

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Matthew Allen, Copywriter & Researcher
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Imy O'Connor, Photographer & Videographer
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BACK COVER IMAGES		
103 It's A Wonderful Life (RKO, 1946) Insert (14" x 36"); The Collection of the Late J. Stephen Ryan Very Fine- Rolled	196 Shoulder Arms (First National, 1918) One Sheet (27" x 41") Stone Lithograph; Very Good on Linen	151 At The Circus (MGM, 1939) One Sheet (27" x 41") Style D; Very Fine- on Linen; Artwork by Al Hirschfeld
	30 Casablanca (Warner Bros., 1942) One Sheet (27" x 41"); Very Fine- on Linen	33 Charlie Chan At The Circus (20th Century Fox, 1936) One Sheet (27" x 41"); Very Fine+ on Paper
28 The Bride Of Frankenstein (Universal, 1935) Pre-War Belgian Poster (24.5" x 30"); Very Fine- on Linen	160 Mystery Of The Wax Museum (Warner Bros., 1933) Title Lobby Card (11" x 14"); Very Fine-	

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