

Propstore

Collectible Posters Auction



Oct 10 - 12, 2025



Los Angeles

ゴジラの逆襲

ゴジラは生きていた!
 又も放射能を吐き
 本土を襲うゴジラに
 猛然いどむ新怪獣
 アンギラス現わる!

小泉博
 千秋実
 若山セツ子
 木匠マユリ
 土屋嘉男
 山本廉
 清水将夫
 志村喬

笠間雪雄 脚本
 沢村宗之助 村田武雄
 山田巳之助 日高繁明
 笈川武夫 撮影
 恩田清二郎 遠藤精一
 土屋博敏 美術監督
 大村千吉 美術
 手塚勝巳 渡辺宏
 中島春雄 録音
 宮崎正信 城田正雄
 三田照子 照明
 大沼正喜 佐藤勝
 星野みよ子 (カメラ)

東宝



Collectible Posters Auction

Oct 10 - 12, 2025
Auction starts at 9:30 AM (PDT)
/ 5:30 PM (BST) each day.

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

Day 1 (October 10) will follow Propstore's Live Auction format while Days 2 & 3 (October 11 & 12) 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 are 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 201 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 201 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 188 of this catalog.

Conditions of Sale

This auction is governed by important stipulated terms, conditions and reserves. All stipulations can be found on page 190 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.

Reserves

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.

Auction Streaming

The complete auction event will be broadcast on propstore.com and accessible from anywhere in the world. Lots are sold in sequential order.

Contact Propstore

Email: supportla@propstore.com
US Office: +1 818 727 7829
UK Office: +44 (0) 1494 766485

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 195.

Follow the auction on Propstore's social media platforms [#PropstoreLiveAuction](#)

FRONT COVER IMAGES		
250 RED DUST (MGM, 1932) One Sheet (27" x 41") Style D, Stone Lithograph Fine+ on Linen	129 HELL'S ANGELS (United Artists, 1930) Three Sheet (40.25" x 77.5") Fine- on Linen; Artwork by "Hap" Hadley	328 TO CATCH A THIEF (Paramount, 1955) Italian Four Fogli (55" x 78") Very Fine Folded; Artwork by Ercole Brini

Propstore

Collectible Posters Auction

Oct 10 - 12, 2025



Los Angeles

Day 1

Friday,
October 10

Lots 1 - 349
Online, Telephone and
Absentee Bidding Only

Day 2

Saturday,
October 11

Lots 350 - 808
Online Bidding Only

Day 3

Sunday,
October 12

Lots 809 - End
Online Bidding Only

Auction Begins 9:30 AM (PDT) / 5:30 PM (BST)
Day 1 (October 10) of our auction is a live event with bidding available by telephone, online and absentee bids. Days 2 & 3 (October 11 & 12) are timed auction events, 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 is available online only at propstore.com.

Propstore

Posters Wanted

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

Dracula (Universal, 1931)
 One Sheet (27" x 41");
 Style F, Stone Lithograph
 Fine+ on Linen

sold for \$264,600 (£211,680)*

March, 2025



Reach out for a free appraisal and valuation with our specialists



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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 55 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 44 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.

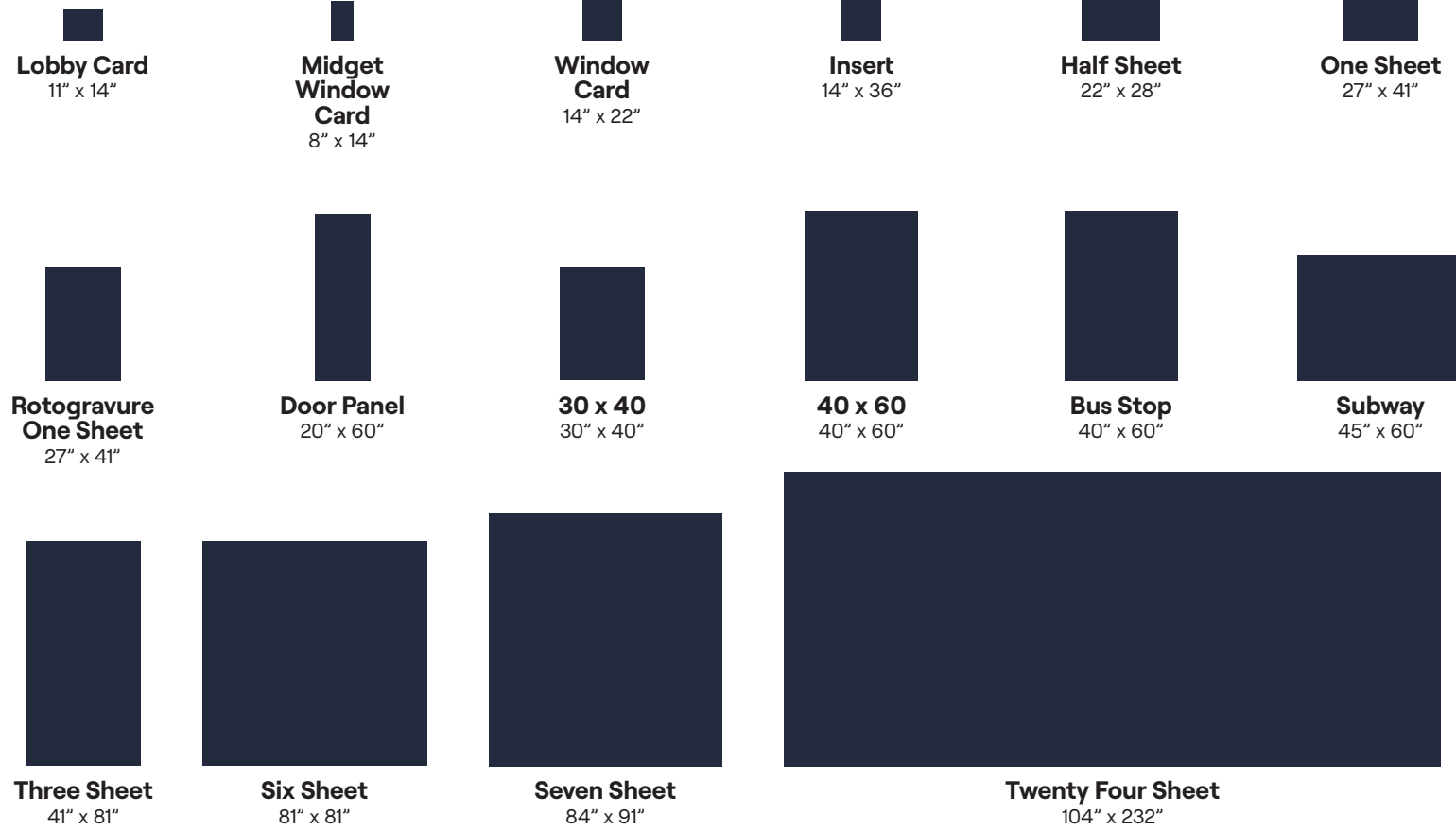
Lots in this auction may consist of memorabilia from multiple eras in history and, as such, may contain images, language, or references that are outdated and may be sensitive topics to contemporary readers. Propstore recognizes the importance of preserving and sharing entertainment history as it occurred 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.



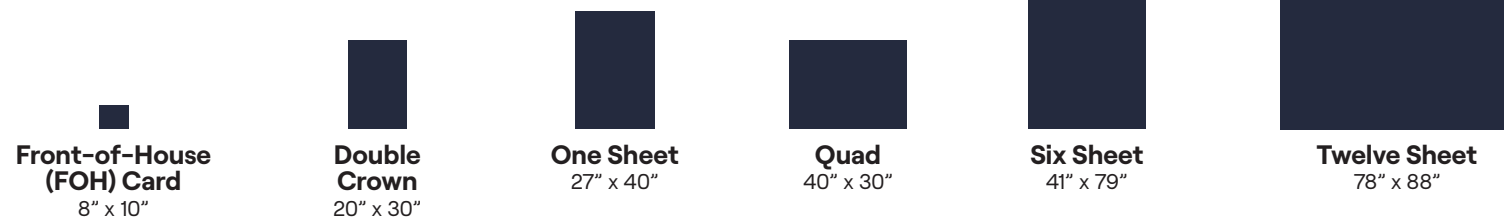
Poster Size Guide



US Sizes



British Sizes



Japanese Sizes



Poster Size Guide



Italian Sizes



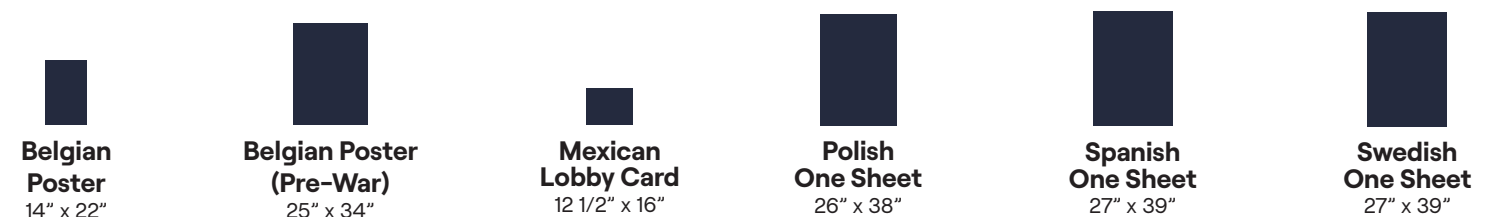
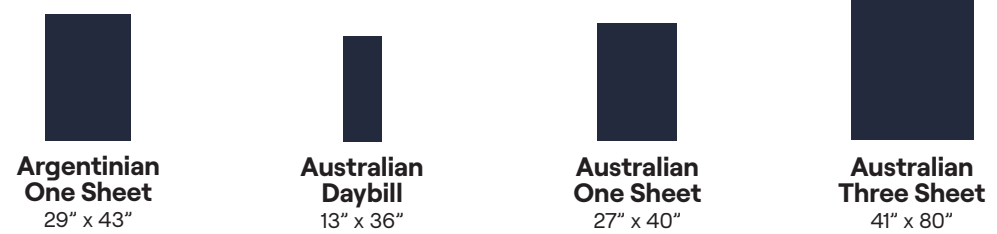
French Sizes



German Sizes



Rest of World Sizes



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, surrealist 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 - 349

Friday,

October 10, 2025

9:30 AM (PDT) / 5:30 PM (BST)



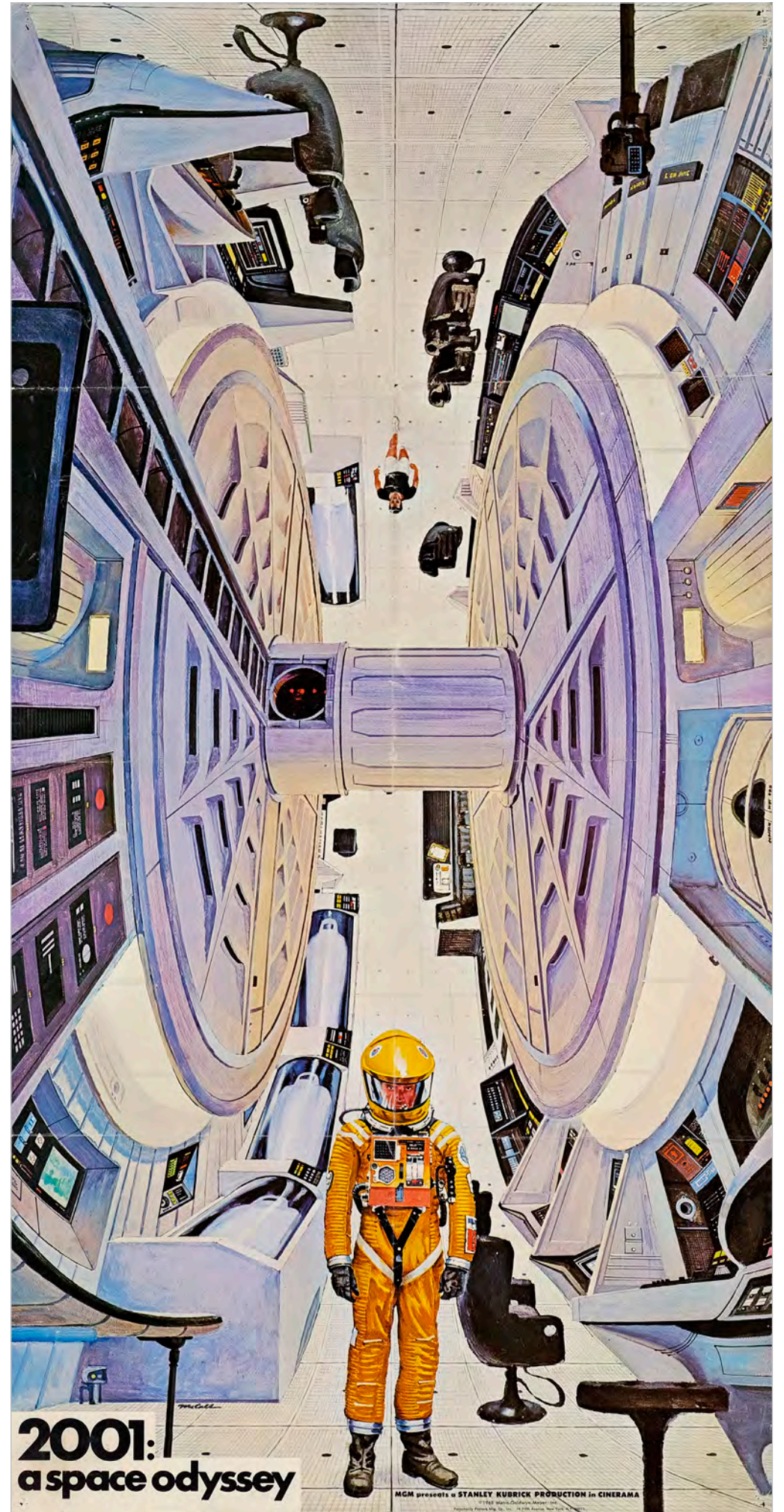
1

2001: A SPACE ODYSSEY
(MGM, 1968)

Commercial Poster (20" x 40")

Fine- Folded; Artwork by
Robert McCall

Estimate: \$1,000 - 2,000





2
ABBOTT AND COSTELLO MEET FRANKENSTEIN (Universal-International, 1948)

Six Sheet (78" x 81")
 Fine+ on Linen

The beloved comedy duo of Bud Abbott and Lou Costello encounters Universal's classic monsters in this spectacular large-format poster from the ever-popular horror comedy. The poster is printed on four sheets and has been professionally linen-backed, with touch-ups done to the folds to address general wear. There has been sporadic airbrushing in some parts of the title and background to correct tears and creases, as well as within the borders to fix edge tears of varying sizes. One tear on the bottom border has opened slightly, resulting in a light lift. This six sheet poster presents a magnificent display, featuring outstanding images of Universal's classic monsters as portrayed by Bela Lugosi, Lon Chaney Jr., and Glenn Strange. It is known that several reproductions were produced of this poster, this copy is guaranteed authentic and original.

The first movie to team the '40s double act Bud Abbott and Lou Costello with Universal's monsters - in this case, Dracula (Bela Lugosi), the Wolf Man (Lon Chaney Jr.), and Frankenstein's Monster (Glenn Strange). It proved a huge hit, and four more monster crossover films followed.

Estimate: \$10,000 - 20,000

3
ADVENTURES OF CAPTAIN MARVEL (Republic, 1941)
 One Sheet (27" x 41")
 Chapter 5: "The Scorpion Strikes"
 Fine+ Folded

"Adventures of Captain Marvel" is a 12-chapter serial from Republic Pictures featuring Tom Tyler as Captain Marvel and Frank Coghlan, Jr. as Billy Batson. It is notable for being the first film adaptation of a comic book superhero, allowing Billy to transform into Captain Marvel by saying the name of the wizard "Shazam." This one sheet is unique for including an inset photo of Tyler in costume, which is rare for such posters, and this particular poster from Chapter 5 showcases Captain Marvel confronting two villains. Although this folded, unrestored poster has pinholes and small tears, including a V-shaped tear stabilized with tape on the back, it still presents well with a striking combination of artwork and black-and-white photographic scene.

From the pages of the popular Fawcett Publications comic book, Captain Marvel burst onto the screen in what is considered one of the greatest serials ever produced by Republic Studios. The original incarnation of "Shazam!," a young boy is given the ability to transform into a superhero by incanting a magic word. Veteran Western star Tom Tyler portrays the powerful Marvel in a memorable performance.

Estimate: \$2,500 - 5,000



4
THE ADVENTURES OF ROBIN HOOD (Warner Bros., 1938)

Title Lobby Card (11" x 14")
 Linen Finish
 Fine

Estimate: \$1,000 - 2,000

5
THE ADVENTURES OF ROBIN HOOD
 (Warner Bros., 1938)
 Lobby Card (11" x 14") Linen Finish
 Fine+

Estimate: \$900 - 1,800



6
THE AFRICAN QUEEN (United Artists, 1951)
 British One Sheet (27" x 41") Country-of-Origin
 Very Fine+ on Linen

This beautiful Country-of-Origin poster from director John Huston's classic drama was professionally linen-backed with expert touch-up on parts of the folds and crossfolds. The design of this British poster, many feel, surpasses the film's US counterparts, which feature a more glamorous version of Humphrey Bogart and Katharine Hepburn with their arms around each other, an attempt to romanticize the artwork. This British poster accurately depicts these characters and highlights the drama of the film's compelling storyline.

During World War I in East Africa, a hard-drinking Canadian riverboat captain is convinced by a prim and proper English missionary to navigate a perilous river journey and use his vessel to launch an attack on a German gunboat. Humphrey Bogart won the Academy Award for Best Actor for his performance, becoming the last man born in the 19th Century to receive an Oscar for a leading role. According to reports, everyone in the cast and crew fell ill, except for Bogart and director John Huston. The two of them claimed they stayed healthy by relying mainly on imported Scotch whiskey. Bogart later remarked, "I ate nothing but baked beans, canned asparagus, and Scotch whiskey. Whenever a fly bit Huston or me, it dropped dead."

Estimate: \$3,000 - 6,000



7
THE AFRICAN QUEEN (United Artists, 1951)
 One Sheet (27" x 39")
 Very Fine on Linen

Estimate: \$900 - 1,800



8
THE AFRICAN QUEEN
 (United Artists, 1951)
 Three Sheet (41" x 81")
 Good on Linen

Estimate: \$1,500 - 3,000



9
ALIEN (20th Century Fox, 1979)
 Hand-Signed and Numbered Limited Edition Set of Lithos (6) with Hardshell Portfolio (27.5" x 39.25") #21/350 Signed by H.R. Giger
 Very Fine-; Artwork by H.R. Giger

Issued at the time of the film's release, this complete set includes six lithographs with outstanding imagery, each hand-signed and numbered (#21/350) in grease pencil by H.R. Giger. They are stored in a black hardshell portfolio with the film's title printed on the front that is secured with a piece of black string. All six lithographs are in excellent condition and display a 5-inch horizontal crease beneath one corner.

Estimate: \$3,000 - 6,000



10
ALIEN (20th Century Fox, 1979)
 One Sheet (28" x 41") Teaser
 Very Fine on Linen

This teaser one sheet features a striking tagline and artwork that hints at the horrors to come. The poster was rolled and then linen-backed for preservation. It shows minor airbrushing along the borders to repair slight edge wear and tears, as well as touch-up in a small area around "O'BANNON" in the white credits section. Many consider this to be the best poster for this iconic title.

Estimate: \$900 - 1,800



12
THE AMAZING DR. CLITTERHOUSE
 (Warner Bros., 1938)
 One Sheet (27" x 41")
 Fine- Folded

Estimate: \$1,000 - 2,000

11
ALIENS (20th Century Fox, Reebok, 1986)
 Reebok "Bug Stompers" Tie-In Promo Poster (24" x 36")

Very Fine+ Rolled; Artwork by Stan Martin, Mark Sokol and Dick Kaiser

This poster was created by Reebok to coincide with the release of director James Cameron's remarkable sequel to Ridley Scott's original sci-fi classic. It depicts a style of shoe dubbed as "Bug Stompers," which was worn by actress Sigourney Weaver in the film and billed by Reebok as "The Future of Footwear." Specifically designed for display at Reebok's chain of stores, this poster had a much smaller print run compared to the posters produced for display at theaters. This particular example is rolled and in pristine condition. Such posters are rarely available on the market, making them extremely scarce.

James Cameron took a sci-fi horror classic for his second movie (after "The Terminator"). He ingeniously relocated it into the action genre as Ellen Ripley (Sigourney Weaver) returns to the now-terraformed moon LV-426 to face her worst fears.

Estimate: \$1,000 - 2,000





13
AN AMERICAN IN PARIS (MGM, 1951)
 Six Sheet (80" x 80")
 Very Fine+ Folded

Estimate: \$1,500 - 3,000

14
ANIMAL CRACKERS
(Paramount, 1930)

Lobby Card (11" x 14") Glossy Finish
 Fine+

Groucho, Harpo and Chico Marx exasperate their popular foil, Margaret Dumont, during a party on this outstanding lobby card from Paramount. Featuring border artwork of the four Marx Brothers (which includes Zeppo), this beautiful original-release card has expert intermittent touch-up to address pinholes and sporadic small creases in the borders (some of which enter the upper background area), to a small area in the yellow field between the images of Zeppo and Chico and to address a clean tear on the upper border and to two small areas of surface paper loss. The card displays some small creases that were wisely left as-is and the beautiful glossy finish adds a richness to the colors on this very desirable card from only the Marx Bros.' second film.

"Animal Crackers" is a pre-Code comedy featuring the Marx Brothers—Groucho, Harpo, Chico and Zeppo—alongside Lillian Roth and Margaret Dumont. Directed by Victor Heerman and based on the Marx Brothers' hit Broadway show, the film follows the chaos that unfolds during a weekend party honoring celebrated African explorer Captain Jeffrey T. Spaulding (Groucho). A hit with both critics and audiences upon release, it was filmed at Paramount's Astoria Studios in Queens, marking the brothers' second film made in New York City. Groucho's musical numbers, "Hello, I Must Be Going" and "Hooray for Captain Spaulding"—both penned by Bert Kalmar and Harry Ruby—became signature tunes for him throughout his career. "Hooray for Captain Spaulding" later served as the theme song for his long-running radio and television game show, "You Bet Your Life." Like "The Cocoanuts" before it, "Animal Crackers" proved to be a box office hit, earning \$1.5 million in global theatrical rentals by June 1932. In the 1990s, a 15-second Multicolor rehearsal clip from Animal Crackers was discovered and featured in the 1998 Turner Classic Movies documentary Glorious Technicolor. This brief footage is notable as the earliest known color film of the Marx Brothers and for showing Harpo out of costume and without his signature wig.

Estimate: \$3,000 - 6,000



16
AROUND THE WORLD IN 80 MINUTES
WITH DOUGLAS FAIRBANKS
(United Artists, 1931)

One Sheet (28.25" x 41")
 Fine+ on Linen

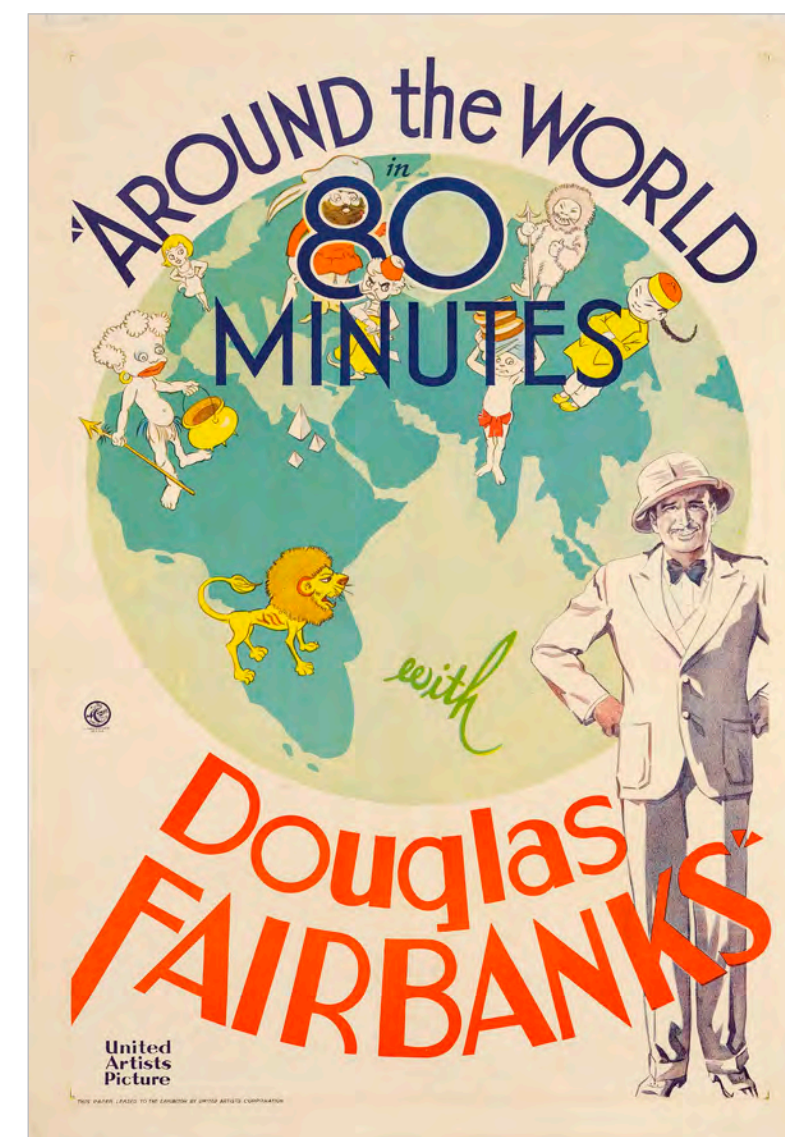
Estimate: \$1,500 - 3,000



15
APOLLO 13 (Universal, 1995)
 Full-Bleed One Sheet (27" x 40")
 Advance, Limited Edition #271/500
 Signed by Tom Hanks, Kevin Bacon,
 Bill Paxton, Gary Sinise, Ed Harris
 and Ron Howard (Director)
 Very Fine Rolled

From director Ron Howard comes a remarkable true story of survival in outer space, captured in this one sheet poster featuring the famous tagline, "Houston, we have a problem." This rolled poster shows minor marks along the edges from being framed, along with some sporadic crimping. Universal produced 500 advance posters, which were signed by cast members including Tom Hanks, Bill Paxton, Kevin Bacon, Gary Sinise, and Ed Harris, along with director Ron Howard (Universal Pictures COA).

Estimate: \$3,000 - 6,000





17
ATTACK OF THE 50 FOOT WOMAN (Allied Artists, 1958)
 Insert (14" x 36")
 Very Fine+ Rolled; Artwork by Reynold Brown
 One of the most memorable images from 1950s horror and sci-fi movie posters features Allison Hayes after an encounter with aliens. This particular example is in outstanding condition, with only a few pinholes in the borders, a small crease in one corner, and a tiny nick on the right edge. This unrestored, rolled poster is definitely a must-have.
 Allison Hayes stars as the tragic Nancy Archer, who only wants a happy home with her husband, yet he only has eyes for Yvette Vickers. Hayes' troubles begin when she encounters aliens who steal her priceless diamond and accidentally scratch her, which turns her into a giant. This fun sci-fi flick has remained a popular cult classic.

Estimate: \$5,000 - 10,000



18
ATTACK OF THE CRAB MONSTERS (Allied Artists, 1957)
 One Sheet (27" x 41")
 Very Good+ on Linen; Artwork by Albert Kallis

Estimate: \$2,000 - 4,000



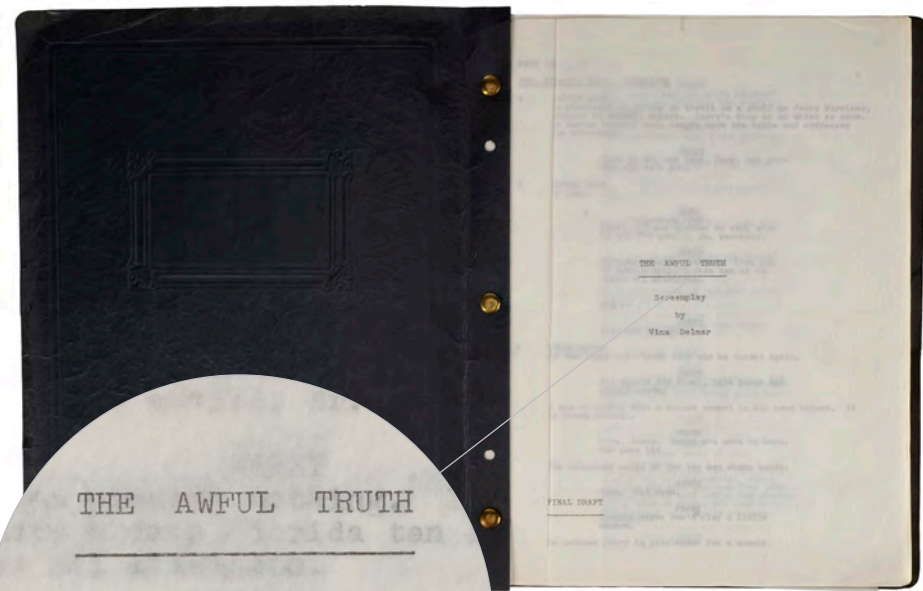
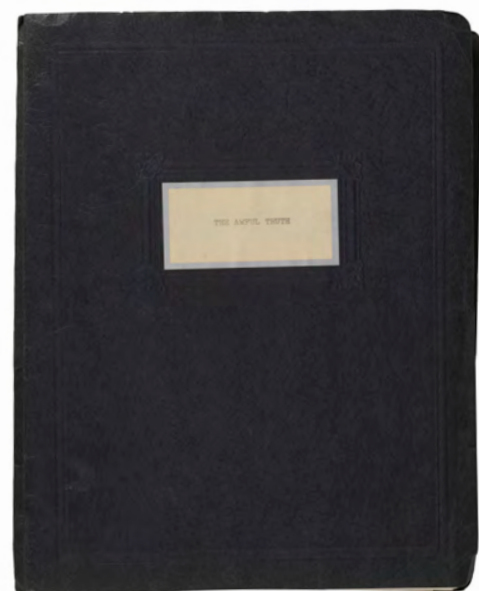
19
AVENGERS: INFINITY WAR (Walt Disney, 2018)
 One Sheet (27" x 40")
 Double-Sided Advance
 Signed by the late Chadwick Boseman and Paul Bettany, Elizabeth Olsen, Josh Brolin, Anthony Mackie, Sebastian Stan, Danai Gurira, Letitia Wright, Mark Ruffalo, Tom Holland, Don Cheadle, Chris Pratt, Tom Hiddleston and Winston Duke (Beckett COA)
 Very Fine+ Rolled

This multi-signed, double-sided advance poster, showcasing the powerful characters from the Marvel Universe, is in excellent condition, with only minor handling wear at the center of the lower edge (Beckett COA).

"Avengers: Infinity War" is a superhero action thriller inspired by the Marvel Comics team, the Avengers, and serves as a follow-up to "The Avengers" (2012) and "Avengers: Age of Ultron" (2015), marking the 19th film in the Marvel Cinematic Universe (MCU). The movie features a star-studded cast including Robert Downey Jr., Chris Hemsworth, Mark Ruffalo, Chris Evans, Scarlett Johansson, Benedict Cumberbatch, Don Cheadle, Tom Holland, and Chadwick Boseman. In the story, the Avengers team up with the Guardians of the Galaxy to stop Thanos from collecting all six Infinity Stones, which he intends to use to eliminate half of all life in the universe. Since his solo film, Doctor Strange has spent years developing his powers and is now regarded as one of the most powerful figures in the MCU. The writers also aimed to portray him as "the adult in the room" throughout the film, providing a sense of authority and composure amid the chaos.

Estimate: \$8,000 - 16,000





20
THE AWFUL TRUTH (Columbia, 1937)
 Final Draft Script (9" x 11.5")
 Written by Vina Delmar from Director Leo McCarey's Screwball Comedy
 Fine

Estimate: \$1,200 - 2,400



21
BABES IN TOYLAND (MGM, 1934)
 Lobby Card (11" x 14")
 Very Fine

Estimate: \$900 - 1,800

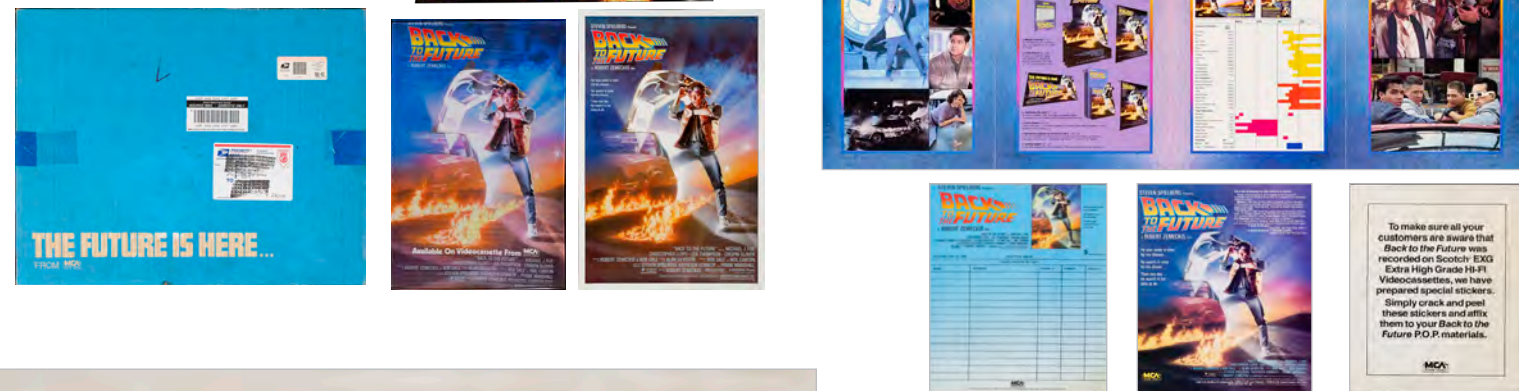


22
BABES IN TOYLAND (MGM, 1934)
 Lobby Card (11" x 14")
 Very Fine

Estimate: \$900 - 1,800

23
BACK TO THE FUTURE (MCA/Universal, 1986)
 Video Promotion Kit (Original Studio Release One Sheet and Other Various Sizes)
 Very Fine+ Folded; Artwork by Drew Struzan

Estimate: \$1,000 - 2,000



24
BARBARELLA (Paramount, 1968)
 Full-Bleed British Quad (40" x 30")
 Very Fine- on Linen; Artwork by Renato Fratini and Robin Ray

This striking full-bleed quad features artwork that differs from the film's US poster campaign, which is known for its eccentric taglines. The poster has been professionally linen-backed, with expert touch-ups applied to the folds to address general wear and to repair a small tear along the lower edge. Airbrushing has been done on the corners to fix pinholes and a small corner chip, as well as along most of the upper edge to seamlessly blend the fold touch-ups. Overall, this poster is a stunning example of 1960s psychedelic movie poster art.

Roger Vadim's 'swinging sixties' sci-fi fantasy launched the career of Jane Fonda and firmly established her as one of the decade's sexiest actresses.

Estimate: \$1,000 - 2,000



25
THE BARBER SHOP (Paramount, 1933)
 Lobby Card (11" x 14")
 Very Fine+

Estimate: \$2,000 - 4,000



26
BATMAN (Columbia, 1943)
 One Sheet (28" x 41")
 Chapter 1:
 "The Electrical Brain"
 Very Fine- on Linen

Batman and Robin make their screen debut on this spectacular one sheet from the 15-chapter serial produced by Columbia. This particular example is from Chapter 1: "The Electrical Brain." The poster features outstanding action-themed artwork, complemented by a photographic scene of the dynamic duo alongside leading lady Shirley Patterson. This specific poster is in excellent condition and has been professionally linen-backed. Expert restoration was performed, including minor touch-ups to select areas of the folds. Small border tears were previously reinforced with pieces of cellophane tape (which have now been removed), and areas of paper loss were touched up. Additionally, the lower right corner has been touched-up.

Batman operates as a covert US government agent, aiming to stop the plans of Japanese spy Dr. Daka, who is active in Los Angeles during World War II in "Batman," a 15-part action serial produced by Columbia and directed by Lambert Hillier. Lewis Wilson stars as Batman, with Douglas Croft as Robin. The serial features an original villain, Dr. Daka—a Japanese secret agent played by J. Carrol Naish—and also includes Shirley Patterson and William Austin in the cast. This serial marks the character's film debut and introduced lasting elements of the Batman mythos, such as the Batcave and its hidden entrance through a grandfather clock in Wayne Manor. It also influenced how Alfred is depicted in later Batman stories. The serial was a commercial success and led to the 1949 sequel, "Batman and Robin." It was re-released in theaters three times—1954, 1962, and 1965—with the last titled "An Evening with Batman and Robin," which showed all 15 chapters back-to-back. This reissue was especially popular, often screened over a weekend, and helped inspire the campy 1960s "Batman" TV series and its 1966 feature film adaptation co-starring Adam West and Burt Ward.

Estimate: \$5,000 - 10,000



27
BATMAN
 (20th Century Fox, 1966)
 French Grande (46" x 62")
 Signed by Adam West and Burt Ward (Beckett COA)
 Very Fine+ on Linen;
 Artwork by Boris Grinsson

Batman (Adam West) is flanked by The Penguin (Burgess Meredith) and The Catwoman (Lee Meriwether), dominating this beautiful poster from the feature film based on the hit 1960s television series featuring Burt Ward as Robin. This example was professionally linen-backed without requiring any restoration, as it was in mint condition. Displaying vibrant colors and a bright appearance, the linen has been trimmed to the edges of the poster. This example was signed by both Adam West and Burt Ward, with their character names included beneath their signatures (Beckett COA).

The first-ever "Batman" movie was a spin-off to the tongue-in-cheek TV show starring Adam West and Burt Ward. The caped crusader faces his greatest challenge as his most fiendish foes - Joker, Penguin, Riddler, and Catwoman - join forces to kidnap the UN's Security Council. Adam West agreed to do the film partly on the one condition that he would have more screen time as Bruce Wayne in it.

Estimate: \$8,000 - 16,000



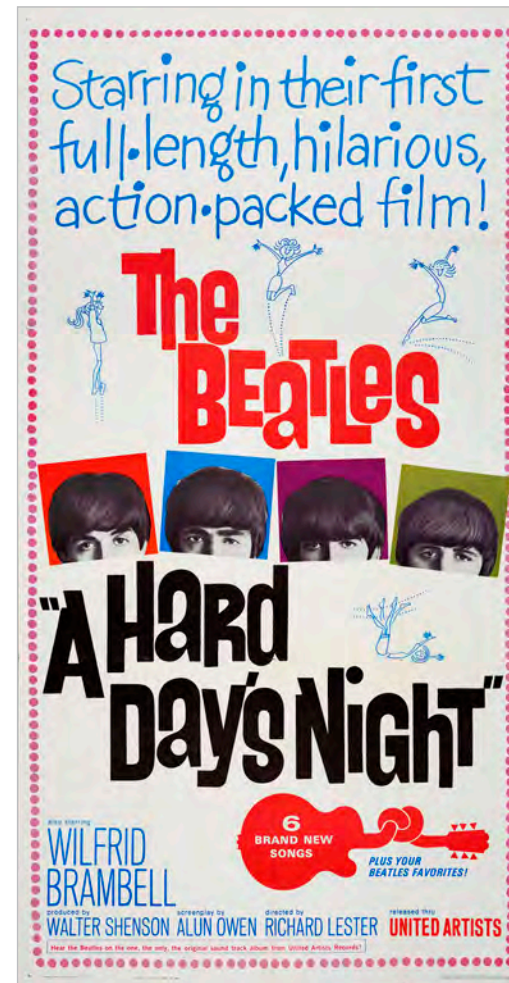


28
NEW ADVENTURES OF BATMAN AND ROBIN
 (Columbia, 1949)
 One Sheet (27" x 41")
 Chapter 5: "Robin Rescues Batman"
 Very Fine+ on Linen

Batman and Robin are prominently featured in both the artwork and a photographic scene on this one sheet poster from the famous Columbia serial, specifically from Chapter 5: "Robin Rescues Batman." This poster is in excellent condition and was professionally linen-backed. It has only minor touch-ups, primarily in the areas of the folds, with slightly more work done at the lower crossfold. There is a small amount of touch-up to the right of Batman's image. In person, this poster looks dynamic and showcases outstanding images of the iconic duo as they appeared in the 1940s. This is considered one of the best chapter sheets due to the wonderful inset image of the two protagonists.

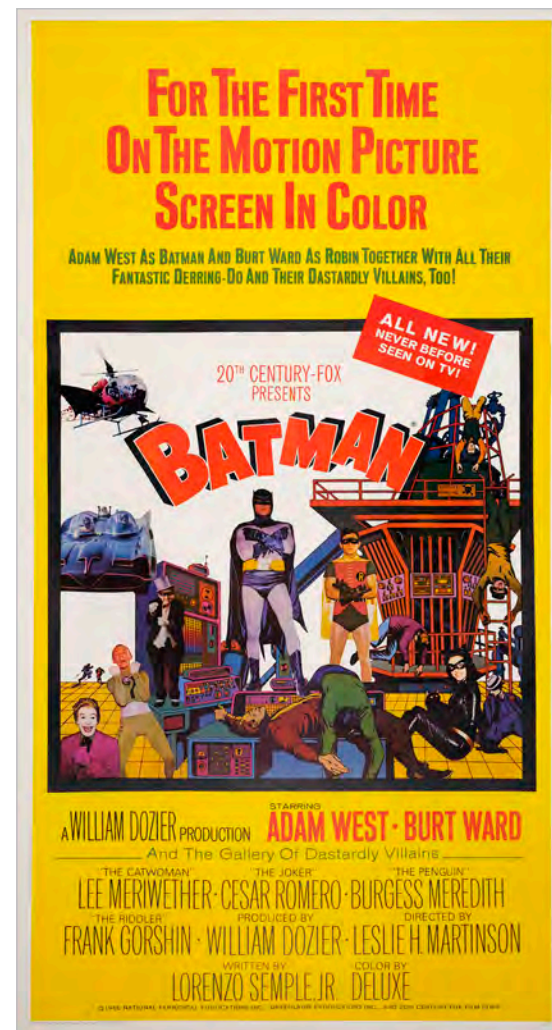
Batman and Robin take on the Wizard, a masked villain who uses a remote-control device to manipulate vehicles and enjoys pitting the heroes against elaborate challenges. His true identity stays hidden until the final reveal in "New Adventures of Batman and Robin, the Boy Wonder" (AKA "Batman and Robin"), a 15-chapter serial released by Columbia and the sequel to the 1943 "Batman" serial. It features a new cast, with Robert Lowery as Batman, Johnny Duncan as Robin, Jane Adams as Vicki Vale, and Lyle Talbot as Commissioner Gordon. In Chapter 1, a robbery on Ellsworth Ave. references Whitney Ellsworth, a DC Comics editor and the studio's liaison and advisor for its comic book serials.

Estimate: \$4,000 - 8,000



30
THE BEATLES: A HARD DAY'S NIGHT
 (United Artists, 1964)
 Three Sheet (41" x 79")
 Near Mint Folded

Estimate: \$1,500 - 3,000



29
BATMAN (20th Century Fox, 1966)
 Three Sheet (41" x 78")
 Very Fine- on Linen

Estimate: \$1,000 - 2,000

32
THE BEATLES: LET IT BE
 (United Artists, 1970)
 Full-Bleed British Quad (40" x 30")
 Country-of-Origin
 Very Fine+ on Linen

Estimate: \$900 - 1,800



31
THE BEATLES: HELP!
 (United Artists, 1965)
 Lobby Card Set (8) (11" x 14")
 Very Fine

Estimate: \$1,500 - 3,000





33
THE BEATLES: SPECIAL "LOOK" MAGAZINE PRINTS BY RICHARD AVEDON (NEMS Enterprises Ltd., 1967)
 Commercial Posters (5) (23" x 31" (4), 40" x 14" (1))
 Near Mint Rolled; Artwork by Richard Avedon

Richard Avedon, the premier fashion photographer of the swinging sixties, was commissioned by NEMS, the Beatles' management company, to create a series of psychedelic images of each member of the group. These photographs were published in magazines in England, America, Germany, and Japan, and were also offered for sale as posters. This collection includes original USA "Look" magazine posters featuring all four color shots, each measuring approximately 22.5" x 31" and the group portrait is 40" x 14.5". The elongated banner image, often referred to as the "Mount Rushmore" portrait, is often absent from the sale of the sets. These portraits have become some of the most enduring and recognizable images of the Beatles. The posters are all near mint and still contained in the plastic sleeves in which they were originally shipped.

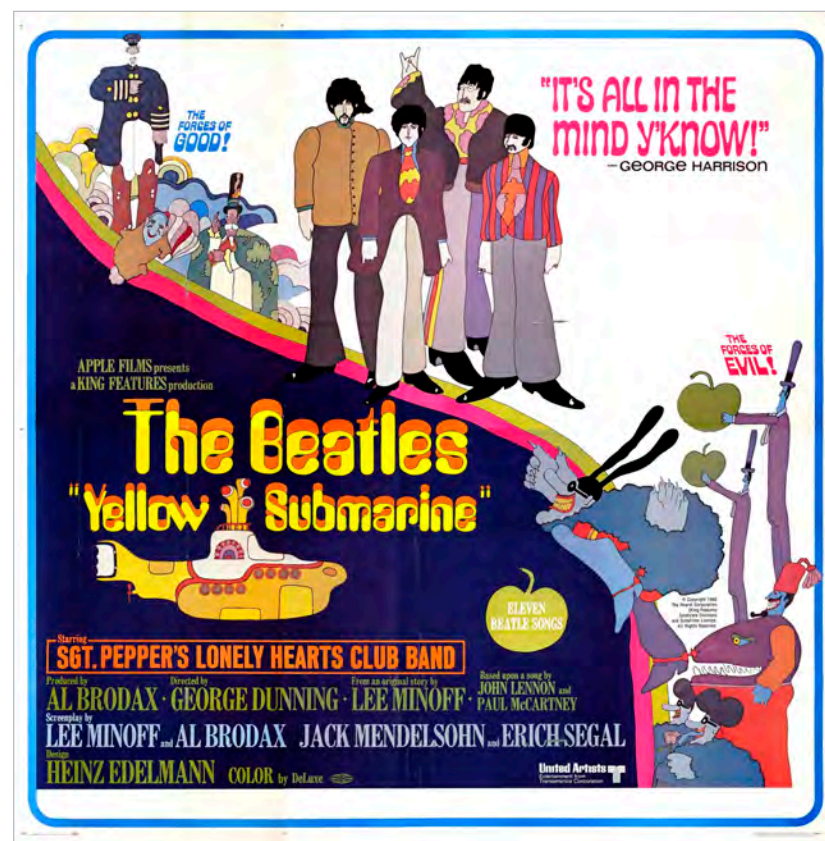
In August 1967, the renowned American photographer Richard Avedon took photographs of the Beatles at Thompson House in London. Utilizing a unique solarization technique and bold psychedelic colors, he created a series of vibrant, stylized portraits. These portraits were first published in January 1968 in "Look" magazine in the United States and the Daily Express in the United Kingdom. Their immediate popularity led to the release of a collectible poster set sold by a mail-in coupon with the magazine.

Estimate: \$2,000 - 4,000



34
THE BEATLES: YELLOW SUBMARINE (United Artists, 1968)
 Six Sheet (79" x 80")
 Very Fine+ Folded; Artwork by Heinz Edelmann

Estimate: \$900 - 1,800



35
THE BIG BROADCAST OF 1938 (Paramount, 1938)
 One Sheet (27" x 41") Style A
 Fine+ on Linen

Estimate: \$1,000 - 2,000



36
THE BIG TRAIL (Fox, 1930)
 Lobby Card (11" x 14")
 Very Fine-; Artwork by Marion Jochimsen

Estimate: \$900 - 1,800



37
THE BIG SLEEP (Warner Bros., 1946)
 Half Sheet (22" x 28") Style B
 Fine- on Paper

Estimate: \$900 - 1,800





38
THE BIRDS (Mondo, 2014)
 Limited Edition Screen Print (24" x 36") Regular Edition,
 Hand-Numbered #78/375 Signed by Tippi Hedren and
 Laurent Durieux (Artist) (Beckett COA)
 Very Fine- Rolled; Artwork by Laurent Durieux

Estimate: \$1,500 - 3,000



39
BLACK FRIDAY (Universal, 1940)
 One Sheet (27" x 41")
 Very Fine+ Folded
 Universal horror legends Boris Karloff and Bela Lugosi are depicted in outstanding
 imagery on this one sheet from the classic Universal thriller. This is a beautiful,
 unrestored example of this scarce poster, showing only minimal fold wear.
 One of the greatest cinematic pairings of all time, Boris Karloff and Bela Lugosi
 star in this excellent crime/horror classic. Morally questionable surgeon Karloff
 tries to save a friend's life by transplanting his brain with that of a dying gangster.
 Kurt Siodmak wrote this film, which helped establish his reputation as a top horror
 writer. He would go on to write other horror movies, including "The Wolf Man,"
 "The Invisible Man Returns," "House of Frankenstein" and "Son of Dracula."

Estimate: \$4,000 - 8,000



40
BLACK NARCISSUS
(Eagle-Lion, 1947)
 Italian Two Fogli (39" x 55")
 Fine+ on Linen;
 Artwork by Alfredo Capitani

Estimate: \$1,500 - 3,000



41
BLACK PANTHER (Walt Disney, 2018)
 One Sheet (27" x 40") Double-Sided Advance Signed
 by the late Chadwick Boseman, Michael B. Jordan, and
 Letitia Wright (Beckett COA)
 Very Fine+ Rolled

Estimate: \$5,000 - 10,000





42
THE BLACK PIRATE (United Artists, 1926)
 Half Sheet (22" x 28")
 Fine on Foam Board

Estimate: \$4,000 - 8,000



43
BLOCK-HEADS (MGM, 1938)
 One Sheet (27" x 41") Style C
 Very Fine+ Folded

Estimate: \$1,000 - 2,000

44
BLOOD AND SAND (Paramount, 1922)
 Window Card (14" x 22") Style A, Stone Lithograph;
 From the Donna Hill Collection
 Fine+

Estimate: \$1,500 - 3,000



45
BLUEBEARD'S EIGHTH WIFE (Paramount, 1938)
 One Sheet (27" x 41") Style A
 Very Fine- on Linen

Estimate: \$1,500 - 3,000

46
BOB DYLAN (Columbia Records, 1991)
 Original B&W Oversized Matte Photograph (16" x 20")
 "The Bootleg Series Volumes 1-3"
 Very Fine+; Artwork by Don Hunstein

Estimate: \$1,000 - 2,000





47
THE BODY SNATCHER (RKO, 1945)
 One Sheet (27" x 41") Style A
 Near Mint Folded; Artwork by William Rose
Estimate: \$2,500 - 5,000



48
BRIDE OF THE MONSTER
 (Filmmakers Releasing, 1955)
 One Sheet (27" x 41")
 Fine+ on Linen
Estimate: \$1,000 - 2,000



49
THE BRIDE WALKS OUT (RKO, 1936)
 One Sheet (27" x 41")
 Fine+ Folded
Estimate: \$1,200 - 2,400



50
BROKEN BLOSSOMS
 (Skandinavisk Film-Central, 1920)
 Swedish One Sheet (28" x 40") Stone Lithograph
 Very Fine+ on Linen; Artwork by Eric Rohman
Estimate: \$1,000 - 2,000

51
BULLITT (Warner Bros./Seven Arts, 1968)
 Three Sheet (42" x 79")
 Very Fine on Linen

Detective Lieutenant Frank Bullitt, portrayed by Steve McQueen, demonstrates that he's not someone to be trifled with in this striking large-format poster from director Peter Yates' classic action crime thriller. The poster is printed on two panels and has been professionally linen-backed, with expert touch-ups made to the folds, crossfolds, and some areas in the upper and side borders. This piece presents beautifully, showcasing McQueen's image, artistically rendered in a tritone design, to its best advantage on this large-format display.

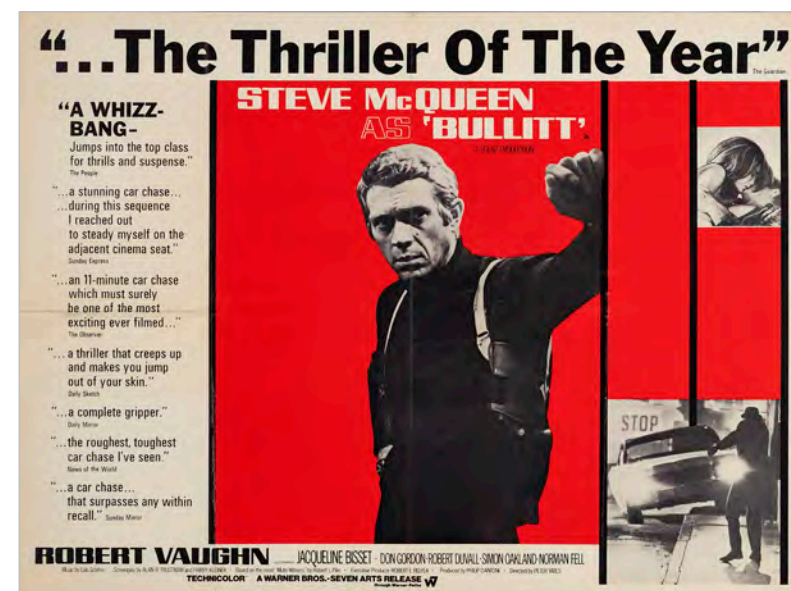
"Bullitt" is an action thriller directed by Peter Yates and stars Steve McQueen as detective Frank Bullitt, who investigates the killing of a witness under his protection. The cast also includes Robert Vaughn, Jacqueline Bisset, Don Gordon, Robert Duvall, Simon Oakland, and Norman Fell. "Bullitt" stands out for its heavy reliance on real locations instead of studio sets, as well as its realistic portrayal of procedural details, including police evidence handling and hospital emergency protocols. Director Peter Yates made use of lightweight Arriflex cameras, which provided greater mobility for shooting on location. Most of the film was shot throughout San Francisco and, for added authenticity, real doctors and nurses were featured in the emergency room scene. Upon its release, "Bullitt" captivated audiences with its groundbreaking car chase scenes, especially those featuring Steve McQueen behind the wheel. Widely praised, the sequence has been hailed as one of the greatest car chases in cinema history. Critics like Leonard Maltin and Emanuel Levy called it a genre-defining moment, while director Peter Yates' legacy is often tied to this iconic chase, which helped set a new benchmark for Hollywood action scenes.

Estimate: \$3,000 - 6,000





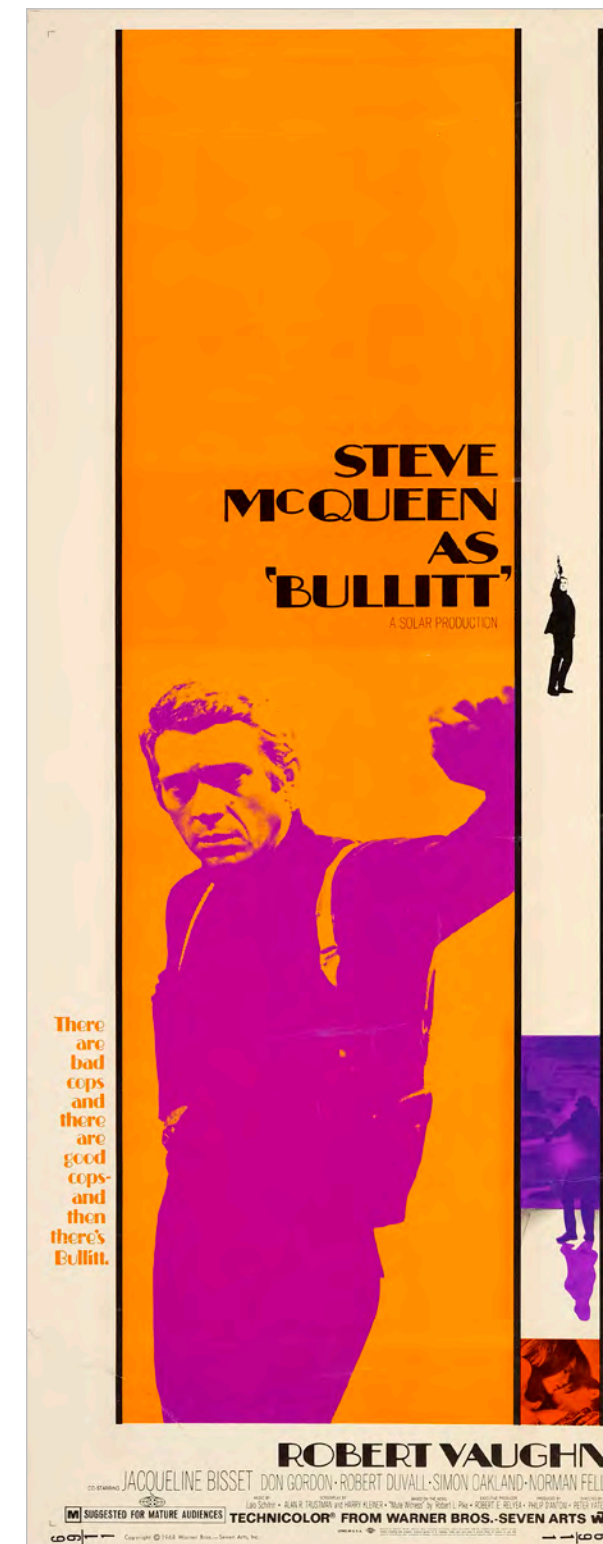
52
BULLITT (Warner Bros./Seven Arts, 1968)
 One Sheet (28" x 41") International Style
 Fine+ on Linen
Estimate: \$2,000 - 4,000



53
BULLITT (Warner Bros./Seven Arts, 1969)
 British Quad (40" x 30") First Release, Review Style
 Very Fine- Folded
Estimate: \$1,500 - 3,000



54
BULLITT (Warner Bros./Seven Arts, 1969)
 British Quad (40" x 30")
 Fine+ Folded; Artwork by Tom Chantrell
Estimate: \$1,500 - 3,000



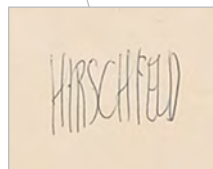
55
BULLITT (Warner Bros./Seven Arts, 1968)
 Insert (14" x 36")
 Fine+ Rolled
Estimate: \$1,000 - 2,000



56
BUTCH CASSIDY AND THE SUNDANCE KID (20th Century Fox, 1970)
 British Quad (40" x 30")
 Very Fine- Folded; Artwork by Tom Beauvais
Estimate: \$1,000 - 2,000



57
CABIN IN THE SKY (MGM, 1943)
 One Sheet (27" x 41") Style C
 Signed by Al Hirschfeld (Beckett COA)
 Very Fine on Linen; Artwork by Al Hirschfeld



Featuring striking artwork by the legendary caricaturist Al Hirschfeld and hand-signed by him, this "Style C" one sheet is rarer than the "Style D" version and also boasts superior graphics. This poster has been linen-backed and restored to address previous issues, including center fold and general fold wear touch-ups, as well as pinholes in the top corners. It displays beautifully and marks a milestone for mainstream All-Black cast films.

"Cabin in the Sky" is a landmark musical of grand design. Directed by Vincente Minnelli in his first feature, it was one of the first studio films with an all-black cast, including Ethel Waters, Eddie "Rochester" Anderson, Lena Horne, Louis Armstrong, Mantan Moreland, and Butterfly McQueen. The film tells the story of a gambler (Anderson) who is shot during an outing to a casino. His wife (Waters) prays for his soul, leading to a major showdown between the forces of Good and Evil.

Estimate: \$6,000 - 12,000

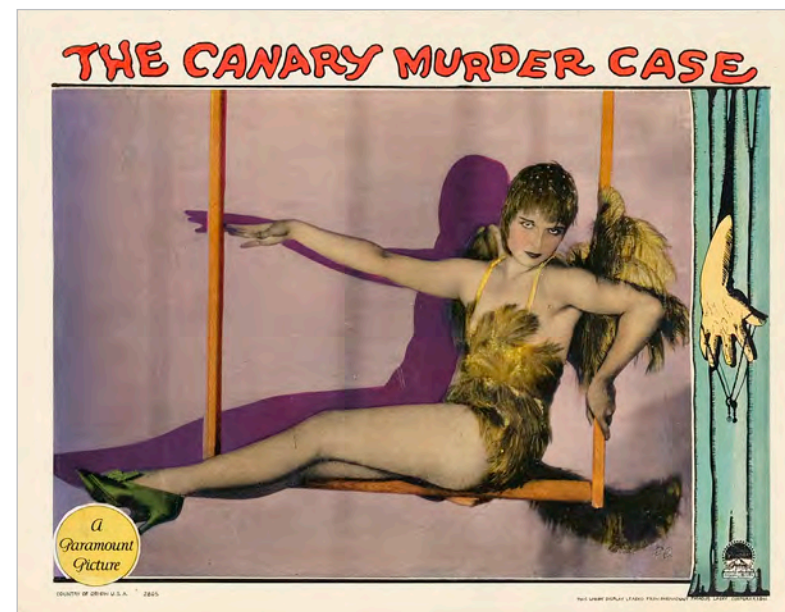


58
CALL HER SAVAGE (Fox, 1932)
 Insert (14" x 36")
 Fine+ Folded

Estimate: \$1,000 - 2,000

59
CALL NORTHSIDE 777
 (20th Century Fox, 1948)
 Six Sheet (80" x 80")
 Stone Lithograph
 Very Fine- Folded

Estimate: \$1,000 - 2,000



60
THE CANARY MURDER CASE (Paramount, 1929)
 Lobby Card (11" x 14")
 Fine on Paper

Estimate: \$2,000 - 4,000



61
CASABLANCA (Warner Bros., 1942)
 Lobby Card (11" x 14")
 Fine

Estimate: \$2,000 - 4,000



62
THE CAT CREEPS
(Universal, 1930)

One Sheet (27" x 41")
Stone Lithograph
Very Fine Folded

This eye-catching one sheet poster, created using stone lithography, features Helen Twelvetrees and Raymond Hackett in this classic Universal horror/mystery thriller. This particular example is in excellent condition, showing only minor fold wear, light separation at the crossfolds, and a small edge tear with creases along the lower border. The outstanding image is beautifully displayed, showcasing the poster to its full advantage.

Mysterious disappearances and eerie events unfold in the haunted mansion of "The Cat Creeps," a pre-Code mystery directed by Rupert Julian. This film, a sound remake of the 1927 silent version, is adapted from John Willard's 1922 play, "The Cat and the Canary." The cast includes Helen Twelvetrees, Raymond Hackett, and Neil Hamilton. Originally intended as a remake featuring Laura La Plante, the project was retitled when she became unavailable. Filming took place during the day, with sets being reused for a Spanish-language version that was shot at night. Today, "The Cat Creeps" is considered a lost film, with only about two minutes of footage surviving in the 1932 short, "Boo!"

Estimate: \$1,500 - 3,000



63
CAT PEOPLE (RKO, 1942)

Insert (14" x 36")
Fine Rolled

Producer Val Lewton created an atmospheric and chilling fantasy horror thriller, which is reflected in the design of this insert, which is rolled and features some touch-ups along the borders to address pinholes, edge tears, and a few chips. This particular example shows sporadic small creases, as well as an area of pinholes in the upper quadrant. While some of these pinholes have been addressed with touch-ups, others remain untouched. Additionally, there is light discoloration along the borders and slight waviness in certain parts of the poster.

The film remains one of the moodiest and most suspenseful films to define the horror genre. Simone Simon portrays a woman who believes she will become a black panther if she is sexually aroused. But when she meets Kent Smith, she falls in love and eventually marries him. Produced by Val Lewton, the film was directed by Jacques Tourneur, who used shadows to create suspense and deliberately avoided the special effects that would confirm if Simon could turn herself into a cat.

Estimate: \$4,000 - 8,000



64
THE CHARGE OF THE LIGHT BRIGADE
(Warner Bros., 1936)

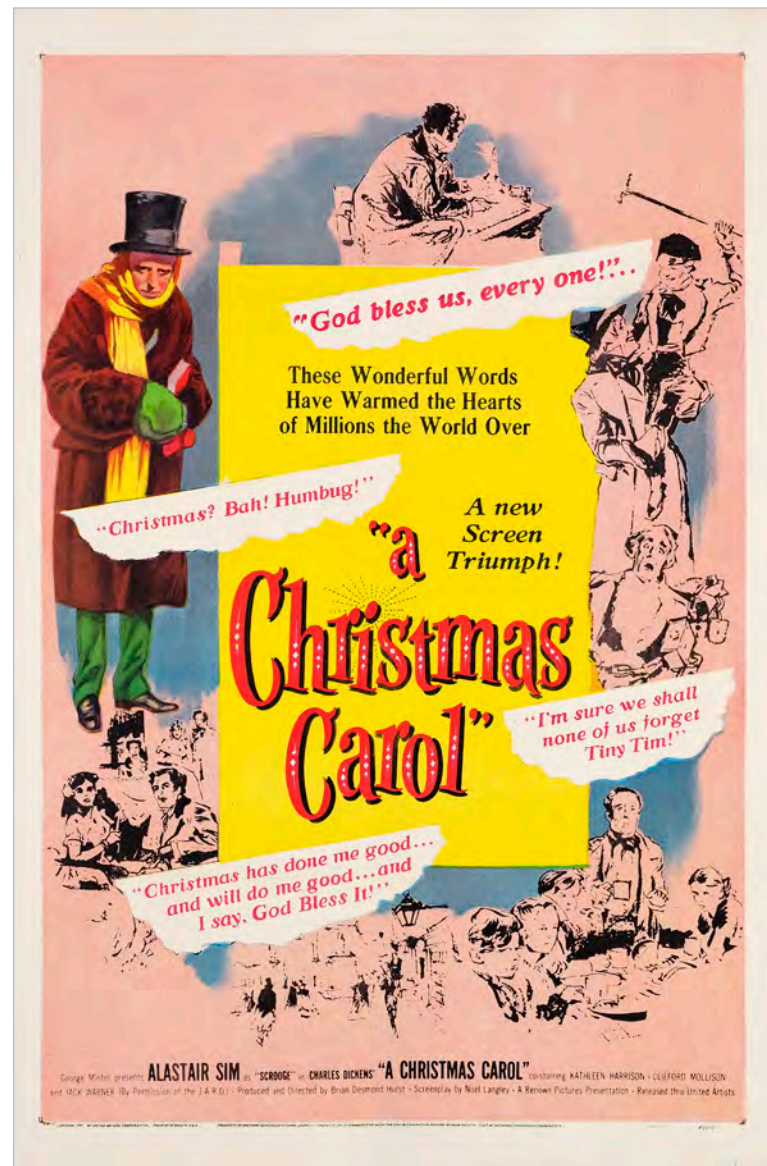
One Sheet (27" x 41");
From The Royal Theatre Collection
Very Fine+ Folded

Estimate: \$1,000 - 2,000



65
CHILDREN OF PARADISE
 (Pathe, 1945)
 French Double Grande
 (63" x 94")
 Country-of-Origin
 Fine+ on Linen; Artwork by
 Jacques Fourastie

Estimate: \$3,000 - 6,000



66
A CHRISTMAS CAROL (United Artists, 1951)
 One Sheet (27" x 41")
 Very Fine- on Linen

Estimate: \$900 - 1,800

67
CHRISTMAS IN CONNECTICUT
 (Warner Bros., 1945)
 Six Sheet (81" x 80")
 Very Fine- Folded

Estimate: \$1,500 - 3,000



68
CHRISTMAS IN CONNECTICUT
 (Warner Bros., 1945)
 One Sheet (28" x 41")
 Fine- on Linen

Estimate: \$1,000 - 2,000

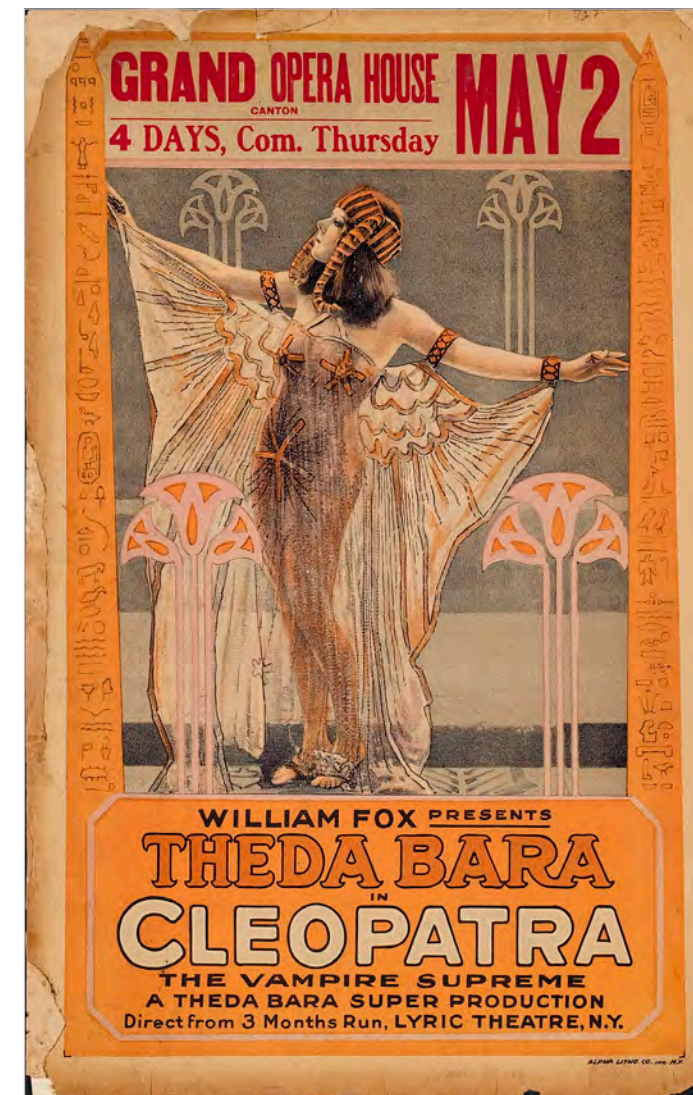


69
CITIZEN KANE (RKO, 1941)
 One Sheet (27" x 41") Style A
 Very Fine- on Linen

This "Style A" one sheet poster is from "Citizen Kane," one of the most significant films in American cinema, which was co-written, directed by, and stars Orson Welles. The poster features Welles in the role of "Charles Foster Kane" alongside members of Welles' Mercury Theatre Players. This example has been professionally linen-backed and received expert, intermittent touch-ups to the folds, addressing general wear. There is slightly more touch-up work along the upper section of the vertical fold. The borders and the upper portion of the white field have been airbrushed to repair pinholes, a corner chip, and a few edge tears. The restoration has been expertly executed, making this poster a cornerstone for any advanced collection of classic films.

After 25-year-old Orson Welles produced, directed, and starred in "Citizen Kane," cinema was never the same. The film tells the story of a fictional press baron and captivates the audience with its engaging plot and a surprising twist. Moreover, it employs astonishing new visual techniques that have placed it at the top of virtually every "Greatest Movie" list for decades.

Estimate: \$15,000 - 30,000



70
CLEOPATRA (Fox, 1917)
 Window Card (14" x 22") Stone Lithograph
 Fine-

Estimate: \$2,000 - 4,000



71
COOL HAND LUKE (Warner Bros., 1967)
 One Sheet (27" x 41")
 Very Fine- on Linen; Artwork by
 James Bama

Estimate: \$900 - 1,800



72
COOL HAND LUKE (Warner-Pathe, 1967)
 British Quad (40" x 30") Day-Glo Style
 Very Fine- on Linen

Estimate: \$7,000 - 14,000

73
THE COVERED WAGON (Paramount, 1923)
 One Sheet (27" x 41") Style B, Stone Lithograph
 Fine+ Folded

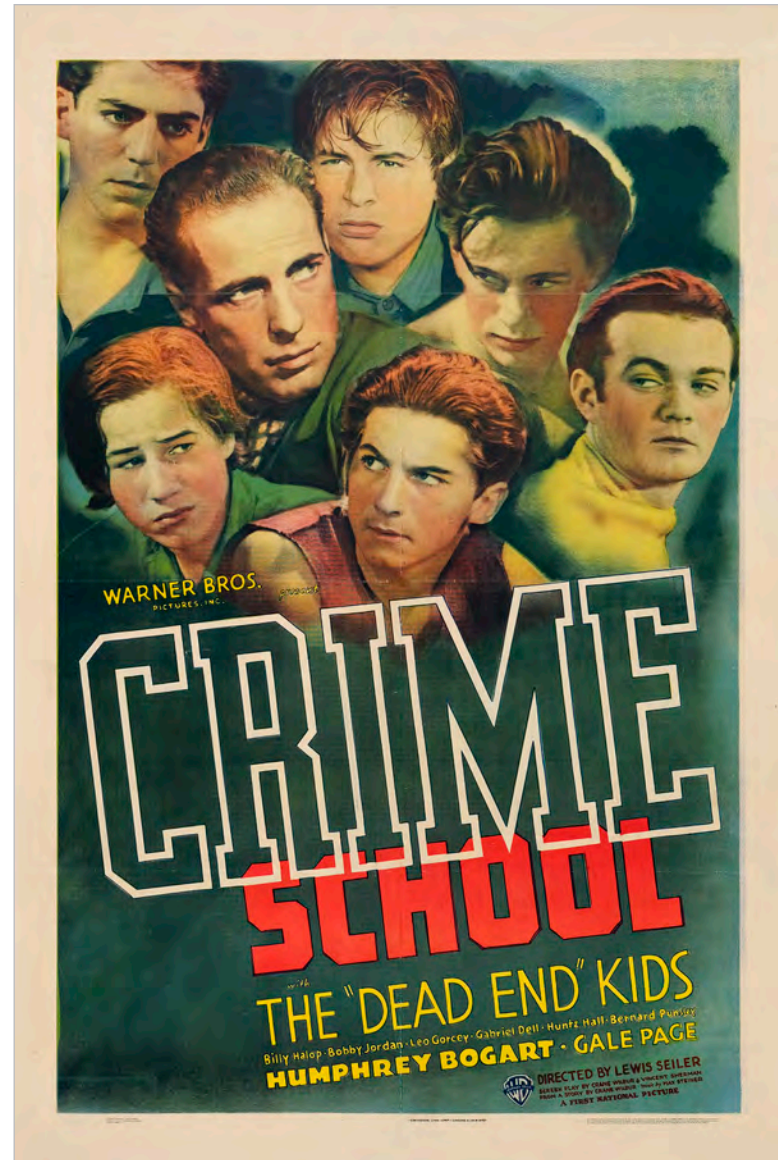
Estimate: \$2,500 - 5,000



74
THE COWBOY AND THE LADY (United Artists, 1938)
 One Sheet (27" x 41")
 Fine on Linen

Estimate: \$1,000 - 2,000





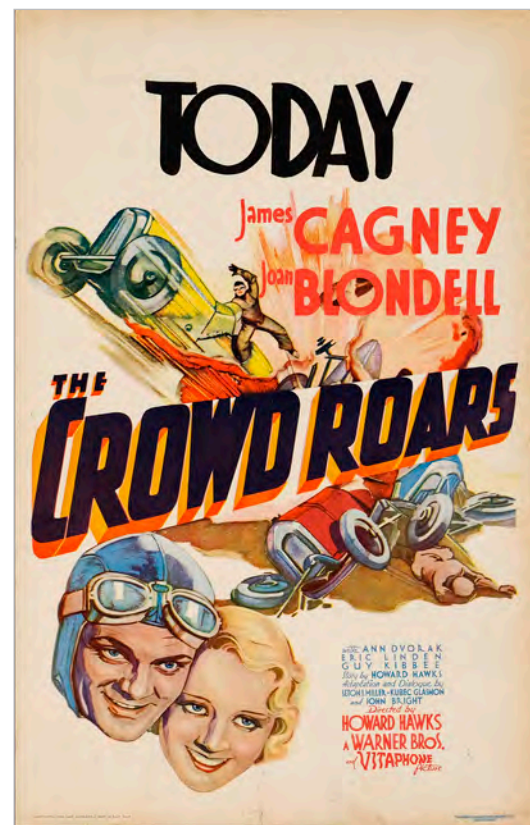
75
CRIME SCHOOL (Warner Bros., 1938)
 One Sheet (27" x 41")
 Very Fine- on Linen
 Deputy Commissioner of Corrections Humphrey Bogart steps outside his usual roles on this outstanding one sheet featuring the "Dead End Kids" from Warner Bros. This particular example has been professionally linen-backed. It received expert touch-ups to the folds and crossfolds to address slight wear. Additionally, there has been spot touch-up and occasional airbrushing in the borders to fix pinholes, separation at the ends of various folds, and a few small edge tears.
 This marked the first Warner Bros. production to showcase "The Dead End Kids," created expressly for them. Between 1938 and 1958, numerous films featuring one or more of the original members were released by various studios as part of different film series. "The Dead End Kids" received top billing over Humphrey Bogart with their typeface also larger than Bogart's in posters and advertising.

Estimate: \$4,000 - 8,000



76
CROSSROADS (MGM, 1942)
 One Sheet (27" x 41") Style C
 Fine+ Folded

Estimate: \$1,000 - 2,000



77
THE CROWD ROARS (Warner Bros., 1932)
 Window Card (14" x 22")
 Very Fine-

Estimate: \$900 - 1,800



78
CRUEL, CRUEL LOVE (Mutual, 1914)
 One Sheet (29" x 42") Stone Lithograph
 Very Good on Linen
 A true rarity, this is one of only two known examples of this rare poster, which features a pre-Tramp Chaplin. This stunning silent film comedy poster from Mack Sennett's Keystone Studios features Charlie Chaplin as Lord Helpus and Minta Durfee, who was the real-life wife of Roscoe "Fatty" Arbuckle, enjoying a romantic moment together. This original-release Chaplin poster is rare and has been folded, exhibiting some scattered tears and small areas of paper loss. It has undergone restoration after being linen-backed; however, some of its original characteristics are still visible. The restoration includes touch-ups to the borders and folds, as well as repairs for various tears and creases within the poster. Original-release posters from Chaplin's time at Keystone are scarce, and this particular piece could be further enhanced with re-backing and additional restoration work.

Released in 1914, this dark comic farce was thought to be lost until a complete print was found in a South American archive and restored. The same year this film was produced, Chaplin created his iconic Tramp character, which first appeared in "Mabel's Strange Predicament" and "Kid Auto Races at Venice."

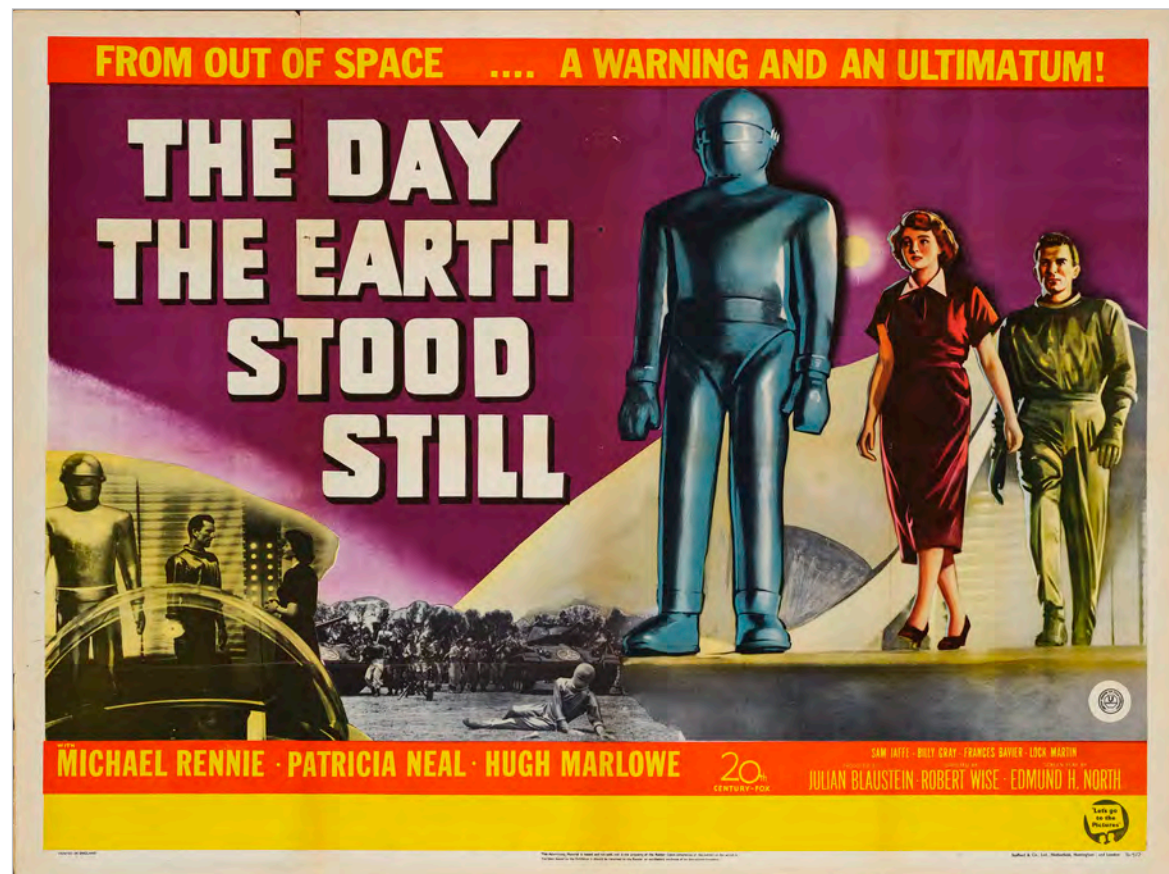
Estimate: \$5,000 - 10,000



79
DAWN OF THE DEAD (United Film Distribution, 1978)
 One Sheet (27" x 41") First Release Advance,
 Green Text Style Signed by George Romero,
 Christine Romero, David Crawford, David Emge,
 Michael Gornick, Richard France and Schott Reiniger
 (Beckett COA)
 Very Fine Folded; Artwork by Lanny Powers

Estimate: \$1,000 - 2,000





80
THE DAY THE EARTH STOOD STILL
 (20th Century Fox, 1951)
 British Quad (40" x 30")
 Very Fine+ Folded

This impressive British quad poster features striking artwork that showcases the powerful robot alongside stars Michael Rennie and Patricia Neal, unlike the US one sheet that only depicts Gort and a screaming woman. This example is folded and exhibits only minor wear along the edges of the bottom panels and the lower edge. The colors are rich and vibrant, giving the poster a very fresh appearance. This outstanding unrestored poster is from one of the most significant sci-fi films of the 1950s and would make a valuable addition to any serious collection.

Robert Wise's sci-fi classic, in which humanity receives a wake-up call after the alien Klaatu (Michael Rennie) arrives on Earth with his all-powerful robot Gort and tells our species to clean up its act or face destruction.

Estimate: \$6,000 - 12,000

81
THE DAY THE EARTH STOOD STILL
 (20th Century Fox, 1951)
 Half Sheet (22" x 28")
 Fine+ on Paper

One of the most iconic images from 1950s sci-fi movie poster artwork is this half sheet from director Robert Wise's classic film. The poster has never been folded and has been professionally paper-backed with airbrushing to address minor wear. Several light vertical creases run across the top, but they have been expertly pressed and are barely noticeable. The area to the right of the title is largely untouched, with only a few small touch-ups in the red fields and along a crease in the title. This poster displays no signs of fading and is in excellent condition.

Estimate: \$3,000 - 6,000



82
DEAD OF NIGHT (Universal, 1945)
 Insert (14" x 36")
 Very Fine Folded

Estimate: \$1,000 - 2,000

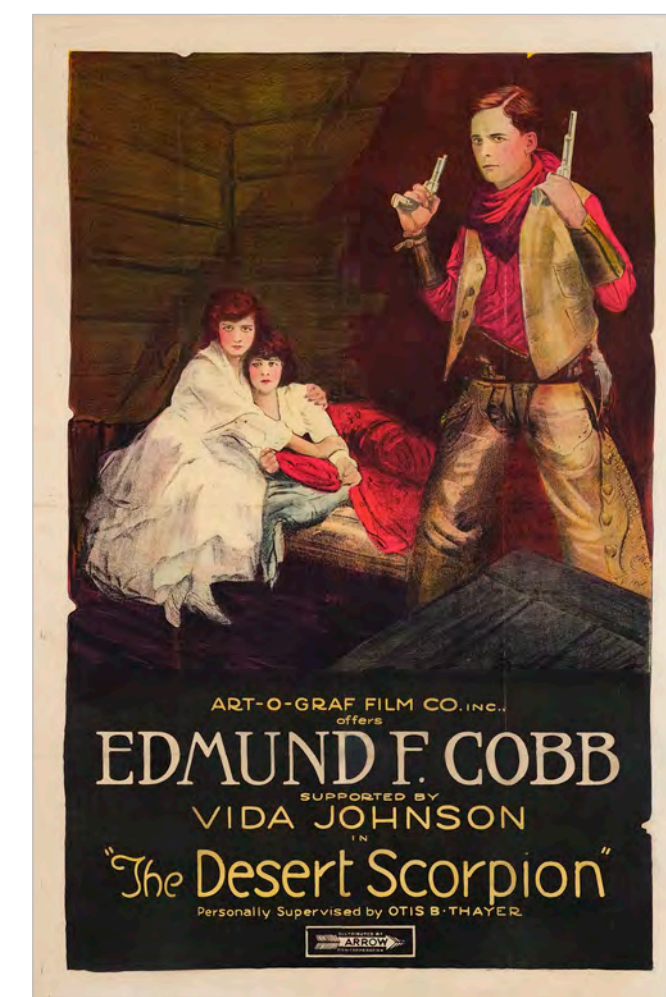


83
THE DEEP (Orson Welles, 1970)
 Film Script with Letter of Provenance (8.5" x 11")
 Written by Orson Welles
 Fine+

Estimate: \$1,500 - 3,000

84
THE DESERT SCORPION (Arrow Film, 1920)
 One Sheet (27" x 41") Stone Lithograph
 Very Fine- on Linen

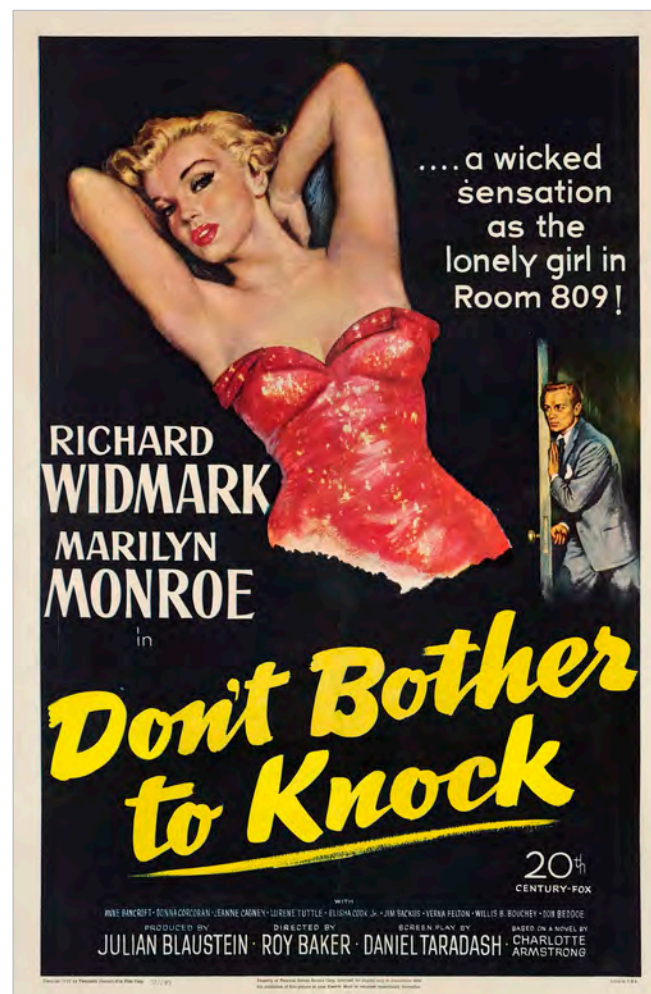
Estimate: \$1,500 - 3,000





85
DEVIL GIRL FROM MARS (Spartan, 1954)
 One Sheet (27" x 40")
 Fine+ on Linen

Estimate: \$1,000 - 2,000



86
DON'T BOTHER TO KNOCK (20th Century Fox, 1952)
 One Sheet (27" x 41")
 Fine- on Linen

Estimate: \$1,000 - 2,000



87
DONALD'S DREAM VOICE (RKO, 1948)
 One Sheet (27" x 41") Style A
 Fine+ on Linen

Estimate: \$1,200 - 2,400

88
DOUBLE INDEMNITY (Paramount, 1944)
 One Sheet (27" x 41") Style A
 Very Fine- on Linen

Insurance agent Edward G. Robinson keeps a watchful eye on Fred MacMurray and Barbara Stanwyck on this stunning one sheet poster from director Billy Wilder's renowned Film Noir crime drama produced by Paramount. This particular poster has been professionally linen-backed with expert restoration. The work included airbrushing along the borders to repair pinholes and minor areas of paper loss. There is some sporadic touch-up around the folds and crossfolds to address slight wear, with two additional light folds on the left side of the bottom fold, which has received slightly more touch-up. The letter "D" in "INDEMNITY" has been airbrushed, and two background areas near the right border have also been touched up to fix light wear. Overall, the restoration was done very well, making this example present wonderfully.

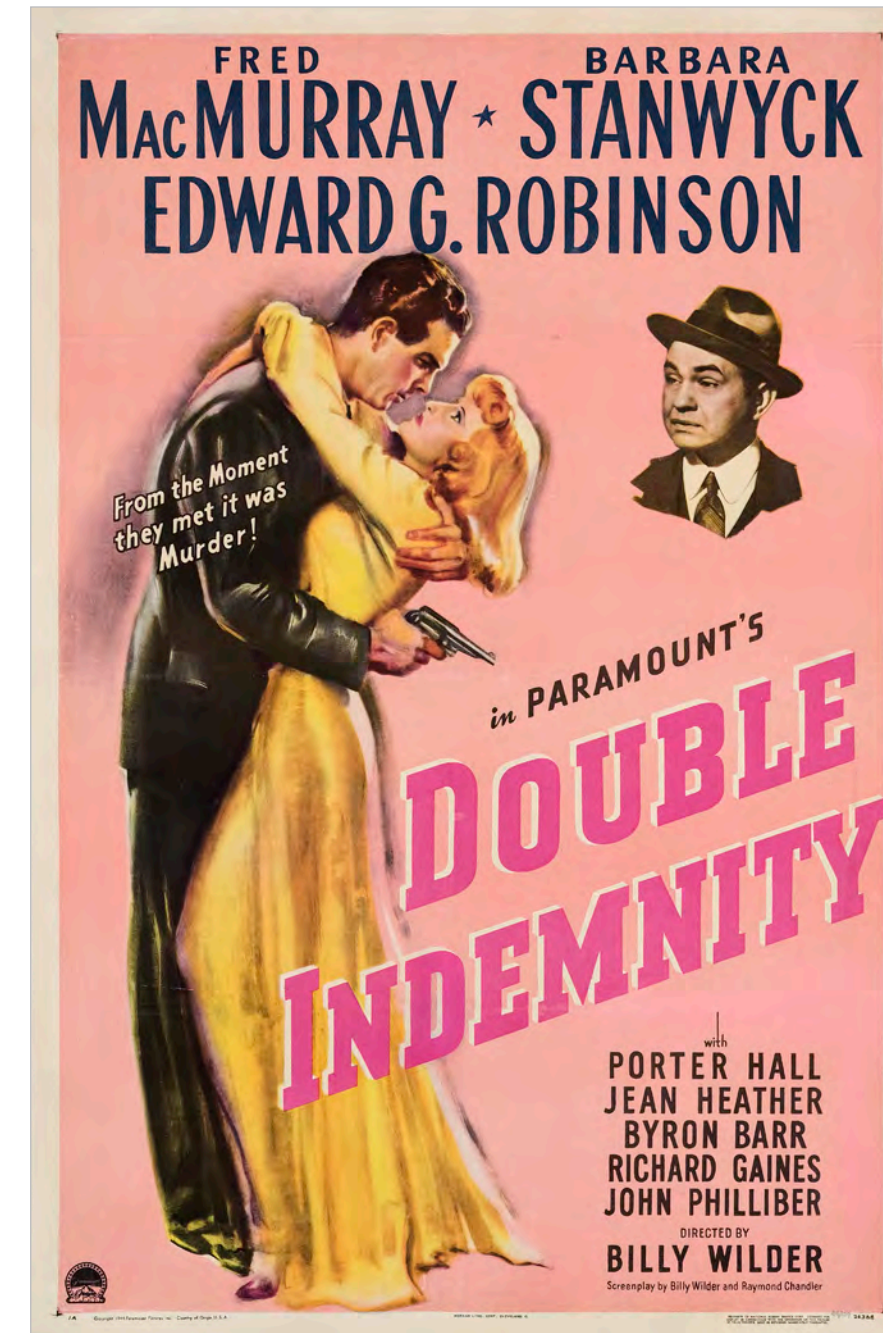
"Double Indemnity" is a Film-Noir directed by Billy Wilder and follows insurance salesman Walter Neff (Fred MacMurray), who conspires with a woman (Barbara Stanwyck) to murder her husband and collect on a life insurance policy, drawing the attention of claims manager Barton Keyes (Edward G. Robinson). The title refers to a "double indemnity" clause that doubles the payout in cases of unusual or accidental deaths. Nominated for seven Academy Awards, "Double Indemnity" is widely considered a cinematic classic, frequently credited with setting the benchmark for Film-Noir and ranked among the greatest films ever made.

Estimate: \$3,000 - 6,000



89
DOUBLE INDEMNITY (Paramount, 1944)
 Insert (14" x 36")
 Fine+ Folded

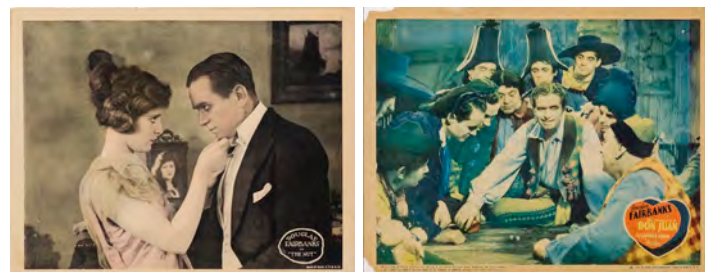
Estimate: \$2,500 - 5,000





90
DOUBLE FISTED (Rayart, 1925)
One Sheet (27" x 41") Stone Lithograph
Fine+ on Linen

Estimate: \$900 - 1,800



91
DOUGLAS FAIRBANKS
LOBBY CARDS
(Various Distributors, 1920 - 1934)
Lobby Cards (8) (11" x 14")
Fine+ on Cardstock

Estimate: \$2,000 - 4,000



92
DOUGLAS FAIRBANKS
SILENT FILM LOBBY CARDS
(Various Distributors, 1916 - 1919)

Title Lobby Cards (2) and Lobby
Cards (4) (11" x 14")
Fine+ on Cardstock

Estimate: \$1,200 - 2,400



93
E.T. THE EXTRA-TERRESTRIAL (Universal, 1982)
One Sheet (27" x 41") Advance
Very Fine on Linen; Artwork by John Alvin

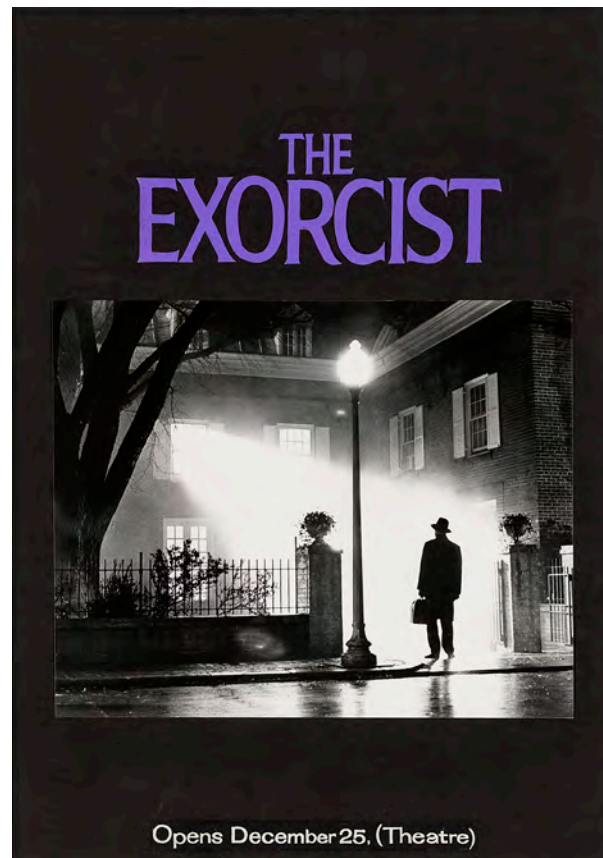
Estimate: \$1,000 - 2,000



94
THE EAGLE (United Artists, 1925)
One Sheet (28" x 41")
Stone Lithograph
Very Fine- on Linen

Rudolph Valentino portrays Russian Lt. Vladimir Dubrovsky in director Clarence Brown's silent film drama/romance. This stone lithograph was professionally linen-backed with expert touch-up to just portions of the folds to address general wear and to two horizontal crimps just beneath the center horizontal fold that occurred during the printing process. The upper and lower borders had a 0.5" trim for which the paper was replaced and the borders were airbrushed to correct pinholes and a few small chips. The restoration was beautifully performed and this poster has a magnificent presentation. "The Eagle" is among Valentino's most popular films with today's audiences.

Estimate: \$10,000 - 20,000



95
THE EXORCIST (Warner Bros., 1973)
 Poster Marquette (19.5" x 25")
 Very Fine+; Artwork by Bill Gold

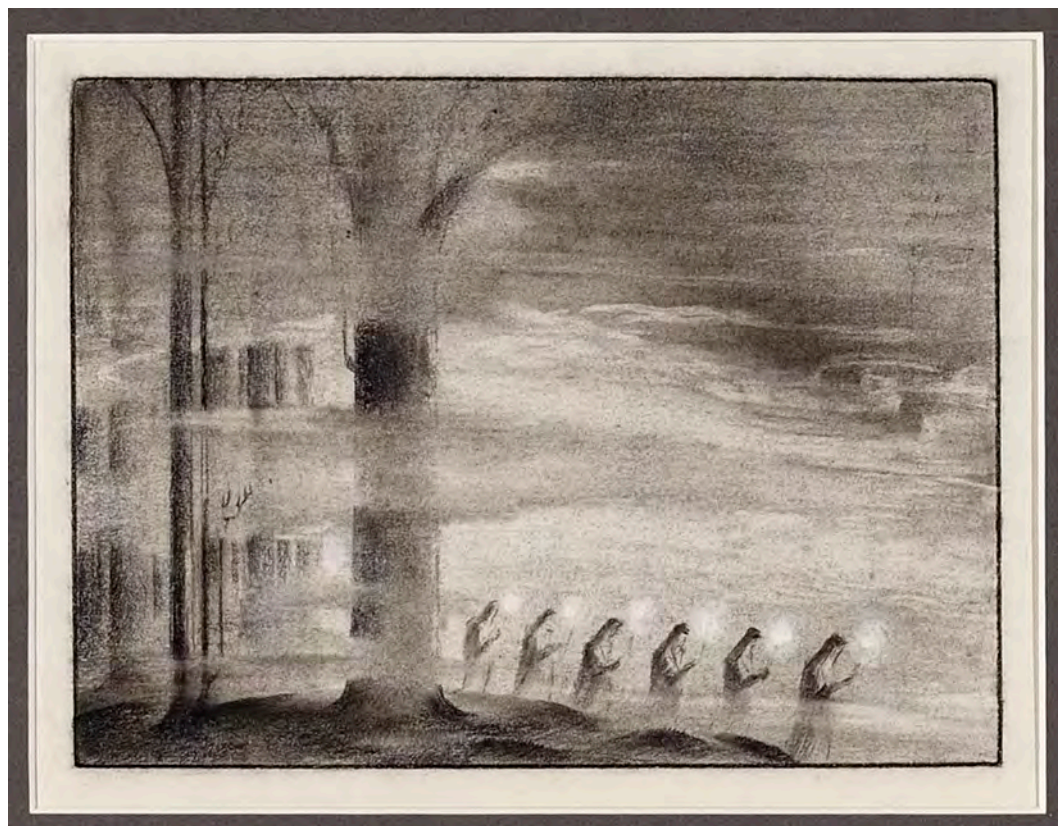
This original 12.5" x 18" poster marquette demonstrates an early poster design consisting of a vintage original 11" x 9" silver gelatin photograph of the film's legendary image of Father Merrin's (Max von Sydow) first arrival to the Georgetown home. It is mounted on a black mat with a hand-painted unrealized release date of "Christmas Day" beneath it, which is inside a white 19.5" x 25" white outer mat. The photo is likely printed from the original camera negative. The purple title is cut from purple paper stock by hand. This marquette compares both to the "Purple Style" poster in its use of the said purple text and also to the original black and white "special poster" design, both in terms of size and compositional austerity. The poster comes from the estate of a film executive within the promotional division of the producing studio.

The first horror film to ever be nominated for an Academy Award, director William Friedkin's troubling tale of demonic possession is considered one of the greatest films ever made in that genre. Its reputation certainly wasn't hurt by reports of preview audience members running out of the theater screaming, and viewers suffering nausea.

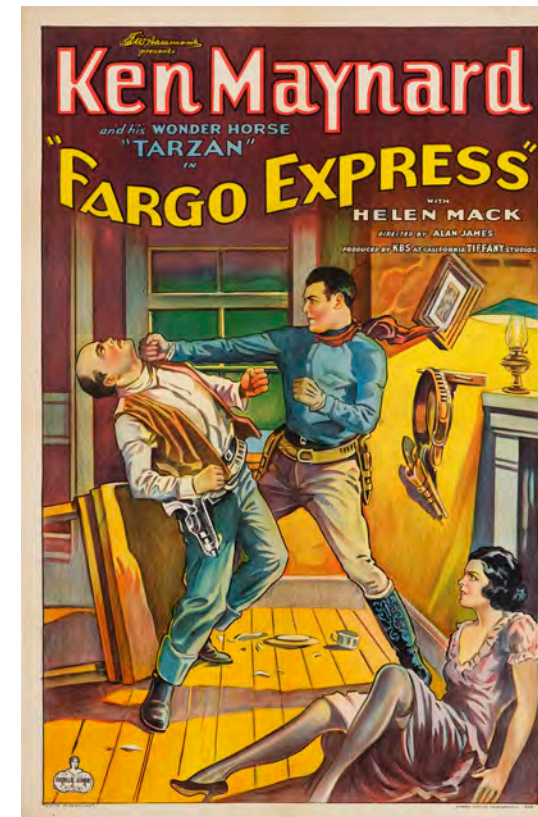
Estimate: \$2,000 - 4,000

96
FANTASIA (RKO, 1940)
 Original Concept Artwork
 (11.75" x 13.5") "Ave Maria" Sequence
 Very Fine; Artwork by Attributed to Kay Nielsen (Art Director)

This concept artwork captures the ethereal mood of the moment, using delicate pastels and graphite to create a dreamlike atmosphere with light filtering through trees, evoking hope and reverence. The luminous quality of the pastels allowed artists to experiment with lighting effects before they were brought into animation. These concept pieces were essential to Disney's visual development, shaping the tone, color palette, and emotional core of sequences prior to cel animation. This piece stands out due to its rarity and its connection to celebrated Disney artists like Kay Nielsen, who contributed to the visual development of "Fantasia." Although not directly signed by Nielsen, its stylistic lineage ties it to the artist, with a studio stamp and pinholes confirming its authentic use in production. Many production materials from this era have been lost or discarded, making surviving examples from "Fantasia" extremely scarce. A piece linked to "Ave Maria" offers a direct connection to one of Disney's most iconic moments. The artwork is in excellent condition with minor pinholes typical of production art. It has been hinged on the back with three small pieces of white tape behind a dark gray cardstock mat. Its atmospheric depth makes it a valuable acquisition for animation art collectors or Disney historians.



Estimate: \$2,500 - 5,000

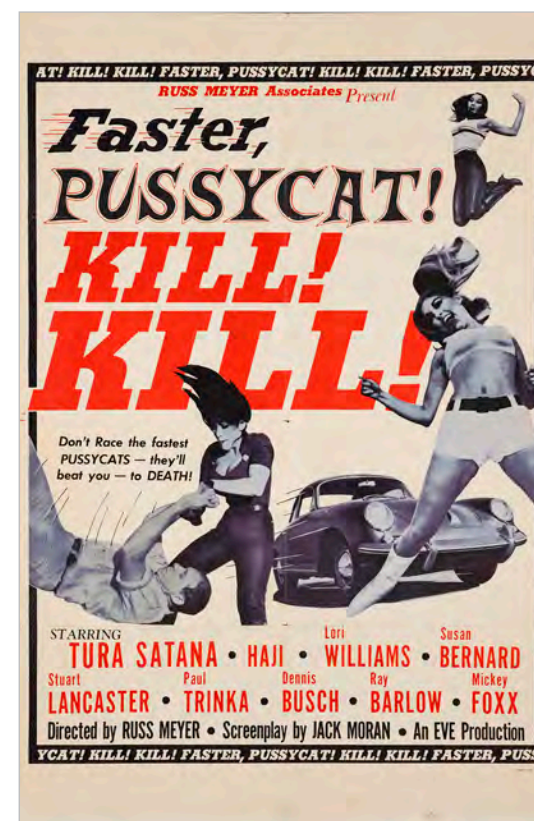


97
FARGO EXPRESS (Sono Art-World Wide, 1933)
 One Sheet (27" x 41") Stone Lithograph
 Very Fine- on Linen

Estimate: \$900 - 1,800

98
FARRAH FAWCETT (Pro Arts Inc., 1976)
 Commercial Pin-Up Poster (20" x 28")
 (CAG COA); Personally Owned by Farrah Fawcett
 Very Fine+; Artwork by Bruce McBroom

Estimate: \$1,000 - 2,000



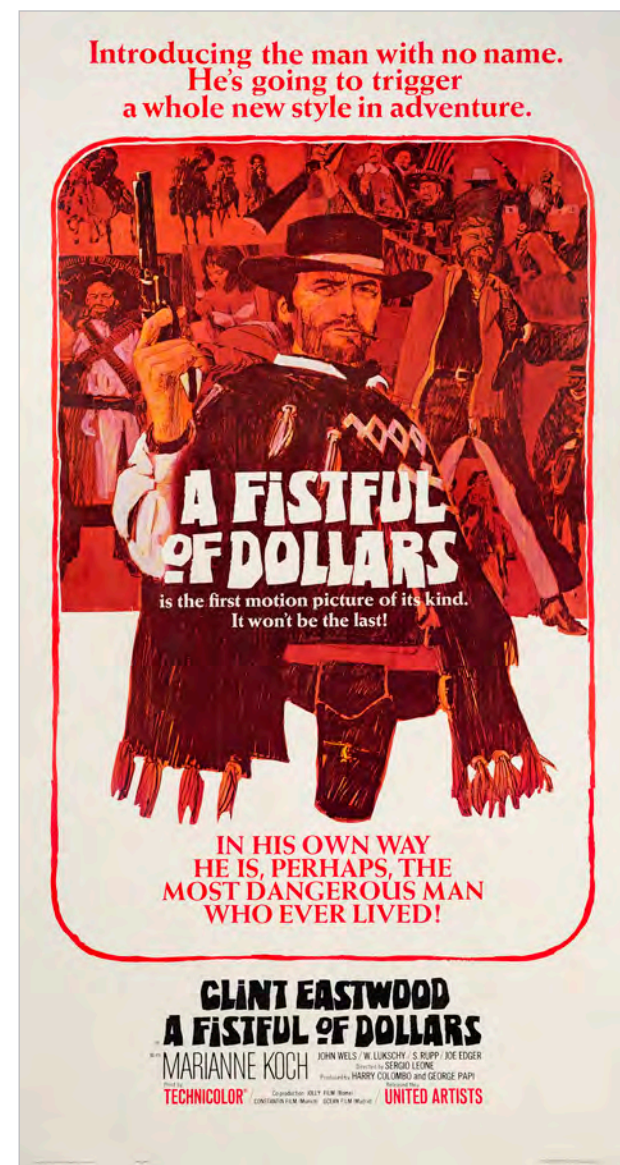
99
FASTER, PUSSYCAT! KILL! KILL!
 (Eve Productions, 1965)
 One Sheet (27" x 41") Style B
 Fine+ Folded

Estimate: \$1,000 - 2,000



100
A FISTFUL OF DOLLARS (United Artists, 1964)
 One Sheet (27" x 41") Teaser Style B
 Fine+ Folded; Artwork by Fred Otnes
 This very rare and sought-after "Style B" teaser is folded and shows some signs of wear, including pinholes in the borders and a chip in the lower left corner. There are also minor pinhole pulls, crossfold separations, and occasional small stains and tanning in the white area. This poster was one of two advance posters created for the premiere US release of this iconic Italian spaghetti Western. It is regarded as the superior of the two and seldom appears on the market.
 With an Italian director (Sergio Leone), an American star (Clint Eastwood), Japanese source material (Kurosawa's Yojimbo), and a Spanish location collide, the result is this spaghetti Western, which confounded expectations by becoming a worldwide success. Though he is now a revered director and actor, Eastwood was a little-known television actor in a popular Western television series when Leone selected him for the film.

Estimate: \$2,000 - 4,000



101
A FISTFUL OF DOLLARS (United Artists, 1964)
 Three Sheet (41.5" x 79")
 Fine+ on Linen
Estimate: \$1,500 - 3,000



102
FLAMING FRONTIERS (Universal, 1938)
 One Sheet (27" x 41") All-Serial Style
 Very Fine- on Linen
Estimate: \$900 - 1,800

103
THE FLYING DEUCES (RKO, 1939)
 40 x 60
 Fine+ on Foam Board
Estimate: \$1,000 - 2,000





104
FLYING PAT (Paramount, 1920)
 One Sheet (29" x 41") Style A, Stone Lithograph;
 From the Donna Hill Collection
 Fine+ on Linen

Estimate: \$1,500 - 3,000

105
FOR A FEW DOLLARS MORE (PEA, 1965)

Italian Large Vertical Photobusta (27" x 37")
 Country-of-Origin
 Fine+ on Linen

This Country-of-Origin large photobusta featuring Clint Eastwood as "Monco" showcases one of the finest images of Eastwood from this classic Western. Distributed in a set of three, this is the best and only example to picture Eastwood. The other posters, not found in this lot, were of Lee Van Cleef and Gian Maria Volonte. This particular example was folded and has two additional vertical folds. It has been professionally linen-backed, with expert touch-ups made to address wear, and enlarged pinholes. The restoration also includes touch-ups for sets of staple holes and a tear in the borders. The colors on this copy are as bright as we have seen and the issue with these posters is they are very prone to fading.

The second film in Sergio Leone's "Dollars Trilogy" reunited the Italian director with rising star Clint Eastwood. This time, Eastwood played a bounty hunter who competes with a highly skilled rival, played by Lee Van Cleef, to hunt down a vicious bank robber named "El Indio", portrayed by Gian Maria Volonte.

Estimate: \$2,500 - 5,000



106
FORBIDDEN PLANET (MGM, 1956)
 One Sheet (27" x 41")
 Fine+ on Linen

Robby the Robot carries the beautiful Anne Francis on the surface of the distant planet Altair IV on this stunning one sheet poster from MGM's classic sci-fi thriller. This example was professionally linen-backed with minimal restoration. The restoration involved touch-ups to the folds and crossfolds to address general wear, along with small areas of spot touch-up for minor creases. While the poster does exhibit pinholes, primarily in the borders, these were left untouched, and there is also light wear along the bottom edge. Overall, this example presents beautifully and features one of the most iconic images from 1950s sci-fi movie poster art.

One of the most popular sci-fi classics of all time, "Forbidden Planet" features outstanding performances by Walter Pidgeon, Anne Francis and Leslie Nielsen. Based on Shakespeare's "The Tempest," this 1950s science-fiction gem is highly regarded for its outstanding special effects, groundbreaking electronic soundtrack and first-rate cast and production values. Perhaps most notably, the film introduced cinema enthusiasts to Robby the Robot, arguably the most famous automaton ever to appear on the silver screen.

Estimate: \$6,000 - 12,000

107
FORBIDDEN PLANET (MGM, 1956)

Title Lobby Card (11" x 14")
 Very Fine-

Estimate: \$1,000 - 2,000





108
FORSAKING ALL OTHERS (Universal, 1922)
 One Sheet (26.5" x 40") Stone Lithograph
 Fine+ on Linen
Estimate: \$1,000 - 2,000



109
THE GALLOPING KID (Universal, 1922)
 One Sheet (28" x 41") Stone Lithograph
 Very Fine on Linen
Estimate: \$1,000 - 2,000



110
THE GAUCHO (United Artists, 1927)
 Lobby Card Set (8) (11" x 14")
 Fine+ on Cardstock
Estimate: \$2,500 - 5,000

111
GENTLEMEN PREFER BLONDES (20th Century Fox, 1953)
 One Sheet (27" x 41")
 Fine+ on Linen
Estimate: \$900 - 1,800



112
THE GHOST OF FRANKENSTEIN (Universal, 1942)
 Title Lobby Card (11" x 14")
 Very Fine-
Estimate: \$2,500 - 5,000



113
GHOSTBUSTERS (Columbia, 1984)
 British Marler Haley Double Crowns (3) (20" x 30")
 Fine+ Rolled

Estimate: \$1,000 - 2,000

114
GIRL ON A MOTORCYCLE (British Lion, 1968)
 Full-Bleed British Quad (40" x 30")
 Country-of-Origin, Style B
 Very Fine Folded; Artwork by John Armstrong

The original British quad poster is titillating and provocative, making it one of the most iconic posters of its time and one of the best photographic posters ever created. This Country-of-Origin poster features a dark romantic theme. It is folded and has a pinhole and creasing in each corner, a small edge tear, and light separation at the ends of a few folds, along with sporadic creases around the edges.

In 1968, Marianne Faithfull starred in "Girl on a Motorcycle," one of the first theatrically released films featuring the famous English singer and songwriter. The film is a psychedelic road-trip movie with Faithfull playing Rebecca, a woman who hits the open road to clear her mind after leaving her husband, Raymond (Roger Mutton) while also remembering her former lover Daniel (Alain Delon).

Estimate: \$2,000 - 4,000



115
GIRL ON A MOTORCYCLE (British Lion, 1968)
 British Quad (40" x 30")
 Country-of-Origin, Style A
 Very Fine- Folded

Estimate: \$1,500 - 3,000



116
GLEN OR GLENDA (Screen Classics, 1953)
 One Sheet (27" x 41")
 Fine+ Folded

Estimate: \$1,000 - 2,000



117
GODZILLA RAIDS AGAIN (Toho, 1955)
 Japanese B0 (57.5" x 40.5") Country-of-Origin
 Fine+ on Linen

Following the immense success of "Godzilla" (1954), Toho quickly produced a sequel. This Country-of-Origin Japanese B0 poster is extremely scarce and is being offered for the first time at Propstore. Printed on two sheets and never folded, it has been professionally linen-backed with expert restoration. The work addressed a vertical tear on the upper edge that extended to the right edge of Godzilla's face. The right quadrant also had a vertical tear running from top to bottom, which was expertly corrected with a thin strip of touch-up along the tear. In addition, touch-up was applied to small edge tears and to a few areas in the image to correct creases and minor tears. The restoration was skillfully performed, making this rare B0 poster a spectacular addition to any Kaiju collection.

The second film in the "Godzilla" series, and the last to be filmed in black-and-white, is alternately known as "Godzilla Raids Again." Godzilla is discovered on a remote island battling another monster called Angilas, but an explosion caused by crooks soon lures the Big G to Osaka, and mayhem ensues.

Estimate: \$8,000 - 16,000





118
GODZILLA: KING OF THE MONSTERS! (Trans World, 1956)
 Lobby Card Set (8) (11" x 14")
 Fine

Estimate: \$2,000 - 4,000



119
GODZILLA: KING OF THE MONSTERS! (Trans World, 1956)
 Three Sheet (41" x 78") Style B
 Very Fine+ Folded

This is the rare "Style B" three sheet from the first appearance of the legendary mega-monster, printed on two sheets and seemingly unused. This example is folded and shows only minor crossfold separation, along with a few small tears on the upper sheet. It is in superb, unrestored condition and boasts an outstanding presentation.

Billed as "The King of the Monsters," Toho Studios spawned a franchise that still blooms today. Godzilla played on the world's atomic fears and started a massive craze for Japanese Kaiju that remains in high demand today. Directed by Ishiro Honda with special effects by Eiji Tsuburaya, the film was reworked for American audiences to include scenes with Raymond Burr.

Estimate: \$6,000 - 12,000



120
THE GRADUATE (United Artists, 1969)
 Full-Bleed British Quad (40" x 30") First Release
 Very Fine Folded

Estimate: \$1,000 - 2,000

121
GRAND HOTEL (MGM, 1932)
 Lobby Card (11" x 14")
 Very Fine+

Estimate: \$1,500 - 3,000





122
THE GREAT ESCAPE (United Artists, 1963)
 Three Sheet (41" x 79")
 Very Fine+ Folded; Artwork by Frank McCarthy

Estimate: \$900 - 1,800

123
THE GRIM GAME (Paramount, 1919)
 Lobby Card (11" x 14")
 Featuring Harry Houdini
 Fine

Estimate: \$1,000 - 2,000



124
GUARDIANS OF THE GALAXY VOL. 2 (Walt Disney, 2017)
 One Sheet (27" x 40")
 Double-Sided Advance
 Signed by Chris Pratt, Vin Diesel, Dave Bautista, Kurt Russell, Zoe Saldana, Kevin Feige, James Gunn, Sean Gunn, Karen Gillan, Michael Rooker, Pom Klementieff and Elizabeth Debicki (Beckett COA)
 Very Fine+ Rolled

Estimate: \$3,000 - 6,000



125
HALLOWEEN (Compass International, 1978)
 One Sheet (27" x 41") Black Ratings Box Style
 Signed by John Carpenter, Nick Castle, P.J. Soles,
 and Nancy Kyes (Beckett COA)
 Fine Folded; Artwork by Bob Gleason

Estimate: \$1,500 - 3,000



126
HALLOWEEN (Compass International, 1978)
 One Sheet (27" x 41") Blue Ratings Box Style
 Very Fine Folded; Artwork by Bob Gleason

Estimate: \$900 - 1,800



127
HALLOWEEN (D&L, 2018)
 Limited Edition Screen Print (24" x 36") Regular Edition,
 Hand-Numbered (#41/70) Signed by John Carpenter,
 Nick Castle and Jason Edmiston (Beckett COA)
 Very Fine+ Rolled; Artwork by Jason Edmiston

Estimate: \$1,000 - 2,000



128
HALLOWEEN (Hoyts Distribution, 1979)
 Australian Daybill (13.5" x 29.75")
 Very Fine+ Folded

Estimate: \$900 - 1,800





129
HELL'S ANGELS
 (United Artists, 1930)
 Three Sheet (40.25" x 77.5")
 Fine- on Linen; Artwork by
 "Hap" Hadley

A first-time offering at Propstore, we believe this to be the only known example of this magnificent three sheet. Featuring one of the most spectacular images of the legendary blonde bombshell, Jean Harlow, this poster was designed by the renowned illustrator, "Hap" Hadley. Printed on three sheets and folded, this example was professionally linen-backed with sporadic airbrushing and paper patches to address areas of paper loss within the title and primarily in the bottom sheet, including touch-up within the flames and other sections. There is general fold wear with slight paper loss, including beneath the "A" in "ANGELS." Producer Howard Hughes' propensity for self-distribution makes it highly likely that this unique example comes from one of Hughes' personal distributions while he was trying to get the film approved by various censors. Printed by M.R. Litho, this poster predates the film's later poster campaigns distributed through United Artists, as that company's posters were printed by H.C. Miner Litho. Some suppose that these non-United Artists posters-which include the original posters from Hughes' subsequent crime drama, "Scarface" (1932)-date from a later 1930s reissue, since "Scarface" was reissued in 1935, 1937, 1940, and 1947. However, all posters from these reissues list the distributor as either United Artists or Astor Pictures. These MR Litho printings, we believe, are from the film's very first theatrical release.

One of the most costly and perilous productions of its time, the pioneering aviator Howard Hughes' tale of World War I flying aces showcased some of the most breathtaking aerial stunts in the history of cinema. The film also presented audiences with Jean Harlow, who would soon become a pre-code sex symbol.

Estimate: \$16,000 - 32,000



131
HIGH SIERRA (Warner Bros., 1941)
 One Sheet (27" x 41") From The Royal
 Theatre Collection
 Near Mint Folded

Estimate: \$1,500 - 3,000

130
HELL'S ANGELS (United Artists, 1930)
 Insert (14" x 36")
 Very Good+ Rolled

Estimate: \$4,000 - 8,000





132
HITCHCOCK (Fox Searchlight, 2012)
Prop "Psycho" Full-Bleed One Sheet Poster (27" x 39")
(LOA from Propmaster)
Very Fine- Rolled

Estimate: \$1,000 - 2,000

133
HOLD THAT POSE (RKO, 1950)
One Sheet (28" x 41") Style A
Very Fine- on Linen

Estimate: \$1,000 - 2,000



134
HORROR OF DRACULA (Universal-International, 1959)
French Grande (47" x 63")
Very Fine+ Folded; Artwork by Guy Gerard Noel

On this stunning French grande poster by artist Guy Gerard Noel, a blood-dripping Dracula (Christopher Lee), carries the beautiful Mina to his moonlit castle. This example is folded and shows only minor signs of wear, including light sporadic crossfold separations, some areas of light fold wear and a small crimped area in the background on the lower left panel. Overall, this unrestored piece is as clean as one could hope for and features rich colors and a superb appearance. Following the highly-coveted and expensive British quad, this French grande showcases one of the best images from the film and is highly sought-after by collectors.

"Dracula" is a British Gothic horror film directed by Terence Fisher and adapted from Bram Stoker's 1897 novel. It launched the Hammer Horror series, starring Christopher Lee as Count Dracula and Peter Cushing as Doctor Van Helsing, along with Michael Gough, Melissa Stribling, Carol Marsh, and John Van Eyssen. Released in the US as "Horror of Dracula" to distinguish it from the 1931 Universal version, it was the first color vampire film, featuring one of the most memorable endings of Dracula's death.

Estimate: \$3,000 - 6,000



135
HORROR OF DRACULA (Hispanex Films, 1959)
Horizontal Spanish One Sheet (39" x 28")
Very Fine- on Linen

This Spanish poster features the same horizontal format and artwork as the extremely sought-after British quad from "Dracula" (starring Christopher Lee), depicting him about to attack Mina (played by Melissa Stribling). This poster has been professionally linen-backed with careful touch-ups applied to specific areas of the folds and borders to repair edge tears and large chips. The restoration is moderate and was skillfully executed, while some scuffs and scratches have intentionally been left untouched. This Spanish poster serves as an excellent alternative for those seeking the same image and format as the elusive and very expensive British quad.

Estimate: \$6,000 - 12,000



136
HORSE FEATHERS (Paramount, 1932)

Window Card (14" x 22")
 Fine+; Artwork by Sam Berman

This window card features a fantastic portrait of the four Marx Brothers: Groucho, Harpo, Chico, and Zeppo (the brother who would leave the group after appearing in "Duck Soup" the following year). This card is unrestored and shows horizontal creases across the word "Marx," corner creases with a small chip in one corner, occasional stains along the borders, a small edge tear, and some tiny stains and scratches in the upper yellow area. Despite these imperfections, this unrestored card boasts vibrant colors and presents well.

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, taking place on the grounds of Huxley College, a venerable institution led by the new president, Quincy Adams Wagstaff (Groucho), where an important football game against rival Darwin College is about to be played. Convinced by his son Frank (Zeppo) that the team needs help, Wagstaff decides to recruit several professional players but, due to a mix-up, ends up recruiting iceman and liquor bootlegger Baravelli (Chico) and his friend and fellow iceman (and part-time dog-catcher) Pinky (Harpo) instead. Realizing that the real professionals have been scooped up by Darwin, Wagstaff hires Baravelli and Pinky to kidnap them, leading to a riotous gridiron climax. Throw in Thelma Todd as a sexy vamp trying to steal Huxley's playbook for Darwin, as well as a couple of memorable songs, including "Whatever It Is, I'm Against It," and you have all the makings of a madcap classic. Marx Brothers material, especially from the Paramount features, is always in high demand.

Estimate: \$4,000 - 8,000



138
HOUSE ON HAUNTED HILL (Allied Artists, 1959)

One Sheet (27" x 41")
 Very Fine on Linen; Artwork by Reynold Brown

Estimate: \$1,500 - 3,000



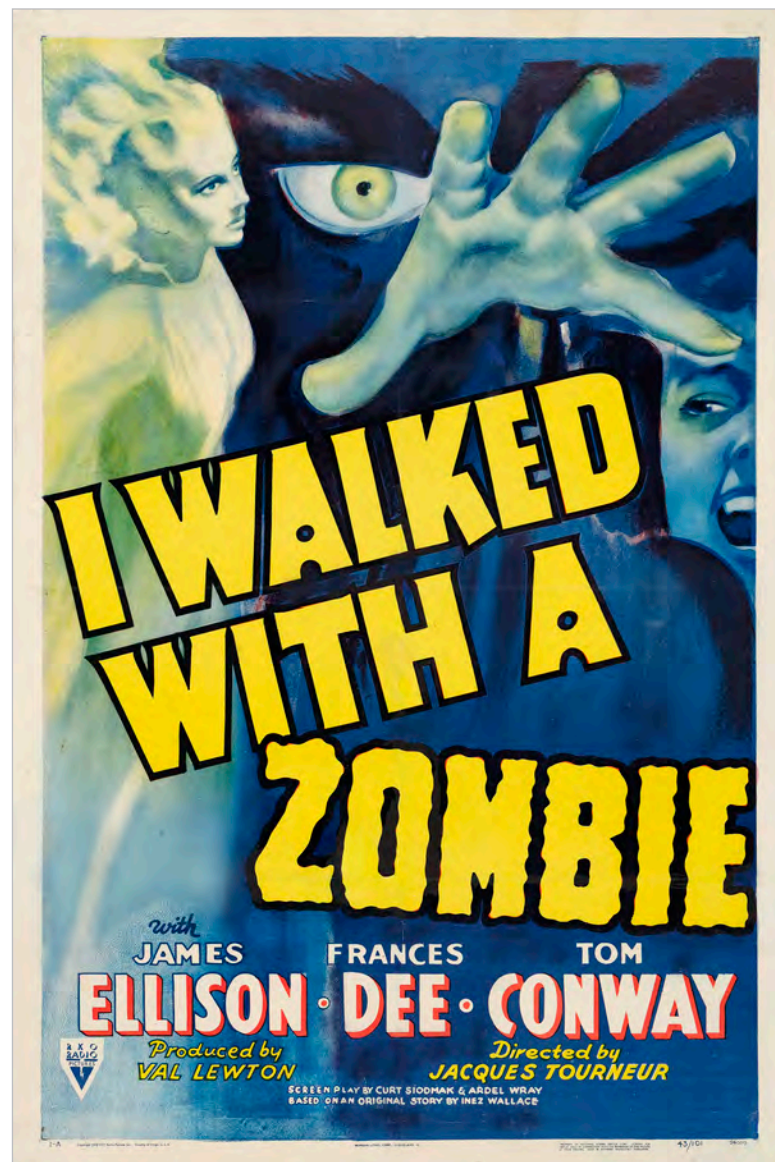
137
HOT ROD GANG AND OTHERS LOT
 (American-International, Universal-International, 1955 - 1959)

Insert (4) (14" x 36")
 Very Fine- Rolled

Estimate: \$1,500 - 3,000

139
HOUSE ON HAUNTED HILL (Allied Artists, 1959)
 One Sheet (27" x 41")
 Fine+ Folded; Artwork by Reynold Brown

Estimate: \$1,500 - 3,000



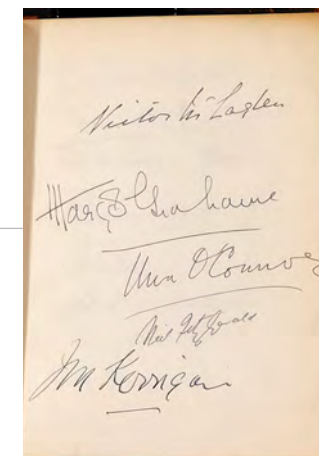
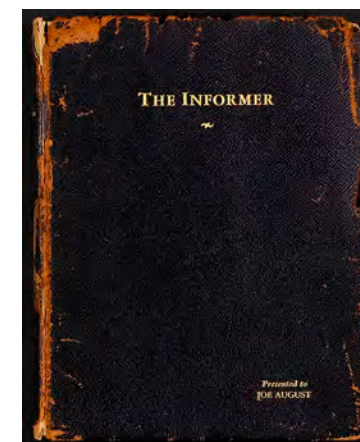
140
I WALKED WITH A ZOMBIE (RKO, 1943)
 One Sheet (27" x 41") Style A
 Very Good+ on Linen; Artwork by William Rose
 Frances Dee is shown walking with a zombie in a voodoo trance on this "Style A" one sheet from Jacques Tourneur's classic supernatural thriller, produced by Val Lewton for RKO. This poster has been professionally linen-backed and restored, addressing pinholes, small edge tears, and minor paper loss, with some touch-ups near the folds and in the lower blue field. While some restoration work is noticeable, the poster presents well.
 "I Walked with a Zombie" is a horror film directed by Jacques Tourneur and produced by Val Lewton for RKO. Starring James Ellison, Frances Dee, and Tom Conway, the film tells the story of a Canadian nurse who journeys to the Caribbean to tend to the ill wife of a sugar plantation owner. While there, she becomes immersed in Vodou rituals and may come face to face with the undead. The film has been examined for its exploration of themes such as slavery and racism, as well as its portrayal of beliefs linked to African diaspora religions, especially Haitian Vodou. While it initially received mixed reviews, later evaluations of the film have been more favorable and the film is highly regarded by fans.

Estimate: \$5,000 - 10,000



141
I WANTED WINGS (Paramount, 1941)
 One Sheet (27" x 41") Style A
 Fine on Linen

Estimate: \$800 - 1,600



142
THE INFORMER (RKO, 1935)
 Leather-Bound Presentation Script (6.5" x 8.5")
 Written by Dudley Nichols and Liam O'Flaherty, Presented to Cinematographer Joseph H. August Signed by John Ford (Producer/Director), Cliff Reid (Associate Producer), Dudley Nichols (Writer), Joseph H. August (Cinematographer), Max Steiner (Musical Director), Victor McLaglen, Margot Grahame, Una O'Connor, Neil Fitzgerald, J.M. Kerrigan, Donald Meek, Larry Burke, Wallace Ford, Preston Foster and Heather Angel (Beckett COA)
 Very Fine-

This presentation script comes from producer and director John Ford's multi-Academy Award-winning crime drama. It is a remarkable piece intended for the film's cinematographer, the renowned Joseph H. August, A.S.C. The script is bound in a dark brown leather cover, with the title embossed in gold ink on both the front cover and the spine. It consists of 199 pages, flanked by several blank pages at the beginning and end. This rare presentation script is signed by twelve members of the crew and cast across three of the four blank pages preceding the script. The interior pages are in outstanding condition, while the leather covers show some wear along the edges. A portion of the right side of the front cover is beginning to lift from the rigid cover stock, and the spine has areas where the leather overlay has deteriorated over time. This script represents a significant piece of Hollywood history from one of John Ford's greatest films, which won Academy Awards for Best Director, Best Screenplay (written by Dudley Nichols), Best Actor (Victor McLaglen), and Best Musical Score (Max Steiner). All four of these notable individuals have signed this presentation script. The overall grade reflects the condition of both the pages and the outer covers.

Director John Ford kept Victor McLaglen unsettled-and thus truer to his role-by plying him with alcohol, shifting his schedule without warning, subjecting him to verbal abuse both on and off the set, and filming takes under the guise of rehearsal. For the crucial rebel court scene, Ford is said to have left McLaglen a nervous wreck by assuring him of a day off, only to summon him early while badly hung-over and demand that he forcefully deliver his lines. The experience angered McLaglen so deeply that he threatened to quit acting and even kill Ford.

Estimate: \$1,000 - 2,000



143
IN AGAIN - OUT AGAIN (Artcraft, 1917)
 One Sheet (28" x 42.5") Rotogravure Style
 Fine+ on Foam Board

Estimate: \$3,000 - 6,000



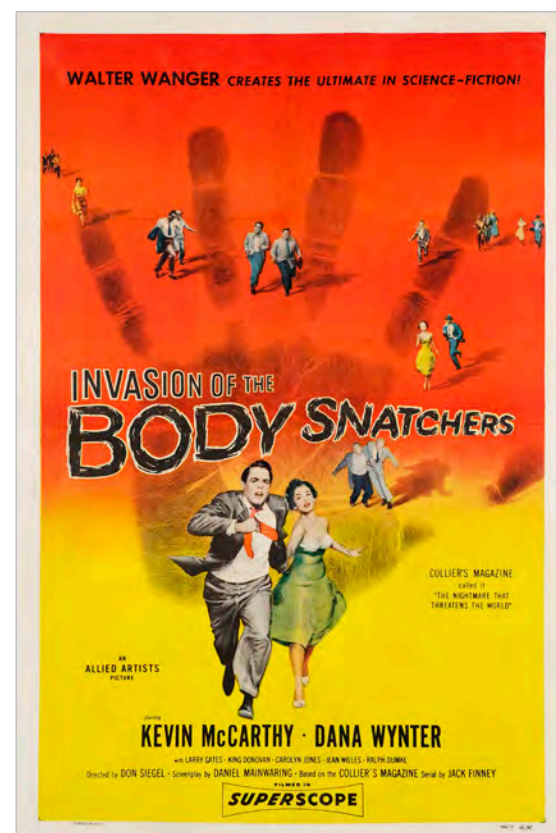
144
INVADERS FROM MARS (20th Century Fox, 1953)
 One Sheet (27" x 41")
 Fine+ on Linen

Estimate: \$900 - 1,800



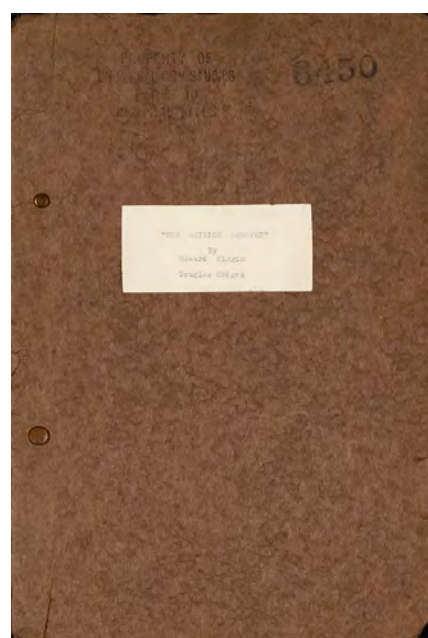
145
INVASION OF THE BODY SNATCHERS
 (Allied Artists, 1956)
 Half Sheet (22" x 28") Style B
 Very Fine- Folded

Estimate: \$2,000 - 4,000



146
INVASION OF THE BODY SNATCHERS
 (Allied Artists, 1956)
 One Sheet (27" x 41")
 Fine on Linen

Estimate: \$900 - 1,800



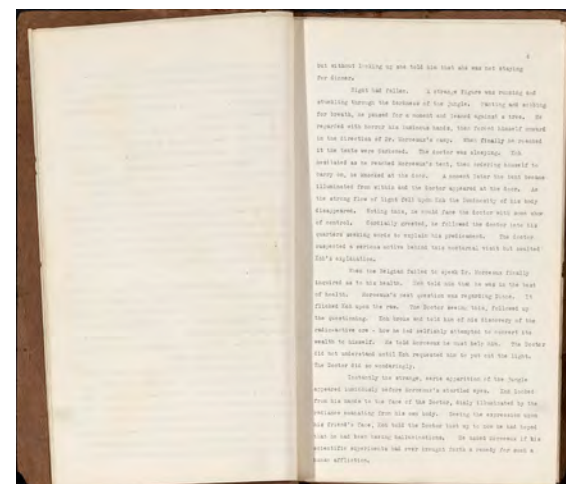
147
THE INVISIBLE RAY (Universal, 1935)

Film Treatment (9" x 14") Written by Howard Higgin and Douglas Hodges
 Very Fine+

Originally titled "The Shining Spectre," this rare original treatment, written by Howard Higgin and Douglas Hodges, was registered with the Screen Writers Guild on August 17, 1935. The title page lists other registered titles, including "Ghoul of Piccadilly" and "The Death Ray." Typed on 8.5" x 13.25" onion skin paper, this initial treatment consists of 24 pages that narrate the film's story in a unique format before transitioning to a first draft screenplay. It is bound with two brads between brown cardstock covers. This treatment is complete and in excellent condition, showing only minor edge wear on the covers, a 1.25" tear on the lower edge of the front cover, and a few small chips along the side edges of the title page and last page. This presents a rare opportunity to acquire the origin of this classic Universal Horror film, starring Karloff and Lugosi during their peak.

In 1936, there were two undisputed Kings of Horror in Hollywood: Bela Lugosi, who starred in "Dracula" (1931), and Boris Karloff, who portrayed the Monster in "Frankenstein" (1931). It's not surprising, then, that Universal Pictures would eventually team these two cinematic titans. "The Invisible Ray" (1936), is about a scientist (Karloff) who finds a strange meteor made of an unknown element dubbed "Radium X," whose emanations cause him first to glow in the dark and then proceed to drive him slowly mad. The film is particularly notable for being the last of the Universal Monster films to be released under the studio's original regime, marking the end of an important era.

Estimate: \$2,000 - 4,000



148
THE IRON MASK (United Artists, 1929)
 One Sheet (27" x 40") Stone Lithograph
 Very Good on Board

Estimate: \$2,000 - 4,000



149
THE IRON MASK (United Artists, 1929)
 Insert (14" x 36")
 Fine+ on Foam Board

Estimate: \$2,000 - 4,000



150
ISLAND OF LOST SOULS (Paramount, 1932)
 Lobby Card (11" x 14")
 Near Mint

Dr. Moreau (Charles Laughton) interrupts cast member Richard Arlen as he tries to comfort Lota the Panther Woman (Kathleen Burke) on this rare lobby card from the classic horror thriller by Paramount. This unrestored example is in excellent condition and shows only light discoloration, mainly on the left side of the upper border, and two pinholes on Arlen's shirt. The color tints are superb, and this card features an outstanding scene of the film's main characters.

Estimate: \$6,000 - 12,000



151
THE ITALIAN JOB (Paramount, 1969)
 One Sheet (27" x 41")
 Very Fine+ Folded

Estimate: \$900 - 1,800



152
IT CAME FROM OUTER SPACE (Universal-International, 1953)
 One Sheet (27" x 42") 3D Style
 Very Fine+ on Linen; Artwork by Joseph Smith

Estimate: \$1,000 - 2,000



153
JAMES BOND: DR. NO (United Artists, 1962)
 British Quad (40" x 30") Country-of-Origin
 Very Fine Folded; Artwork by Mitchell Hooks

This Country-of-Origin quad is from the first James Bond film, which launched one of the most famous cinematic franchises ever. This excellent example is folded and unbacked, with expert professional airbrushing on the corners and into the inside corner of the nearby background areas to remove a piece of cellophane tape and fix pinholes on each corner. The lower right panel shows slight wrinkling. This unbacked poster presents beautifully with bold colors and a fresh look, making it a prize addition to any collection of the famous 007.

The first James Bond movie (based on the sixth book in writer Ian Fleming's series) made a star of Sean Connery, who remains widely viewed as the best-ever 007. It also gave Ursula Andress, as shell diver Honey Ryder, one of cinema's most memorable entrances.

Estimate: \$10,000 - 20,000



154
JAMES BOND: DR. NO (United Artists, 1962)
 Half Sheet (22" x 28")
 Fine+ on Paper; Artwork by Mitchell Hooks

Estimate: \$1,500 - 3,000

155
JAMES BOND: DR. NO (United Artists, 1962)
 One Sheet (27" x 41") "Yellow Smoke" Style
 Very Fine- on Linen; Artwork by Mitchell Hooks

Estimate: \$1,200 - 2,400



156
JAMES BOND: DR. NO (United Artists, 1962)
 One Sheet (27" x 41") Yellow Smoke Style
 Very Fine+ Folded; Artwork by Mitchell Hooks

Estimate: \$1,200 - 2,400



157
JAMES BOND: DR. NO (United Artists, 1962)
 One Sheet (27" x 41") White Smoke Style
 Very Fine- Folded; Artwork by Mitchell Hooks

Estimate: \$1,000 - 2,000



158
JAMES BOND: DR. NO (United Artists, 1963)
 Spanish One Sheet (27" x 39")
 Fine+ on Linen; Artwork by Macario "Mac" Gomez

Estimate: \$2,000 - 4,000



159
JAMES BOND: DR. NO (United Artists, 1963)
 Italian Photobustas (10) (27" x 19")
 Fine- Folded

Estimate: \$1,500 - 3,000

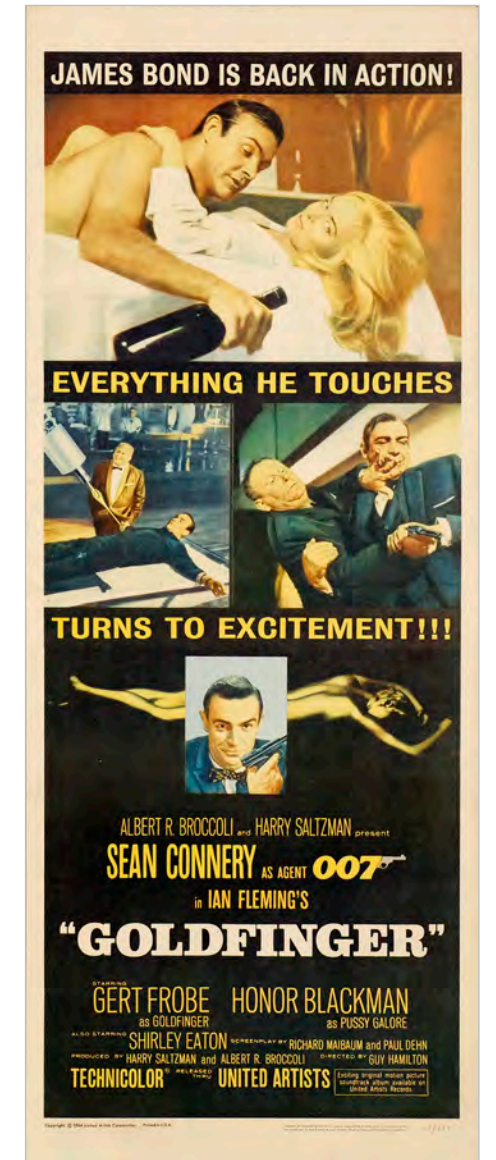


160
JAMES BOND: GOLDFINGER (United Artists, 1964)
 One Sheet (27" x 42")
 Very Fine on Linen

Estimate: \$1,000 - 2,000

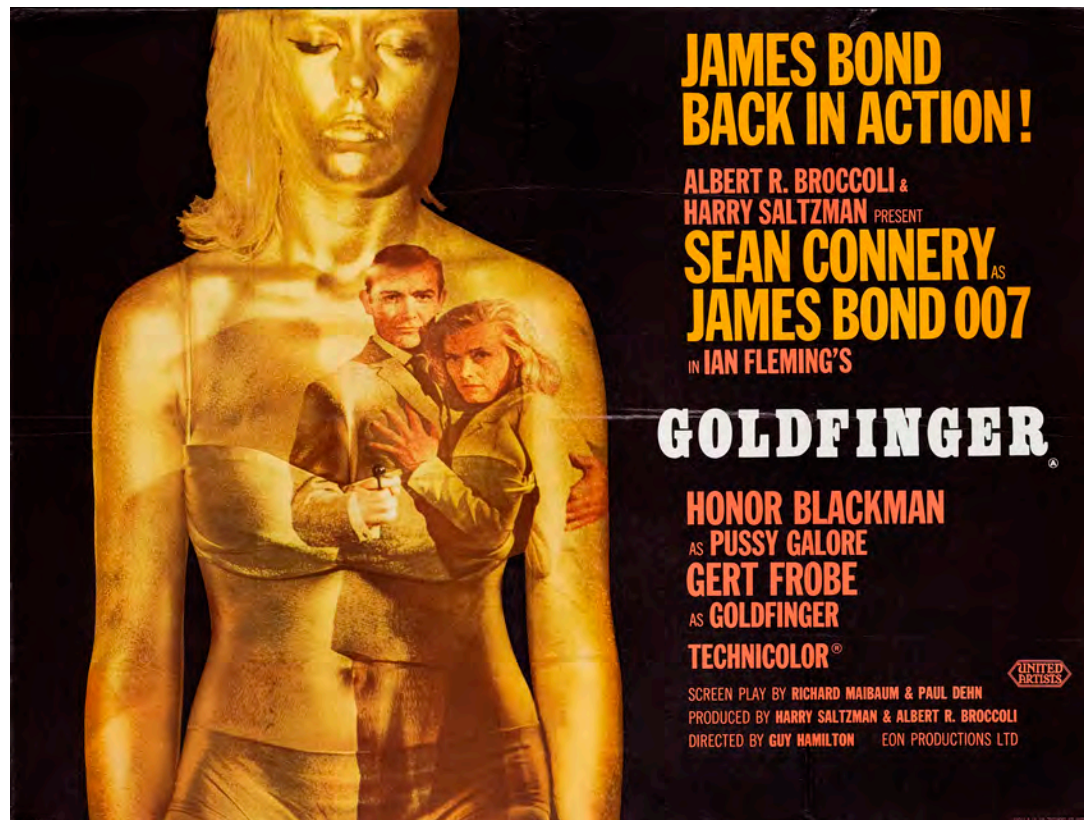
161
JAMES BOND: GOLDFINGER (United Artists, 1964)
 Insert (14" x 36")
 Fine+ on Paper

Estimate: \$1,000 - 2,000



162
JAMES BOND: GOLDFINGER (United Artists, 1964)
 One Sheet (27" x 41")
 Very Fine- on Linen

Estimate: \$1,000 - 2,000



163
JAMES BOND: GOLDFINGER (United Artists, 1964)
 Full-Bleed British Quad (40" x 30") Country-of-Origin, Style A
 Very Fine Folded; Artwork by Robert Brownjohn

This remarkable example features a parallel additional vertical fold on the left side, with light wear along the center vertical fold. There is a semi-diagonal crease beneath the horizontal fold on the bottom left panel, as well as a horizontal crease along the edges of the upper left and right panels. Overall, this unrestored poster is in excellent condition and would make a valuable addition to any collection.

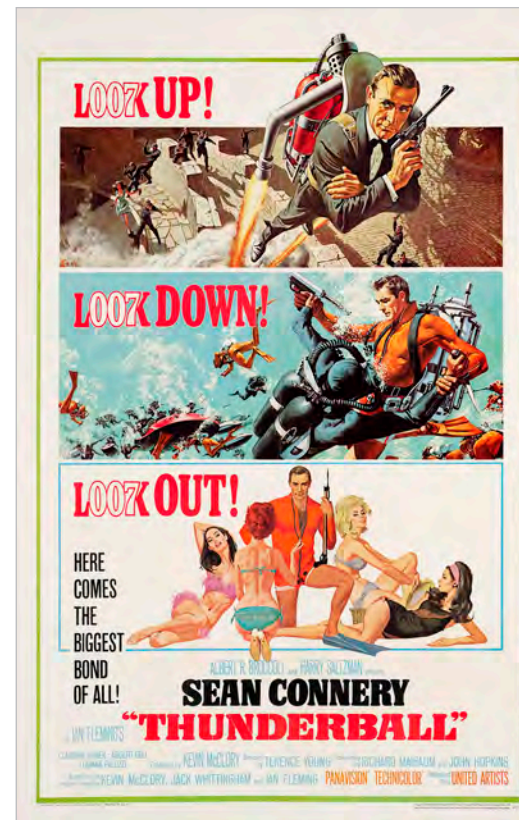
Directed by Guy Hamilton, this third Bond movie set the template for every 007 adventure that followed, with its heady cocktail of girls, gadgets, comedy, thrills, and an outlandish villain played by Gert Frobe with dubbing by British actor Michael Collins.

Estimate: \$4,000 - 8,000



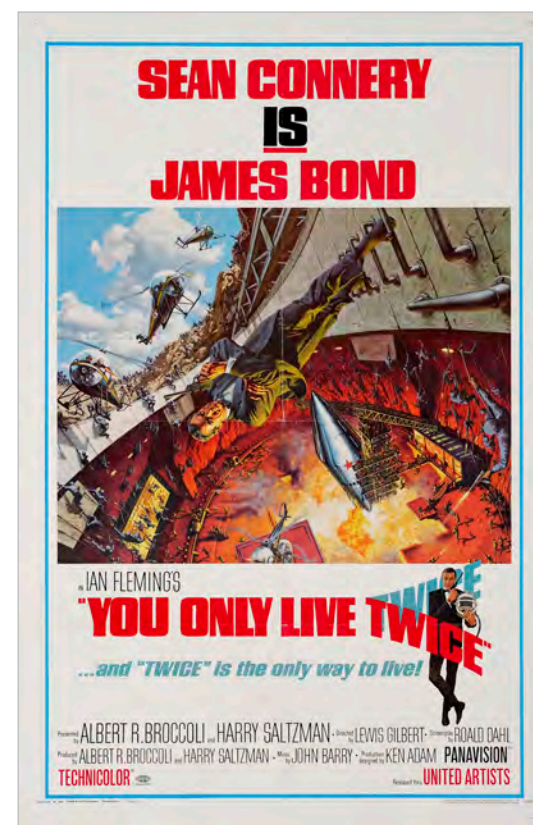
164
JAMES BOND: THUNDERBALL (United Artists, 1965)
 Subway Poster (60" x 45")
 Very Fine on Linen; Artwork by Robert McGinnis

Estimate: \$1,500 - 3,000



166
JAMES BOND: YOU ONLY LIVE TWICE (United Artists, 1967)
 Subway Poster (59" x 46") Style C
 Very Fine- on Linen; Artwork by Frank McCarthy and Robert McGinnis

Estimate: \$1,500 - 3,000



165
JAMES BOND: THUNDERBALL (United Artists, 1965)
 One Sheet (27" x 41")
 Fine on Linen; Artwork by Frank McCarthy and Robert McGinnis

Estimate: \$900 - 1,800



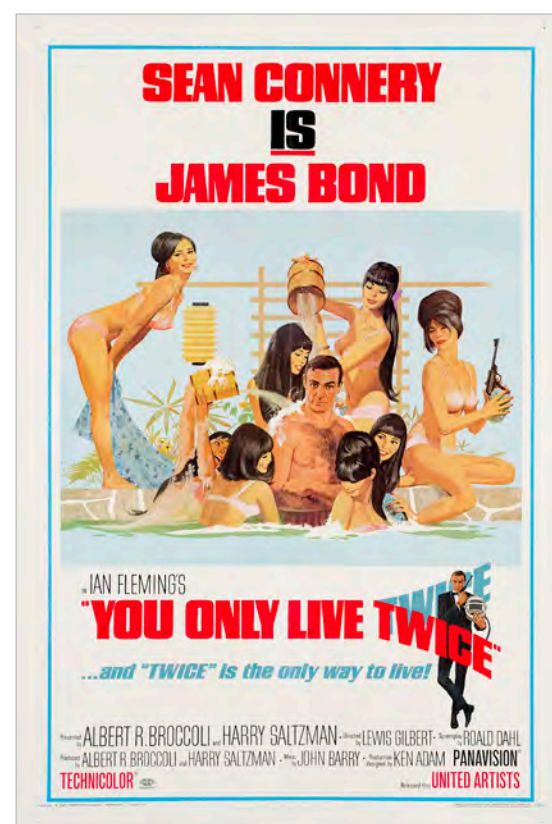
167
JAMES BOND: YOU ONLY LIVE TWICE (United Artists, 1967)
 One Sheet (27" x 41") Style A
 Very Fine Folded; Artwork by Frank McCarthy and Robert McGinnis

Estimate: \$800 - 1,600



168
JAMES BOND: YOU ONLY LIVE TWICE (United Artists, 1967)
 40 x 60 Esquire Magazine Style
 Fine+ Rolled

Estimate: \$1,000 - 2,000



170
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: \$900 - 1,800

169
JAMES BOND: YOU ONLY LIVE TWICE (United Artists, 1967)
 One Sheet (28" x 41") Style C
 Fine+ on Linen; Artwork by Frank McCarthy and Robert McGinnis

Estimate: \$900 - 1,800



172
JAMES BOND: ON HER MAJESTY'S SECRET SERVICE (United Artists, 1969)
 Six Sheet (78" x 76")
 Very Fine Folded; Artwork by Robert McGinnis and Frank McCarthy

Estimate: \$1,000 - 2,000

171
JAMES BOND: YOU ONLY LIVE TWICE (United Artists, 1967)
 British Quad (40" x 30") Country-of-Origin, Style A
 Fine+ on Linen; Artwork by Frank McCarthy and Robert McGinnis

Estimate: \$900 - 1,800



173
JAMES BOND: DIAMONDS ARE FOREVER (United Artists, 1971)
 24 Sheet (232" x 104") Rainlap Style
 Very Fine Folded; Artwork by Robert McGinnis

Estimate: \$2,000 - 4,000



174
JAMES BOND: LIVE AND LET DIE (United Artists, 1973)
 British Quad (Trimmed) (38.5" x 26.5")
 Country-of-Origin
 Fine+ Folded; Artwork by Robert McGinnis

Estimate: \$800 - 1,600

175
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: \$1,200 - 2,400



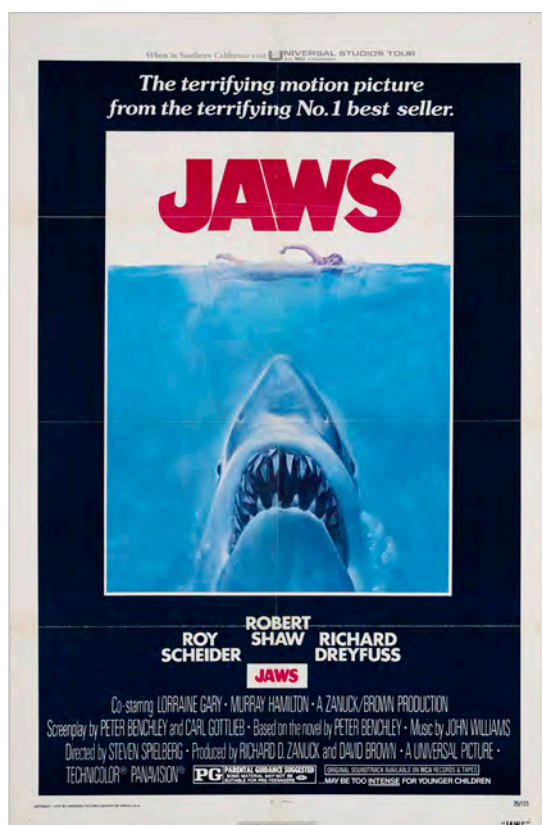
176
JAWS (Universal, 1975)
 One Sheet (27" x 41")
 Fine on Paper; Artwork by Roger Kastel

Estimate: \$1,000 - 2,000



178
THE JAZZ SINGER (Warner Bros., 1927)
 Window Card (14" x 22") Stone Lithograph
 Fine+

Estimate: \$1,500 - 3,000



177
JAWS (Universal, 1975)
 One Sheet (27" x 41")
 Very Fine+ Tri-Folded; Artwork by Roger Kastel

Estimate: \$1,500 - 3,000



179
JEZEBEL
 (Warner Bros., 1938)
 One Sheet (27" x 41")
 Fine on Linen

Featuring one of the most beautiful images of the legendary Bette Davis on a movie poster is this spectacular one sheet from director William Wyler's Southern drama. This example was professionally linen-backed with expert restoration including touch-up to the folds and crossfolds to address slightly heavy wear. The poster had scattered tears, with small areas of paper loss that were addressed with touch-up. There is airbrushing on Davis' forehead above her right eye to correct small tears. The red and white field, as well as the film's title, have been airbrushed. The restoration was performed exceptionally well, and this example presents beautifully.

Estimate: \$6,000 - 12,000



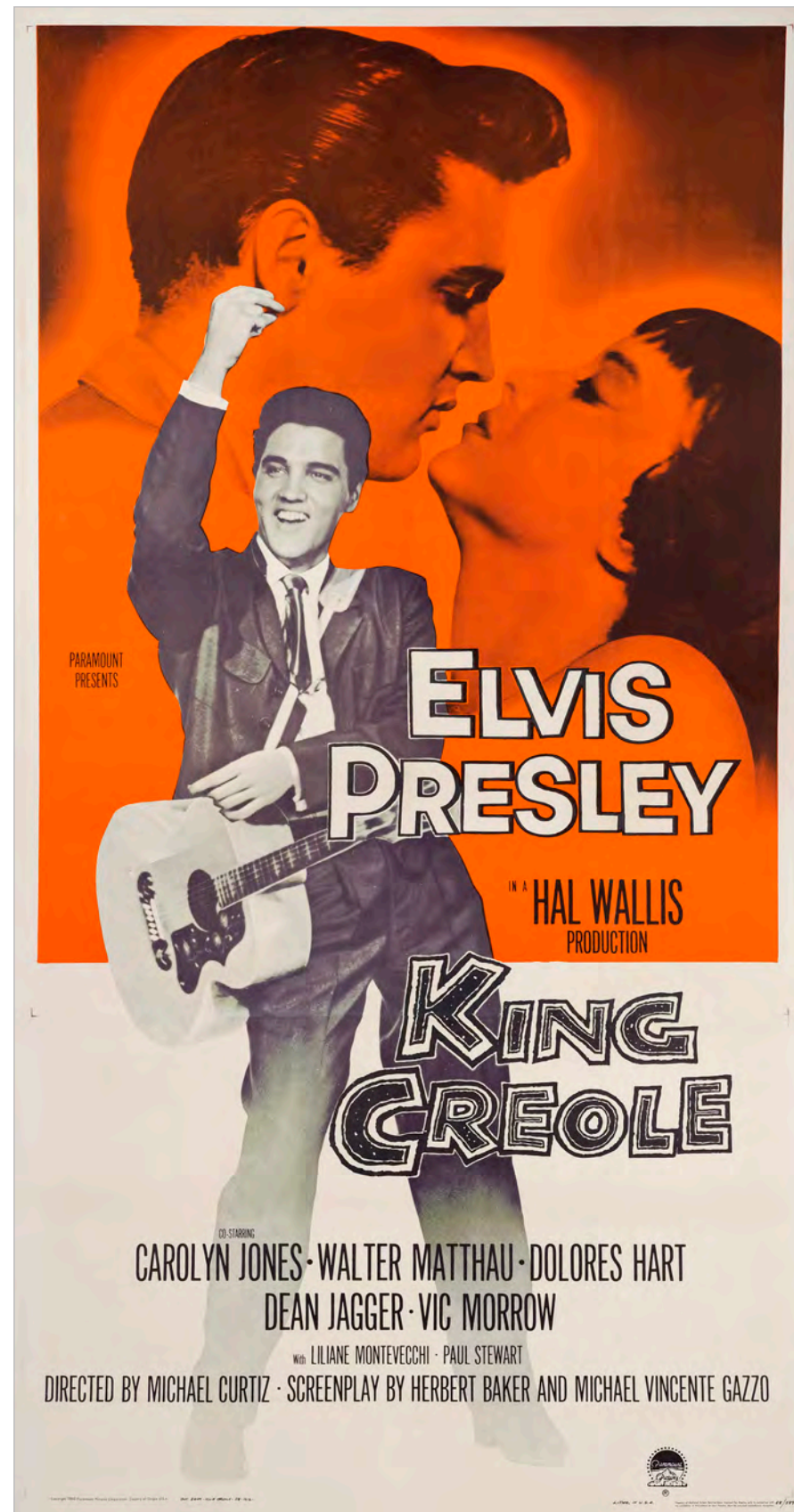
180
KAGEMUSHA (Toho, c.1970s)
 Signed Original Preliminary Artwork (13.5" x 10.5" (Artwork), 22" x 18" x 1" (Frame) Watercolor and Ink on Artist Paper Signed by Akira Kurosawa Very Fine Framed; Artwork by Akira Kurosawa

Akira Kurosawa's exceptional talent for visual storytelling was effectively showcased in "Kagemusha" ("Shadow Warrior"), his ambitious 16th-century epic filled with sweeping scenes of flag-bearing infantry, mounted cavalry, and ranks of riflemen. Although he faced difficulties in securing funding-for "Kagemusha" or any other project at the time-he carefully storyboarded the entire film through an extensive series of sketches and paintings. This outstanding original preliminary artwork was created by Kurosawa himself using watercolor and ink, and it features his signature in the lower right corner. It is in excellent condition with only some paper residue on the back at the corners. It has been attached to the back of a black mat with two pieces of white paper tape at the top, allowing it to hang freely inside the frame. This piece was previously acquired from a major auction house, which also authenticated its genuineness.

Kurosawa had the following to say about his own drawings for this film: "I often make sketches when I can't explain something in words to my cast or crew. But this time was different. I wanted to leave behind a complete record of my vision." Though he doubted the film would ever be financed, he pressed on, creating vibrant, detailed drawings using whatever materials were available-watercolor, pencil, marker, crayon, ink-working quickly and instinctively. "I use whatever I can get my hands on," he noted.

Estimate: \$15,000 - 30,000





181
KING CREOLE
 (Paramount, 1958)
 Three Sheet (41.25" x 79")
 Very Fine+ on Linen

Estimate: \$1,500 - 3,000



182
LA DOLCE VITA
 (Cineriz, 1959)
 Italian Four Fogli (55" x 78")
 Country-of-Origin
 Very Fine+ on Linen;
 Artwork by Giorgio Olivetti

There were two styles of large-format Italian posters made for this film, and this one is widely considered the best. This four fogli poster features a striking image by Giorgio Olivetti, showcasing the beautiful Anita Ekberg while a world-weary Marcello Mastroianni looks on. Printed on two sheets, this example was professionally linen-backed with only minimal touch-up to parts of the folds to address very light wear and the poster shows a vertical scratch on the bottom of Ekberg's dress near her foot. The result is a stunning piece that displays one of the most iconic images from its era.

Regarded as one of the greatest examples of Italian cinema, Federico Fellini's vibrant satire is best known for two things: the iconic scene where Anita Ekberg bathes in Rome's Trevi Fountain, and coining the word 'paparazzi', named after the photographer character Paparazzo (Walter Santesso).

Estimate:
 \$15,000 - 30,000



183
LADIES THEY TALK ABOUT (Warner Bros., 1933)
 Window Card (14" x 22")
 Fine+

Estimate: \$1,500 - 3,000



184
LARIATS AND SIX SHOOTERS (Cosmos, 1931)
 One Sheet (27" x 41") Stone Lithograph
 Fine+ on Linen

Estimate: \$1,000 - 2,000



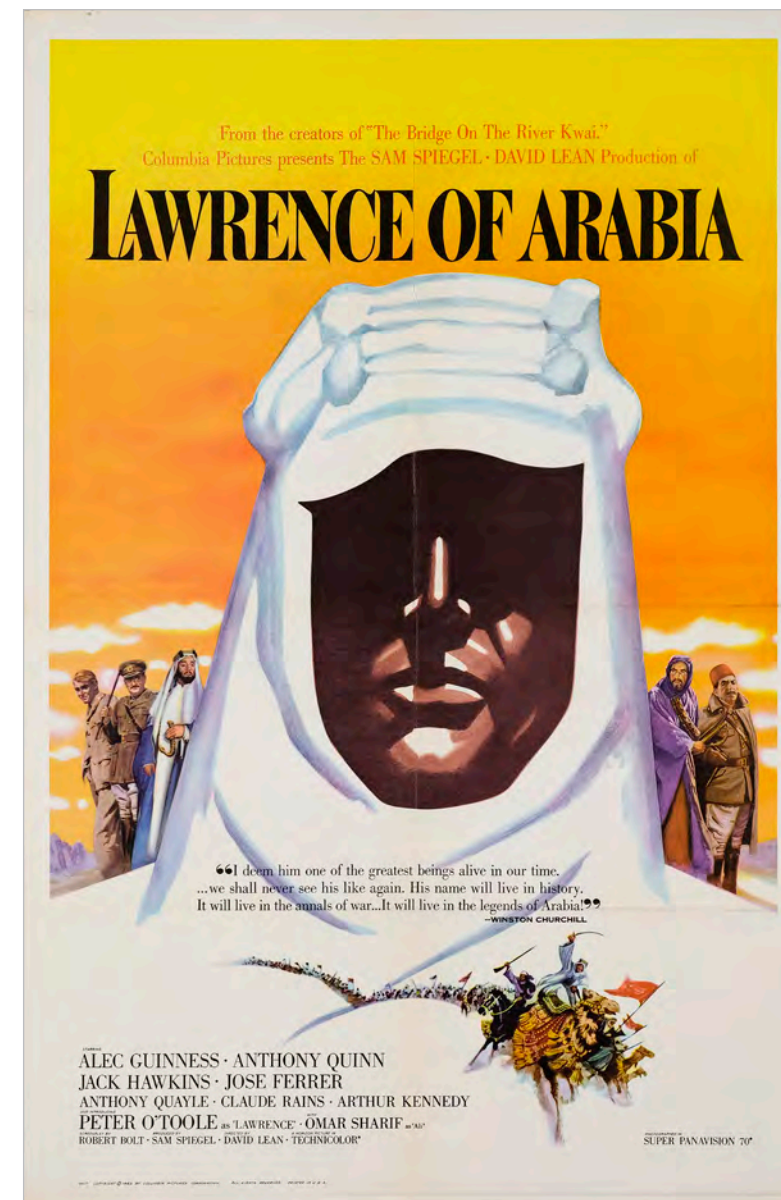
185
LAUGH, CLOWN, LAUGH (MGM, 1928)
 Title Lobby Card (11" x 14")
 Very Fine

Estimate: \$1,000 - 2,000



186
LAWRENCE OF ARABIA (Columbia, 1962)
 One Sheet (27" x 41") Roadshow Style A
 Very Fine- on Linen; Artwork by Howard Terpning

Estimate: \$4,500 - 9,000



187
LAWRENCE OF ARABIA (Columbia, 1962)
 One Sheet (27" x 41") Roadshow Style B
 Very Fine+ Folded; Artwork by Howard Terpning

Estimate: \$3,000 - 6,000



188
LE MANS (20th Century Fox, 1971)
 British Quad (40" x 30")
 Fine Folded; Artwork by Tom Jung
 Estimate: \$1,000 - 2,000



190
THE LEOPARD MAN (RKO, 1943)
 One Sheet (27" x 41") Style A
 Very Fine+ Folded; Artwork by William Rose
 Estimate: \$2,000 - 4,000



189
LEAVE HER TO HEAVEN (20th Century Fox, 1945)
 French Grande (47" x 63")
 Fine+ on Linen; Artwork by Georges Dastor
 Cornel Wilde is captivated by the beauty and charm of Gene Tierney on this French grande poster. It has been professionally linen-backed, with expert touch-ups applied to the folds to mitigate general wear, particularly at the center crossfold. Spot touch-ups have also been done to address pinholes of various sizes in the borders and across the upper panels. We've only seen this beautiful and rare poster offered once before at auction.
 Regarded by many as the first Film-Noir shot in color, Leon Shamroy earned an Oscar for his strikingly vivid cinematography in what would become Fox's most successful film of the decade. Gene Tierney delivers a captivating performance in this genre-defying, expertly constructed thriller as Ellen Berent, a stunning sociopath whose manipulative deeds deeply affect those in her orbit in this intricate tale of desire, jealousy, and control.

Estimate: \$1,500 - 3,000

191
THE LETTER (Warner Bros., 1940)
 One Sheet (27" x 41");
 From The Royal Theatre Collection
 Very Fine- Folded

Estimate: \$1,000 - 2,000





192
LITTLE ANNIE ROONEY (United Artists, 1925)
 One Sheet (28" x 41") Stone Lithograph
 Very Good+ on Linen

This charming one sheet poster features silent film star Mary Pickford hiding in a drainpipe during a street brawl in a New York tenement. It has been professionally linen-backed. The borders have been airbrushed to repair tears, some extending into the background, and small areas of paper loss. Touch-ups were made to the folds to address wear, including small tears and light chipping. A piece of cellophane tape from the upper border, to the left of the vertical fold, was removed, and the stain was touched up. There is also sporadic airbrushing in the white field, within the credits, and in the lower black area. Although some restoration work is visible, this piece presents well and features a charming image of Pickford in a role that once made her the most famous woman in the world.

"Little Annie Rooney" is a silent comedy-drama starring Mary Pickford and directed by William Beaudine. A major star of the Silent Era, Pickford was renowned for her memorable portrayals of impoverished young girls. After her previous two films, in which she played adult roles, saw only modest box office success, she wrote and produced "Little Annie Rooney" to appeal to silent film audiences. Despite being 33 years old, Pickford took on the title role of an Irish girl growing up in the slums of New York City. The film achieved both critical and commercial success, ranking among the highest-grossing films of 1925. Restored by the Academy of Motion Picture Arts and Sciences in 2014, "Little Annie Rooney" is now recognized for Pickford's performance and its exceptional production quality.

Estimate: \$2,000 - 4,000



193
LITTLE ANNIE ROONEY (United Artists, 1925)
 One Sheet (29" x 41") Stone Lithograph
 Very Good+ on Linen

Estimate: \$2,000 - 4,000



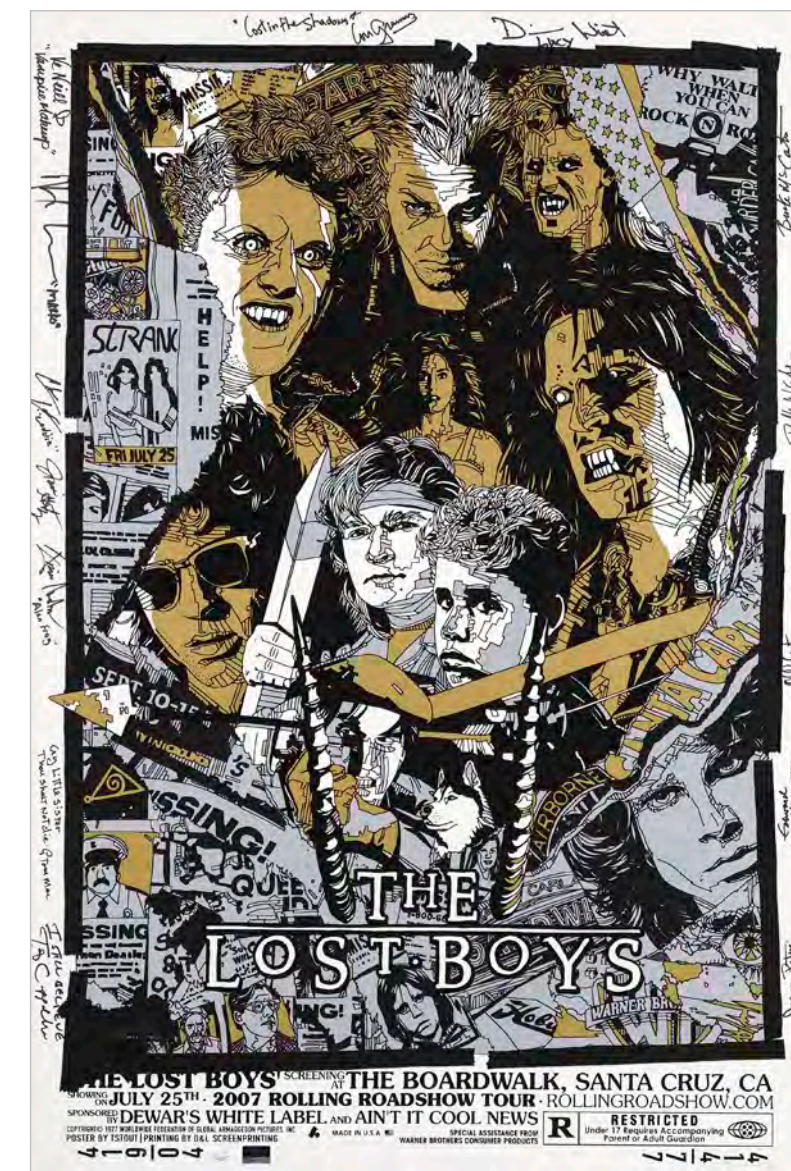
194
THE LONE RANGER (Republic, 1938)
 Lobby Card (11" x 14") Episode 1:
 "Heigh-Yo, Silver!"
 Fine+

Estimate: \$1,000 - 2,000



195
THE LOST BOYS (Alamo Drafthouse, 2007)
 Limited Edition Screen-Printed Poster
 (25" x 36") #56/335 Signed by Jason Patric,
 Dianne Wiest, Edward Herrmann,
 Kiefer Sutherland, Jami Gertz, Corey Feldman,
 Jamison Newlander, Brooke McCarter,
 Billy Wirth, Alex Winter, Chance Corbitt,
 Tim Cappello (Musician), Lou Gramm (Musician)
 G Tom Mac (Musician), Ve Neill (Makeup Artist)
 and Tyler Stout (Artist) (USA COA)
 Very Fine+ on Linen; Artwork by Tyler Stout

Estimate: \$2,500 - 5,000





196
LOST HORIZON
 (Columbia, 1937)
 One Sheet (27" x 41") Style C
 Fine+ on Linen; Artwork by
 James Montgomery Flagg

James Montgomery Flagg, the renowned American illustrator, designed this stunning one sheet for director Frank Capra's classic fantasy film, featuring Ronald Colman surrounded by various characters and the airplane that crash-landed in the Himalayas. This folded example has been professionally linen-backed and restored, with minor touch-ups on the folds. There was a background tear in the lower left corner and some paper loss in the bottom border and the title "HORIZON," all expertly repaired. The borders were also airbrushed to fix small chips and edge tears. Overall, this piece presents beautifully, showcasing Flagg's magnificent design.

After a respected diplomat's plane unexpectedly crashes in the Tibetan mountains, he and the other survivors are taken to a remote monastery in Shangri-La, where they face the tempting offer to stay in the hidden paradise in "Lost Horizon," an adventure-fantasy drama directed by Frank Capra with a screenplay by Robert Riskin. The film earned Capra a Best Director Oscar nomination and won two Academy Awards for Best Art Direction and Best Editing.

Estimate: \$6,000 - 12,000



197
MAD LOVE (MGM, 1935)
 Vintage Original B&W Silver
 Gelatin Single-Weight Glossy
 (1) and Double-Weight Matte (1)
 Photographs (8" x 10")
 Very Fine-

Estimate: \$1,000 - 2,000



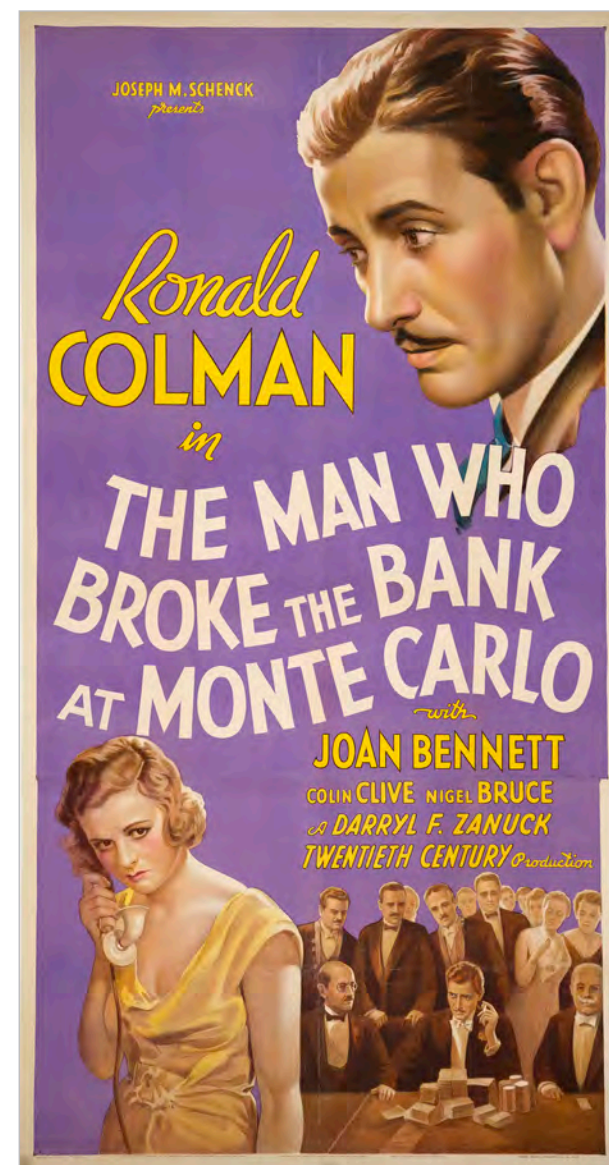
198
MAGNUM FORCE
 (Warner Bros., 1974)
 Full-Bleed British Quad (40" x 30")
 First UK Release Teaser
 Fine Folded

Estimate: \$900 - 1,800



199
THE MALTESE FALCON
 (Warner Bros., 1941)
 Lobby Card (11" x 14")
 CGC-Graded 6.5
 Fine+
 Estimate: \$1,200 - 2,400

201
THE MAN THEY COULD NOT HANG
 (Columbia, 1939)
 One Sheet (27" x 41")
 Fine- on Linen
 Estimate: \$2,000 - 4,000



200
THE MAN WHO BROKE THE BANK AT MONTE CARLO
 (20th Century Fox, 1935)
 Three Sheet (41" x 79.5") Style A, Stone Lithograph
 Very Fine+ on Linen
 Estimate: \$900 - 1,800



202
MARK OF THE VAMPIRE (MGM, 1935)
 Vintage Original B&W Silver Gelatin Single-Weight
 Glossy (2) and Double-Weight Matte (2) Photographs
 (8" x 10", 13.25" x 8.5")
 Very Fine-; Artwork by Stephen McNulty (2)
 Estimate: \$1,000 - 2,000



203
THE MASK OF FU MANCHU
 (MGM, 1932)
 Vintage Original B&W Silver Gelatin
 Single-Weight Glossy Photographs
 (14) and Double-Weight Photograph
 (1) (8" x 10", 4.5" x 6.25")
 Very Fine

Estimate: \$1,000 - 2,000

205
MEET ME IN ST. LOUIS (MGM, 1944)
 One Sheet (27" x 41")
 Very Good on Linen

Estimate: \$1,000 - 2,000



206
MERRIE MELODIES: HOBO GADGET BAND (Warner Bros., 1939)
 One Sheet (27" x 41")
 Fine+ Folded

Estimate: \$900 - 1,800



204
MEET JOHN DOE (Columbia, 1941)
 One Sheet (27" x 41")
 Fine+ on Linen

Estimate: \$1,000 - 2,000

207
METROPOLIS (UFA, 1927)
 Vintage Original German B&W Silver Gelatin
 Double-Weight Glossy Photographs (4) (5" x 7")
 Country-of-Origin
 Very Fine

Estimate: \$900 - 1,800



208
MIDNIGHT (Paramount, 1939)
 One Sheet (27" x 41") Style A
 Fine on Linen

One of the most beautiful posters from Paramount during the late 1930s is this stunning "Style A" one sheet for "Midnight," directed by Mitchell Leisen. It features a captivating image of Claudette Colbert in the arms of handsome Don Ameche. This example has been professionally linen-backed, with touch-ups applied to the folds and crossfolds. This includes airbrushing for one letter in each of their names that crosses the vertical fold, as well as some small areas of their faces. Previously, cellophane tape was removed from the lower half of the vertical fold, which revealed wear and light paper loss. The title has been airbrushed, with various letters in the lower credits area receiving touch-ups to correct small creases and tears. Additionally, the borders have been airbrushed to repair pinholes, edge tears, and chips.

Estimate: \$4,000 - 8,000



209
MIGHTY JOE YOUNG (RKO, 1949)
 One Sheet (27" x 41") Style B
 Very Fine- on Linen; Artwork by Gene Widhoff

Estimate: \$900 - 1,800



210
MONKEY BUSINESS (Paramount, 1931)
 Lobby Card (11" x 14")
 Very Good+ on Paper

Depicting the Four Marx Brothers (Harpo, Zeppo, Chico, and Groucho) and known as the "Barrel Card," this is by far the best scene card from the set and is highly sought-after by collectors. This example was professionally paper-backed with expert restoration, including airbrushing on the borders and lower white field to address pinholes, small tears, chips, and mild surface paper loss. It also features sporadic touch-up on the barrels to fix creases and small areas of surface paper loss, a tiny spot repair beneath Harpo's chin, and touch-up across the lower credits area. The restoration was very well executed. This restored lobby card is one of the most desirable cards from any of the Marx Brothers' films.

The third picture to feature the manic Marx Brothers, the first to boast an original screenplay (as opposed to an adaptation of one of the Brother's stage shows), and the first to be made in Hollywood (previous films were shot at Paramount's Astoria studios in Queens, New York), this crazy Pre-Code comedy revolves around the foursome (Groucho, Harpo, Chico, and Zeppo) stowing away aboard an ocean liner and the hijinks that ensue when they run afoul of a pair of gangsters. The most memorable bits include the Brother's rendition of "Sweet Adeline" while hiding out in kippered herring barrels in the ship's hold, their attempt to disembark by convincing the customs agent that they are each popular singer/actor Maurice Chevalier by singing one of his most famous songs, and Harpo's hilarious Punch and Judy show. Notably, the female foil in this picture is Thelma Todd, temporarily replacing the redoubtable Margaret Dumont, Groucho's most frequent foil (it was felt that Dumont was not "sexy" enough for the role). Todd would also co-star in their next picture, Horse Feathers, before her tragic accidental death in 1935 at the age of 29. A critical and commercial success upon release, the film is now considered one of the Marx Brothers' funniest, and ranks high on the list of All-Time Best Comedies. Paper from this film is incredibly scarce, so don't monkey around, get your bid in today!

Estimate: \$6,000 - 12,000

211
MOON OVER MIAMI (20th Century Fox, 1941)
Insert (14" x 36")
Very Fine- on Paper

Estimate: \$2,000 - 4,000



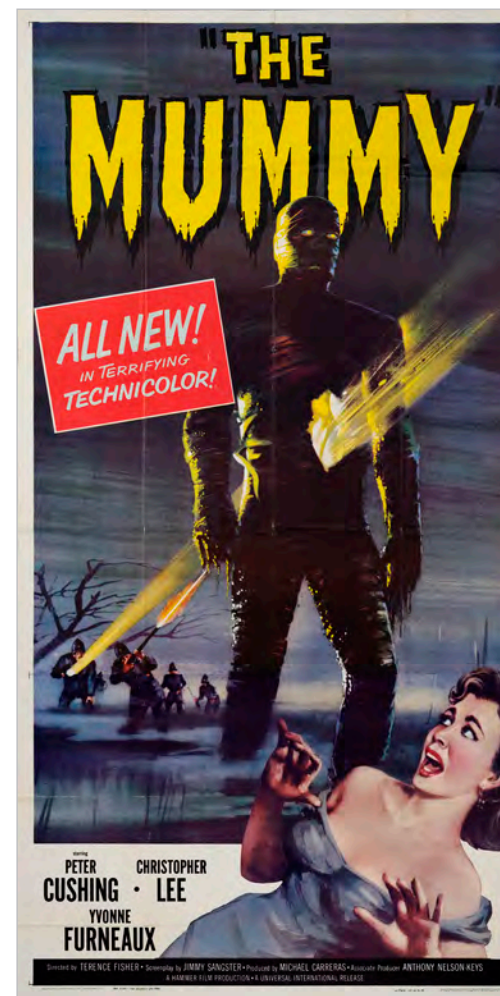
212
MR. & MRS. SMITH (RKO, 1941)
Three Sheet (41" x 79") Style A
Very Fine Folded

Estimate: \$2,000 - 4,000



213
THE MUMMY (Realart, R-1951)
Half Sheet (22" x 28")
Fine+ on Linen

Estimate: \$3,000 - 6,000



214
THE MUMMY (Universal-International, 1959)
Three Sheet (41" x 81")
Very Fine+ Folded; Artwork by Joseph Smith

Estimate: \$900 - 1,800

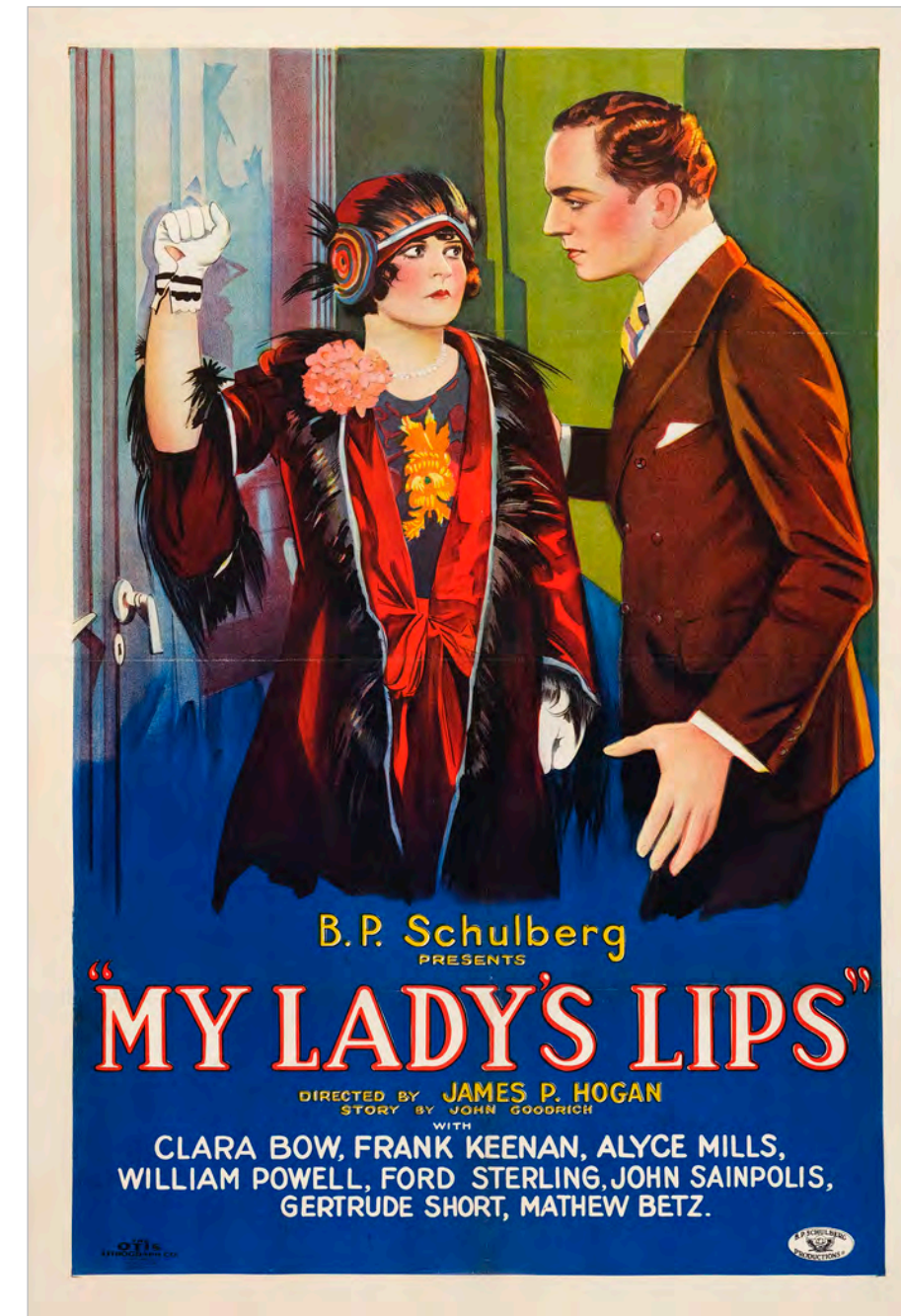
215
THE MUMMY'S GHOST (Universal, 1944)
Lobby Card (11" x 14")
Very Good+

Estimate: \$900 - 1,800



217
MY LADY'S LIPS (Preferred Pictures, 1925)
One Sheet (27" x 41") Stone Lithograph
Very Fine- on Linen

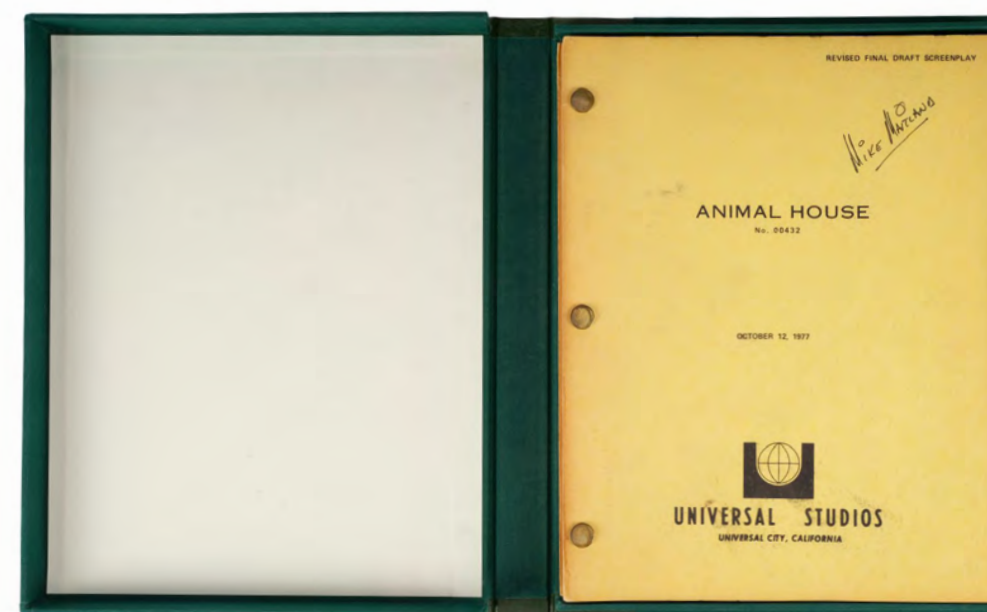
Estimate: \$2,000 - 4,000



216
THE MUMMY'S GHOST (Realart, R-1948)
Three Sheet (41" x 80")
Very Fine- on Linen

Fans of classic Universal horror films will appreciate this impressive, large-format poster from the film's 1948 re-release by Realart. Propstore cannot find another example sold at auction within the last thirty years. It features an ominous image of the mummy Kharis (portrayed by Lon Chaney Jr.) alongside Ramsay Ames and John Carradine. Printed on two sheets, this example was professionally linen-backed with minimal touch-ups to the folds. Restoration includes airbrushing to the "M" in the title, along with small portions of the right vertical fold and the lower right credits field. Additionally, the upper and side borders have been airbrushed to repair fold separations, small edge tears, and a small area of paper loss in the upper border. The restoration was done very well, making this large-format poster a wonderful piece for display.

Estimate: \$3,000 - 6,000



218
NATIONAL LAMPOON'S ANIMAL HOUSE (Universal, 1978)
Revised Final Draft Script with Custom Full-Leather Clamshell Box (8.5" x 11", 9.5" x 12")
Written by Harold Ramis, Douglas Kenney and Chris Miller
Fine

Estimate: \$1,500 - 3,000



219
THE NEW FRONTIER
 (Republic, 1935)
 One Sheet (27" x 41.5")
 Stone Lithograph
 Fine+ on Linen
 Estimate: \$2,500 - 5,000

220
A NIGHT AT THE OPERA (MGM, 1935)
 Pre-War Belgian (24" x 34")
 Stone Lithograph
 Very Fine+ on Linen

Groucho, Harpo, and Chico Marx enjoy a wild night at the opera on this magnificent poster from one of their most popular comedies. Created in the style of the renowned caricaturist Al Hirschfeld, this poster is a stone lithograph, setting it apart from the US posters, which were printed using the offset method. Professionally linen-backed, this particular example was rolled in immaculate condition, showing no signs of restoration. The portraits of the trio are spectacular and occupy a large portion of the image, while Groucho's trademark cigar cleverly pierces through a treble clef.

"A Night at the Opera" is a comedy featuring the Marx Brothers-Groucho, Harpo, and Chico-alongside Kitty Carlisle, Allan Jones, Margaret Dumont and Sig Ruman. It marked the trio's first film with MGM following their departure from Paramount and the first without their brother Zeppo, who had left the act. The film marked a shift in the Marx Brothers' comedic style. Under producer Irving Thalberg, the film introduced a tighter story structure, made the Brothers more likable and blended their humor with romance and musical set pieces. Their antics were mostly directed at clear antagonists, creating a more polished and focused comedy. A major box office success for MGM in 1935, "A Night at the Opera" was added to the National Film Registry in 1993 by the Library of Congress for its cultural, historical, and artistic significance.

Estimate: \$3,000 - 6,000



221
A NIGHT AT THE OPERA (MGM, 1935)
 Lobby Card (11" x 14")
 Fine+
 Estimate: \$1,000 - 2,000





222
NIGHT OF THE LIVING DEAD (Continental, 1968)
 One Sheet (27" x 41")
 Fine+ on Linen
 Estimate: \$1,000 - 2,000



223
NIGHTMARE ALLEY (20th Century Fox, 1947)
 One Sheet (27" x 41")
 Very Fine on Linen
 Estimate: \$1,000 - 2,000



224
NORTH BY NORTHWEST (MGM, 1959)
 One Sheet (27" x 41")
 Fine+ on Linen
 Estimate: \$600 - 1,200

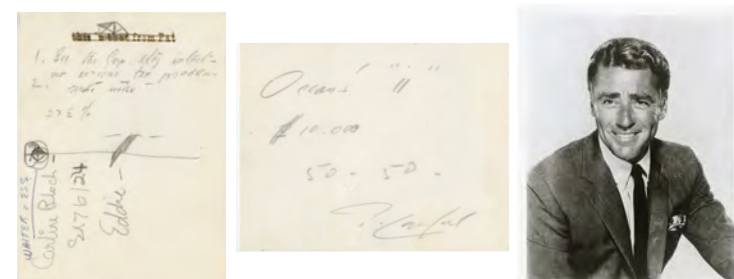
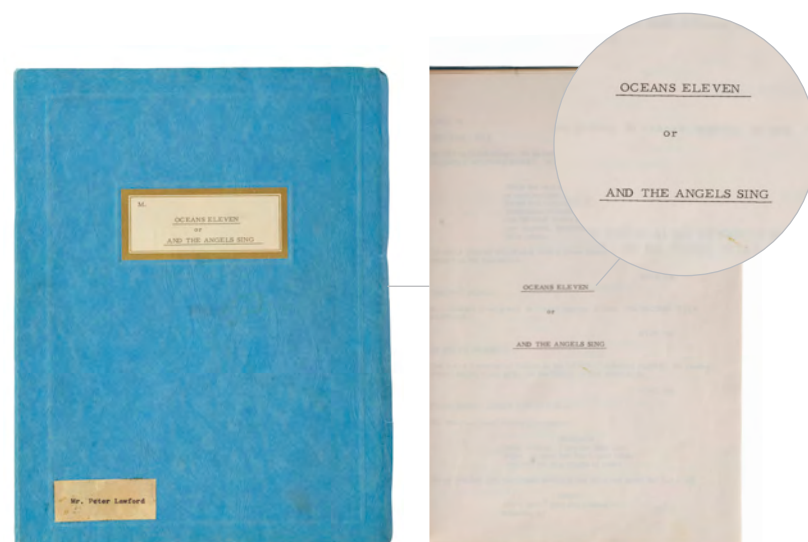


225
NORTH BY NORTHWEST (MGM, 1959)
 Three Sheet (42" x 79")
 Very Fine- on Linen; Artwork by Saul Bass
 Estimate: \$900 - 1,800



226
NOT OF THIS EARTH (Allied Artists, 1957)
One Sheet (27" x 42")
Very Fine- on Linen; Artwork by Albert Kallis

Estimate: \$900 - 1,800



227
OCEAN'S ELEVEN (Warner Bros., 1960)
Draft Script, B&W Single-Weight Glossy Photograph, Correspondence (3), Handwritten Note Card, "Variety" Ad (Various Sizes) Written by Harry Brown, Charles Lederer and George Clayton Johnson; Actor Peter Lawford's Script
Fine+

Estimate: \$1,500 - 3,000



228
OCEAN'S ELEVEN (Warner Bros., 1960)
One Sheet (27" x 42")
Very Fine- on Linen

Estimate: \$1,000 - 2,000



229
OUR BLUSHING BRIDES (MGM, 1930)
One Sheet (28" x 42") Rotogravure Style
Fine on Linen

Estimate: \$3,000 - 6,000



230
OUR GANG: SUNDAY CALM (Pathe, 1923)
Three Sheet (41" x 79") Stone Lithograph
Very Fine- on Linen

Estimate: \$2,000 - 4,000



231
PANDORA'S BOX
 (Nero-Film, 1929)
 Austrian Poster (50" x 73")
 Stone Lithograph
 Very Fine+ on Paper;
 Artwork by Sascha

This stunning Austrian poster is the only known surviving example. It beautifully demonstrates pre-War lithography. Louise Brooks created a sensation with her striking portrayal of the rise and fall of a naive yet amoral young woman. This gorgeous poster features the captivating Lulu (played by Louise Brooks) in the corner, surrounded by admirers. It is in excellent condition, printed on two sheets, and professionally backed onto thin Japanese paper. The poster shows only a small tear on the left edge, a chip on the border, and some light wear from folding. There is also a small separation at the top of the vertical fold, along with a few tiny creases and a minor edge tear. The vibrant colors, especially the bold shade of purple, are best appreciated in person. This one-of-a-kind poster would make a striking addition to any serious collection, as Louise Brooks remains highly sought-after by collectors worldwide.

"Pandora's Box" is a classic film from 1929, directed by the acclaimed G.W. Pabst. The movie tells a compelling story about the rise and fall of Lulu, a captivating character played by the legendary Louise Brooks. Her performance exemplifies expressionist acting, solidifying her status as a screen icon and the ultimate flapper of the Roaring Twenties.

Estimate: \$8,000 - 16,000



232
PEARL HARBOR (Buena Vista, 2001)
 Limited Edition Banner Style (60" x 29") Edition 1,963/2,000
 Signed by Ben Affleck, Josh Hartnett, Jerry Bruckheimer,
 Michael Bay, Alec Baldwin, Kate Beckinsale, Cuba Gooding Jr.,
 Tom Sizemore, Dan Aykroyd and Jon Voight (Beckett COA)
 Very Fine Rolled

Estimate: \$1,000 - 2,000



233
THE PEARL OF DEATH (Universal, 1944)
 One Sheet (27" x 41")
 Very Fine- on Linen

Estimate: \$1,000 - 2,000

234
THE PETRIFIED FOREST (Warner Bros., 1936)

Window Card (14" x 22")
 Fine+ on Cardstock

Featuring an outstanding image of Humphrey Bogart looming over Leslie Howard and Bette Davis, this example is one of only several known to exist! This card absolutely glows. The poster has been rebacked with archival-quality Japanese paper and then backed by chipboard to appear as it was originally produced. The top imprint area has been airbrushed to remove badly scrawled dates. The card was missing a portion of its lower right corner just into the credit area. The restoration was done so seamlessly that one would really have to closely examine it to see that any work was done.

"The Petrified Forest" is a crime drama directed by Archie Mayo, based on Robert E. Sherwood's 1934 play. The movie features Leslie Howard, Bette Davis, and Humphrey Bogart in leading roles, with a screenplay by Delmer Daves and Charles Kenyon. Set in Arizona's Petrified Forest National Park, the film was later adapted for radio and television. According to Variety, Warner Bros. filmed two different endings—one where Howard's character lives, and another where he dies.

Estimate: \$5,000 - 10,000



235
THE PETRIFIED FOREST (Warner Bros., 1936)

Lobby Card (11" x 14")
 Very Fine-

Estimate: \$1,500 - 3,000

236
THE PHILADELPHIA STORY (MGM, 1940)

One Sheet (27" x 40") Style D
 Very Fine- on Linen

This "Style D" one sheet features stunning portraits of Cary Grant, Katharine Hepburn, and James Stewart. It has been professionally linen-backed, with minor touch-ups applied near the folds to address general wear, as well as a few small areas in the borders to fix a small tear and some light edge wear. Overall, this example is in excellent condition and would make a valuable addition to any collection.

"The Philadelphia Story" is a romantic comedy starring Cary Grant, Katharine Hepburn, James Stewart, and Ruth Hussey. Directed by George Cukor, it is adapted from Philip Barry's 1939 Broadway play of the same name. The story follows a high-society woman whose wedding is thrown into chaos by the unexpected arrival of her ex-husband and a tabloid reporter. Hepburn reprises her stage role as the socialite, a character inspired by Philadelphia heiress Helen Hope Montgomery Scott. The film is regarded as a classic example of the "comedy of remarriage" genre. These stories, popular during the 1930s and 1940s, typically featured divorced couples who become involved with others before ultimately reconciling. The genre thrived during a time when divorce was taboo and the Production Code restricted portrayals of extramarital relationships. The film received six Academy Award nominations, including one for Outstanding Production (now Best Picture), and won two: Best Actor for James Stewart and Best Adapted Screenplay.

Estimate: \$8,000 - 16,000





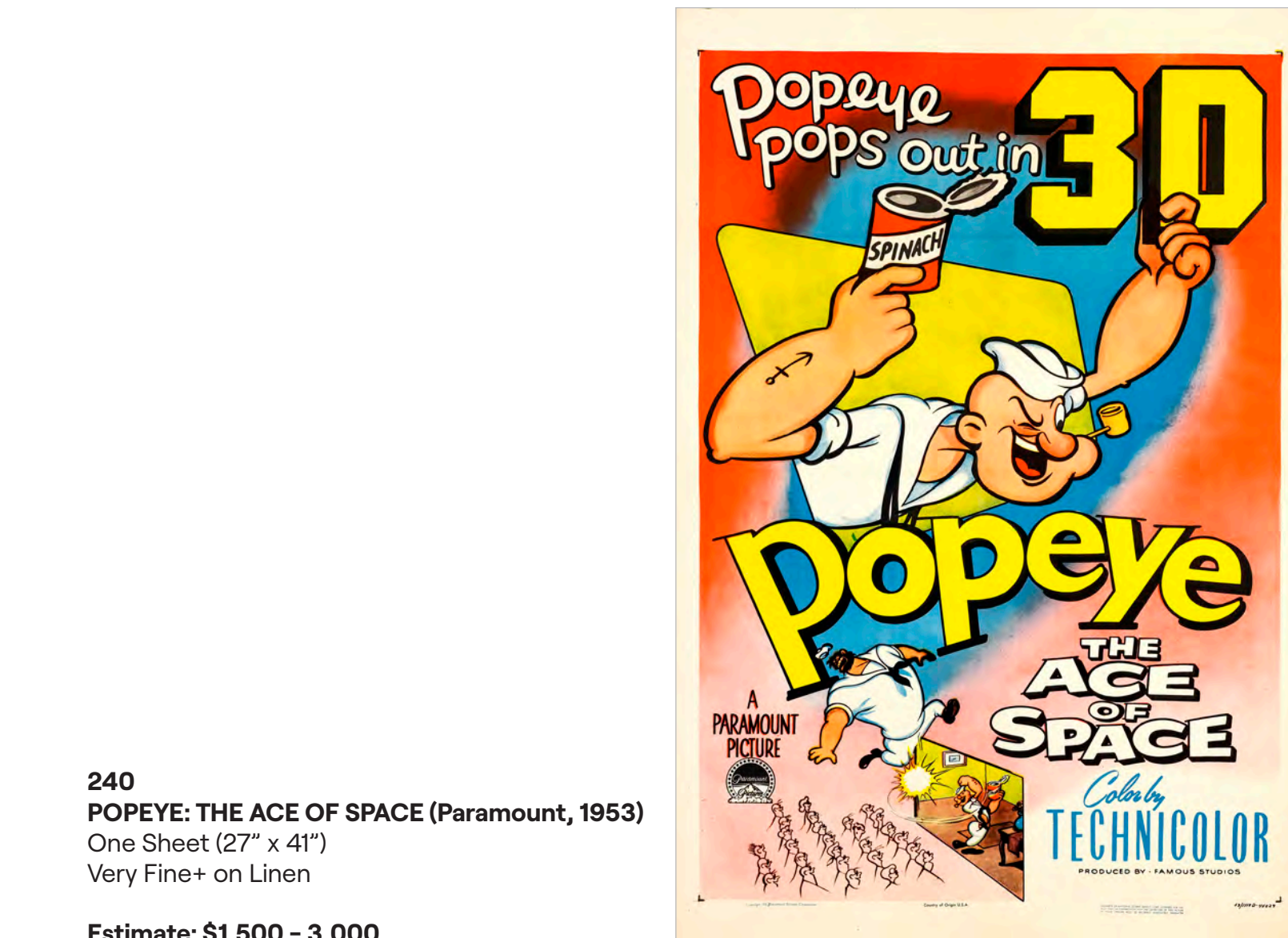
237
THE PHILADELPHIA STORY (MGM, 1940)
 One Sheet (27" x 41") Style C
 Very Fine- on Linen
 Estimate: \$3,000 - 6,000



239
PICTURE SNATCHER
 (Warner Bros., 1933)
 Title Lobby Card (11" x 14")
 Fine+
 Estimate: \$1,200 - 2,400



238
THE PHILADELPHIA STORY
 (MGM, 1940)
 Title Lobby Card (11" x 14")
 Fine+
 Estimate: \$2,000 - 4,000



240
POPEYE: THE ACE OF SPACE (Paramount, 1953)
 One Sheet (27" x 41")
 Very Fine+ on Linen
 Estimate: \$1,500 - 3,000



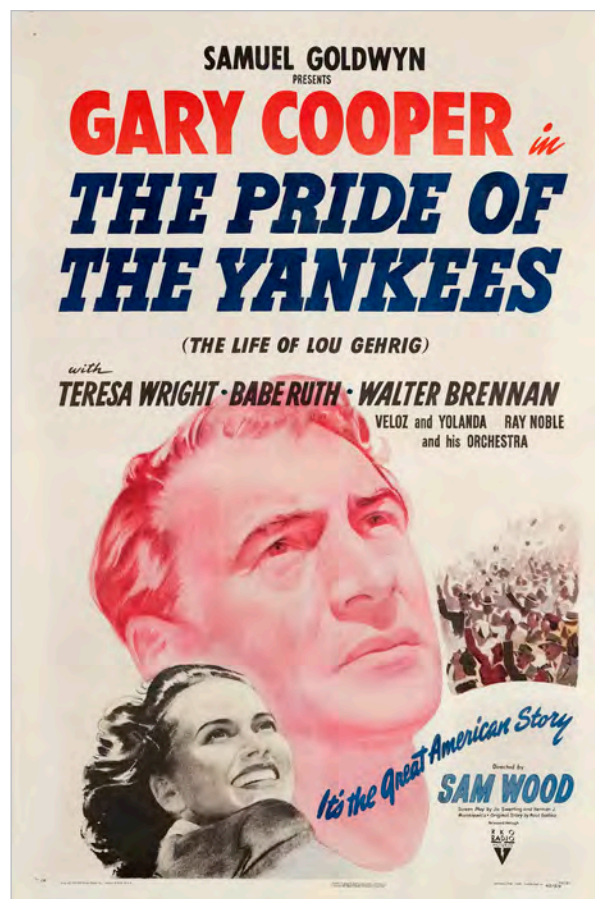
241
THE PRIDE OF THE YANKEES
(RKO, c.1940s)

Baseball in Acrylic Display Box (3.25" x 3.25" x 3.25") Signed by Hall of Famers Babe Ruth and Bill Dickey; Jack Salveson; Lloyd Brown; Key Cast Members Gary Cooper, Mark Koenig, Walter Brennan, Bob Meusel; Technical Advisors Babe Herman and Lefty O'Doul; and Christy Walsh (New York Yankees Liaison) (JSA COA) Fine-

This remarkable multi-signed baseball comes from the acclaimed biopic about the legendary baseball player Lou Gehrig. It is displayed in a clear acrylic box and was manufactured by Wilson (USA). The baseball features multiple signatures in steel-tip fountain pen from real-life baseball players who portrayed themselves in the film, including Hall of Famers Babe Ruth and Bill Dickey, along with various cast and crew members. The signatures are located on all panels of the baseball, which has been shellacked. Please note that there are areas of surface wear that affect portions of the signatures.

This film was released just 17 months after Lou Gehrig's death and Babe Ruth missed several days of shooting during the production because of his own illness. In reality, Gary Cooper had no fondness for baseball and needed extensive coaching just to appear competent on the field. He had never played the sport, even as a boy, and had not attended a game in person until being cast in this film. Gehrig's legendary farewell speech was not reproduced word-for-word in the film; instead, it was subtly reshaped for greater dramatic effect and was beautifully delivered by Cooper.

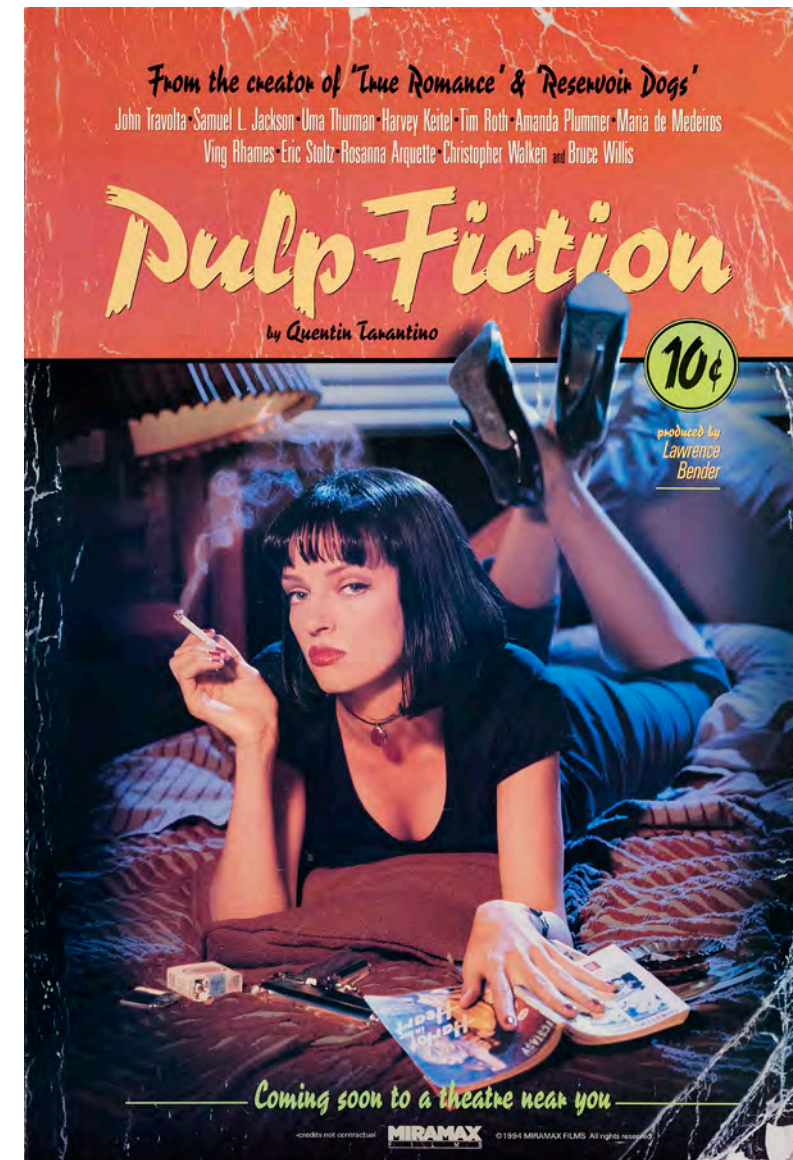
Estimate: \$6,000 - 12,000



242
THE PRIDE OF THE YANKEES (RKO, 1942)

One Sheet (27" x 41") Style A Fine- on Linen

Estimate: \$1,000 - 2,000



243
PULP FICTION (Miramax, 1994)

One Sheet (27" x 40") Recalled "Lucky Strike" Advance Style Very Fine Rolled

This US poster has been reprinted for decades now--you may buy the real thing 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. This example shows light edge wear, small creases along the edges, and some minor dimpling.

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.

Estimate: \$2,000 - 4,000

244
RAINBOW'S END (First Division Exchanges, 1935)

One Sheet (27" x 41") Stone Lithograph Fine on Linen

Estimate: \$2,000 - 4,000





245
RAW DEAL (Eagle Lion Films, 1948)
 One Sheet (27" x 41")
 Fine+ on Linen
Estimate: \$1,000 - 2,000

246
REAR WINDOW (Paramount, 1954)
 One Sheet (27" x 41")
 Very Fine- on Linen

James Stewart observes his neighbors from his rear window in this iconic scene from director Alfred Hitchcock's classic suspense film. This poster has been professionally linen-backed and expertly restored. The work includes minor touch-ups along the folds and creases. The borders have been airbrushed in certain spots to correct small edge nicks and a few minor chips. Notably, a 4-inch tear was present on the left border, located a few inches above the Paramount logo, which was also repaired with touch-up work. The restoration has been done very well, and this example presents beautifully.

James Stewart co-stars as a restless photographer who, confined to his apartment with a broken leg, spends his days observing his neighbors and soon grows suspicious that one of them may have committed a murder in "Rear Window," a mystery thriller directed by Alfred Hitchcock and features Grace Kelly, Wendell Corey, Thelma Ritter, and Raymond Burr. Produced on a \$1 million budget (approximately \$11.7 million in 2024), the film earned \$27 million during its original release (equivalent to around \$316 million in 2024). "Rear Window" is widely regarded by audiences, critics, and film scholars as one of Hitchcock's finest works and among the greatest films ever made. It earned four Academy Award nominations and was ranked No. 42 on the American Film Institute's list of 100 greatest American movies.

Estimate: \$3,000 - 6,000

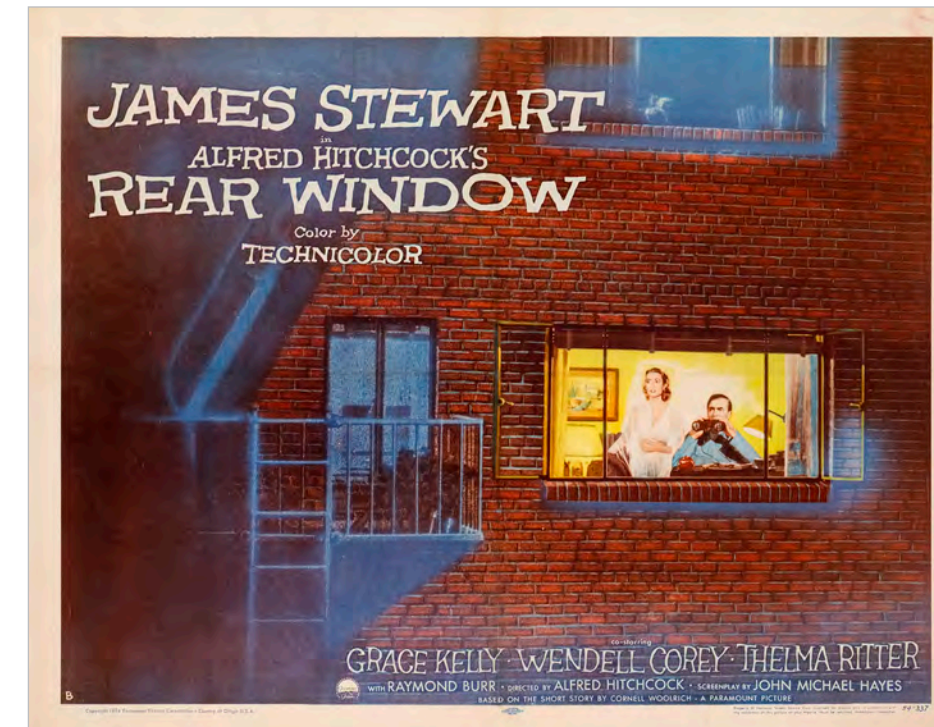


247
REAR WINDOW (Paramount, 1954)
 Half Sheet (22" x 28") Style B
 Very Fine- on Paper
Estimate: \$2,000 - 4,000



248
REBEL WITHOUT A CAUSE (Warner Bros., 1955)
 One Sheet (27" x 41")
 Very Fine- on Linen
Estimate: \$1,500 - 3,000

249
REBEL WITHOUT A CAUSE (Warner Bros., 1955)
 Three Sheet (41" x 79")
 Very Fine- on Linen
Estimate: \$1,500 - 3,000





250
RED DUST (MGM, 1932)
 One Sheet (27" x 41") Style D,
 Stone Lithograph
 Fine+ on Linen

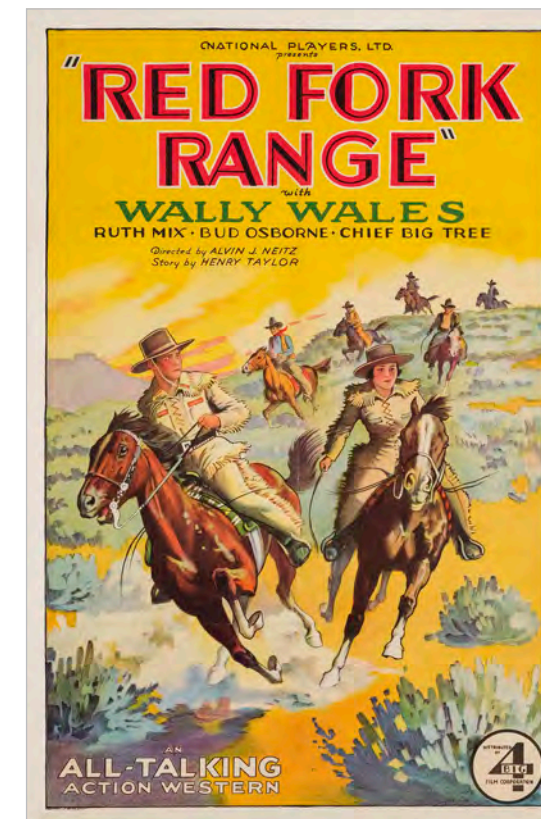
MGM co-stars Clark Gable and Jean Harlow are beautifully portrayed on this "Style D" one sheet, which is a stone lithograph featuring rich colors and fine details. This example has been professionally linen-backed with expert touch-ups applied to certain areas of the folds to address some slight wear. The lower portion of the poster remains largely untouched, except for very light, sporadic touch-ups along the bottom fold. The upper two inches of the poster have had airbrush work to correct a horizontal fold with creases, as well as to fix small creases in the upper left corner. The names "CLARK" and "JEAN" have also been airbrushed, along with touch-ups to two letters in their last names, and minor touch-ups were made within the upper section of the red field and the bottom of the "M" in "Mayer." Overall, the restoration was performed exceptionally well, making this example, which is one of only a few known to exist, a stunning representation of two of MGM's biggest stars.

In this sultry pre-Code movie, Clark Gable and Jean Harlow team up for their second of six collaborations. Harlow plays a fugitive seeking sanctuary in Gable's rubber plantation, attempting to charm him. Her plans are disrupted with the arrival of Gene Raymond and his elegant wife, Mary Astor. The film captures the quintessential aspects of pre-Code Hollywood, featuring bold themes of desire, infidelity, overt sexuality, and witty banter.

Estimate: \$12,000 - 24,000

251
RED FORK RANGE (Big 4 Film, 1931)
 One Sheet (27" x 41") Stone Lithograph
 Very Fine- on Linen

Estimate: \$900 - 1,800

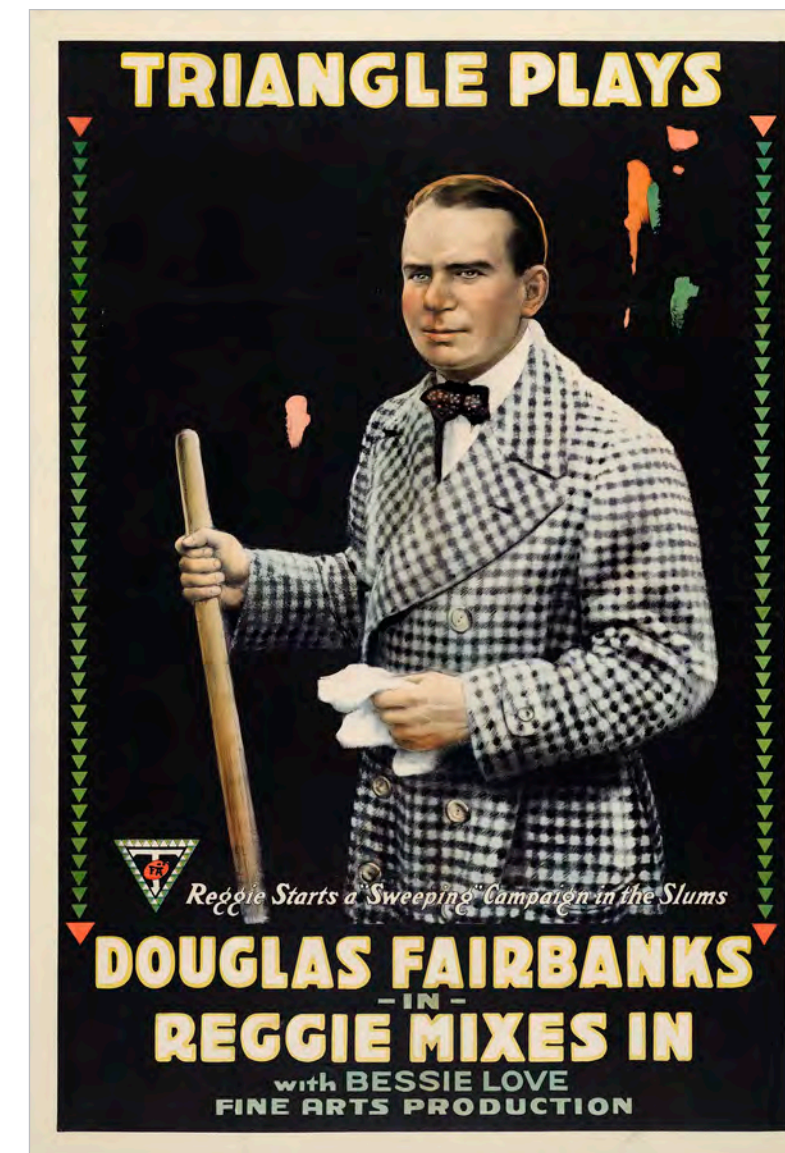


252
RED-HEADED WOMAN (MGM, 1932)
 Lobby Card (11" x 14")
 Very Fine+

Estimate: \$900 - 1,800

253
REGGIE MIXES IN (Triangle, 1916)
 One Sheet (28" x 41") Stone Lithograph
 Fine+ on Foam Board

Estimate: \$1,500 - 3,000





254
THE RETURN OF DOCTOR X (Warner Bros., 1939)
 Half Sheet (22" x 28") Style A, Linen Finish
 Fine on Paper

This "Style A" poster features a linen finish stock, which was typical of Warner Bros. posters from that era. It has been professionally paper-backed, with careful touch-ups applied near the folds, especially at the center crossfold, as well as minor touch-ups in a few small background areas. There are additional light folds on both sides of the center vertical fold, which also show touch-up work. The borders have been sporadically airbrushed to address creases and wear. This poster is considered the best from this early horror film, featuring the demonic Humphrey Bogart with his famous shock of white hair.

Breaking away from his tough-guy gangster image, Humphrey Bogart created one of his most memorable and unusual roles when he appeared as the pseudo-zombie vampire Dr. Xavier in this thriller from Warner Bros. and was Bogart's only science-fiction or horror film. "The Return of Doctor X" was directed by Vincent Sherman, featuring Wayne Morris, Rosemary Lane, and Humphrey Bogart in the title role. Although marketed as a follow-up to Warner Bros.' 1932 film, "Doctor X," the two films are not connected in terms of plot or characters.

Estimate: \$1,500 - 3,000



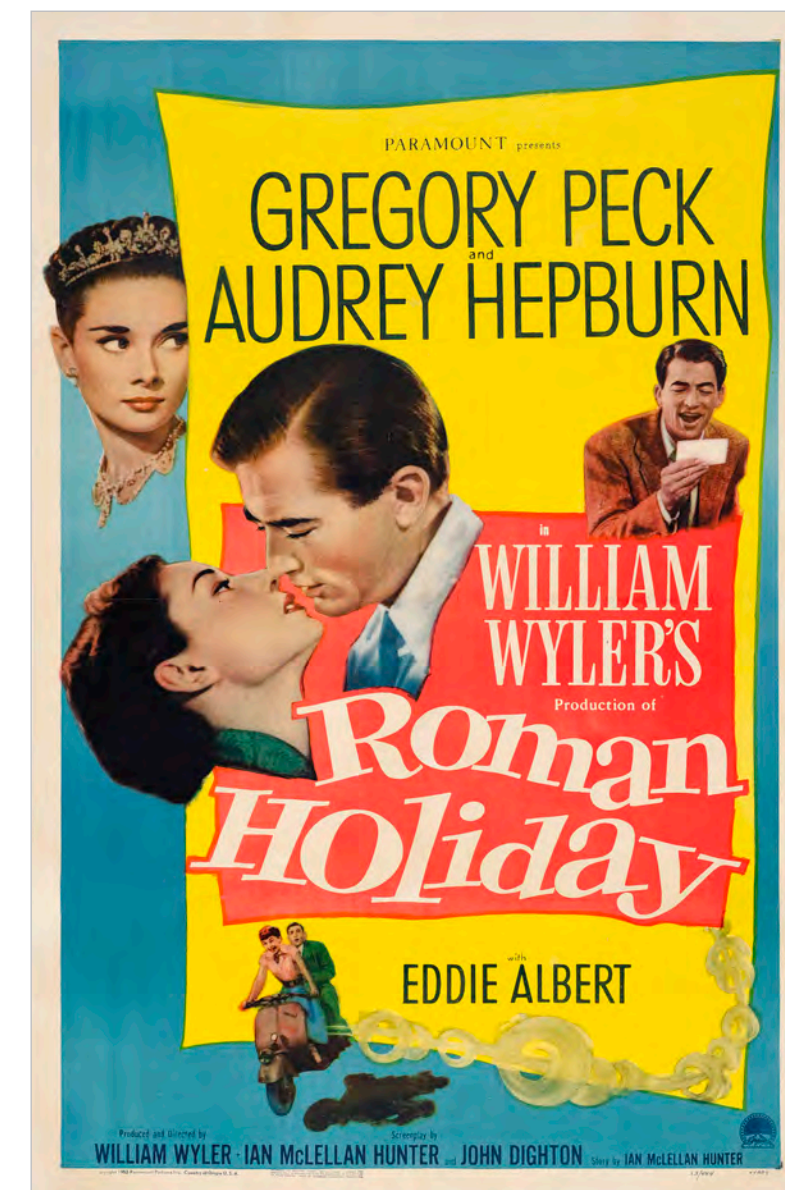
255
RIDE 'EM HIGH (Pathe, 1927)
 One Sheet (27" x 41") Stone Lithograph
 Very Fine- on Linen

Estimate: \$1,000 - 2,000



256
ROBOT MONSTER (Astor Pictures, 1953)
 One Sheet (27" x 42")
 Very Fine- on Linen

Estimate: \$1,000 - 2,000



257
ROMAN HOLIDAY (Paramount, 1953)
 One Sheet (27" x 41")
 Very Fine- on Linen

Estimate: \$1,000 - 2,000



258
ROOM SERVICE (RKO, 1938)
 One Sheet (27" x 41") Style B
 Very Fine Folded

This exceptional and rare "Style B" one sheet features outstanding portraits of Groucho, Harpo, and Chico, each capturing the spirit of their respective characters. This unrestored, folded example is in excellent condition and shows only border pinholes, light separation at the center crossfold, and tape stains on the back of each corner that do not bleed through.

"Room Service" is a comedy directed by William A. Seiter, based on the 1937 play by Allen Boretz and John Murray. The film stars the Marx Brothers—Groucho, Harpo, and Chico—along with Lucille Ball, Ann Miller, and Frank Albertson. It was produced and distributed by RKO, which paid a then-record \$255,000 for the screen rights to the play. This is the only Marx Brothers film based on a pre-existing script not originally written for them. Unlike their typically fast-paced, zany comedies, this film is more restrained and largely confined to a single setting—Gordon Miller's hotel room. The story follows a down-on-his-luck Broadway producer trying to stage a play with the help of a mysterious benefactor, all while dodging eviction from the hotel.

Estimate: \$8,000 - 16,000

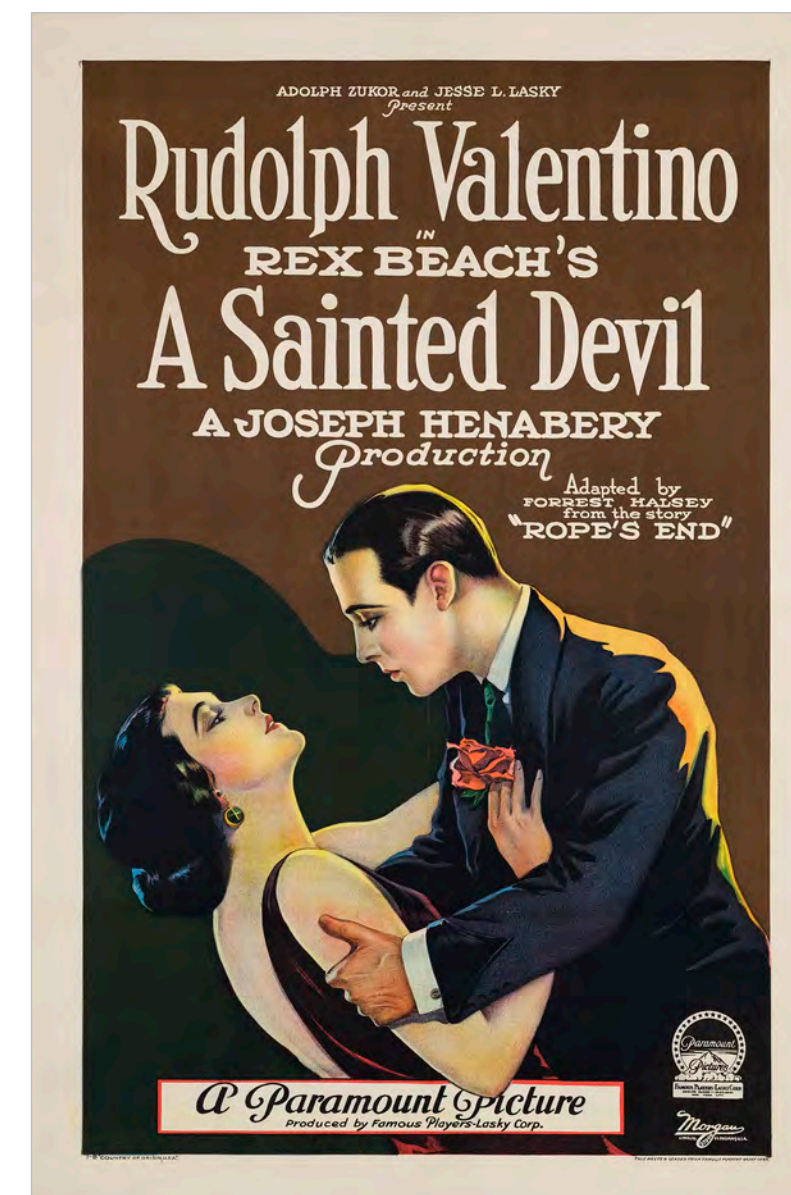


260
A SAINTED DEVIL (Paramount, 1924)
 One Sheet (27" x 40") Style B, Stone Lithograph;
 From the Donna Hill Collection
 Very Fine+ on Linen

Estimate: \$4,000 - 8,000

259
SAGEBRUSH TRAIL (Monogram, 1933)
 One Sheet (27" x 41") Stone Lithograph
 Fine on Paper

Estimate: \$2,000 - 4,000





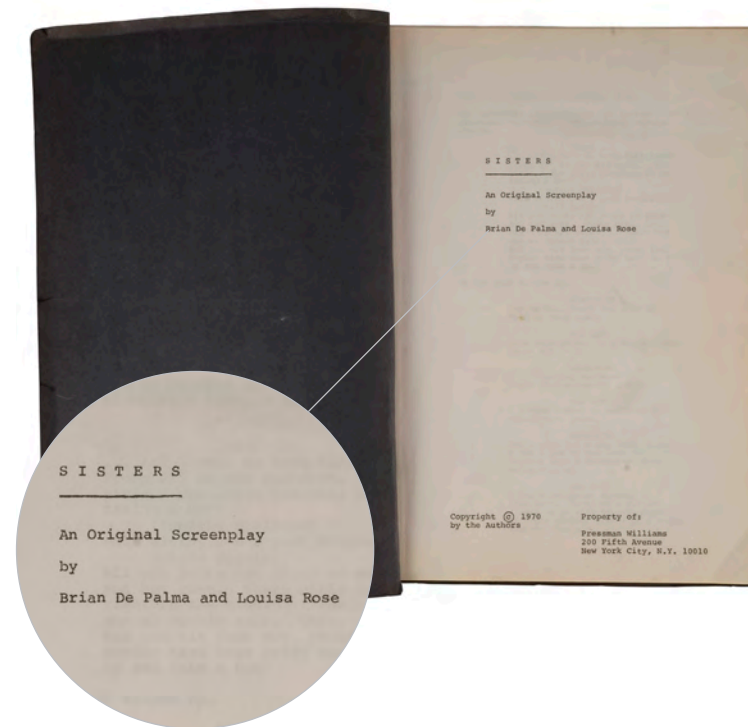
261
SCARFACE (Universal, 1983)
 Reprint Poster (25" x 39") Signed by Al Pacino, Murray Abraham, Steven Bauer, Robert Loggia, Angel Salazar, Pepe Serna, Al Israel, Caesar Cordova, Dennis Holahan, Miriam Colon and Geno Silva (Beckett COA)
 Very Fine Rolled

Estimate: \$1,000 - 2,000



262
THE SEARCHERS (Warner Bros., 1956)
 One Sheet (27" x 41")
 Very Fine- on Linen

Estimate: \$4,000 - 8,000



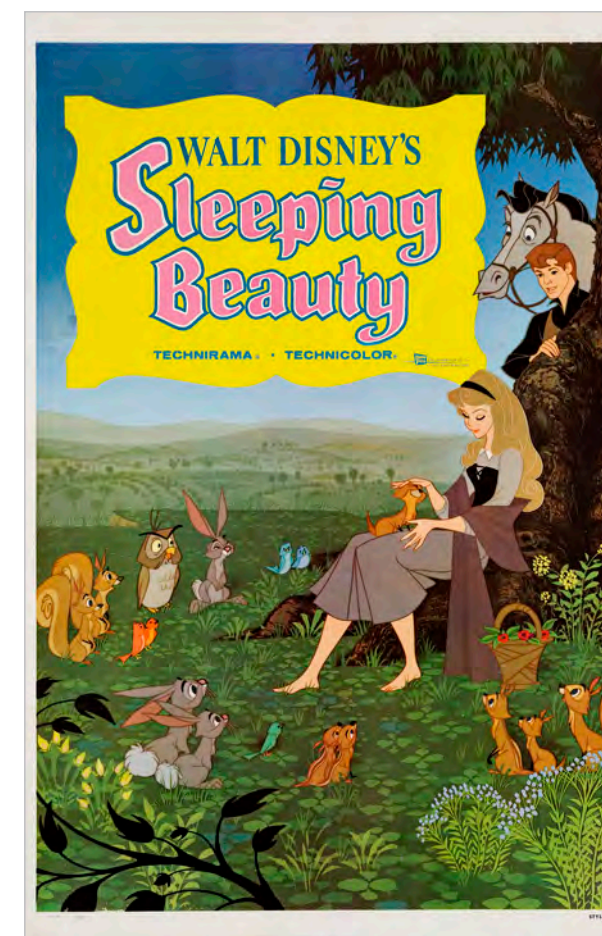
263
SISTERS (American-International, 1972)
 Film Script (8.5" x 11") Written by Brian De Palma and Louisa Rose; Belonging to Cinematographer Gregory Sandor
 Fine+

Estimate: \$1,000 - 2,000



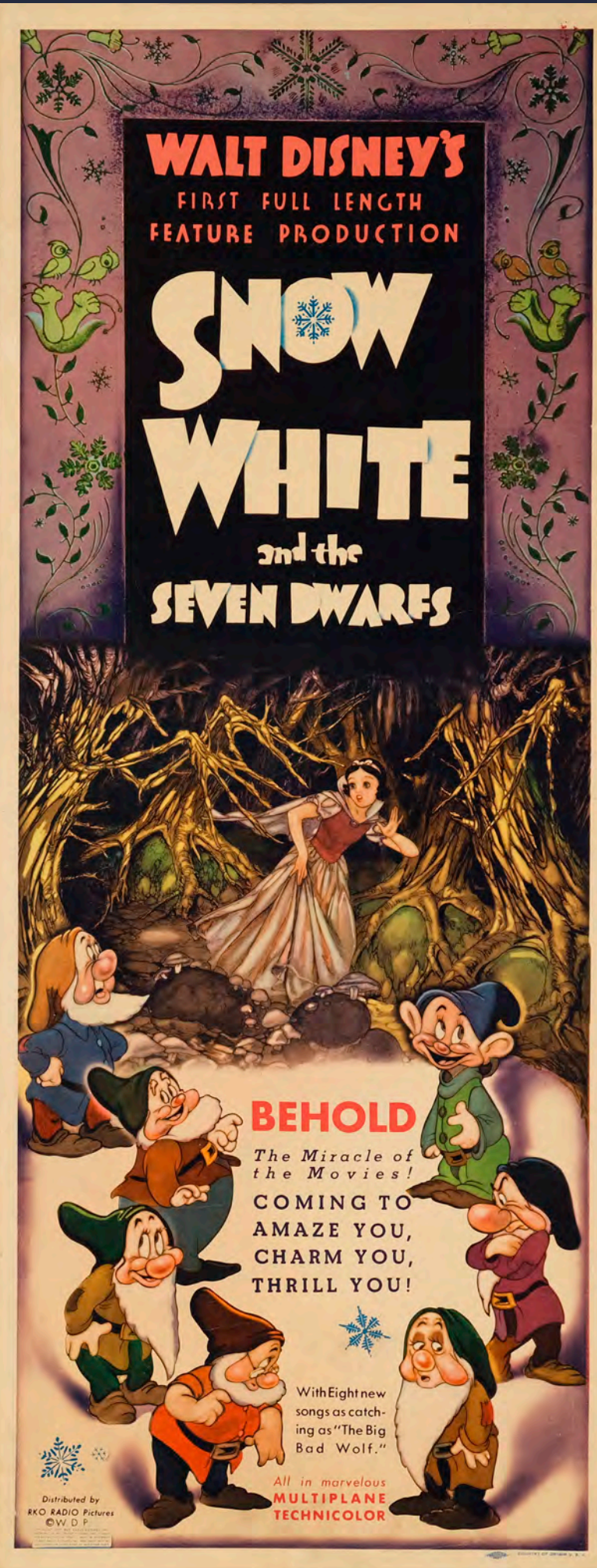
264
THE SISTERS (Warner Bros., 1938)
 Half Sheet (22" x 28") Style B, Linen Finish
 Fine+ on Paper

Estimate: \$900 - 1,800



265
SLEEPING BEAUTY (Buena Vista, 1959)
 One Sheet (27" x 41") Style B
 Very Fine- on Linen

Estimate: \$900 - 1,800



266
SNOW WHITE AND THE SEVEN DWARFS (RKO, 1937)
 Insert (14" x 36")
 Very Fine Rolled; Artwork by Gustaf Tenggren

This stunning poster features dramatic artwork of Snow White set in a haunted forest and is regarded as one of the best US posters from this sought-after title. This rolled example is in excellent condition and has been expertly maintained. It has three touch-ups on the left border and four on the right border to address small edge tears, pinholes, and a tiny chip. Overall, the poster shows light wear, with occasional small creases, one pinhole, and a small ink stain in the upper right corner. There are also some sporadic horizontal creases and a fingerprint smudge within the white field, which were intentionally left as-is. This rolled poster makes for a beautiful display piece from the film and would be an outstanding addition to any advanced collection.

It was called "Disney's Folly" by virtually all that heard about it, a project so unlikely and audacious that few believed it could be pulled off, as no one imagined an audience would embrace a feature-length cel-animated cartoon. Indeed, Walt sank everything he had into its production, even mortgaging his home to raise the needed capital. Both his wife, Lillian, and his brother, Roy, tried to talk him out of the project, but Walt remained undeterred. Originally estimated to cost \$250,000 (ten times the budget of the typical "Silly Symphonies" short), the film had an initial budget of \$150,000 and eventually ran to nearly \$1.5 million, an unheard-of sum for any feature film at the time. The result? One of the greatest achievements in film history, both a critical and commercial success, that would quickly become the most successful sound film of all time (although it would be replaced in that position by 1939's Gone with the Wind). It also laid the foundation for the Disney empire, as the profits from this film allowed Disney to build a new studio on 51 acres of land in Burbank, CA.

Estimate: \$6,000 - 12,000



267
SOME LIKE IT HOT (United Artists, 1959)
 Six Sheet (80" x 80")
 Fine+ Folded
Estimate: \$1,500 - 3,000



268
SOME LIKE IT HOT (United Artists, 1959)
 Insert (14" x 36")
 Fine+ Rolled

Estimate: \$1,200 - 2,400



269
THE SON OF THE SHEIK
 (United Artists, 1926)
 Window Card (14" x 22")
 Stone Lithograph
 Fine+ on Paper

Beautiful Vilma Banky succumbs to the passionate charms of Rudolph Valentino on this stunning stone lithograph window card from Valentino's final film. This particular example had several horizontal folds in the center, but it has been professionally paper-backed and restored with expert touch-ups, making the folds nearly unnoticeable. The lower half of the card shows some creases along the edges and to the right of the director's credit. Additionally, the borders and upper white area have been airbrushed to repair a small corner chip and two edge tears. Overall, the image area is in very nice condition, and this lovely window card presents beautifully.

"The Son of the Sheik" is a silent film adventure drama directed by George Fitzmaurice, featuring Rudolph Valentino and Vilma Banky. A follow-up to the 1921 success, "The Sheik," the story is adapted from Edith Maude Hull's 1925 novel, "The Sons of the Sheik." This was Valentino's last film, released shortly after his untimely death at 31 from peritonitis.

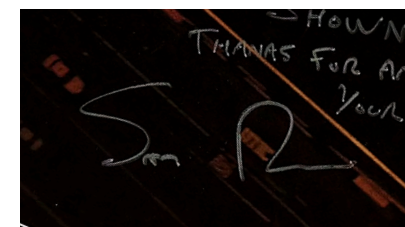
Estimate: \$2,000 - 4,000

270
SPELLBOUND
 (United Artists, 1945)
 One Sheet (27" x 41")
 Very Fine- on Linen

The striking and chilling design of Ingrid Bergman comforting Gregory Peck while he holds a straight-edge razor stands out as one of the most memorable movie poster images from the 1940s. This example has been professionally linen-backed with only minimal expert restoration. The restoration includes some sporadic touch-ups to portions of the folds, as well as to the upper and middle crossfolds and a tiny spot on Bergman's cheek. The borders show very light, sporadic airbrushing. Overall, this poster presents beautifully and would make an essential addition to any collection focused on Alfred Hitchcock or classic films in general.

Estimate: \$4,000 - 8,000





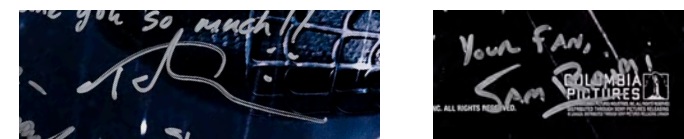
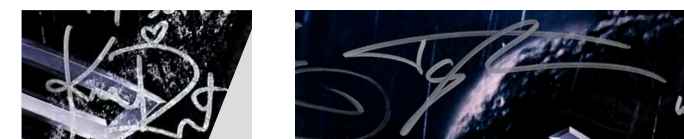
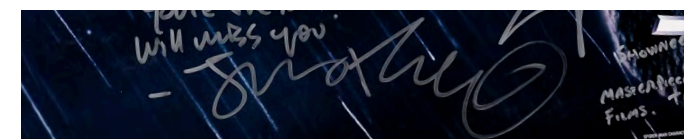
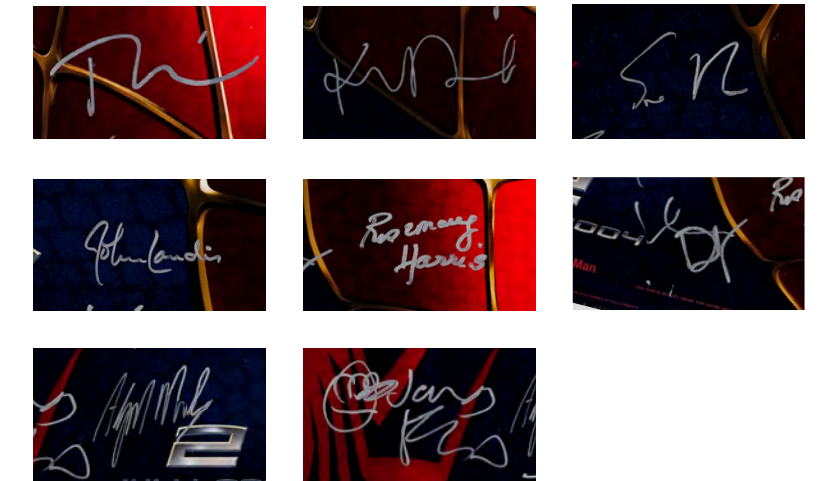
271
SPIDER-MAN
 (Columbia, 2002)
 One Sheet (26.75" x 39.75")
 Advance Signed by
 Stan Lee, Tobey Maguire
 and Sam Raimi (Director)
 (Beckett COA)
 Very Fine- Rolled

Estimate: \$1,000 - 2,000



272
SPIDER-MAN 2 (Columbia, 2004)
 One Sheet (27" x 40") Advance, Double-Sided Signed by
 Tobey Maguire, Kirsten Dunst, Alfred Molina, James Franco,
 Willem Dafoe, Rosemary Harris, John Landis, Sam Raimi
 (Beckett COA)
 Fine+ Rolled

Estimate: \$1,000 - 2,000



273
SPIDER-MAN 3 (Columbia, 2007)
 One Sheet (26.5" x 39.75")
 Advance Signed by Tobey Maguire,
 Kirsten Dunst, Thomas Haden Church,
 James Franco, Topher Grace and Sam Raimi
 (Director) (Beckett COA)
 Fine+ on Foam Board

Estimate: \$1,000 - 2,000



MARVEL THIS FILM IS NOT YET RATED FOR FUTURE INFO GO TO R.R.SOURCE.COM sony.com/Spider-Man



274
STAGECOACH
 (United Artists, 1939)
 Half Sheet (22" x 28") Style A
 Very Fine-

From director John Ford's outstanding Western drama featuring nine oddly assorted strangers is this spectacular "Style A" half sheet from United Artists. Showing a more dynamic image than its "Style B" counterpart, this rolled and unrestored example has a partial vertical crease down the center along with sporadic vertical creases that are not folds. The border has small creases, nicks, edge tears, stains, and a tiny chip, along with a handwritten number "39" (the year of the film's release). There are also sporadic smudges in the yellow field. This rolled, unrestored poster displays rich, bold colors and presents beautifully.

Director John Ford had previously collaborated with John Wayne, but their partnership reached legendary status in this iconic Western. John Wayne plays the role of the Ringo Kid, an outlaw who leads a group of people to safety aboard a besieged stagecoach.

Estimate: \$6,000 - 12,000

276
STAR WARS: A NEW HOPE
 (20th Century Fox, 1977)
 Revised Fourth Draft Script (9" x 11")
 Written by George Lucas, Dated
 March 15, 1976; From the Archive of
 the late Joe Viskocil (a Visual Effects
 Engineer)
 Very Fine+

Estimate: \$3,000 - 6,000



277
STAR WARS: A NEW HOPE
 (American Marketing Association, 1977)

American Marketing Association Convention Poster (18" x 23")
 Very Fine on Linen; Artwork by Bob Watts

This poster, distributed only to the attendees of the American Marketing Association's San Diego convention on September 22, 1977, is one of the rarest and most sought-after "Star Wars" posters. It has a "Rarity" rating of 9 out of 10 stars in Stephen J. Sansweet's and Peter Vilmur's highly respected reference book, "The Star Wars Poster Book" (Chronicle Books, 2005). The book notes that the poster is somewhat similar to the concept artwork developed for the release posters. Fox Marketing executive Marc Pevens requested that the event poster "coordinate with the overall campaign." This particular example has been professionally linen-backed and displays minor touch-up to the edges and small interior nicks with spot touch-up in the title to address areas of tiny dot stains.

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: \$7,000 - 14,000



275
STAGECOACH
 (United Artists, 1939)
 Title Lobby Card (11" x 14")
 Very Good+

Estimate: \$2,000 - 4,000



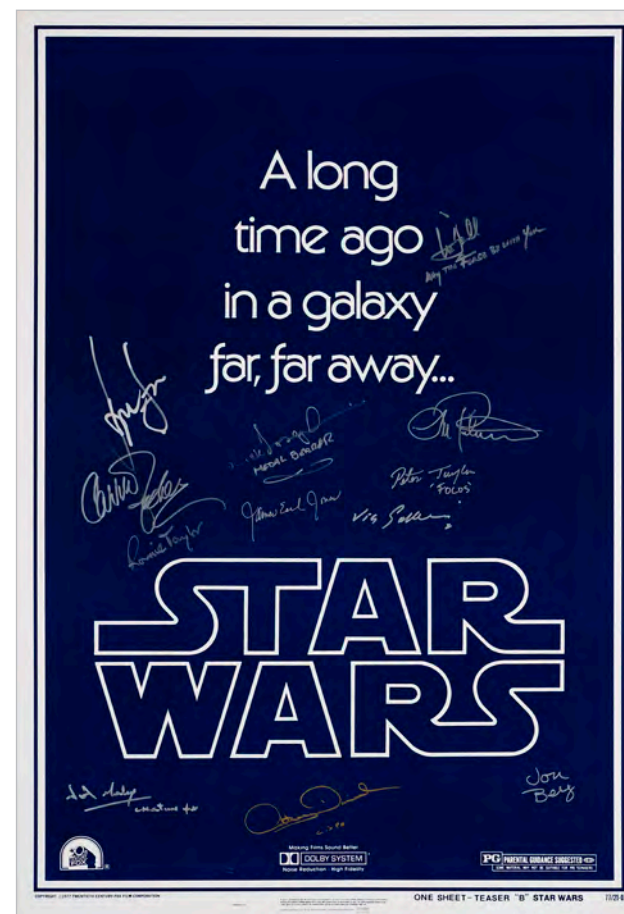
278
STAR WARS: A NEW HOPE
 (The Star Wars Corporation, 1976)
 Pre-Release Promotional Poster (20" x 29")
 Very Fine+ on Linen; Artwork by Howard Chaykin

Estimate: \$3,000 - 6,000



279
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
 Style B Teaser, First Printing (27" x 41")
 Very Fine+ Folded

Estimate: \$1,000 - 2,000



280
STAR WARS: A NEW HOPE (ZigZag, 2005)
 LucasFilm Ltd. Authorized Reprint One Sheet Poster (27.5" x 40")
 Teaser Style B Signed by Harrison Ford (Han Solo), Mark Hamill (Luke Skywalker), Carrie Fisher (Princess Leia), James Earl Jones (Voice Actor), Ronnie Taylor (Camera Operator), Peter Taylor (First Asst Camera), John Mollo (Costume Designer), Anthony Daniels (C-3PO), Jon Berg (Visual Effects), Phil Tippett (Visual Effects), Richard Edlund (Visual Effects), and Stuart Freeborn (Makeup Artist) (Beckett COA)
 Very Fine on Linen

This multi-signed, full-sized reprint poster of the film's "Teaser Style B" one sheet was authorized by Lucasfilm Ltd. in 2005, as indicated by the NSS statement at the bottom. The poster has been professionally linen-backed without any restoration and shows only minor edge wear on the right border, along with a small crease in the lower left corner. Additionally, this example features 12 authenticated signatures.

Estimate: \$2,000 - 4,000



281
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
 One Sheet (28" x 41") First Printing Printer's Proof, Style A
 Very Fine on Linen; Artwork by Tom Jung

This beautiful printer's proof from the first printing of the Style A one sheet has been professionally linen-backed, with sporadic airbrushing to the borders to address general wear. This highly desirable printer's proof remains in outstanding condition.

Estimate: \$5,000 - 10,000





282
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
 One Sheet (27" x 41") First Printing, Style A
 Very Fine- on Linen; Artwork by Tom Jung
Estimate: \$2,000 - 4,000

283
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
 Insert (14" x 36")
 Very Fine- Rolled; Artwork by Tom Jung
Estimate: \$900 - 1,800



284
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
 International One Sheet with Ratings Block (28" x 41")
 Printer's Proof, Style C
 Very Fine+ on Linen; Artwork by Tom Chantrell
Estimate: \$4,000 - 8,000

285
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
 International One Sheet with Ratings Block (28" x 41")
 Printer's Proof, Style C
 Very Fine+ Rolled; Artwork by Tom Chantrell
 This poster, featuring the incredible artwork of British artist Tom Chantrell, was released in late 1977 and includes Han Solo, who was not part of the initial advertising campaign. It remains a fan favorite due to its realistic depiction of the main cast. A small number of these posters were produced with a PG ratings box, which may have been a mistake or intended for overseas military bases. This stunning printer's proof is rolled and in excellent, unrestored condition, with only a small tear on the border near the upper right corner. It is much rarer than the theatrical release poster and is an inch wider, making it an exceptional addition to any collection.
Estimate: \$3,000 - 6,000





286
STAR WARS: A NEW HOPE (20th Century Fox, 1977)
 Full-Bleed British Quad (40" x 30") First Printing
 Very Fine+ on Linen; Artwork by Tom Chantrell

This beautiful full-bleed quad, which features artwork similar to the film's "Style C" US one sheet, is from the first printing of this poster, which was later replaced by a similar design noting the film's seven Academy Award wins. Originally folded in very nice condition with sporadic creases on and above the lower right corner, this example has been professionally linen-backed with expert touch-up to the folds and minimal sporadic touch-up within certain letters of the film's title and a small area in the upper background to the right of Darth Vader's helmet. Beautifully printed by W.E. Berry Ltd., the colors on this quad appear more vibrant than on its US counterpart, and the design looks just as attractive in this horizontal format.

Estimate: \$7,000 - 14,000



287
STAR WARS: A NEW HOPE (20th Century Fox, 1978)
 One Sheet (24" x 37") Symphonic Suite Concert By John Williams
 Very Fine- on Cardstock

In November 1977, a series of concerts premiered, featuring John Williams' musical score from "Star Wars." The following year, as concert management transitioned, a single promotional poster was created for the series. Art director Suzy Rice enlisted John Alvin to design the poster, which depicted C-3PO and R2-D2 surrounded by a collection of musical instruments. These posters were used exclusively for promotion and were neither displayed at the concerts nor made available for sale, making them extremely rare. This example, which is in outstanding condition, was professionally mounted to a piece of cardstock and displays only a tiny nick on the right edge.

Estimate: \$3,000 - 6,000

288
STAR WARS: A NEW HOPE (20th Century Fox, 1978)
 One Sheet (27" x 41") First Anniversary, Birthday Cake Style
 Very Fine- Rolled

A year after its original release, "Star Wars" was still running strong in theaters across the US. To celebrate this milestone, theaters still offering showings of the paragon space opera were presented with this special anniversary Birthday Cake one sheet, charmingly adorned by Kenner's original character action figures from the franchise, most notably Luke Skywalker, Princess Leia, Han Solo, Darth Vader, Obi-Wan Kenobi and more. The poster is rolled and shows some signs of wear, including border wear with a corner chip, a slight edge tear, and light edge wear near the top of the left border. The image area also has some sporadic crimping.

Estimate: \$2,500 - 5,000





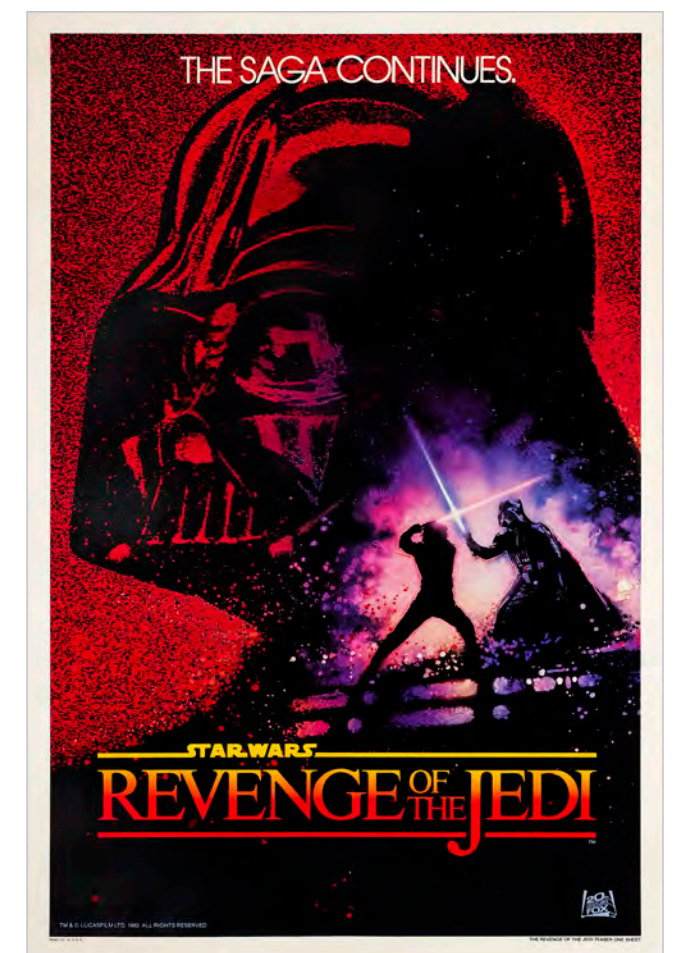
289
STAR WARS:
THE EMPIRE STRIKES BACK
(20th Century Fox, R-1982)
One Sheet (27" x 41") Teal Style
Very Fine Rolled; Artwork by Tom Jung

Estimate: \$2,500 - 5,000



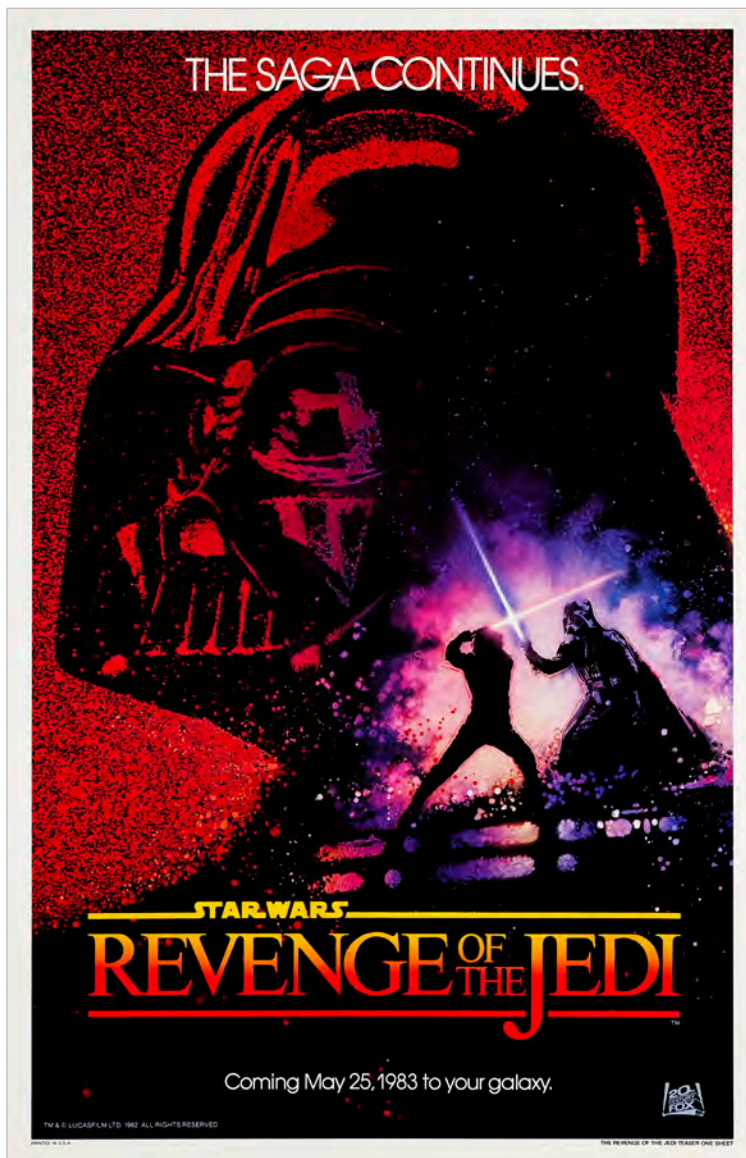
290
STAR WARS: THE EMPIRE
STRIKES BACK - THE ADVENTURES
OF LUKE SKYWALKER
(Polygram Distribution, 1980)
Vinyl LP, Presswell Pressing, Gatefold
(12" x 12") RS-1-3081 Signed by
Mark Hamill, Carrie Fisher,
Harrison Ford, James Earl Jones,
Billy Dee Williams, Anthony Daniels
and Frank Oz. (Beckett COA)
Very Fine-; Artwork by Jeff Wack

Estimate: \$1,500 - 3,000



291
STAR WARS: REVENGE OF THE JEDI (20th Century Fox, 1983)
One Sheet (27" x 41") Recalled Teaser, Undated Style
Very Fine on Linen; Artwork by Drew Struzan

Estimate: \$1,000 - 2,000



292
STAR WARS: REVENGE OF THE JEDI
 (20th Century Fox, 1982)
 One Sheet (27" x 41") Recalled Teaser, Dated Style
 Very Fine+ Rolled; Artwork by Drew Struzan

Estimate: \$900 - 1,800



293
THE STING (Universal, 1973)
 One Sheet (27" x 41") Silk Screen Alternate Style
 Very Fine- on Linen

Estimate: \$2,000 - 4,000



294
SUNSET BOULEVARD (Paramount, 1950)
 Half Sheet (22" x 28") Style B
 Very Fine- Rolled

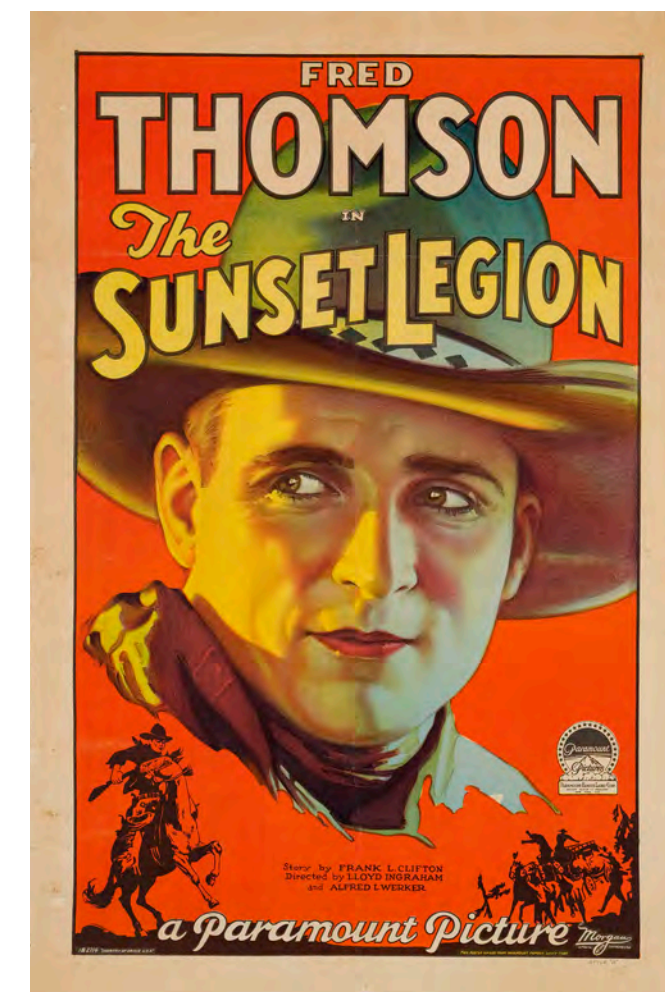
Faded silent film star Norma Desmond (Gloria Swanson) looms ominously over lovers William Holden and Nancy Olson in this stunning "Style B" half sheet poster from director Billy Wilder's Hollywood-themed drama produced by Paramount. This rolled example features four pinholes in the white background and a tear on the left edge, which has been supported by a piece of cellophane tape on the back. Additionally, there are sporadic stains in the lower border, small creases above the lower right corner, and some crimping. Despite these imperfections, this unrestored poster presents beautifully and shows no signs of fading. It is a classic Hollywood poster from a timeless film about the industry itself.

"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: \$2,000 - 4,000

295
THE SUNSET LEGION (Paramount, 1928)
 One Sheet (27" x 41") Style B, Stone Lithograph
 Very Fine- on Linen

Estimate: \$3,000 - 6,000





296
SUPERMAN
 (Paramount, 1941)
 Stock One Sheet (27" x 41")
 Very Fine- Folded

An incredible find, this is the very first screen appearance of Superman and the first movie poster ever produced for the character. This example is extremely desirable, as it is unbacked and folded as issued, displaying fold wear along the bottom of the vertical fold with crossfold separation and wear above it, mild separation on the upper crossfold, and sporadic small creases in the border. A prior owner had taken a black marker to touch-up a very small area on the bottom of Superman's foot, which had a tiny tear and is reinforced with small pieces of white and cellophane tape on the back. They also slightly outlined a small area of the bottom of his leg with the marker on the left side. The scarcity of this poster cannot be overstated. For the Superman completist, it is a must-have, as it features the immortal superhero illustrated by Max and Dave Fleischer. This incredible crossover poster is perfect for animation, comic book, and poster collectors alike.

After Superman made his dramatic debut in Action Comics in 1938 and quickly gained fame, he became the focus of Hollywood speculation. Republic Pictures sought to adapt the "Man of Steel" into a serial, but Paramount secured the rights first and produced a series of cartoons. Under the direction of Max and Dave Fleischer, Paramount created a total of 17 cartoons, which are regarded as some of the best work to come from its cartoon division. Instead of issuing individual one sheet posters for each cartoon, Paramount opted to create a stock one sheet with a blank imprint area where the titles of the individual cartoons could be written or printed.

Estimate: \$15,000 - 30,000



297
SUPERMAN AND THE MOLE MEN (Lippert, 1951)
 Lobby Card Set (8), Pressbook (11" x 14", 8.5" x 11")
 Fine+

"Superman and the Mole-Men" was the first feature-length film based on a DC Comics property, although the character Superman had previously appeared in theatrical serials. This complete set of eight lobby cards features a striking title card that showcases Superman (George Reeves), Lois Lane (Phyllis Coates), and the Mole-Men. All eight cards are unrestored and may show a combination of pinholes, some border wear with small creases, occasional tiny stains, a corner chip, and sporadic crimping. The overall condition is an average grade. Also included is the original six-page pressbook, illustrated with black and white photographs and illustrations throughout, which is in excellent condition.

Initially created as a pilot for the television series "The Adventures of Superman," this production marked the first full-length live-action Superman film, following earlier serials. George Reeves, a talented 37-year-old actor, took over from Kirk Alyn as Superman. After WWII, Reeves found his career in a lull, often relegated to supporting parts or leading roles in low-budget movies and serials. He hoped that this film and the potential TV series would revitalize his career, unaware of the profound effect the role of Superman would have on his life. Phyllis Coates, who played Lois Lane in the show's first season, also featured in the film. In the story, Superman aids a group of diminutive subterranean beings whom the local townspeople mistakenly perceive as threatening.

Estimate: \$2,000 - 4,000



298
SUSPICION (RKO, 1941)
 Insert (14" x 36")
 Fine+ on Paper

Estimate: \$2,000 - 4,000



299
SWISS MISS (MGM, 1938)
 Three Sheet (41" x 79") Style A
 Fine- on Linen; Artwork by Al Hirschfeld

Oliver Hardy and Stan Laurel are featured on this striking three sheet poster from MGM. The artwork, created by the legendary Al Hirschfeld, is presented in the "Style A" format and was printed on two sheets. It has been professionally linen-backed, with skilled airbrushing applied to the borders to repair pinholes, small tears, and chips. Touch-up work was also performed to address wear along the folds and to fix sporadic interior tears. Much of the white background has been airbrushed. The restoration has been executed exceptionally well, making this beautiful comedy poster truly eye-catching and showcasing outstanding caricatures of the famous comedy duo.

Laurel and Hardy, struggling rat trap salesmen unable to make sales in Switzerland, find themselves penniless and unable to afford lunch. As a result, they take up work at a hotel where a composer, seeking refuge from his wife, has been hiding. With a budget of \$700,000, "Swiss Miss" was the most expensive feature ever made by Laurel & Hardy. In contrast, the duo's films from the 1940s, produced by major studios like 20th Century-Fox and MGM-both of which had far greater financial resources than their former employer, Hal Roach-were created as "B" pictures at significantly lower costs.

Estimate: \$2,000 - 4,000

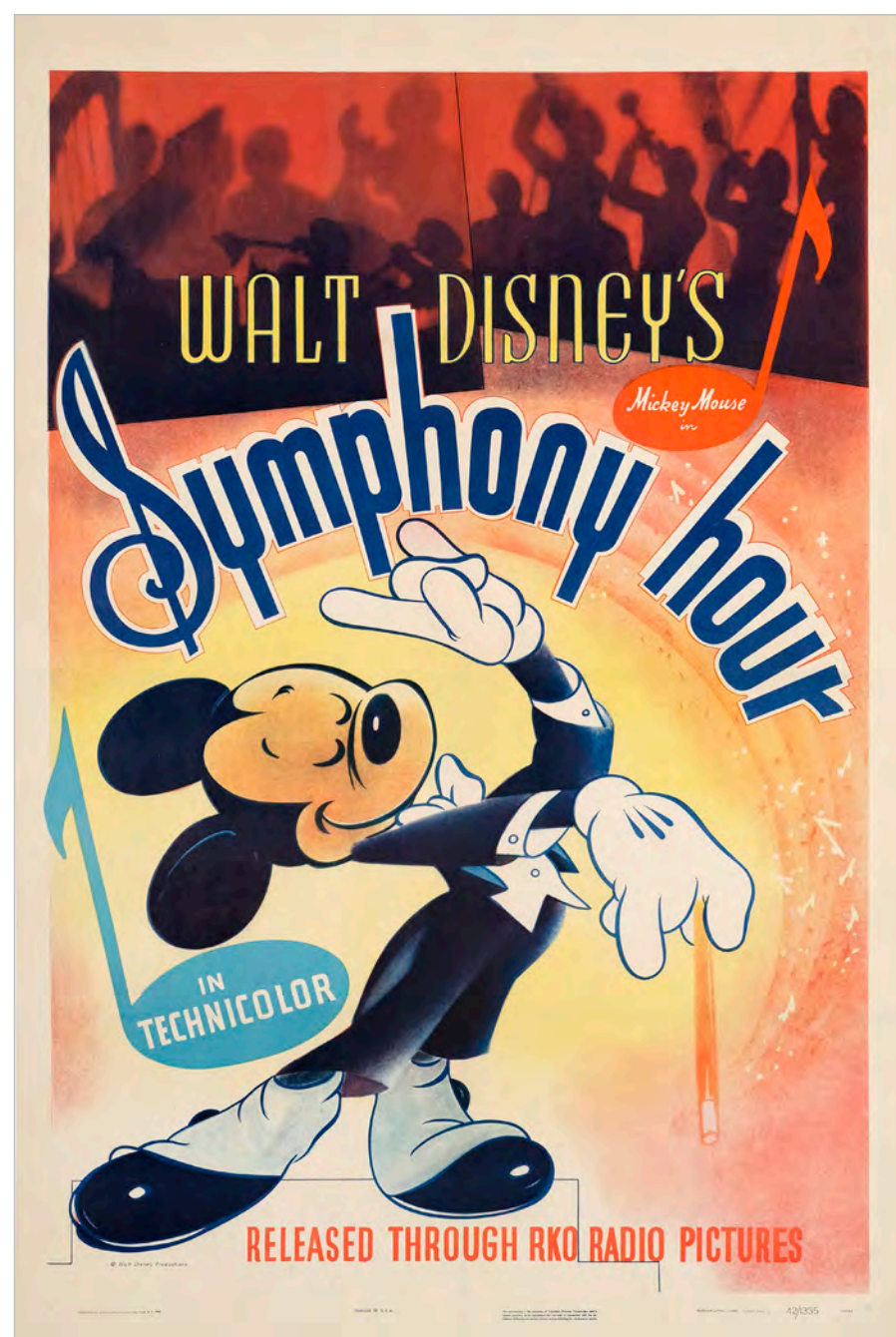


300
SYMPHONY HOUR (RKO, 1942)
 One Sheet (27.5" x 41")
 Very Fine- on Linen

Mickey Mouse guest-directs the orchestra during a radio broadcast on this charming one sheet poster from Walt Disney's Technicolor animated musical short. This professionally linen-backed example shows minor touch-ups along the folds to address general wear. There is airbrushing on the center crossfold and the lower portion of Mickey's left glove to repair crossfold separation, along with small areas of pinholes and a tiny tear. Additionally, the borders have been airbrushed to fix two tears on the upper border-one of which has very light paper loss. A small piece of cellophane tape was removed from the back, which had stabilized one of the tears, and the airbrushing also corrects light separation at the ends of the folds.

Released in 1942, "Symphony Hour" was the second-to-last entry in the Mickey Mouse cartoon series before the end of World War II. The final prewar short was "Pluto and the Armadillo" (1943), while the series resumed after the war with "Squatter's Rights" in 1946.

Estimate: \$5,000 - 10,000



301
TARANTULA (Universal, 1955)
 One Sheet (27" x 41")
 Very Fine- Folded; Artwork by Reynold Brown

Estimate: \$1,000 - 2,000

302
TARZAN THE MIGHTY (Universal, 1928)
 One Sheet (27" x 40") All-Serial Style, Stone Lithograph; From the Bradleigh Vinson Collection
 Very Fine- on Linen

Estimate: \$1,500 - 3,000



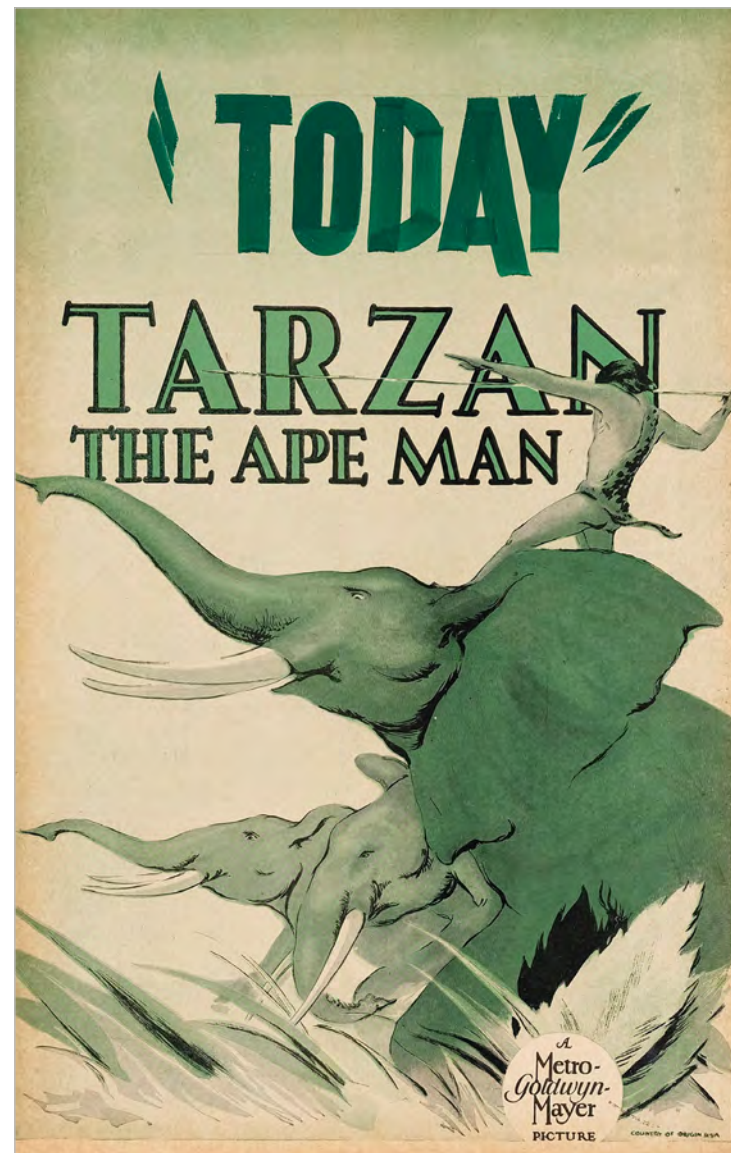


303
TARZAN THE APE MAN (MGM, 1932)
 Insert (14" x 36"); From the Bradleigh Vinson Collection
 Fine+ on Paper

This striking insert is from the first "Tarzan" film in MGM's renowned adventure series, featuring Johnny Weissmuller and Maureen O'Sullivan. The image depicts Jane wrapped between Tarzan's legs, while his shadow showcases his ape-like behavior, a result of being raised by apes. This example has been professionally paper-backed and expertly retouched to address general wear, including light separation along the upper fold and some scattered horizontal creases. The borders have been airbrushed to repair small edge tears, chips, and creases.

Johnny Weissmuller, a 28 year old Olympic gold medalist swimmer, made his debut as Tarzan in this lavish MGM production after being spotted by the film's screenwriter at his hotel swimming pool. This was the first pairing of Weissmuller and Maureen O'Sullivan in the roles they would be remembered by for the rest of their lives.

Estimate: \$5,000 - 10,000



304
TARZAN THE APE MAN (MGM, 1932)
 Window Card (14" x 22")
 Very Fine-

Estimate: \$1,000 - 2,000

305
TARZAN THE APE MAN (MGM, 1932)
 Title Lobby Card (11" x 14");
 From the Bradleigh Vinson Collection
 Very Good on Paper

Estimate: \$1,000 - 2,000



306
TARZAN THE FEARLESS (Principal Distributing, 1933)
 One Sheet (27" x 41") Chapter 12: "Jungle Justice"; From the Bradleigh Vinson Collection
 Very Good+ Folded

Estimate: \$1,000 - 2,000

307
TARZAN THE FEARLESS (Principal Distributing, 1933)
 One Sheet (28" x 41") Feature Version Style B, Stone Lithograph; From the Bradleigh Vinson Collection
 Very Fine+ on Linen

Estimate: \$1,000 - 2,000





308
TARZAN AND HIS MATE (MGM, 1934)

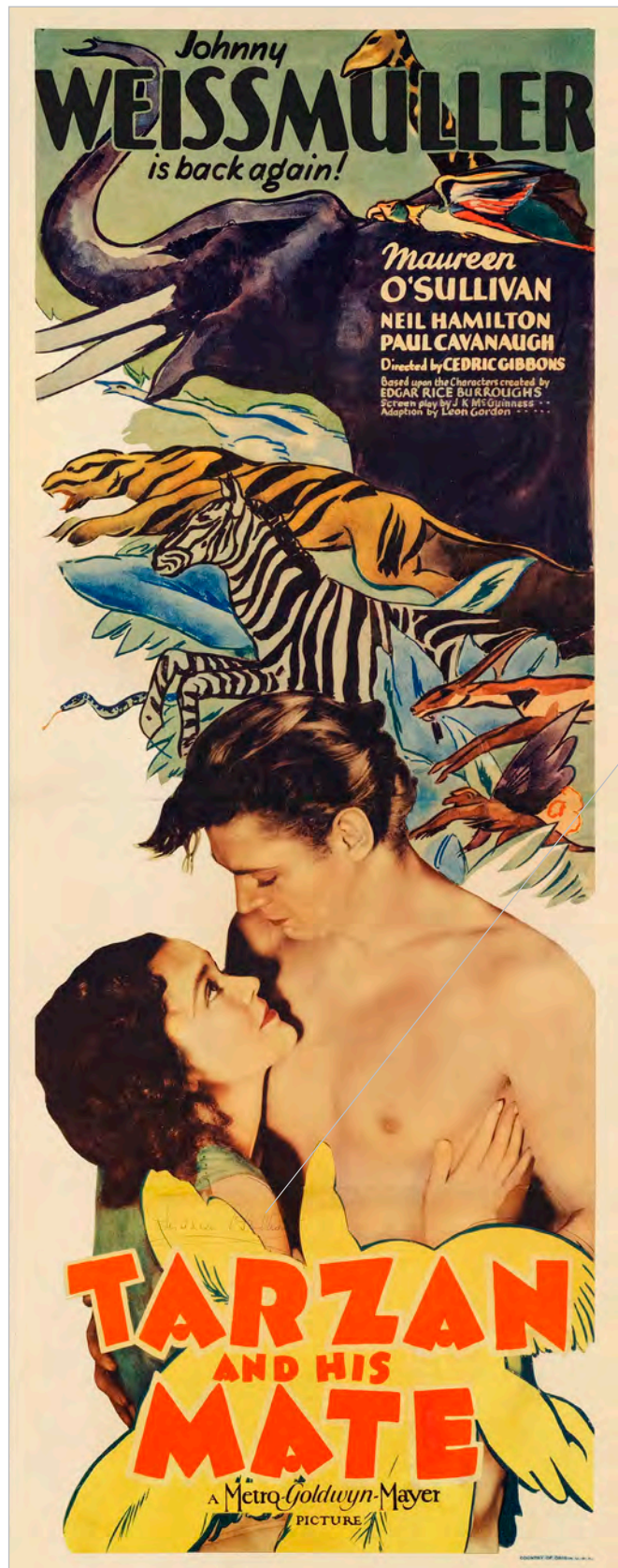
Theatre Lobby Streamer (162" x 44"); From the Bradleigh Vinson Collection
 Very Fine+

After the success of "Tarzan the Ape Man" (1932), MGM put great effort into marketing "Tarzan and His Mate." Presented here is a very rare theatre lobby streamer, described in the pressbook as "7 pieces strung together and lithographed in striking colors." This piece, lithographed on hard cardboard on one side only and featuring several die-cut perforations in each section, showcases a stunning image of Johnny Weissmuller and Maureen O'Sullivan riding an elephant in the center, flanked by jungle animals on either side. This example is complete, unrestored, and in outstanding original condition, showing only minor edge wear and small creases. This true rarity is a remarkable artifact from this popular pre-Code film.

Former Olympic swimmer Johnny Weissmuller made his second appearance as jungle hero Tarzan in this action-adventure sequel. Here, the vine-swinging yodeller takes on a pair of ivory hunters, who also have designs on his lady-love Jane (Maureen O'Sullivan).

Estimate: \$5,000 - 10,000

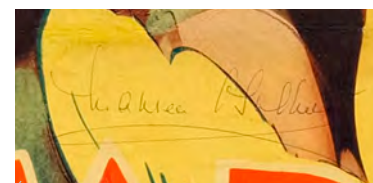




309
TARZAN AND HIS MATE (MGM, 1934)
 Insert (14" x 36") Signed by Maureen O'Sullivan (Beckett COA);
 From the Bradleigh Vinson Collection
 Fine+ on Paper

Johnny Weissmuller and Maureen O'Sullivan reprise their roles from the 1932 film "Tarzan the Ape Man," and this sequel is widely regarded as the best film in the series. It is also famous for O'Sullivan's nude swimming scene. This beautiful insert, signed by Miss O'Sullivan, has been professionally backed with paper and expertly touched up to address general wear. The white areas have received some airbrush work. The creases received sporadic spot touch-ups to correct small indentations. The borders and white area have been airbrushed to fix pinholes, edge tears, creases, and a small chip. This poster presents beautifully.

Estimate: \$2,500 - 5,000



310
THE NEW ADVENTURES OF TARZAN
(Burroughs-Tarzan Enterprises, 1935)
 One Sheet (27" x 41"); From the
 Bradleigh Vinson Collection
 Very Fine+ on Linen

Estimate: \$1,000 - 2,000



311
THE NEW ADVENTURES OF TARZAN
(Burroughs-Tarzan Enterprises Inc., 1935)
 One Sheet (27" x 41"); From the Bradleigh
 Vinson Collection
 Fine+ on Linen

Estimate: \$1,000 - 2,000



312
TARZAN ESCAPES (MGM, 1936)
 Three Sheet (41" x 79") Style A, Stone Lithograph;
 From the Bradleigh Vinson Collection
 Fine+ Folded

Johnny Weissmuller and Maureen O'Sullivan are beautifully depicted on this "Style A" three sheet stone lithograph, printed by Tooker for MGM. The lithograph consists of two sheets and is folded with an additional crease. This example shows some wear, including two edge tears and two chips on the upper border, as well as fold wear, sporadic separation, and a few small areas of paper loss. Featuring rich, bold colors, this unrestored piece would make a spectacular display. It would be a superb addition to any collection related to Tarzan or classic films of the 1930s.

The third film in the "Tarzan" series, based on the stories by Edgar Rice Burroughs, stars Olympic swimming champion Johnny Weissmuller and the beautiful Maureen O'Sullivan. The plot centers around a cunning hunter named John Buckler, who captures Tarzan with the intention of taking him back to civilization to put him on public display. The film faced several challenges, including a poor reception at its preview and the replacement of directors three times.

Estimate: \$3,000 - 6,000



313
TARZAN ESCAPES (MGM, 1936)
 One Sheet (28" x 41") Style C, Stone Lithograph;
 From the Bradleigh Vinson Collection
 Very Fine- on Linen

Estimate: \$1,500 - 3,000



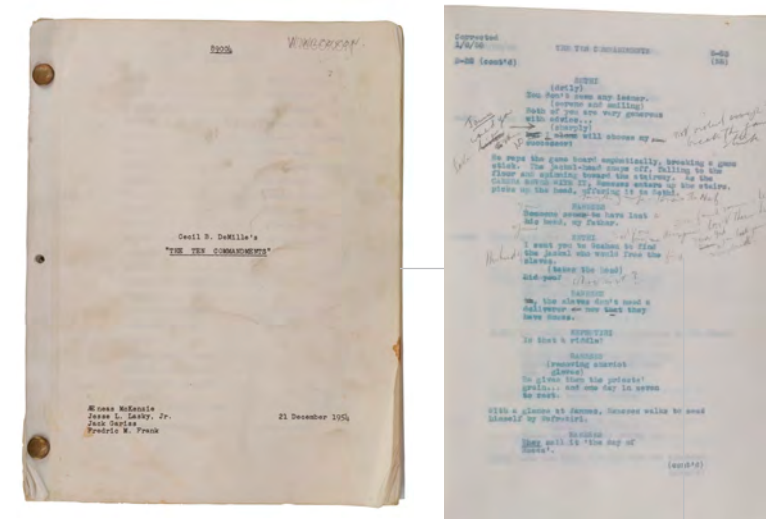
314
TARZAN ESCAPES (MGM, 1936)
 Insert (14" x 36"); From the
 Bradleigh Vinson Collection
 Fine+ on Paper

Estimate: \$1,000 - 2,000



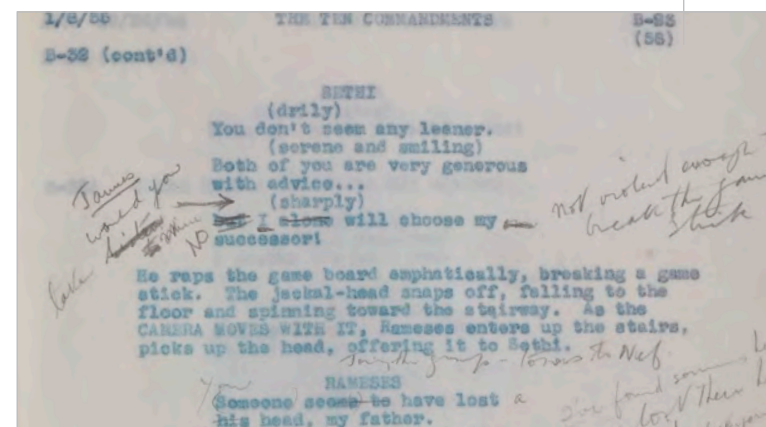
315
TARZAN'S SECRET TREASURE (MGM, 1946)
 First Post-War Release Horizontal French Grande
 (63" x 47"); From the Bradleigh Vinson Collection
 Fine+ on Linen; Artwork by Roger Soubie

Estimate: \$900 - 1,800



316
THE TEN COMMANDMENTS (Paramount, 1956)
 Film Script (8.5" x 11") Written by Dorothy Clarke Wilson,
 J.H. Ingraham and A.E. Southon; Belonging to Actor/
 Associate Producer Henry Wilcoxon
 Fine-

Estimate: \$1,500 - 3,000



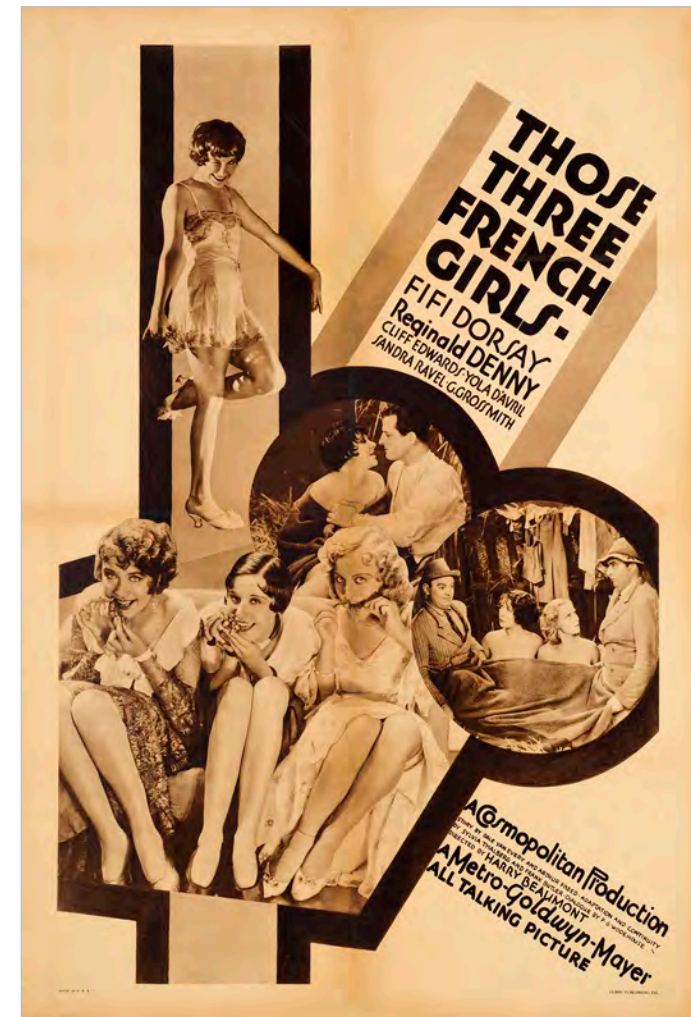
317
THE TEXAS BAD MAN (Universal, 1932)
 One Sheet Poster (27" x 41") Stone Lithograph
 Very Fine- Folded

Estimate: \$2,500 - 5,000





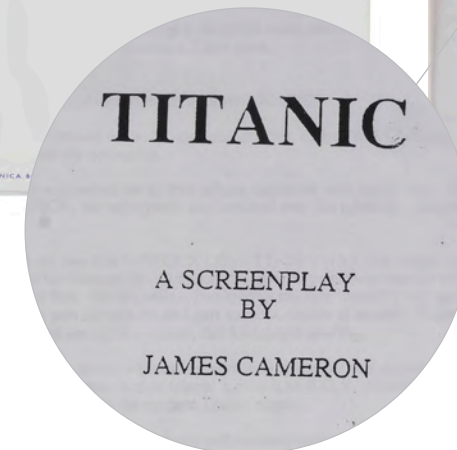
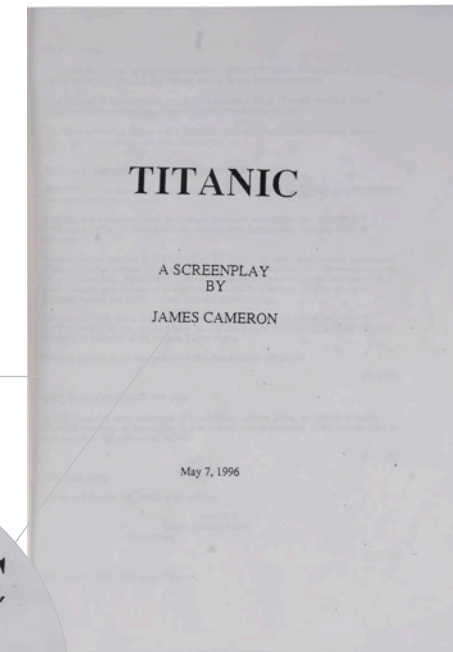
324
THIS ISLAND EARTH (Universal-International, 1955)
 (30" x 40")
 Fine+ Rolled
 Estimate: \$2,000 - 4,000



325
THOSE THREE FRENCH GIRLS (MGM, 1930)
 One Sheet (28" x 42") Rotogravure Style
 Fine+ on Linen
 Estimate: \$1,000 - 2,000



326
THREE STOOGES: FROM NURSE TO WORSE
 (Columbia, 1940)
 Lobby Card (11" x 14")
 Fine
 Estimate: \$900 - 1,800



327
TITANIC (20th Century Fox, 1997)
 Film Script (8.5" x 11") Written by James Cameron
 Fine+
 Estimate: \$1,000 - 2,000



328
TO CATCH A THIEF (Paramount, 1955)
 Italian Four Fogli (55" x 78")
 Very Fine Folded; Artwork by Ercole Brini

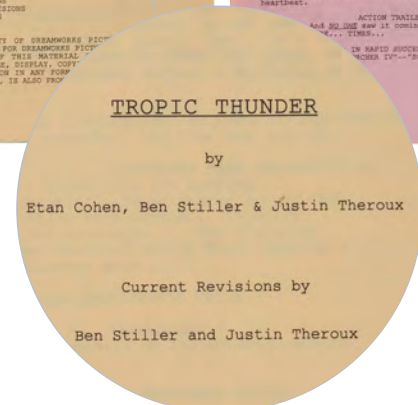
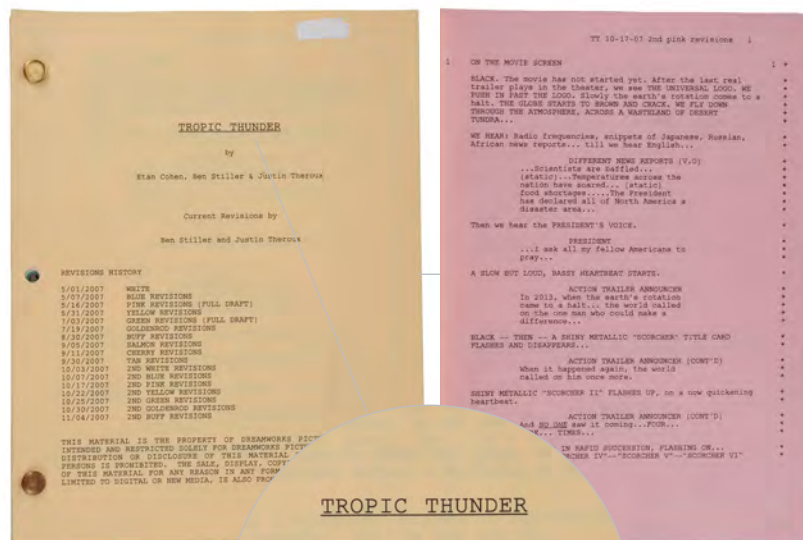
Propstore has never offered this rare poster before and the other major houses involved in posters have only offered this once before. Italian artist Ercole Brini created an exquisite movie poster that captures the film's glamorous atmosphere while hinting at its suspenseful theme, centered on a retired jewel thief trying to prove his innocence. This poster is printed on two sheets and has been folded. It shows some signs of wear, including pinholes, general fold wear, and a few small areas of separation, particularly at the crossfolds. Additionally, there is border wear with sporadic small stains. Overall, this is one of the most stunning posters ever issued for this popular film directed by Hitchcock, featuring two of his favorite stars.

Alfred Hitchcock was at the height of fame as a film director when this superb film was made. This poster puts both Cary Grant's and Grace Kelly's romantic chemistry and Hitchcock's skill for suspense front and center.

Estimate: \$4,000 - 8,000



329
TO KILL A MOCKINGBIRD (Universal-International, 1962)
 Six Sheet (80" x 80")
 Very Fine+ Folded
 Estimate: \$1,000 - 2,000



330
TROPIC THUNDER (Paramount, 2007)
 Revised Script, Production Archive (2) (8.5" x 11", 8.5" x 14")
 Written by Ethan Cohen, Ben Stiller and Justin Theroux;
 2nd Buff Revisions 11/04/2007
 Fine+
 Estimate: \$1,000 - 2,000



331
UNDERSEA KINGDOM (Republic, 1936)
 One Sheet (27" x 41") All-Serial Style
 Fine+ on Linen
 Estimate: \$1,500 - 3,000



332
VERTIGO (Paramount, 1958)
 Half Sheet (22" x 28") Style A
 Very Fine- Rolled; Artwork by Saul Bass
 The image features a serene moment of James Stewart alongside his obsession, the beautiful Kim Novak. With artwork designed by the renowned Saul Bass, this example of the "Style A" half sheet was rolled and underwent expert restoration to address a partial vertical fold through the photographic image. Sporadic airbrushing was applied to the left side of the red field, specifically at the edges of the outer white circle, to correct minor stains. Additional airbrushing was also done on the lower border to fix stains, as well as on the upper and left borders to address some minor blemishes. Although there is light wear on the top border, the restoration was executed exceptionally well, and this unfolded piece presents beautifully, displaying only a small crease near the lower right corner.
 Widely regarded as Alfred Hitchcock's finest film, this pristine psychological thriller stars James Stewart as an acrophobic former detective obsessed with a woman (Kim Novak) who has seemingly returned from the dead.

Estimate: \$2,000 - 4,000



333
VIVA LAS VEGAS (MGM, 1964)
 Three Sheet (41" x 79")
 Very Fine- on Linen
 Estimate: \$1,500 - 3,000



334
WAR OF THE WORLDS (Paramount, 1953)

Half Sheet (28" x 22") Style B
Very Fine- on Paper

One of the truly superb posters from the classic sci-fi films of the 1950s, and also considered the best US poster on this title, is this spectacular "Style B" half sheet which depicts the Martian war machines destroying a metropolis. This example was folded and professionally paper-backed with expert touch-up to the folds to address general wear, with additional touch-up primarily in the lower right quadrant to fix small vertical creases within the "s" in "Worlds" down to the lower exploding building, which also shows more touch-up. The borders have been airbrushed to repair edge tears, light separation at the end of the folds, and corner creases. The restoration was carried out exceptionally well, as expected for a poster of this high caliber, making it a very important addition to any advanced collection.

George Pals' classic adaptation of H. G. Wells' science fiction novel is one of the most influential films of the era, due to the director's use of three-strip Technicolor and the picture's Academy Award-winning special effects that make the Martian onslaught against humanity realistically harrowing.

Estimate: \$10,000 - 20,000



335
WAY DOWN EAST
(United Artists, 1920)
Half Sheet (22" x 28")
Fine+ Rolled

Estimate: \$1,200 - 2,400



336
WEST SIDE STORY
(United Artists, 1961)

Six Sheet (79" x 79")
Very Fine Folded;
Artwork by Bob Peak

Estimate: \$2,000 - 4,000



337
WESTWARD HO (Republic, 1935)
 One Sheet (27" x 41") Stone Lithograph
 Very Fine- on Linen
 John Wayne thunders across the plains on a white horse on this stunning Western poster, which is from the very first film released by the newly-established Republic Pictures. This example is in excellent condition. It has been professionally linen-backed, with expert touch-ups to fix pinholes and small edge tears, particularly along the folds and crossfolds. Some touch-up work was also done inside the title, along with occasional airbrushing on the borders to repair minor chips and signs of wear. Originally, the poster was printed without the white outline around the title, but this was added later during restoration. It is likely the rarest of all John Wayne posters from this early period, even more so than the well-known "Stagecoach." The design is striking and serves as an excellent example of 1930s Western movie poster art, featuring one of the genre's most legendary and enduring stars.

Estimate: \$6,000 - 12,000



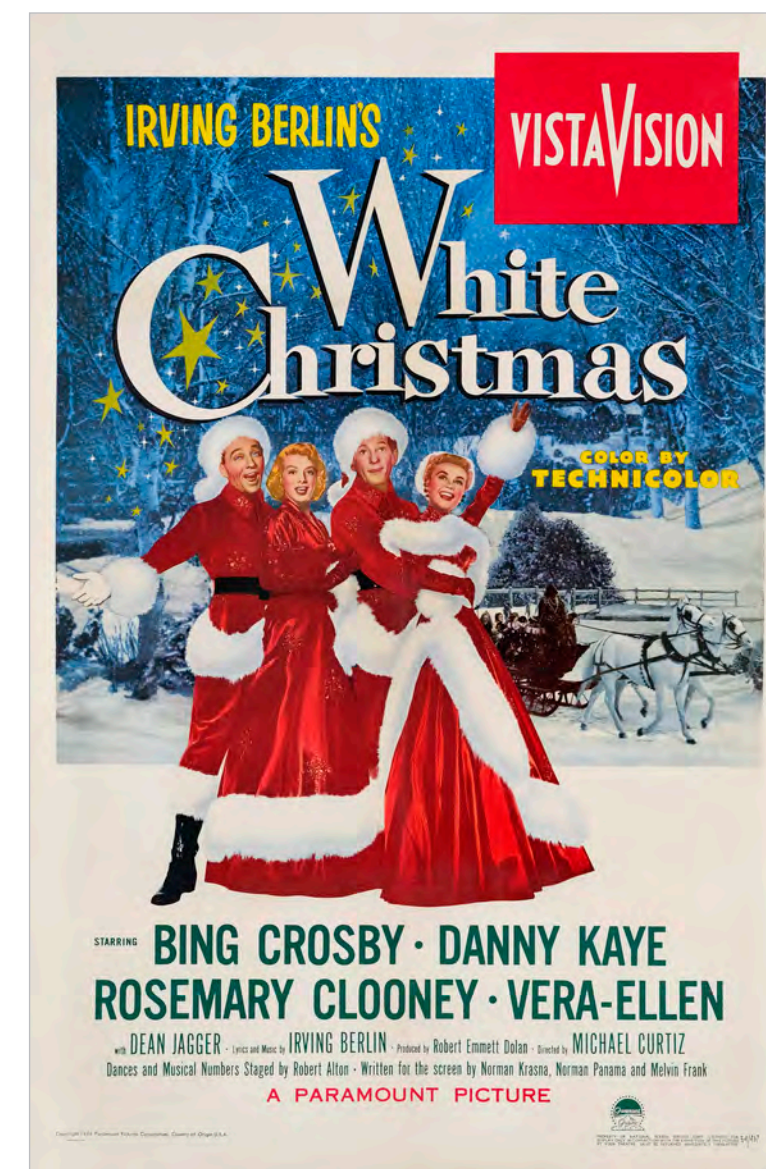
338
WHEN THE CLOUDS ROLL BY (United Artists, 1919)
 One Sheet (28" x 41") Stone Lithograph
 Fine- on Linen

Estimate: \$2,500 - 5,000



339
WHITE CHRISTMAS (Paramount, 1954)
 Italian Billboard (192" x 80")
 Very Fine Folded; Artwork by Ercole Brini

Estimate: \$3,000 - 6,000



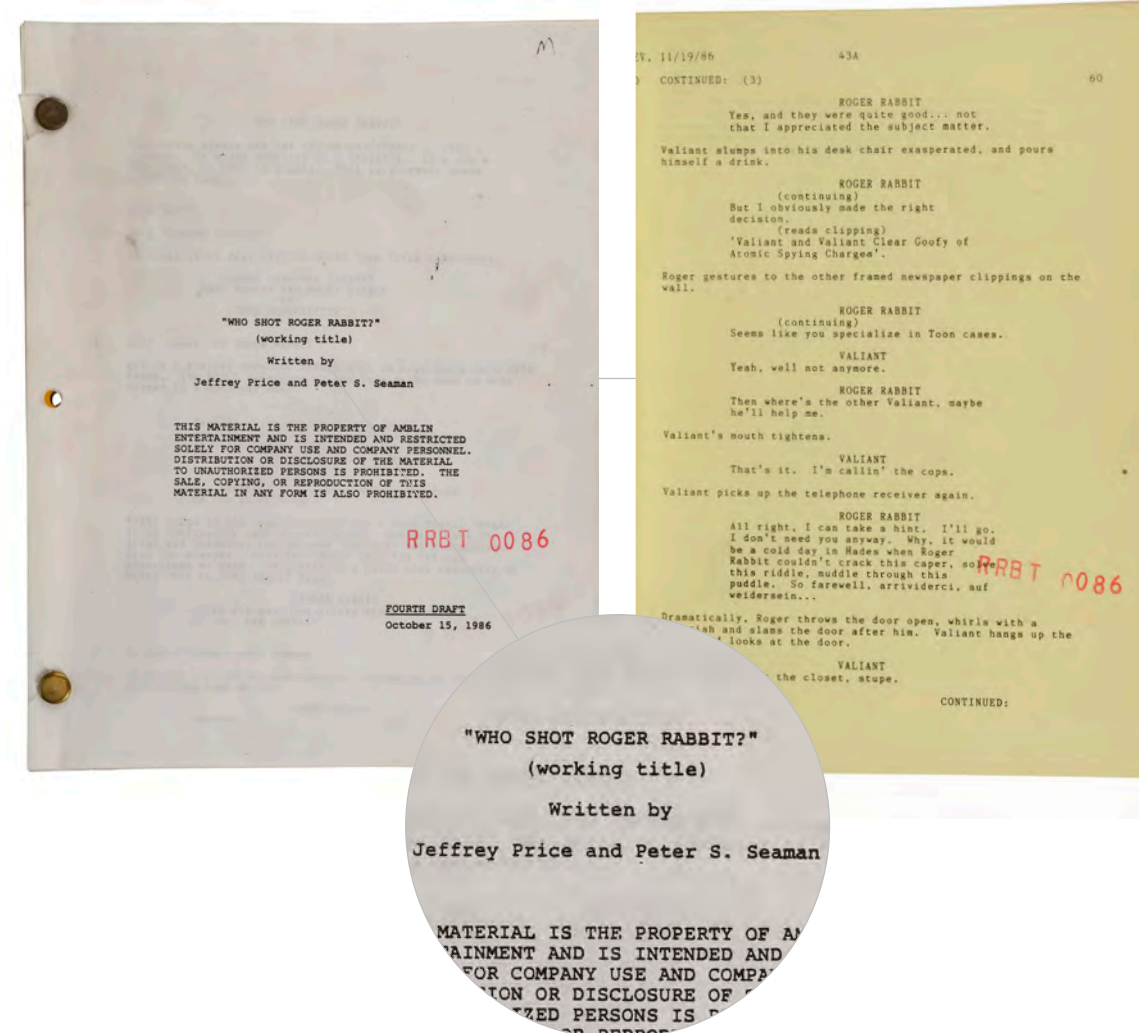
340
WHITE CHRISTMAS (Paramount, 1954)
 One Sheet (27" x 41")
 Very Fine on Linen

Estimate: \$900 - 1,800



341
WHITE HEAT (Warner Bros., 1950)
 Italian Four Fogli (55" x 77")
 Fine+ on Linen; Artwork by Luigi Martinati

Estimate: \$1,000 - 2,000



343
WHO FRAMED ROGER RABBIT (Buena Vista, 1988)
 Film Script (8.5" x 11")
 Written by Jeffrey Price and Peter S. Seaman
 Fine+

Estimate: \$1,000 - 2,000

342
WHITE WOMAN (Paramount, 1933)
 Six Sheet (82" x 79") Style A,
 Stone Lithograph
 Very Fine- on Linen

This poster is believed to be the only surviving example of a large-format film promotional piece featuring nightclub singer Carole Lombard alongside Kent Taylor, Charles Bickford, and Charles Laughton. This stunning six sheet from Paramount, which is also an incredible stone lithograph, has been professionally linen-backed to ensure it remains in excellent condition. The upper border features professional airbrushing, especially in the upper left corner and beneath the "W" in "WOMAN." Lombard's face and upper body are printed in a slightly different shade of red, with minor touch-ups around the folds. Overall, this rare poster highlights Paramount's outstanding artwork and captures Lombard's timeless beauty, continuing to enchant her fans.

Estimate: \$5,000 - 10,000



344
THE WIZARD OF OZ (MGM, 1939)
 Lobby Card (11" x 14")
 Fine-

Estimate: \$4,000 - 8,000





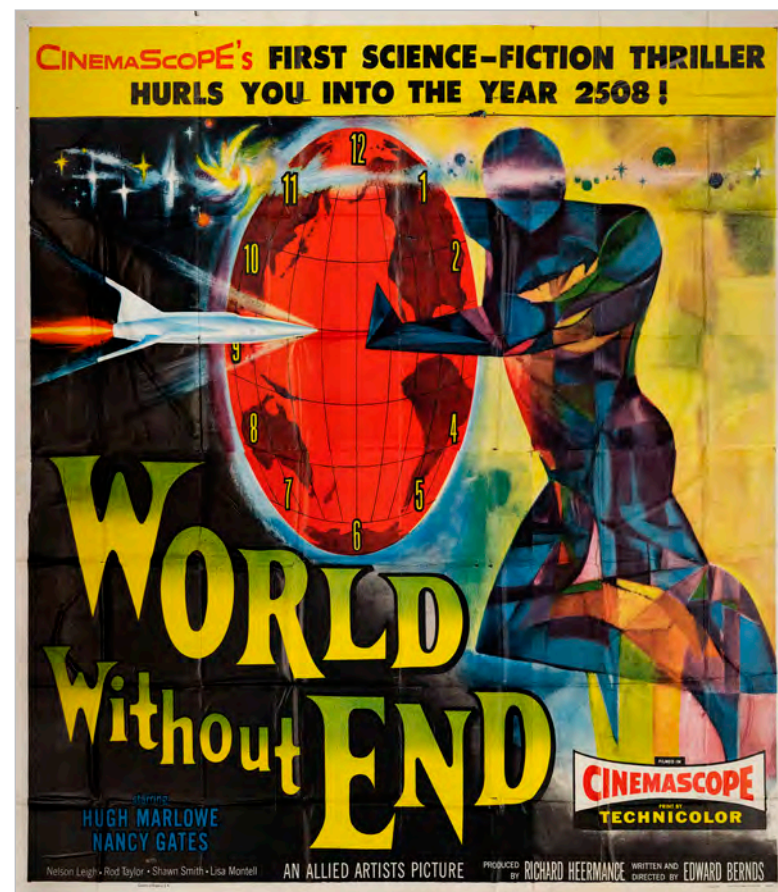
345
THE WOMAN IN GREEN (Universal, 1945)
 Three Sheet (41" x 81") Style A
 Fine Folded

Estimate: \$1,000 - 2,000



346
THE WOMAN IN THE WINDOW (RKO, 1944)
 Six Sheet (79" x 79") Style A
 Very Fine- Folded

Estimate: \$1,000 - 2,000



347
WORLD WITHOUT END (Allied Artists, 1956)
 Six Sheet (78.25" x 78.25")
 Very Fine- Folded; Artwork by Reynold Brown

Estimate: \$1,000 - 2,000



348
YANKEE DOODLE DANDY (Warner Bros., 1942)
 Six Sheet (80.5" x 79")
 Fine+ on Linen

Estimate: \$1,000 - 2,000

349
THE YOUNG RAJAH (Paramount, 1922)
 Insert (14" x 36"); From the Donna Hill Collection
 Fine+ Folded

Silent film legend and heartthrob Rudolph Valentino stars as a young man from the American South who discovers he is the heir to an Indian throne that usurpers stole. This stunning insert from Paramount features the exotically handsome Valentino depicted twice, showcasing the film's intricate Middle Eastern costumes. This unrestored example is folded and exhibits some toning along the edges, as well as light border wear, pinholes, a small chip, and a tear on the upper border. There are general signs of border wear. This insert represents one of the most striking images of Rudolph Valentino on a movie poster.

The film is perhaps most notable today for its intricate and provocative costumes, designed by Valentino's wife, Natacha Rambova. Photographs of Valentino in these outfits, some of which were quite revealing, continue to be widely shared. For much of the 20th Century, "The Young Rajah" was considered a lost film. However, in 2005, Turner Classic Movies revealed that they were funding the restoration of the surviving footage and the restored version was broadcast on the channel in May 2006. The movie was reconstructed using low-quality film fragments and still photographs, with additional title screens added to fill gaps in the narrative. Some intertitles were sourced from a Spanish-language version, translated, and replaced with newly created title screens.

Estimate: \$2,000 - 4,000



Day 2

Lots 350 - 808

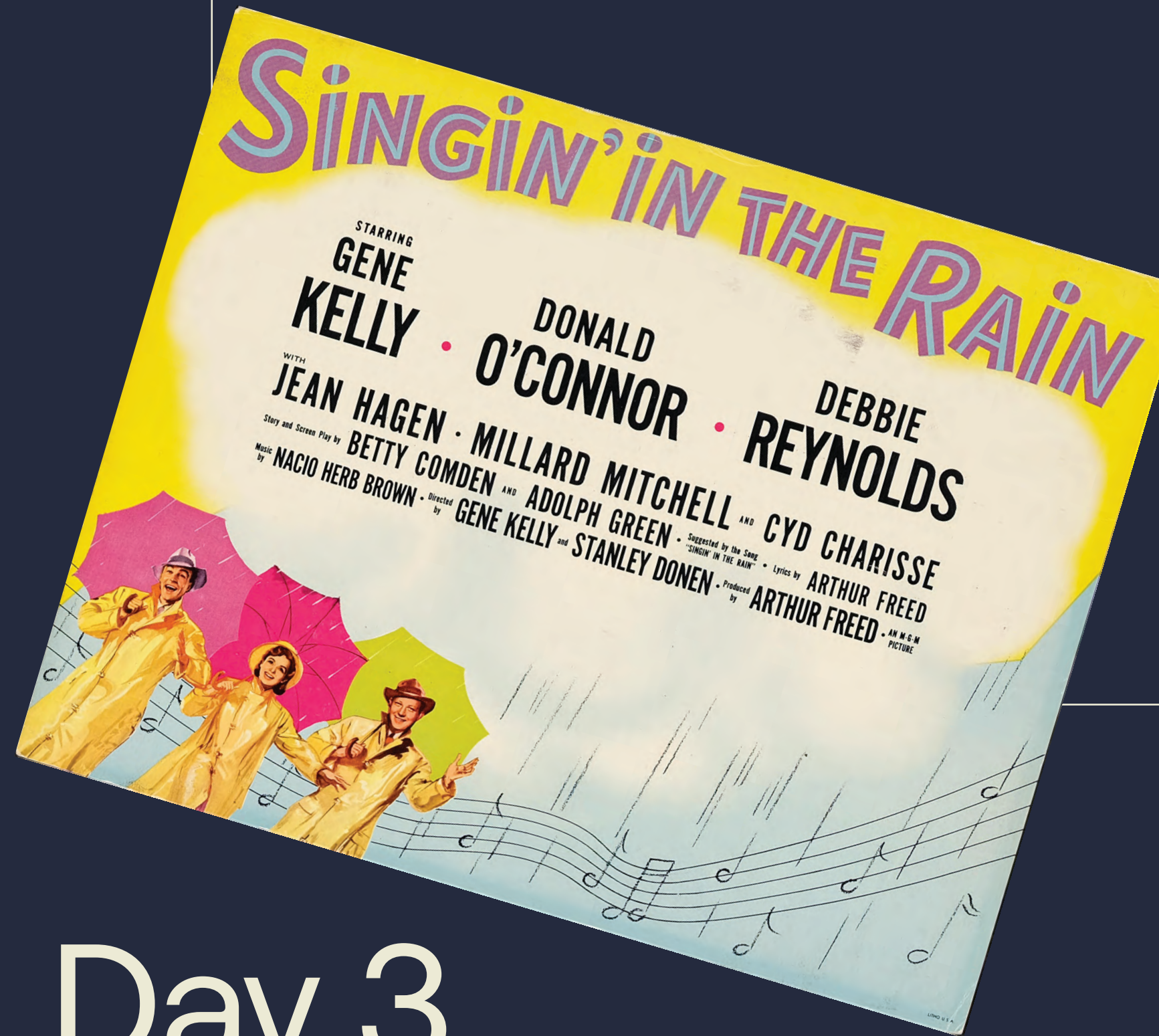
Saturday,

October 11, 2025

Online Only

9:30 AM (PDT) / 5:30 PM (BST)

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



Day 3

Lots 809 - End

Sunday,

October 12, 2025

Online Only

9:30 AM (PDT) / 5:30 PM (BST)



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 be deemed to have agreed to be bound by them.

2. Definitions

2.1. When the following words are used in this Buyer's Guide, they mean:

Auction	A live sale by auction hosted by 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 specific 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	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

- 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".
- 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.
- Condition reports are available for each Lot upon request.

3. Before the Auction

- Bidder Registration
 - Every person or Company wishing to make a bid in the Auction is required to register with Propstore before participating at an Auction.
 - 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.
 - 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.
 - 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.
 - 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:
 - Ship Lots purchased at Auction to the Buyer;
 - Process the Buyer's payment;
 - Conduct credit checks, as deemed necessary by Propstore in its sole discretion; and/or
 - 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

- 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

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the Pre-Auction Viewing period.

3.3. Shipping Charge Estimates

- 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.

- 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

- 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.
- Propstore reserves the right to amend its estimates from time to time.

4.2. Reserve Price

- 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

- Propstore reserves the right to refuse admission and/or participation at the Auction and to reject any bid.
- Bids may not be accepted from unregistered bidders and all Bidders must be 18 or over. All bids must be made in US dollars.
- 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).
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.

- 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 five (5) minutes of the Auction Period, the Auction Period will automatically be extended by five (5) 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".

- 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

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

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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, 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.

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- 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 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 warrant 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.
- 5.4.2. Propstore will not be liable or responsible for any failure to perform, or delay in performance of, any of its obligations under these Conditions that is caused by an event outside its control, that being any act or event beyond Propstore's reasonable control, including without limitation strikes, lockouts or other industrial action by third parties, civil commotion, riot, invasion, terrorist attack or threat of terrorist attack, war (whether declared or not) or threat or preparation for war, fire, explosion, storm, flood, earthquake, subsidence, epidemic or other natural disaster, or failure of public or private telecommunications networks. Propstore's obligations shall be suspended and time for performance extended

until such time as the event outside its control is over, following which a new collection or shipping date can be agreed.

6. Terms of Guarantee

- 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.
- 6.4. The Buyer expressly agrees that Propstore shall not be liable in whole or in part, for, and the Buyer shall not be entitled to recover, any special, indirect, incidental or consequential damages including loss of profits or value of investment or opportunity cost.
- 6.5. Bidders are aware that description revisions may occur on some Lots, and should inquire before the Auction whether any description revisions have occurred on a given Lot and/or examine a lot before bidding on it. Propstore will make all reasonable efforts to make description revisions readily available during the Auction.
- 6.6. **SALE OF AUTOGRAPHED COLLECTIBLES: AS REQUIRED BY LAW, A DEALER WHO SELLS TO A CONSUMER ANY COLLECTIBLE DESCRIBED AS BEING AUTOGRAPHED MUST PROVIDE A WRITTEN EXPRESS WARRANTY AT THE TIME OF SALE. THIS DEALER MAY BE SURETY BONDED OR OTHERWISE INSURED TO ENSURE THE AUTHENTICITY OF ANY AUTOGRAPHED COLLECTIBLE SOLD BY THIS DEALER.**

7. Warranties and Representations

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8. Other Important Terms

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Lots 1 - 349

Day 1

Friday,
October 10, 2025

Lots 350 - 808

Day 2

Saturday,
October 11, 2025

Lots 809 - End

Day 3

Sunday,
October 12, 2025

*online catalog only

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Collectible Posters Auction: Los Angeles

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Day 1
Friday,
October 10, 2025

Lots 350 - 808

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Saturday,
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Lots 809 - End

Day 3
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Propstore

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Sale Date: Oct 10 – 12, 2025

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'MONKEY BUSINESS'

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