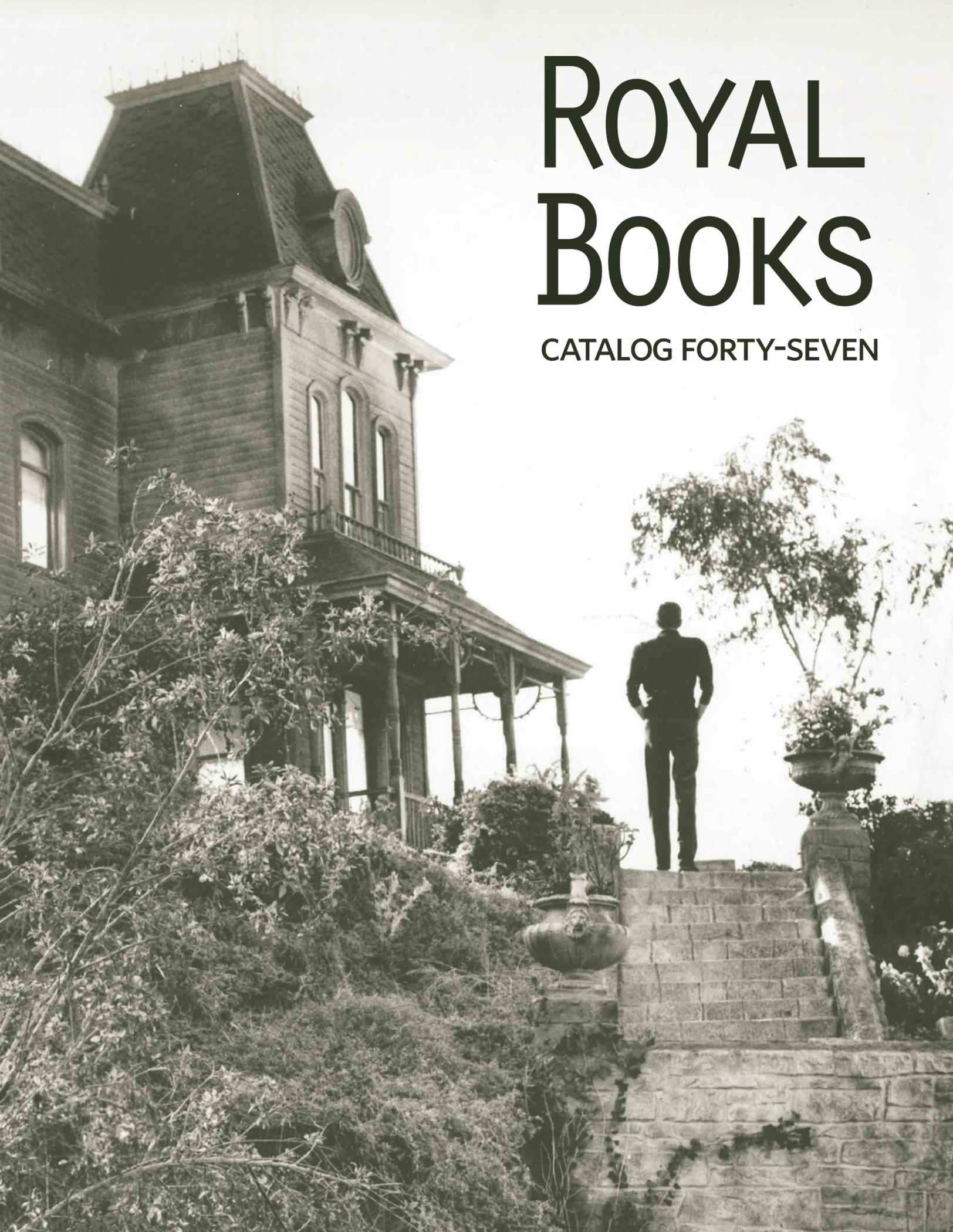


# ROYAL BOOKS

CATALOG FORTY-SEVEN



## TERMS AND CONDITIONS

All books are first editions unless indicated otherwise. All items in wrappers or without dust jackets advertised have glassine covers, and all dust jackets are protected by new archival covers. In many cases, more detailed physical descriptions for archives, manuscripts, film scripts, and other ephemeral items can be found on our website.

Any item is returnable within 30 days for a full refund. Books may be reserved by telephone, fax, or email, and are subject to prior sale. Payment can be made by credit card or, if preferred, by check or money order with an invoice. Libraries and institutions may be billed according to preference. Reciprocal courtesies extended to dealers.

We accept credit card payments by VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER, and PAYPAL. Shipments are made via UPS Airmail or Fedex Ground unless other arrangements are requested. All shipments are fully insured. Shipping is free within the United States. For international destinations, shipping is \$55 for the first book and \$10 for each thereafter. Overnight shipment by Federal Express or USPS, as well as international shipment by FedEx, can be also arranged.

We are always interested in purchase or consignment of libraries or individual titles. We maintain an open store in midtown Baltimore, with hours from 10AM to 6PM Monday through Friday and Saturday by appointment or chance.

## THE ROYAL BOOKS CREW

Kevin Johnson, Amber Fricke, John McDonald, Christopher Reed,  
Erin Barry-Dutro, Tracy Holden, Jenné Matthews

Catalog design and layout by Kathryn Setzler



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# FEATURED



1 Truman Capote and director Richard Brooks on the set

**TRUMAN CAPOTE (NOVEL, SUBJECT)**

**RICHARD BROOKS (DIRECTOR, SUBJECT)**

**BERNIE ABRAMSON (PHOTOGRAPHER)**

**In Cold Blood**

Bernie Abramson, 1967. Collection of four vintage borderless photographs of author Truman Capote and director Richard Brooks on the set of the 1967 film. Based on Capote's 1965 nonfiction book.

One photo shows Capote outside the Holcomb, Kansas Post Office featured in the film, two show Capote and Brooks conferring on the set, and one shows Brooks in conversation with noted character actor Paul Stewart.

Richard Brooks' unflinching and unsentimental documentary style made for a visualization that matched the power of Capote's most famous book, and remains one of the great meditations on violence in America.

All photos 8 x 10 inches. Near Fine or better.

**\$1500**

# FEATURED



2

**JOHN R. HAMILTON (PHOTOGRAPHER)**

**Marlon Brando appears at the Congress on Racial Equality protest in Torrance, California, July 27, 1963**

Vintage double weight borderless press photograph of Marlon Brando, walking through the streets of Torrance, California in the midst of a protest staged by CORE (Congress on Racial Equality).

The protest was against the Southwood Riviera Royale housing tract development, whose owner was actively refusing sale of homes to African Americans. Shot by John R. Hamilton for Globe Photos, an international photography syndicate that provided the photograph to the French newspaper in whose files it resided until 2012. With rubber stamps for Hamilton and Globe Photos on the verso, as well as a contemporary notation in French regarding Brando and the protest.

Brando said little during the march, did not carry a sign, and caused quite a stir. When asked by the media why he was participating, he said simply, "Anyone who believes in civil rights should demonstrate."

About a year later, continued demonstrations led to the first sale of one of the homes in the tract to an African American family—by way of a white intermediary.

10 x 8 inches. Fine.

**\$875**

3

**CHARLES BUKOWSKI**

**Heavily illustrated three page letter to Jon and Louise Webb**

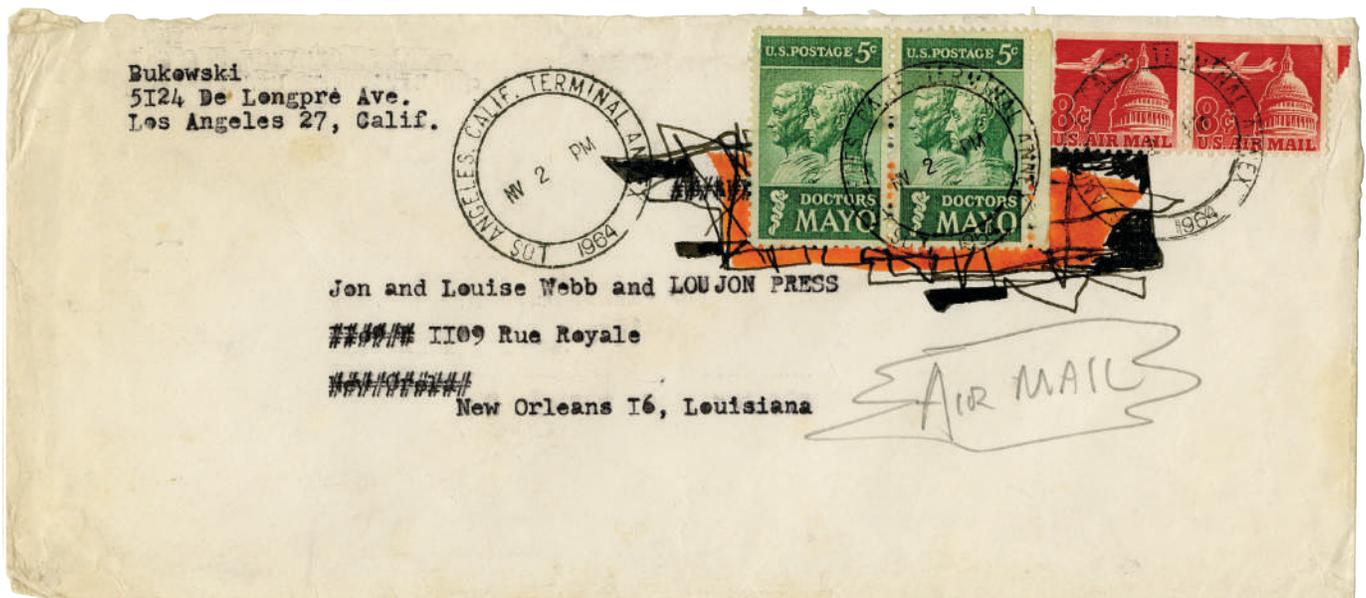
Los Angeles, 1964. Typed letter signed, and colorfully illustrated, from Charles Bukowski to one of his earliest publishers, Jon and Louise Webb. With holograph corrections in green ink by Bukowski throughout. Affixed to the letter are 4 multi-colored abstract drawings in marker and paint, rendered on oddly-cut pieces of paper and applied variously at the margins and within the text. With the original mailing envelope.

An early and quite meaty three page letter, dated October 31, 1964, written from the home Bukowski rented on De Longpre Avenue in Los Angeles. The letter contains a wealth of content about the author from those days (and from his perspective), well before he became a celebrity in counterculture or otherwise. He complains about his job at the post office, about a string of prostitutes (our word) running him through the wringer, and the race track.

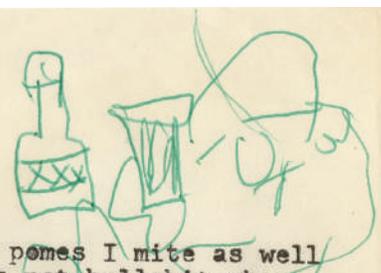
Bukowski openly discusses his feelings about his young daughter Marina Louise, and spends two paragraphs complaining about Sheri Martinelli (his first publisher), between which he has drawn a bare-breasted portrait of her. Included also is considerable discussion regarding the apparently endless trouble the Webb's were experiencing, as well as the anticipation of the 3100 copies of Bukowski's second major collection of poems, the soon-to-be-published *Crucifix In A Deathhand*. Considerable drunken rambling is present as well, along with a brief poem on the final page. One of the finest Bukowski letters we have seen or handled: early, with historical, literary, and personal content, along with the author's typically dazzling artwork.

8.5 x 11 inches, executed on white letter stock, rectos only. Old horizontal folds long smoothed out, with a few faint glue smudges around the affixed artwork, a few tiny stains. Quite bright and supple, Near Fine overall.

\$9500



Los Angeles, Calif.  
 Oct. 31, 1000 years from heaven  
 one nine six two <sup>4</sup>  
 night, dak...da'k...



Dear Jon and Louise:

well, since no pomes I mite as well untrundle the old bullshit harp, but it's not bullshit when I say I got your tired card and ~~no~~ the job has you by the gthroat, and worn, and I send a white prayer of luck and love for whatever good it might or might not do, and yes, send a page if you get around to it. there's nothing like being tired and tired and tired so you can't sleep or think or hope, but if this book comes anywhere near what you did with ~~IT~~ CATCHES I will know that the good angels are near you even if they refuse to do the slave-rote work of drudgery and guts. I wish I could say something to help you through except that I am so often in muddled state and tired too, but if it helps, and it might not,--a book like this lifts my life ~~way~~ up into light whether I deserve it or not. I used to have a theory that if I could just make one person's life happy or real that would have been otherwise then my own life would not have failed. It was a good theory but a few whores ran me through the wringer for it, but I do think that for a while a few of them enjoyed not being spit on for a while, and so this made it o.k. for me. --if this seems mixed up--worked overtime last night again and out to track without sleep, traffic, heat, blurs of horses and numbers and sweating flanks and thighs of sad wild women, e, --andnow I am pouring POURING down the beer  
 t h e b e e r  
 listening to some opera in the kitchen

I'd like to open you a son now but I am afraid I must drink for both of you--Frances and Marina Louise drinking up each other in the bedroom--a real love affair, and you should see M.L. look into my eyes while I carry her around--that intent frown and open clear-eye look so unbought staring into my dazed life and I feel edgy a bit as if she could spot the fink in me but she just seems to keep looking looking looking... a powerful bread, those little blue & thinking veins in that soft curving perfect dome. e.

if this letter seems drunk ignore it, I do not intend to tear it after I let the easy river flow, I'd feel drunk anyhow now on water; I sense powder-landen #####dogs trotting the streets but better than all this I knew that feels and creatures of dread were must die too... along with sparrows and fullbacks.

my god, that track, os, ow, ugg, listen, !!!!\*\*\*\*\*I think the worst part of America, and we live in AMERICA??? don't we? I think the worst part of America is out at the track and they stink and scowl and push and scratch and pick pockets and piss and drink and walk around with thimble-eyes, and along about the 4th. or 5th. race with the BIG DREAM about vanished, money almost gone, tricked and hammered stupid again and hammered stupider, they walk around they look--back in rags e never out of rags back in the alley e never out of the alley, and where you and I don't particularly want to get out at any price, they do, and they've been stunned and stung again and I'm in there #####  
 #####walking with them. and listen listen the worst part of AMERICANS IS THEIR TOUGHNESS; or their bluff, they intend it as bravery but it's not bravery it's #####snet bluff



# 4 Poverty Row's finest femme fatale signs her deal **EDGAR G. ULMER (DIRECTOR)** **ANN SAVAGE, TOM NEAL (STARRING)** Actress Ann Savage's contract for *Detour*

Los Angeles, CA: Producers Releasing Corporation, 1945. Ann Savage's signed contract with Poverty Row studio Producers Releasing Corporation to star in the cornerstone 1945 film noir *Detour*. Signed by Savage and PRC's studio business manager. With all specific information added in manual type, initialed in a few places, and rubber stamped PRC PRODUCTIONS just above Savage's signature.

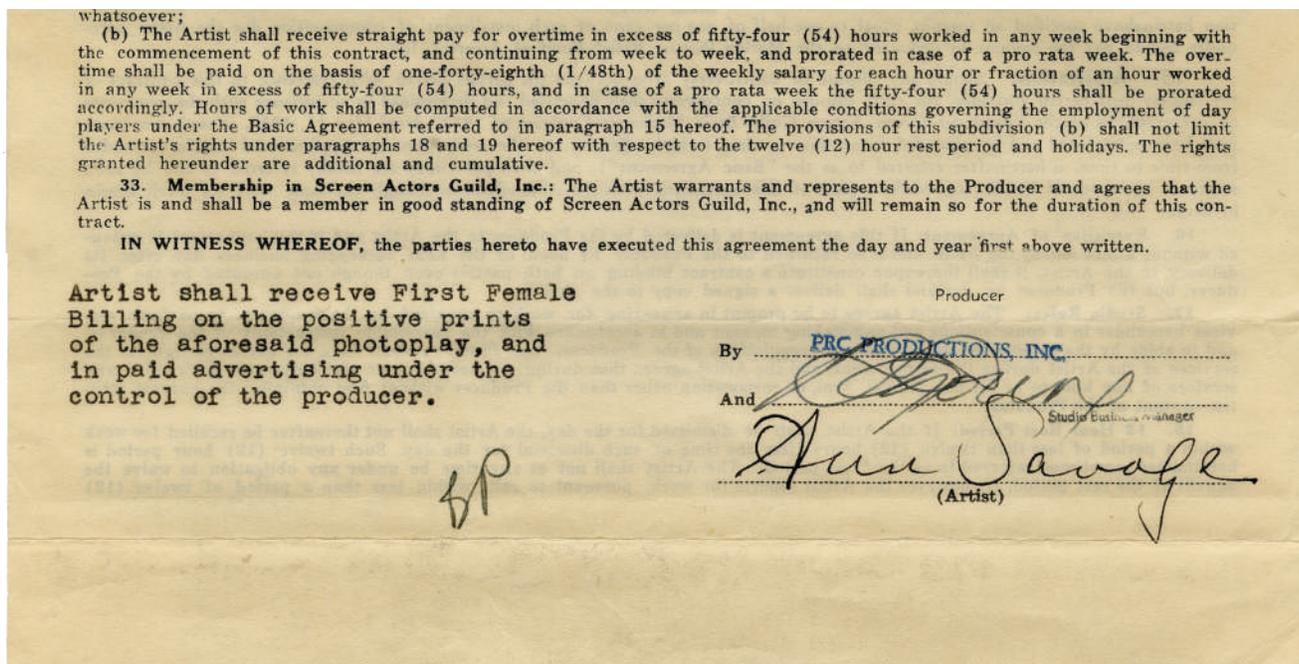
A seminal document from a film for which ephemera of any kind is virtually unobtainable, showing that Savage was hired for three weeks to do the film (which is reportedly how long it took to shoot), that

her character would be named Vera, that she would receive top billing for the female role, her address in Los Angeles, and her pay rate (\$700 per week).

8.5 x 19.25 inches. Folded twice, and in Very Good plus condition, with a tiny chip at the top left corner.

National Film Registry. Grant, p. 180. Hardy, pp. 103-104. Selby Masterwork, p. 41. Silver, pp. 97-98. Spicer, p. 73.

**\$8500**



whatsoever;

(b) The Artist shall receive straight pay for overtime in excess of fifty-four (54) hours worked in any week beginning with the commencement of this contract, and continuing from week to week, and prorated in case of a pro rata week. The overtime shall be paid on the basis of one-forty-eighth (1/48th) of the weekly salary for each hour or fraction of an hour worked in any week in excess of fifty-four (54) hours, and in case of a pro rata week the fifty-four (54) hours shall be prorated accordingly. Hours of work shall be computed in accordance with the applicable conditions governing the employment of day players under the Basic Agreement referred to in paragraph 15 hereof. The provisions of this subdivision (b) shall not limit the Artist's rights under paragraphs 18 and 19 hereof with respect to the twelve (12) hour rest period and holidays. The rights granted hereunder are additional and cumulative.

33. **Membership in Screen Actors Guild, Inc.:** The Artist warrants and represents to the Producer and agrees that the Artist is and shall be a member in good standing of Screen Actors Guild, Inc., and will remain so for the duration of this contract.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

Artist shall receive First Female Billing on the positive prints of the aforesaid photoplay, and in paid advertising under the control of the producer.

Producer

By PRC PRODUCTIONS, INC.

And [Signature] Studio Business Manager

Ann Savage  
(Artist)

BP

**THE ARTIST MAY NOT WAIVE ANY PROVISION OF THIS CONTRACT WITHOUT THE WRITTEN CONSENT OF SCREEN ACTORS GUILD, INC.**

Citizen of U. S. YES Resident of Calif. YES Delivered June 8, 1948  
 Resident Ann Savage Quota Number          To: Ann Savage  
 Non-Resident          Temp. Permit Used           
 Age OVER 21 Married? NO S. S. Act. No. 869-07-8680 By BETTY PAGE

**SCREEN ACTORS GUILD MINIMUM CONTRACT FOR FREE LANCE PLAYERS**

**CONTINUOUS EMPLOYMENT—WEEKLY BASIS—WEEKLY SALARY  
 ONE WEEK MINIMUM EMPLOYMENT  
 Effective June 1, 1937**

This Agreement, made this May 29 1948, between  
**PRC PRODUCTIONS, INC.** (hereinafter called "Producer"), and  
Ann Savage (hereinafter called "Artist")

WITNESSETH:

1. **Role and Salary:** The Producer hereby engages the Artist to render services as such in the role of          in a photoplay, the working title of which is now "Detour" (493), at a salary of Seven Hundred Dollars (\$700.00) per week. The Artist accepts said engagement upon the terms herein specified. Wherever in this agreement provision is made for payment to the Artist of an additional day's compensation, such compensation shall be one-sixth (1/6) of the weekly rate.

2. **Term:** The term of employment hereunder shall begin on or about the 16th day of June 1948, and shall continue thereafter until the completion of the photographing and/or recording of said role.

3. **Latitude on Starting Date:** The phrase "on or about" as hereinabove used shall allow a latitude of twenty-four (24) hours (exclusive of Sundays and holidays) either prior to or after the date hereinabove specified as the commencement of the term hereof; it being agreed that the exact date for the commencement of the term hereof is to be specified by the Producer and it is to be not earlier than twenty-four (24) hours before the date hereinabove specified, nor later than twenty-four (24) hours after the date hereinabove specified (exclusive of Sundays and holidays).

4. **Definition of Week:** A week shall be deemed to start at 12:01 a.m. on Sunday and end at 11 o'clock midnight of the succeeding Saturday.

5. **Six-Day Basis:** If, during any week the Artist shall have actually appeared before the camera or been on call each day, the Artist shall receive one day's additional compensation for the services rendered by the Artist on Sunday.

6. **Minimum Guarantee:** The Producer guarantees that it will furnish the Artist not less than three (3) week's employment hereunder; and if the foregoing blank is not filled in, then the Producer shall be deemed to have agreed to guarantee to the Artist that it will furnish the Artist not less than one (1) week's employment hereunder. The guarantee in this paragraph set forth shall be subject, of course, to the rights of suspension and termination granted to the Producer in paragraphs 21 and 29 hereof.

7. **Time of Payment:** Compensation to the Artist hereunder shall be payable on Wednesday for services rendered up to and including the preceding Saturday.

8. **Commencement at Near Location:** If the services of the Artist at the commencement of the term hereof are to be rendered at a place which can be reached from the Producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not begin to accrue to the Artist until the Artist's first appearance before the camera at such place or until the Artist is first put on call at such place; provided, however, that in any event compensation must commence to accrue to the Artist not later than twenty-four (24) hours after such place has been reached; and compensation shall accrue to the Artist during the time reasonably required to return the Artist to Los Angeles.

9. **Commencement at Distant Location:** If the services of the Artist at the commencement of the term hereof are to be rendered at a place which can be reached from the Producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not commence to accrue to the Artist during such travel period and prior to the Artist's first appearance before the camera at such place, or prior to the time when the Artist is first put on call at such place; provided, however, that in any event compensation must commence to accrue to the Artist not later than twenty-four (24) hours after such place has been reached; and compensation shall not accrue to the Artist during the time reasonably required to return the Artist to Los Angeles.

10. **Wardrobe:** The Artist agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role; it being agreed, however, that should so-called "character" or "period" costumes be required the Producer shall supply the same.

11. **Publicity Stills:** If the Producer should desire the services of the Artist for making publicity stills either before the commencement of the term hereof or after the expiration thereof, the Artist agrees to render such services, without compensation, for one (1) day at a time and when requested by the Producer, unless the Artist is otherwise employed, but if otherwise employed the Artist will cooperate to the fullest extent in the making of such publicity stills.

12. **Artist's Address:** All notices which the Producer is required or may desire to give to the Artist may be given either by mailing the same addressed to the Artist at 2270 E. Beachwood Dr. (22) Los Angeles, California or such notice may be given to the Artist personally, either orally or in writing.

13. **Artist's Telephone:** The Artist must keep the Producer's casting office or the assistant director of said photoplay advised as to where the Artist may be reached by telephone without unreasonable delay. The current telephone number of the artist is III. 8015

14. **Motion Picture Relief Funds:** The Artist DOES NOT hereby authorize the Producer to deduct from the compensation hereinabove specified an amount equal to one-half of one per cent of each installment of compensation due the Artist hereunder and to pay the amount so deducted to the Motion Picture Relief Fund of America, Inc.

15. **Arbitration:** Should any dispute or controversy arise between the parties hereto with reference to this contract or the employment herein provided for such dispute or controversy shall be settled and determined in accordance with the provisions of paragraph 16 of the "Producer-Screen Actors Guild Basic Minimum Contract of 1937" dated May 15, 1937, as such provisions may be supplemented and/or amended from time to time (which contract, as the same may be supplemented and/or amended from time to time, it hereinafter referred to as the "Basic Agreement"), and such provisions are hereby referred to and by such reference incorporated herein and made a part of this agreement with the same effect as though the same were set forth herein in detail.

16. **Exception of Agreement:** If this agreement is delivered by the Producer to the Artist and if this agreement is executed without alteration by the Artist and is so returned to the Producer by noon of the next succeeding business day after its delivery to the Artist, it shall thereupon constitute a contract binding on both parties even though not executed by the Producer, but the Producer on demand shall deliver a signed copy to the Artist.

17. **Studio Rules:** The Artist agrees to be prompt in appearing for work as required by the Producer, to perform services hereunder in a conscientious and painstaking manner and in accordance with the reasonable instructions of the Producer, and to abide by the reasonable studio rules and regulations of the Producer. The Producer shall have the exclusive right to the services of the Artist during the term hereof, and the Artist agrees that during the term hereof the Artist will not render any services of any kind in or for any person, firm, or corporation other than the Producer without first obtaining the express written consent of the Producer.

18. **12 Hour Rest Period:** If the Artist shall be dismissed for the day, the Artist shall not thereafter be recalled for work within a period of less than twelve (12) hours after the time of such dismissal for the day. Such twelve (12) hour period is hereinafter sometimes referred to as the "rest period". The Artist shall not at any time be under any obligation to waive the benefit of the rest period. If, however the Artist reports for work, pursuant to call, within less than a period of twelve (12)

hours after he has been dismissed for the day, the Artist shall be entitled to an additional day's compensation. In computing the rest period, the twenty-four (24) hours constituting Sunday and the twenty-four (24) hours constituting each of the six (6) holidays hereinafter in paragraph 19 specified shall be eliminated, except as hereinafter in this paragraph provided. However, if the Artist actually works on any Sunday or on any such holiday and is entitled hereunder to additional compensation therefor, or if the Artist has had his full period of thirty-six (36) consecutive hours hereunder on pay without work during the seven (7) days preceding such Sunday or holiday, then and in either of such events the twelve (12) hour period for such Sunday or holiday shall be computed on the same basis as for any other day.

19. **Holidays:** Except in case of emergency, the Artist shall not be required to render services hereunder on New Year's Day, Decoration Day, July Fourth, Labor Day, Thanksgiving Day, or Christmas, and no part of the Artist's compensation shall be deducted on account of such holiday. Furthermore, except in case of emergency, the Artist shall not be required to render his services hereunder on either the Sunday immediately preceding or the Sunday immediately succeeding any such holiday. Where, in case of emergency, the Artist has been required to render services on any such holiday or on any Sunday immediately preceding or immediately succeeding such holiday, the Artist shall be entitled to an additional day's compensation therefor.

20. **Definition of "Role":** The term "role" as used in this agreement shall be deemed to refer to said role as now written and/or as it may from time to time hereafter be rewritten and/or lengthened, and/or shortened by the Producer in the exercise of its sole discretion and judgment.

21. **Rights Granted Producer:** The term "photoplay" as used in this agreement shall be deemed to include motion pictures produced and/or exhibited with sound and voice recording, reproducing and/or transmitting devices, radio devices, and all other improvements and devices, including television, which are now or may hereafter be used in connection with the production and/or exhibition and/or transmission of any present or future kind of motion picture production. The Producer shall have the right photograph and/or otherwise produce, reproduce, transmit, exhibit, distribute, and exploit in connection with the said photoplay any and all of the Artist's sets, poses and appearances of any and all kinds hereunder, and shall further have the right to record, reproduce, transmit, exhibit, distribute, and exploit in connection with said photoplay the Artist's voice and all instrumental, musical, and other sound effects produced by the Artist in connection with such acts, poses, plays and appearances. The Producer shall likewise have the right to use and give publicity to the Artist's name and likeness, photographic or otherwise, and to recordings and reproductions of the Artist's voice and all instrumental, musical, and other sound effects produced by the Artist hereunder, in connection with the advertising and exploitation of said photoplay. The rights in this paragraph granted to the Producer shall inure to the benefit not only of the Producer, but also to the benefit of all persons who may hereafter acquire from the Producer any right to distribute, transmit, exhibit, advertise, or exploit said photoplay.

22. **Use of "Double":** The Producer agrees that it will not "dub" or use a "double" in lieu of the Artist, except under the following circumstances: (a) when necessary to expediently meet the requirements of foreign exhibition; (b) when necessary to expediently meet censorship requirements, both foreign and domestic; (c) when it is established to the satisfaction of the Producer that the failure to use a "double" for the performance of hazardous acts might result in physical injury to the Artist; (d) when the Artist is not available and (e) when the Artist fails or is unable to meet certain requirements of the role, such as singing or the rendition of instrumental music or other similar services requiring special talent, or ability other than that possessed by the Artist. The Artist does hereby agree that under either or any of the conditions hereinabove in subdivisions (a) to (e), both inclusive, of this paragraph set forth, the Producer shall have the right to "dub" or use a "double" not only the acts, poses, plays and appearances of the Artist, but also the voice of the Artist, and all instrumental, musical, and other sound effects to be produced by the Artist to such extent as may be required by the Producer.

23. **Location Expenses:** Where the services of the Artist are required to be performed outside of the City of Los Angeles or its environs, the Producer shall transport the Artist and the reasonable personal baggage of the Artist, and pay all necessary traveling expenses of the Artist, including reasonable charges for board and lodging.

24. **Damage to Wardrobe:** Any loss of or damage to costumes, wardrobe, wardrobe property furnished by the Artist necessarily arising through the performance of the Artist's services, or through lack of due care on the part of the Producer, shall be paid for by the Producer to the Artist. All costumes, wardrobe, and other property furnished by the Producer shall belong to the Producer and shall be returned promptly to the Producer at the end of the term hereof, and in the event of loss or damage thereto, the Artist shall be liable to the Producer. Any loss or damage to the wardrobe or costumes of the Artist shall be paid for by the Artist to the Producer. Any other party hereto may be liable to the Producer as provided in paragraphs 6, 28 and 29 hereof.

25. **Preventing Salary:** If during the first or last week of the Artist's employment hereunder the Artist shall have actually appeared before the camera for all but one day, then the last day's salary shall be prorated, and for such purpose one day's salary shall be one-sixth (1/6) of the weekly rate.

26. **Estimate of Expiration Date:** The Producer agrees, that upon request of the Artist, it will advise the Artist, if and when able to do so, of the estimated date of termination of the Artist's employment hereunder, and that the Producer will terminate, if being understood, of course, that such estimated date of termination shall not be binding on the Producer, but that the Producer in good faith and to the best of his ability will endeavor to advise the Artist of such estimated date of termination as far in advance of the actual date of termination as the Producer may be able to estimate the same.

27. **General Right of Termination:** (a) The Producer may terminate the Artist's employment at any time, either prior to the commencement of the term hereof or during the course of production. (b) If the Producer elects to terminate the Artist's employment hereunder prior to the commencement of the term hereof, the Producer shall be obligated to pay the Artist compensation during the minimum guaranteed period provided for in paragraph seven (7) hereof, but if the Artist receives the Artist's employment hereunder prior to the commencement of the term hereof, such employment shall be applied in reduction of the Producer's liability under this subdivision (b).

(c) If the Producer elects to terminate the Artist's employment hereunder at any time after the commencement of the term hereof, the Producer shall be obligated to pay the Artist such balance, if any, as is then unpaid for services theretofore rendered by the Artist, and also one (1) week's compensation, upon the payment of which the Producer shall be discharged of and from all liability whatsoever hereunder, subject, however, to the provisions of paragraphs 6, 28 and 29 hereof.

28. **Illness of Artist (Suspension of Salary and Termination):** The Producer need pay no salary during any period that the Artist is incapacitated by illness or otherwise, from performing the required services hereunder and in the event of such illness or incapacity the Producer, at its option, may terminate this employment without any further liability to the Artist.

29. **Emergency Suspension or Termination:** If the production of said photoplay, as originally presented, suspended, or postponed during the course of production, by reason of fire, accident, strike, riot, act of God, or of the public enemy or by any executive or judicial order, or by any other cause hereinafter specified, then and in that event the Producer may terminate this employment at any time after the commencement of such prevention, suspension, or postponement. If the Producer elects to terminate this employment by reason of any such cause hereinafter specified, then and in that event the Producer shall be obligated to pay the Artist such balance, if any, as is then unpaid for services theretofore rendered by the Artist, and also one week's compensation, upon the payment of which the Producer shall be discharged of and from all liability whatsoever hereunder. If such termination be based on the happening of any other cause hereinafter specified in this paragraph set forth, then the Producer shall be obligated to pay the Artist only such balance, if any, as is then unpaid for services theretofore rendered by the Artist, and also the payment of such unpaid balance, if any, the Producer shall be discharged of and from all liability whatsoever hereunder.

30. **Resumed Production After Termination:** If the Producer elects to terminate this employment pursuant to its right to do so for any cause hereinafter specified in paragraph 29 hereof, and if at any time more than five (5) days after such termination the Producer should desire to resume the production of said photoplay, the Producer shall notify the Artist of its election to resume production and in such event the Artist agrees to render his services in connection with such resumed production as and when the Producer may request, unless the Artist is otherwise employed, but if otherwise employed the Artist will cooperate to the fullest extent in trying to make his services available for the Producer in connection with such resumed production. If production is resumed within six (6) months from the date of termination of the Artist's employment shall be at the same rate as that hereinabove specified, and shall be payable only from the date of commencement of the Artist's services in such resumed production.

31. **Retakes, Added Scenes, Etc.:** If, after the expiration of the term hereof the Producer should desire the services of the Artist in making retakes, or in making added scenes or sound track, or in making any process shot, transparencies or trick shots, or in making trailers, or in making any change or changes in said photoplay, or in making any foreign version or versions of said photoplay, then and in either of said events, the Artist agrees to render such services in connection therewith as and when the Producer may request, unless the Artist is otherwise employed the Artist will cooperate to the fullest extent. If commenced within six (6) months after the expiration of the term hereof, such services shall be at the same rate of compensation as herein set forth, except that compensation for such services shall be paid only for the days on which the Artist is actually so employed, and except also that the applicable conditions governing the employment of day players under the Basic Agreement referred to in paragraph 15 hereof shall apply to the computation of time in connection with such services. It is agreed, however, that if prior to the commencement of the rendition of such services the Producer shall have agreed in writing to guarantee to the Artist at least one (1) week's work or one (1) week's compensation in connection therewith, then and in that event such services shall be paid from the time when he Artist's services are first rendered in connection therewith until the completion of the Artist's services in connection therewith.

32. **Overtime If Rate of Compensation is Less Than \$200.00 Per Week:** (a) The provisions of subdivision (b) of this paragraph 32 shall be deemed to be a part of this contract if and only if the rate of compensation hereunder is less than Two Hundred Dollars (\$200.00) per week; if being agreed that if the rate of compensation hereunder is Two Hundred Dollars (\$200.00) per week or more the provisions of subdivision (b) of this paragraph 32 shall not apply and shall be deemed to be stricken from this contract and said subdivision (b) shall be of no force or effect whatsoever; (b) The Artist shall receive straight pay for overtime in excess of fifty-four (54) hours worked in any week beginning with the commencement of this contract, and continuing from week to week, and prorated in case of a pro rata week. The overtime shall be paid on the basis of one-fourth (1/4) of the weekly salary for each hour or fraction of an hour worked in any week in excess of fifty-four (54) hours, and in case of a pro rata week the fifty-four (54) hours shall be prorated accordingly. Hours of work shall be computed in accordance with the applicable conditions governing the employment of day players under the Basic Agreement referred to in paragraph 15 hereof. The provisions of this subdivision (b) shall not limit the Artist's rights under paragraphs 18 and 19 hereof with respect to the twelve (12) hour rest period and holidays. The rights granted hereunder are additional and cumulative.

33. **Membership in Screen Actors Guild, Inc.:** The Artist warrants and represents to the Producer and agrees that the Artist is and shall be a member in good standing of Screen Actors Guild, Inc., and will remain so for the duration of this contract.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above shown.

Artist shall receive First Female Billing on the positive prints of the aforesaid photoplay, and in paid advertising under the control of the producer.

By          Producer  
 By PRC PRODUCTIONS, INC.  
 And Ann Savage (Artist)



**5 EDGAR G. ULMER (DIRECTOR)  
TOM NEAL, ANN SAVAGE (STARRING)  
Detour**

Los Angeles: Producer's Releasing Corporation, 1945. Two vintage still photographs from the 1947 film noir. Photos are rubber-stamped number 4 and 7 on the verso, respectively.

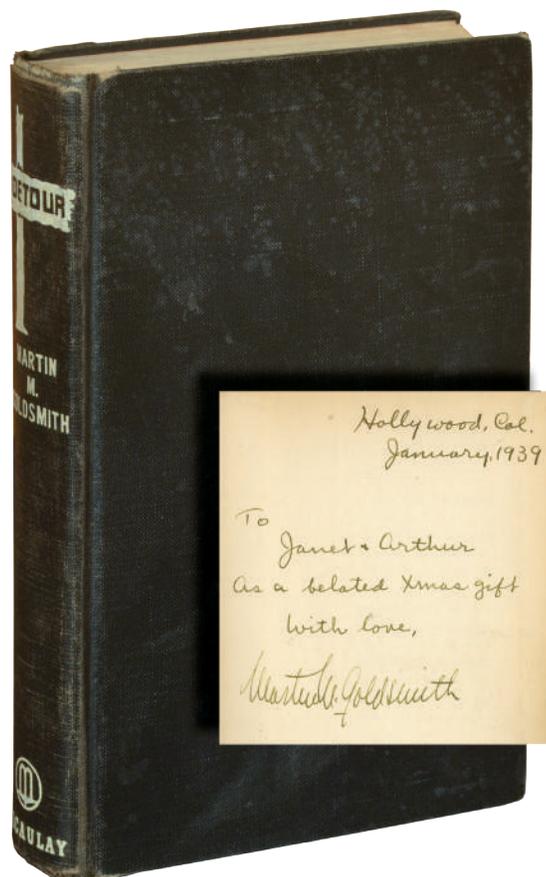
A film that was for many years forgotten, but brought to the attention of the world in the major film noir reassessment that took place in the 1980s by way of Paul Schrader, Spencer Selby, and others. According to director Ulmer, the film was shot in 6 days, and died a quick second feature death at the box office upon its initial release. Ulmer made three films noir for PRC, all today considered minor masterpieces, taking advantage of the Poverty Row studio's willingness to allow nearly complete creative

control in exchange for a breakneck production schedule and virtually no budget. In this context Ulmer created a film that is in the minds of many the apex of film noir in nearly every aspect of the style's essential elements.

8 x 10 inches. Very Good to Near Fine, one photo evenly faded.

National Film Registry. Grant, p. 180. Hardy, pp. 103-104. Selby Masterwork, p. 41. Silver, pp. 97-98. Spicer, p. 73.

**\$650**



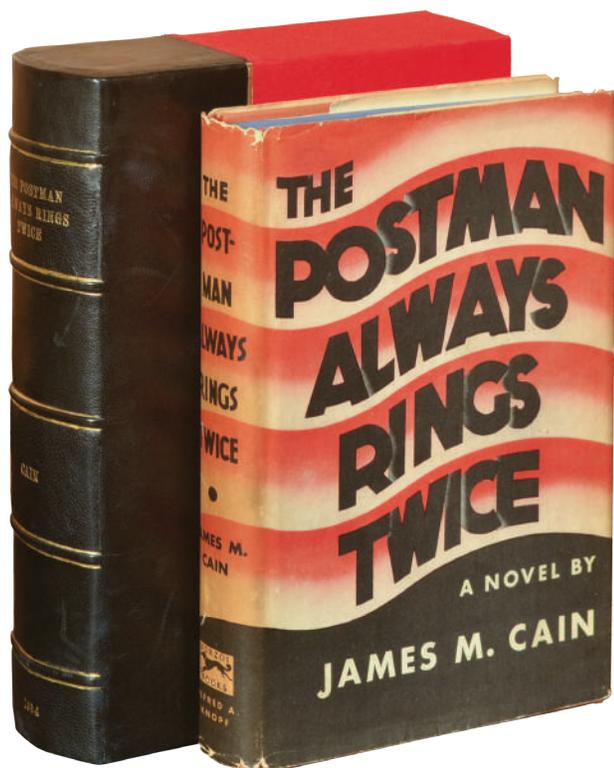
6

**MARTIN M. GOLDSMITH****Detour**

New York: Macaulay, 1939. First Edition. Inscribed by the author in the year and month of publication: "To Janet and Arthur / As a belated Christmas gift / With love / Martin Goldsmith / Hollywood, Cal. / January 1939."

One of the rarest film noir source books, and the only copy we have ever seen dated in the year (let alone the month) of publication, some 6 years prior to the production of the film. Easily the earliest inscription we have ever encountered.

Very Good plus lacking the rare dust jacket. Light rubbing to the edges, with a slight lean.

**\$3500**

7

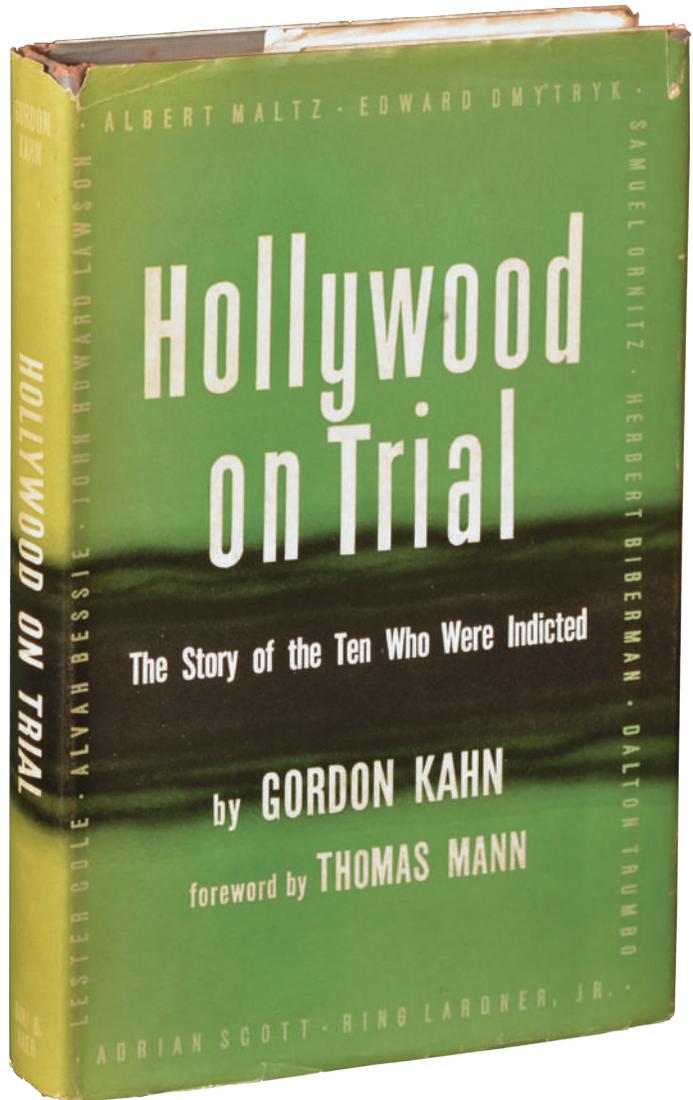
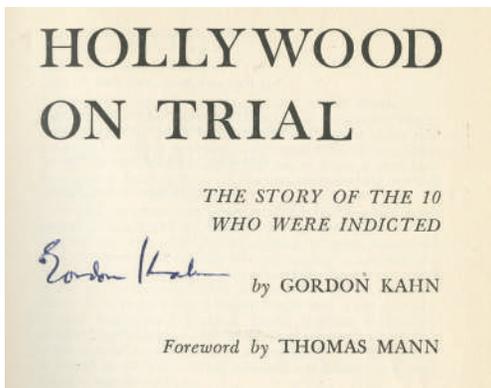
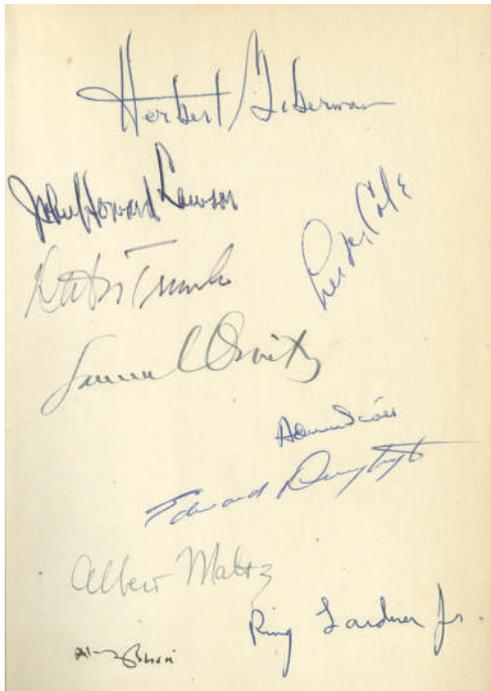
**JAMES M. CAIN****The Postman Always Rings Twice**

New York: Alfred A. Knopf, 1934. First Edition. The author's seminal first novel, a cornerstone of hard-boiled fiction that was filmed twice: first in 1946 with John Garfield and Lana Turner, and more nihilistically with a David Mamet screenplay in 1981 with Jack Nicholson and Jessica Lange.

Very Good in a Very Good plus dust jacket. Scattered foxing to the page edges, soiling and staining to the rear board, some of the usual toning to the backstrip. Jacket is bright, with light toning to the spine, a small bruise at the center of same, and just a bit of rubbing at the corners. In a custom quarter leather clamshell box with a rounded spine, raised bands, and an interior matching folding cloth covered chemise.

Haycraft Queen Cornerstone.

**\$2250**



8

Signed by every member of the Hollywood Ten  
**GORDON KAHN WITH A FOREWORD BY THOMAS MANN**  
**Hollywood on Trial**

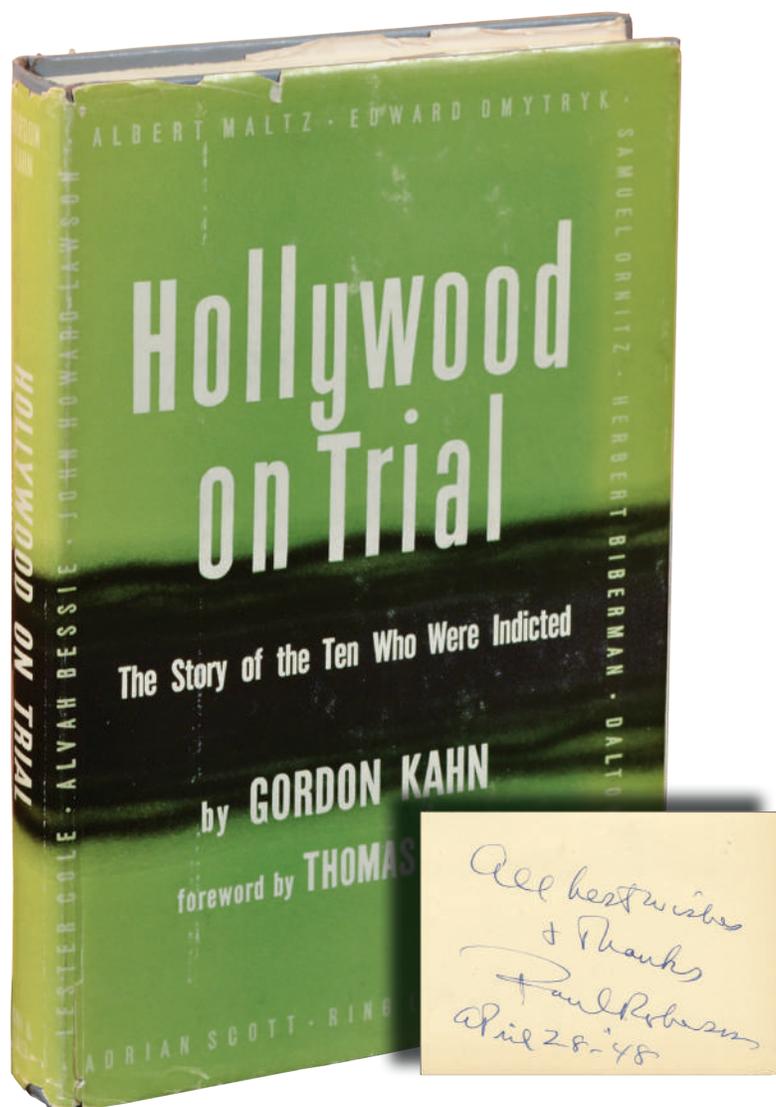
New York: Boni and Gaer, 1948. First Edition. Signed by author Gordon Kahn and by each of the ten men indicted by the House Committee on Un-American Activities, known collectively to history as the Hollywood Ten: Herbert Biberman, John Howard Lawson, Dalton Trumbo, Lester Cole, Samuel Ornitz, Adrian Scott, Edward Dmytryk, Albert Maltz, Ring Lardner Jr. and Alvah Bessie.

One of the most ardent, important, and influential defenses of free speech ever to be published. By the screenwriter of *All Quiet on the Western Front* and *The African Queen*, who was himself blacklisted after testifying in front of HUAC, an intensely personal and highly intelligent account

of the proceeding which began in October of 1947. Included are transcriptions from the actual hearings with commentary and insight provided by Kahn and statements from numerous celebrities, including Lucille Ball, Frank Sinatra, and Gene Kelly. The text ends with a quick biography of the ten men focused on by HUAC, listing their numerous writing and directing credits.

Very Good plus in a Very Good plus dust jacket. Board edges rubbed. Jacket has minor chipping and a few short closed tears, with some light fading to the spine. In a custom clamshell box.

**\$12,500**



9

Inscribed by Paul Robeson in the year of publication

**GORDON KAHN WITH A FOREWORD BY THOMAS MANN**

**Hollywood on Trial**

New York: Boni and Gaer, 1948. First edition. Inscribed by actor Paul Robeson in the year of publication on the front endpaper: "All best wishes / and thanks / Paul Robeson / April 28, 1948."

Many African-American witnesses subpoenaed to testify at the House Committee on Un-American Activities (HUAC) hearings in the 1950s were asked to denounce Robeson in order to retain future employment. Robeson, an actor, was also a powerful political speaker, an All-American football player, holder of a Phi Beta Kappa key from Rutgers and a law degree from Columbia. In 1950, accused of making "un-American" remarks, his passport was revoked. He refused to sign an affidavit stating that he was not a communist, and at his HUAC hearing,

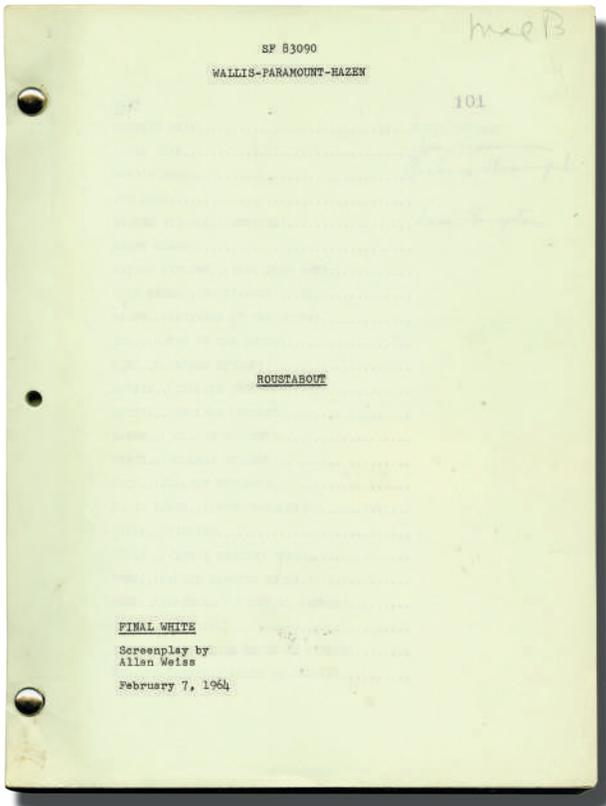
refused to answer questions concerning his political activities and lectured bigoted Committee members on African-American history and civil rights, leading to the now historic statement: "You are the Un-Americans, and you ought to be ashamed of yourselves."

Nearly ten years later, in 1958, the Supreme Court ruled that a citizen's right to travel could not be taken away without due process and Robeson's passport was returned.

Near Fine in a bright, Very Good plus dust jacket.

**\$4500**

## FEATURED



# 10

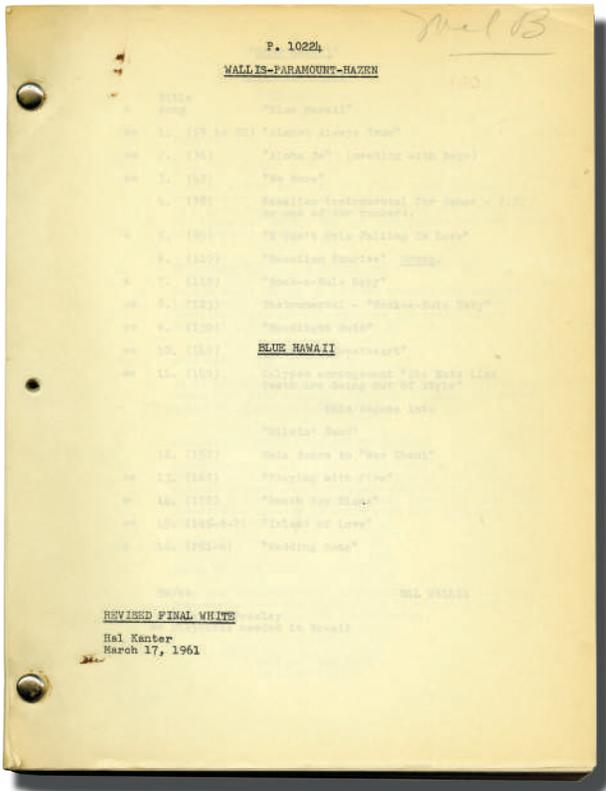
## The King joins the carnival **ELVIS PRESLEY (STARRING)** **BARBARA STANWYCK (STARRING)** Roustabout

Los Angeles, CA: Wallis-Paramount-Hazen, 1964.  
Final White script for the 1964 film. Unknown crew member name in holograph pencil on the front wrapper, and in pencil and ink on one page.

Charlie Rogers (Elvis Presley) is a leather clad, motorcycle riding coffeehouse singer who joins a financially troubled carnival after being fired for fighting with a group of college boys. He is hired by carnival owner Maggie Morgan (Stanwyck) and soon catches the eye of his pretty female coworker Cathy Lean (Joan Freeman). A host of notable celebrities have bit parts, including Terri Garr, Raquel Welch, Jack Albertson, Joy Harmon, Marianna Hill, and Richard "Jaws" Kiel.

The screenplay was nominated by the Screen Writers Guild of America for Best Musical in 1965.

\$750



# 11

## The King just wants to surf **ELVIS PRESLEY (STARRING)** **ANGELA LANSBURY (STARRING)** Blue Hawaii

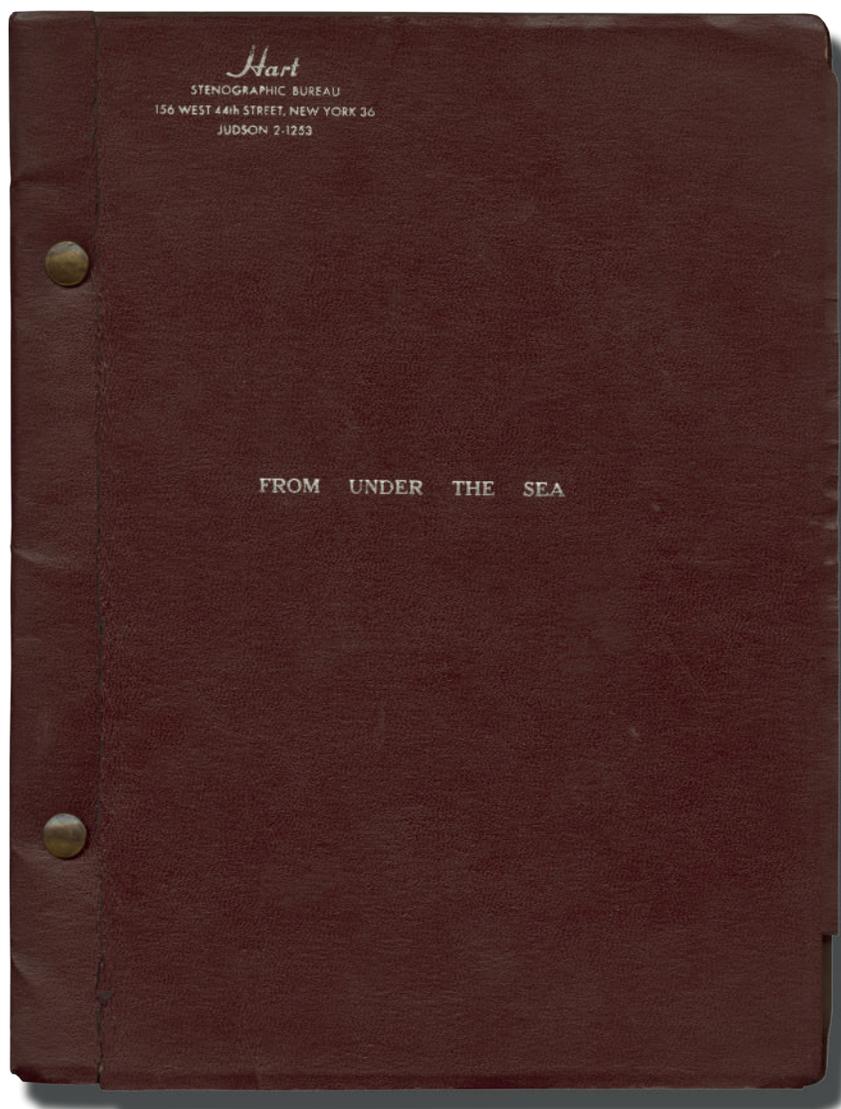
Los Angeles, CA: Wallis-Paramount-Hazen, 1961.  
Revised Final White script for the 1961 film.

Presley plays Chad Gates, fresh out of the Army, and heir to a Hawaiian pineapple fortune. His mother Sarah (Lansbury) wants him to take over the management of the family business, but he'd rather surf the waves and dig the dames.

Some of the songs featured in the film are the title song (originally written in 1937 for Bing Crosby), "I Can't Help Falling in Love," and "Rock-a-Hula Baby." The soundtrack was Presley's most successful album, spending 20 consecutive weeks at number one on Billboard's Top LPs chart—a record not broken until Fleetwood Mac's *Rumors* album in 1977.

Set in Hawaii, shot there on location.

\$1250



12

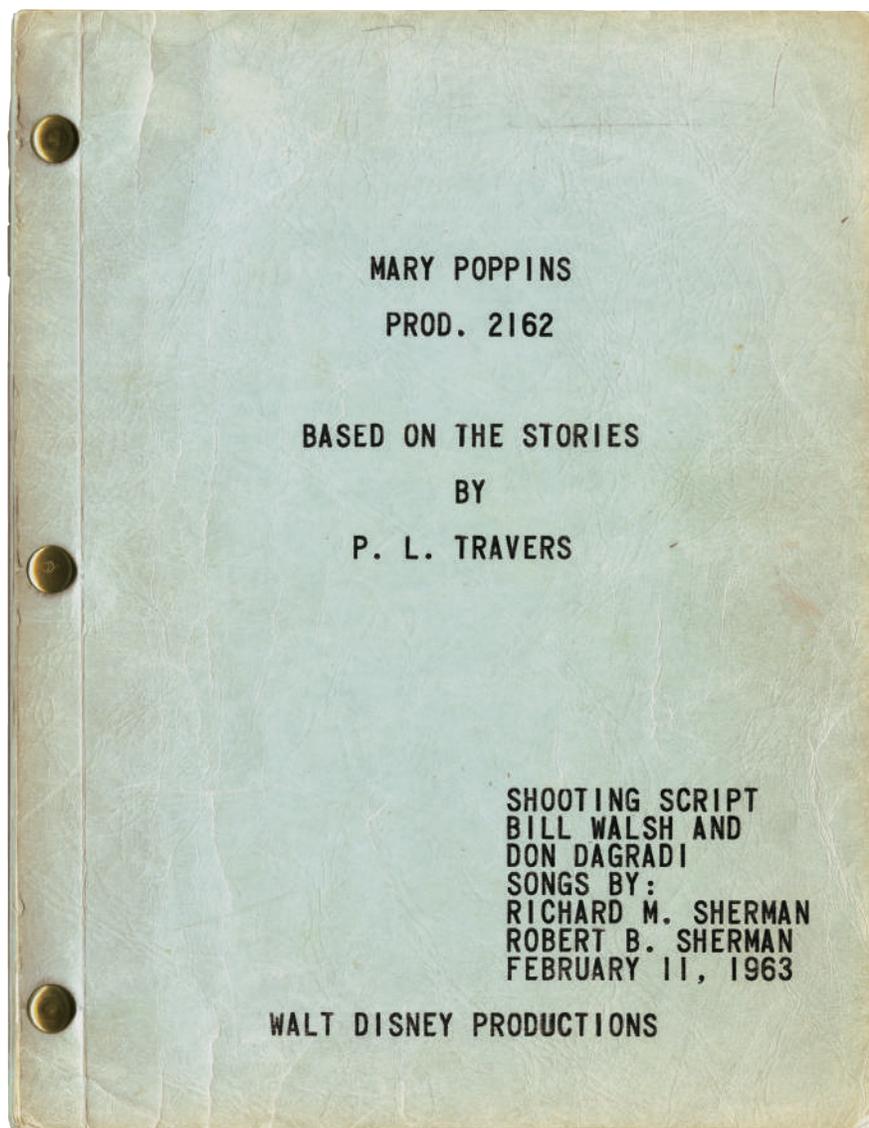
**ARTHUR MILLER (PLAYWRIGHT)**  
**MARTIN RITT (DIRECTOR)**  
**VAN HEFLIN, J. CARROLL NAISH (STARRING)**  
**A View from the Bridge**

New York: Kermit Bloomgarden, 1955. Draft script for the 1955 stage play, here under its working title *From Under the Sea*. Brief notations in holograph pencil to a few pages, and a single page is also laid in, with brief notations, being for the most part the text of Alfieri's speech in prose from the later revised two-act version of the play, which begins: "You wouldn't have known it, but something amusing has just happened." Thus, the earliest version of the play, with an interesting addition tying it to the two-act play it would become.

The play opened on September 29, 1955 at the Coronet Theatre in New York City and ran for a total of 149 performances on Broadway. Produced by Kermit Bloomgarden, Robert Whitehead and Roger L. Stevens, and directed by Martin Ritt, the opening night cast included Ann Driscoll, Eileen Heckart, Van Heflin, J. Carrol Naish, and Jack Warden.

Basis for the 1962 Sidney Lumet film, *Vu du pont*, starring Raf Vallone, Jean Sorel, Maureen Stapleton, and Carol Lawrence.

**\$1850**



13

**ROBERT STEVENSON (DIRECTOR)**  
**P.L. TRAVERS (NOVEL)**  
**JULIE ANDREWS, DICK VAN DYKE (STARRING)**  
**Mary Poppins**

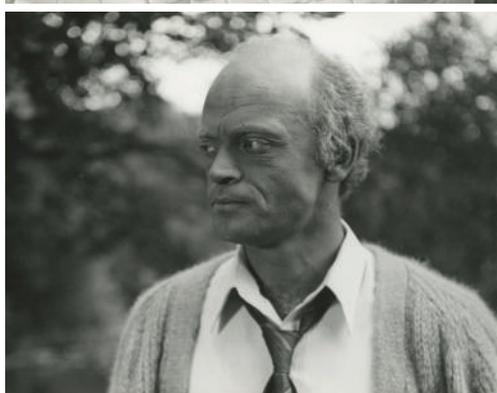
Burbank, CA: Walt Disney Pictures, 1963. Shooting script for the 1964 film. Based loosely on the P.L. Travers book series.

Julie Andrews is a magical nanny briefly employed by a dysfunctional Edwardian London family in this classic Disney feature that combines both live action and animated sequences. The film won five Academy Awards and was nominated for another seven, including Best Picture, making *Mary Poppins* the highest-awarded Walt Disney feature ever.

Novelist Travers famously voiced her objections to the Disney adaptation of her character, particularly the animated scenes and musical numbers for which the film later gained so much acclaim.

National Film Registry.

**\$7500**



14

Sixteen photographs from the Russian release  
**ANDREI TARKOVSKY (DIRECTOR)**  
**STANISLAW LEM (NOVEL)**  
**Solaris**

Moscow: Creative Unit of Writers, 1972. Vintage set of 16 oversize black-and-white oversize single weight still photographs from the Russian release of the 1972 Russian film. On the verso of each photograph is a label for the same European distributor.

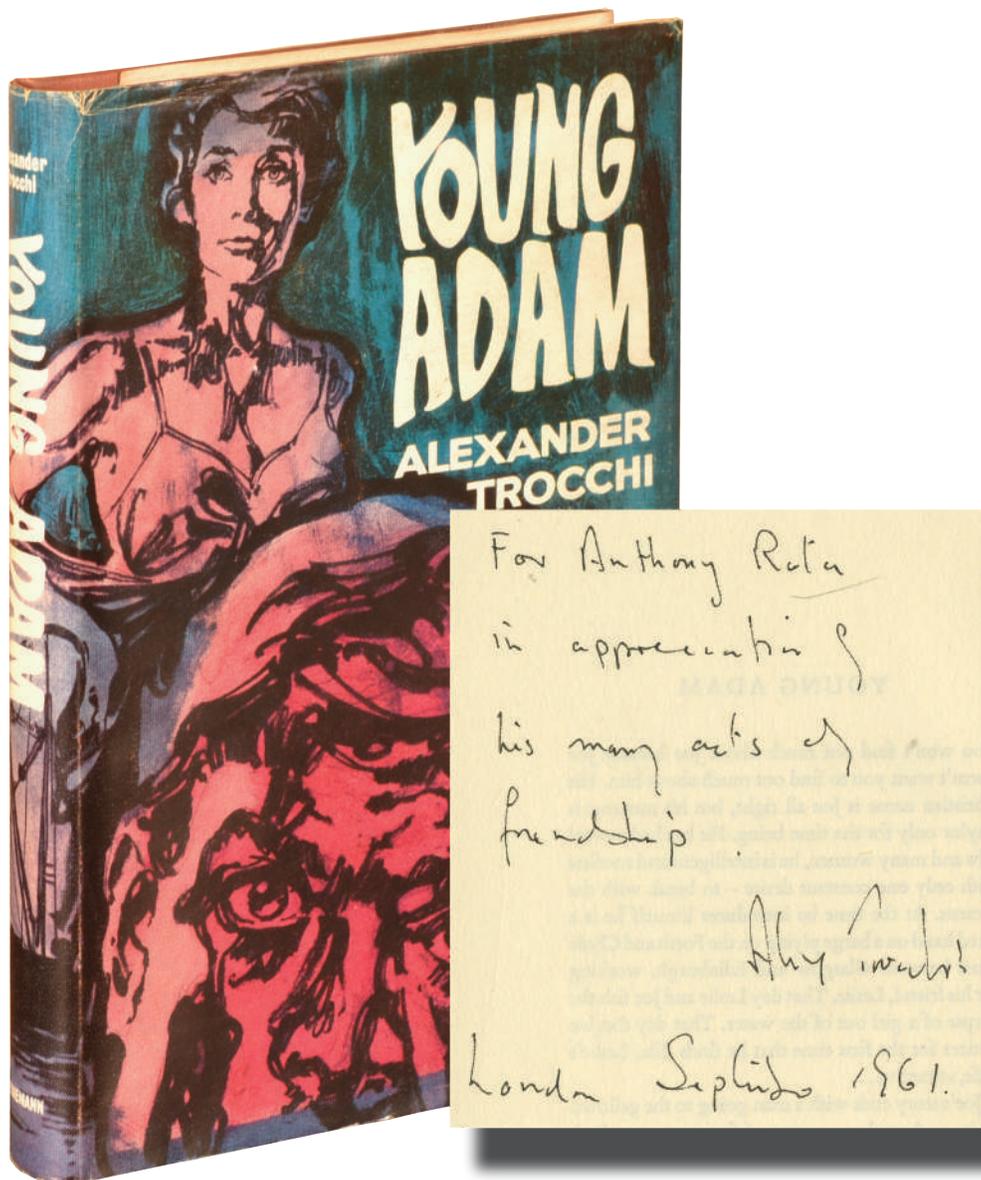
*Solaris* is one of the finest films of the 1970s, a heady mix of philosophical inquiry and meditative psychological drama set mostly aboard a space station orbiting the titular fictitious planet. The scientific mission has stalled out because the meager skeleton crew of three scientists have fallen into separate emotional crises, and the gaseous planet below them is beginning to look like the main

suspect. An open ended and conceptually faithful adaptation of Lem's novel, concerning itself with the inability of the human species to communicate with other intelligent life forms, based simply on the fact that a more advanced life form would exist outside the sphere of human experience and understanding.

9.25 x 12 inches. Near Fine, with only the most minute wear at the edges.

Criterion Collection 164.

**\$5500**



15 Inscribed in the year of publication  
**ALEXANDER TROCCHI**  
 Young Adam

London: William Heinemann, 1961. First UK Edition and first edition in hardcover. Inscribed by the author to noted bookseller Anthony Rota in 1961 on the leaf facing the title page: "For Anthony Rota / In appreciation of his many acts of friendship / Alexander Trocchi / September 1961." The only inscribed copy of the hardcover edition of this title—the author’s masterpiece—that we have ever encountered.

A beat novel, originally published as an Olympia Press paperback with racier content, this being the more “literary” version that Trocchi was subsequently encouraged to release. Over time, both versions have been assessed as having literary merit.

Basis for the superb 2003 film directed by Alexander MacKenzie and starring Ewan McGregor and Tilda Swinton.

Near Fine in a Near Fine dust jacket. An attractive copy.

**\$4500**



16

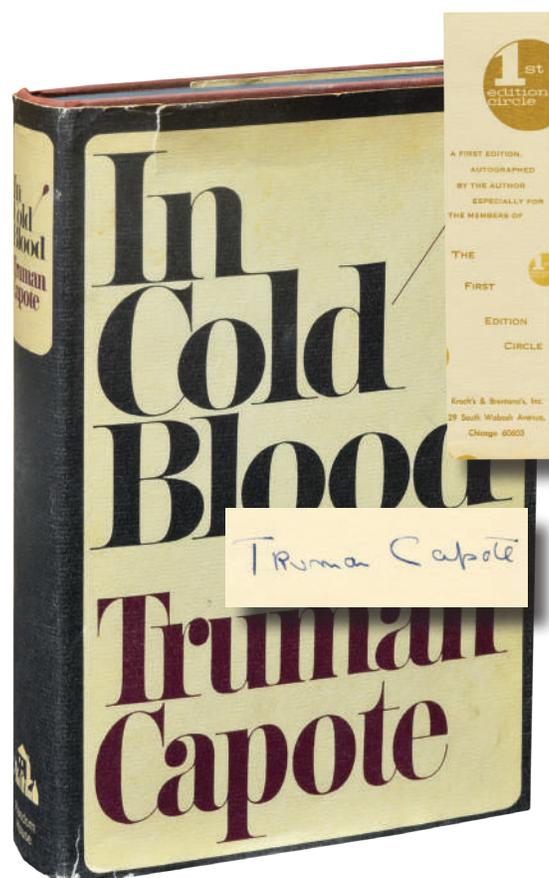
**CHRISTIANNA BRAND**  
Green for Danger

London: John Lane / The Bodley Head, 1944. First Edition, preceding the UK edition by one year.

A serious rarity with one of the most striking dust jackets of the 1940s. Basis for the classic 1946 British crime film directed by Sidney Gilliat and starring Trevor Howard and Alastair Sim.

About Near Fine in a bright, Very Good plus dust jacket. Jacket is lightly rubbed with minor chipping to the extremities.

\$1500



17

**TRUMAN CAPOTE**  
In Cold Blood: A True Account of a Multiple Murder and Its Consequences

New York: Random House, 1965. First Edition. First issue jacket, with "1/66" at the bottom right corner of the front flap. Signed by the author on the first blank, with an owner name present on the same leaf. Kroch's and Brentano's 1st Edition Circle bookmark laid in, establishing the provenance of the signature.

Basis for the icy 1967 documentary-style film directed by Richard Brooks and starring Robert Blake and Scott Wilson, and also the principal subject of the 2005 film *Capote*, starring Philip Seymour Hoffman.

Near Fine in a Near Fine, price clipped dust jacket. Jacket has a tiny bit of rubbing and a few short closed tears the extremities, but no loss, and quite fresh. An attractive copy.

\$850



18

Two-decade run of signed menus from the Café Au Pere de Nico, Chelsea

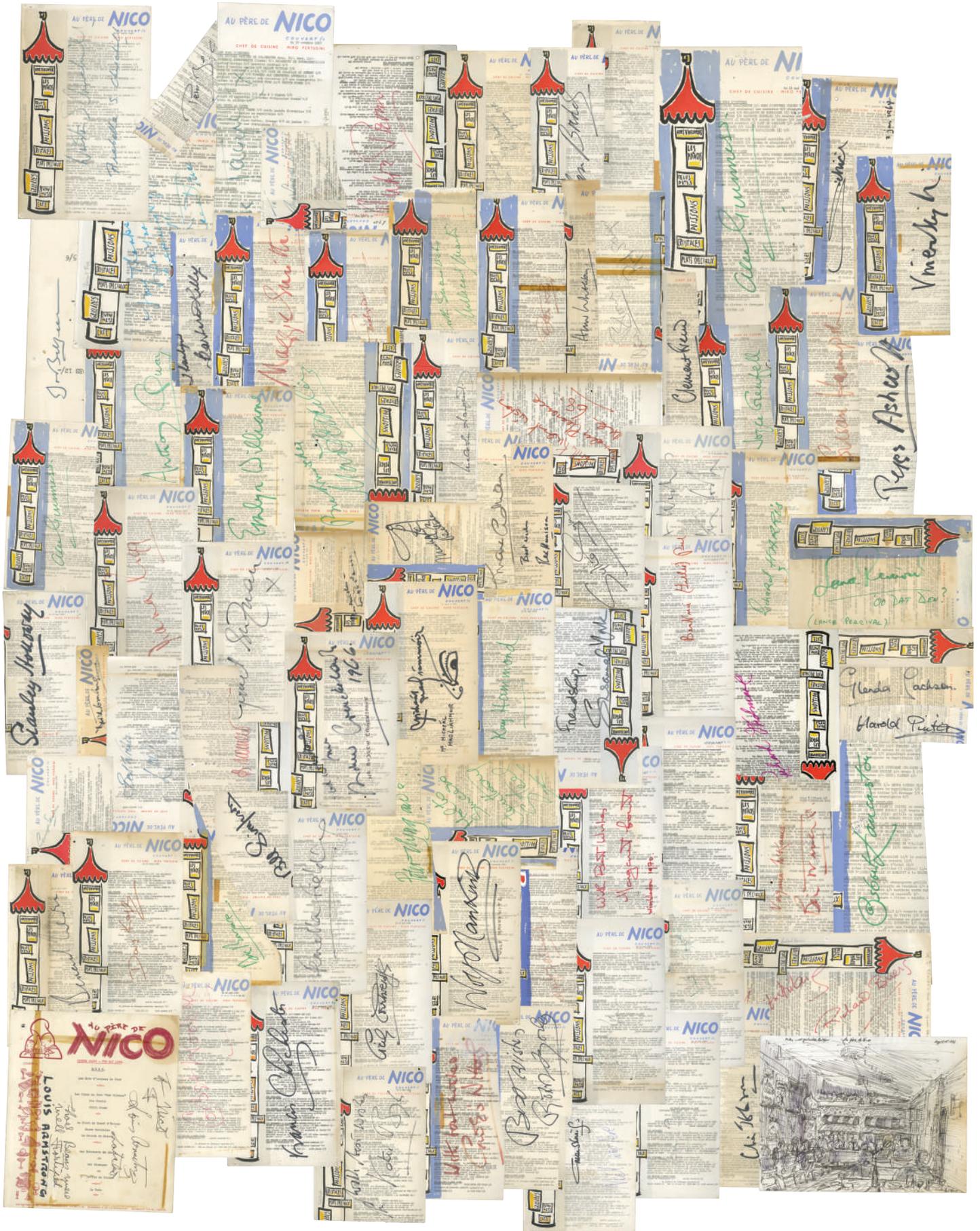
1956-1974. An archive of 80 daily menus from Café Au Pere de Nico in Chelsea, London, signed by visiting luminaries from world leaders to icons of the entertainment world, displayed in the cafe for nearly two decades between 1956 and 1974. Together with a sketch by Paul Winner of the restaurant's interior, inscribed by Winner and dated August 18th, 1973. At the end of the 1960s and the beginning of the 1970s, Au Pere de Nico was the Chelsea restaurant to be seen in for London society as well as the "court crowd" that made their way over for a meal from The Royal Court Theatre.

The menus at Au Pere de Nico were handmade on a daily basis, each with the given day's date printed at the top, making for an interesting time-stamp

for each autograph. In many instances the date of a signature corresponds to a known production in which a given celebrity appeared at the Royal Court Theatre. A snapshot of celebrity culture during one of London's most vibrant periods as a nexus in the world of the arts. Not so much a collection of autographs as a portrait of an era.

Condition of the menus varies as is to be expected, all Good or much better, with cropping to some of the menus, pinholes at the corners, and general wear from daily exposure, re-hanging, etc. Housed in a lovely solander box with an illustration of the restaurant in a Parisian style.

\$12,500



19

**JAMES LEO HERLIHY****Typed Letter signed regarding *Midnight Cowboy***

1966. Typed letter signed from *Midnight Cowboy* author James Leo Herlihy, dated "4/3/1966" in holograph pencil. Although the letter is to an unknown recipient (the letter convivially begins "Hello, idiot"), he and Herlihy are clearly friends as there are several references to previous, ongoing correspondence and mutual friends, as well as his work, particularly *Midnight Cowboy*.

Herlihy begins the letter noting that he is vacationing in the Hamptons and "writing a long story or a short novel... Something about a magician, for godsake." He then notes that *Midnight Cowboy* was optioned and that "Schlesinger [John, who would direct the finished film]... seems hot to do it," and follows with an assessment that, due to financial pressure and fear of risk, "good-film-making is at [its] lowest ebb in years."

Following, as it does, a mention of *Midnight Cowboy*, this criticism is especially apropos. At the time of the this letter, the American film industry was indeed at a low point, with the studio system all but collapsed and nothing yet risen to take its place. By the time the film version of Herlihy's novel was released three years later, the nascent New Hollywood movement was on its way to becoming a cultural force, one that *Midnight Cowboy* played a key role in developing. Not only would the principle creators behind the film (Schlesinger, screenwriter Waldo Salt, and stars Dustin Hoffman and Jon Voight) go on to do

work that would resonate throughout the following decade, but the film's exploration of loneliness and isolation in a changing America, as well as its dealing in previously taboo subjects of prostitution, drug addiction, and homosexuality, foreshadow the themes of many of the New Hollywood films to come.

Herlihy concludes the letter with a mention that director Joshua Logan is interested in working with him, and that Herlihy wants to do a project called *Peaceable Land*, but Logan has to find time to read it because he is filming *Camelot* for Warner Bros. Logan, more successful as a theatre rather than film director, had previously directed the original Broadway production of Herlihy's play *Blue Denim* in 1958.

All in all, a pointed, humorous letter (Herlihy signs it as "Lanny Ross," making reference to the old time radio singer and personality) that nevertheless provides great insight into the genesis of one of the key early New Hollywood films and the wider status of film culture during its production.

8.5 x 11 inches, single leaf, recto only. Folded twice for mailing, else Near Fine.

**\$1500**

Hello, idiot,

I loved your note of MARCH LL, (which you probably can't remember at all, it being three weeks ago,) in which you describe your second meeting with David Braun. Since that time, I've moved. And I can't remember whether or not I've written and told you about it. Anyway, it's a block from 34 East 7th Street. It's large, 50 feet long, 18 feet wide. 14 Foot ceilings. I like it. .. At the moment, however, I'm ~~xxxxxx~~ in Easthampton, having Easter vacation with Doctor Price and watching spring take place and writing a long story or short novel or something. Something about a magician, for godsake. And MIDCOW finally got negotiated into a firm deal. I got five thou for a one-year option, and by then they'll know whether or not they can make a picture based on it - presumably. Schlesinger still seems hot to do it. A question of backing. In this barbarous nation, my dear, our economics will not allow for the making of a good film anymore - except at really great risk of disaster to the makers. NYTimes said Hollywood good-film-making is at its lowest ebb in years. I'd noticed that, and was interested to see that others had. And Josh Logan is still writing me about doing something. Though we won't be doing the O'Harra. I want to do Peaceable Lane, and he's trying to find time to read it, while making Camelot out there at Warners'. Dr. P and I intend to spend the summer in Mallorca, and I'm quite eager to stop in Tangiers for a week to stockup on kief and visit Paul Bowles. We talk about a June 16 departure. He has to spend 3 weeks in southern France up-dating his thesis on Mediterranean agriculture. (I can't spell anything in that entire sentence.). And at this precise goddam second, we're headed for town to do errands, so EYE/BYE.

Love,

*Lanny Ross*

*68 East 7th St  
NYC 10003  
4/3/66*



20

**GILLO PONTECORVO (DIRECTOR)**  
**The Battle of Algiers**

Rome: Igor Film, 1966. Two oversize borderless double weight black and white photographs from the 1966 film. With a few identifying notations in holograph pencil and ink on the verso.

Italian neorealist director Gillo Pontecorvo's careful, documentary style account of the guerrilla war for Algerian independence from France, concentrating on the historical, titular battle.

A landmark achievement in world cinema, the film won the Golden Lion at the Venice Film Festival, was nominated for three Academy Awards, and, through its unflinching depiction of both the revolutionaries and counterinsurgents, remains relevant to this day.

11.5 x 9.5 inches. Very Good to Near Fine.

Criterion Collection 249. Schrader 35.

**\$850**



21

**ANDY WARHOL (PRODUCER, DIRECTOR)**  
**PAUL MORRISSEY (PRODUCER, DIRECTOR, SCREENWRITER)**  
**SYLVIA MILES, JOE DALLESANDRO, KARL LAGERFIELD, PATTI D'ARBANVILLE (STARRING)**  
**Collection of photographs from eleven Andy Warhol films, 1965-1974**

1965-1977. Substantial collection of photo advertisement for 11 of Andy Warhol's films, including a rare example from *My Hustler* (1965) and material from every release between 1968 and 1974, including *Flesh*, *Lonesome Cowboys*, *Blue Movie*, *Trash*, *Women in Revolt*, *Heat*, *L'amour*, *Flesh for Frankenstein*, *Blood for Dracula*, and *Bad*.

The collection includes 178 photographs, 2 international posters, and a color transparency preview slide. Represented is a fascinating cross-section of advertising styles, including the US releases, a set of stills from the Netherlands (one of the first to distribute Warhol internationally) that have the blindstamp of the Netherlands censorship board, and German stills in their original mailing envelopes, the last containing the most visceral images of the three.

Collectively the photographs convey the many LGBT themes of Warhol's films, as well as their qualities of abstraction, detachment, and absurdity.

For further detail, please view the listing on our website or inquire.

\$6500



P B5  
 F 16 25  
 IF 4  
 WR 1



*Andy Warhol*  
presents  
*Joe Dallesandro Sylvia Miles*  
in  
**HOLLYWOOD**

Regie, Buch und Kamera: Paul Morrissey

„Mit diesem Film bestätigt sich der Regisseur als einer der wichtigsten des heutigen Kinos“  
*Rev. Board, New York*

Constantin-Film

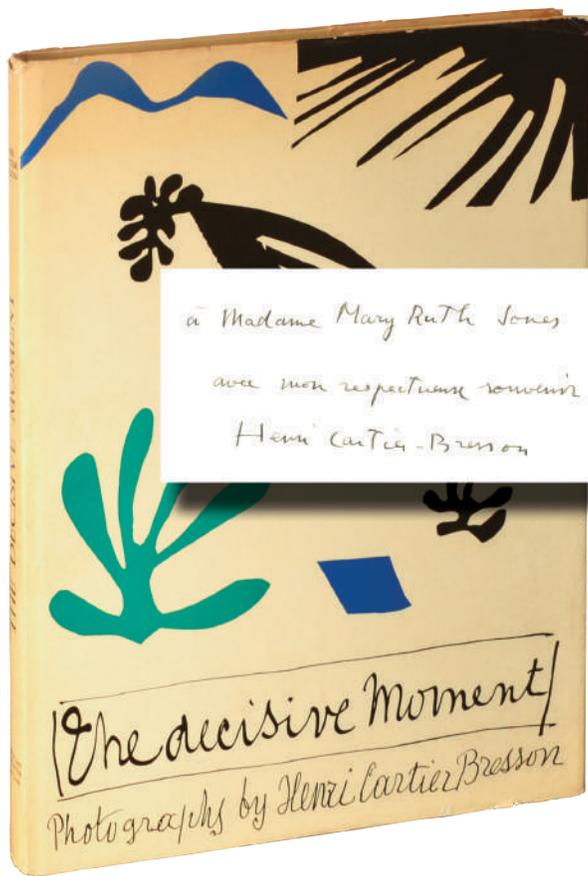
**BLOOD FOR DRACULA**<sup>x</sup>

Scenarij: JOE DALLESSANDRO UGO KLER  
Regia: JOE DALLESSANDRO

EMMI

Produced by Joe Dallesandro and Ugo Klier. Screenplay by Joe Dallesandro and Ugo Klier. Directed by Joe Dallesandro. Cast: Joe Dallesandro, Sylvia Miles, Ugo Klier, and others. Copyright © 1974 by Joe Dallesandro and Ugo Klier. All rights reserved. This is a limited edition release on DVD. Manufactured by EMI Music Distribution. EMI Music Distribution is a registered trademark of EMI Music Group. EMI Music Distribution is a registered trademark of EMI Music Group. EMI Music Distribution is a registered trademark of EMI Music Group.





22

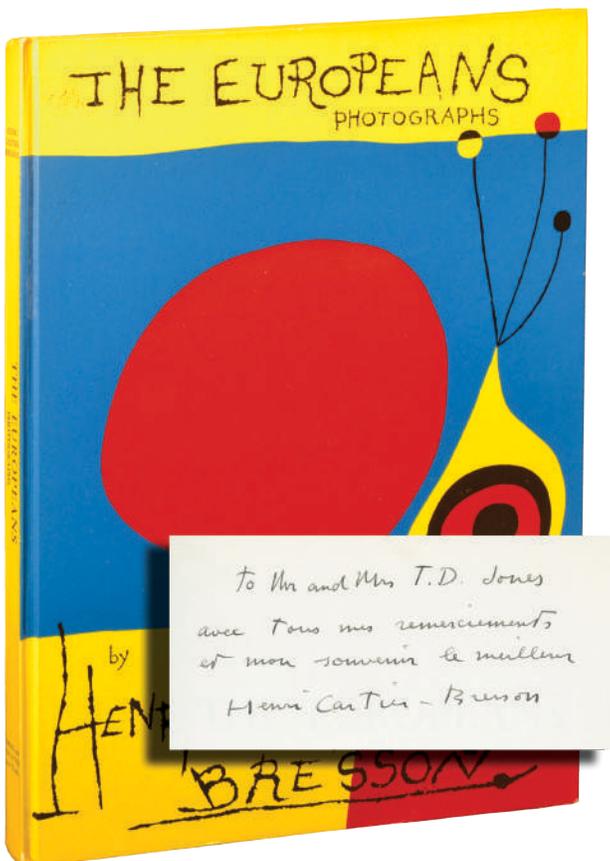
Two signed by Cartier-Bresson  
**HENRI CARTIER-BRESSON**  
 The Decisive Moment

New York: Simon and Schuster / Editions Verve, 1952. First Edition. Inscribed by the author on the front endpaper: "à Madame Mary Ruth Jones / avec mon respectueuses souvenir / Henri Cartier-Bresson."

Very Good in a Very Good dust jacket and Very Good acetate jacket cover. Caption book laid in as issued. Owner address label matching the inscription to the front endpaper. Minor separation to the hinges, bruise to the front pastedown. Jacket is lightly toned at the spine, with some minor chipping to the crown, and a jagged tear to the rear flap, and tape shadows from an old cello tape repair to same.

Roth 101. Parr and Badger Volume I, pp. 208-209.

\$4500



23

**HENRI CARTIER-BRESSON**  
 The Europeans

New York: Simon and Schuster / Editions Verve, 1955. First Edition. Inscribed by the author on the half title page: "To Mr. and Mrs. T.D. Jones / avec tous mes remerciements, et mon souvenir le meilleur / Henri Cartier-Bresson." Scarce signed.

Bright and about Near Fine in a Very Good plus acetate dust jacket. With caption book laid in as issued. Owner address label matching the inscription to the front endpaper. Boards lightly soiled, with rubbing to the bottom edge and top and bottom of the spine.

Auer 356. Parr and Badger Volume I, pp. 208-209.

\$4250



24

Original jacket artwork study for the UK edition  
**JAMES M. CAIN (AUTHOR)**  
**BIRO (ARTIST)**  
 Mignon

London: Robert Hale, . Original artwork study for the dust jacket front panel and spine panel of the UK edition of James M. Cain's *Mignon*, published by Robert Hale in 1963.

Ink and watercolor on textured stock, with a transparent negative overlay lending browns and blues to the image. Some notes in holograph pencil on the verso of the former indicate that pale red, deep yellow, and medium deep blue are needed to flesh out the design, and a notation of "script pen no. 3-1/2" made just below.

Artwork and overlay both Near Fine. Included with the artwork is a copy of the first edition that resulted. Near Fine in a Near Fine dust jacket.

\$1500



25

**CHARLIE CHAPLIN**  
 Five children's books featuring  
 Charlie Chaplin

New York: Various Publishers, circa 1916-1935.  
 A collection of five children's books featuring the legendary silent movie star and humorist Charlie Chaplin as his inimitable Tramp character.

Collection includes a picture book tie-in for his film *Easy Street*, a coloring book, an oversized comic book-style depiction of some of Chaplin's stunts, and an original copy of *The Charlie Chaplin Book*, written by Chaplin and featuring the Tramp in a number of his most iconic poses (along with a copy of its later 1983 rerelease).

Books range from 8.5 x 10 inches to 16.25 x 12.5 inches, saddle stitched. Fair to Very Good condition, pages toned, with some closed tears, creasing, and wear at a number of extremities.

\$450



# AFRICAN

26

**SAMUEL R. DELANY**

**KIRKPATRICK SALE**

Archive of Nine Letters discussing Samuel R. Delany's work including *Dhalgren*

1969. Archive of four typed letters signed from Samuel Delany and five carbon typescripts unsigned from Kirkpatrick Sale, dating from June 14, 1969 to October 25, 1969. The correspondence concerns a possible submission by Delany to be published in a forthcoming magazine started by Sale and Donald Barthelme and discuss Delany's work on both *Dhalgren* and *The Tides of Lust*.

Delany is one of the most influential and important of the New Wave science fiction writers of the 1960s and 70s. The author of over 20 novels, he has won four Nebula and two Hugo awards for his work, and was named a Grand Master by the Science Fiction Writers of America in 2014. Nominated for a Nebula in 1975, *Dhalgren* is generally considered his masterpiece, and one of the great science fiction works of the twentieth century, one whose popularity and influence have reached far beyond the genre. His papers are housed at the Howard Gotlieb Archival Research Center at Boston University. Letters and other ephemera relating to Delany appear to be rare on the market.

Kirkpatrick Sale graduated from Cornell University in 1958, where he was roommates with Richard Farina and befriended Thomas Pynchon, with whom he collaborated on an unproduced science fiction musical called *Minstrel Island*. Over the course of his career, he has worked as a journalist, activist, author, and independent scholar.

The archive begins with a letter from Delany, likely responding to Sale's solicitation for magazine content, by thanking Sale and, by proxy, Thomas Pynchon for their "enthusiasm" for one of Delany's books (presumably *Nova*, published the previous year). He then asks Sale to "take a look at the novel I am working on, Prism, Mirror, Lens." "Prism, Mirror, Lens" corresponds to the title of *Dhalgren's* opening section and this letter matches the timeline for the genesis of the novel, noted by Delany in several interviews as beginning in January of 1969. In any case, the brief description in the letter of the novel-in-progress is unmistakable: "In a burning city, all but evacuated, a young man is introduced to a variety of sexual / mythical / mystical experiences."

In his reply to Delany, dated August 7, Sale (speaking editorially for both himself and Barthelme) notes they "admire your vision and where you seem to be headed" but that there isn't a section of the excerpt they can publish in the magazine as a stand alone piece. Sale then suggests reworking the latter section of the manuscript, where Kid enters the park, into something "dealing with the communal struggle" for the magazine, as "we are still high on your work."

In the next letter, Delany mentions he has written a new piece for the magazine, a nonfiction work that is "essentially a description of communes in this country." In 1967, Delany lived in a commune on the Lower East Side of Manhattan and the nonfiction piece likely refers to his experiences there. He would revisit that period in his 1979 full-length nonfiction book *Heavenly Breakfast*.

While the bulk of the remaining letters have to do with the proposed article, a September 29 letter from Sale mentions sending "the Equinox manuscript back to [Delany's agent] Henry Morrison" and that while "it doesn't really work for us... because the sex does not... [promote] happy sexual liberation and hang-up-free copulation," he thinks it would be a good fit for Ophelia Press. *Equinox* was one of two BDSM-themed pornographic novels Delany wrote concurrently with *Dhalgren*. It was published in 1973 by Lancer Books under the title *The Tides of Lust*. A new edition was published by RhinoEros in 1994 restoring the Delany's preferred, original title.

It appears that Barthelme and Sale's magazine, which he identifies in the letters was to be called *X*, never made it to publication. Barthelme, however, would go on to help found *Fiction* magazine in 1972, working out of the same W 11th Street address in New York City mentioned in the letters. Faith Sale, Kirkpatrick's wife, would serve as a member of the magazine's original editorial board.

8.5 x 11 inches, rectos only. Near Fine, with some chipping to the left edge of a few of the letters.

**\$2850**

# AMERICAN

1067 Natoma Street  
San Francisco, California  
94103

Dear J. Kirk,

Back in S. F., I plunged into the work of the moment -- two shirts and a novel. But you read the opening section of the book. Re: the shirts...we have a friend who steals things and he stole a soviet machine and gave it to us. And we go to this costume party on Holloween in this great, chunky Pacific Heights mansion that has been taken over by colorful people with hair.

Thanks for the note on Equinox.  
I like X as a title.

I will make this short and get immediately to work on the article.

Good things,  
*Chip*  
Chip Delany

1067 Natoma Street  
San Francisco, California  
94103  
August, 1969

Dear Mr Sales,

Thank you very much for you note on the novel section I sent you.

You mentioned non-fiction in you letter, and "the communal struggle." I have put together a piece that might interest you, essentially a discription of ~~some contact with~~ communes in this country.

All best wishes,  
*Chip Delany*  
Samuel R. Delany

1067 Natoma Street  
San Francisco, California  
94103  
October 25, 1969

Dear Kirk,

Thank you for the note.

If it were a piece of fiction, I would probably say 'Oh Phahaw!' to any criticisms; but you obviously do know what you're talking about with non-fiction (you'd probably know what you were talking about in fiction too; I'm just giving you my biases), where, quite frankly, I don't.

Could you be a bit more specific in your crit. of the opening anecdote? (It is, incidentally, -- which of course has no bearing - what happened on my first visit) I suspect something might be off too, but it's a feeling that's hard to focus on:

- Possibilities:
- Wrong tone? (Too coy, perhaps, in its obvious sexual implicat)
- Unclear? (Para 5, page one: "Come on," is said in a tone of protest: "Come on, put me down," not, "Come on, go!" -- does this get miss-read?)
- Goes on too long?
- Or is it just totally misconceived? (Too fictional for a no-fictional piece -- or what?)

I do want the piece to be as fine as possible; if you have time, ~~xxxx~~ and can send along something more specific, I ~~xxxx~~ will be most appreciative, and ~~xxxxxxx~~ I'll try to respond ~~xxxxxxx~~ immediately.

All best,  
*Chip*  
Samuel R. Delany

Sam Delaney

1067 Natoma Street  
San Francisco, California  
94103  
June 14, 1969

Dear Mr Sale,

A warming letter, it was...your and Mr Fynchon's enthusiasm for a book of mine -- warming indeed!

What of mine I would most like for you to see is current work. From the brief discussion of what your magazine is looking for, what I'm working on now seems most relevant -- off (or all too possibly) chance this is simply the enthusiasm of the moment; but I would like you to take a look at the opening fifteen thousand words of the novel I am working on, Prism, Mirror, Lens\*. The section forms something of a self-contained novelet.

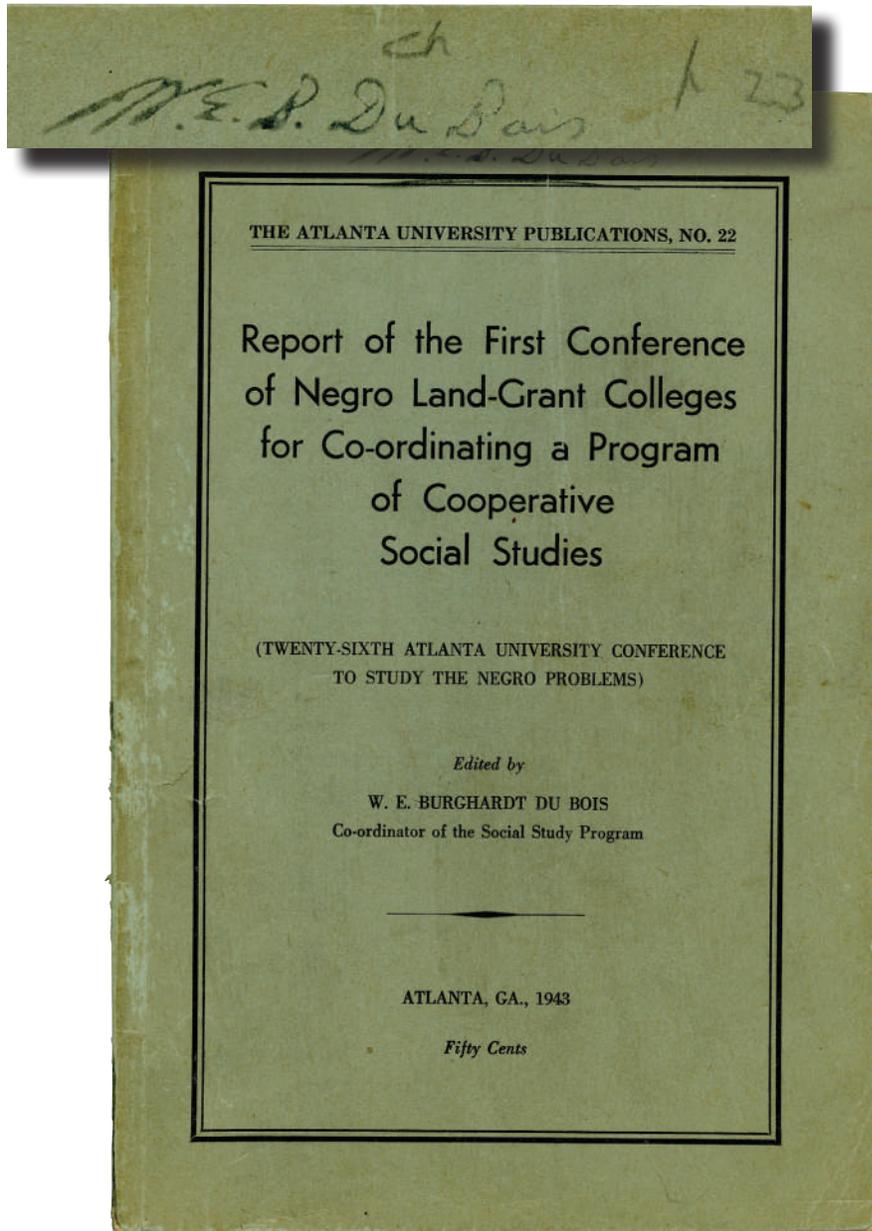
If you can bare with me for a month while I get the various notebooks, napkin, and envelopes on which it is written together and type them neatly up ... as well as squeeze out from under some bread-and-butter deadlines.

If your schedule is terribly tight, drop me a postcard and I will condense a month into a week.

Through Marc Heafle I had heard rumour that Mr Barthelme was interested in something from me for your magazine; your conformation is a very nice thing to get in an otherwise dull Saturday morning mail.

All the best,  
*Samuel R. Delany*  
Samuel R. Delany

\* Not in any attempt to tell you what it is about, but as a synopsis (?) of the major image: In a burning city, all but evacuated, a young man is introduced to a variety of sexual/mythical/mystical experiences.



27

W.E.B. Du Bois' copy

**W.E.B. DU BOIS (EDITOR)**

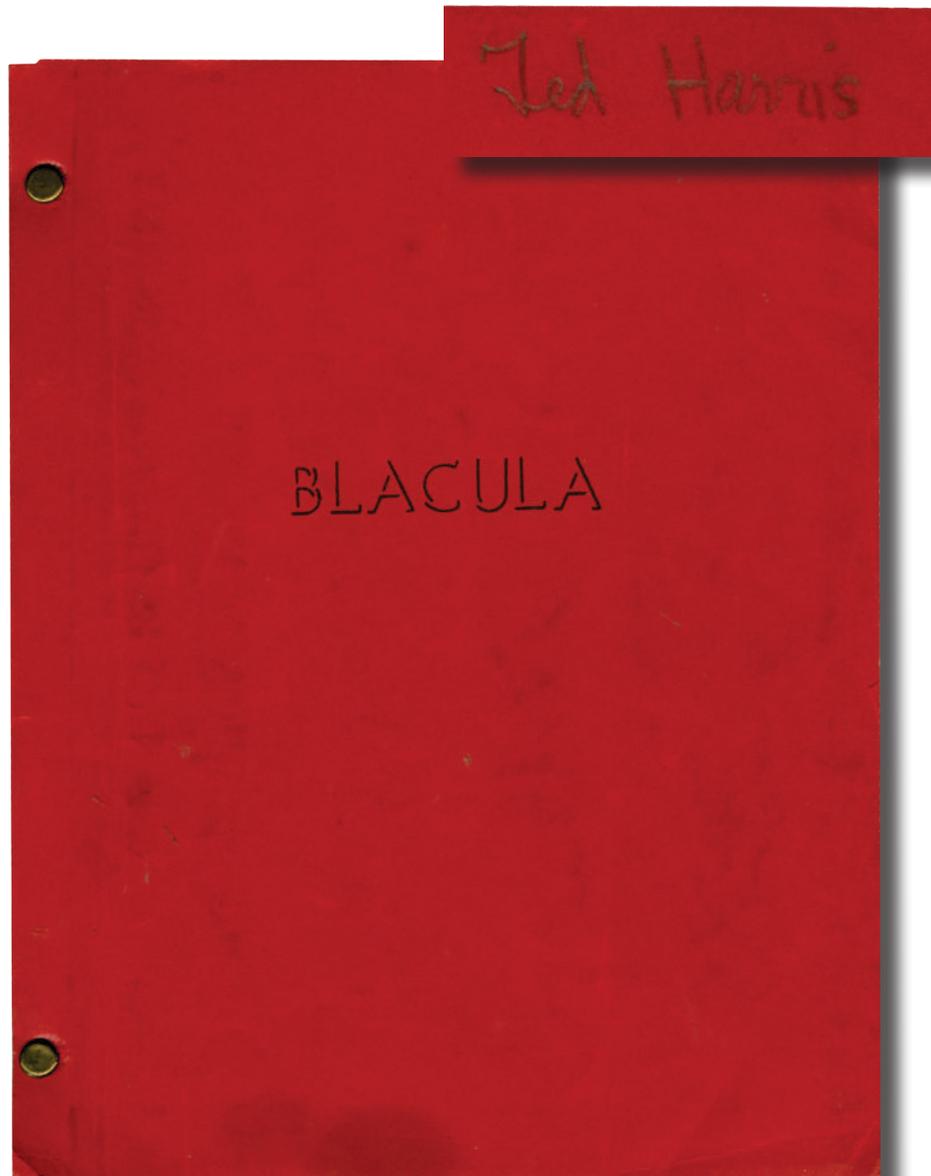
**Report of the First Conference of Negro Land-Grant Colleges for Co-ordinating a Program of Cooperative Social Studies**

Atlanta: Atlanta University Publications No. 22, 1943. First Edition. Copy belonging to W.E.B. Du Bois, with his owner name to the top of the front wrapper. With a couple of holograph ink notations by Herbert Aptheker, Du Bois' longtime editor, and holograph pencil underlining, bracketing, and occasional notations (we are unsure of the hand) throughout.

One of a series of reports edited by Du Bois during his second stint at Atlanta University. From the estate of Herbert Aptheker.

Very Good in wrappers. Light toning to the spine and edges, some minor rubbing and bruising. Provenance available on request.

\$4500



28

Copy belonging to actor Ted Harris

**WILLIAM CRAIN (DIRECTOR)**

**JOAN TORRES, RAYMOND KOENIG (SCREENWRITERS)**

**WILLIAM MARSHALL, VONETTA MCGEE (STARRING)**

**Blacula**

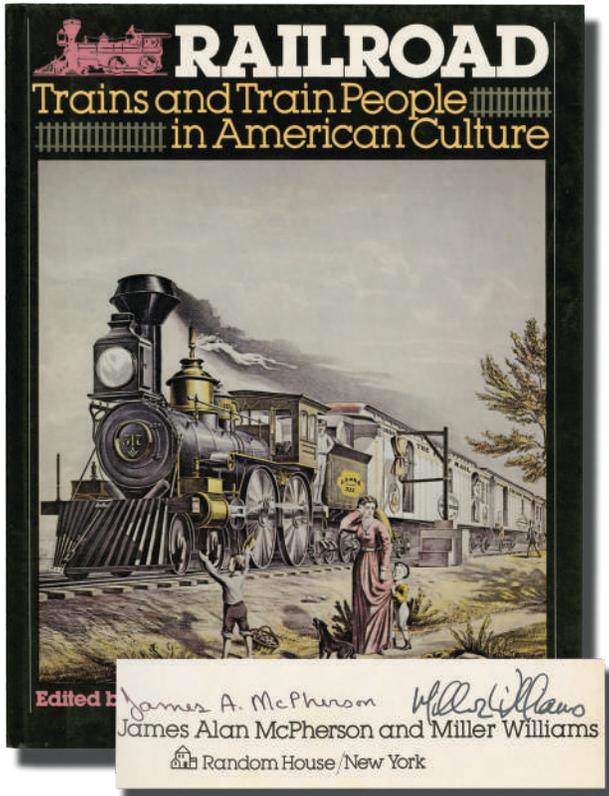
Hollywood, CA: American International Pictures, 1971. Draft script for the 1972 film. Copy belonging to actor Ted Harris, with his name on the front wrapper and his holograph notations throughout. Harris played a small part in the film, as one of Blacula's first victims.

A classic cult entry to the blaxploitation canon of the 1970s, and an essential component of both escapist horror entertainment and cultural comedy. William

Marshall is best remembered for his role as Blacula, and remains the most superfly Dracula to date. Set in 1970s Los Angeles and 1790s Africa.

Muir, pp. 172-175. Parish and Hill, 38. Weldon (1983), p. 65.

**\$1350**



29

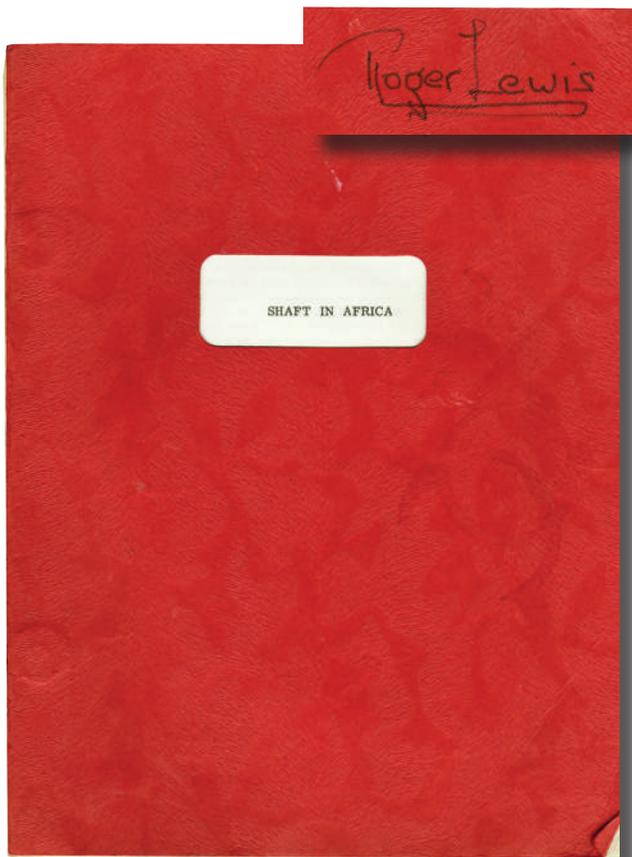
**JAMES ALAN MCPHERSON (EDITOR)**  
**MILLER WILLIAMS (EDITOR)**  
**Railroad: Trains and Train People in American Culture**

New York: Random House, 1976. First Edition. Quarto. Issued simultaneously in hardcover and wrappers, this being the hardcover edition. Signed by both McPherson and Williams on the title page.

McPherson's interest in railroads grew out of his experiences working as a dining-car waiter for the Great Northern Railroad in the early 1960s. He was the first African-American to receive the Pulitzer Prize for Fiction, in 1977, for his story collection *Elbow Room*.

Light foxing to the top page edges and jacket verso, light toning to the extremities and page edges, and light rubbing to the jacket, else Near Fine in a Near Fine dust jacket. Most uncommon thus.

\$450



30

Producer Roger Lewis' working copy  
**JOHN GUILLERMIN (DIRECTOR)**  
**STIRLING SILLIPHANT, ERNEST TIDYMAN (SCREENWRITERS)**  
**RICHARD ROUNDTREE, VONETTA MCGEE (STARRING)**  
**Shaft in Africa**

Beverly Hills, CA: Metro-Goldwyn-Mayer, 1972. Revised final script for the 1973 film. Copy belonging to producer Roger Lewis, with his ownership name in holograph pencil on the front wrapper, and several notations in holograph ink and pencil throughout, several leaves bookmarked with paper clips.

In the third Shaft installment, John Shaft (Roundtree) is persuaded to help break a slavery racket that is smuggling African immigrants into Europe. Director Guillermin replaced Gordon Parks, aiming for a more "James Bond" feel for the series, meaning espionage, exotic locations, sexy mistresses, and a formidable villain. Set in Africa and shot on location there, as well as in Spain, Paris, and New York.

Parrish and Hill 176. Weldon (1996), p. 498.

\$1250

## AFRICAN AMERICAN INTEREST

# 31

**RON TURBEVILLE (SCREENWRITER)**

**Skeeter Magee**

Los Angeles, CA: Stephen Friedman / Kings Road Productions, circa 1977. Draft script for an unproduced film. An original screenplay by African-American screenwriter Ron Turbeville, who worked for years as a WGA script doctor, but whose only produced screen credits were *Buster and Billie* (1974) and a few episodes of television (*Adam-12*, *The Name of the Game*). Turbeville eventually fell to substance abuse and became homeless.

Little is known about Turbeville or this script, but its production company, Kings Road Productions, released two films in the late 1970s. Based on that information and the style of the script's reproduction (late 1970s multilith or similar mechanical reproduction), it is reasonable to assume that this script dates to that time.

A coming-of-age story with what would appear to be a nearly all-black cast, about a 14-year-old black teenager named Jimmy who lives in an unnamed part of the rural American South. He dreams of life in the city, and finds his induction by way of the titular urban denizen.

\$475

# 32

**MARTIN RITT (DIRECTOR)**

**HOWARD SACKLER (PLAY, SCREENWRITER)**

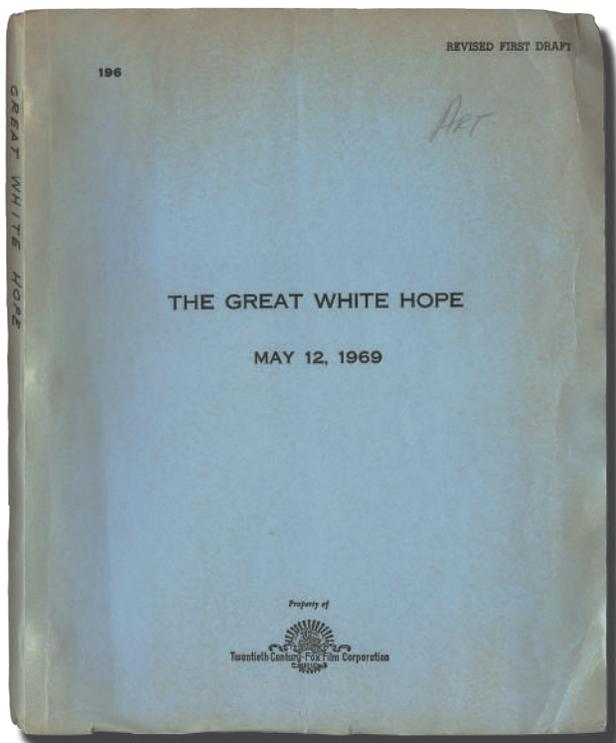
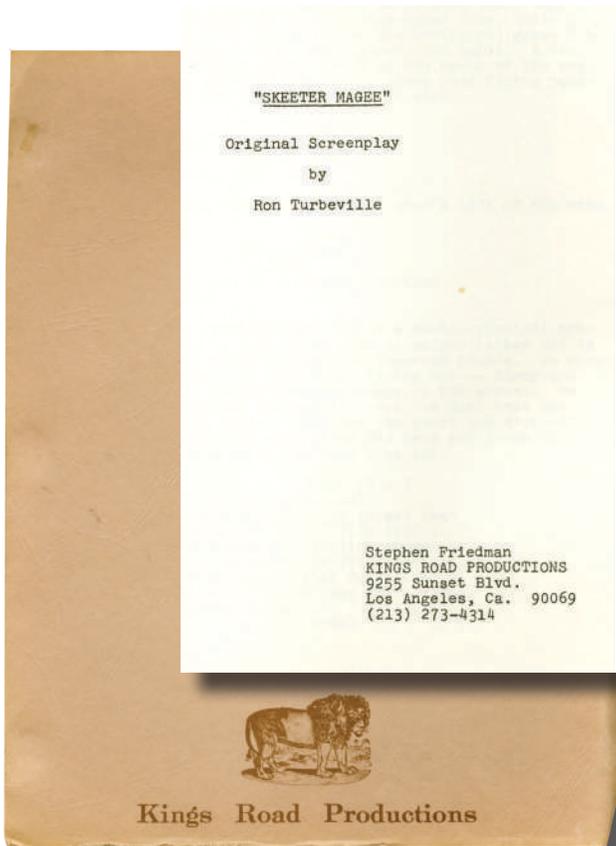
**JAMES EARL JONES (STARRING)**

**The Great White Hope**

Los Angeles, CA: Twentieth Century-Fox, 1969. Revised First Draft for the 1970 film. "Art" in holograph pencil on the front wrapper, and a few holograph notations in ink on page 2 noting various scene props, likely having belonged to a member of the film's art department. Brief holograph notations in pencil and ink throughout. Laid in are several pages of revisions, beginning with page 137, dated October 3, 1969.

Based on Sackler's 1968 Pulitzer Prize, Tony Award, and New York Drama Critics' Circle Award-winning play, a fictionalized account of the life of boxing champion Jack Johnson. James Earl Jones and Jane Alexander (in their film debuts) were both nominated for Oscars, reprising their lead roles from the Broadway production.

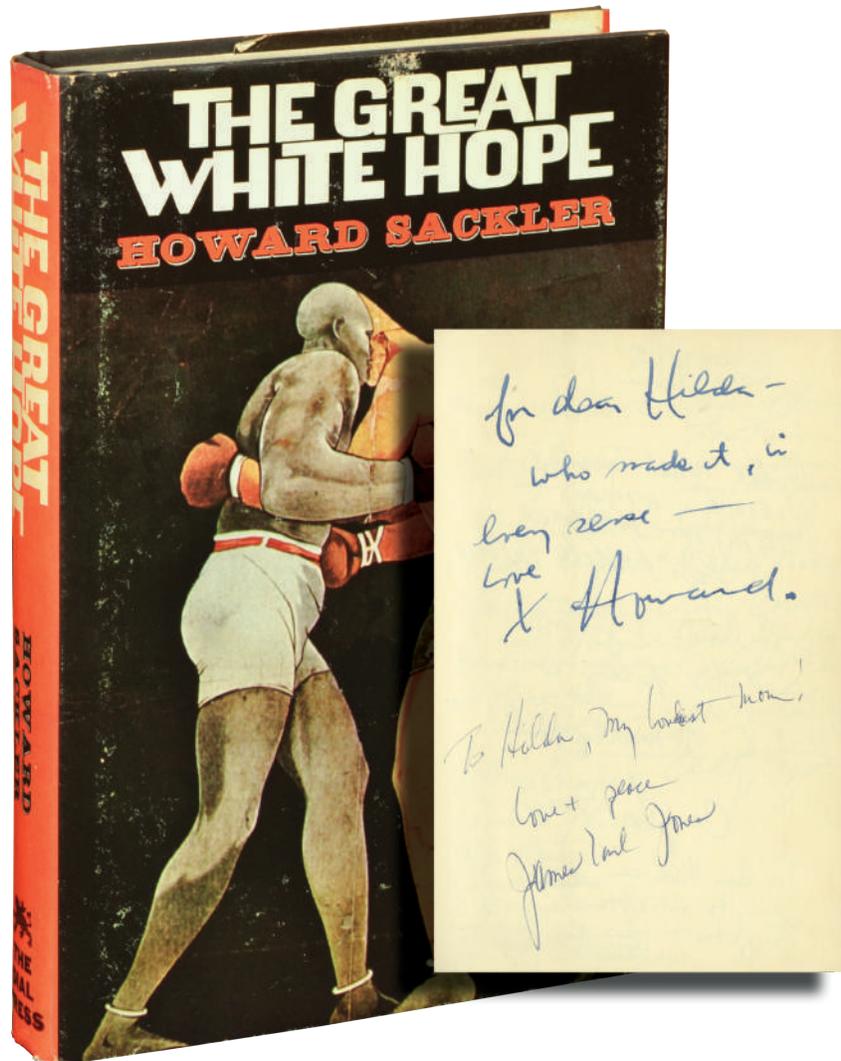
\$850



# HILDA HAYNES

An archive of autograph material belonging to actress Hilda Haynes

Hilda Haynes was a pioneering African-American actress with extensive credits in theatre, television, and film, who over the course of a 50 year career worked with some of the leading figures of the era, including James Earl Jones, Sidney Poitier, Langston Hughes, and Alice Childress. We are happy to offer a number of items from her estate



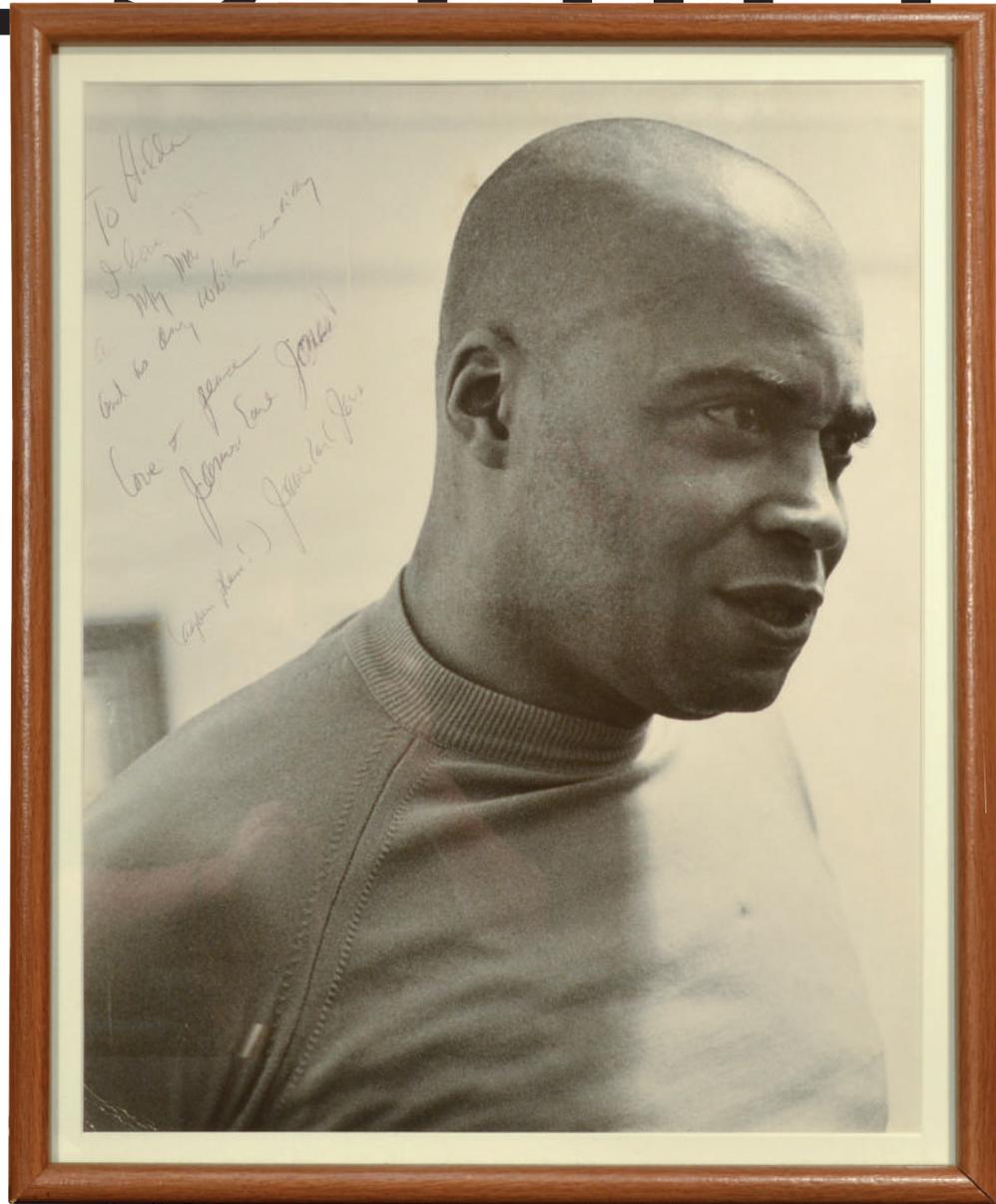
## 33 Signed by the cast of the original Broadway production **HOWARD SACKLER** The Great White Hope

New York: Dial Press, 1968. First Edition. Inscribed by the author, director, and cast members of the original Broadway production, including star James Earl Jones, to Hilda Haynes, who originated the role of Mrs. Jefferson, mother to Jones' character of Jack Jefferson.

Near Fine, with a touch of foxing to the top page edge, in a Very Good plus dust jacket. Jacket is lightly soiled and rubbed, but otherwise unfaded and without loss.

\$975

# YNES HILDA



34

Inscribed in 1968 by James Earl Jones

**ARNOLD HINTON (PHOTOGRAPHER)**

James Earl Jones as Jack Jefferson in *The Great White Hope*

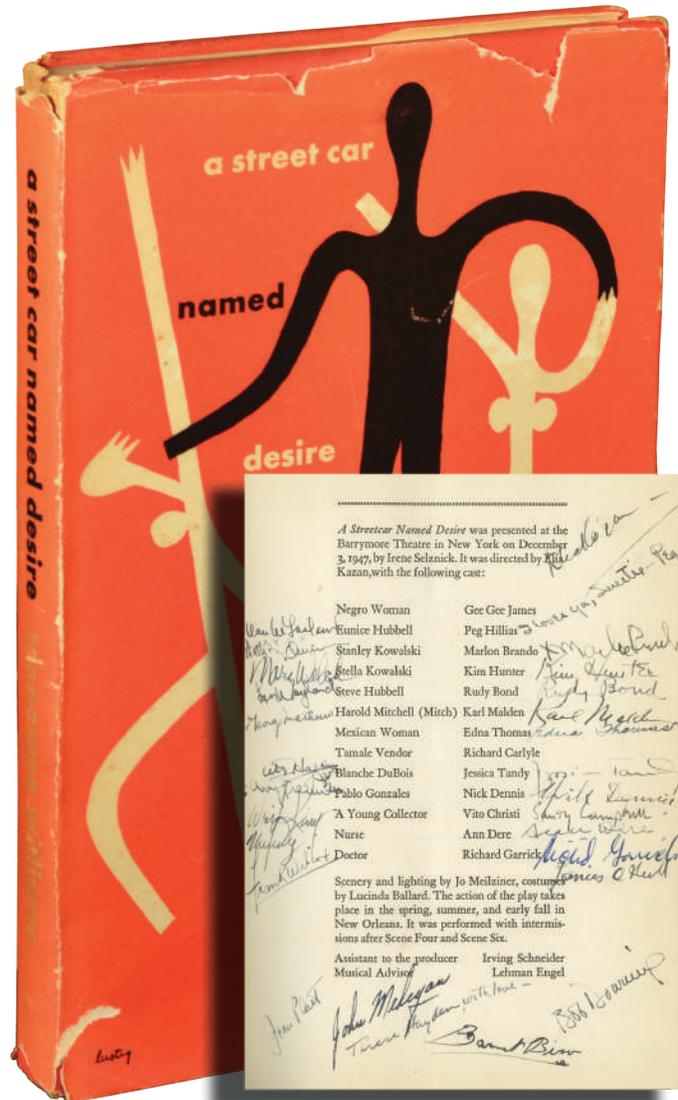
Circa 1968. Original black-and-white photograph of James Earl Jones as Jack Jefferson in the 1968 Howard Sackler play, *The Great White Hope*. Inscribed by Jones to Haynes, making reference to her role in the production as the mother to his character.

Based on the life of heavyweight champion Jack Johnson, Sackler's play ran for 546 performances on Broadway, on its way to Tony Awards for Best Play, Best Actor (Jones, in a breakthrough role), and Best Actress (Jane Alexander), and a Pulitzer Prize for Drama. Basis for the 1970 Martin Ritt film,

which saw Jones and Alexander reprising their roles and earning Academy Award nominations for their performances.

17 x 21 inches, framed. Near Fine, with some light creasing, unexamined out of frame. With the photographer's name matted out on the verso of the frame for viewing.

**\$1200**



35 Signed by the cast of the original Broadway production  
**TENNESSEE WILLIAMS**  
**A Streetcar Named Desire**

New York: New Directions, 1949. Later printing. Signed by members of both the original Broadway premiere, as well as their replacements and members of the touring company, including Marlon Brando, Jessica Tandy, Karl Malden, Kim Hunter, Uta Hagen, and Anthony Quinn. Copy belonging to Hilda Haynes, who replaced Gee Gee James in a small role during the initial theatrical run. With two holograph notes laid in tracking Haynes' number of performances, ending with a total of 552.

A landmark of modern American theatre, winner of the Pulitzer Prize for Drama, but curiously only

nominated for a single Tony Award for Jessica Tandy as Best Actress. Basis for the equally classic 1951 film, directed by Elia Kazan, which was nominated for 12 Academy Awards, winning four, including one each for the three principal actors, excluding Brando, who lost to Bogey in *The African Queen*.

Chip missing from the top of the spine, else Very Good in an about Very Good dust jacket. Jacket is chipped, with light rubbing and toning to the spine. Still, presents well overall.

**\$4500**



# 36

## VARIOUS ARTISTS AND AUTHORS Archive of 33 Signed Publicity Photos

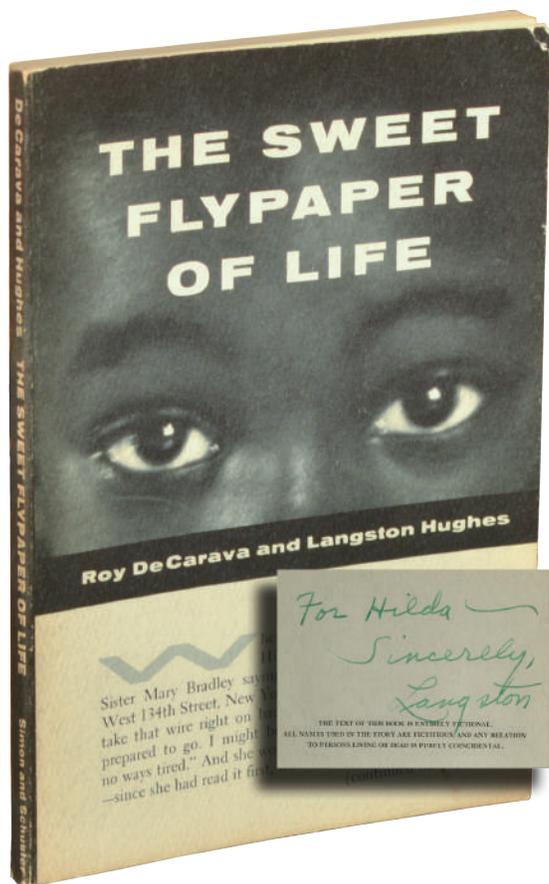
Archive of 33 inscribed and signed black-and-white publicity still photos belonging to Hilda Haynes.

Included among the inscribed photos from fellow actors Haynes' shared the stage with are Sidney Poitier, Sammy Davis, Jr., Anthony Quinn, Ruby Dee, Karl Malden, and Cloris Leachman. Others signed or inscribed photos include Henry Fonda, Pearl Bailey, The Mills Brothers, Leontyne Price, and two from Louis Armstrong.

For a complete list of names, please inquire.

Photos mostly 8 x 10 inches, with a handful in different sizes. Very Good to Near Fine generally.

**\$2500**



37

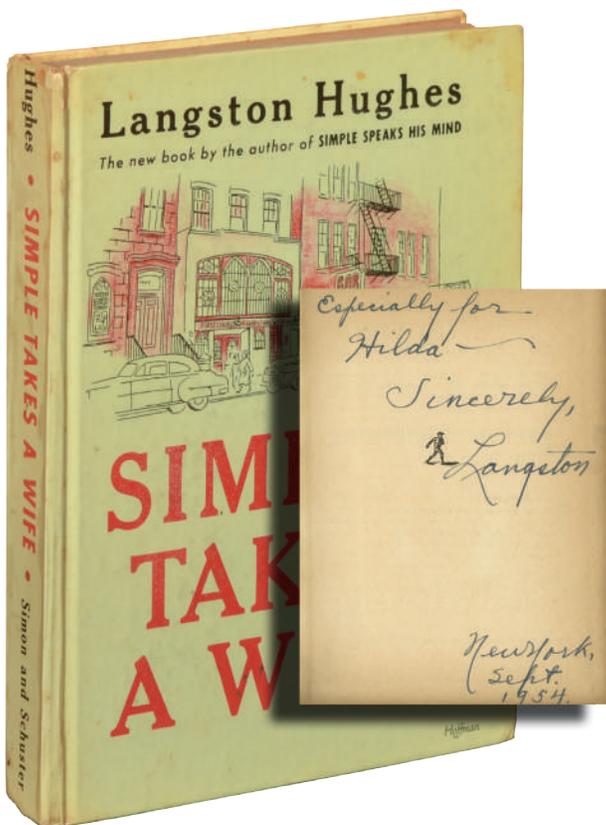
**LANGSTON HUGHES**  
**ROY DeCARAVA (PHOTOGRAPHS)**  
**The Sweet Flypaper of Life**

New York: Simon and Schuster, 1955. First Edition in wrappers, issued simultaneously with the hardcover. Inscribed by the author on the verso of front wrapper to Hilda Haynes: "For Hilda / Sincerely / Langston." Haynes and Hughes were close, and worked together on both stage productions and recordings.

Hughes and DeCarava's landmark work detailing in prose and photographs the everyday life of the African-American community in Harlem.

Near Fine. Light toning to the spine, with a touch of soil and rubbing to the wrappers.

\$1250



38

**LANGSTON HUGHES**  
**Simple Takes a Wife**

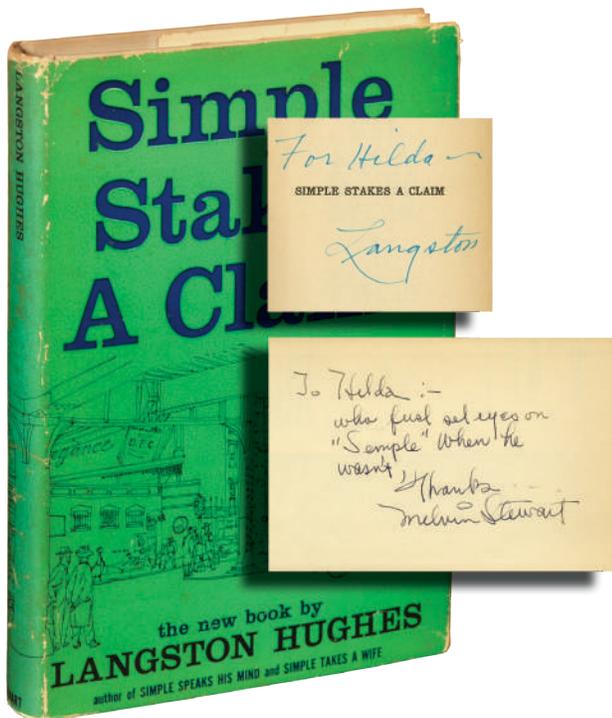
New York: Simon and Schuster, 1953. First Edition. Elegantly inscribed by the author on the front endpaper to Hilda Haynes: "Especially for Hilda / Sincerely / Langston / New York / Sept / 1954."

Very Good plus in glossy laminated boards without dust jacket as issued. Scattered foxing to the boards, with some light laminate lift, and toning to the page edges as is typical. A presentable example of this poorly made title, with an outstanding association.

\$1500

39

**LANGSTON HUGHES**  
Simple Stakes a Claim



New York: Rinehart, 1957. First Edition. Briefly inscribed by the author on the half title page to actor Hilda Haynes, and again on the rear endpaper: "Especially for Hilda (who bought this book) With best wishes, / Sincerely, / Langston." Additionally inscribed on the verso of the front endpaper by Melvin Stewart: "To Hilda: / who first set eyes on 'Semple' when he wasn't, / Thanks / Melvin Stewart." Stewart was a well-known African American character actor who recorded an album of Hughes' Simple stories in 1961.

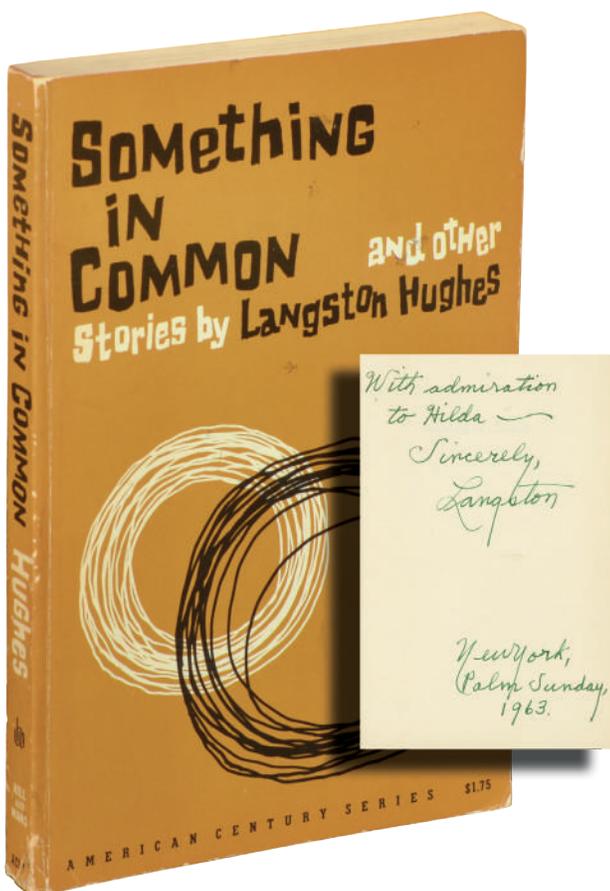
A wonderful association, not only between the author and a friend, but also between two people who brought his work to life.

Near Fine in a Very Good plus dust jacket. Small Negro Book Society stamp to rear pastedown. Jacket is lightly soiled and toned, with some nicking to the extremities.

\$950

40

**LANGSTON HUGHES**  
Something in Common and Other Stories



New York: Hill and Wang, 1963. First Edition, a paperback original. Inscribed by the author in the year of publication to Hilda Haynes on the front endpaper: "With admiration to Hilda / Sincerely, / Langston / New York / Palm Sunday / 1963." Scarce signed.

About Near Fine. Diagonal crease to the upper rear corner, faint reader's crease, small chip to the heel, lightly rubbed and soiled overall.

\$450

# PHOTOGRAPH



41

**WILLIAM FRIEDKIN (DIRECTOR)**  
**WILLIAM PETER BLATTY (NOVEL, SCREENWRITER)**  
**JOSH WEINER (PHOTOGRAPHER)**  
**The Exorcist**

Burbank: Warner Brothers, 1972. Vintage oversize borderless double weight black and white photograph from the 1972 film. An amazing image, showing Max von Sydow looming above—and seemingly beyond—a very possessed young Linda Blair.

One of the great genre films of the 1970s that accomplished the uncommon feat of being an over-the-top sensation upon its release and gaining subsequent status as a classic, with a strangeness and depth supplied by Burstyn and Sydow that only increases with repeated viewings.

Another distinction of *The Exorcist* was that it walked away with 2 Oscars (including Best Screenplay for Blatty), along with 8 nominations (including Best Picture), a feat nearly unheard for a horror film.

11 x 14 inches. Near Fine.

**\$850**

# APHS PHOTO



42

**STANLEY KUBRICK (DIRECTOR)**  
**JOHN JAY, KEVIN BRAY (PHOTOGRAPHERS)**  
**ARTHUR C. CLARKE (SCREENWRITER)**  
**2001: A Space Odyssey**

Beverly Hills, CA: Metro-Goldwyn-Mayer, 1968. Vintage oversize borderless double weight black and white set design photograph from the 1968 film. Shown is a sample interior from the space station featured near the beginning of the film, the "Hilton" sign marking Kubrick's groundbreaking use of ordinary commerce in a futuristic context.

The director's sprawling, science fiction epic traces the evolution of human intelligence under the influence of an unspecified alien force. The film's high scientific accuracy, coupled with bleeding-edge special effects and minimal use of dialogue, make *2001* universally recognized as one of the most

influential films ever made. Winner of an Academy Award for Best Special Effects, and nominated for three others including Best Director.

Set variously in the desert, in space, in deep space, and on the astral plane. Shot on location in Scotland, England, Arizona, and Utah.

11 x 14 inches. Near Fine.

National Film Registry.

**\$1500**



43

Aldrich and Meeker on the set, along with that weird blonde chick

**ROBERT ALDRICH (DIRECTOR)**

**MICKEY SPILLANE (NOVEL)**

**RALPH MEEKER (STARRING)**

**Kiss Me Deadly**

Los Angeles, CA: Parklane Pictures, 1955. Vintage single weight black and white photograph from the set of the 1955 film. Shown is director Robert Wise, replete with period heavy frames, pointing a gun at Ralph Meeker in order to demonstrate what he wants. In the background stands the film's strange femme fatale, Gaby Rodgers. The only photograph from the set of this film we have ever seen.

Perhaps the ultimate film noir in the classic cycle, and by far the best (and most insanely interpreted) Spillane adaptation. Aldrich's spins the hard boiled source material into a symphony of speed, violence,

and Cold War nuclear terror, which has been repeatedly acknowledged as a major influence on the French New Wave.

8 x 10 inches. Near Fine.

Criterion Collection 568. National Film Registry. Lyons, 64. Selby Masterwork, p. 74. Silver, pp. 167-170. Spicer, p. 413.

**\$950**



**44** MICHELANGELO ANTONIONI (DIRECTOR)  
 MONICA VITTI, LEA MASSARI (STARRING)  
 L'Avventura

Rome: Cino del Duca, 1960. Vintage oversize double weight borderless glossy press photograph by Enrico Appetito from the 1960 film. Bold notation on the verso noting that the photograph is from the archives of the French cinephile magazine *Cinema 60*.

The first film in Antonioni's famed trilogy, followed by *La Notte* and *L'Eclisse*. A scene from the film shot on location in Rome, where actresses Massari and Vitti stare blankly at the soulless void before them.

9.25 x 11.75 inches. Near Fine.

Criterion Collection 98.

\$950



45

[PRESS PHOTOGRAPHS]

Two vintage press photographs taken during the last days of John Dillinger

1934. Two vintage black-and-white single weight still photographs taken during the last days of legendary gangster John Dillinger.

The first photograph shows Dillinger in court, in Crown Point, Indiana, each of his hands cuffed to a different lawman. So noted in holograph pencil on the verso, with 3 contemporary rubber stamps crediting United Press International (UPI). The photo was taken just prior to Dillinger's incarceration in Crown Point's Lake County jail, where on March 3, 1934, he made a successful escape.

The second photograph, taken just a few months later, shows the crowd outside the Biograph Theatre in Chicago, just after Dillinger was gunned down by 15 Department of Justice agents. With a mimeo snipe on the verso indicating same and a date stamp of 7-22-34. With a rubber stamp crediting the photo to Acme Newspapers, Inc.

Both photographs 8 x 10 inches. Near Fine.

**\$850**



46

**GEORGE HURRELL (PHOTOGRAPHER)**

Photograph of Basil Rathbone by George Hurrell, 1937

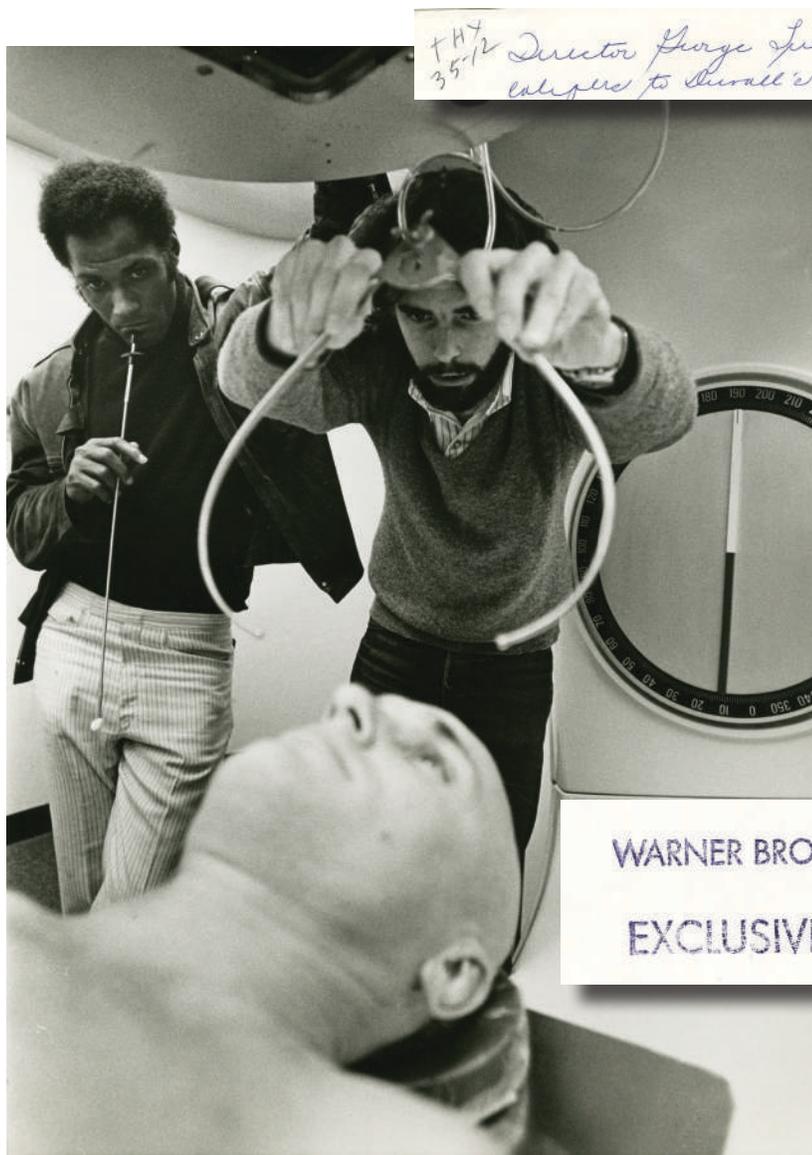
1931. Vintage oversize black-and-white double weight still photograph of actor Basil Rathbone, shot and struck by George Hurrell in 1937. With Hurrell's trademark blindstamp at the bottom margin of the recto, and several stamps on the verso, including Hurrell's credit stamp as a staff photographer for MGM, a credit stamp for Rathbone as an MGM player, and a date stamp of January 29, 1937 from the Rotoprint Gravure Co., Inc.

At this point in his career, Rathbone was best known as a player in literary and historical dramas (*Romeo and Juliet*, *David Copperfield*, *Anna Karenina*), adventure films (*Captain Blood*), and straight dramas. It was his one-time role as detective Philo Vance

in *The Bishop Murder Case* (1930) that at this point predicted his most famous character, Sherlock Holmes, which he would debut in 1939 in *The Hound of the Baskervilles*, the first of a wildly successful series of 14 films that ran until 1946.

10 x 13 inches. Tiny scratch near the left margin, else easily Near Fine.

**\$2500**



47

**GEORGE LUCAS (DIRECTOR)**  
**ROBERT DUVAL (STARRING)**  
**THX-1138**

San Francisco: American Zoetrope / Warner Brothers, 1971. Vintage black-and-white oversize double weight still photograph from the 1971 film. Shown are George Lucas and an assistant setting up a shot of Robert DuVall, with Lucas placing calipers on DuVall's head. With the Warner Brothers studio stamp on the verso, along with a notation regarding the shot and its reference number.

Given everything that would follow, *THX-1138* could easily be described as the most successful student film of all time, developed by Lucas in 1967 as a short called *Electronic Labyrinth: THX 1138 4EB* while he was attending the University of Southern California's film school. The feature film version was one of the first

efforts produced under the auspices of Lucas' friend, Francis Ford Coppola.

Written by Lucas and Walter Murch, the film set a standard for dystopian stories that would inform dozens of films in its wake. Oddly, Lucas did not continue down the pessimistic path, choosing instead to engage in the broader appeal of *Star Wars*.

14 x 10.25 inches. Near Fine.

\$1650

48

**ANITA EKBERG (ACTRESS)  
ANGELO FRONTONI (PHOTOGRAPHER)**  
Anita Ekberg and Angelo Frontoni  
on the set



1978. Vintage borderless black-and-white double weight photograph from the set of a 1978 Playboy magazine shoot. A timed shot of Anita Ekberg and her photographer Angelo Frontoni on the sidelines.

Frontoni began his career as a fashion photographer and is most celebrated for the artistic nudes he did of some of the most famous Italian and foreign movie stars of the era.

6.75 x 9.25 inches. Fine.

\$725

49

**MARTHA SWOPE (PHOTOGRAPHER)**  
Tom Stoppard

Circa 1965. Vintage double weight black and white photograph portrait of playwright Tom Stoppard, taken by photographer Martha Swope and with her stamp on the verso: "MARTHA SWOPE / New York City." Signed by Stoppard on the recto, along the image of his right wrist.

The double weight photograph has a penciled notation on the verso indicating the autograph was obtained at the US premiere of *Jumpers* at the Billy Rose Theatre on April 22, 1974.

8 x 10 inches. Small, shallow crease at the bottom left corner, else Near Fine.

\$375



50



**JOHN PALMER, DAVID WEISMAN (DIRECTORS)  
BOB ADELMAN (PHOTOGRAPHER)  
EDIE SEDGWICK, ALLEN GINSBERG, ISABEL  
JEWELL, VIVA, ROGER VADIM (STARRING)  
Ciao! Manhattan**

New York: Court Pictures, 1972. Black-and-white single weight reference photograph from the US release of the 1972 documentary film, struck circa 1979. Here Sedgwick shows a whimsical and characteristically sad smile while smoking a cigarette, with a blurred Allen Ginsberg in the foreground.

A semi-autobiographical cinema verité documentary, scripted but with most of the actors playing themselves, made during the final five years of Sedgwick's life. The original Warhol superstar died in 1971, and importantly the documentary was shot just before (and edited just after) her death—in one sense exploitative, but in another sense fortunate in that the essence of her cultural effect, as well as her slow deterioration, was keenly retained.

8 x 10 inches. Fine.

\$550

51



**HITCHCOCK, ALFRED (DIRECTOR)  
ROBERT BLOCH (NOVEL)  
EUGENE COOK, BILL CRAEMER (PHOTOGRAPHERS)  
JOSEPH STEFANO (SCREENWRITER)  
ANTHONY PERKINS, JANET LEIGH (STARRING)  
Psycho**

Los Angeles, CA: Paramount Pictures, 1960. Vintage single weight black and white photograph of Anthony Perkins on the set of the 1960 film, silhouetted against the Bates Motel. The most sought after image from the known stills produced.

Far and away the highest grossing film of Hitchcock's career, nominated for 4 Academy awards, including Hitchcock's fifth and final Best Director nomination, and a key film in expanding allowable depictions of both violence and sexuality under the eroding Production Code.

8 x 10 inches. Very Good to Near Fine.

National Film Registry. Hardy, *The BFI Companion to Crime*, p. 275. Spicer, p. 423.

\$750



52

**[PRESS PHOTOGRAPHS]**  
**Anthony Perkins**

Circa 1960s. Vintage oversize borderless double weight press photograph of actor Anthony Perkins, quite candid, at his dressing table on the set of an unidentified French film. We cannot resist guessing, however, that it is *Le glaive et la balance* (André Cayatte, 1963).

An exceptional candid shot that reminds of us of how time has honored the deep subversiveness of Perkins' performances. His seamless blend of boy-next-door charm with deep, unsolvable

psychological problems balanced with low affect, was evidenced repeatedly in his 1960s work. Examples of same include the cruelly overlooked French thriller noted above, as well as *Psycho* (1960), *The Trial* (Orson Welles, 1962), and *Pretty Poison* (Noel Black, 1968).

7.75 x 11.75 inches. Near Fine.

**\$650**



53

**INGMAR BERGMAN (DIRECTOR)**  
**SVEN NYKVIST (CINEMATOGRAPHER)**  
**JÖRGEN PERSSON (PHOTOGRAPHER)**  
**ELLIOTT GOULD, MAX VON SYDOW, BIBI ANDERSSON (STARRING)**  
**The Touch**

Stockholm: Svensk Filmindustri, 1970. Vintage black-and-white borderless double weight Swedish press photograph from the 1971 film, shot in 1970. Stamps on the verso for the Pressens Bild Ab Feature-Service in Sweden, as well as a Swedish mimeo snipe describing the scene, dated October 1970 and crediting photographer Jörgen Persson, and a subsequent French press stamp.

Pictured left to right are Elliott Gould, Bibi Andersson, Bergman, and Nykvist, preparing an outdoor scene by a still lake. Bergman's first English language film, shot in England and Sweden, and his first film to involve a major American actor (Elliott Gould), working alongside Bergman regulars

Max von Sydow and Bibi Andersson. A seemingly happy Swedish housewife and mother (Andersson), living in the United States, begins an adulterous affair with a foreign archaeologist and emotionally scarred survivor of the Holocaust (Gould) who is working near her home.

8 x 10 inches. Near Fine.

**\$850**

54



**INGMAR BERGMAN (DIRECTOR)**  
**LOUIS HUCH (PHOTOGRAPHER)**  
**MAJ-BRITT NILSSON, STIG OLIN,**  
**VICTOR SJÖSTRÖM (STARRING)**  
 To Joy

Stockholm: Svensk Filmindustri, 1950. Vintage oversize black-and-white double weight studio still photographs from the Swedish release of the 1950 film. With some press notations on the verso, including a Brussels distributor stamp.

Like nearly all Bergman's work, a story that is still stunningly modern in its subtlety and pertinence. A definitive study of the relentlessness of depression, where an classical violinist's persistent fear of mediocrity begin to put cracks in his marriage to an incredibly patient and loving wife.

12 x 9.5 inches. A few tiny blemishes on the recto, else Near Fine.

Criterion Eclipse 1.

\$450

55



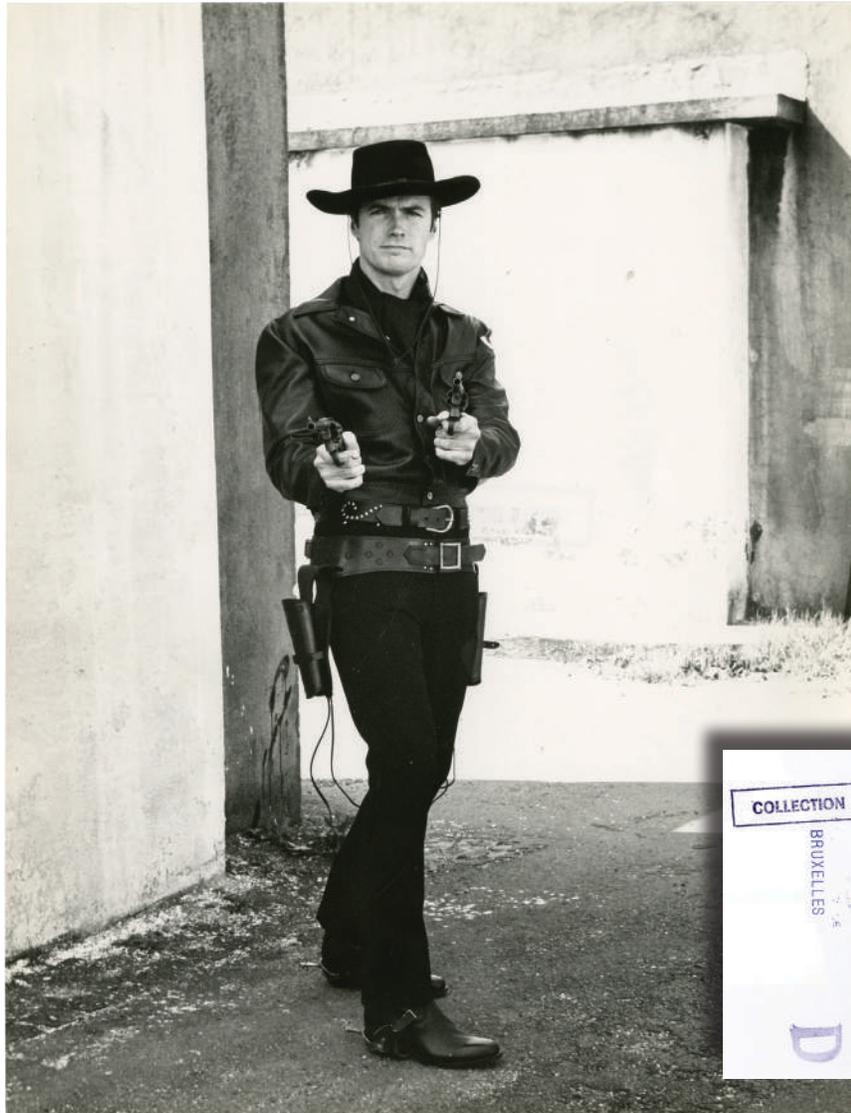
**INGMAR BERGMAN (DIRECTOR)**  
**SVEN NYKVIST (CINEMATOGRAPHER)**  
**JÖRGEN PERSSON (PHOTOGRAPHER)**  
**MAX VON SYDOW, LIV ULLMANN (STARRING)**  
 Hour of the Wolf

Stockholm: Svensk Filmindustri, 1968. Vintage black-and-white single weight Swedish photograph from the 1968 film. Notation on the verso with the Spanish title for the film, "LA HORA DEL LOBO," indicating that this still was likely used in the Spanish market upon the film's release.

Shown in the photograph are an ostensibly pregnant Ullmann, cinematographer Nykvist, and Bergman behind the camera. A film Bergman found so intensely personal that he experimented with a technique wherein he intercut his discussions with the cast and crew throughout, breaking the fourth wall and creating an emotional distance. The director removed all the inserts except for two prior to the film's release, at the beginning and the end.

8 x 10 inches. Near Fine.

\$475



56

De Sica directs Eastwood

**VITTORIO DE SICA (DIRECTOR)**

**ALFONSO AVINCOLA (PHOTOGRAPHER)**

**CLINT EASTWOOD, SILVANA MANGANO (STARRING)**

**The Witches: An Evening Like the Others**

Rome: Alfonso Avincola, 1966. Vintage black-and-white single weight press photograph of Clint Eastwood from the set of the 1967 Italian film. With the rubber stamp of photographer Alfonso Avincola, noting his address in Rome, as well as the stamp of Le Artistes Associes in Brussels, both on the verso.

*The Witches* is a collection of five loosely interconnected short stories dealing with the roles of women in society, and Italy in particular. This segment, directed by Vittorio De Sica, is an Italian western, and features a young Clint Eastwood in an already-familiar role as a gunfighter. Silvana Mangano appears in different roles in all five of the

segments, the other four being directed by Luchino Visconti, Mauro Bolognini, Pier Paolo Pasolini, and Franco Rossi.

It is important to note that this film marked the transition of Eastwood from the films he made with Sergio Leone to his first American film, *Hang 'Em High* in 1968.

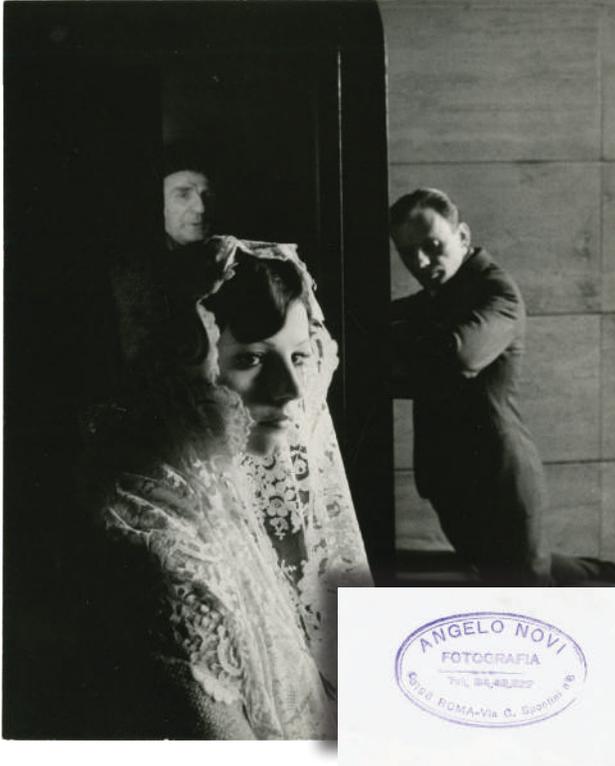
Set in Italy, and shot on location there.

7.25 x 9.5 inches. Fine.

**\$750**

57

**BERNARDO BERTOLUCCI (DIRECTOR)**  
**ANGELO NOVI (PHOTOGRAPHER)**  
**JEAN-LOUIS TRINTIGNANT, STEFANIA SANDRELLI (STARRING)**  
**The Conformist**



Rome: Mars Film, 1970. Vintage borderless black-and-white single weight photograph from the 1970 Italian film. With the stamp of photographer Angelo Novi on the verso.

Based on the 1951 novel by Alberto Moravia. A deserved classic that details the path of a young man whose family's wealth isolates him from the world, resulting in a tragic series of decisions that turn him into an assassin working for the Fascist regime, one who is sent to kill his own mentor, now a political dissident.

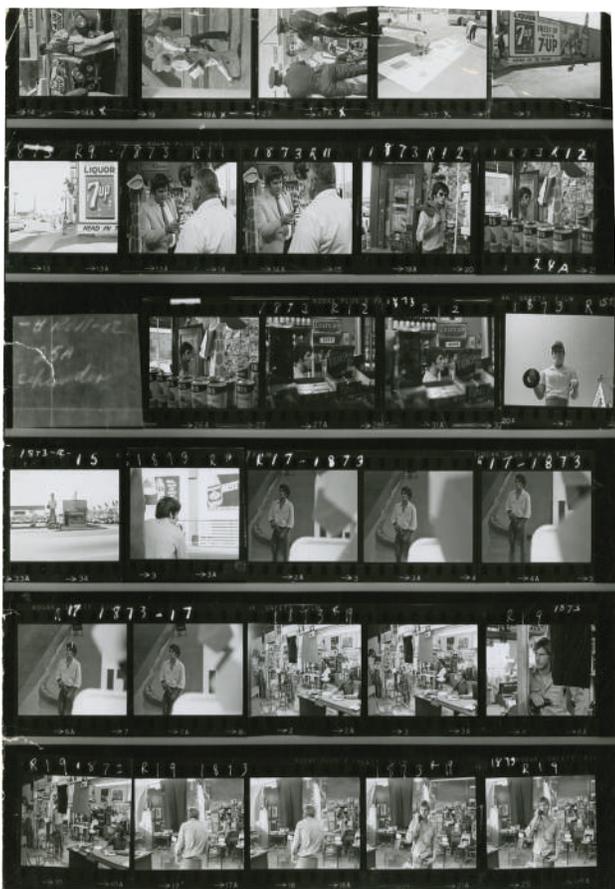
7.25 x 9.5 inches. Fine.

Arrow Academy 500.

\$550

58

Contact sheet with 30 images from the film  
**MICHELANGELO ANTONIONI (DIRECTOR)**  
**MARK FRECHETTE, DARIA HALPRIN,**  
**ROD TAYLOR (STARRING)**  
**Zabriskie Point**



Paris: Les Films Concordia, 1963. Vintage black and white contact sheet comprising 30 photographs from the 1969 film. Included are numerous shots of lead actor Mark Frechette.

Antonioni's great American experiment, and the only film the director ever made in the United States, written for the screen by a young Sam Shepard, and including other American artists, such as Jerry Garcia, John Fahey, and Roy Orbison on the soundtrack. Though made from an Italian's perspective, the film stands today as a great visual statement on the American West in the late 1960s, rampant consumerism, and the hippie zeitgeist.

8 x 10 inches. Two short closed tears to one edge, else Fine.

\$750



59

**FEDERICO FELLINI (DIRECTOR)**  
**MICHELANGELO ANTONIONI (DIRECTOR)**  
**DONALD SUTHERLAND, CICELY BROWNE (STARRING)**  
**MIMMO CATTARINICH (PHOTOGRAPHER)**  
Fellini's Casanova

Rome: Produzioni Europee Associati (PEA), 1976.  
Vintage oversize double weight photograph of  
Donald Sutherland and Cicely Browne getting it on in  
high style in the 1976 film.

Cattarinich did still photography work for many  
interesting and prominent directors in the 1970s and  
1980s, including Pedro Almodovar, Joe D'Amato,  
Marco Ferreri, and Pier Paolo Pasolini, among others.

Producer Dino De Laurentiis saw Robert Redford in  
the role of Casanova but Fellini refused to cast him.  
When De Laurentiis bowed out of the project and

Fellini signed a new contract with producer Alberto  
Grimaldi, Sutherland was cast in the role, requiring  
that he shave his head and wear both prosthetic  
nose and chin.

11.5 x 7.75 inches. Fine.

**\$725**



**60** **FEDERICO FELLINI (DIRECTOR)**  
**MARCELLO MASTROIANNI, CLAUDIA**  
**CARDINALE (STARRING)**  
 8 1/2

Rome: Cineriz, 1963. Vintage borderless black-and-white single weight photograph from the 1963 Italian film. A striking shot of Mastroianni, refusing to remove his deluxe frames even while steaming in the sauna.

In Fellini's eighth and a half film (he co-directed his first film, *Variety Lights*), a famous Italian film director (Mastroianni), is suffering from "director's block". Stalled on his new science fiction film, he has lost interest amid artistic and marital difficulties. As Guido struggles half-heartedly to work on the film, a series of flashbacks and dreams delve into his memories and fantasies, frequently interwoven with reality.

7.25 x 9.5 inches. Fine.

Criterion Collection 140.

\$875



**61** **FEDERICO FELLINI (DIRECTOR)**  
**PIERLUIGI PRATURLON (PHOTOGRAPHER)**  
 Orchestra Rehearsal

Rome: Daimo Cinematografica, 1978. Vintage borderless black-and-white double weight photograph of director Federico Fellini from the set of his 1978 film. With the stamp of photographer Pierluigi Praturlon on the verso. In this image, Fellini toys with the idea of learning the tympani while wearing a dust mask.

Born in Rome, Praturlon (better known simply as Pierluigi) embarked upon a career in photography in 1947. The young paparazzo got his first big story by snapping candid shots of Greta Garbo, who was passing through Rome incognito. Armed with his newfound celebrity, he became an habitué on Cinecittà film sets, and many movie stars, including Sofia Loren, made him their regular photographer. Pierluigi's name is often associated with Federico Fellini's *La Dolce Vita*, as he covered that shoot extensively.

7x 9.5 inches. Fine.

\$650



62

**JEAN-LUC GODARD (DIRECTOR)**  
**GUY DE MAUPASSANT (STORIES)**  
**JEAN-PIERRE LÉAUD, CHANTAL GOYA, FRANÇOISE HARDY, BRIGITTE BARDOT (STARRING)**  
**Masculin/Feminin**

Paris: Anouchka Films, 1966. Collection of 13 vintage borderless black-and-white single weight still photographs (and one with a white border), from the French release of the 1966 film.

*Masculine Feminine* was Jean-Luc Godard's first examination of 60s youth and culture, whom he described as, "the children of Marx and Coca-Cola." Teenager Paul (Jean-Pierre Léaud) works as an interviewer for a research firm while living with aspiring singer Madeleine (Chantal Goya), and with two additional young ladies joining the nocturnal festivities. Brigitte Bardot and French pop icon Françoise Hardy appear in cameos.

Set in Paris, and shot there on location.

9.25 x 7.25 inches. Near Fine.

Criterion Collection 308.

**\$850**

63



**JEAN-LUC GODARD (DIRECTOR)**  
**ALBERTO MORAVIA (NOVEL)**  
**GEORGES DELERUE (COMPOSER)**  
**BRIGITTE BARDOT (STARRING)**  
**Contempt**

Paris: Les Films Concordia, 1963. Collection of 3 vintage black and white single weight reference photographs from the French release of the 1963 film.

Head shots of Giorgio Moll and Michel Piccoli, one of each, and one especially striking shot of the two together.

8 x 10 inches. Fine.

Criterion 171.

**\$1500**

64



Fourteen contact sheets, nearly 500 images

**JEAN-LUC GODARD (DIRECTOR)**  
**Contempt**

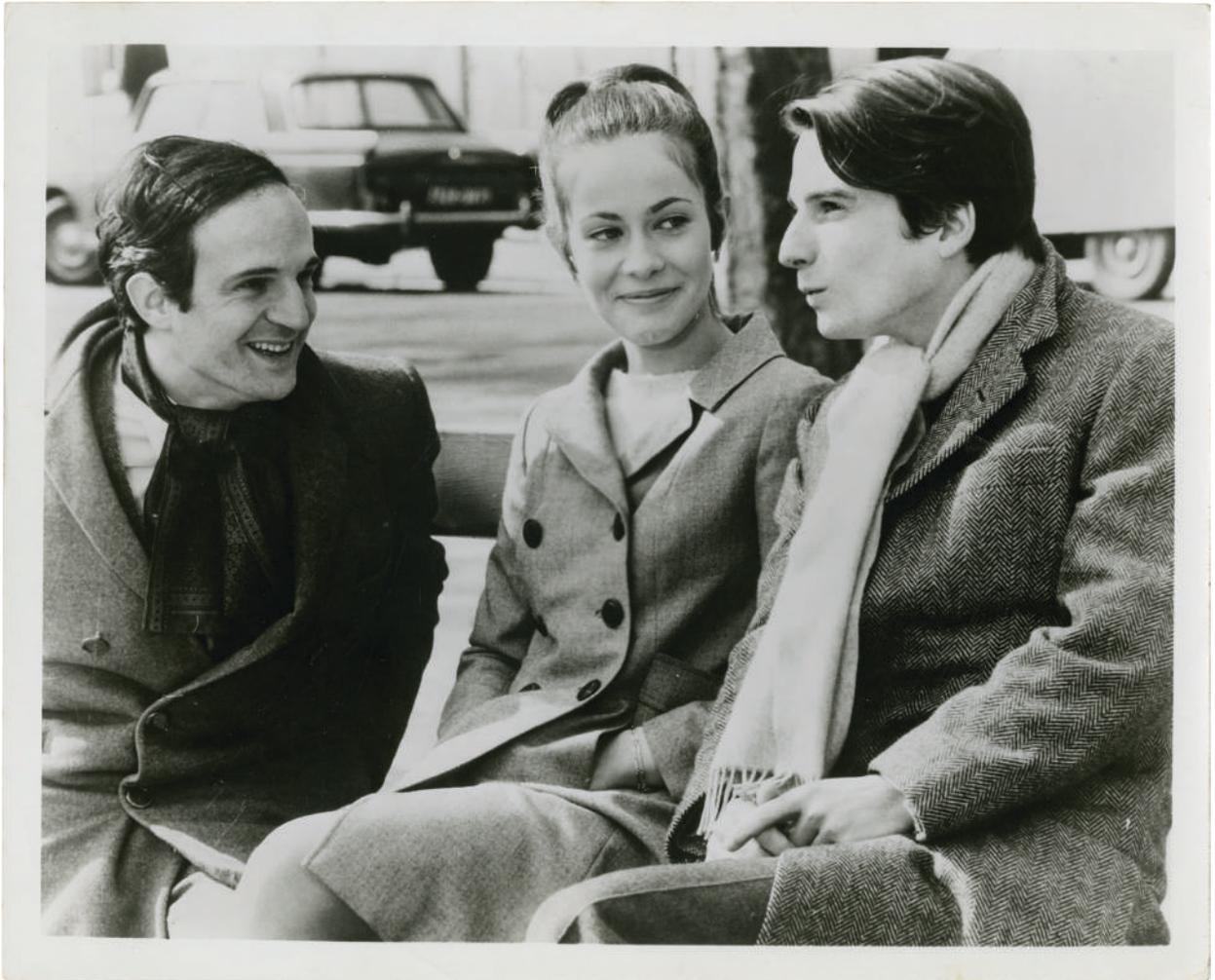
Paris: Les Films Concordia, 1963. Set of 14 vintage black and white contact sheets, comprising nearly 500 photographs from the 1963 film. Included are a cornucopia of images that have never seen publication: set design photographs, shots from the film, and shots of Godard, his crew, and the actors on the set.

Godard's lush Technicolor landmark transformed Brigitte Bardot from a sex symbol into an art object, while simultaneously furthering his own reputation for being the most commercially successful deconstructionist in film history. A fascinating film that can be watched either as narrative about a disintegrating relationship or as an unending series of pure cinematic references.

8 x 10 inches. Some curl to the corners, else Near Fine.

Criterion 171.

**\$7500**



65

**FRANÇOIS TRUFFAUT (DIRECTOR)**  
**RAYMOND CAUCHETIER (PHOTOGRAPHER)**  
**CLAUDE JADE, JEAN-PIERRE LÉAUD (STARRING)**  
**Stolen Kisses**

Paris: Les Films du Carrosse, 1968. Vintage black-and-white double weight photograph from the set of the 1968 French film noir. With a rubber stamped date of March 12, 1970 on the verso, along with numerous press notations and markings. A wonderful candid shot of Truffaut, Jade, and Léaud sitting on a park bench during principal shooting of the film. The third of Truffaut's series of five films wherein Léaud portrays Truffaut's semi-autobiographical character Antoine Doinel.

Raymond Cauchetier's film career is closely linked to the French New Wave, for whose founders he became a favorite photographer. Between *Breathless* in 1960, and *Stolen Kisses* in 1968 (his final film), Cauchetier worked with most of the emblematic

directors of that movement, including Truffaut, Jean-Luc Godard, Claude Chabrol, Jacques Demy, Agnes Varda, and Jacques Rozier. He was honored with a monograph *Photos de cinéma: Autour de la Nouvelle Vague (1958-1968)* (Image France Éditions, 2007), in which several of his most evocative images can be seen.

9.75 x 8 inches. Some impressions visible on the recto from the press notations on the verso, otherwise Near Fine.

Criterion Collection 186.

\$650

66



**FRANÇOIS TRUFFAUT (DIRECTOR)**  
**CORNELL WOOLRICH (NOVEL)**  
**JEANNE MOREAU, MICHEL BOUQUET (STARRING)**  
**The Bride Wore Black**

Paris: Les Films du Carrosse, 1968. Vintage borderless black-and-white double weight photograph from the 1968 French film noir. With a notation in holograph ink that the photo comes from the collection of Patrice Enard on the verso.

Based on the classic 1940 crime novel by Cornell Woolrich, a Haycraft Queen Cornerstone.

9.75 x 8 inches. Near Fine.

Grant, pp. 412-413. Hardy, p. 219. Spicer, p. 454.

**\$850**

67



**FRANÇOIS TRUFFAUT (DIRECTOR)**  
**CHARLES AZNAVOUR, MARIE DUBOIS (STARRING)**  
**Shoot the Piano Player**

Circa 1959-1960. Vintage borderless photograph from the 1960 film. A candid, on-the-set photograph of the film's stars, Charles Aznavour and Marie Dubois, in the midst of an outdoor tracking shot in Paris. Director Truffaut stands on the tracking trolley, hands apart, giving instruction for the scene, while a crew member dutifully holds a boom microphone above the entire enterprise. Cinémonde Archives stamp on the verso.

Aznavour spends half his time playing saloon piano and half his time on the run in this early Truffaut masterpiece, one of the great French noirs, based on the 1956 hard-boiled novel *Down There* by American pulp author David Goodis.

9.5 x 7.25 inches. Near Fine.

Criterion Collection 315.

**\$1750**



68

**LUIS BUÑUEL (DIRECTOR)**

**JEAN-CLAUDE CARRIÈRE (SCREENWRITER)**

**RAYMOND VOINQUEL (PHOTOGRAPHER)**

**CATHERINE DENEUVE, MICHEL PICCOLI, GENEVIÈVE PAGE, JEAN SOREL (STARRING)**

**Belle de jour**

Paris: Robert et Raymond Hakim / Sud-Films Distribution, 1967. Vintage black-and-white borderless single weight still photograph of Catherine Deneuve and director Luis Bunuel on location in Paris for the shooting of the 1967 film. With the French producer's stamp on the verso ("Robert et Raymond Hakim"), and a printed list of credits in French.

Based on the 1928 novel by French author Joseph Kessel. Buñuel's first color film, about a young housewife who begins working in a brothel during

the day while her husband works as a doctor, with tragic consequences for him and a jealous client involved in organized crime. Winner of the Golden Lion at the 1967 Venice Film Festival.

5 x 7 inches. Near Fine.

Criterion Collection 593. Martin 29.

**\$850**



69

**LUIS BUÑUEL (DIRECTOR)****JEAN-CLAUDE CARRIÈRE (SCREENWRITER)****RAYMOND VOINQUEL (PHOTOGRAPHER)****CATHERINE DENEUVE, MICHEL PICCOLI, GENEVIÈVE PAGE, JEAN SOREL (STARRING)****The Milky Way**

Paris: Robert et Raymond Hakim / Sud-Films Distribution, 1967. Vintage black-and-white borderless single weight press photograph of director Luis Bunuel with cinematographer Christian Matras and the cast on the set of the 1967 film. With a European press agency stamp on the verso ("Photo exclusive / EUROPA NEWS"), a date stamp of April 8, 1969, and a few other notations.

Probably Buñuel's harshest criticism of Catholicism, which he found to be the most offensive and surreal of all organized religions, making it a useful muse.

Two men travel the ancient pilgrimage road to Santiago de Compostela and meet embodiments of various extreme Catholic heresies along the way. The director made a point of ending the film with the following text: "Everything in this film concerning the Catholic religion and the heresies it has provoked, especially from the dogmatic point of view, is rigorously exact."

8 x 10 inches. Very Good to Near Fine.

**\$750**



70

**MARCEL CARNÉ (DIRECTOR)**

**JACQUES PRÉVERT (SCREENWRITER)**

**PIERRE BRASSEUR, ARIETTY, JEAN-LOUIS BARRAULT (STARRING)**

**Children of Paradise**

Paris: Pathé, 1945. Vintage black-and-white oversize double weight borderless photograph from the French release of the 1945 film.

A play-within-a-film. This image, which we have not encountered before, shows Pierre Brasseur (Lemaitre in the film) onstage in blackface as Othello, having just murdered Desdemona in her bed.

*Children of Paradise* is set in the Parisian theatre scene of the 1820s and 1830s, and shot by Carne during the German occupation of France during World War II. It tells the story of a beautiful courtesan, Garance,

and the four men who love her in their own ways: a mime artist, an actor, a criminal and an aristocrat. It has been called France's answer to *Gone with the Wind*, and was voted the "Best Film Ever" in a poll of 600 French critics and film professionals in 1995. Francois Truffaut once said, "I would give up all my films to have directed *Children of Paradise*."

11.25 x 9 inches. Fine

Criterion Collection 141.

**\$550**



**71** **MARCEL CARNÉ (DIRECTOR)**  
**JACQUES PRÉVERT (SCREENWRITER)**  
**PIERRE BRASSEUR, ARIETTY, JEAN-LOUIS BARRAULT (STARRING)**  
**Children of Paradise**

Paris: Pathé, 1945. Collection of 3 black-and-white single weight borderless photographs from the French release of the 1945 film.

One photograph 7 x 9.5 inches, the other two 8 x 10 inches. Fine.

\$575



**72** Three press photographs from the 1938 Los Angeles premiere  
**MARCEL CARNÉ (DIRECTOR)**  
**EUGÈNE DABIT (NOVEL)**  
**ANNABELLA, JEAN-PIERRE AUMONT, LOUIS JOUVET, ARIETTY (STARRING)**  
**Hôtel du Nord**

Paris: Societé d'Exploitation et de Distribution de Films, 1938. Set of 3 black-and-white single weight still photographs from the US premiere of the 1964 film. Each with a mimeo snipe affixed to the verso, as issued, noting that the film is making its debut at the Esquire Theatre in Los Angeles. Also on the verso is a stamp for the US distributor, THEATRICAL PLAYS.

A very rare set of photographs from Carné's pre-war, mood drenched masterpiece that followed the thematically similar *Port of Shadows*, and preceding the much greater fame that would come to his work in 1945 with *Children of Paradise*

8 x 10 inches. Fine.

\$850



**73** Nicholas Ray on the set  
**NICHOLAS RAY (DIRECTOR)**  
**DOROTHY HUGHES (NOVEL)**  
**IRVING LIPPMAN (PHOTOGRAPHER)**  
**HUMPHREY BOGART, GLORIA GRAHAME (STARRING)**  
**In a Lonely Place**

Culver City, CA: Columbia Pictures, 1950. Collection of 3 vintage black-and-white single weight still photographs from the US release of the 1950 film. All three of the stills are candid shots of director Nicholas Ray working with actors Humphrey Bogart and Gloria Grahame on the set of the film. In one photo, Bogart and Grahame are shown working intently on the script with Ray. In the other two, Grahame blows out birthday candles in what would appear to be a private celebration on the set.

The birthday celebration is poignant, as this movie was made in the midst of Grahame's brief and very troubled marriage to Ray. The two separated less

than two years later, in 1950, and divorced in 1952 when Ray caught Grahame in bed with his son, then 13 years old.

One of the great movies about Hollywood, and without question one of the most uncompromised—very much an antecedent to its spiritual mate, *The Sweet Smell of Success* (1957).

8 x 10 inches. Near Fine.

**\$1500**

74



74 photographs, including 12 candid shots

**ROMAN POLANSKI (DIRECTOR)**

**IRA LEVIN (NOVEL)**

**MIA FARROW, JOHN CASSAVETES (STARRING)**

**Rosemary's Baby**

Los Angeles, CA: William Castle Productions / Paramount Pictures, 1968. Collection of 74 vintage black-and-white single weight still photographs from the US release of the 1968 film. Included are 12 candid photographs from the set, 6 of which feature Roman Polanski working with various cast and crew.

Stephen King, in his book of essays, *Danse Macabre*, tells an interesting story about the film's origins, and one that sums up Polanski's love of literature and fanaticism for detail in a single anecdote: William Castle, in the role of producer for *Rosemary's Baby*, sent Roman Polanski Ira Levin's novel, and Polanski read it overnight. He replied and said that he wished to write the script as well as direct. The resulting screenplay was modeled very closely on the original novel and incorporated large sections of the novel's dialogue and details. Author Ira Levin recounts that Polanski called him regarding a scene in which Rosemary's husband Guy mentions wanting to buy a particular shirt advertised in *The New Yorker*. Polanski was unable to find the specific issue with the shirt advertised. Levin, who had assumed while writing that any given issue of *The New Yorker* would contain an ad for men's shirts, admitted that he had made it up.

8 x 10 inches. Very Good to Near Fine overall.

Criterion Collection 630.

**\$1750**

75



**GUS VAN SANT (DIRECTOR)**

**JOHN J. CAMPBELL (CINEMATOGRAPHER)**

**Mala Noche**

Portland, OR: Northern Film Company, 1986. Vintage black-and-white single weight still photograph from the 1986 film. Label affixed to the verso reading: "MALA NOCHE / Gus Van Sant."

Pictured are a young Van Sant and his cinematographer John J. Campbell, shooting a street scene in Portland, Oregon, where the film was made on location, shot in 16mm and mostly in black and white. The director's first feature film, and Campbell's as well. Campbell would go on to shoot *My Own Private Idaho* (1991) and *Even Cowgirls Get the Blues* (1993) for Van Sant.

Based on the 1977 autobiographical novel by the Oregon poet Walt Curtis.

8 x 10 inches. Near Fine.

Criterion Collection 407.

**\$750**



76

Sturges and Stanwyck on the set  
**PRESTON STURGES (DIRECTOR)**  
**BARBARA STANWYCK, HENRY FONDA (STARRING)**  
**G.E. RICHARDSON (PHOTOGRAPHER)**  
The Lady Eve

Los Angeles, CA: Paramount Pictures, 1941. Single weight borderless photograph of director Preston Sturges and Barbara Stanwyck working on the set of *The Lady Eve* in 1941. Rubber stamp crediting Paramount photographer G.E. Richardson on the verso, with a corresponding date stamp of April 7, 1941, and a mimeo snipe printed on same describing the scene.

9.5 x 7.5 inches. Fine.

National Film Registry. Criterion Collection 103.

\$1500

77



**PRESTON STURGES (DIRECTOR)**  
**G.E. RICHARDSON (PHOTOGRAPHER)**  
**BARBARA STANWYCK, HENRY FONDA**  
**(STARRING)**  
 The Lady Eve

Los Angeles, CA: Paramount Pictures, 1941. Vintage double weight studio still photograph of hapless Henry Fonda and beguiling Barbara Stanwyck from the 1941 film. Rubber stamp on the verso, dated December 4, 1940, indicating that Hollywood Advisory Council (i.e., Hayes Office) has approved the photo as not being scandalous.

8 x 10 inches. Fine.

National Film Registry. Criterion Collection 103.

**\$975**

78



Sturges and Grable on the set  
**PRESTON STURGES (DIRECTOR)**  
**BETTY GRABLE (STARRING)**  
 The Beautiful Blonde from Bashful Bend

Los Angeles: Twentieth Century-Fox, 1949. Vintage single weight black and white still photograph from the 1949 film, a candid shot of Grable and Sturges on the set. Rubber stamped with the date DEC 1948 (the film opened in May 1949), and with a snipe on the verso reading: "Betty Grable, dirty face and all, stands with producer-director Preston Sturges between shooting scenes for technicolor comedy, 'The Beautiful Blonde From Bashful Bend'."

8 x 10 inches. Near Fine.

**\$650**



79

**JOSEF VON STERNBERG (DIRECTOR)**  
**FYODOR DOSTOEVSKY (NOVEL)**  
**IRVING LIPPMAN (PHOTOGRAPHER)**  
**PETER LORRE, EDWARD ARNOLD (STARRING)**  
**Crime and Punishment**

Los Angeles: B.P. Schulberg Productions, 1935. Vintage black-and-white double weight photograph from the US release of the 1935 film. Photographed by Irving Lipmann, with his credit stamp on the verso, as well as the stamp of the Advertising Advisory Council, a stamp with File number, the Hays approval number, and other details. Mimeo snipe on the verso as well, describing the scene where Inspector Porfiriy (Arnold) bears down on Raskolnikov (Lorre).

The Hays stamp is significant. The AFI catalog notes that the MPPDA, referencing the just-established Hays Code, felt there were "serious thematic difficulties...because of the characterization of the heroine as a prostitute" and "the failure of the police to arrest and prosecute [Raskolnikov] for murder." Both of these plot points were changed for the screen version.

8 x 10 inches. Fine.

\$950

**80 JOSEF VON STERNBERG (DIRECTOR)  
A.L. SCHAEFER (PHOTOGRAPHER)  
PETER LORRE (STARRING)  
Crime and Punishment**



Los Angeles, CA: B.P. Schulberg Productions, 1935. Vintage black-and-white single weight photograph of Peter Lorre on the set, seated with his script, from the US release of the 1935 film. Photographed by A.L. Schaefer, with his credit stamp on the verso, as well as a stamp reading "PETER LORRE / COLUMBIA CONTRACT PLAYER."

8 x 10 inches. Fine.

\$850

**81 CARL THEODOR DREYER (DIRECTOR)  
HANS WIERS-JENSSEN (PLAY)  
Day of Wrath**



Denmark: Palladium Hellerup, 1943. Vintage black-and-white double weight photograph from the Danish release of the 1943 film. With the Palladium logo at the bottom left corner of the recto, and a typewritten snipe specific to the film's premiere at the historic Academy Cinema in Bristol, UK, describing the film as "a drama of fear and superstition in the 17th century." Based on the 1909 play, *Anne Pedersdotter* by Hans Wiers-Jenssen.

8 x 10 inches. Fine.

Criterion Collection 125.

\$650



Copyright 1938. Paramount Pictures Inc. Permission granted for Newspaper and Magazine reproduction. [Made in U.S.A.]

82

Gracie? Yes, George. Gracie, this is Raoul.

**RAOUL WALSH (DIRECTOR)**

**GEORGE BURNS, GRACIE ALLEN, EDWARD EVERETT HORTON, BOB HOPE (STARRING)**

**College Swing**

Los Angeles, CA: Paramount Pictures, 1938. Vintage single weight black and white photograph from the set of the 1938 film. Shown are director Raoul Walsh, explaining a scene to George Burns and his wife (and co-star) Gracie Allen. With a mimeo snipe describing the photo printed on the verso. The only photograph from the set of this film we have ever seen.

A movie to be disdained by feminists everywhere. In 1738, Gracie Alden (Gracie Allen) of the wealthy Aldens has failed for the ninth time to graduate from the college founded by her grandfather. The grandfather thus sets up a will stating that the first

Alden female to graduate within 200 years of his death will gain his estate. Riding the deadline 200 years later, in 1938, the new Gracie Alden (also Gracie Allen) hires glib tutor Bob Hope to get her through exams, whereupon she graduates, gets the money, takes over the college, and introduces the campus to wild parties, the Jitterbug, swing bands, and radio broadcasts.

8 x 10 inches. Near Fine.

**\$450**

83



On location in Bishop, California  
**GEORGE CUKOR (DIRECTOR)**  
**ALEX KAHLE (PHOTOGRAPHER)**  
**PHILIP BARRY (PLAY)**  
**KATHARINE HEPBURN, CARY GRANT (STARRING)**  
**Holiday**

Culver City, CA: Columbia Pictures, 1938. Vintage candid single weight photograph from the 1938 film, shot by Alex Kahle, with his stamp on the verso, along with a mimeo snipe tag describing the shot. Based on the play by Philip Barry, who would reunite with Hepburn in 1940 for the adaptation of his play *The Philadelphia Story*.

A mimeo snipe on the verso describes the shot, in which director George Cukor, his crew, and the film's stars Cary Grant and Doris Nolan are on location in Bishop, California, where the crew traveled several hundred miles north of Hollywood to get outdoor scenes in the snow. The scene was originally intended to precede what is now the beginning of the classic screwball comedy. Cukor was displeased with it, however, and cut it completely. Along with a known lobby card containing the scene, this is the only evidence we have seen relating to the shoot.

8 x 10 inches. Two small corner creases, else Near Fine.

\$425

84



**TENNESSEE WILLIAMS (PLAYWRIGHT)**  
**ELIA KAZAN (DIRECTOR)**  
**VIVIEN LEIGH, MARLON BRANDO (STARRING)**  
**A Streetcar Named Desire**

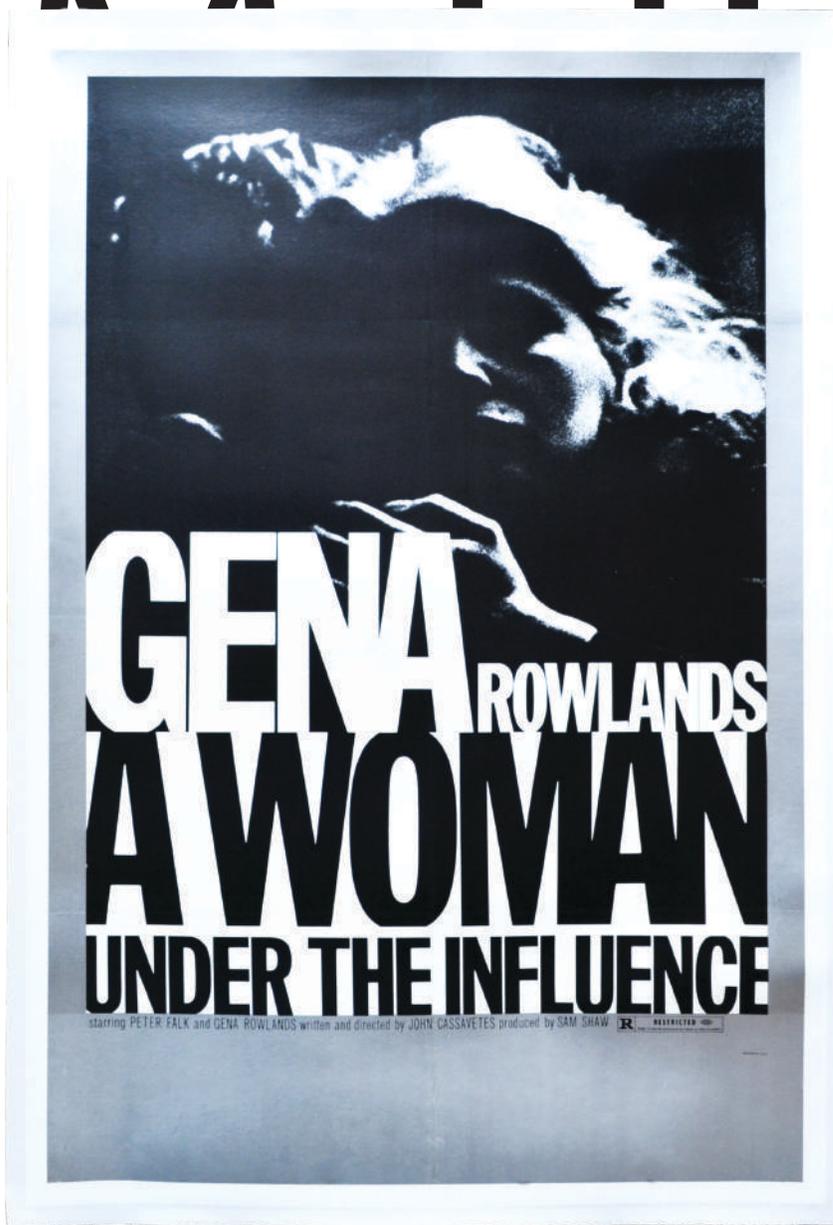
1951. Vintage single weight black and white photograph of actress Vivien Leigh on the set of the 1951 film, with actor Mickey Kuhn, about to shoot a scene. The image was shot on a Warner Brothers stage designed to look like New Orleans, ultimately combined with second unit location footage of New Orleans for the film. Here Leigh goes over the script with her assistant while technicians, her stand-in, and extras prepare for a scene. Kuhn plays a sailor in the film, and stands to her right.

The part of Blanche DuBois was originally played by Jessica Tandy on Broadway. Leigh reprised the role on the London stage, and won the Academy Award for Best Actress for her subsequent performance in the film version.

8 x 10 inches. About Near Fine.

National Film Registry.

\$450



85

**JOHN CASSAVETES (DIRECTOR, SCREENPLAY)**  
**PETER FALK, GENA ROWLANDS (STARRING)**  
**A Woman Under the Influence**

Beverly Hills, CA: Faces, 1974. Original one-sheet poster for the 1974 film. One of four variants issued by Cassavetes' production company Faces, Inc., and designed in Cassavetes' home with his wife (and the film's star) Gena Rowlands, this variant showing Rowland's shadowed countenance.

Along with *Faces* (1968), considered to be one of the groundbreaking director's most important films, an intense study on the themes of marriage, a woman's place in society and family, the modern working

class, and sanity in the modern world. But unlike its thematic predecessors, such as *The Snake Pit* or *The Three Faces of Eve*, Cassavetes' film paints a grim picture, does not offer resolution or necessarily even hope, and examines the role of the husband as well as the wife in the wake of the wife's onset of mental illness.

27 x 41 inches, linen-backed and rolled. Near Fine.

Criterion Collection 253.

\$2500



86

**STAN BRAKHAGE**

**23rd Psalm Branch: A Feature-Length Film in 8mm on War**

1967. Original two color hand printed poster advertising the two first public screenings of the 1967 film, as well as selections from Brakhage's cycle *The Songs* and a live lecture by Brakhage.

*The Songs* are a cycle of silent color 8mm films produced by Brakhage between 1964 and 1969. *23rd Psalm Branch* is the only feature length film in the cycle, and is considered by many to be among Brakhage's greatest works. An overtly political film, one the director made in response to the Vietnam War, which upon the film's release was just beginning to become a global concern.

The only poster for a Brakhage screening we have ever encountered, as none of Brakhage's films ever received wide distribution and the kind of poster advertisement that would accompany same.

20 x 14 inches. Near Fine, with a few tiny tears and stains at the edges.

Criterion Collection 518.

**\$1850**



87

Signed by Jack Smith

**JACK SMITH (DIRECTOR)****I Was a Mekas Collaborator screening at the U-P Screen in New York in 1978**

New York: U-P Screen, 1978. Original Poster for the 1978 multimedia presentation, signed by the director: "Jack Smith / NYC / 1979" at the bottom margin.

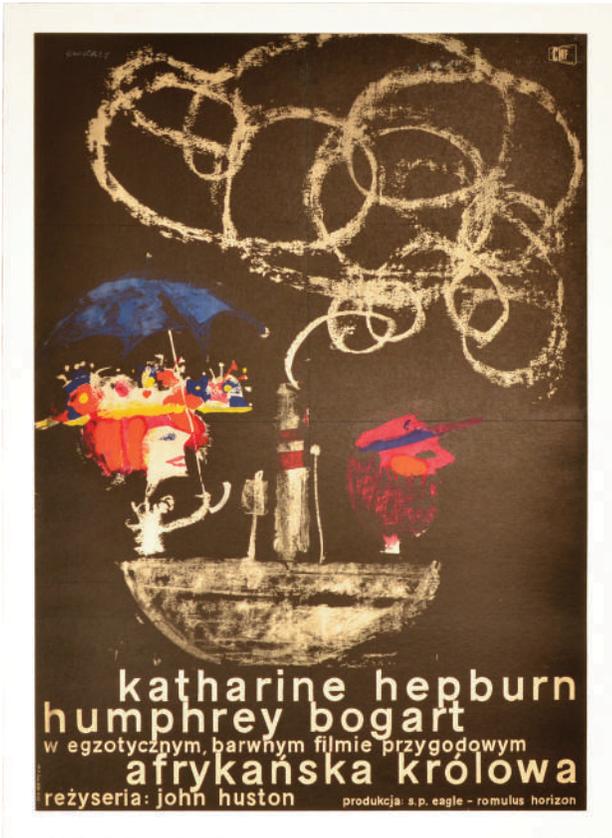
Jack Smith endured an emotionally draining criminal obscenity case over his 1963 orgiastic comedy *Flaming Creatures*, whose appeal was rejected by the Supreme Court. The case was spearheaded by Jonas Mekas and his lawyer Emile Zola Berman, who wanted to keep Smith and his eccentricities out of the courtroom. Twelve years after the *Flaming Creatures* case, *Jacobs v. New York*, Smith still harbored an festering hatred for his former friend and supporter. The grudge manifested itself as

*I Was a Mekas Collaborator*, a multimedia slideshow performance with an advertised two-month run at the U-P Screen. The poster is charged with inflammatory iconography, and it advertises "The Horror of Uncle Fishook's Safe."

13 x 13 inches. Near Fine with with a small bruise at the verso's upper edge.

Lotringer, p. 243.

**\$3750**



88

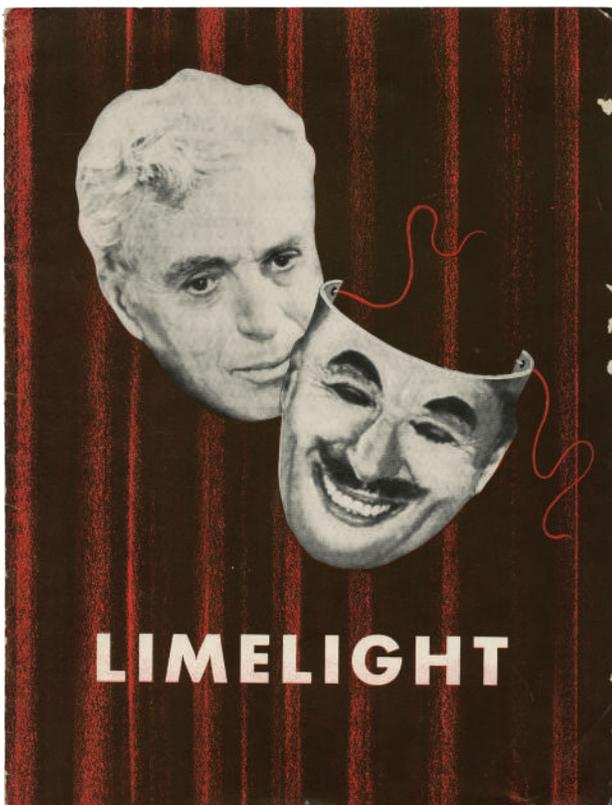
**JOHN HUSTON (DIRECTOR)**  
**WALDEMAR SWIERZY (DESIGNER)**  
**C. S. FORESTER (NOVEL)**  
**JAMES AGEE (SCREENWRITER)**  
**KATHARINE HEPBURN, HUMPHREY BOGART,**  
**ROBERT MORLEY (STARRING)**  
**The African Queen**

Poland: S. P. Eagle / Romulus Horizon, Circa 1957. Original Polish A2 poster, printed in 1962, for the classic 1951 film. Designed by Waldemar Swierzy. Four color offset.

From the collection of noted film historian Amos Vogel. Full provenance available.

18.75 x 26.75 inches. On archival linen, rolled. Fine.

\$950



89

**CHARLES CHAPLIN (DIRECTOR, STARRING)**  
**BUSTER KEATON, CLAIRE BLOOM**  
**(STARRING)**  
**Limelight**

Los Angeles: United Artists, 1952. Original American program for the 1952 film.

Autobiographically reflective of Chaplin's fears of being left behind in the fading vaudeville and silent film era, *Limelight* depicts the final years of a washed up stage clown who briefly maintains an impossible relationship with a young dancer, representative of a new generation of performers.

The first and only time that Charlie Chaplin and fellow silent film star Buster Keaton would appear onscreen together, *Limelight* is also notable for being the only Chaplin picture to win an Academy Award, albeit for the original score of the 1972 re-release.

9 x 12 inches, 16 pages, saddle-stitched card stock. Very Good plus, with light rubbing at the extremities.

\$750

90



Original French promotional book  
**H.G. CLOUZOT (DIRECTOR)**  
**PIERRE BOILEAU AND**  
**THOMAS NARCEJAC (NOVEL)**  
**SIMONE SIGNORET, VERA CLOUZOT, PAUL**  
**MEURISSE (STARRING)**  
 Diabolique

Paris: Filmsonor, 1955. Original French promotional book and publicity manual for the classic 1955 French film noir. With a stunning illustrated and textured front wrapper, making dazzling use of a two-color process in green-gray. Based on the 1952 novel by Pierre Boileau and Thomas Narcejac.

Program: 6 pages, 9.5 x 12 inches. Originally saddle stitched with staples now missing. Clean with tiny rust stain at the staple holes, Near Fine overall. Publicity manual: 6 pages, tri-fold, 9.5 x 12 inches. Near Fine.

Criterion Collection 35. Buss, p. 74. Grant, pp. 182-183. Selby Masterwork, p. 215. Spicer, p. 453.

\$750

91



**JEAN-PIERRE MELVILLE (DIRECTOR)**  
**BÉATRIX BECK (NOVEL)**  
**HENRI DECAË (CINEMATOGRAPHER)**  
**JEAN-PAUL BELMONDO (STARRING)**  
 Léon Morin, Priest

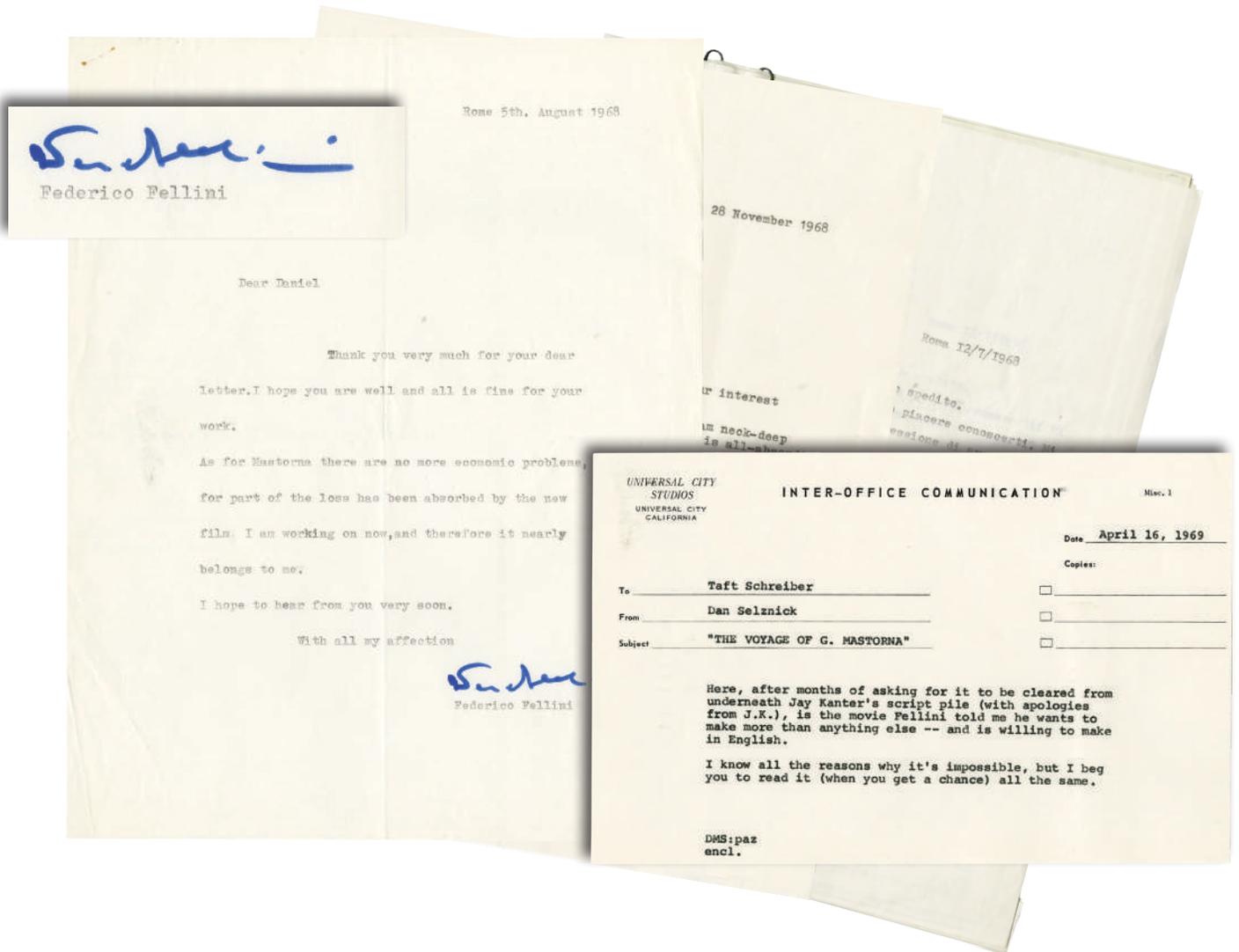
Paris: Concordia Compagnia Cinematografica, 1961. Original French promotional book for the 1961 French film. Based on the 1952 novel by Béatrix Beck. With a small red rubber stamp from a French movie house at the top center of the front wrapper.

A departure for both Melville and Belmondo, both turning from the crime films for which they were best known in order to make a moving adaptation of Beck's novel, a complex story of unrequited love, set during World War II and the Holocaust.

6 pages, saddle stitched, 9.5 x 12.25 inches. Single horizontal fold at the center, likely as issued, else Near Fine.

Criterion Collection 572.

\$300



92

**FEDERICO FELLINI (DIRECTOR)**  
**DANIEL SELZNICK (PRODUCER)**

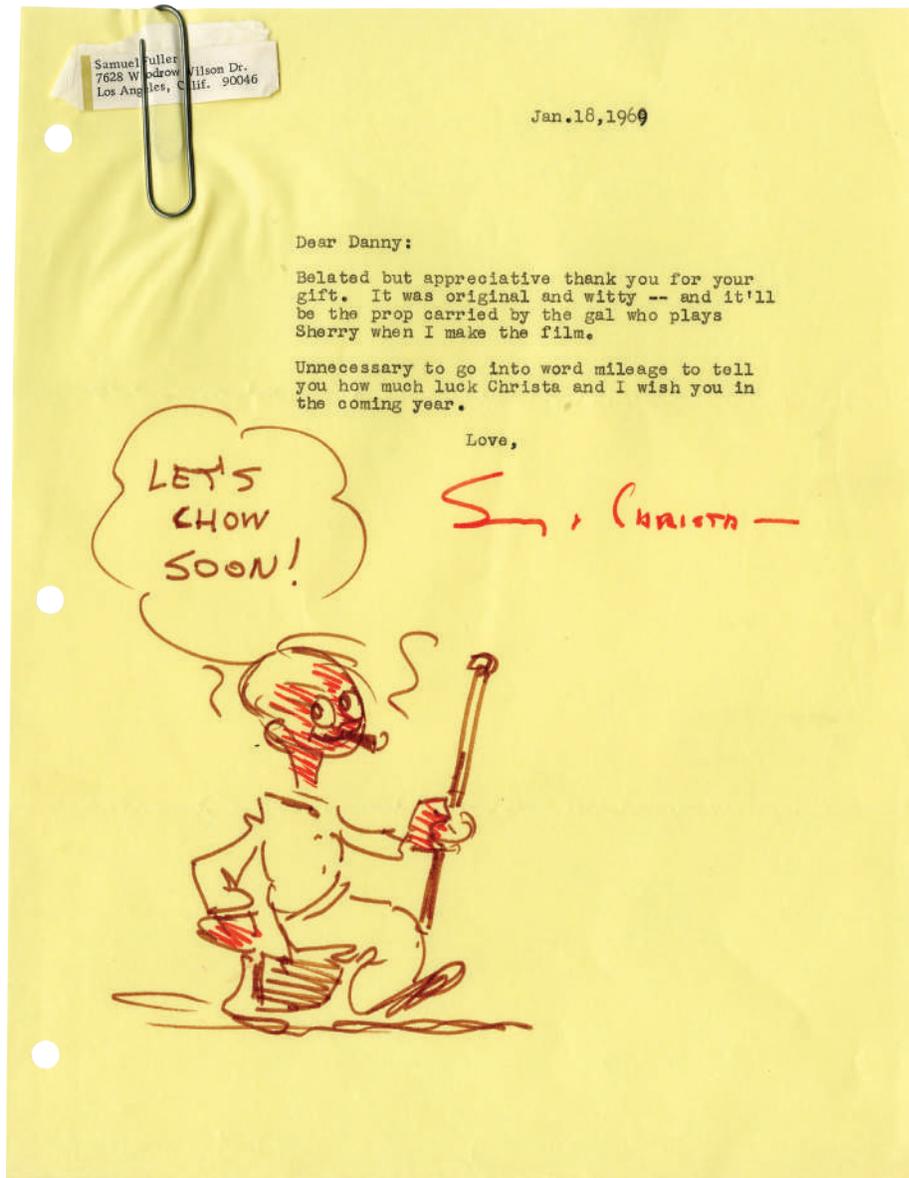
Correspondence between Federico Fellini and Daniel Selznick regarding *Satyricon* and *The Voyage of G. Mastorna*

1968-1969. Three typed letters signed from Federico Fellini to Daniel Selznick (along with carbons of Selznick's replies), making reference to *Satyricon* and more specifically to *The Voyage of G. Mastorna*, a film project very dear to Fellini that was never produced.

Two letters in English, one in Italian, the latter with typed translation. 8.5 x 11 inches. Varying stock, all folded for mailing, else Near Fine. [Book ID 134587]

**\$850**

Daniel Selznick, the son of David O. Selznick, is best known as a producer for films such as Peter Bogdanovich's *Targets* (1968) and various documentaries about Hollywood. His association with his father allowed him many opportunities to meet and correspond with numerous actors, actresses, and directors of note.



93

**SAMUEL FULLER (DIRECTOR)**

**DANIEL SELZNICK (PRODUCER)**

Correspondence between director Samuel Fuller and Daniel Selznick regarding *The Eccentrics*

1968-1969. Two typed letters signed (one with cartoon illustration) and one autograph postcard signed from director Samuel Fuller to Daniel Selznick (along with a carbon of Selznick's reply). The letters make reference to *The Eccentrics*, a project that Fuller had written a screenplay for and very nearly made. Fuller notes that Janet Leigh had replaced Jennifer Jones as the current lead for the film, and also makes mention of its original title, *The Mistress*. The subsequent letter from Fuller addresses the legal trouble that would eventually shut down any possibility of the film being made.

Lisa Dombrowski notes: "...in the late 1960s Fuller wrote 'The Eccentrics,' a psychedelic melodrama

set in a coastal hippie encampment and featuring interlocking romantic triangles, jealousy, betrayal, and multiple murders. ... The story concerns Sherry MacMasters, an untraditional Nobel Prize-winning author who is working on a book entitled 'Imagination is the Mistress of Riot.' For inspiration, MacMasters surrounds herself with artistic, unwashed youth who view her as a creative guru. ... By the end of the picture...she has difficulty distinguishing the real world from her dream world."

Two letters: 8.5 x 11 inches. Postcard: 5 x 7 inches. Near Fine.

\$850

9401 Cherokee Lane  
Beverly Hills, Calif.

May 25, 1968

Dear Danny:

To begin with, want to thank you for your thoughtful long-distance phone call from London to Madrid. I know it's natural for you to feel somewhat involved and indirectly responsible for the unfortunate turn of events the day Jennifer's agent phoned me the bad news, but please forget it. You were very kind in bringing about the situation and I'll always appreciate it. No sense in flipping over yesterday's bad-tasting bricks. It was one of those things and completely beyond anybody's control. As I told you on the phone, what with one partner suing the other, it stunned me and left me no other alternative but to investigate legally where I stand and how I can be paid for all my time spent on the project. I'll let you know as events progress. Just a passing note, however, is: Jennifer's agent gave THE ECCENTRICS (new title for THE MISTRESS) to Janet Leigh who wants to do it, but the litigation put a damper on any follow-up thoughts. Also, Jeanne Moreau read it, likes it, wants to do it but can't now since she'll be tied up in a film for a couple of months.

I hope everything's rolling smoothly for you on your unusual venture. Love from Christa and -

*Christa*

DANIEL MAYER SELZNICK  
c/o Universal City Studios  
100 Universal City Plaza  
Universal City, Calif. 91608

December 11, 1968

Mr. Samuel Fuller  
7628 Woodrow Wilson Drive  
Los Angeles, California 90046

Sammy:

Here's the copy Jeffrey S. didn't have the courtesy to return, and James C. didn't have the intelligence to read. Onward and upwards...!

*Daniel*

DS:mp

Enc. - "THE LUSTY DAYS"

**FESTIVAL  
GREAT-OFF TO  
LONDON WHERE  
THEY'RE ALSO SHOWING  
ALL MY FILMS -  
LOVE —  
Sammy**

**DANNY SELZNICK  
UNIVERSAL STUDIOS  
100 UNIVERSAL CITY  
CALIF. 91608  
U.S.A.**

NATURAL COLOUR  
J. Arthur Dixon  
PHOTOGRAPHY

BY AIR MAIL  
PAR AVION

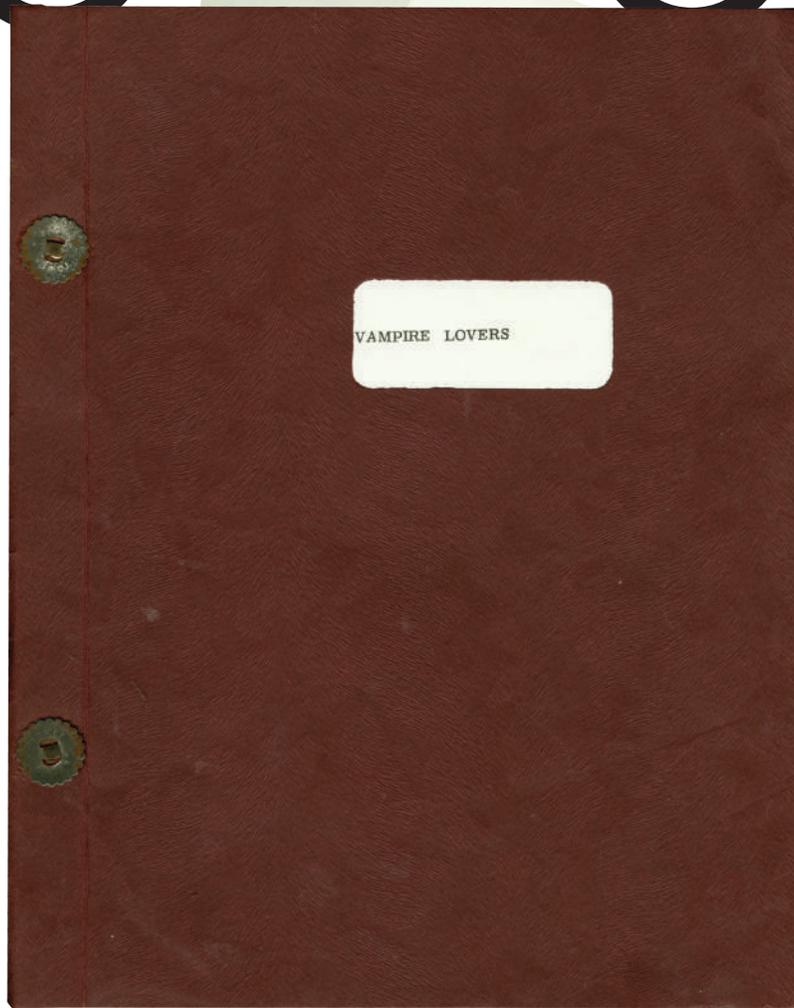
EDINBURGH  
4 15PM  
10 SEP  
1968

Printed and Published by J. Arthur Dixon Ltd., Inverness, Scotland

Highland Dancing  
The traditional dances of the Scottish Highlands have been kept very much alive, largely by means of competitive dancing at Highland Games. Here is seen a group in the picturesque Highland costume, dancing to the bagpipes at Nairn Games.  
Colour Photograph by J. Arthur Dixon Studios  
3974



# HORROR A



94

**ROY WARD BAKER (DIRECTOR)**  
**TUDOR GATES (SCREENWRITER)**  
**PETER CUSHING, INGRID PITT, JON FINCH (STARRING)**  
**Vampire Lovers**

London: Hammer Film Productions, 1969. Draft Script for the 1970 film. Screenwriter Gates' working copy, with his holograph notations in pencil and ink throughout.

Based on the 1872 story, "Carmilla," by Sheridan Le Fanu, about a female vampire named Marcilla Karnstein (Pitt) who comes back from death, renamed Mircalla, and spreads havoc. She kills the daughter of General Von Spielsdorf (Cushing), who swears revenge on the seductive bloodsucker.

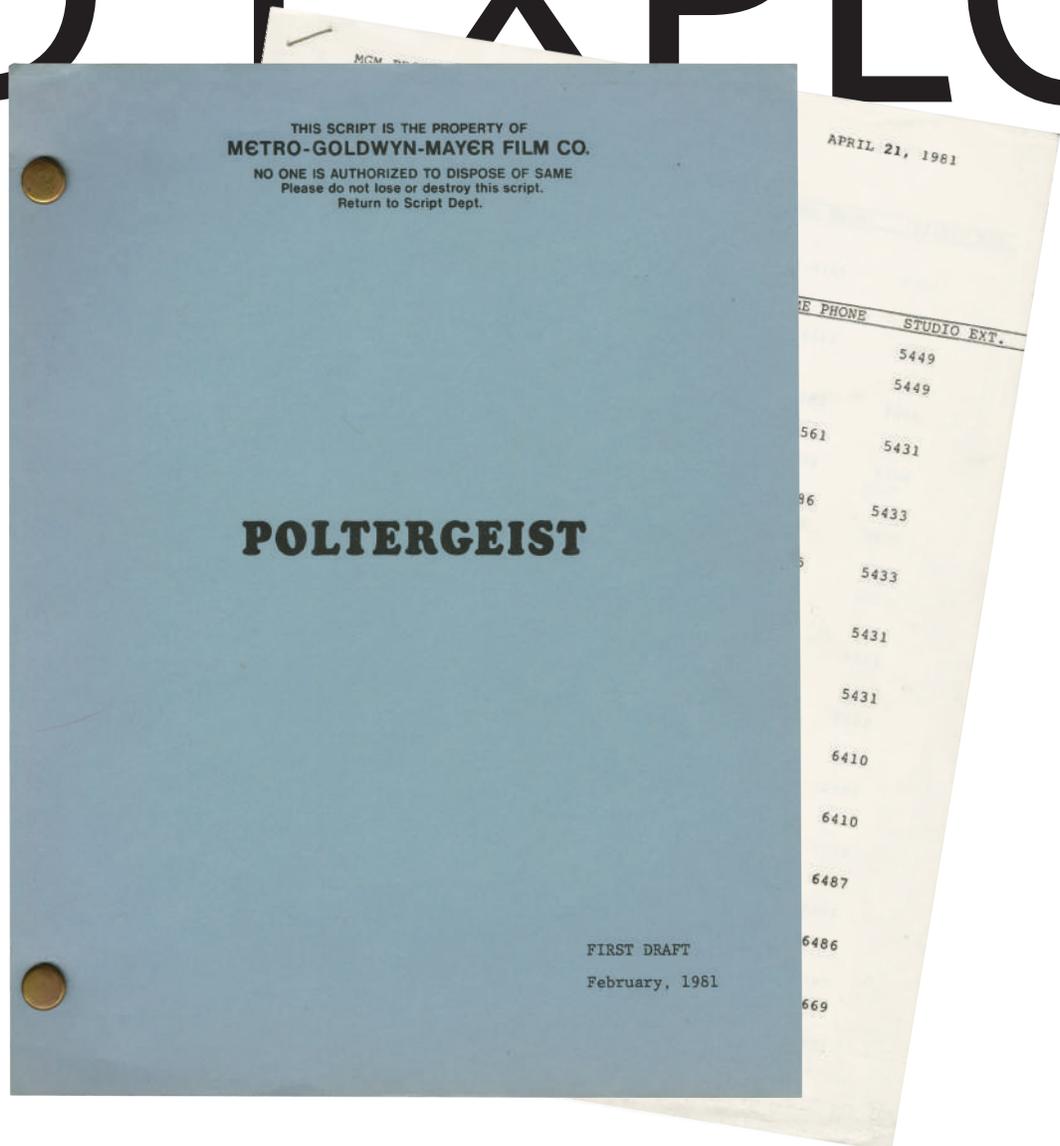
Hammer's first co-production with American International and the first installment in Hammer's

Carmilla/Mircalla series, followed by *Lust for a Vampire* (1971) and *Twins of Evil* (1971). Ingrid Pitt would begin a short but successful exploitation career, beginning with her role as a sexy vampire in this film, then later vampire roles in *The House that Dripped Blood* (1971) and *Countess Dracula* (1971), and a non-vampire role as a liberated librarian in Robin Hardy's 1973 horror classic, *The Wicker Man*.

Scream Factory 15. Eyles, pp. 51-52. Flynn, pp. 97-99. Johnson, pp. 318-320. Muir, Vol. 1, pp. 75-78. Newman, pp. 32-33.

**\$1250**

# AND EXPLO



95

**STEVEN SPIELBERG (PRODUCER, SCREENWRITER)**

**TOBE HOOPER (DIRECTOR)**

**Poltergeist**

Beverly Hills, CA: Metro-Goldwyn-Mayer, 1981. Revised draft script for the 1982 film. Includes an additional set of 131 unbound revision pages. Both script and revision pages have the red numeric watermark on each page as called for.

A quintessential entry in the horror film oeuvre, spawning two sequels, innumerable copycats and parodies, and a forthcoming remake. *Poltergeist* tells the story of a family beset by a group of particularly malicious spirits after moving into their new suburban California home.

Although he was contractually prevented from directing another film while working on *E.T. the Extra-Terrestrial*, debate continues as to the extent of Spielberg's creative influence upon the direction of this film. Nominated for three Academy Awards including Best Visual Effects. Shot on location in California.

**\$1850**



96

**DAMIANO DAMIANI (DIRECTOR)**  
**SALVATORE LAURANI, FRANCO SOLINAS (SCREENWRITERS)**  
**KLAUS KINSKI, MARTINE BESWICK (STARRING)**  
**A Bullet for the General**

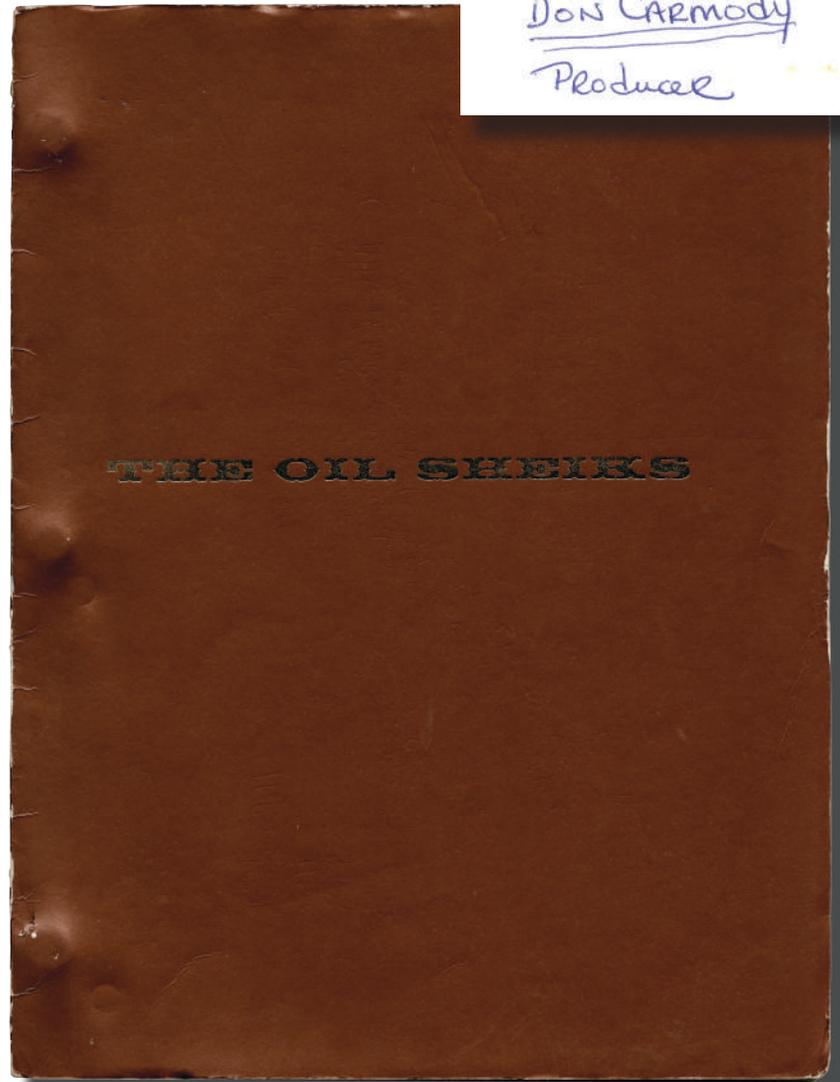
Los Angeles, CA: AVCO Embassy Pictures, 1966.  
Presentation typescript for the 1966 film *A Bullet for the General*, seen here under its Italian title *Quien Sabe?*. Bound in red cloth, with gilt titles and credit for screenwriter Laurani on the front board.

Set during the Mexican Revolution, the story follows a group of bandits who hijack an arms train with intent to sell the bounty to revolutionaries. They enlist the aid of one of the train's passengers, unaware he works for the Mexican government as a trained assassin. The first spaghetti western to be narrated by voiceover, starring legendary Klaus Kinski, and Aldo Sambrell, both spaghetti western

regulars. The following year Sam Peckinpah's *The Wild Bunch* would be released, with apparent influences drawn from this film, including a shared sympathy for the revolutionaries, similar costuming, and villains obsessed with technology and weaponry. Shot on location in Spain.

Cox, Alex, *10,000 Ways to Die: A Director's Take on the Spaghetti Western* (2009), pp. 119-126. Blue Underground 7038.

**\$650**



97

**DON EDMONDS (DIRECTOR)**  
**DYANNE THORNE, USCHI DIGARD (STARRING)**  
**Ilsa, Harem Keeper of the Oil Sheiks**

Canada: Mount Everest Enterprises, 1975. Final Draft script for the 1976 Canadian film. Uncredited producer Don Carmody's working script, with his ownership name in holograph ink on the first leaf. Notations in holograph pencil and ink throughout by Carmody and (more extensively) by the script supervisor, presumably Lynne Twentyman, on both rectos and versos. Twentyman worked on the film under the pseudonym Lynn Ward. Carmody has produced films since 1971, and his career highlights include *Meatballs* (1979), *Porky's* (1982), and *The Boondock Saints* (1999). He was set to produce this film, here under its original title, *The Oil Sheiks*, but director Edmonds received the credit (as William J. Brady). Thus, a document containing early evidence

of the pre-production planning that went into the film.

Exploitation at its finest, in the vein of Russ Meyer and his buxom female leads. Ilsa (Thorne) is a harem girl for an Arab oil sheik, training incoming sex slaves, until her heart of ice is melted by an American spy (Max Thayer) undercover as a diplomat. Second installment of the Ilsa saga, following *Ilsa: She Wolf of the SS* (1975), and preceding *Wanda, the Wicked Warden* (1977), and *Ilsa the Tigress of Siberia* (1977).

**\$950**



Photo by  
ROMAN FREULICH

98

**EDGAR J. ULMER (DIRECTOR)**  
**EDGAR ALLAN POE (STORY)**  
**ROMAN FREULICH (PHOTOGRAPHER)**  
**BORIS KARLOFF, BELA LUGOSI (STARRING)**  
**The Black Cat**

Burbank: Warner Brothers, 1934. Vintage oversize borderless double weight black and white photograph from the set of the 1934 film. Snipe in manual type on the verso, mentioning Karloff in "his latest picture for Universal, The Black Cat," and rubber stamps crediting photographer Roman Freulich, noting that the struck print is for an archive, and that the photo is to be an exclusive.

Arguably Ulmer's finest achievement, an efficient tale in which a young couple with a broken down automobile land, along with a visiting Lugosi,

in Karloff's art deco mansion. Michael Weaver notes: "...a veritable catalog of human corruption. Sadism, shades of incest, revenge, murder, torture, voyeurism, Satan worship, ailurophobia, necrophilia, rape, and insanity are weaved into the nearly plotless story with remarkable precision."

Trimmed for press use to 8.5 x 11.75 inches. Near Fine.

Weaver, p. 87-95.

\$2500



99

**ROY WILLIAM NEILL (DIRECTOR)**  
**MARY SHELLEY (CHARACTERS)**  
**CURT SIODMAK (SCREENWRITER)**  
**Lon Chaney, Jr., Bela Lugosi (STARRING)**  
**Frankenstein Meets the Wolf Man**

Universal City, CA: Universal Pictures, 1943. Vintage black-and-white borderless single weight still photograph from the US release of the 1943 Universal Horror film. Verso shows a stamp dated MAY 16 1943, and a typewritten note (in black and red ink) reading "File with: / MAKE-UP F-15." Portion of the original affixed snipe describing the photo remains, along with a snipe from the newspaper where this photo eventually appeared.

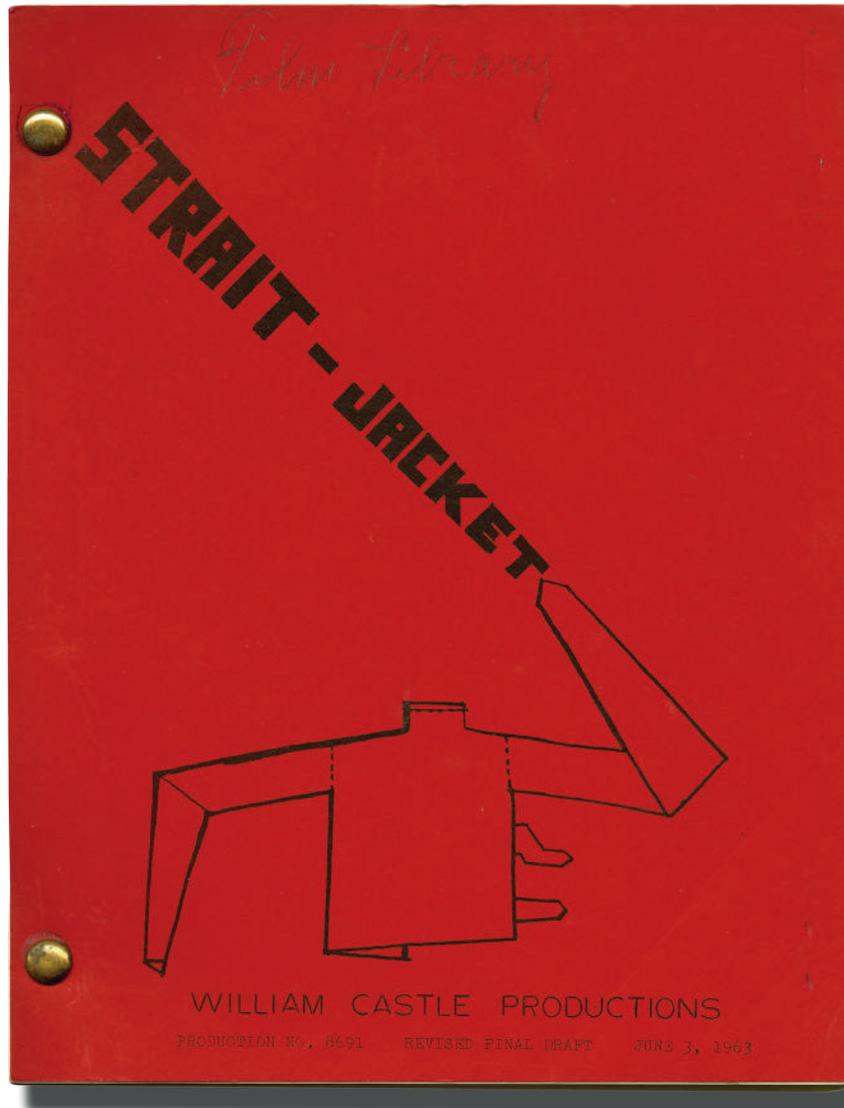
Pictured is Lon Chaney, Jr., in full Wolf Man regalia, in a barber's chair, making threatening gestures to an insistent barber, who is actually Jack Pierce,

much heralded makeup artist for all of Universal's great horror films of the 1930s and 1940s. The snipe notes that a typical "haircut" (i.e., makeup) sitting for Chaney was about 4 hours.

8 x 10 inches. Very Good plus, with slight rumple. Some contemporary retouching (made by the studio) to the image for publication.

Weaver, pp. 322-332.

**\$1250**



100

Joan does Crazy Joan

**WILLIAM CASTLE (DIRECTOR, PRODUCER)**

**ROBERT BLOCH (SCREENWRITER)**

**JOAN CRAWFORD, DIANE BAKER (STARRING)**

**Strait-Jacket**

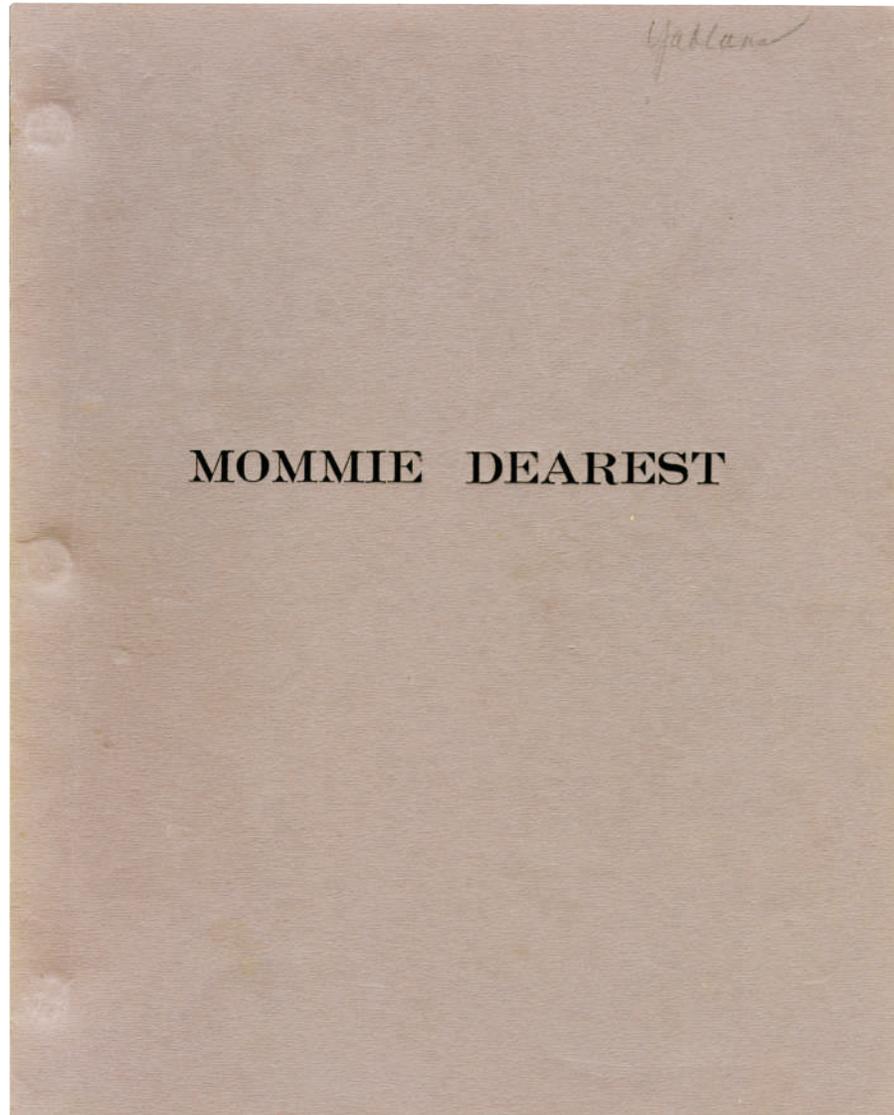
Culver City, CA: Columbia Pictures, 1963. Revised Final Draft script for the 1964 film.

With an original screenplay by Robert Bloch written just a few years after the success of *Psycho*, and with lead actress Joan Crawford fresh off the success of *Whatever Happened to Baby Jane?* B-horror ringmaster William Castle introduced the female axe-murderer to American culture with this psychotronic gem. In an alternative view, in his essential volume on post-1960s horror films, *Nightmare Movies*, Kim Newman notes: "The most peculiar and surprisingly popular psycho trend of the

1960s was the aging-actress-as-monster movie. The sub-genre was inaugurated with Robert Aldrich's 'Whatever Happened to Baby Jane?' (1962), with Bette Davis and Joan Crawford as bloated caricatures of their former selves ... Crawford [blew] her reputation on William Castle and Herman Cohen in 'Strait-Jacket' (1964), 'I Saw What You Did' (1965), 'Berserk!' (1967), and 'Trog' (1970)."

Newman, p. 123. Weldon (1983), p. 662.

**\$950**



101

Faye does Crazy Joan

**FRANK PERRY (DIRECTOR)**

**CHRISTINA CRAWFORD (NOVEL)**

**FAYE DUNAWAY, DIANA SCARWID (STARRING)**

**Mommie Dearest**

Los Angeles, CA: Paramount Pictures, 1979. First Draft script for the 1981 film. Copy belonging to producer Frank Yablans, with his name in holograph pencil on the front wrapper. Yablans only two screenwriting credits are this film, and *North Dallas Forty* (1979, directed by Ted Kotcheff).

A cult classic, based on Christina Crawford's (Joan Crawford's daughter) best selling 1978 memoir, about her childhood and trying to live up to her mother's high standards. Joan, who was a perfectionist at heart, struggled with alcohol, relationships with men, and the pressures of show

business, and Christina and her brother Christopher bore the brunt of it all. The careers of both Joan Crawford and Faye Dunaway were on the decline at the time of release, but Dunaway's campy over-the-top acting gave the film life, and helped resurrect her career, while perhaps shedding new, unsavory light on Crawford. Shot on location in Hollywood, including several scenes at Joan Crawford's mansion.

Weldon (1996), p. 372.

**\$675**



102

**LUCAS BALBO, PETER BLUMENSTOCK (EDITORS)**

**Obsession: The Films of Jess Franco**

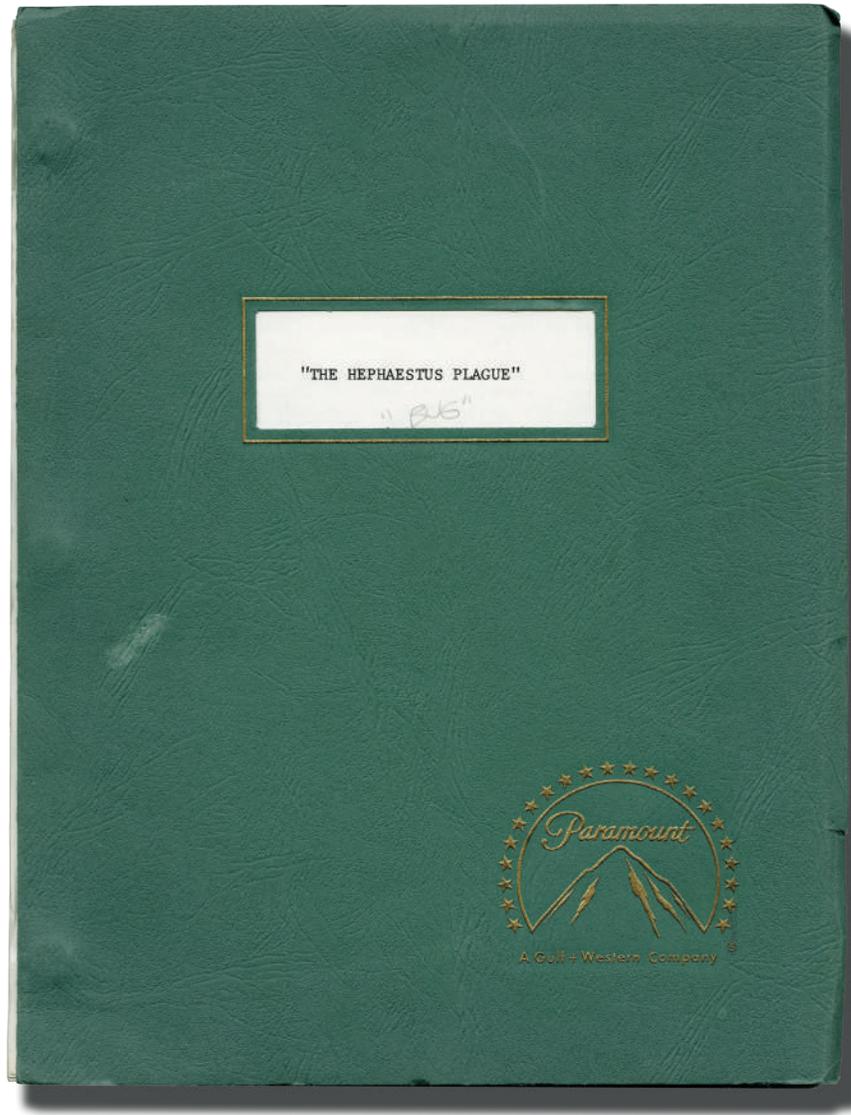
Munich: Grauf Haufen and Frank Trebbin, 1993. First Edition. As difficult a film reference title as one will find. Never reprinted.

An utterly obsessive, minutely detailed examination of Spanish exploitation director Jess Franco's illustrious career, divided into two sections: an extensive, photo-illustrated filmography that includes analysis and reproductions of even the most obscure country-of-origin posters and advertisement for each film, and a set of interviews by Franco's contemporaries (and Franco himself), including Howard Vernon, Jack Taylor, William Berger, and others. Profusely photoillustrated throughout.

With one foot firmly in the pit of the horror-exploitation tradition, Franco distinguished himself by way of his colorful themes, which included lesbian vampires, women in prison, surgical horror, zombies, nuns, sadomasochism, and even cannibalism. He also incorporated elements of giallo, crime fiction, science fiction, and comedy into his work. Often described as the European Ed Wood, he churned out a nearly impossible number of films, many under pseudonyms, using a devoted circle of exhibitionist leading ladies, actors, and technicians over several decades, always working on a shoestring budget.

Near Fine in a Near Fine dust jacket.

\$1250



103

**JEANNOT SZWARC (DIRECTOR)**  
**THOMAS PAGE (NOVEL, SCREENWRITER)**  
**WILLIAM CASTLE (SCREENWRITER)**  
 Bug

Beverly Hills, CA: William Castle Productions / Paramount Pictures, 1974. Revised Final Draft for the 1975 film, *Bug*, here under its working title, *The Hephaestus Plague*.

Based on Thomas Page's 1973 novel. James Parmiter (Dillman) is a mad scientist who discovers the presence of a bizarre strain of mutant cockroach emerging from the earth after a severe earthquake. Although larger than the average beetle, the most disturbing aspect of the critters is their innate ability to ignite fires with their bodies — a talent dramatically revealed after a few of the bugs crawl up a vehicle's tailpipe. When Dillman discovers

that the creatures possess a group intelligence, he attempts to train and breed them.

Gimmick-horror auteur William Castle's final film, an entertaining throwback to the mutant-monsters of 1950s horror cinema. Set in Riverside, California, and shot there on location.

Lentz, p. 931. Muir, pp. 342-344.  
 Weldon (1983), p. 94.

**\$375**



104

Oversize, and double weight

**RUSS MEYER (DIRECTOR)**

**TURA SATANA, HAJI, LORI WILLIAMS (STARRING)**

**Faster Pussycat! Kill! Kill!**

Los Angeles, CA: Eve Productions, 1965. Vintage oversize double weight black and white photograph from the 1965 film, with Satana, Haji, and Lori conferring around the swinging sports car that maybe even hotter than all of them put together, with the dangerous California desert in the background.

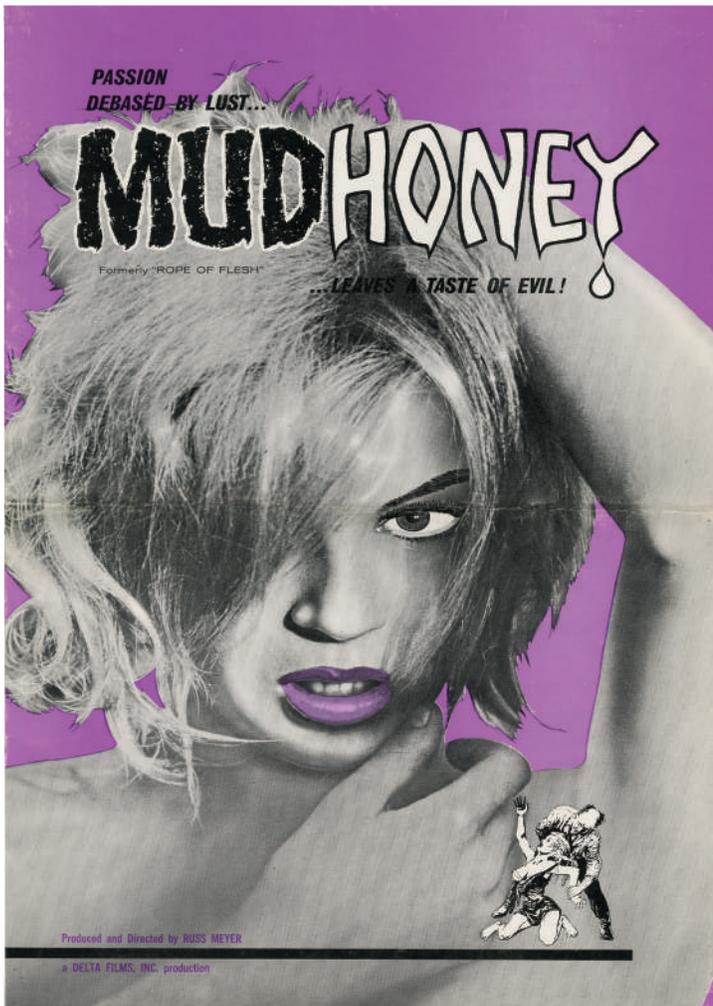
Russ Meyer's most famous film, wherein he turns his talents to cars, cabins, blood, babes, and murderous mayhem with this highly stylized action film. Satana, Haji and Williams star as vicious go-go dancers on a crime spree in the country.

Shot in Van Nuys, California (the Pussycat Club scene at the beginning of the film), around Lake Isabella, and in Randsburg and Johannesburg, both abandoned mining towns near the edge of the Mojave Desert.

11.5 x 9.5 inches. Fine.

McDonough, p. 168. Weldon (1983), p. 233.

**\$575**



105

**RUSS MEYER (DIRECTOR)**  
**Mudhoney**

Los Angeles, CA: Eve Productions / Delta Films, Inc., 1965. Original Pressbook for the 1965 exploitation film. The pressbook makes note of the film's briefly-used premiere title, *Rope of Flesh*, on the front wrapper.

It's 1933, in the midst of the Depression and Prohibition. Calif, a stranger with a past, walks into Spooner, Missouri on his way from Michigan to California. He hires on with Lute Wade to earn some traveling money, but gets entangled in a bad family situation: Lute's daughter is married to Sidney, a good-for-nothing drunk that frequents the rural equivalent of a whorehouse and beats his wife and is just waiting for Lute to kick the bucket so that he

can get Lute's money, (Ed Sutton, IMDB). Meyer biographer Jimmy McDonough calls the film "a Wal-Mart family portrait." Meyer called it "my homage to *The Grapes of Wrath*." Shot in the Sacramento Delta (California), set in the fictitious Depression-era town of Spooner, Missouri.

8 pages, saddle stitched, 10.5 x 17 inches. With one horizontal fold, as issued. Near Fine.

McDonough, p. 149. Weldon (1996), p. 379.

**\$475**

# BOND I AM



106

**IAN FLEMING (NOVEL)**  
**SEAN CONNERY, DANIELA BIANCHI (STARRING)**  
From *Russia With Love*

London and New York: Eon Productions, 1963. Vintage borderless black-and-white candid press photograph taken on March 28, 1963, where Sean Connery met the "new Bond girl" Daniela Bianchi at a media event held at the Connaught Hotel in London. With a press agency stamp and a snipe on the verso, dated 3/28/63, noting that Bianchi was found in Rome after a three-month search involving all of Europe.

An interesting insight into the Bond craze, already a reality after only one film had been released. More than any other film series that comes to mind, the tightly managed Brucoli-Saltzman marriage of fashion, style, and celebrity was one of the most brilliant of the twentieth century, now past the half-century mark with no signs of stopping.

8 x 10 inches. Near Fine.

\$350

# ES DONID



107

**IAN FLEMING (NOVEL)**  
**LOOMIS DEAN (PHOTOGRAPHER)**  
**SEAN CONNERY, MIE HAMA (STARRING)**  
**You Only Live Twice**

London and New York: Eon Productions, 1967. Two vintage borderless black-and-white press photographs featuring Sean Connery and Mie Hama in a romantic scene on the set of the 1967 film. The second of the two shots (where makeup is being applied) is double weight, the other photo single weight. Several stamps on the verso of the first photo, variously crediting photographer Dean and press agent Greta Robok.

First photo (stamps, single weight) 6 x 8 inches.  
Second photo (double weight) 8 x 10 inches. Both photos Near Fine.

**\$850**

108



**IAN FLEMING (NOVELS)**

**CLAUDINE AUGER, HONOR BLACKMAN, DIANA RIGG, JANE SEYMOUR (STARRING)**

**Bond Girls from four films**

London and New York: Eon Productions, 1961-1975. Four vintage black-and-white single weight press photographs featuring Bond girls Claudine Auger (*Thunderball*), Honor Blackman (*Goldfinger*), Diana Rigg (*On Her Majesty's Secret Service*), and Jane Seymour (*Live and Let Die*).

All are borderless press photographs with associated stamps on the verso excepting *Goldfinger*, which is a studio still.

All photos 8 x 10 inches except *Live and Let Die*, which is 7.5 x 10 inches. All prints just about Near Fine or better.

**\$950**

109



**IAN FLEMING (NOVEL)**

**ROGER MOORE, LOIS CHILES (STARRING)**  
**Moonraker**

New York and Boston: United Artists, 1979. Vintage black-and-white double weight borderless French press photograph from the 1979 British film. Shown are Roger Moore and Bond girl Lois Chiles in the midst of a fabulous anti-gravity jump.

Lewis Gilbert's third and final directorial effort in the James Bond franchise, and the eleventh film in the series overall, hot on the trail of the wildly successful *Star Wars* (1977). Roger Moore stars as the British secret agent, here working to foil a criminal enterprise involving the theft of space rockets.

8 x 10 inches. Small closed tear at the top margin, else Near Fine.

**\$850**

110



**IAN FLEMING (NOVEL)**  
**SEAN CONNERY, SHIRLEY EATON (STARRING)**  
**Goldfinger**

London: Eon Productions, 1965. Vintage black-and-white single weight still photograph from the UK release of the 1965 British film. An iconic candid shot of a smiling Shirley Eaton—here still among the living—as the girl painted in gold.

The third Bond film overall, but first to achieve blockbuster status, first to win an Academy Award, and still one of the best, with Eaton’s gold painted figure remaining perhaps the single most indelible image in the franchise’s history.

8 x 10 inches. Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

**\$850**

111



**IAN FLEMING (NOVEL)**  
**SEAN CONNERY, MARTINE BESWICK, CLAUDINE AUGER (STARRING)**  
**Thunderball**

London and New York: Eon Productions, 1961. Two vintage black-and-white double weight borderless French press photographs from the the 1961 film.

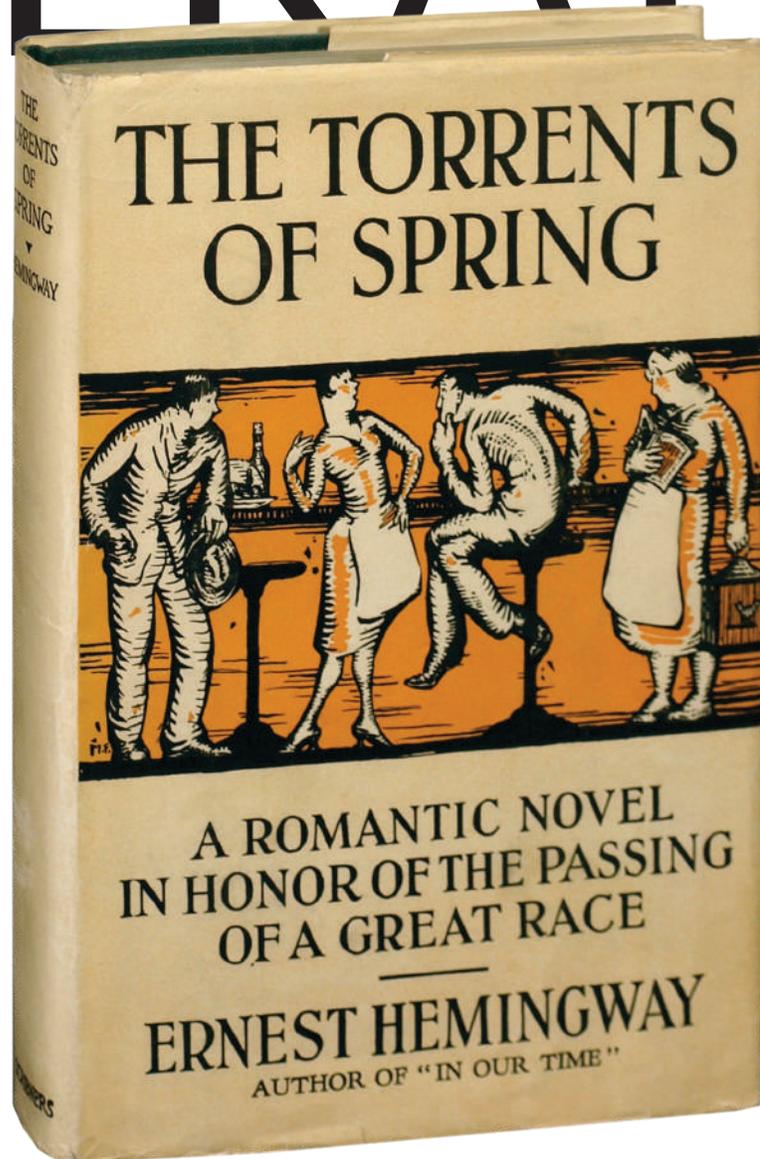
A candid, humorous photograph in which Bond girl Martine Beswick fends off bad guys in scuba gear.

In the second image Connery and Auger are shot through the metal latticework of the bed to which they have retired, naked but both alerted to an oncoming danger.

15.5 x 11.75 inches. Both prints Very Good or better with a bit of curl at the corners and some pinholes at the corners.

**\$550**

# LITERATURE



112

## ERNEST HEMINGWAY

### The Torrents of Spring: A Romantic Novel in Honor of the Passing of a Great Race

New York: Charles Scribner's Sons, 1926. First Edition. One of 1250 copies issued. The best copy we have ever handled of this Hemingway high spot.

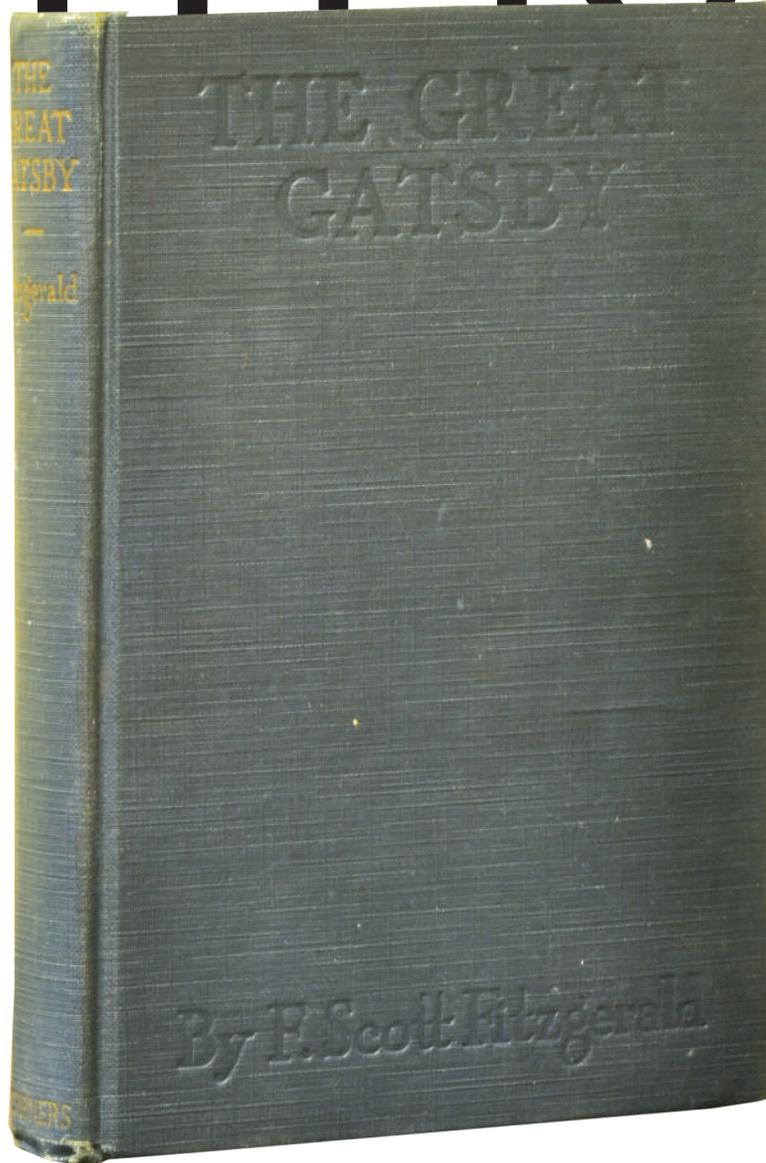
Hemingway's first long work, published the same year as *The Sun Also Rises*, a comic novella satirizing literary writers, specifically Sherwood Anderson. It was rejected by Boni & Liveright, causing them to terminate Hemingway's contract, and was then published by Scribner's at the urging of F. Scott Fitzgerald, beginning Hemingway's long association with both the publisher and editor Max Perkins.

Fine in an extraordinarily bright, about Fine dust jacket. Pages 4 and 5 have been opened a bit roughly, with a touch of loss to the fore-edge of each, else book is unread. Jacket is unrestored, with an extremely faint crease along the rear hinge fold, and only the most minute wear.

Hanneman A4.a.

\$16,500

# THE LITERATURE



113

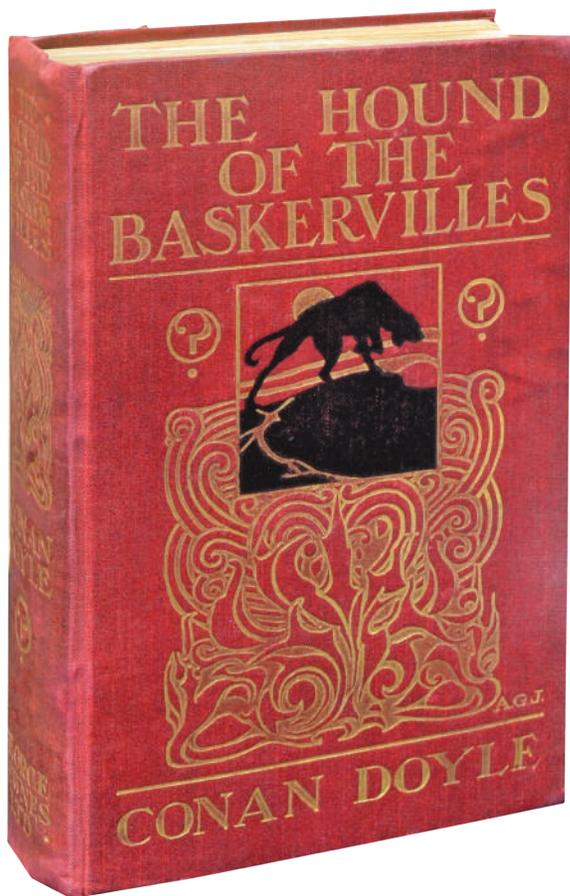
**F. SCOTT FITZGERALD**  
**The Great Gatsby**

New York: Charles Scribner's Sons, 1925. First Edition. First issue, with all four textual variants present, including: page 60, line 16 "chatter" vs. "echolalia", page 119, line 22 "northern" vs. "southern", page 205, lines 9-10 "sick in tired" vs. "sickantired", and page 211, lines 7-8 "Union Street Station" vs. "Union Station". Scribner's seal on copyright page.

Easily Near Fine, lacking the rare dust jacket, completely unrestored. Quite clean, tight and square, with a single pinhead-size bruise at the middle of the backstrip, a small spot on the rear board, and a small, neat owner name at the top of the front endpaper. Vintage bookseller label at the rear pastedown. A very attractive copy.

Brucoli A.11.1.a. Connolly 100.

\$4000



114

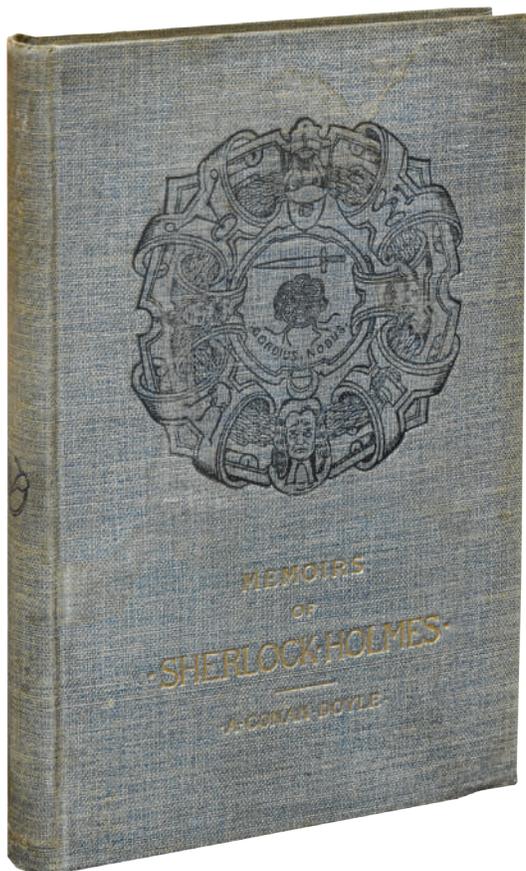
**SIR ARTHUR CONAN DOYLE**  
**The Hound of the Baskervilles**

London: George Newnes, 1902. First UK Edition in hardcover (and correct first). The best-known of the Sherlock Holmes novels, originally serialized in *The Strand Magazine*, this being the first edition in book form. Housed in a custom red cloth slipcase that matches the book.

Easily Near Fine, completely unrestored. A bright, clean copy with all front board and spine gilt decorations intact and especially sharp. A lovely copy.

Green and Gibson A26.a.

**\$5750**



115

**SIR ARTHUR CONAN DOYLE**  
**The Memoirs of Sherlock Holmes**

New York: Harper and Brothers, 1894. First American Edition, first issue, including "The Cardboard Box," a story not present in subsequent editions. Illustrated with black and white engravings and illustrations throughout by W. H. Hyde.

A couple of barely visible splashes to the front board, else a Fine copy, with none of the usual dulling to the gilt or toning to the spine, cloth bright, binding tight. The best copy we have ever handled of a title normally found the worse for wear.

Green and Gibson A14.a.

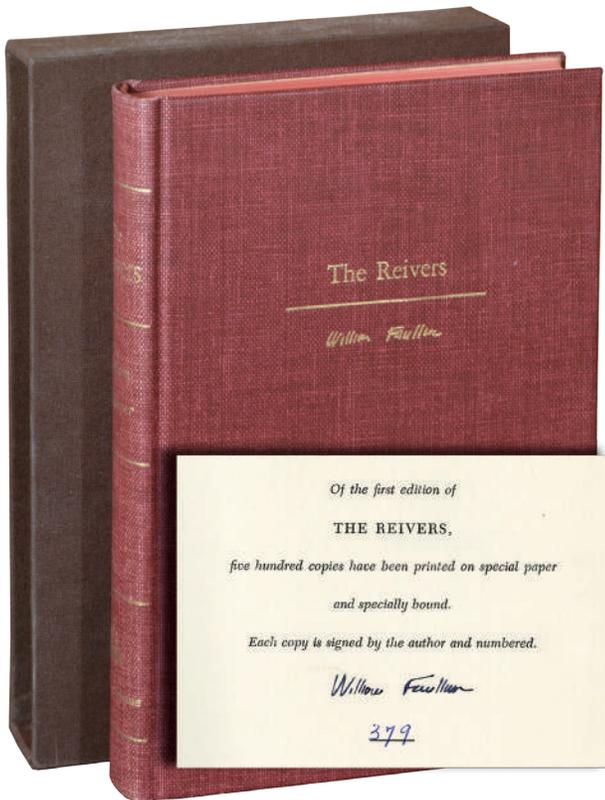
**\$1850**

116

**WILLIAM FAULKNER****The Reivers**

New York: Random House, 1962. First Edition. One of 500 copies (this being No. 379) signed by the author. Faulkner's final novel, posthumous winner of the Pulitzer Prize, and basis for the 1969 film directed by Mark Rydell and starring Steve McQueen.

An especially Fine copy with a bright, unfaded topstain, housed in a custom cloth covered slipcase. Lacking the original publisher's acetate dust jacket.

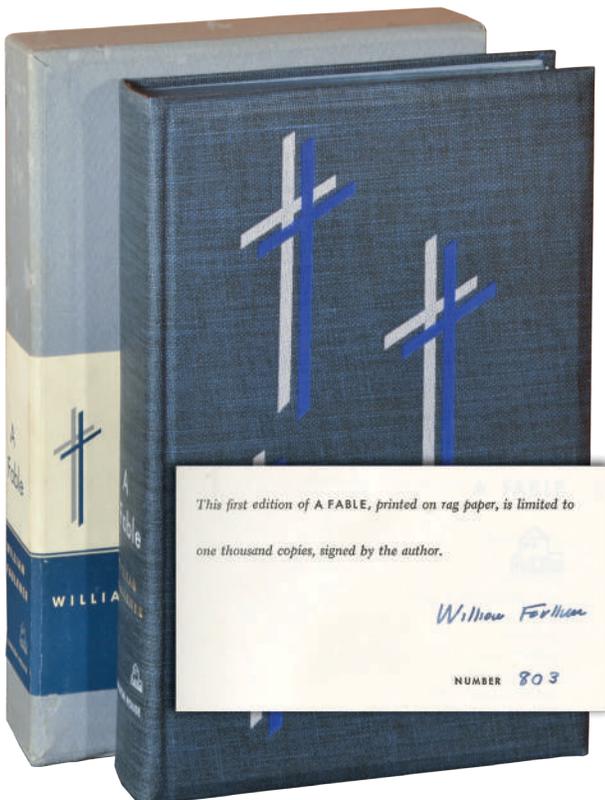
**\$2750**

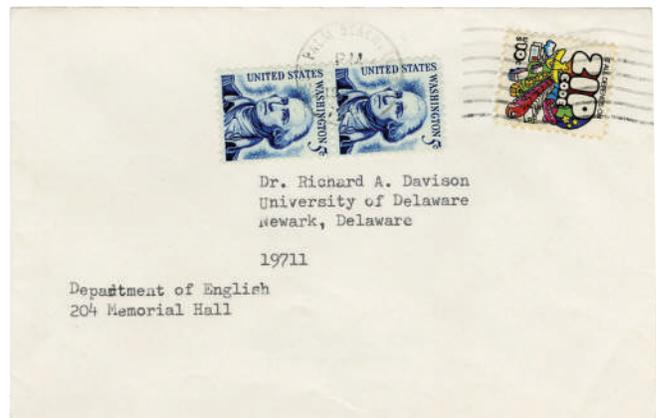
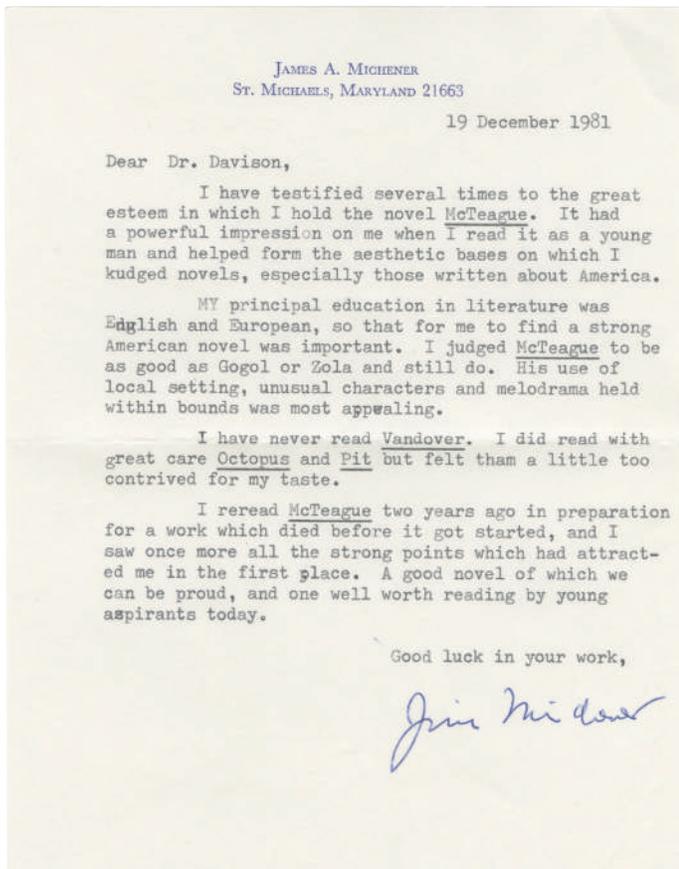
117

**WILLIAM FAULKNER****A Fable**

New York: Random House, 1954. First Edition. One of 1000 numbered copies (this being No. 803) signed by William Faulkner. The first book to win both the Pulitzer Prize and National Book Award.

An especially Fine and unread copy, with a rich deep blue topstain, and with a Very Good plus example of the unprinted acetate dust jacket. Jacket has light wear at the spine ends and corners and a crease to the front panel. Housed in a lightly rubbed Very Good plus slipcase, with a few small bumps and age spots.

**\$2000**



118

**JAMES A. MICHENER (AUTHOR)**  
**RICHARD A. DAVISON (AUTHOR)**

Typed letter signed from James Michener, discussing the influence of Frank Norris' *McTeague* on his work

1981. Typed letter signed from James Michener to noted author and interviewer Richard Davison, dated December 19, 1981, executed on Michener's St. Michaels, MD stationery. With the original mailing envelope, matching the stationery with Michener's name and address on the rear flap.

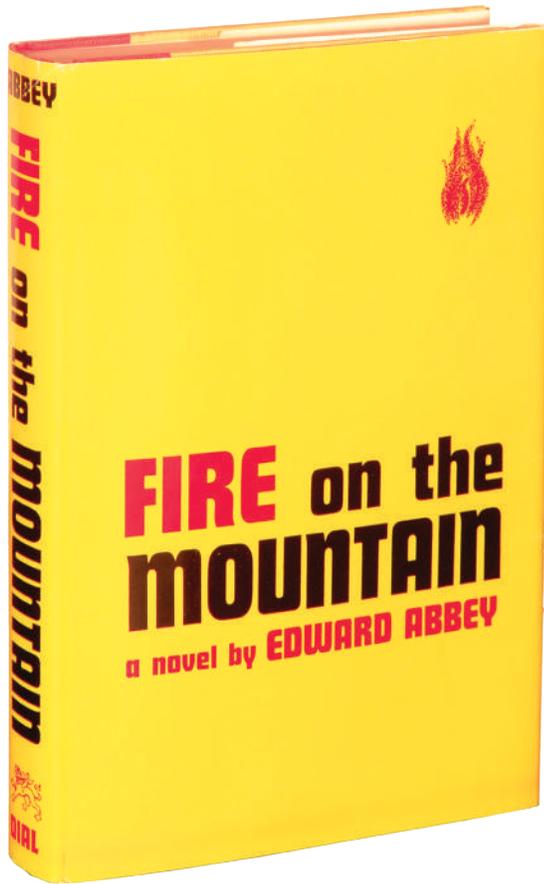
The content in the letter is exceptional, with Michener going into some detail about how Frank Norris' novel, *McTeague*, had a profound influence on his writing style, and how he considers it to be in league with the best of Gogol or Emile Zola.

Richard Davison is a professor emeritus of English at the University of Delaware, and has over the last

30 years interviewed countless authors and stage actors, both in print and on the stage. His subjects have included John Updike, Arthur Miller, James Earl Jones, Hume Cronyn, Blythe Danner, Julie Harris, Stacey Keach, Jason Robards, Maureen Stapleton, and Eli Wallach. In 2001, the Rutgers University Press published a compendium of these interviews, co-edited with Jackson Bryer, titled *The Actors Art: Conversations with Contemporary American Stage Performers*. In 2005, a companion volume, titled *The Art of the American Musical*, was published.

7 x 5.5 inches. Folded once horizontally, Near Fine.

**\$425**



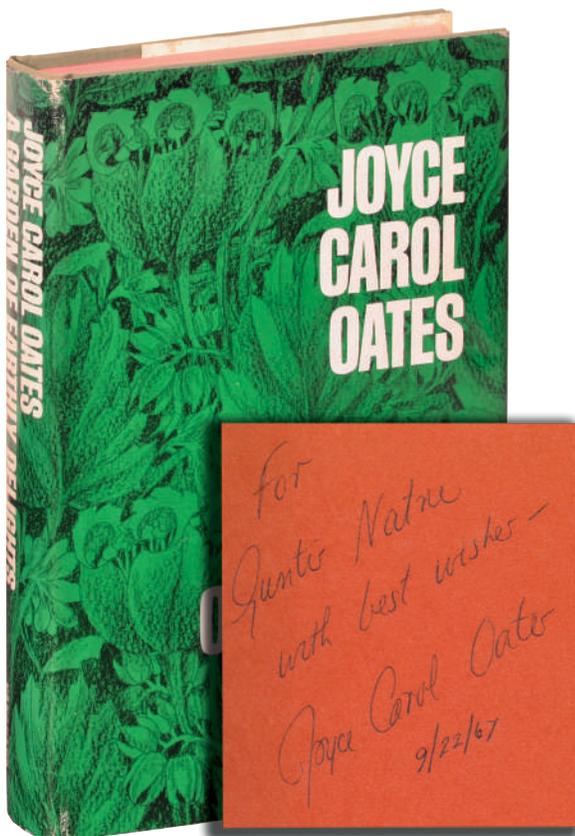
## 119 EDWARD ABBEY Fire on the Mountain

New York: Dial Press, 1962. First Edition.

Abbey's third novel, about a rancher who resists efforts of the US government to move him off his land. Basis for the 1981 television movie starring Buddy Epsen and Ron Howard.

Near Fine and unread in a brilliant, Fine dust jacket. Some tiny stains on the rear board, else as sharp a copy as one could hope for. Not an uncommon title, but rarely found in superior condition.

\$1100



## 120 JOYCE CAROL OATES The Garden of Earthly Delights

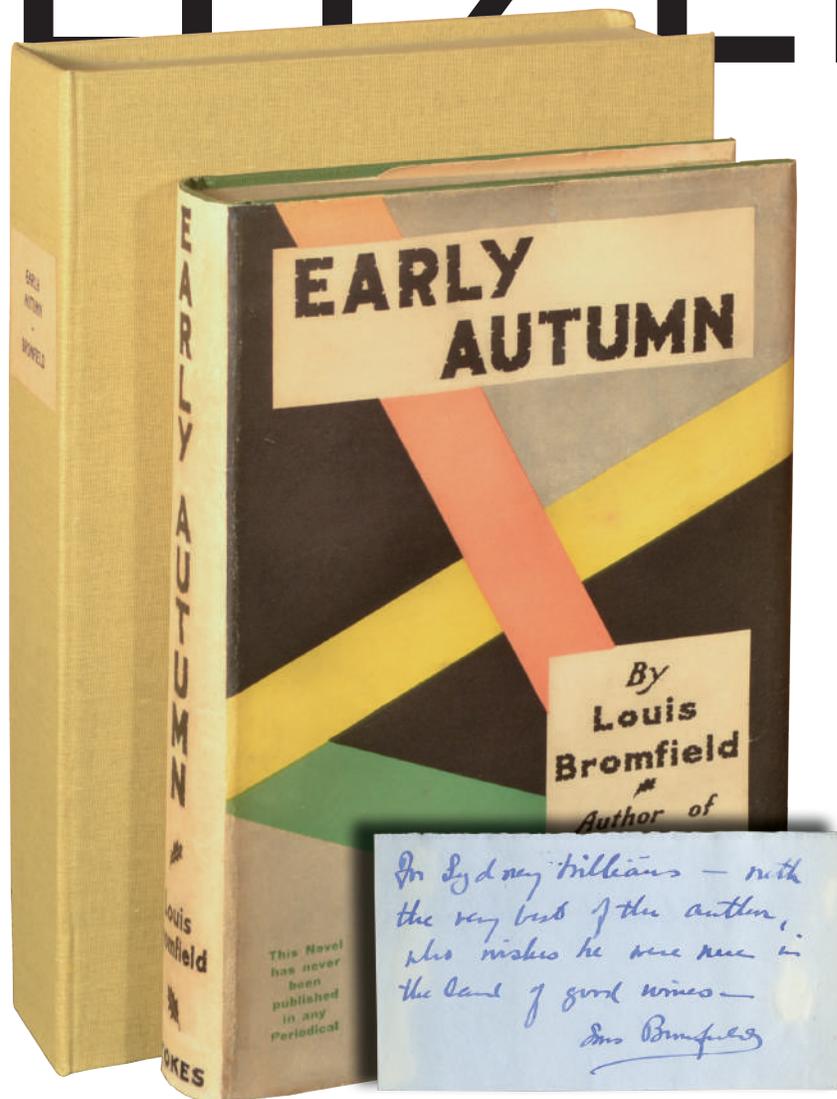
New York: The Vanguard Press, 1967. First Edition. Inscribed by the author on the front flyleaf in the year of publication: "For Gunter — / With best wishes / Joyce Carol Oates / 9-22-67." Finalist for the National Book Award for Fiction in 1968, and winner of the M.L. Rosenthal Award that same year. The author's second novel.

First of the Wonderland Quartet novels, the others being *Expensive People* (1968), *them* (1969), and *Wonderland* (1971).

Very Good plus in a Very Good plus dust jacket. Foxing to the page edges, slight fading to the extremities, faint splash to the top page edges. Jacket spine slightly faded, light shelfwear and foxing, and a long crease to the rear flap.

\$7250

# PULITZER PR



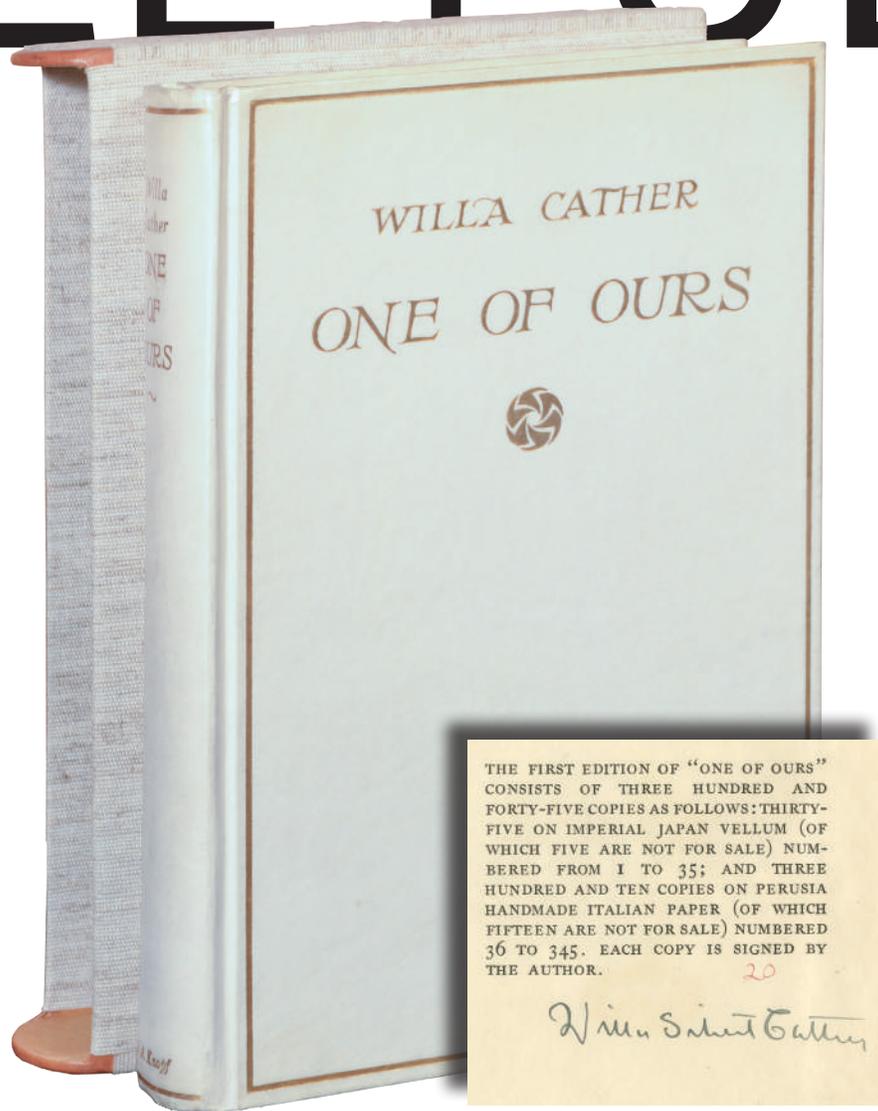
## 121 LOUIS BROMFIELD Early Autumn

New York: Frederick A. Stokes, 1926. First Edition. Inscribed by the author on a pasted-down note to the front endpaper: "For Sydney Williams / With the very best of the author, who wishes he were here in the land of good wines / Louis Bromfield." Winner of the Pulitzer Prize.

Near Fine in a moderately restored dust jacket that presents as Near Fine. Light foxing to some of the page edges, with the bottom two corners bumped. Jacket has professional restoration, largely at the spine and corners, with a few unobtrusive short closed tears at the extremities. Difficult to find in any jacket, let alone signed.

\$7500

# PRIZE PULIT



122

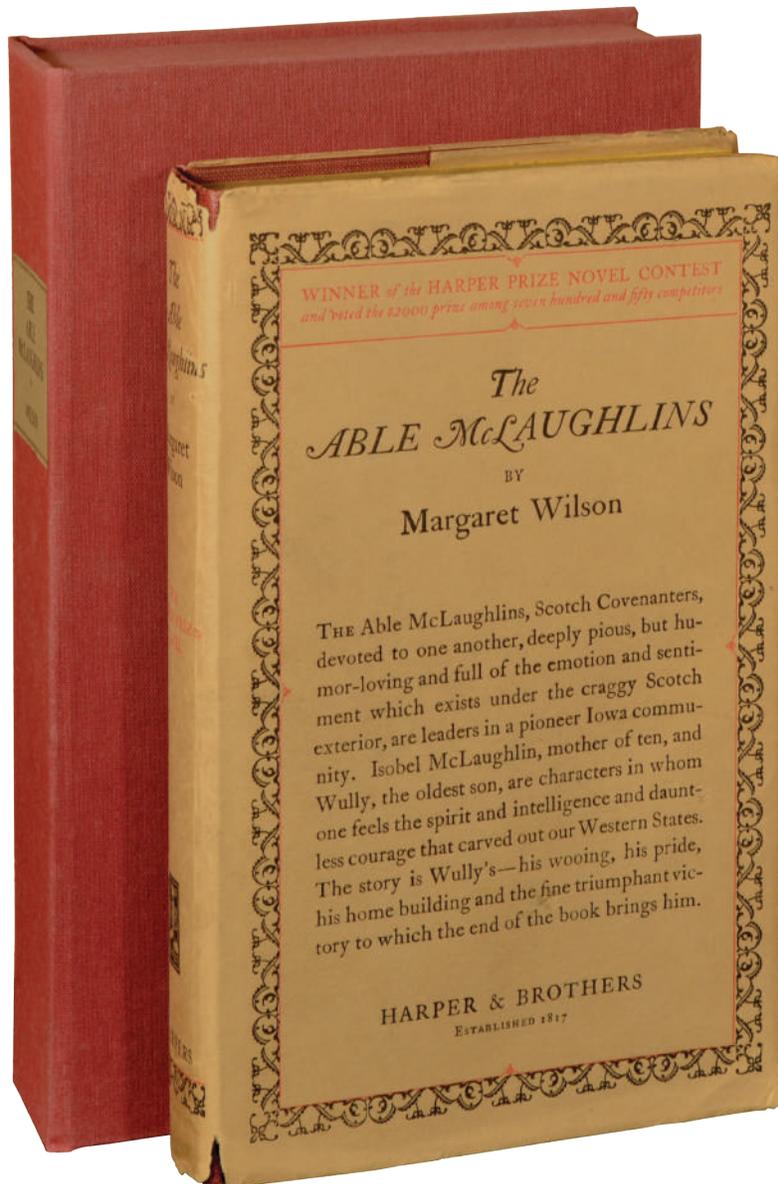
**WILLA CATHER**  
**One of Ours**

New York: Alfred A. Knopf, 1922. First Edition. One of only 35 copies (this being No. 20), signed by the author and bound in Imperial Japan vellum, with gilt titles, gilt topstain, and ribbon marker. Though not called for, this copy is additionally signed by Cather on the front endpaper as well.

Copy belonging to internationally renowned violinist, cellist, and conductor Efram Zimbalist, with his elegant leather bookplate to the front pastedown. Zimbalist was a socialite and an intellectual, becoming well known for bringing to his home the famed authors and personas of his day.

Fine. Housed in an attractive custom slipcase.

**\$7500**



123 **MARGARET WILSON**  
The Able McLaughlins

New York: Harper and Brothers, 1923. First Edition (noted on the copyright page), in a first state dust jacket. Winner of both the Harper Prize and the Pulitzer Prize.

Minor fraying to preliminary leaves, where originally uncut pages were roughly opened, else book is just about Fine in a Near Fine, unclipped dust jacket. Jacket has light wear at the spine ends and corners, but is extremely attractive overall. In a custom clamshell box.

\$7250



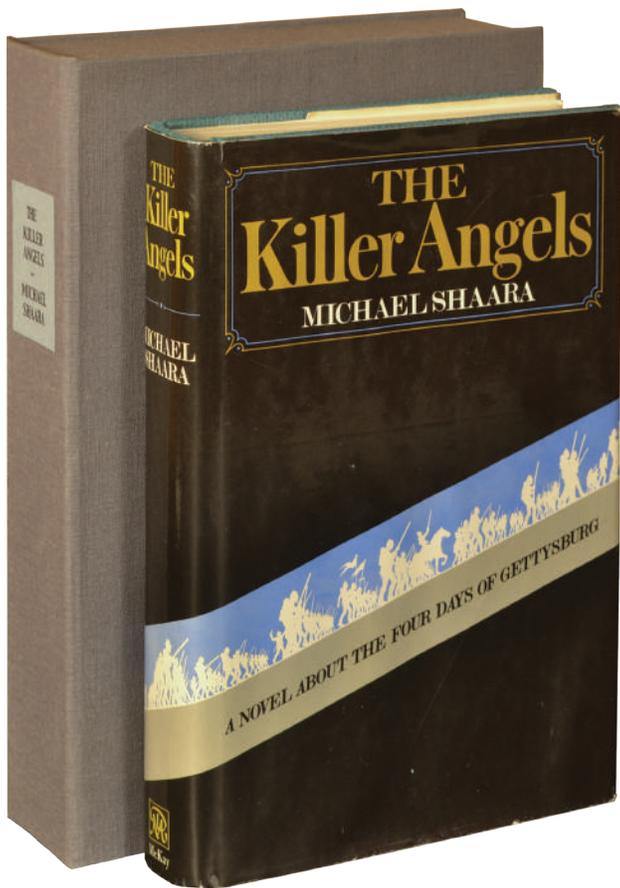
124 **JOSEPHINE JOHNSON**  
Now in November

New York: Simon and Schuster, 1934. First Edition. Review copy, with publisher's card laid in. Also laid in is the additional perforated fold out reviews that originally accompanied the first issue jacket. Winner of the 1935 Pulitzer Prize for Fiction.

Near Fine in a Very Good plus dust jacket. Just a slight lean, with light rubbing to the cloth on the bottom edge. Jacket is moderately toned at the spine, with a tiny splash to the verso of the heel and light rubbing at the spine ends and corners. An attractive copy, often found in considerably worse condition, housed in a custom clamshell box.

\$3500

PULITZER PRIZE



125

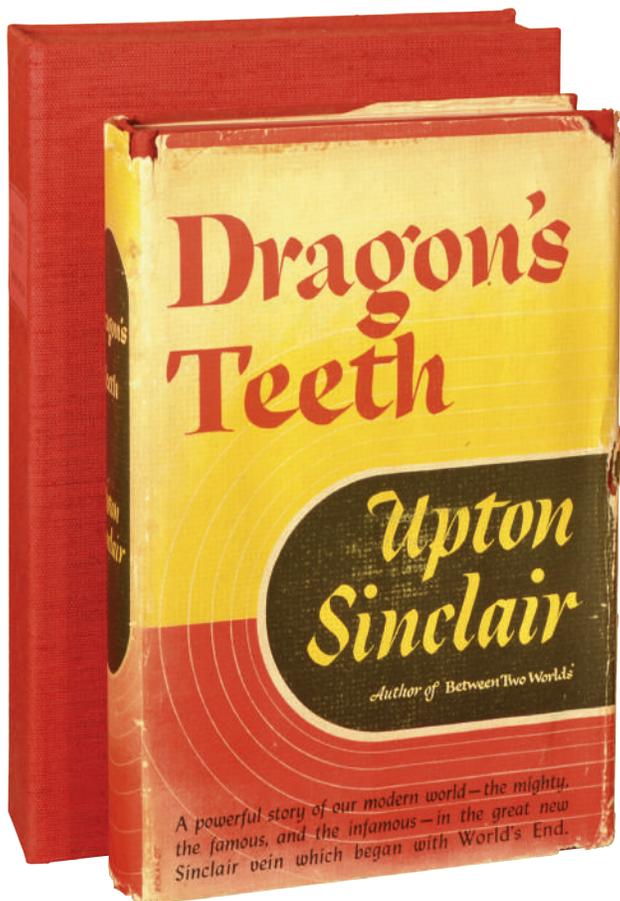
**MICHAEL SHAARA**  
**The Killer Angels**

New York: David McKay, 1974. First Edition. Neat owner name to the front endpaper.

Basis for the 1993 film *Gettysburg*, directed by Ronald F. Maxwell, starring Tom Berenger, Martin Sheen, and Stephen Lang. Easily one of the very best and most beloved novels of the Civil War, a surprise winner of the Pulitzer Prize.

Near Fine and unread in a Near Fine dust jacket. Jacket has just a hint of fading to the blue portion of the spine panel design, with lightest rubbing at the corners. Housed in a custom clamshell box.

\$1250



126

First issue, self published  
**UPTON SINCLAIR**  
**Dragon's Teeth**

New York and Pasadena: Self published, 1941. First Edition. The Advance Reader's edition, and correct first, published privately by Sinclair in January 1942, before the release of the Viking trade edition. Winner of the Pulitzer Prize.

About Fine and unread in a Very Good plus example of the scarce dust jacket. Spine ends and two corners lightly bumped, else book is bright and Fine, with a deep red topstain. Jacket is lightly rubbed, with small chips to the spine ends and corners and a few short closed tears to the top edge. Housed in a custom clamshell box. An attractive copy, scarce in any condition.

\$2750

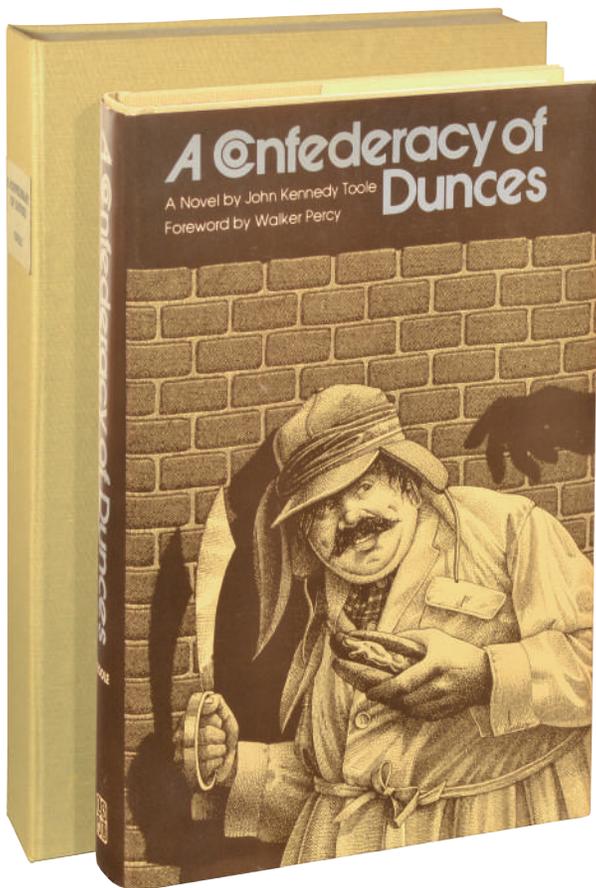
127

**JOHN KENNEDY TOOLE**  
**A Confederacy of Dunces**

Baton Rouge, LA: Louisiana University Press, 1980. First Edition. First issue dust jacket, with the Walker Percy blurb on the rear panel. Winner of the Pulitzer Prize.

A few tiny splashes to the page fore-edges, else Fine and unread in a Near Fine, unfaded dust jacket. Jacket has a short closed tear and a small splash to the verso of the heel, with just a touch of rubbing to the crown. A lovely copy, housed in a custom clamshell box.

\$4250



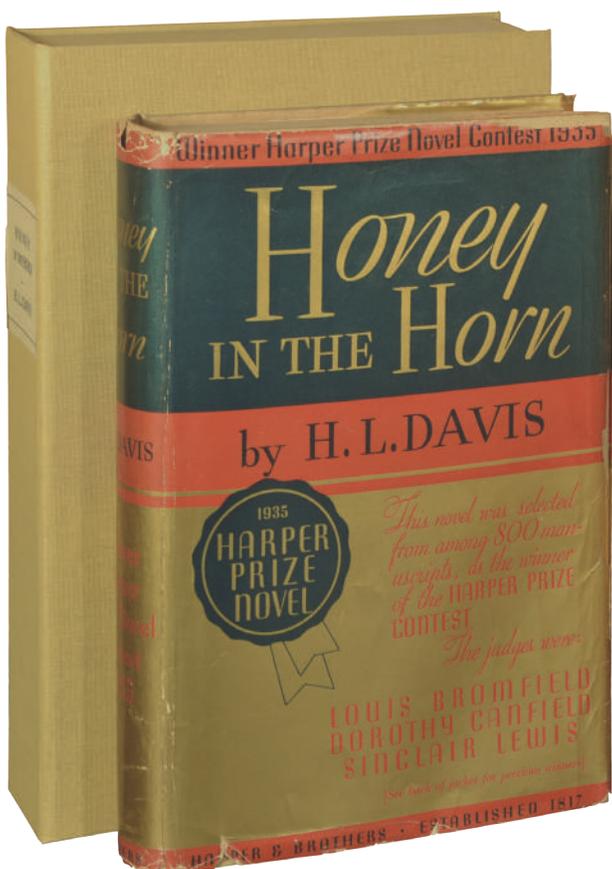
128

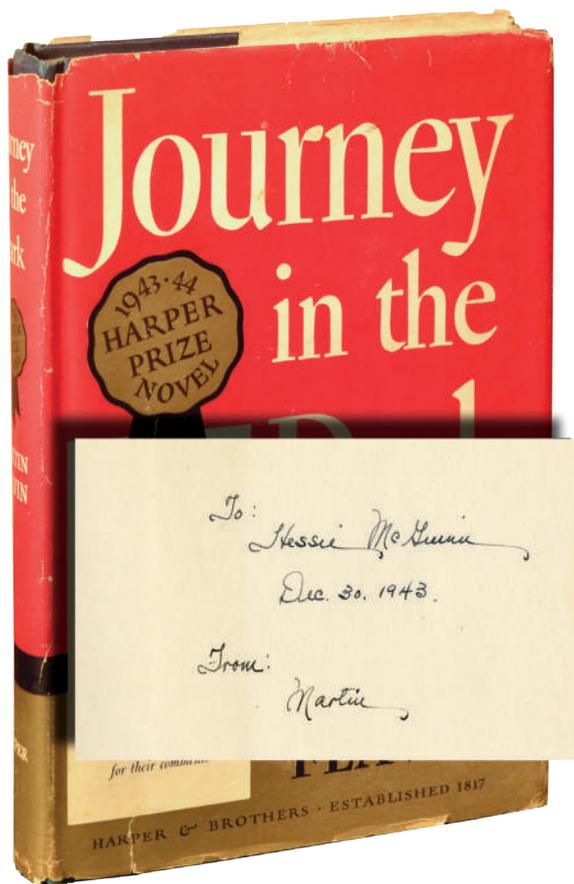
**H.L. DAVIS**  
**Honey in the Horn**

New York: Harper and Brothers, 1935. First Edition. Winner of both the 1935 Harper Prize and the Pulitzer Prize.

Very Good plus in a Very Good, unclipped first state dust jacket. Book has light foxing to the boards and page edges, with toning to two pages where a laid-in newspaper clipping on the Pulitzer Prize win has aged. Rear flap detached from the fragile jacket, and front flap detached, with a few tiny chips at the spine ends. Still a clean, presentable copy. Housed in a custom clamshell box.

\$950





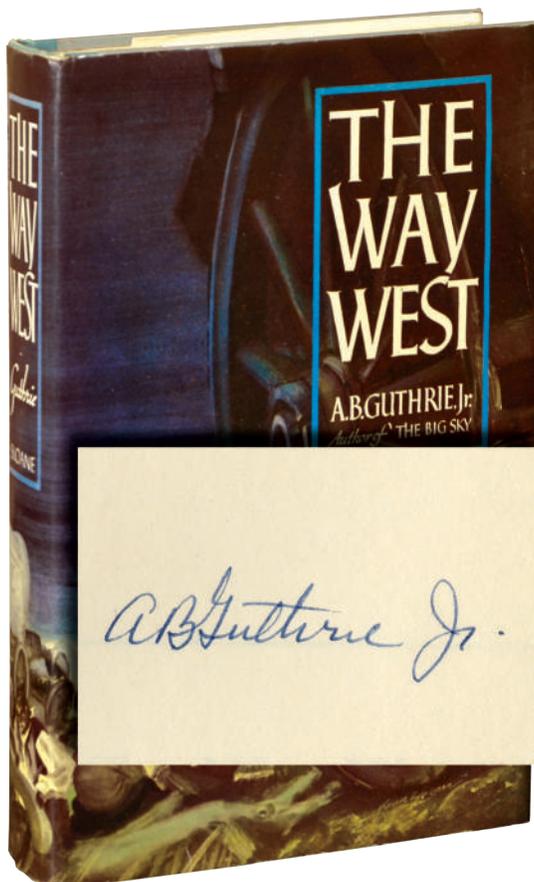
129

**MARTIN FLAVIN**  
**Journey in the Dark**

New York: Harper and Brothers, 1943. First Edition. Warmly inscribed by Flavin on the front endpaper: "To: HESSIE McQUINN / Dec. 30, 1943. / From: Martin." Flavin's first novel, though he was already a successful playwright, and both a Harper Prize Novel and the winner of the Pulitzer Prize.

About Near Fine in a Very Good dust jacket. Book has a few small white stains to the cover, with light foxing to the page edges. Jacket has chipping and light wear at the extremities. An uncommon wartime Pulitzer, especially so signed.

\$1250



130

**A.B. GUTHRIE, JR.**  
**The Way West**

New York: Sloane, 1949. First Edition. Signed by the author on the front endpaper. Winner of the Pulitzer Prize, and basis for the 1967 Andrew V. McLaglen film starring Kirk Douglas and Robert Mitchum. Jacket art by Alan Haemer.

Fine and unread in a Fine dust jacket. An especially bright copy.

\$1250

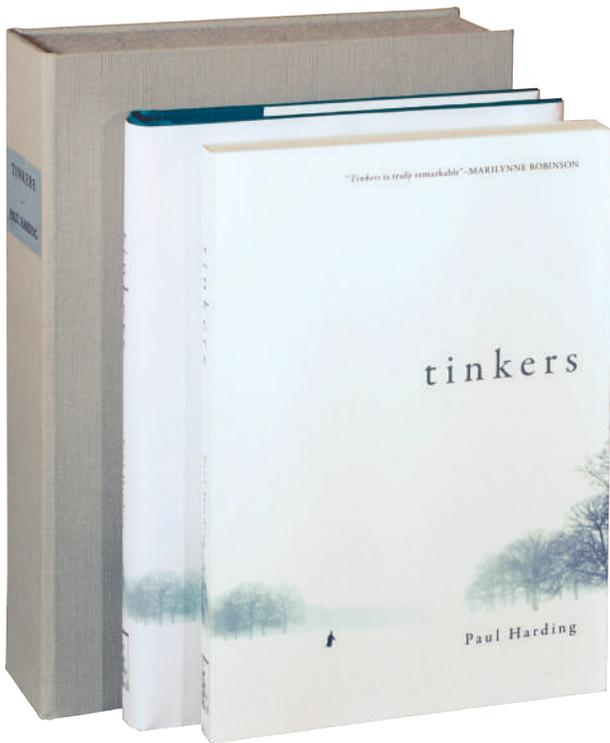
131

**PAUL HARDING****Tinkers**

New York: Bellevue Literary Press, 2009. First Editions, issued simultaneously in both paperback and hardcover. Both editions signed by Harding on the title pages. Winner of the Pulitzer Prize.

The hardcover was published in an edition of 500 unnumbered copies for Book Passage's First Edition Club. Laid in is a letter to subscribers explaining that the book was intended only as a paperback original until they prevailed on the publisher to issue a small hardcover edition as well. Scarce, especially signed, and not to be confused with the more common signed limited edition issued as part of Powell's Indiespensable Series.

Both books Fine and unread, with the hardcover in a Fine dust jacket as well. An especially attractive pair, housed together in a custom clamshell box.

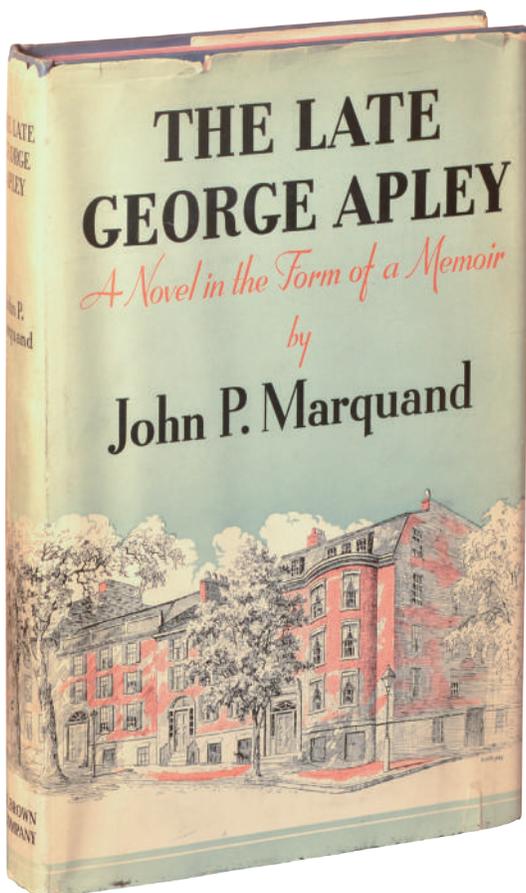
**\$1850**

132

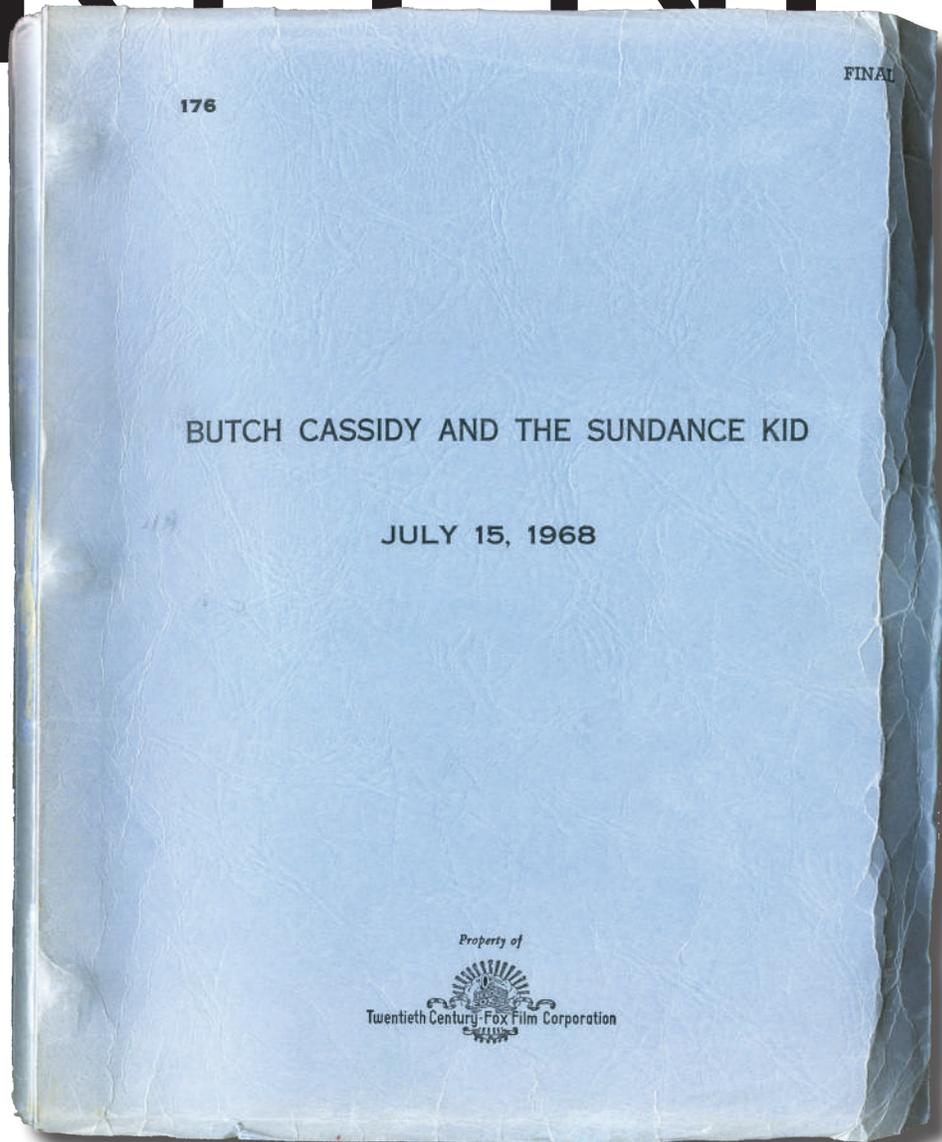
**JOHN P. MARQUAND****The Late George Apley: A Novel in the Form of a Memoir**

Boston: Little, Brown, 1937. First Edition. Our research indicates that the alleged issue point is spurious, and that "Lovely Pearl," p. 19, line 1, appeared in the first edition, and the co-author of the reference book that first suggested otherwise has since confirmed same. Winner of the Pulitzer Prize.

The typical vertical striations to pages, else a tight about Fine copy in a Very Good plus dust jacket. Jacket has a few tiny chips at the extremities and light toning to the spine panel. An attractive copy.

**\$850**

# SCREENPLAY



133

**GEORGE ROY HILL (DIRECTOR)**  
**WILLIAM GOLDMAN (SCREENWRITER)**  
**PAUL NEWMAN, ROBERT REDFORD (STARRING)**  
**Butch Cassidy and the Sundance Kid**

Los Angeles, CA: Twentieth Century-Fox, 1968. Final script for the 1969 film.

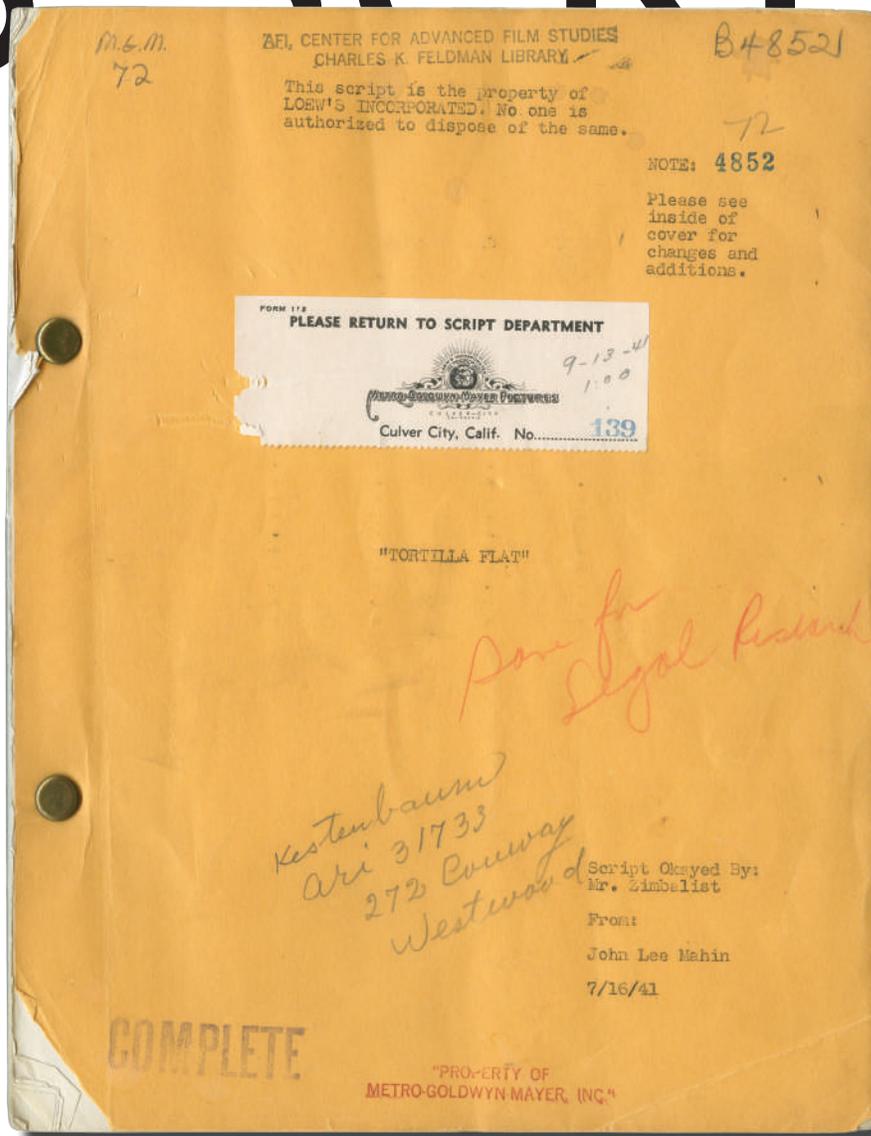
Part fact, part legend, and part revisionism. Wild West outlaws Robert LeRoy Parker, known to history as Butch Cassidy (Paul Newman), and his partner Harry Longabaugh, the Sundance Kid (Robert Redford), flee to Bolivia while on the run from the law in search of a more successful criminal career.

A landmark of the New Hollywood Cinema, seamlessly merging drama, the Western genre, and comedy, and arguably the high spot (as well as the beginning) of an incredible streak of inventive cinematic achievement by director George Roy Hill in the late 1960s and 1970s that also included *Slaughterhouse-Five* (1972), *The Sting* (1973), and *Slap Shot* (1977).

National Film Registry.

\$2250

# DAYS SCREEN



# 134

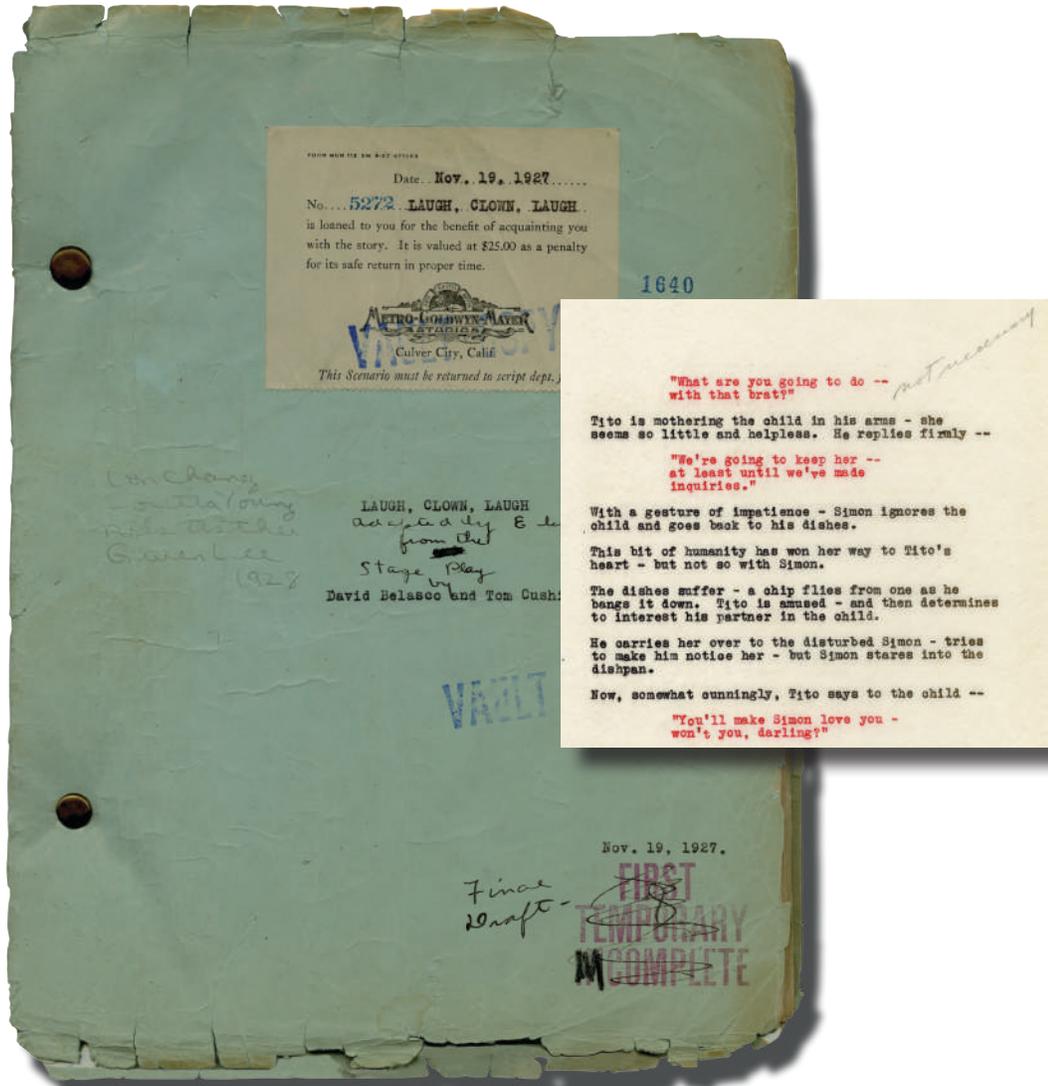
**VICTOR FLEMING (DIRECTOR)**  
**JOHN STEINBECK (NOVEL)**  
**HEDY LAMARR, SPENCER TRACY, JOHN GARFIELD (STARRING)**  
**Tortilla Flat**

Beverly Hills, CA: Metro-Goldwyn-Mayer, 1941.  
Complete script for the 1943 film.

The fourth Steinbeck work to be adapted to film in as many years. Not as well known today as *The Grapes of Wrath* or *Of Mice and Men*, but still a wonderful, warm adaptation of what is perhaps Steinbeck's lightest and most anecdotal novel, with expert interplay among Spencer Tracy, John Garfield, and the great Henry Morgan.

An altogether proletarian scenario, wherein a Mexican-American named Danny (Garfield) has inherited two houses from his grandfather. Unfortunately Danny's friends quickly move in to Danny's newfound homes, and Danny must struggle to find employment, sing along with Spencer Tracy, and get the girl.

**\$5500**



135

Silent script, typed with red intertitles  
**HERBERT BRENON (DIRECTOR)**  
**ELIZABETH MEEHAN (SCREENWRITER)**  
**LON CHANEY, LORETTA YOUNG (STARRING)**  
 Laugh, Clown, Laugh

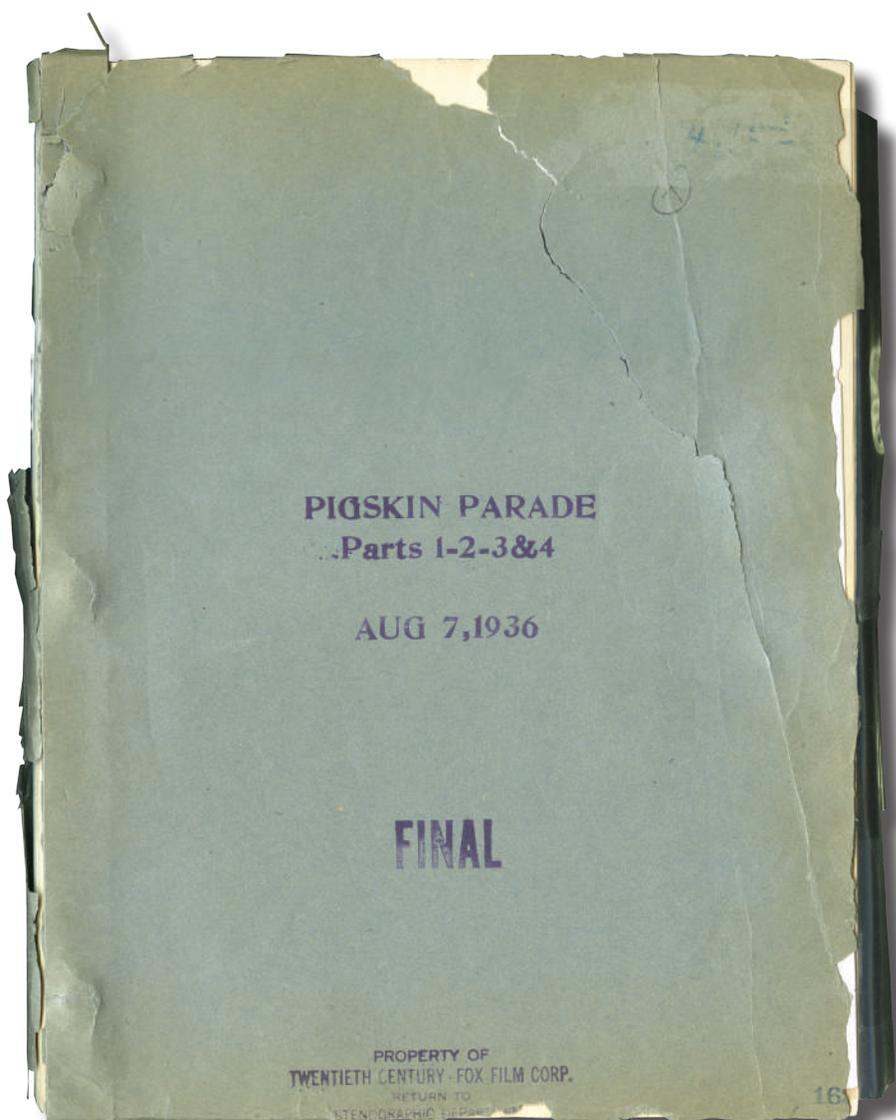
Los Angeles: Metro-Goldwyn-Mayer, 1927. Shooting script for the 1928 film. Original typescript with descriptive text in black type and intertitles in red type. Holograph ink and pencil notations on the front wrapper, noting starring performers, draft type, and crediting screenwriter Meehan. With a few notations in holograph pencil throughout. A rare example of a silent film screenplay.

Based on the 1924 stage adaptation by David Belasco and Tom Cushing, about professional clowns Tito (Chaney) and Simon (Siegel), who take in an abandoned child and name her Simonetta (Young,

who was 15 at the time). When Simonetta is older, she joins the circus, and meets Count Luigi Ravelli (Asther), who becomes infatuated with her. Ravelli consults a doctor about his fits of uncontrollable laughter, and there he meets Tito, who has come to seek help for his fits of uncontrollable weeping. The two decide to help each other, but soon find they are both vying for Simonetta's love.

Set in Italy, shot on location in Elysian Park (a suburb of Los Angeles).

**\$4500**



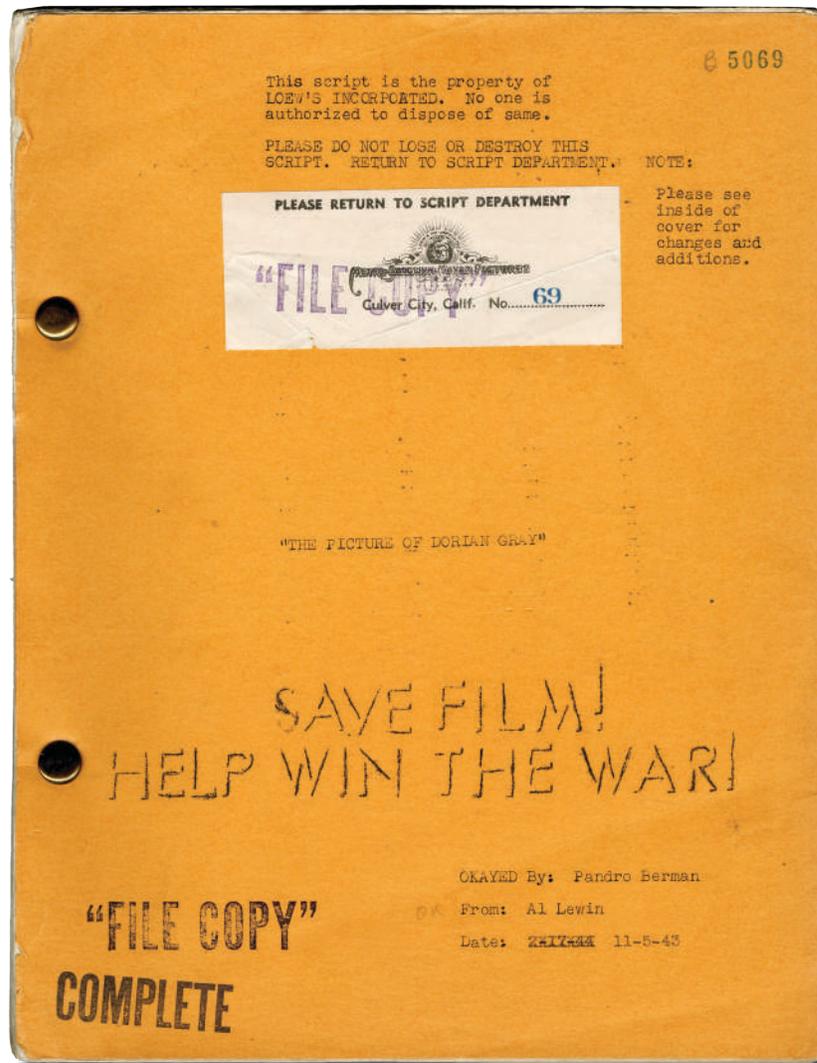
136

**DAVID BUTLER (DIRECTOR)**  
**JUDY GARLAND, BETTY GRABLE (STARRING)**  
**Pigskin Parade**

Los Angeles, CA: Twentieth Century-Fox, 1936.  
 Final script for the 1936 film. Included is an 8 x 10  
 publicity still of Tony Martin, Judy Garland, and Jack  
 Haley, dated 1936, with a credit for the film and  
 production studio. Judy Garland's first feature film,  
 to be followed only three years later by *The Wizard of*  
*Oz* (1939).

Bessie and Winston "Slug" Winters (Patsy Kelly and  
 Jack Haley) are married college football coaches.  
 They discover a hillbilly farmhand and his sister  
 (Stuart Erwin and Garland), the melon-tossing  
 farmhand joining the team as their star quarterback.  
 Erwin was nominated for an Academy Award for  
 Best Actor in a Supporting Role.

**\$2500**



137

**ALBERT LEWIN (DIRECTOR)**  
**OSCAR WILDE (NOVEL)**  
**PANDRO S. BERMAN (PRODUCER)**  
**ANGELA LANSBURY, DONNA REED, GEORGE SANDERS (STARRING)**  
**The Picture of Dorian Gray**

Beverly Hills, CA: Metro-Goldwyn-Mayer, 1943. Complete script for the 1945 film. Based on the 1890 novel by Oscar Wilde. Equivalent to a nearly 3-hour version of the classic film, finally released at a length of 110 minutes.

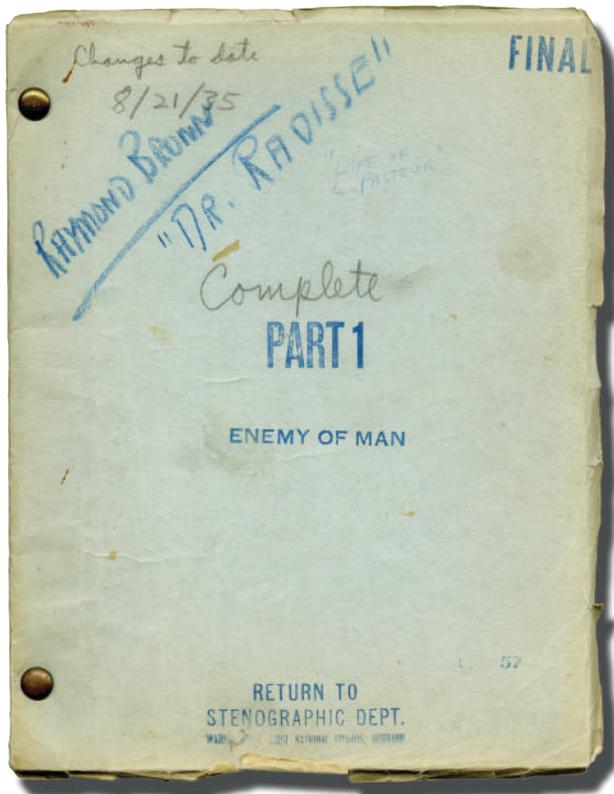
A man has his portrait painted, and the portrait magically takes on the ability to absorb the sins of his debauched life while he remains unaged. The tale becomes a tragic warning against a selfish and unconsidered life, as Gray becomes increasingly

paranoid that someone will discover the image of his true self. Ivan Le Lorraine Albright's painting of Dorian Gray was commissioned expressly for the film, and eerily evolved during production. It resides today at the Art Institute of Chicago. Winner of an Academy Award for Best Black-and-White Cinematography, and nominated for two others.

Selby, p. 93.

**\$6500**

138

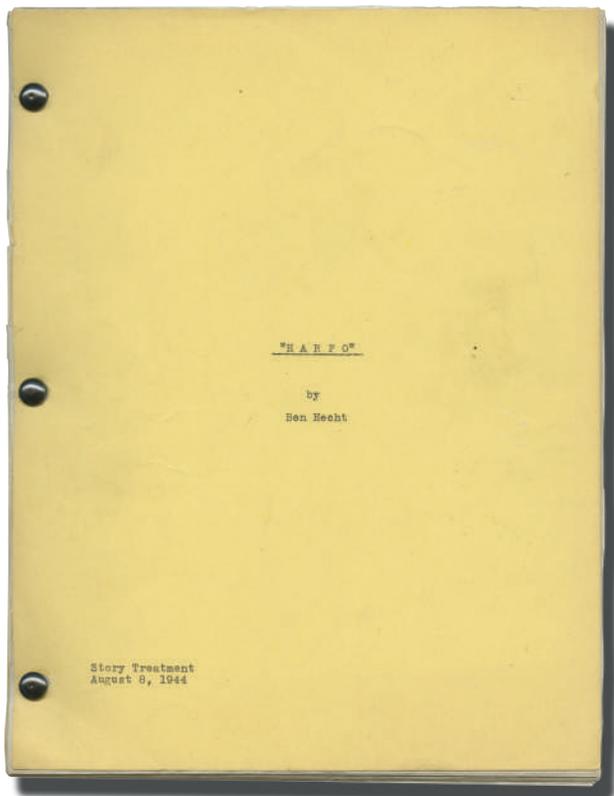
**WILLIAM DIETERLE (DIRECTOR)****PAUL MUNI (STARRING)****The Story of Louis Pasteur**

Burbank, CA: Warner Brothers, 1935. Revised draft script for the 1936 film, *The Story of Louis Pasteur*, here under its working title, *Enemy of Man*. Copy belonging to actor Raymond Brown, who played Dr. Radisse in the film, with his name in holograph crayon on the front wrapper, and check marks next to his inclusions, as well as notations to the verso of page 124 (where a typescript page with similar narrative has been laid in). The script is composed of two parts, each with respective distribution pages.

The Gibney-Collings screenplay concentrates on Pasteur's tireless efforts to find a cure for anthrax and rabies. Paul Muni stars as Pasteur, the famed French scientist who is continually challenged and thwarted by his principal rival, Dr. Charbonnet (Fritz Leiber). Pasteur is forever searching for a cure-all to help his ailing daughter (Anita Louise) and a rabies-infected youngster (Dickie Moore).

\$450

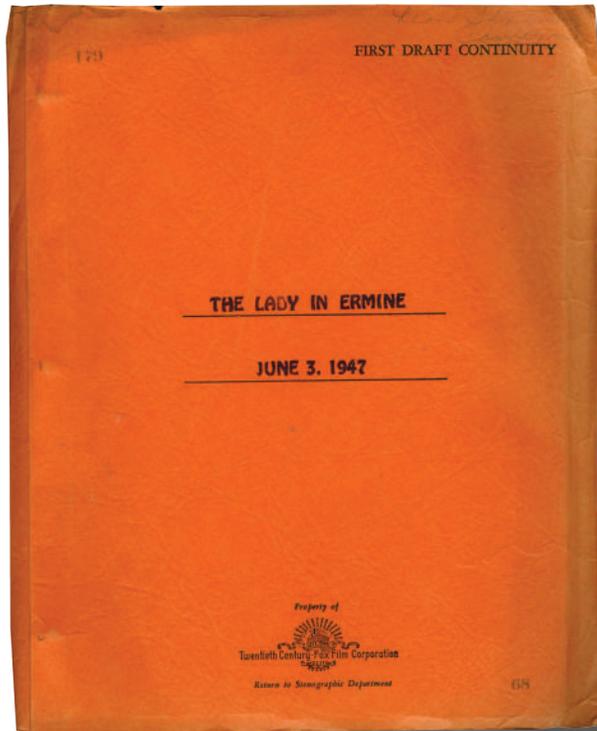
139

**BEN HECHT (SCREENWRITER)****Love Happy**

Los Angeles, CA: United Artists, 1944. Carbon typescript treatment by Ben Hecht for the 1949 Marx Brothers film, under the working title *Harpo*, preceding the release by 4 years.

The 15th Marx Brothers film overall, and the 8th film featuring the three Marx Brothers (post-Zeppo). Hecht did not receive a credit in the final film.

\$1850

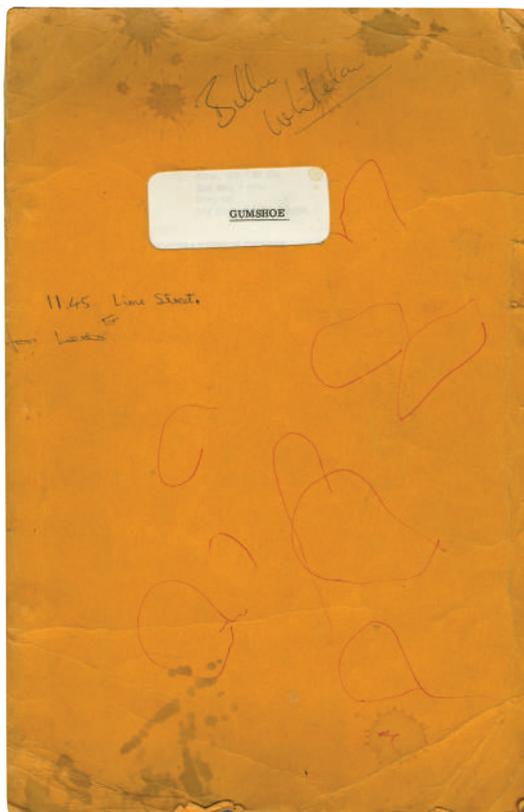


**140** **ERNST LUBITSCH, OTTO PREMINGER**  
**(DIRECTORS)**  
**SAMSON RAPHAELSON (SCREENWRITER)**  
**LEON SHAMROY (CINEMATOGRAPHER)**  
**BETTY GRABLE (STARRING)**  
**That Lady in Ermine**

Los Angeles, CA: Twentieth Century-Fox, 1947. First Draft Continuity script (pre-production) for the 1948 film *That Lady in Ermine*, here under the working title *The Lady in Ermine*. Based on the operetta *Die Frau im Hermelin* by Rudolph Schanzer and Ernst Welisch. Copy belonging to cinematographer Leon Shamroy, with his name in holograph pencil to the front wrapper.

Though he receives sole directorial credit, Ernst Lubitsch died of a heart attack only eight days into filming, at which point the film fell to Otto Preminger for completion. The story of a love triangle between a southern European countess, her husband, and a Hungarian military colonel. Early drafts of the script (this being one) were objected to by the PCA due to the female lead's cavalier view of adultery, and later drafts were changed to reflect a more typical "love triangle drama."

\$1500



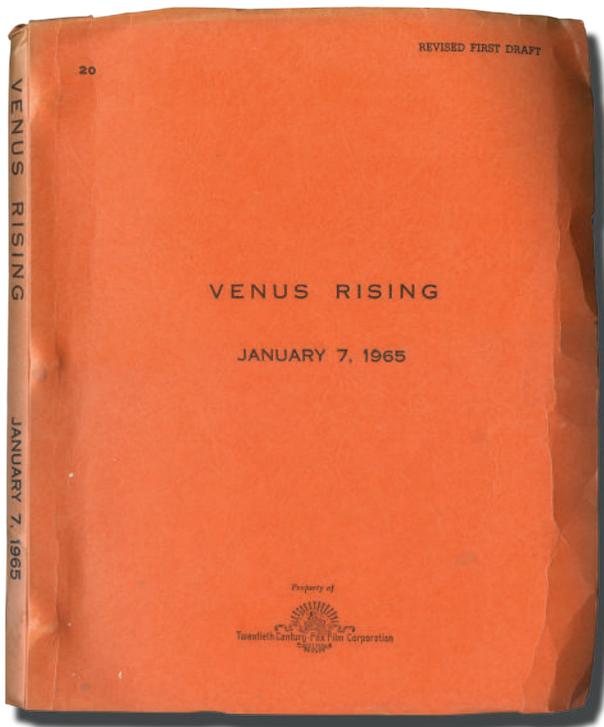
**141** Stephen Frears' debut  
**STEPHEN FREARS (DIRECTOR)**  
**ALBERT FINNEY, BILLIE WHITELAW**  
**(STARRING)**  
**ANDREW LLOYD WEBER (COMPOSER)**  
**Gumshoe**

Culver City, CA: Columbia Pictures, 1970. Draft British script for the 1971 UK film. Working copy belonging to actress Billie Whitelaw, signed by Whitelaw on the front wrapper, with her holograph notations throughout in pencil and red and blue ink.

Director Stephen Frear's debut feature film, and the first film to feature an original musical score written by Andrew Lloyd Weber.

A whodunit verging on spoof, Albert Finney plays a standup comedian and aspiring private detective. When he advertises his detective services in the local newspaper he may actually have to solve a real mystery. Set in Liverpool and London, and shot there on location.

\$1500



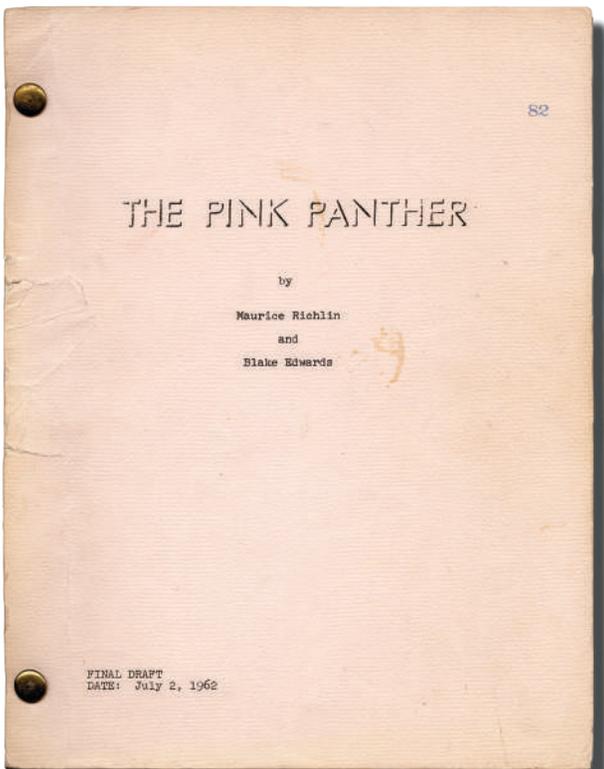
142 **WILLIAM WYLER (DIRECTOR)**  
**HARRY KURNITZ (SCREENWRITER)**  
**AUDREY HEPBURN, PETER O'TOOLE**  
**(STARRING)**  
**How to Steal a Million**

Los Angeles, CA: Twentieth Century-Fox, 1965.  
 Revised First Draft script for the 1966 film.

Style trumps all most agreeably in what is perhaps the most fashion conscious heist film of the 1960s. Based on a story by George Bradshaw, Audrey Hepburn stars as Nicole, a woman who must steal a statue from a Paris museum to keep her father's art forgery business a secret, with Peter O'Toole as Simon, the man who helps her.

Set in Paris and shot on location there.

\$1750



143 **BLAKE EDWARDS (DIRECTOR)**  
**MAURICE RICHLIN (SCREENWRITER)**  
**PETER SELLERS, CLAUDIA CARDINALE**  
**(STARRING)**  
**The Pink Panther**

Beverly Hills, CA: Mirisch G.E. Productions / United Artists, 1962. Final Draft script for the 1963 film.

The first film in the very successful and inspired series featuring Peter Sellers as the bumbling Inspector Clouseau, and Herbert Lom as his increasingly unstable superior. Anchored by a now-classic score by Henry Mancini and with original costumes designed by Yves Saint Laurent (his first Hollywood film credit). Original animation for the opening credits were created by David H. DePatie and Friz Freleng. The animated cat would become a popular film and television character, beginning in 1964 with the cartoon short, "The Pink Phink." Set in Switzerland, shot on location in France, Italy, and California.

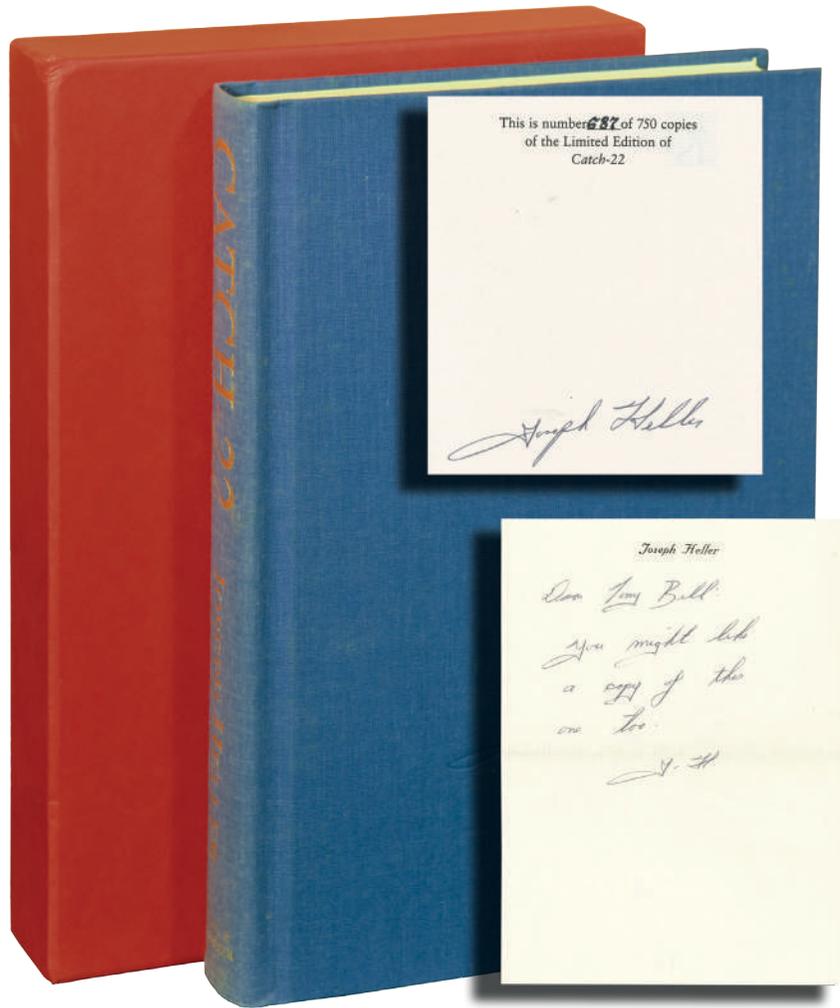
National Film Registry. Hardy, pp. 259-260.

\$850

# TONY BILL

## Association copies from the collection of Tony Bill

Tony Bill is an Oscar-winning director and producer whose credits include *The Sting* (1973, producer), *Soldier in the Rain* (1963, actor), *Shampoo* (1975, actor), and *Five Corners* (1987, director-producer). We are happy to offer a number of items from his collection.



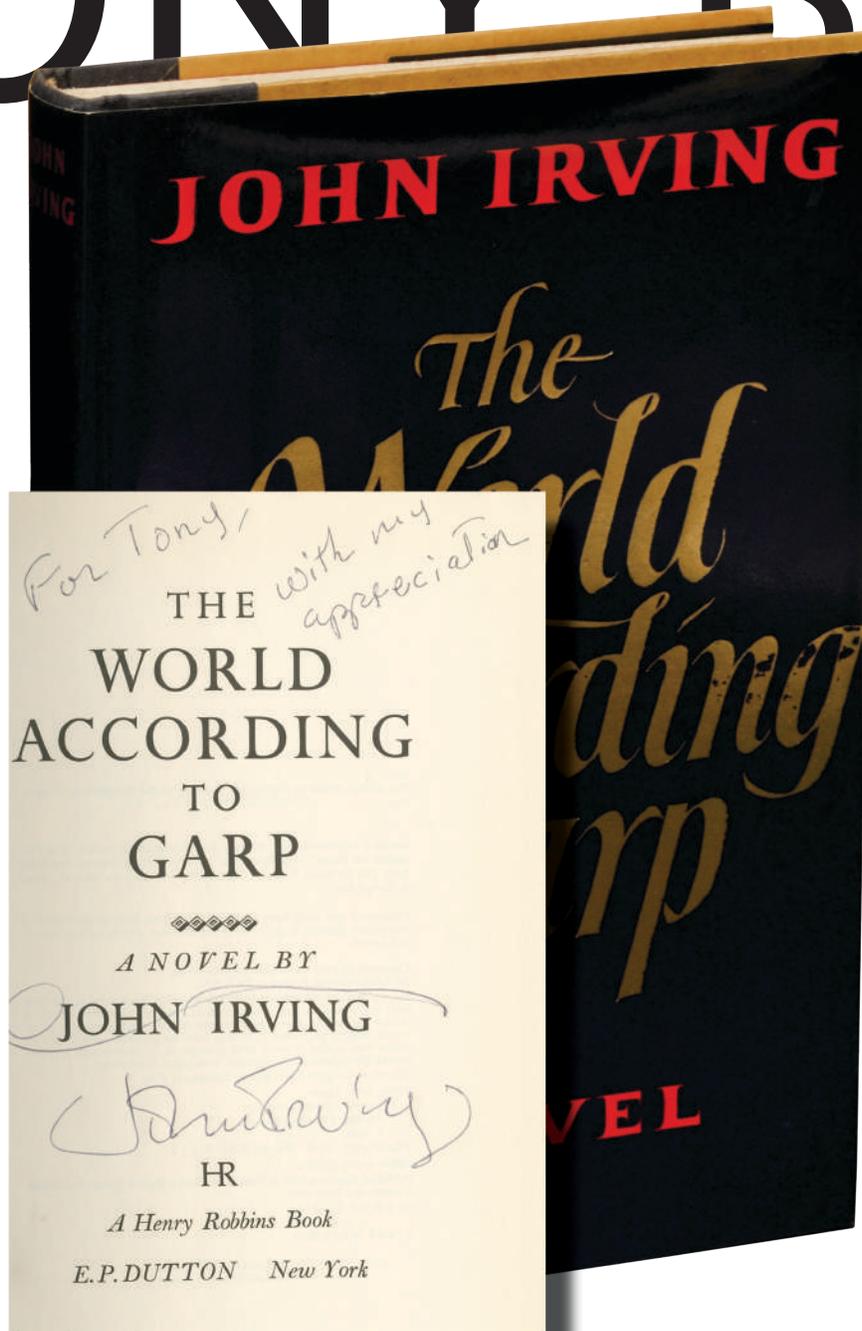
## 144 JOSEPH HELLER Catch-22

New York: Simon and Schuster, 1994. First Edition. One of 750 copies (this being No. 687) signed by Heller. Additionally inscribed by the author on the front endpaper to Tony Bill: "For Tony Bill / With pleasure and sincere good wishes / Joseph Heller / Jan. 26, 1997 / East Hampton, N.Y." Laid in is a handwritten note in holograph ink from Heller to Bill, signed "J.H." on the author's stationery, suggesting he might like the book. Basis for the 1970 Mike Nichols film starring Alan Arkin, a young Martin Sheen, and Art Garfunkel.

Spine lightly faded, and light foxing to the page edges, else Near Fine and unread in a Near Fine slipcase. Handwritten note 5.75 x 7.5 inches, folded once horizontally, Fine.

**\$575**

# TONY BILL



145

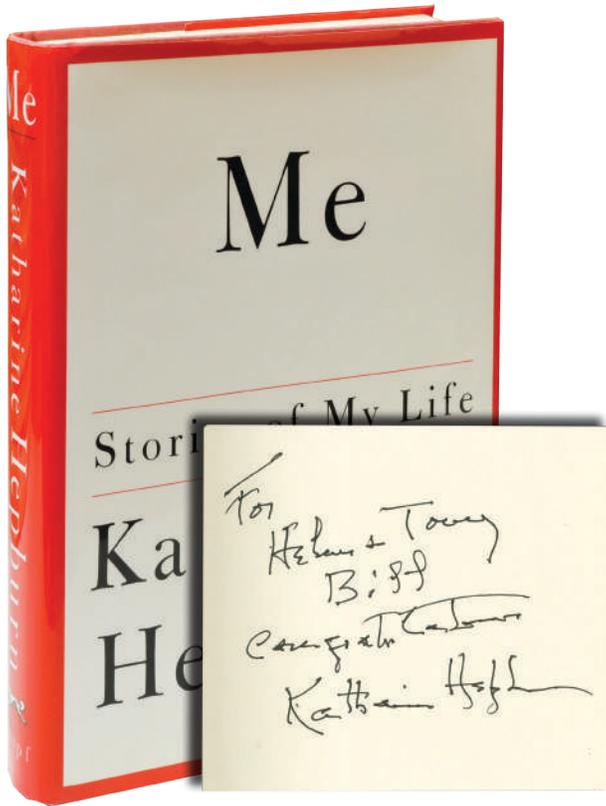
**JOHN IRVING**

**The World According to Garp**

New York: E.P. Dutton / Henry Robbins, 1978. First Edition. Inscribed by the author on the title page to Tony Bill: "For Tony / With my appreciation / John Irving." Publisher's price \$10.95 present on the front flap. Irving's breakthrough book, winner of the National Book Award and basis for the 1982 film directed by George Roy Hill and starring Robin Williams, Mary Beth Hurt and Glenn Close.

Very Good plus in a Near Fine dust jacket. Light foxing to the top edges of the book and jacket (verso), light foxing to the top page edges.

\$600



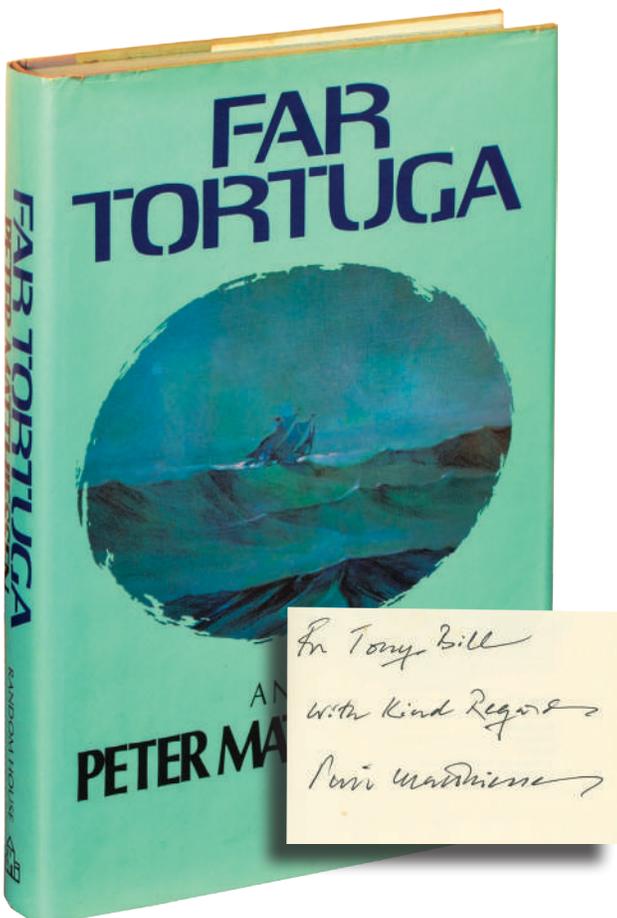
146

**KATHARINE HEPBURN**  
**Me: Stories of My Life**

New York: Alfred A. Knopf, 1991. First Edition. Inscribed by the actress and author to Tony Bill on the front endpaper. A very nice association between two generations of important Hollywood figures.

Foxing to the top and bottom page edges, else Near Fine and unread in a Near Fine dust jacket.

\$625



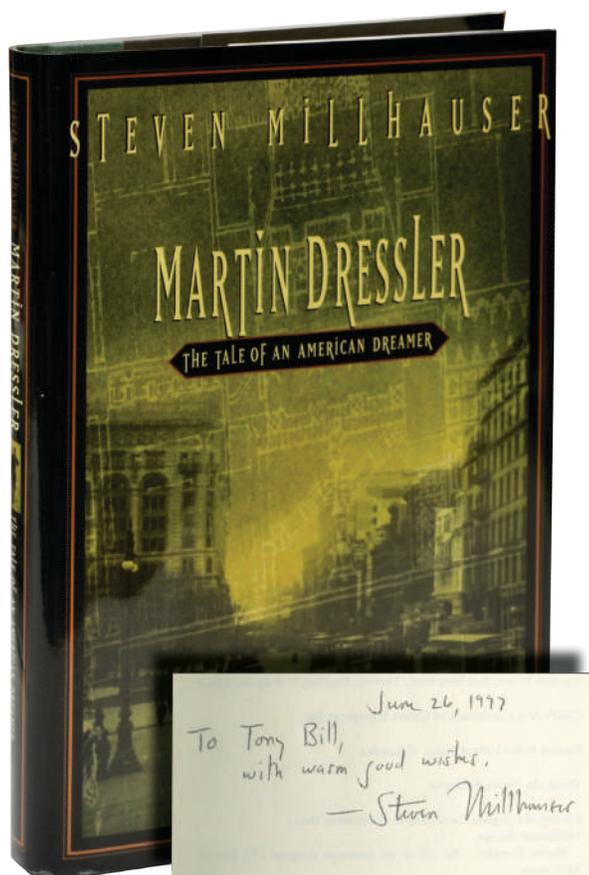
147

**PETER MATTHIESSEN**  
**Far Tortuga**

New York: Random House, 1975. First Edition. Inscribed by the author on the half-title page: "For Tony Bill / With kind regards / Peter Matthiessen."

Foxing to the page and board edges, and to the jacket verso, else Near Fine and unread in a Fine dust jacket.

\$350



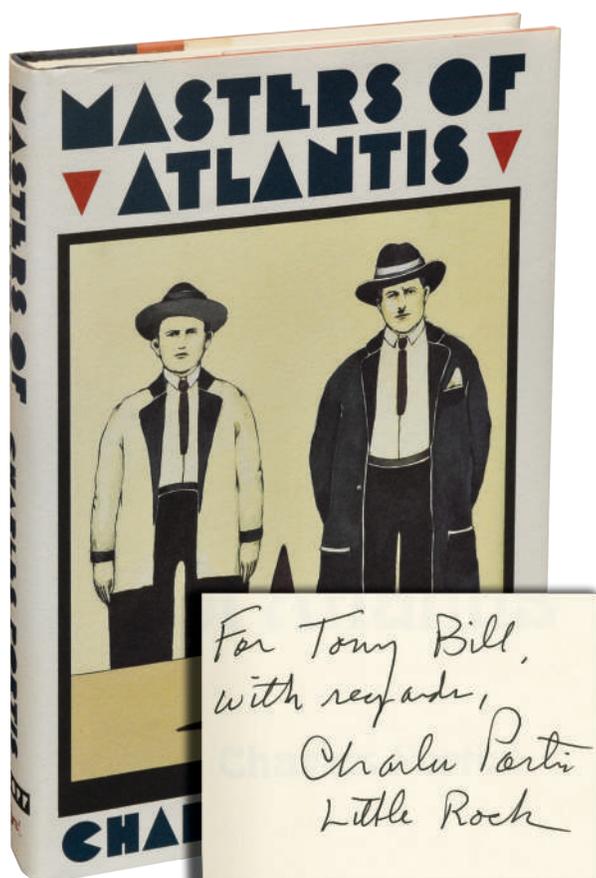
148

**MILLHAUSER, STEVEN****Martin Dressler: The Tale of an American Dreamer**

New York: Crown Publishers, 1996. First Edition. Inscribed by the author on the title page: "To Tony Bill / With warm good wishes / Steven Millhauser / June 26, 1997." Laid in is a "With Compliments" card from the publishers. Winner of the 1997 Pulitzer Prize for Fiction.

Foxing to the page edges, else Near Fine and unread in a Fine dust jacket.

\$325



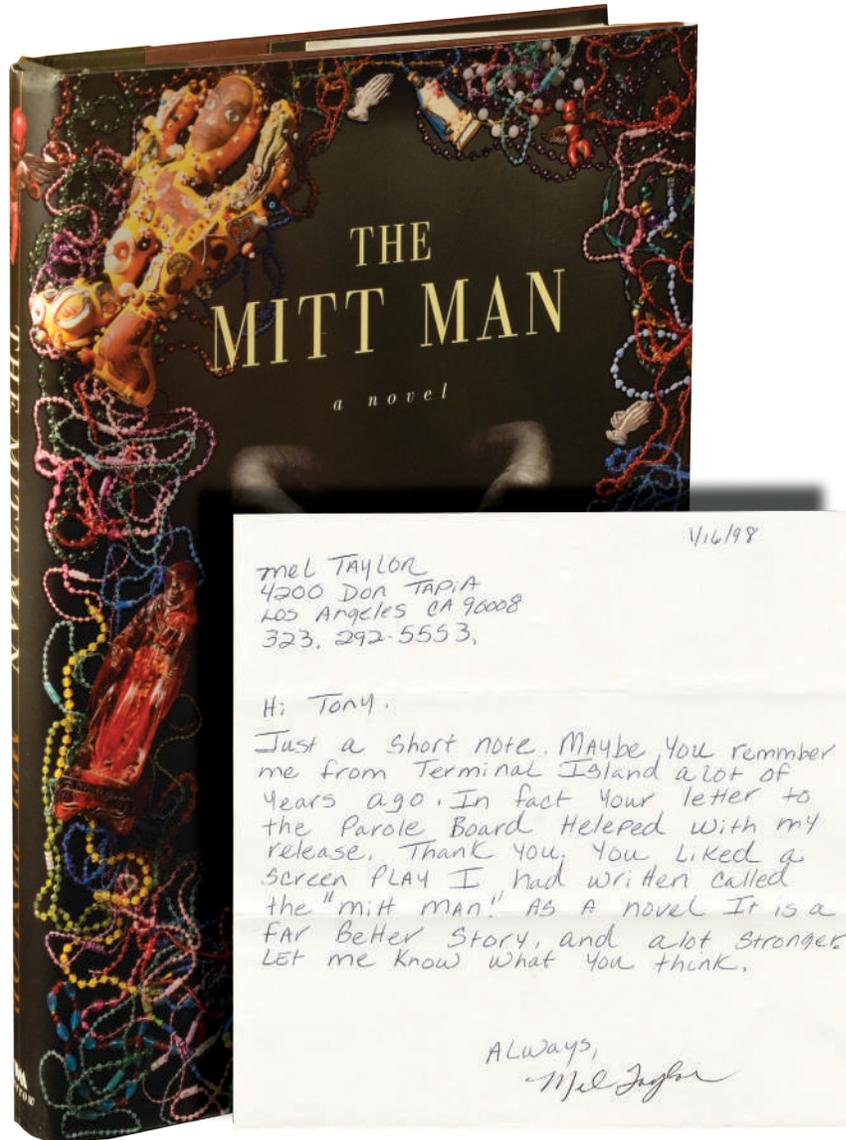
149

**CHARLES PORTIS****Masters of Atlantis**

New York: Alfred A. Knopf, 1985. First Edition. Inscribed by the author on the half-title page: "For Tony Bill / With regards / Charles Portis / Little Rock." Portis' fourth book, a gentle (and typically thorough) spoof of secretive men's organizations such as the Masons, the fictitious group being a hapless organization dedicated to locating the lost city of Atlantis.

Foxing to the top page edges, else Near Fine and unread in an about Fine dust jacket.

\$850



1/16/98  
 mel TAYLOR  
 4200 Don Tapia  
 Los Angeles CA 90008  
 323. 292-5553.

Hi Tony.  
 Just a short note. Maybe you remember me from Terminal Island a lot of years ago. In fact your letter to the Parole Board helped with my release. Thank you. You liked a screen play I had written called the "Mitt Man." As a novel it is a far better story, and a lot stronger. Let me know what you think.

Always,  
 Mel Taylor

150

Not a baseball memoir

**TAYLOR, MEL**  
**The Mitt Man**

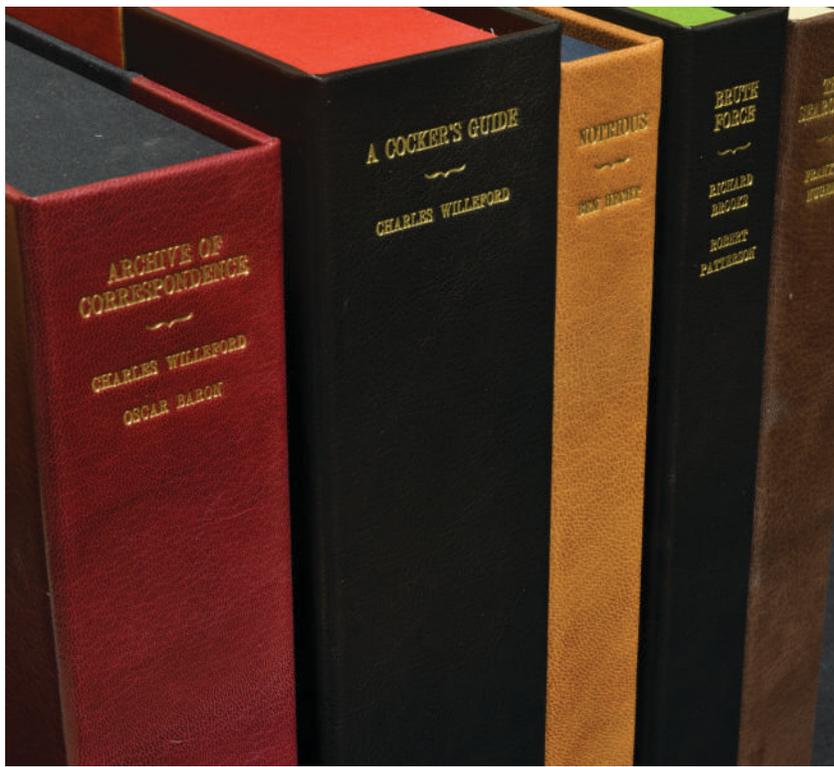
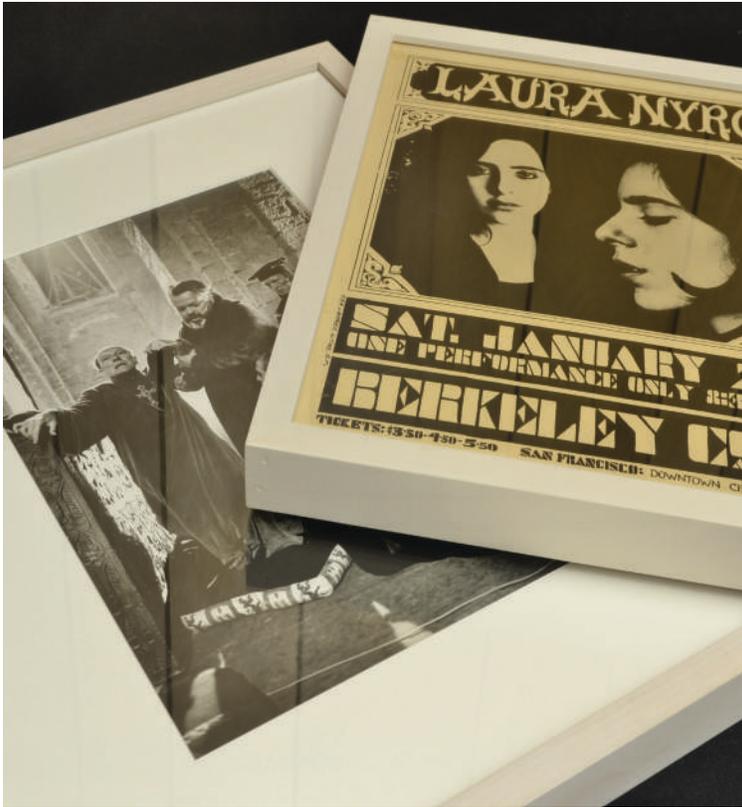
New York: William Morrow, 1999. First Edition. Laid in is a signed letter from African American author, Mel Taylor (1939-2007), addressed to "Tony" [Bill], thanking him for his assistance in Taylor's release from the Terminal Island correctional institute, and alluding to an earlier screenplay Taylor had written, also called *The Mitt Man*.

Signed copies are not uncommon, but we have never seen a letter—nor an association—from Taylor, who spent half of his life as a pimp, and a good part of his later life in prison. Taylor's son, Andre Taylor (aka Gorgeous Dre), was a pimp as well, and became the subject of the Hughes Brothers' 1999 documentary, *American Pimp*.

Taylor's first book, a novel set in the American South in the 1920s, centered around King Fish, a small-time hustler who is jailed and meets a young man with whom he shares his "tricks" of the trade.

Slight lean, and light foxing to the top page edges, else Near Fine and unread in an about Fine dust jacket. Letter 8.5 x 11 inches, folded thrice horizontally, Near Fine.

**\$475**



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