



# ROYAL BOOKS

CATALOG FIFTY-THREE

## 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. Single, unframed photographs housed in new, archival mats.

In many cases, more detailed physical descriptions for archives, manuscripts, film scripts, and other ephemeral items can be found on our website.

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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.

## THE ROYAL BOOKS CREW

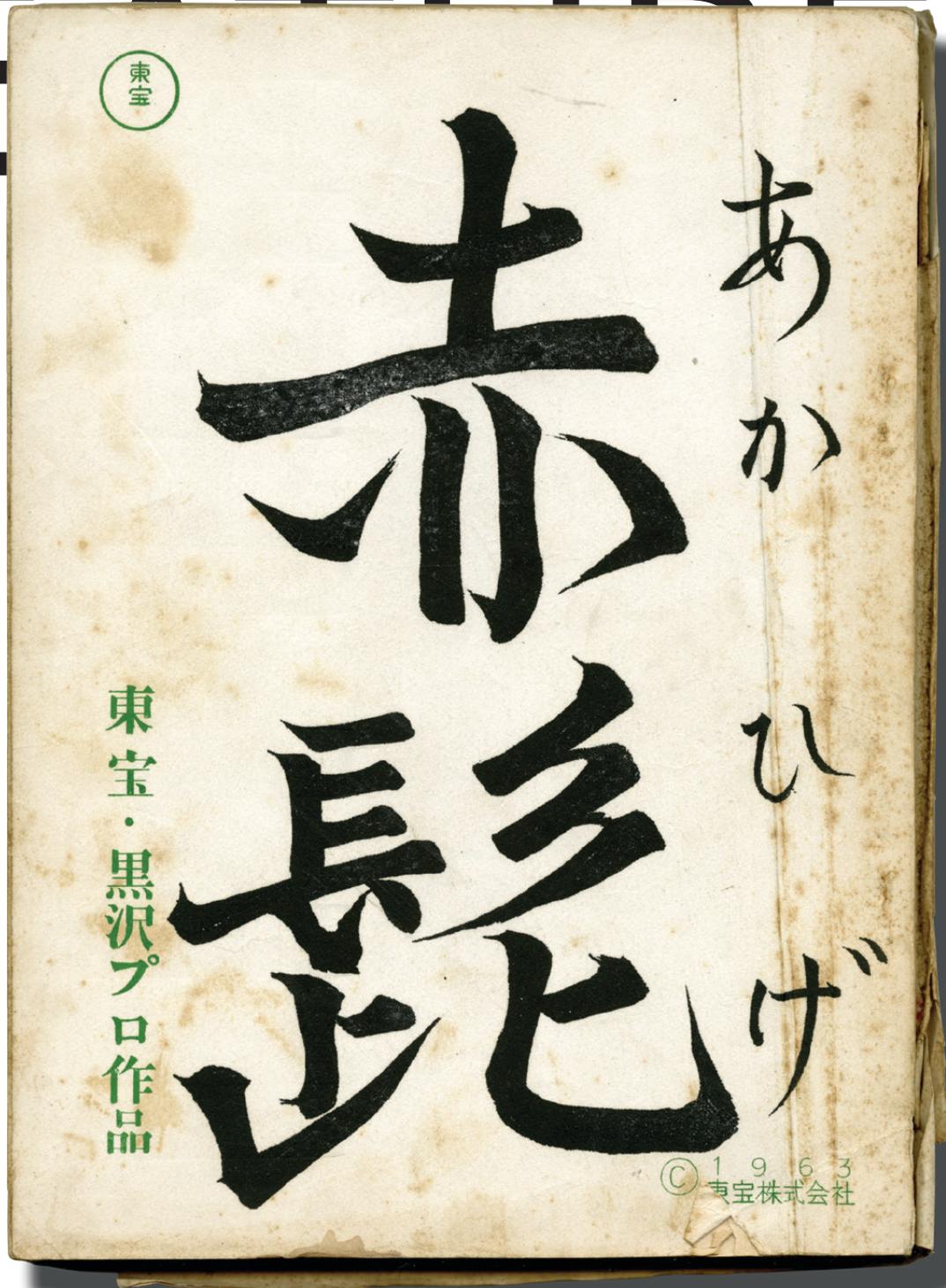
Kevin Johnson, Amber Fricke, John McDonald, Christopher Maffei, Erin Barry-Dutro, Tracy Holden, and Lauren Curry.

Catalog design and layout by Kathryn Setzler



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1 **AKIRA KUROSAWA (DIRECTOR)**  
**SHÛGORÔ YAMAMOTO (NOVEL)**  
**TOSHIRO MIFUNE (STARRING)**  
 Red Beard

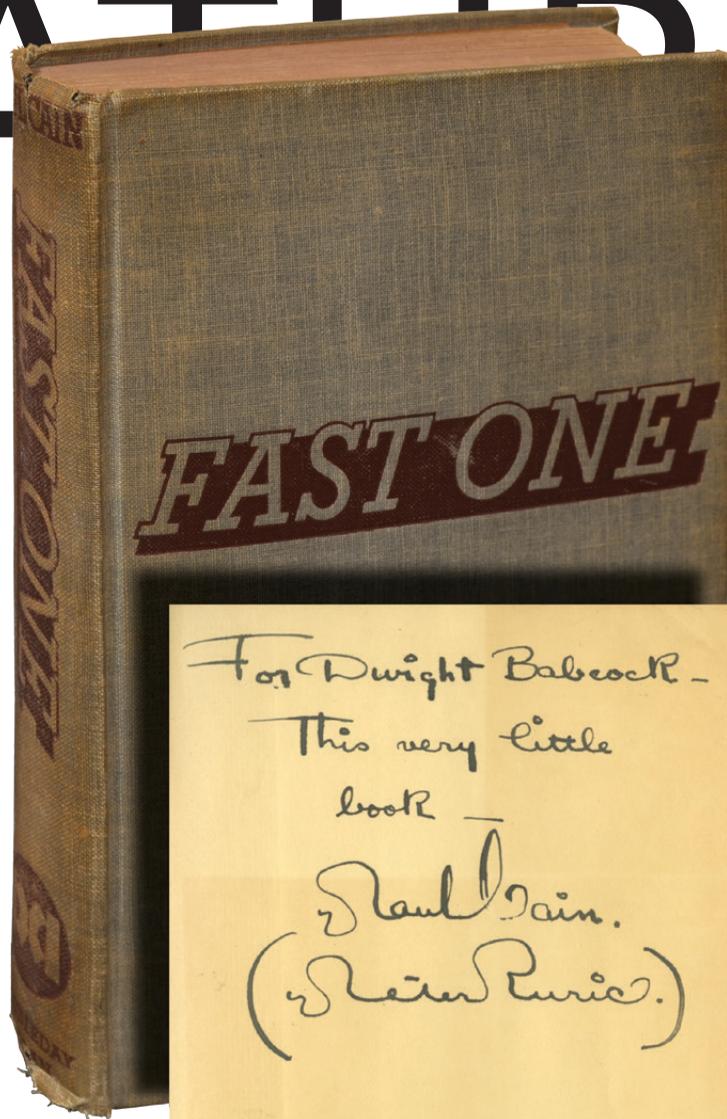
Japanese Shooting script for the 1965 film.

Perfect bound draft dated 1963, a working script with holograph annotations in Japanese throughout.

Toshiro Mifune's final film with Akira Kurosawa, considered one of the director's masterpieces. Based on the novel *Akahige Shinryô Tan* by Shûgorô Yamamoto. Text and titles in Japanese.

\$4500

# FEATURED



Inscribed to a fellow Black Mask writer

## 2 **PAUL CAIN** Fast One

Garden City: Doubleday, Doran, 1933. First Edition of the author's first book and only novel. Inscribed on the front endpaper to fellow hard-boiled author Dwight V. Babcock, and signed with both the author's pseudonym and actual name: "For Dwight Babcock / This very little book / Paul Cain (Peter Ruric)." The only signed copy we have ever seen, let alone one with an association. Babcock (or Cain) has tipped on to the front pastedown the portions of the jacket front flap and rear panel that describe the main characters.

One of the most important hard-boiled crime novels of the twentieth century—and one of the rarest—by an author who some claim invented the genre along with Dashiell Hammett, and who was a noted inspiration for Raymond Chandler. The novel's story concerns a mysterious criminal loner who insinuates himself in, and wreaks havoc on, the Los Angeles underworld. A prototype for many characters

that would follow in the genre, the protagonist is unremittingly merciless to just about everyone, but loyal to those who deal squarely with him. The only novel (and only hardcover title) issued in the author's lifetime, along with a collection of short stories, issued as a paperback original. The publisher's promotional material compared the book to *The Maltese Falcon*, *Little Caesar*, and Raoul Whitfield's *Green Ice*. Cain was the pseudonym of Peter Ruric, a Hollywood screenwriter, referred to in Bill Pronzini's survey of mystery literature *1001 Midnights* as "(unquestionably)...the hardest of the hard-boiled writers for *Black Mask* in the early 1930s."

Very Good or better. Backstrip toned, front hinge tender, and some light fray to the spine ends. Very solid overall.

**\$8500**



### 3 ERNIE BUSHMILLER (ARTIST) Archive of original artwork for Nancy, including daily and Sunday comic strips

1953-1976. Archive of original artwork by Ernie Bushmiller for his seminal comic strip *Nancy*, totaling 12 pieces. Included are the artworks for seven Sunday strips drawn between 1971 and 1974, and five daily strips drawn between 1953 and 1974.

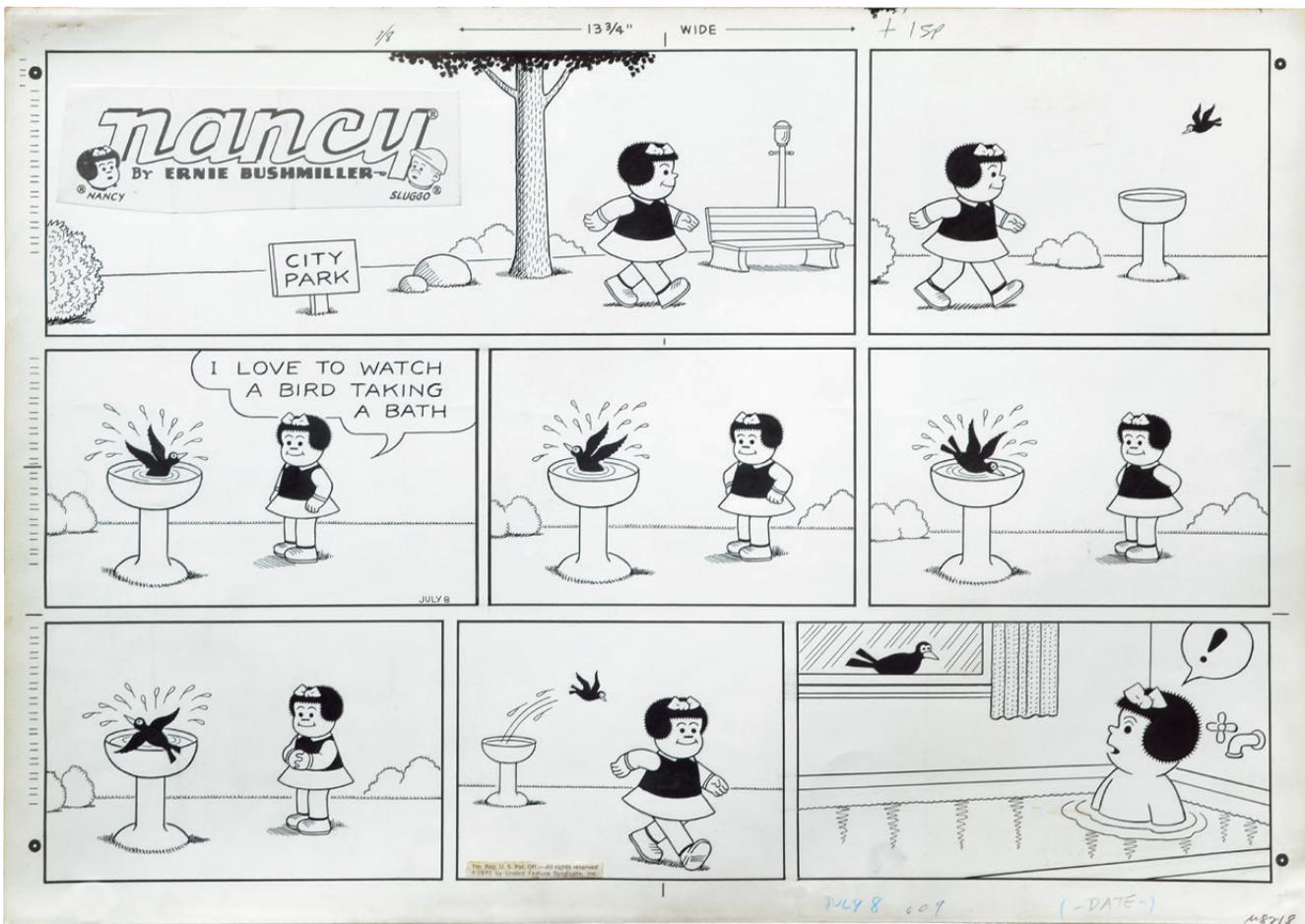
As with American cinema, it was the French who first championed the studied simplicity of Bushmiller's un-deconstructible combination of rigid artistic style and even more rigidly governed humor. In 2012, Fantagraphics Press took on the long overdue task of putting the complete series into book form, a project that will take years to complete.

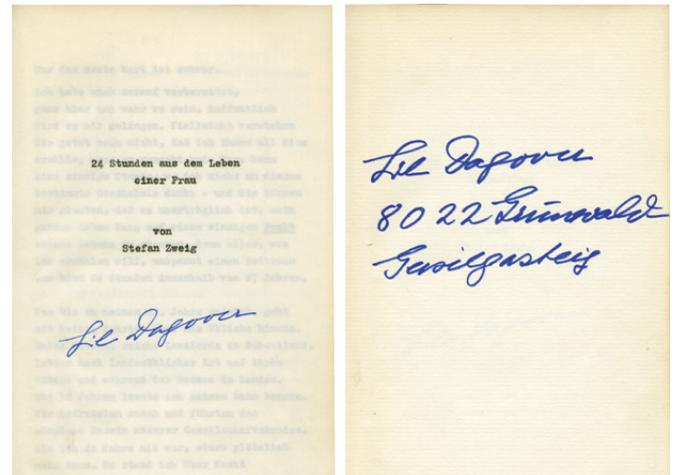
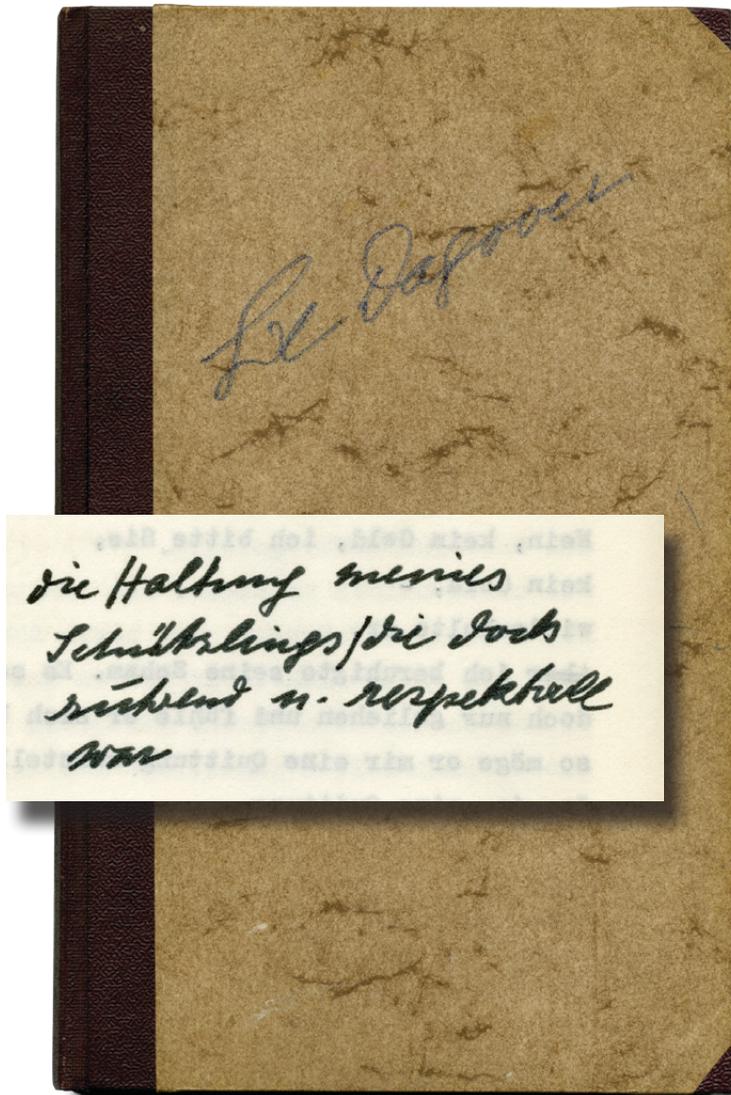
In our estimation, Daniel Clowes put it best in his introduction to Fantagraphics' recently published

first volume of Bushmiller's long run. Clowes astutely points out that the Nancy seems to come "from some primal Jungian dreamscape, miraculously transmitted into the morning paper." He goes on to say how he imagines Bushmiller at work, "carefully extracting every shred of irony from each frame."

Sunday artwork 17.25 x 24 inches, daily artwork 21 x 6.25 inches. Black ink on heavy paper stock, with white-out, pasted-on paper additions, and brief pencil notations as always found on original comic strip art. Very Good to Very Good plus overall.

**\$8500**





**4 STEFAN ZWEIG (AUTHOR)  
LIL DAGOVER (ACTRESS, READER)  
24 Stunden aus dem Leben**

Bound carbon typescript of Stefan Zweig's 1927 novella, made for German actress Lil Dagover for her recording of the text for the 1963 German LP, *Lil Dagover spricht Stefan Zweig*. Dagover's name is in blue holograph ink on the front board, then again with her German address on the front endpaper, then only her name once again on the title page. With Dagover's holograph corrections to the text on virtually every recto, and, when a rewrite of a passage was required, on the verso of the page with a given typescript passage on the recto.

Typescript is accompanied by the resulting recording by Dagover, the original German issue by Deutsche Grammophon, released in 1963.

One of the most famous works by Zweig, written at the height of his substantial popularity, and adapted to film in 1931, 1944, 1952, 1968, and most recently in 2002, with the most notable of these adaptations being Max Ophuls' first American film, *Letter from an Unknown Woman* (1948), starring Joan Fontaine and Louis Jourdan.

Pages Near Fine, binding three quarter leather and decorated paper covered boards, with no titling, Very Good plus.

**\$1850**



5

**JOHN STEINBECK (PLAY, NOVEL)****BRODERICK CRAWFORD, WALLACE FORD, CLAIRE LUCE (STARRING)****GEORGE S. KAUFMAN (DIRECTOR)****Of Mice and Men**

Vintage oversize photograph from the 1937 Broadway production of *Of Mice and Men*. Shown are Wallace Ford and Broderick Crawford eating at fireside, surrounded by darkness. Contemporary notation in holograph blue ink on the verso: "OF MICE AND MEN / FORD / CRAWFORD / JUNE 1938," making this photo from near the end of the play's run on Broadway.

Steinbeck adapted the play from his 1937 novel the same year the novel was published. The play debuted at the Music Box Theatre on Broadway in November 1937 and ran for 207 performances, well into 1938. Though he missed out on playing the

movie role, Broderick Crawford became a star with his portrayal of Lennie, and when the play moved to Los Angeles, Lon Chaney, Jr. was cast in the role, going on to play it in the 1938 film.

Winner of the Best Play award from the 1938 New York Drama Critic's Circle.

10 x 12 inches. Top right corner has a diagonal crease, minor creases at the bottom right corner and some emulsion loss to the white margin at the bottom edge. Very Good overall.

**\$975**



6

**[BOB DYLAN]**

**Souvenir belt buckle from the Rolling Thunder Revue, 1976**

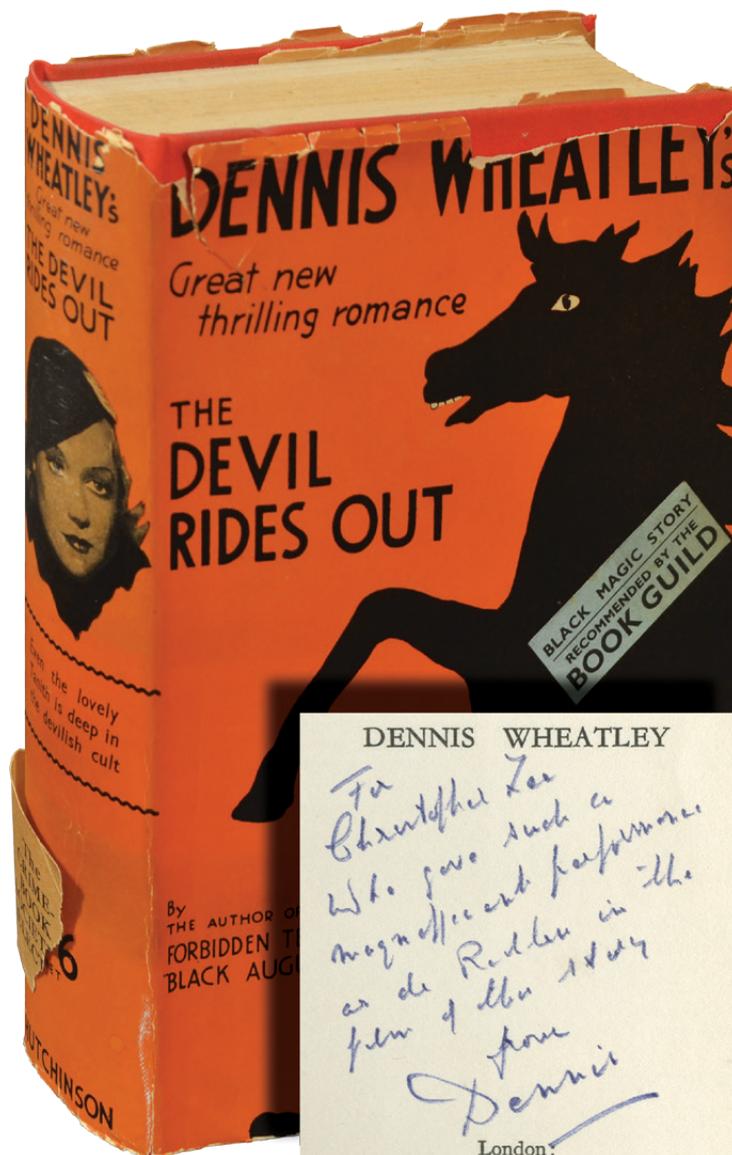
Darien, WI: Bergamoy Brass Works, 1976. Vintage souvenir brass belt buckle from the legendary Rolling Thunder Revue, mounted by Bob Dylan in 1975 and 1976. Stamped on the verso by the Bergamoy Brass Works in Darien, Wisconsin, with a date of 1976.

The Rolling Thunder Revue was a concert tour by American singer-songwriter Bob Dylan with a traveling caravan of musicians, including Joan Baez, Roger McGuinn, and Ramblin' Jack Elliott. Bob Neuwirth assembled the backing musicians, including T-Bone Burnett, Mick Ronson, David Mansfield, Steven Soles, and from the sessions that produced Dylan's 1975 album, *Desire*, violinist Scarlet

Rivera, bassist Rob Stoner, and drummer Howie Wyeth. The tour included 57 concerts in two legs. The first leg took traveled through the American northeast and Canada in the fall of 1975, and the second in the American south and southwest in the Spring of 1976.

Buckle in Very Good or better condition, fully functional and ready to be attached to a belt, with a pleasing patina overall, tarnished at the edges and in the middle.

**\$550**



7 Inscribed to Christopher Lee, in the rare dust jacket

**DENNIS WHEATLEY**  
**The Devil Rides Out**

London: Hutchinson, 1934. First UK Edition, preceding all others. Inscribed by the author to actor Christopher Lee on the title page: "For Christopher Lee / Who gave such a magnificent performance as Richleau in the film of the story / from Dennis."

As great an association as can be imagined, between the author and the horror icon who brought that author's novel to life 30 years later. Considered by many to be not only Wheatley's best novel of supernatural fiction, but one of the best supernatural thrillers of the 1930s, a decade bursting with novels in that genre. Basis for the 1968 Hammer film starring Christopher Lee, adapted by Richard Matheson, and directed by Terence Fisher.

With 46 pages of advertisements at the rear, beginning with Wheatley's *The Forbidden Territory* and ending with *The Dog Encyclopaedia*.

In a custom, three quarter leather clamshell box, with a rounded spine, raised bands, gilt titling and rule.

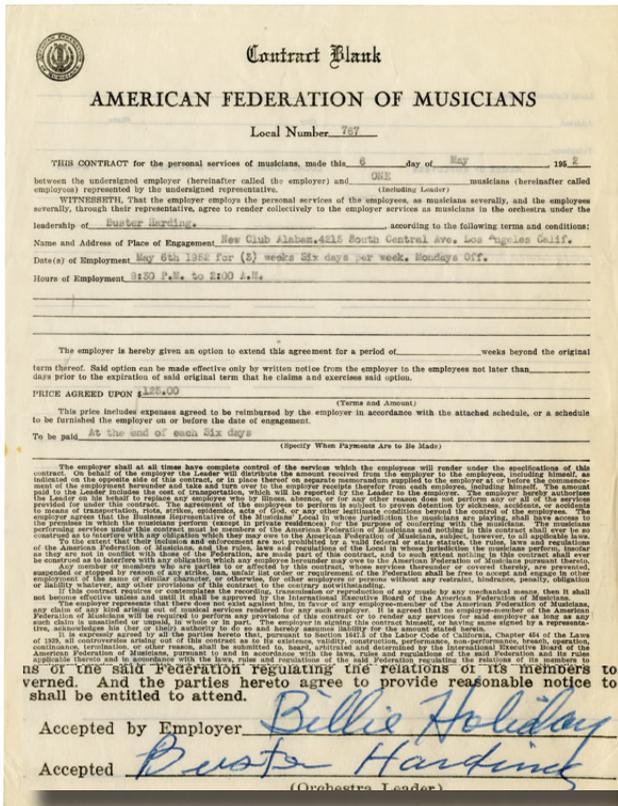
Near Fine in a Very Good plus example of the excessively rare dust jacket. Bright orange-red cloth. Jacket exceptionally bright, with some small chips along the top edge, affecting just a few of the top edges of the letters in the author's last name. With a remnant of the original "Crime Book-Society Selection" band, and a small sticker for the Book Guild adhered on the front panel.

\$40,000

FEATURED

8

**[BILLIE HOLIDAY]**  
Original contract between Billie Holiday and band leader Buster Harding, signed by both



Los Angeles, CA: 1952. Original contract agreement between Billie Holiday and band leader Buster Harding engaging Harding for three weeks at the New Club Alabam in Los Angeles. Signed by both Holiday and Harding in blue ink.

Harding had a close, long standing relationship with Holiday, having arranged a number of pieces for her, been the musical director for her 1949 recording sessions, and playing frequently with her through 1956. Holiday said of him, "Buster not only plays for me, writes for me -- he feels the way I feel."

Club Alabam and its neighbor the Dunbar Hotel represented the epicenter of African American culture in Los Angeles in the 1930s and 1940s, both frequent venues for Billie Holiday, Duke Ellington, Lena Horne, Louis Armstrong, and others.

8.5 x 11 inches (21.5 x 28 cm). About Fine.

\$1850

9

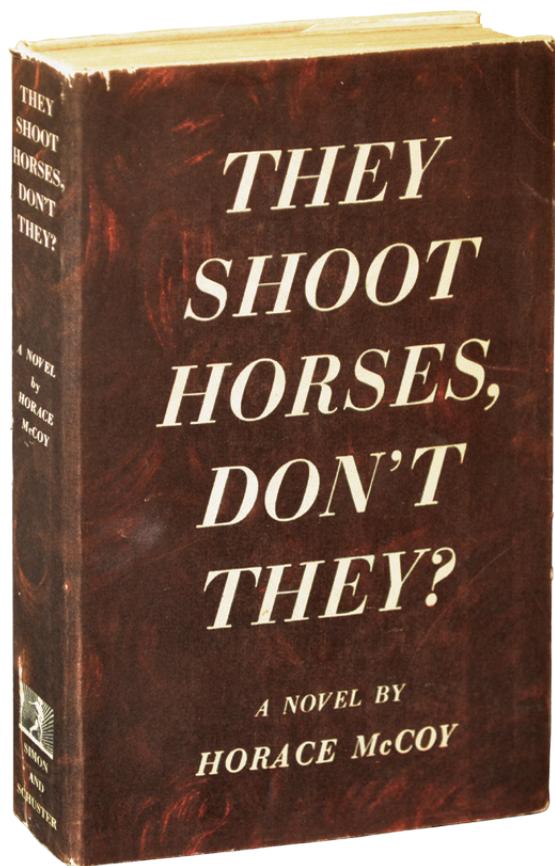
**DENNIS HOPPER**  
A Tourist



Kyoto, Japan: File, Inc., 1994. First Edition. A monograph of Hopper's photographs from a 1991 visit to Tokyo and a 1994 visit to Kyoto, published in Kyoto in 1994. Only one printing is known and to our knowledge these photographs have never appeared in book form since.

Fine saddle stitched two-color photo illustrated wrappers.

\$550



10

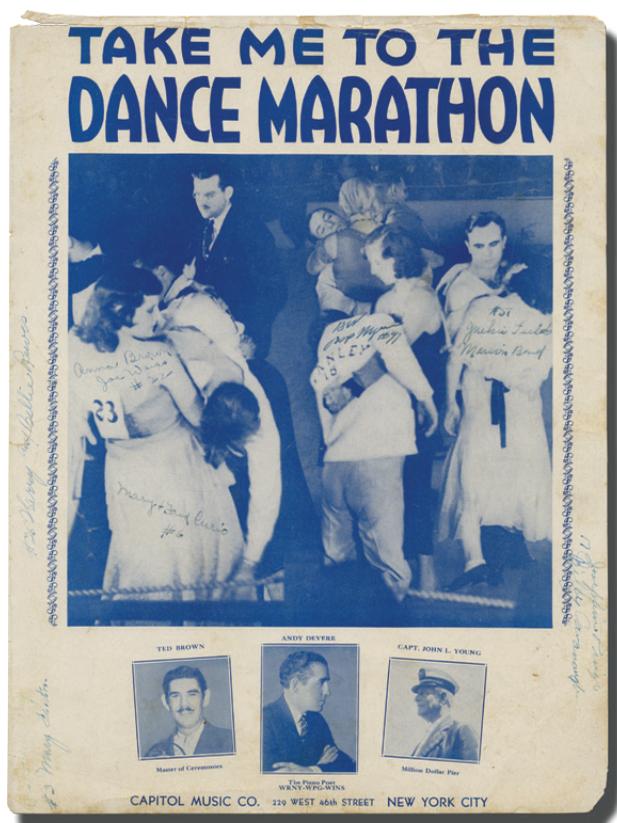
**HORACE McCOY**  
**They Shoot Horses, Don't They?**

New York: Simon and Schuster, 1935. First Edition. Author's first book, a hard-boiled Depression-era classic, basis for the 1969 film directed by Sydney Pollack and starring Jane Fonda, Michael Sarrazin, Susannah York and Gig Young (who won an Oscar for his role as the dance marathon promoter).

Near Fine in a bright, Near Fine dust jacket, with publisher's price of \$2.00 at the bottom of the rear flap as called for. Jacket has a barely visible closed tear at the heel, and pinpoint rubbing at the corners. An exceptional copy.

Hanna 2287.

\$6500



11

**ANDY DEVERE AND LOUIS MIZRAHI**  
**Take Me to the Dance Marathon**

Washington, DC: Capitol Music, 1932. Original sheet music for the song "Take Me to the Dance Marathon," played by impresario Zeke Youngblood at the beginning of each of his marathons, and dedicated to him. Signed by seven couples on the front wrapper, each also accompanied by a number, indicating that they were likely participants at one such contest.

Dance marathons achieved their cultural zenith during the Great Depression, where couples would go to sometimes extreme lengths to compete for prize money, as dramatized in the classic 1935 proletarian novel *They Shoot Horses Don't They* by Horace McCoy. Concern for the health of the participants, as well as pressure from churches and women's groups, led to the gradual dying out of the phenomena, although they are still staged by colleges as charity events today.

9.25 x 12 inches (23 x 30 cm). Two pages in illustrated self wrappers. Very Good.

\$450

# ARCHIVES



## 12 **DOTTS JOHNSON** Archive of photographs and resume of African American actor Dotts Johnson

Circa 1940s and 1950s. Archive of 13 original black and white photographs and an original resume for Dotts Johnson, an African-American actor from Baltimore whose career was most active in the 1940s and 1950s. The collection includes photos of director Roberto Rossellini, several photos from the set and opening of Rossellini's *Paisan*, and a photo of Johnson with actress Maria Michi.

Born in Baltimore in 1913, Hylan Johnson, better known as Dotts, starred most notably as the American MP in Roberto Rossellini's *Paisan* (1946). He also played boxing manager Julian Black in *The Joe Louis Story* (1953), and starred in Broadway productions of *Freight* and *Anna Lucasta*, among

others. Johnson performed in a number of radio shows, television shows, and recited the part of the narrator for the MGM recording of Aaron Copland's sprawling orchestral work *Lincoln Portrait*; a part played in later performances by scores of celebrities and politicians worldwide.

Two small head shots of Dotts Johnson 3.5 x 5.5 inches (9 x 14 cm.), small *Paisan* photo 6.5 x 5 inches (16.5 x 13 cm.), ten images 8 x 10 inches (20 x 25.5 cm.). Very Good to Near Fine, with some contemporary typescript and blue ink notations to the resume.

**\$975**

# ARCHIVES



13

Archive of production photographs and ephemera belonging to scientific consultant Frederick I. Ordway

**STANLEY KUBRICK (DIRECTOR)**

**ARTHUR C. CLARKE (SCREENWRITER)**

**HARRY LANGE (PRODUCTION DESIGNER)**

**2001: A Space Odyssey**

MGM, 1968. Archive including 20 vintage linen-backed production photographs, a trade advertisement, a film program, and a souvenir booklet from the 1968 film *2001: A Space Odyssey*. From the collection of NASA scientific consultant Frederick I. Ordway III, with images prominently featuring Ordway, production designer Harry Lange, Arthur C. Clarke, Stanley Kubrick, and others. One photograph is signed by Ordway in white marker. All photographs mounted on matte board as issued.

Kubrick's sprawling, science fiction epic traces the evolution of human intelligence under the influence of an unspecified alien force. Along with *Blade Runner*, Kubrick's masterpiece forever altered the standard for visual and conceptual sophistication in science fiction and genre films. The pre-production for the film set standards as well, as Kubrick hired one of the greatest science fiction authors of the

1960s, Arthur C. Clarke, to be his screenwriter, and hired over 20 scientists like Ordway to consult on every detail of the film. The film's high degree of 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. The development of the film was kept strictly under wraps, and behind-the-scenes material of any kind is rare.

Winner of an Academy Award for Best Special Effects, and nominated for three others including Best Director. Set in space, shot on location in Scotland, England, Arizona, and Utah.

Archive material variously Very Good plus to Near Fine.

**\$4250**

## 14

Annotated draft script for Jerry Lewis' notorious and never-seen Holocaust film

**JERRY LEWIS (DIRECTOR, STARRING)**

**PETER BERNEIS, RICHARD K. EAMER (SCREENWRITERS)**

**PETER AHLM, LARS AMBLE, HARRIET ANDERSSON (STARRING)**

### The Day the Clown Cried

Self published, 1967. Original typescript treatment for the unreleased 1972 film, *The Day the Clown Cried*, here under the working title, *Clown*. Copy belonging to screenwriter Peter Berneis, who would go uncredited upon the film's release, with his name and profuse additions and corrections in holograph ink throughout, dated 6/12/67. Also included is a character list, dated 6/6/67, a "new story and outline" by Berneis, dated 7/23/67, notes on "Clown Story" by Richard Eamer, dated 8/8/67, and a later photocopied synopsis of "Clown Story by Eamer.

The earliest known script for what became the 1972 film directed by and starring Jerry Lewis. Joan O'Brien, author of the original 1962 story upon which Berneis' draft was based, subsequently rewrote the script with Charles Denton, and that draft was offered as a property to Jerry Lewis by producer Nat Wechsberger in 1971.

In the years since it was sequestered, *The Day the Clown Cried* has become one of the most controversial films of the twentieth century. Determined to make a serious turn as a director and film star, Jerry Lewis took the reins on a film adaptation of a story of a clown who after being fired from the circus gets drunk and insults Hitler at a Gestapo bar, and is subsequently imprisoned by Nazis. He is beaten and forced to perform for children while they are loaded into a train headed for Auschwitz, and becomes accidentally locked in the train with the children.

The film was caught in a downward spiral from its conception in terms of both the story and the production. Wachsberger, the film's producer, failed to obtain adequate funding to continue the production that was already underway, and Lewis ultimately had to use his own money to propel development. Broken promises from various subsequent producers, in addition to problems with story rights and a general loss of direction, led to Lewis to become disenchanted, and after principal shooting but prior to formal re-shoots or editing, he abandoned the project.

One of the few people to have seen the film since 1972 is actor Harry Shearer, who viewed it in 1979, and said: "With most of these kinds of things, you find that the anticipation, or the concept, is better than the thing itself. But seeing this film was really awe-inspiring, in that you are rarely in the presence of a perfect object. This was a perfect object. This movie is so drastically wrong, its pathos and its comedy are so wildly misplaced, that you could not, in your fantasy of what it might be like, improve on what it really is."

The negative of the rough cut, which actually represents a completed film, was kept for decades in a vault and never seen. In August 2015, the negative was given to the Library of Congress, with instructions that it not be shown for 10 years.

**\$25,000**





15

Unseen photographs of a World War II naval operation, taken from a German ship

**P.K. LANGEMAN**

**Archive of photos taken from WWII German ship Prinz Eugen**

1941-1942. Archive of 17 photographs taken by from the deck of the German heavy cruiser Prinz Eugen during 1941-42, including photographs taken during Operation Rheinübung and of both the German battleship Bismarck and the British battle cruiser HMS Hood during the Battle of Denmark Strait. Each photo captioned in German with holograph ink or pencil on the verso, presumably by the photographer.

A rare and, to the best of our knowledge, unseen and unpublished primary visual source detailing one of the key naval operations and battles of World War II.

The archive begins with a photograph of German Admiral Erich Raeder, commander of the Prinz Eugen, saluting some troops, as well as a shot of a battle ship in Bergen, Norway, where the the ships began their attempt to enter the Atlantic as part of Operation Rheinübung.

These are followed by photographs of the Bismarck at sea, and a several of Battle of Denmark Strait, showing both the Bismarck and the Hood, three of which appear to capture the sinking of the British ship.

The archive concludes with a series of photographs of operations in Norway and the Baltic, which the Prinz Eugen engaged in after the conclusion of Operation Rheinübung, dated 1942.

Photographs roughly 5 x 3 inches. Very Good plus condition. Housed in a contemporary photo album, 6.5 x 9 inches, also in Very Good plus condition.

Also included is a photograph of the Prinz Eugen, printed on cardstock, 6.75 x 5 inches, Very Good plus.

**\$5500**



16

Archive including nearly 1000 Polaroid photographs

**JOEL COEN (DIRECTOR, SCREENWRITER)**

**ETHAN COEN (PRODUCER, SCREENWRITER)**

**STEVE BUSCEMI, MARCIA GAY HARDEN, ALBERT FINNEY, GABRIEL BYRNE, SAM RAIMI (STARRING)**

Archive of Costume Reference Photographs from *Miller's Crossing*

Los Angeles: Twentieth Century-Fox, 1990. An impressive, extensive archive of costume design materials used during the making of the 1990 film *Miller's Crossing*, directed by Joel and Ethan Coen. Created and compiled by costume designer Richard Horning and costume construction supervisor Jacque St. James, this archive offers a rare insight into the typically secretive production of a Coen brothers film.

Notable highlights among the hundreds of photographs include Polaroids of Steve Buscemi, Gabriel Byrne, and Sam Raimi in costume, as well as a photograph of Albert Finney dressed in a maid's outfit, a costume which made a brief cameo in the film.

The archive contains 109 loose Polaroid photos, 734 Polaroid photographs organized by scene in manila folders, 20 35mm prints, 2 holograph sketches for costumes, 3 color photographs (including one of the directors and the crew), and a black and white

photograph shot during production, 12 color slides of production stills, an office placard, a memento booklet, an invitation from the wrap party, and 389 pages of photocopies of 1920s era fashion advertisements and references.

Shot in New Orleans, and set in an unnamed eastern city during Prohibition. A story of gang rivalry where an outsider upsets an established order which, by the Coen brothers' own admission, pays homage to two of Dashiell Hammett's novels, *The Glass Key* and *Red Harvest*. *Miller's Crossing* is, in terms its American orientation and dialect, the most direct translation of the latter work, and has taken a place in an important pantheon with a number of films that used the same source material, including Akira Kurosawa's *Yojimbo* (1961) and Sergio Leone's *A Fistful of Dollars* (1964).

**\$8500**

17

Early east coast girls' boarding school photo archive

**ELIZABETH BROOKS**

## Memory and Fellowship Book from the Ethel Walker School for Girls, 1918-1921

1918-21. Large format scrapbook, 100 pages in length, belonging to a student attending the Ethel Walker School for Girls. The student, identified as Elizabeth Brooks of Cazenovia, NY on the scrapbook's title page, attended the school from 1918 until her graduation in 1921. The scrapbook contains material from all four years, including nearly 50 photographs, a remarkable record of the life of an upper class girl in early twentieth century America.

Founded in 1911 by Ethel Walker as an alternative to finishing schools of the era, the school is the one of the first college preparatory schools for girls in the United States. In 1917, the school moved from Lakewood, NJ to Simsbury, CT, where it is still in operation today.

The scrapbook begins with a register containing the holograph ink signatures of approximately 60 of Elizabeth Brooks' classmates, many with inscriptions that are quite humorous. The bulk of signatures are dated March 3, 1919, with the origin of the scrapbook likely to be around that date.

Following the register are monthly calendar pages dated for the 1920-21 academic term, with holograph notations on many of the days, giving an outline of the events of Brooks' final year at the school.

The scrapbook proceeds in roughly chronological order, with material tipped or laid in to every page. It begins with a page titled "Initiation Nov. 21st '18" and tipped in holograph ink note titled "Regulations for Elizabeth Brooks Greenhorn!" detailing the light hazing she would have gone through as a new student. It is followed immediately with photographs of the initiation, which seemed to consist of girls having to wear their school uniforms backwards.

A wealth of material is contained in the pages, including cards and invitations to school events and parties, with Valentine's Day featuring prominently in all four years, homemade artwork, both tipped in and drawn directly on the page, stickers, clippings of newspaper articles and illustrations, mimeographed

prayer sheets, napkins, pressed flowers and leaves, and numerous candid photographs of classmates, including initiations from 1919-21, holograph notes from classmates, and what appears to be a satirical boy's newspaper.

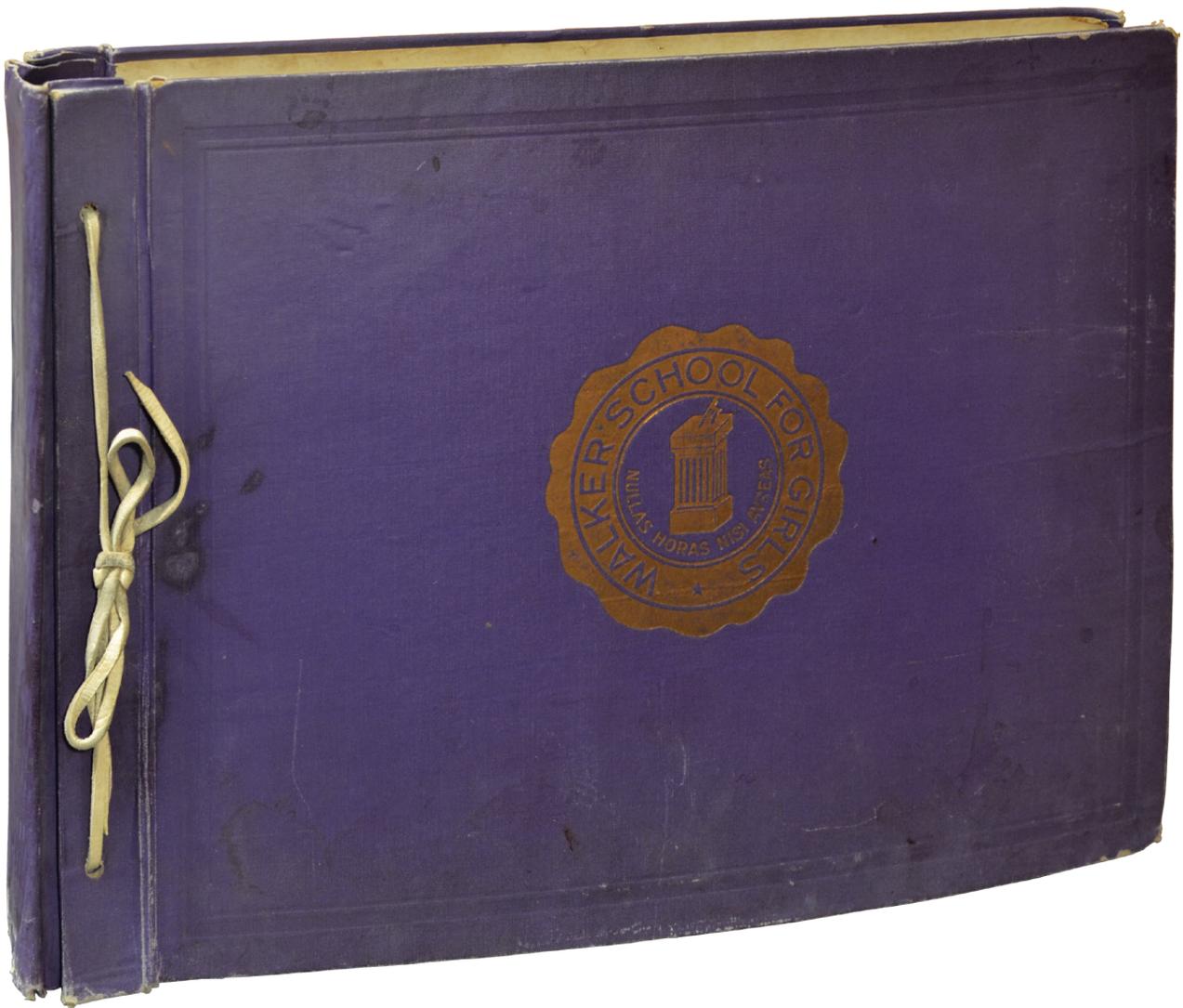
With regard to the academic activities, the scrapbook features numerous school bulletins, programs for recitals, plays, and horse show and gymkhana competitions, all in keeping with the school's mission to provide a comprehensive education for young ladies. This includes several large photographs of various plays and musicals performed at the school, showing girls in costume and playing both male and female roles.

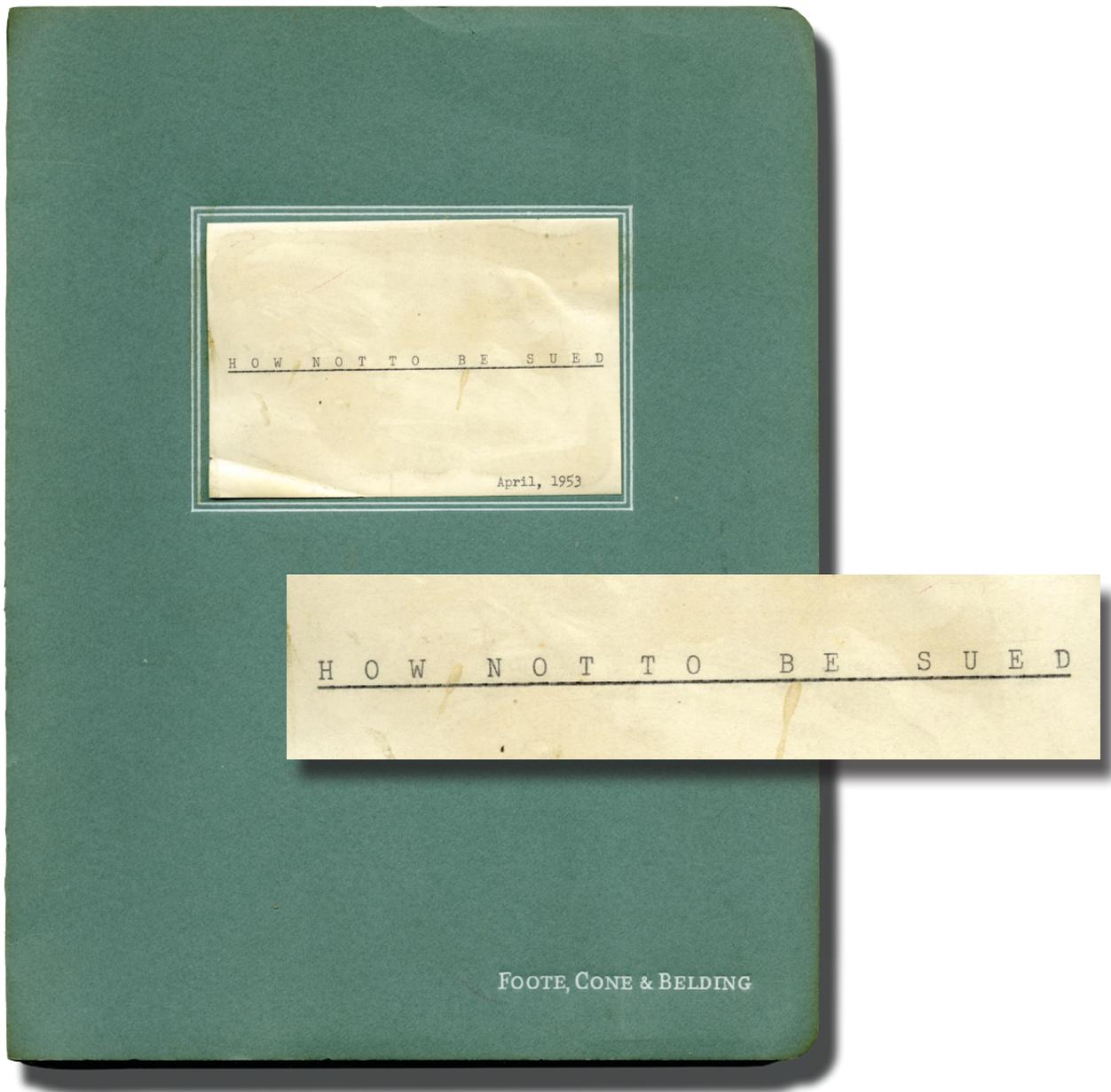
Programs for the 1920 commencement, where Ms. Brooks' received a prize for Commercial Mathematics, and the 1921 commencement, where she received prizes for Order and Neatness and Advanced Piano, as well as a diploma for the General Course are tipped in.

Other than these mentions, and despite her obvious interest in performing arts, Ms. Brooks' name does not appear in the scrapbook. Instead, she has added holograph notations to nearly every page, detailing the events or time of year, identifying many of her fellow students in photographs, and providing a broad cultural history of life at an all girls' prep school.

17 x 12.5 inches, in purple boards with the school seal stamped in gilt on the front, bound with a leather ribbon. Very Good, showing signs of use including rubbing and fraying to the edges and some light dampstaining. Interior pages generally Very Good plus or better, with the material ranging from Very Good to Fine condition. Photographs generally Near Fine or better, various sizes, with the theatre photographs being 10.25 x 8 inches.

**\$850**





18

A direct inspiration for *Mad Men*

**FAIRFAX M. CONE**

Archive of memoranda from the Foote, Cone, and Belding advertising agency, circa 1957

1957. Archive of 39 typed memos written by Fairfax M. Cone, on his letterhead, 26 of which serve as both professional memoir and a history of advertising agency Foote, Cone, and Belding, from its founding in 1942 through 1952. The remaining 13 memos deal with contemporary events, with several featuring Cone's thoughts on various advertising campaigns, both for his and other agency's, of the day, including one which features a conversation which could have almost verbatim been transformed into a scene from AMC's *Mad Men*.

In fact, in an interview at the New York Public Library following the series finale of *Mad Men*, creator Matthew Weiner acknowledged Fairfax

Cone's *The Blue Streak: Some Observations, Mostly about Advertising*, a 1972 career spanning collection of memos similar to the ones offered here, as an inspiration and resource for the multiple Emmy Award winning show. The connection between the show and Cone runs even deeper than inspiration, however. Cone's first major account for Lord & Thomas was for Lucky Strike cigarettes, impressing them with a new slogan, and he would take that account with him when he co-founded his own agency, a sequence of events fictionalized in the premiere episode of *Mad Men*, and continuing through to the landmark television program's fourth season.

*Memo from -uncou*

It was a requirement of everyone who worked on Lucky Strike advertising that he (or she) should visit both the tobacco auctions in Virginia and the Carolinas, and the Richmond plant and laboratory at least once each year.

13. February 13, 1957

FOOTE, CONE & BELDING - VI

The rash of back-patting patriotic advertising that broke out after the United States entered the War reached its inglorious Zenith in 1942, and the single thing more than anything else that brought it back to earth was inadvertent.

The man who did this unknowingly, was George Washington Hill; in one of the few uncalculated things he ever did.

Mr. Hill lived for Lucky Strike cigarettes. His company owned a score of brands: Pall Mall, Fatima, Omar, Sweet Caporal, One Eleven, were some. Also, The American Tobacco Company was the proprietor of The American Cigar Company which made the incomparable Corona.

Nevertheless, even as President of both companies, it was Lucky Strike that was George Hill's pride and joy and he never ceased to make the product the best that he could manufacture.

- 2 -

It was a requirement of everyone who worked on Lucky Strike advertising that he (or she) should visit both the tobacco auctions in Virginia and the Carolinas, and the Richmond plant and laboratory at least once each year.

Out of one of these trips came the toasting story for Lucky Strikes; the process had been called "cooking" before, and never referred to in advertising. On another trip, Cyrus Nathan, now a partner in the North Advertising Agency in Chicago, thought he spied more crushed Luckies' packages than any other kind on the floors after the daily auctions were closed. Counting these later in the sweepings, he found that there were many more, in fact, three times as many; and out of Cy Nathan's keen observation came the most potent of all cigarette advertising campaigns; With men who know tobacco best, with auctioneers, warehousemen and tobacco experts, it's Luckies two to one!

The figures, which Mr. Hill reduced from the actual count -- for believability, he said, were Nathan's. But the words were Hill's; for every word that was written about Lucky Strikes had to mean something and every line must have rhythm.

Toasting, plus Cy Nathan's discovery took Lucky Strike cigarettes from a bare second place to an overwhelming first in sales across the country. And Mr. Hill's genius in advertising, in saying the right thing in precisely the right way, and saying it again and again, made history also in the financial world.

American Advertising Federation Hall of Fame member Fairfax M. Cone began his influential career as a copywriter for Lord & Thomas, where he worked for the legendary Albert Lasker, often called the father of modern advertising. When Lasker retired in 1941, he sold the company to Cone, Emerson H. Foote, and Don Belding, who rebranded it Foote, Cone, and Belding, and where Cone remained on the Board of Directors until his retirement in 1972. During Cone's tenure at the company, major clients included Lucky Strike cigarettes, Ford motors, General Foods, Dial soap, Pepsodent, and Hallmark. As one of the 1957 memos notes, almost half of the ad firm's clients appeared in that year's *Fortune* directory, with 13 among the Fortune 500 listings.

8.5 x 11 inches. 149 pages, rectos only, multiple page memos bound with single staples. Near Fine overall.

Also included in an internal Foote, Cone, and Belding publication titled *How Not to be Sued*, and dated April 1953, a reference manual on copyright, intellectual property, and other legal issues writers and admen might face.

32 pages, in a tabbed, multi-section agency binder with title label tipped to the front wrapper, bound internally with three gold brads. Owner name to the title page. Near Fine.

\$1250



19

**JACK THAMM**

**Archive of 14 original photographs of movie theater marquees, 1931**

Archive of 14 vintage photographs of movie theaters circa 1931. Each with a holograph pencil notation on the verso identifying the theater and city. Three photographs with the photographer's stamp bearing his name and Reading, PA address on the verso. Films by Warner Brothers, Fox, Columbia, RKO, and Paramount are represented in the archive.

Seven of photographs have the stamp of photographer Jack Thamm, and feature theaters from Thamm's native Pennsylvania, while the remainder show theaters from as far afield as St. Louis, MO, Santa Barbara, CA, and Sheboygan, WI. Many of the images show the theaters in the larger context of the places they resided, featuring the street, other shop fronts and signage, pedestrians, and cars. Theaters represented in the archive include Capitol, Shubert, Regent, and Warner theaters, as well as independently owned cinemas. The penciled notations on the verso of each photograph are all in the same hand, likely indicating all the photographs were shot by Thamm.

In addition to providing striking images of the single screen, art deco influenced movie theaters that dominated American cities and towns between the wars, the archive also provides a window into film exhibition and advertising. The films showcased on the marquees include well remembered pre-code film such as *Star Witness*, *The Public Enemy*, and *Mammy*, and stars such as James Cagney, Jean Arthur, and Fay Wray, as well as more time-obsured

films and stars such as *Party Husband* (Dorothy Mackaill) and *Laugh and Get Rich* (Dorothy Lee, Edna May Oliver).

Finally, a few of the photographs also show the ways theaters attempted entice the the movie going public inside, and presumably away from the competition, including showcasing their "perfected Vitaphone and Movietone" sound systems, air conditioning making it "cooler inside," and, most intriguingly, the Shubert Theater in Pittsburgh advertising "living models" on stage and "for men only" for a Bud Pollard exploitation double feature of *Rio's Road to Hell* (1931) and *Girls for Sale* (1927). Sadly, in a competitive market place brought on by the Great Depression these gimmicks did not always work, and two of images captured closed and boarded up theaters.

After enlisting in WWI, Jack Thamm worked as a reporter and photographer for *The Reading Times* before launching his own photography business, and working as a police photographer. He reenlisted in the Marines during World War II, and died of a heart attack at 48 shortly after the war.

Photographs roughly 7 x 5.25 inches (18 x 13 cm). Generally about Near Fine.

**\$4500**





20

Down and dirty in the 1970s

**RICHARD WARGO (PHOTOGRAPHER)**

**LED ZEPPELIN, THE WHO, TED NUGENT, THE JAMES GANG, ET AL (SUBJECTS)**

Archive of 59 original photographs taken at American rock shows, circa 1969

Archive of 59 original color photographs taken by Cleveland teenager Richard Wargo at various concerts, primarily in the Cleveland area, but with three sets of photographs venturing to Houston and Austin, TX and Atlantic City, NJ, all circa 1969-1970. Subjects include Led Zeppelin, The Who, Jethro Tull, The James Gang, and others. Eight of the photographs are signed, one by Amboy Dukes era Ted Nugent, two by various members of Savoy Brown, and the rest by Cleveland area garage rockers The Choir. The majority of the photographs contained holograph notations on the verso with identifying information.

A personal, candid collection taken mostly at small clubs, where the audience was close to the stage, and featuring a mix of local acts, some of whom went on to major label status, such as The Choir,

Raspberries, and The James Gang, bands that would come to dominate the next decade, including Led Zeppelin, Jethro Tull, and The Who, as well as early, rawer incarnations of 1970s icons Ted Nugent, Joe Walsh, and "Lonesome" Dave Peverett of Foghat.

A unique and intimate look depicting rock and roll at the end of its first full decade, as it was lived by its primary acolyte, the American teenager, up close and immediate.

4.25 x 3.5 inches. Photographs mostly Very Good, a few Good only, with bruises or other blemishes affecting the image, though the primary subject of the photograph is visible in most.

**\$3750**





The Kinskis at home

21

**MICHAEL MONTFORT (PHOTOGRAPHER)**

**KLAUS KINSKI, BRIGITTE TOCKI, NATASSJA KINSKI (SUBJECTS)**

Archive of 30 original photographs of Klaus Kinski with his family

Circa 1966. Archive of 30 vintage oversize press photographs by Michael Montfort of actor Klaus Kinski, his second wife, actor Brigitte Tocki, and their then five year old daughter, actor Nastassja Kinski. Five of the photographs with the stamp of German magazine *Bild am Sonntag* crediting Montfort, and separately date stamped either February 23, March 1, or March 3, 1966, although the photographs in the archive appear to be unpublished. Four additional photographs with Montfort's signature in holograph pencil on the verso. From the photographer's estate.

The photographs show Kinski with his family, both at home and a number of different locations and activities, such as leading his daughter on a pony, holding balloons for her, at the beach, and in riding in the back of a car with his wife. The images generally paint a picture of Kinski as a loving husband and doting father, and an altogether happy family, images in stark contrast to both Kinski's already well deserved reputation for violent and erratic behavior and the truth of his family's domestic life. An early example of the self aware myth making Kinski would engage in for much of his career, though running counter to the public image he would embrace and embellish later in life.

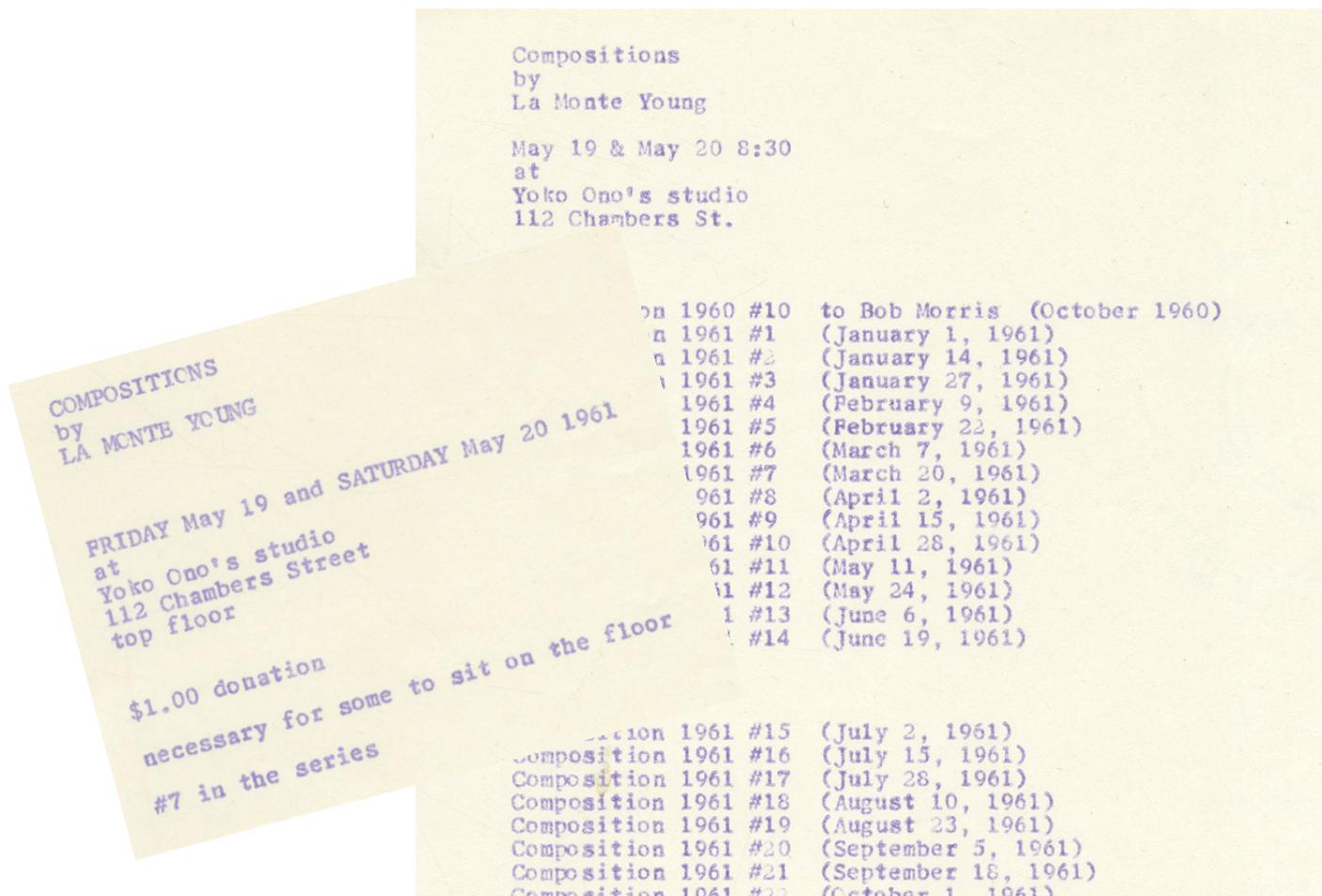
Born in Freiburg, Germany, Michael Montfort began his career working as a photojournalist for German magazines such as *Stern*, *Quick*, and *Bild am Sonntag*. He covered Queen Elizabeth's 1965 visit to Germany, the aftermath of the Six Day War in Israel and Egypt, and the May 1968 protests in Paris. Montfort emigrated to Los Angeles in 1973 and began working as a freelancer. Four years later, on assignment for the German literary magazine *Rogners*, Montfort was sent to photograph Charles Bukowski. Aided by the case of wine he smartly brought with him to their first meeting, Montfort connected with the publicity and splanetic poet. Over the next two decades, as both Bukowski's drinking buddy and personal photographer, he shot literary thousands of images of Bukowski and collaborated with him on titles such as *Horsemeat*, *Shakespeare Never Did This*, and *The Wedding*. In addition to Bukowski and Kinski, Montfort shot notable photographs of luminaries such as William S. Burroughs, Brigitte Bardot, and a Jackson 5 era Michael Jackson.

Photographs sized variously between 7 x 11.75 and 8.5 x 12.25 inches (18 x 30 and 22 x 31 cm). Generally Near Fine.

**\$3000**



# EXPERIMENTS



A major Fluxus debut

22

**LA MONTE YOUNG (COMPOSER, PERFORMER)**

**YOKO ONO (PRESENTER)**

Two mimeograph invitations to La Monte Young's first performance in Yoko Ono's loft, May 19 and 20, 1961

New York: Yoko Ono, 1961. Two vintage mimeograph flyers, one doubling as a program, for the legendary first performance evening devoted entirely to the music of La Monte Young at Yoko Ono's loft, marking both Young's formal performance debut and the seventh performance in Ono's loft. Young had participated as one performer among several in an earlier performance (December 1960) at the loft.

The first flyer shows detail of the evening's works, which include one piece from the *Composition 1960* series, and all 29 pieces from *Composition 1961*, with an intermission. The *Composition 1960* piece was conceptual, whereas all the *Composition 1961* pieces

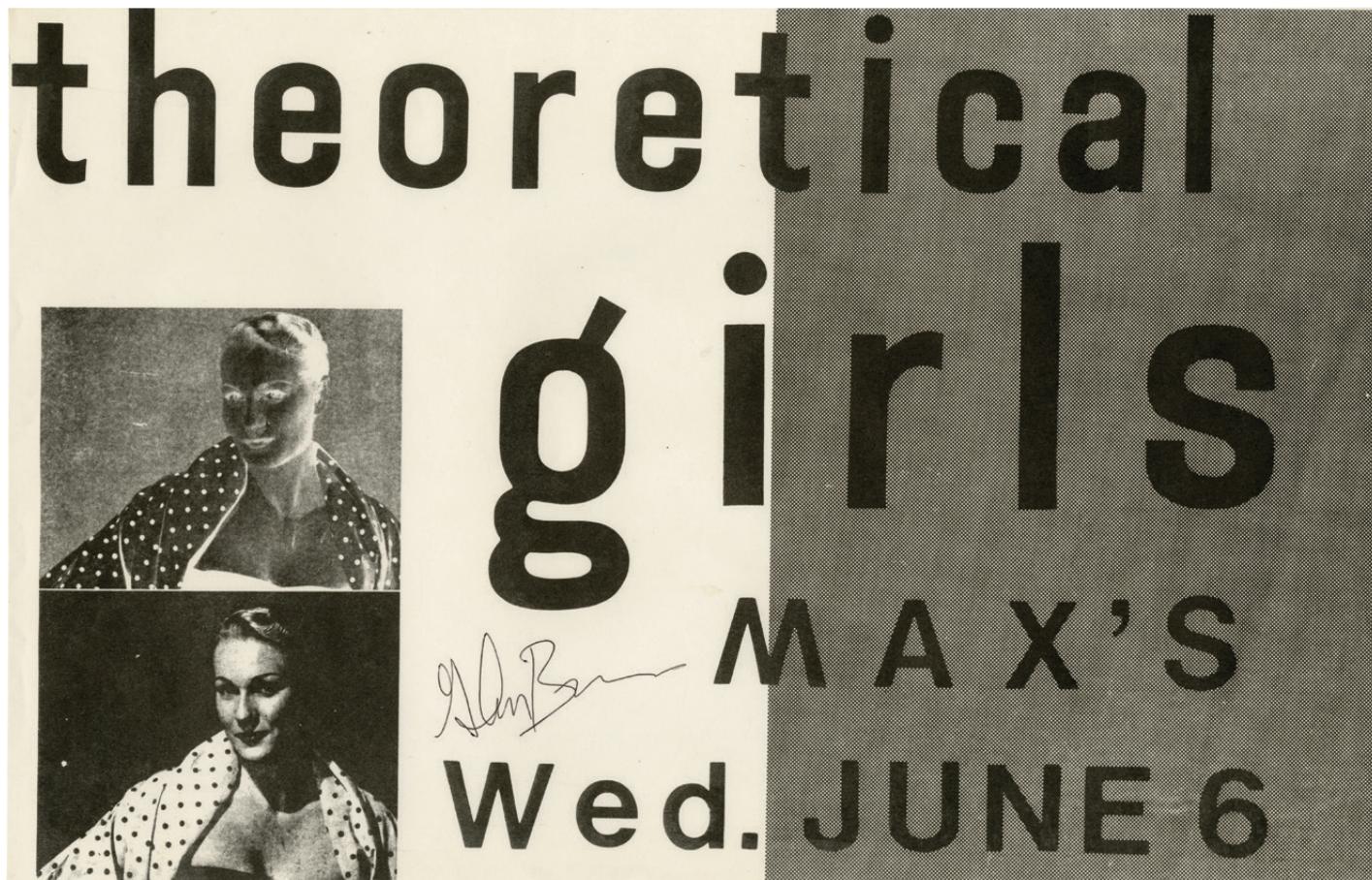
were musical works performed by Young and Robert Dunn.

The performance and the compositions were both an outgrowth of Young's foundational work during 1960, when he studied with John Cage and Richard Maxfield in New York.

Both leaves 8 x 10 inches (20.5 x 25.5 cm), ditto style mimeograph, and both are Near Fine and unfolded.

\$4000

# MENTAL EXPER



Branca in his no-wave punk phase

23

**[THEORETICAL GIRLS]**

**GLENN BRANCA, JEFF LOHN, WHARTON TIERS, MARGARET DeWYS**

**Theoretical Girls at Max's Kansas City, Wednesday June 6, 1978**

1978. Original poster for a performance by Theoretical Girls at Max's Kansas City on June 6, 1978. Signed by guitarist Glenn Branca. As befits a band that only played 20 some shows and released one single during its four year existence, ephemera from the Theoretical Girls appears to be rare, this being the only example we have handled, as does Branca's signature.

Founded by Branca and fellow avant garde composer Jeff Lohn, Theoretical Girls were an early and influential no wave group, and an important precursor to the solo work Branca has gone on to do as a composer and guitarist.

15.75 x 9.75 inches (40 x 25 cm). Fine.

\$750

24

Branca vs. Cage

**JOHN CAGE (COMPOSER)****GLENN BRANCA (COMPOSER)****Archive of material relating to an artistic dispute between John Cage and Glenn Branca 1982-1989**

1982-1989. Small archive of material relating to an artistic "debate" between Glenn Branca and John Cage (though really an assertion made by Cage that Branca was forced to defend), that began in 1982 and concluded in 1989.

On the day after seeing a performance of a young Glenn Branca's *Indeterminate Activity of Resultant Masses* at New Music America in Chicago in 1982, John Cage turned in a remarkably critical review: "Last night I really didn't enjoy the Branca piece. What seemed negative to me were the political implications...what I see in Branca as in Wagner is a sustained climax." More directly put, Cage was criticizing Branca's music as being fascist, an assertion he went on to repeat throughout the 1980s in various interviews and conversations, though he eventually revised his opinion somewhat. (It is worthy of note that Branca's ensemble at the time included Thurston Moore and Lee Ranaldo, who had only recently formed Sonic Youth).

At the time, Branca was shocked at the negative attention: "As a young composer, to be singled out in such a manner by Cage was shocking. My show received what seemed like a ten-minute standing ovation from virtually the entire audience of 1200 people."

Several years later, Branca (along with the likes of William S. Burroughs and Laurie Anderson) was invited by Cage to contribute a tape loop to a redux of Cage's *Rozart Music*, a collaborative project organized by Merce Cunningham to honor Cage. For his contribution, Branca contributed a looped remix of the infamous Cage interview diatribe.

Included in the archive are four key objects that illuminate the story:

A 2006 compact disc release of the 1982 Branca performance that was the subject of Cage's criticism. Branca saw fit to include on the CD a recording of Cage's damning 1982 interview, and the CD booklet contains his comments on the matter, reprinted from a 1997 piece in *MusicWorks* magazine, where Branca articulates his frustration over how Cage's repeated comments continue to resonate 14 years after they were made, and long after Cage's death. Branca defends himself, but generally expresses regret that the comments, coming from such an important predecessor to his work, have managed to have sustained relevance. Branca has signed the booklet, next to his photograph.

Branca's 1989 invitation from Gramavision, representing Merce Cunningham and Cage, to contribute a loop for Cage's *Rozart Music*. Typed letter signed by Jonathan F. P. Rose of Gramavision.

A single printed sheet giving specific instructions on how the audiotape loop is to be constructed.

A typed message signed from Cage to Branca (Cage has made a holograph correction to "Mr." with "Glenn"), indicating his delight with Branca's contribution to *Rozart Music*, successfully "performed" at the Pierre Hotel in New York City on May 25th, 1989.

CD, typed letter signed, printed instructions, typed message signed with corrections are Near Fine or better.

**\$2250**





25

Before Shirley there was Judith

**JACK GELBER (PLAYWRIGHT)**

**JUDITH MALINA (DIRECTOR)**

**JULIAN BECK (DESIGNER)**

**ROGER PIC (PHOTOGRAPHER)**

**WARREN FINNERTY (STARRING)**

**The Connection**

1959. Three vintage photographs from performances of The Living Theatre's 1959 play, *The Connection* by Jack Gelber. One photograph from the original 1959 production, with a printed caption in English on the verso. The other two photographs from a 1961 production in Paris, with the stamp of photographer Roger Pic on the versos. All three photographs with holograph notations in French on the verso regarding layout and identifying the subjects of the photographs.

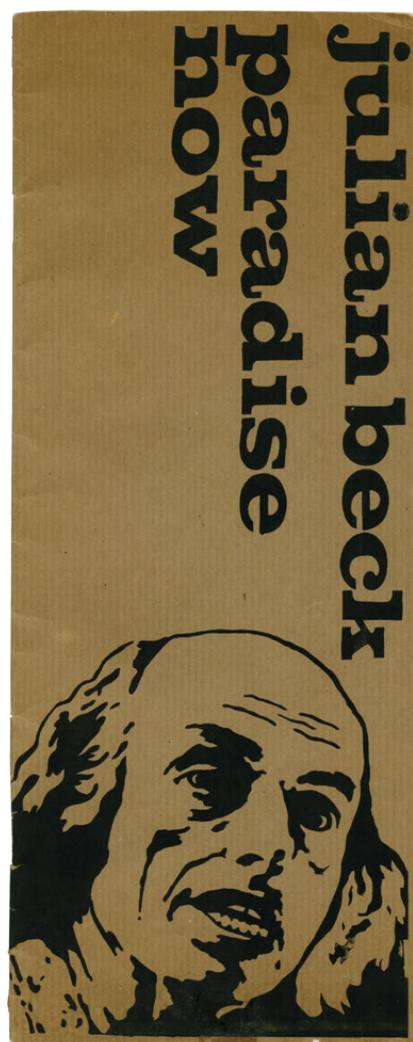
Basis for the 1961 film of the same name, directed by Shirley Clarke. Winner of three Obie Awards,

including Best New Play, Best All-Around Production, and Best Actor for Warner Finnerty. In 1960, the original French production won the Grand Prix for Best Play at the Theatre des Nations in Paris.

US photograph: 8 x 10 inches (20 x 25 cm). Very Good plus.

French photographs: 9.25 x 7 inches (23 x 18 cm). Near Fine.

**\$1500**



## 26 [THE LIVING THEATRE] JULIAN BECK AND JUDITH MALINA Paradise Now

1968. Collection of three single weight and one double weight vintage photographs and an original program from the 1968 premiere of The Living Theatre's experimental theatre piece *Paradise Now*, performed on July 24 at a Carmelito cloister as part of the 22nd Avignon Festival in Avignon, France.

Three of the photographs with stamps of the Gamma photo agency or photographers on the verso, two with holograph notations regarding the production on the verso.

The program, published by Walter Swennen, contains the text of "Let Us Talk about Counterrevolution" from the play in both French and English.

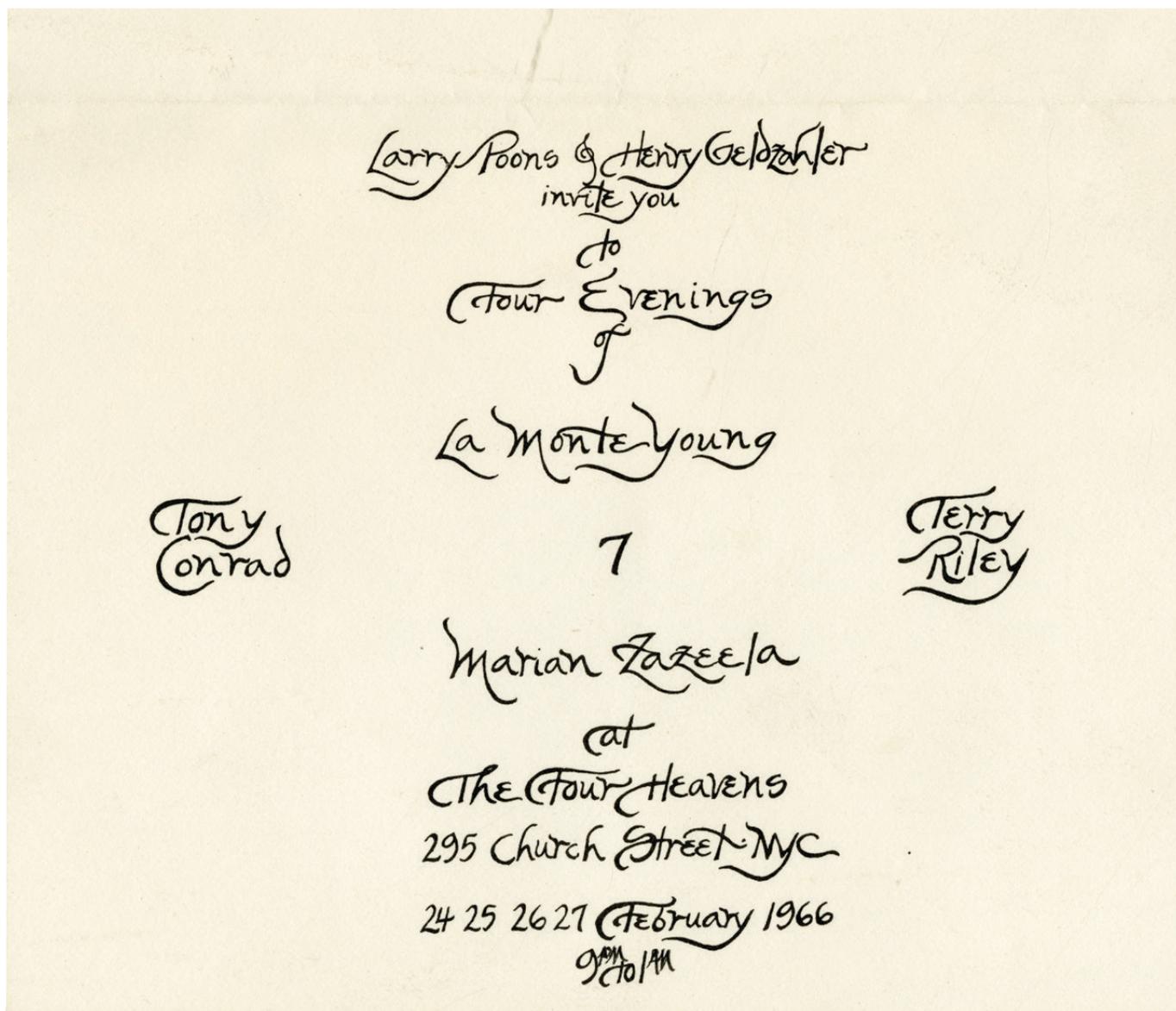
After a dispute with the IRS led to the closing of their New York City theater in 1963, Julian Beck and Judith Malina moved The Living Theatre to Europe,

where they toured almost exclusively, refining the group's vision of improvisational, collaborative, and participatory leftist theatre. In 1968 they debuted what would become their signature piece, *Paradise Now*, at the Avignon Festival, where at the conclusion of the piece both performers and audience members took to the streets in a combination demonstration and parade that caused controversy among the residents of the town.

Program: 4.25 x 10.5 inches (11 x 27 cm), 30 pages, saddles stitched in wrappers. Near Fine.

Photographs: Various sized between 7.75 x 5.75 inches (20 x 15 cm) and 12 x 7.75 inches (30 x 20 cm). Near Fine.

**\$1850**



27

La Monte Young, Tony Conrad, Terry Riley

**LA MONTE YOUNG (PERFORMER)**

**TERRY RILEY, TONY CONRAD (PERFORMER)**

**MARIAN ZAZEELA (PERFORMER, DESIGNER)**

**Four Evenings with The Theatre of Eternal Music at The Four Heavens**

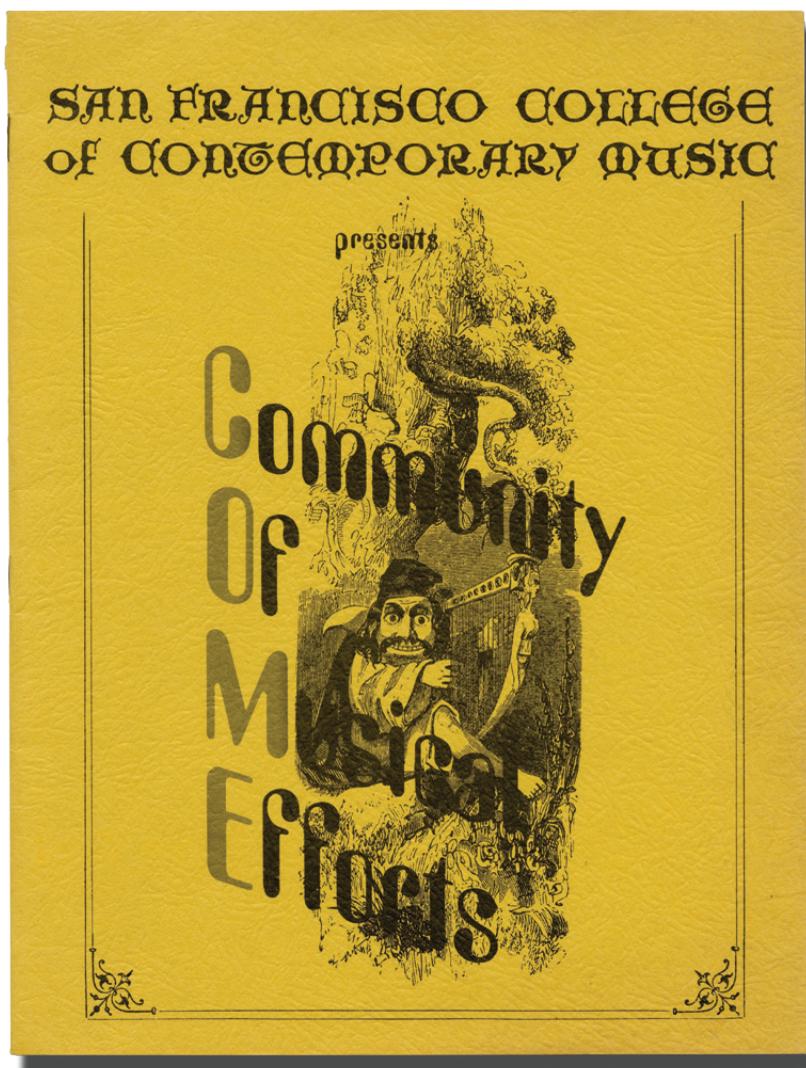
New York: Marian Zazeela, 1966. Vintage flyer advertising a 1966 performance by The Theatre of Eternal Music, an improvisational music group consisting of La Monte Young (voice), Terry Riley (voice), Marian Zazeela (voice, light projections), Tony Conrad, Marvin Carpenter, David Hayes, Jim Kirker (projections).

This formidable group, formed in 1964, performed in various permutations, and included at different times the likes of John Cale, Billy Name, Angus MacLise, Jon Hassell, Garrett List, and others. This particular permutation would go on to make a live recording later the same year titled, *The Celebration of the Tortoise*.

The performance was held February 24-27, 1966, at The Four Heavens, a space run by Larry Poons and Henry Geldzahler, 295 Church Street in New York, today still an exhibit space called Dream House. A performance noted in the archive of the Mela Foundation's website at melafoundation.org.

White paper stock with offset lithographic printing in black, 5.5 x 8.25 inches, folded once as issued, in an invitation format.

\$650



28

[SAN FRANCISCO COLLEGE OF CONTEMPORARY MUSIC]

**JERRY GARCIA, PHIL LESH, ELVIN BISHOP, HARVEY MANDEL, MIKE BLOOMFIELD, DAVID LAFLAMME, JOHN HANDY, MICKEY HART, ROLAND KIRK, GEORGE DUKE, COUNTRY JOE McDONALD, RALPH GLEASON, BILL HAM, ET AL (FACULTY)**

### Community of Musical Efforts

San Francisco: San Francisco College of Contemporary Music, 1969. Original advertising program soliciting donations for the Community of Musical Efforts, the first educational seminar organized by the nonprofit San Francisco College of Contemporary Music, founded by music producer Clancy Carlile, club owner Bill Freeman, and promoter Leonard Sheftman. OCLC locates no copies.

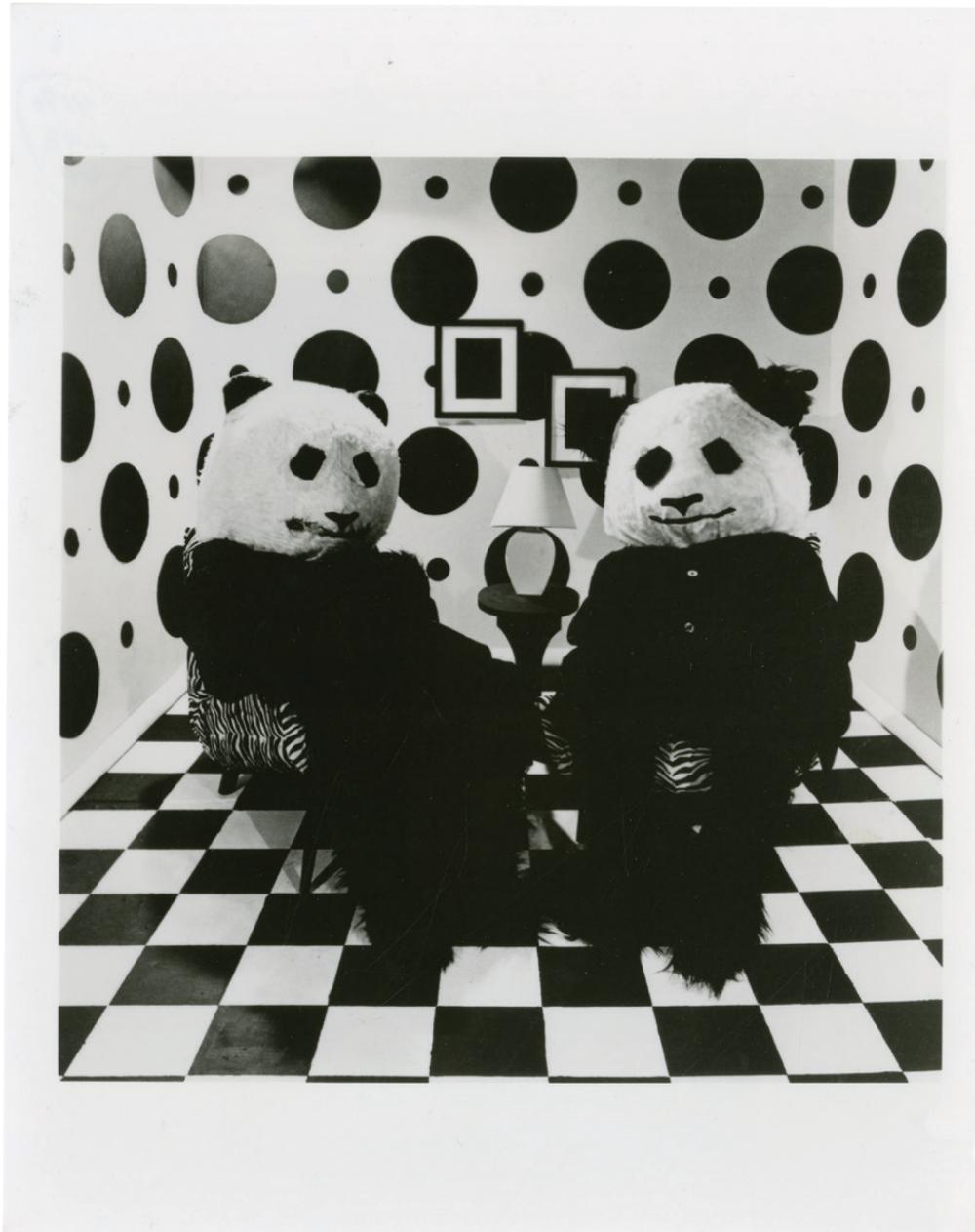
Although we can't definitively say the event (one might actually call it a "happening") actually took place, Community of Musical Efforts was to be held from June 16-27, 1969 at Mills College in Oakland, CA. It would consist of over 50 seminars detailing all aspects of popular music, including rock, jazz, blues, R&B, and electronic music, from performance and technique to history and recording, and taught

by San Francisco based musicians, among them members of The Grateful Dead.

The seminars were to be free, and this program serves a fundraising effort among the California music community to raise money via donations. A detailed budget is included in the program, as well as a reproduction of a letter from promoter Billy Graham, stating the importance of the College and seminar, and his pledge to donate \$1000 to the cause.

Saddle stitched in printed cardstock wrappers, with multicolor interior pages, profusely illustrated throughout. Wrapper lightly soiled, else Fine.

**\$550**



29

**GEORGE LANDOW A.K.A. OWEN LAND (DIRECTOR)**

**On the Marriage Broker Joke as Cited by Sigmund Freud in Wit and its Relation to the Unconscious, or Can the Avant-Garde Artist Be Wholed?**

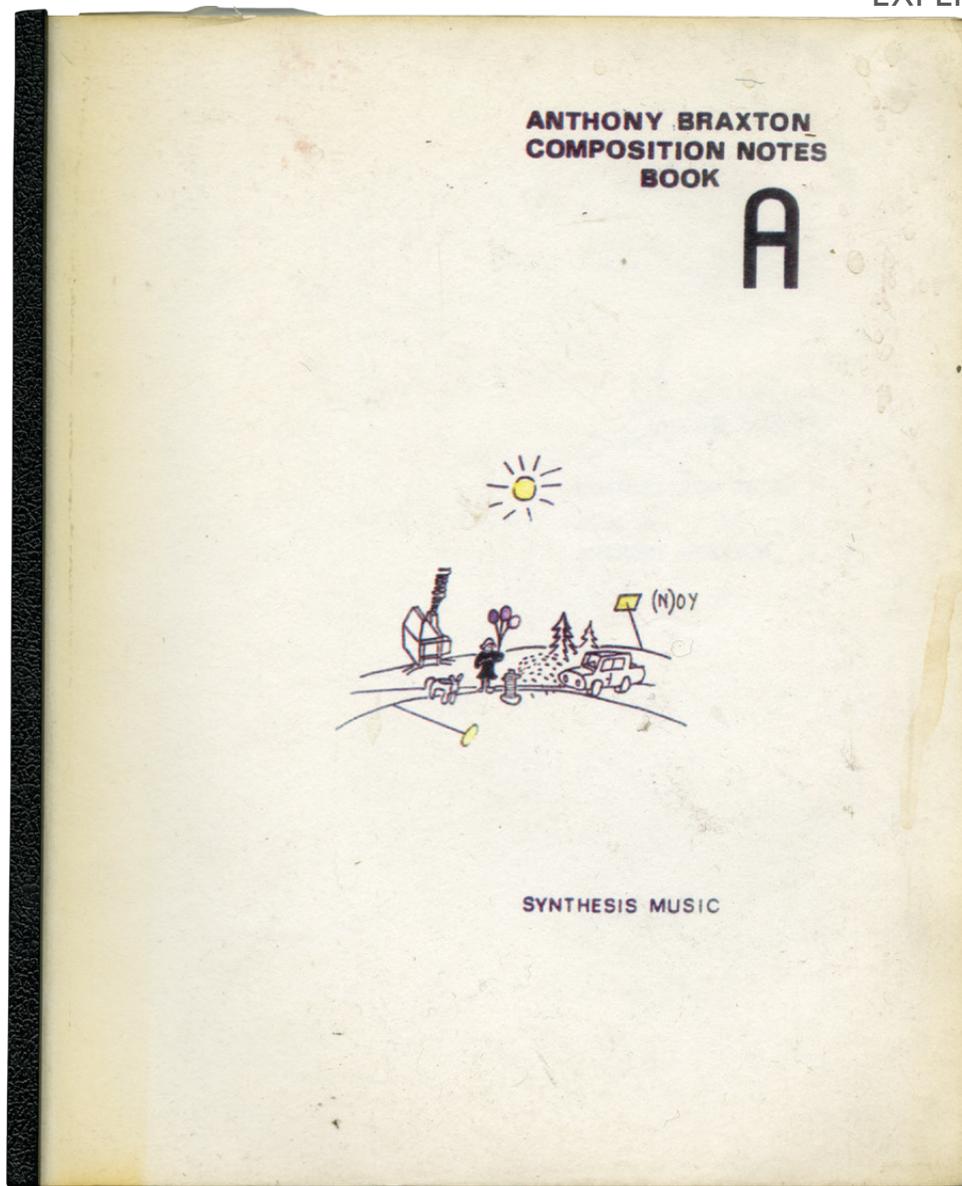
San Francisco: Canyon Cinema, 1977. Two vintage black-and-white single weight studio still photographs from the 1981 Whitney Biennial Film Exhibition showing of the 1977 short film. Both photographs feature images of actors in panda suits.

An intentionally absurdist 18 minutes of strung-together film clips depicting scientific analysts, marketing advisors, and panda-suited narrators who discuss the sale of canned plums and its relation to jokes about marriage brokers, amongst other things. Landow's films often made use of a wry sense of humor that separated him from other avant-garde filmmakers of the day.

Director George Landow was a forerunner of the structural film movement, and contemporary of Stan Brakhage, Maya Deren, and Paul Sharits. Landow began creating films at age 16, and would experiment with painting, musical composition, and acting over the course of his life as well. A highly creative, prolific yet solitary figure, he struggled with health problems for the majority of his life, and died in 2011 at the age of 66.

8 x 10 inches (20.5 x 25.5 cm). About Fine.

**\$425**



30

First appearance of Braxton's first manifesto

**ANTHONY BRAXTON**  
**Composition Notes, Book A**

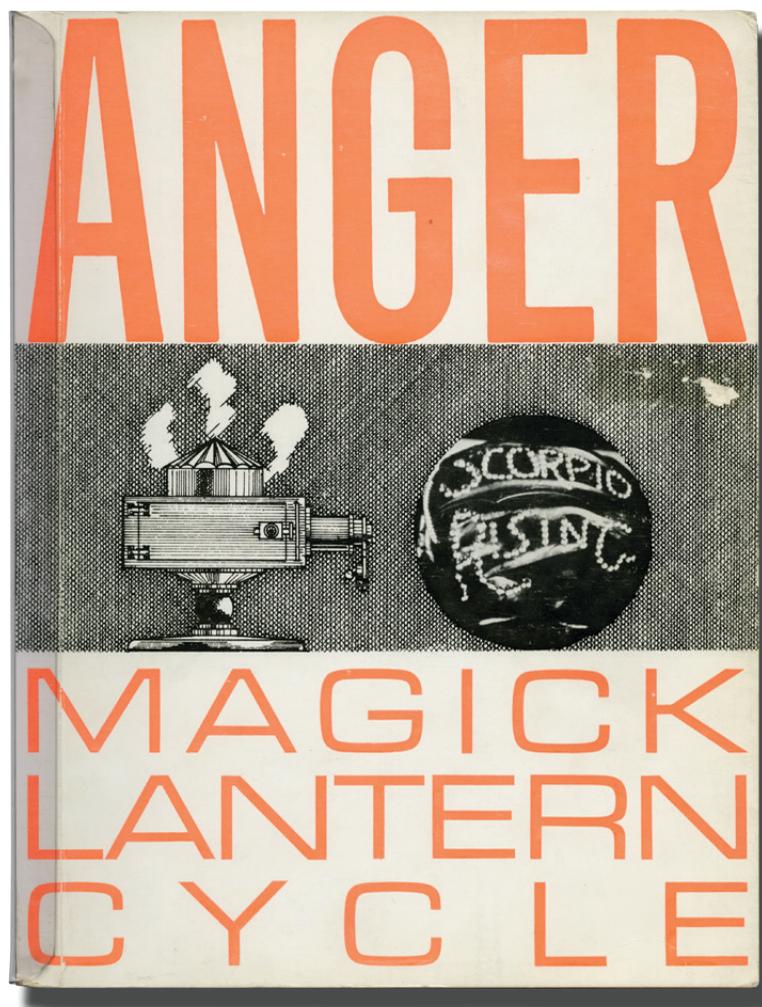
Oakland, CA: Synthesis Music / Frog Peak Music, 1988. First Edition (stated). First issue, with a hand-colored illustration by Braxton on the front wrapper.

The first of five dense, detailed volumes composer and woodwind player Braxton wrote to illuminate his composition series, this volume covering compositions 1-19. For most of his career as a composer, Braxton numbered his compositions rather than giving them names, and used a coded set of symbols in various combinations to illustrate the intent of the piece. This volume breaks down the symbology, and contains essays and interviews relating to each, ending with a comprehensive set of glossaries and indexes that occupies about a third of the book.

The distributor of the volume is a composers' collective called Frog Peak Music. After the initial printing of these volumes, the distributor shifted to a print-on-demand model in a spiral bound format, which continues to the present day.

Velo bound white illustrated card wrappers, with a clear mylar outer wrapper as issued. Light soil to both card and mylar wrappers, corner crease to the rear wrapper, Very Good or better overall.

**\$450**



An early Anger festival in New York, 1966

31

**KENNETH ANGER**  
**Magick Lantern Cycle**

New York: Film-makers' Cinematheque, 1966. Original film program for the 1966 screening of six Kenneth Anger films, being shown on the Spring Equinox (March 21, 1966). Screened at Jonas Mekas's Film-maker's Cinematheque cooperative theater, then located at 125 West 41st Street in New York.

Films at the screening included *Kustom Kar Kommandos*, *Fireworks*, *Scorpio Rising*, *Eaux d'artifice*, and a prelude entitled *Anger Aquarian Arcanum*. Also included was the premiere screening of the "Sacred Mushroom Edition" of his film *Inauguration of the Pleasure Dome*, which condensed an earlier three-screen edition of the film into a single, superimposed image. In hip late-1960s fashion, the program includes specific instructions for "psychedelic researchers" who wished to view the film as it was fully intended: "in that Holy Trance called High."

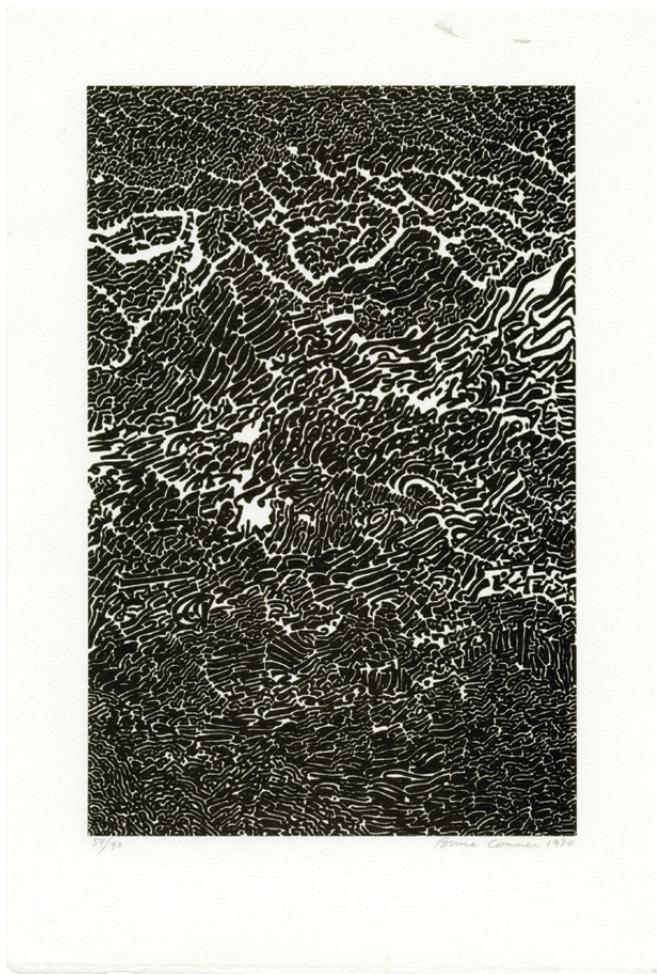
Anger, one of the most significant filmmakers to come out of the American avant-garde in the mid-1960s, was born in Southern California and

began making films when he was only ten years old. His work often prominently featured homosexual themes, and his career-long fascination with the mystical and magical is prominently on display in the *Magick Lantern Cycle* as well. The Film-maker's Cinematheque, co-founded by Jonas Mekas in 1962, would offer a home, albeit with an oft-shifting location, to avant-garde New York filmmakers, and would later grow to become the Anthology Film Archives, one of the world's largest and most important repositories of avant-garde film.

Black, white, and day-glo orange card wrappers, printed in black and white on purple, blue, red, and white stock throughout. 8.5 x 11 inches (22 x 28 cm), nine pages, saddle-stitched with plastic spine protector as issued. Very Good plus, with a reading crease to the front wrapper, a single unobtrusive ink notation of an arrow one on the pages.

**\$1875**

32



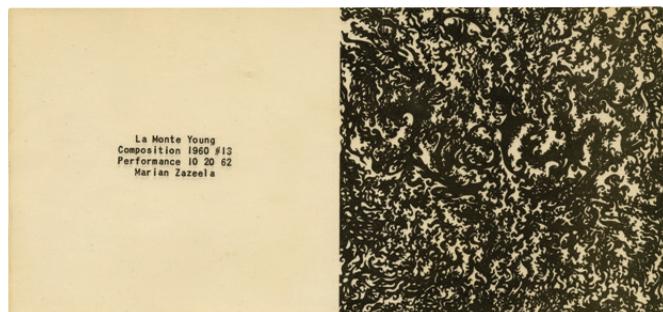
**BRUCE CONNER**  
**Untitled**

Los Angeles, CA: Bruce Conner, 1970. Untitled lithograph by Bruce Conner. One of 90 prints signed and numbered by Conner in pencil at the lower right margin.

7.25 x 11 inches. Bottom edge uncut as issued. Fine.

**\$1500**

33



**LA MONTE YOUNG**  
**Composition 1960 #13 Performance 10 20 62**

New York: La Monte Young, 1962. Vintage flyer announcing a October 20, 1962 performance by La Monte Young and Marian Zazeela of Young's piece, *Composition 1960 #13*.

One of ten numbered pieces and four unnumbered pieces in Young's *Composition 1960* series, #13 being dedicated to Richard Huelsenbeck, with the single instruction, "The performer should prepare any composition and perform it as well as he can." The series was an outgrowth of Young's intensive studies with John Cage and Richard Maxfield in New York, during which Young gave the first performance in Yoko Ono's now-legendary loft concert series.

White card stock with offset lithographic printing in black, 9 x 4 inches. Near Fine.

Young and Mac Low, *An Anthology of Chance Operations*.  
 Fondazione Bonotto FX1580.

**\$450**

# FILM FILM



34

**JEAN COCTEAU (DIRECTOR, ARTIST, DESIGNER)**  
**JEAN MARAIS, FRANÇOIS PÉRIER, MARIA CASARÈS (STARRING)**  
**Orpheus**

Paris: Films de France, 1950. Vintage British quad poster for the classic 1950 film.

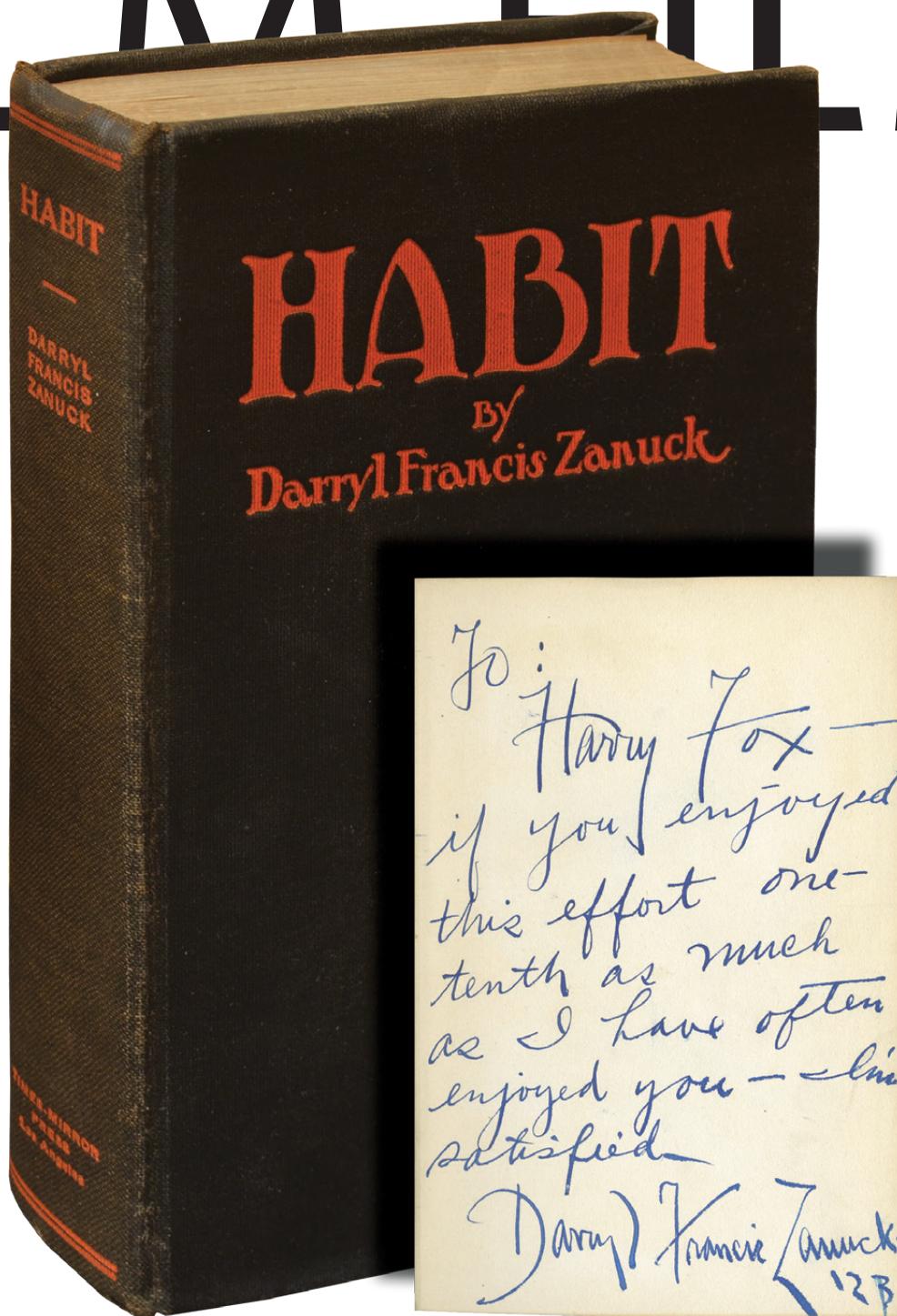
French surrealist director, poet, and artist Jean Cocteau explored fantasies within most of his films such as *The Blood of a Poet* (1932) and *La Belle et la Bête* (1946). With *Orphée*, he took on the myth of Orpheus entering the Underworld to persuade death to restore the departed Eurydice to life.

The British quad design features some of Cocteau's artwork that would be used again in similar posters for 1960's *Le Testament d'Orphée*.

Silk screen, archivally linen backed with a small amount of restoration along the top edge. About Near Fine.

Criterion Collection 68. [Book ID 137656]

\$3250



35

**DARRYL FRANCIS ZANUCK**  
**Habit and Other Short Stories**

Los Angeles, CA: Times-Mirror Press, 1923. First Edition. Association copy, inscribed by Zanuck in the year of publication to silent film actor Harry Fox: "To Harry Fox / If you enjoyed this effort one-tenth as much as I have often enjoyed you, I'm satisfied / Darryl Francis Zanuck / '23."

A collection of lighthearted stories by Zanuck, published at a point when his brief career as an

author of published fiction was on the ropes, his screenwriting career was well on its way, and his great fame as a producer was yet to begin.

Very Good, with some bumping at the spine ends and a slight lean. A very presentable copy, rare to find signed.

**\$850**



Bunuel in Mexico

36

**LUIS BUÑUEL**

**Collection of six Mexican Lobby cards from Luis Buñuel films**

Circa 1950s and 1960s. Collection of six vintage Mexican lobby cards for films directed by Luis Buñuel. Lobby cards included for *Wuthering Heights* (1953), seen here as *Abismos de pasión*, *Robinson Crusoe* (1954), *Los Olvidados* (1950), *El* (1953), *The Exterminating Angel* (1962), and *The Criminal Life of Archibaldo de la Cruz* (1955), seen as *Ensayo de un crimen*.

Included are lobby cards for a few career highlights of surrealist director Luis Buñuel's Mexican film period. His second Mexican feature, *Los Olvidados*, won him the Best Director prize at the 1951 Cannes Film Festival, and shocked audiences with images of juvenile delinquents in Mexico City. Acclaimed films that address themes of sexual pathology, *El*, *Ensayo de un crimen* and *Abismos de pasión*, appear here as well. *Abismos de pasión*, his shoestring-budget adaptation of *Wuthering Heights*, still ranks as one of Buñuel's greatest films, and typifies the surrealist obsession with the tale. It is said that he had written the screenplay for the film as early as 1931, but was unable to find funding until 1953. *The Exterminating Angel*, one of Buñuel's greatest masterpieces, is a black allegorical film depicting upper-class sophisticates who attend a dinner party only to discover that they are unable to leave, at which point the veneer of civilized society begins to crumble.

A final notable entry in this graphically striking collection is the lobby card for his oddball adaptation of the Daniel Defoe novel *Robinson Crusoe*. Buñuel, through his surrealist lens, saw it as a story about a man who nearly loses his mind, finding peace only through companionship. Producers originally wanted Buñuel to cast Orson Welles in the part of Crusoe, but Buñuel considered Welles too loud and too fat. Two versions, one in Spanish and one in English, were shot on the west coast of Mexico. This lobby card and the card for *Abismos de pasión* are smaller than those of normal Mexican lobby cards we believe them to have been printed in Mexico for export purposes. All cards bright and attractive, with the highly contrasted imagery one expects to find on Mexican film advertisements.

Two lobby cards 11 x 14 inches (28 x 36 cm.), all others 12.5 x 16.5 inches (32 x 41 cm.). Very Good plus to Near Fine.

**\$1500**

ALIANZA CINEMATOGRAFICA, S.A.  
PRESENTA A

**MIROSLAVA ERNESTO ALONSO**  
**RITA MACEDO**

en

**ENSAYO DE UN CRIMEN**

CON  
ARIADNA WELTER  
J. M. LINARES RIVAS  
RODOLFO LANDA  
ANDREA PALMA  
LEONOR LLAUSAS

Inspirada en la obra de RODOLFO USIGLI  
Argumento y adaptación de LUIS BUÑUEL Y EDUARDO UGARTE  
Producción de: ALFONSO PATIÑO GOMEZ

DIRIGIDA POR **LUIS BUÑUEL**

PRODUCCIONES TEPEYAC presenta a

**JORGE MISTRAL**  
En LA GRANDIOSA CINTA TITULADA

**'ABISMOS de PASION'**

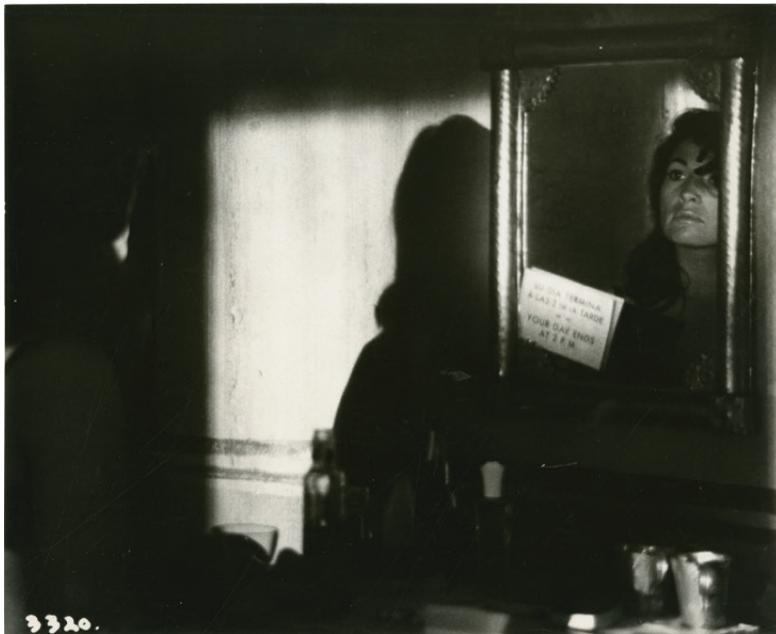
Con IRASEMA, LILIA PRADO, ERNESTO ALONSO, LUIS ACEVES CASTAÑEDA y FRANCISCO REIGUERA

Dirección de LUIS BUÑUEL

LA CONMOVEDORA HISTORIA DE UN AMOR IMPOSIBLE...!

DISTRIBUIDA POR **AZTECA FILMS, Inc.** LOS ANGELES - SAN ANTONIO  
CHICAGO - NEW YORK

PRINTED IN U.S.A.



37

**BERNIE ABRAMSON (PHOTOGRAPHER)**  
**TRUMAN CAPOTE (BOOK)**  
**RICHARD BROOKS (DIRECTOR)**  
**ROBERT BLAKE, SCOTT WILSON (STARRING)**  
**In Cold Blood**

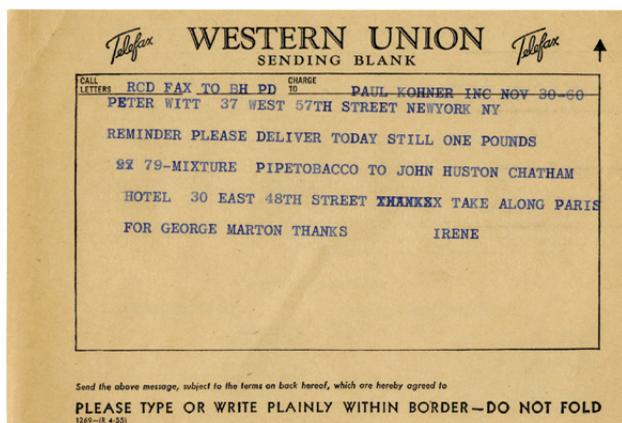
1967. Set of nine vintage oversize borderless reference photographs from the brutal 1967 film, based on Truman Capote's nonfiction book.

A set of images designed to convey the bleak atmosphere of the film, about two drifters who team up to rob a house, ultimately killing the entire family living there, followed by their flight, arrest, and incarceration.

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.

Eight of the photos black-and-white, one sepia. 8 x 10 inches (20 x 25 cm). Near Fine.

\$500



38

Before Amazon Prime

**JOHN HUSTON**

**Original telefax requesting another pound of pipe tobacco**

1960. Vintage telefax sent from the offices of John Huston's longtime agent Paul Kohner, dated "Nov 30-60," requesting that "one pounds [sic] 79-mixture pipe tobacco" be delivered to the director at the Chatham Hotel in New York City.

6.5 x 4.5 inches. Near Fine.

\$375



39

**JOHN CASSAVETES (DIRECTOR, SCREENWRITER, STARRING)**

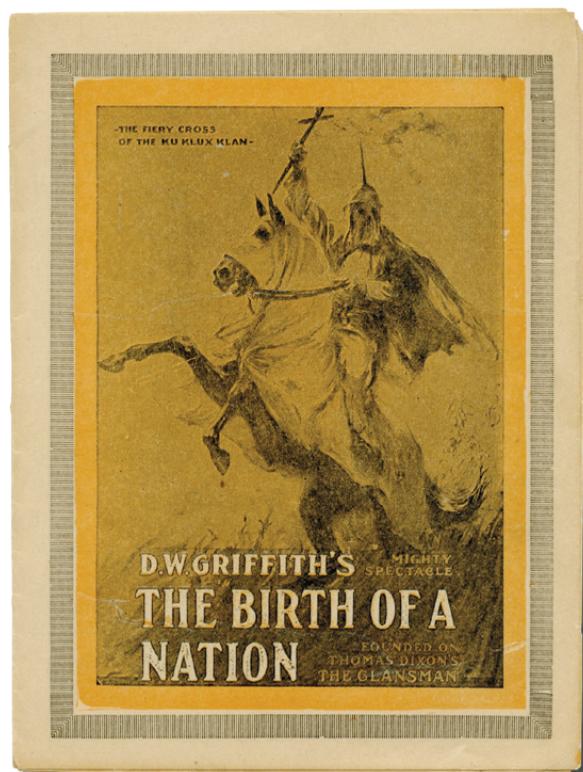
**BEN GAZZARA, GENA ROWLANDS (STARRING)**  
**Opening Night**

Beverly Hills, CA: Faces, 1977. Original poster for the 1970 film, issued by John Cassavetes' small production company, Faces Music. The last film to be produced and distributed by Cassavetes' company, and surprisingly one of the scarcest of its iconoclastic, elegantly designed posters.

27 x 41 inches. Rolled as issued, Near Fine.

\$1250

## FILM



# 40

**D.W. GRIFFITH (DIRECTOR, SCREENWRITER)**  
**THOMAS DIXON JR. (NOVELS)**  
**FRANK E. WOODS (SCREENWRITER)**  
**LILLIAN GISH (STARRING)**  
**The Birth of a Nation**

Los Angeles, CA: David W. Griffith, 1918. Vintage herald for an early revival screening of the landmark 1915 film at the Opera House in Suffern, NY on May 15 and 16, 1918.

16.5 x 5.5 inches (42 x 14 cm), accordion folded to 4.25 x 5.5 inches (11 x 14 cm), with four panels on each side. Near Fine, with a small separation to one of the folds and some light edgewear.

National Film Registry.

**\$750**



# 41

**RENÉ VIÉNET**  
**La dialectique peut-elle casser des briques?**

Paris: Telemondial, 1973. Original French Grande poster and double sided flyer for the 1973 Situationist film by René Viénet, which repurposes the 1972 Hong Kong martial arts film *Crush*, directed by Kuang-Chi Tu, overdubbing the dialogue to create a critique of classism, capitalism, and cinema through the Situationist technique of détournement.

While the film is readily available for viewing online, original paper relating to it is rare, with OCLC locating no material.

Poster: 47 x 63 inches (120 x 160 cm). Folded as issued. Near Fine and very bright, with light creasing and separation to a few of the folds.

Flyer: 9.25 x 12.5 inches (23 x 32 cm). Light creasing to a couple of corners, Near Fine. With French text on the verso describing the plot of the original Hong Kong film.

**\$1250**

42

**STANLEY KUBRICK (DIRECTOR)**  
**ANTHONY BURGESS (NOVEL)**  
**MALCOLM McDOWELL (STARRING)**  
**A Clockwork Orange**

Venice, CA: Ran-Art, . Two variants of a silk-screened iron-on patch advertising the 1971 film, just after it won Best Film and Best Director awards from the New York Film Critics Circle. Both still in original packaging.

The only two variants we have encountered, one with an orange card backing, the other variant has a white backing, with no established priority.

Near Fine.

\$300



43

**STANLEY KUBRICK (DIRECTOR, SCREENWRITER)**  
**ANTHONY BURGESS (NOVEL)**  
**MALCOLM McDOWELL (STARRING)**  
**A Clockwork Orange**

1972. Set of nine double weight black-and-white weight studio photographs from the initial X-rated release of the film. Kubrick trimmed 30 seconds of sexually explicit footage from the initial release for a 1973 re-release, which was accompanied by an entirely new set of advertising material.

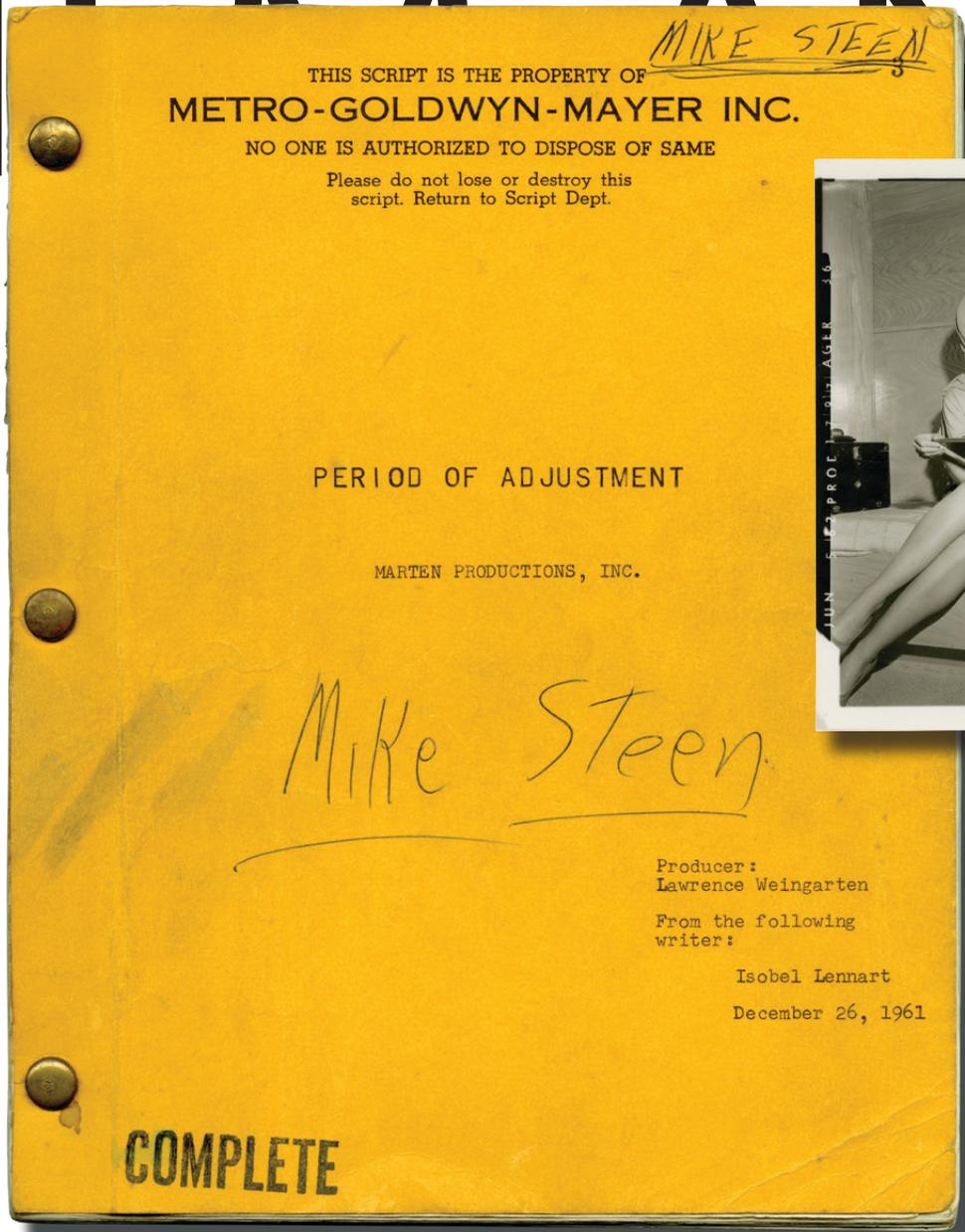
Set in London and surrounding environs, shot on location in London (Chelsea, Thamesmead South, Wandsworth Prison), Windsor, Buckinghamshire, Hertfordshire (including the Manor Lodge School, Shenley Lodge and Skybreak, the home of Warren Radlett), and Brunel University in Middlesex,

8 x 10 inches, with large upper and lower margins as issued, each photo with a 1972 date in the byline along the lower margin. About Near Fine overall.

\$450



# FILM AND



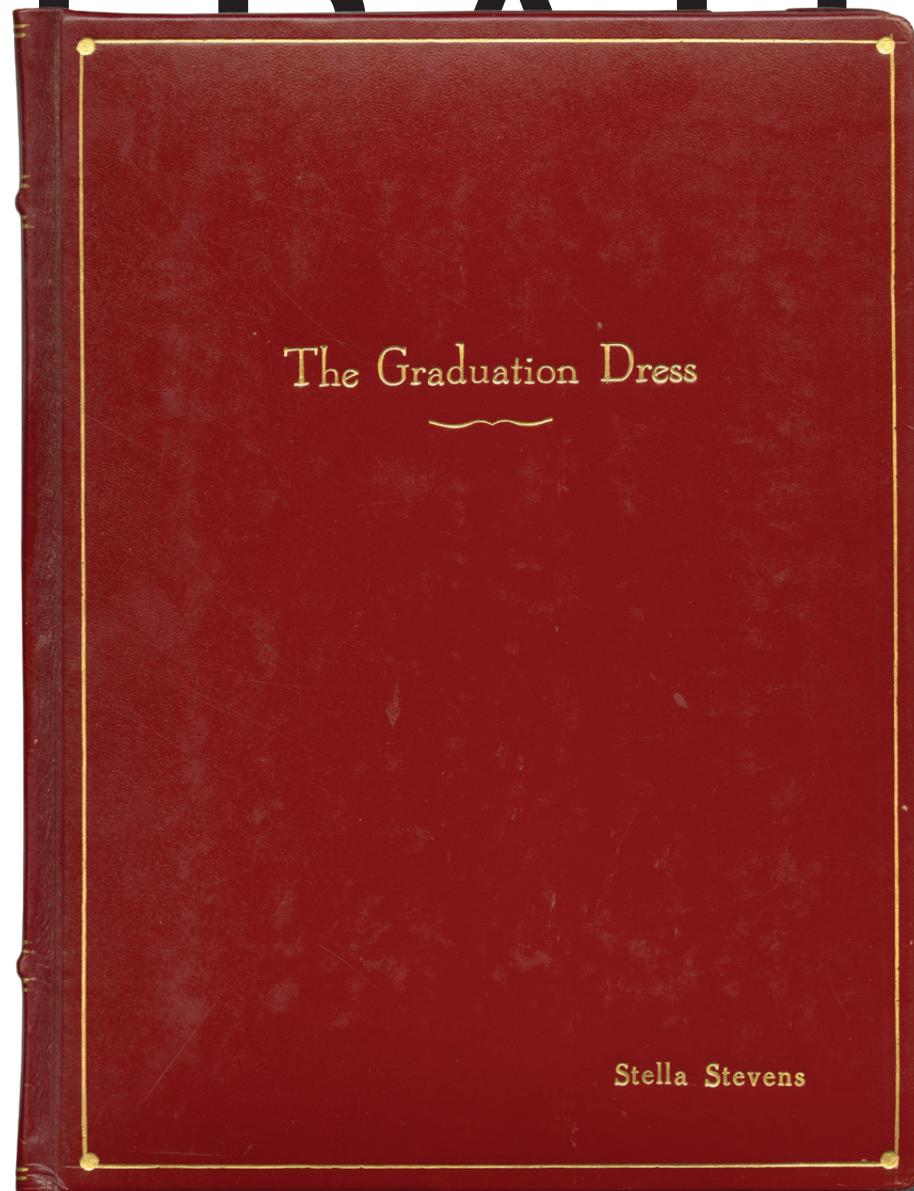
44

**TENNESSEE WILLIAMS (PLAYWRIGHT)**  
**GEORGE ROY HILL (DIRECTOR)**  
**ISOBEL LENNART (SCREENWRITER)**  
**ANTHONY FRANCIOSA, JANE FONDA, JIM HUTTON, LOIS NETTLETON (STARRING)**  
**Period of Adjustment**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1961. Original draft script for the 1962 film, based on the 1960 play of the same name by Tennessee Williams. Copy belonging to actor Mike Steen, who worked as the dialogue coach for the film, with numerous holograph notations, corrections, and changes to the dialogue throughout in both ink and pencil. Bound in at the rear are a complete shooting schedule and staff list for the film, dated 4/4/62 and 4/9/62 respectively.

Several items are laid into the script, including a call sheet and work order dated 4/10/62, which corresponds to the first day of production. Also included are two 4 x 5 inch candid photographs of Steen going over the script with actress Lois Nettleton, and a 10 x 8 inch photograph featuring a head shot and several images of Steen from various productions, with his contact information typed on the verso.

\$1650



45

**WILLIAM FAULKNER (STORY)****RICHARD IRVING (DIRECTOR)****WILLIAM R. COX (SCREENWRITER)****RONALD REAGAN, ELLEN CORBY, BUDDY EBSER, STELLA STEVENS (STARRING)****The Graduation Dress**

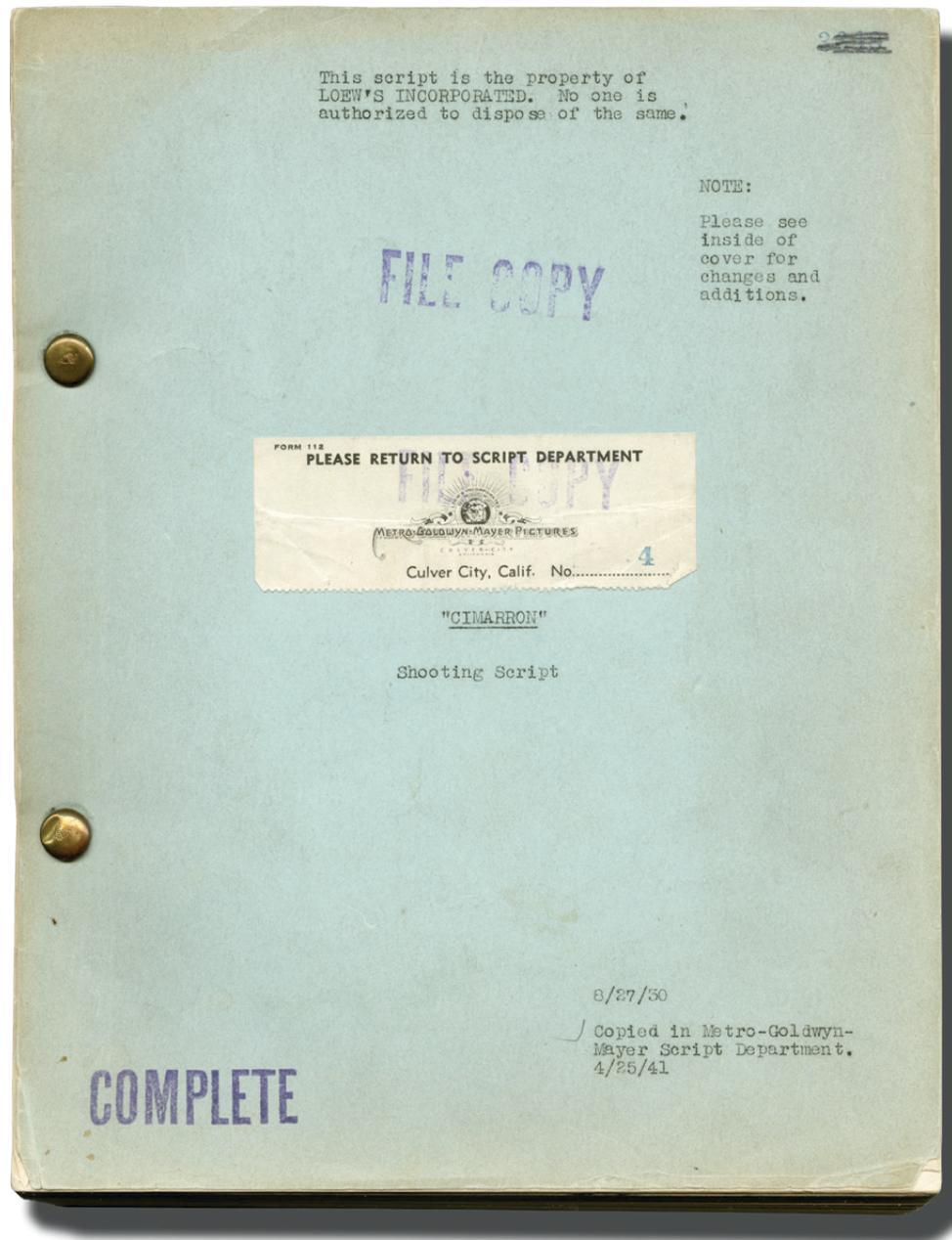
Universal City, CA: General Electric Theater / CBS, 1960. Revised draft script for "The Graduation Dress," which aired as Season 9, Episode 7 of the 1953-1962 CBS anthology series, *General Electric Theater*. Presentation copy belonging to actress Stella Stevens, bound in full maroon calf with gilt titles. Brief notations throughout in holograph pencil at the inclusions of Stevens' character, Laura.

Based on an original script written by William Faulkner and his lover and protégé, Joan Williams, in 1952, subsequently acquired by *General Electric Theater*. The script in turn was based one of William's

short stories, a comedic tale about a mountain girl and her new dress, set in the 1930s. This episode was the last TV production during Faulkner's life to be based on his work.

Future President Ronald Reagan hosted the episode (and 228 of 302 total episodes), and Corby and Ebsen starred as Ma and Pa, co-starring with Stevens, Tom Nolan, Hugh O'Brian, and Susanne Sidney.

**\$1250**



46

**EDNA FERBER (NOVEL)**  
**WESLEY RUGGLES (DIRECTOR)**  
**HOWARD ESTABROOK, LOUIS SARECKY (SCREENWRITERS)**  
**RICHARD DIX, IRENE DUNNE, ESTELLE TAYLOR, NANCE O'NEIL (STARRING)**  
**Cimarron**

Culver City, CA: Metro-Goldwyn-Mayer [MGM], 1941 (1931). Shooting script for the 1931 film, mimeograph studio file copy made on 4/25/41. MGM would release a remake of the property in 1960, directed by Anthony Mann and starring Glenn Ford and Maria Schell.

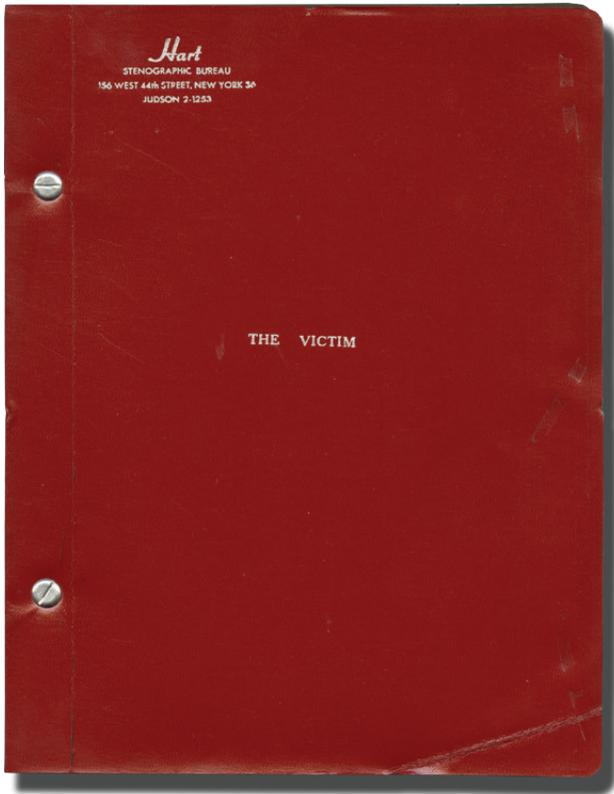
A pre-code Western, based on Edna Ferber's 1929 novel. Yancey (Dix) is an antsy newspaper editor who moves to a booming Oklahoma town with his reluctant wife (Dunne). The up-and-coming town

soon proves to be too claustrophobic for Yancey, so he leaves for the Cherokee Strip without his family.

Shot on location in California. Winner of three Academy Awards, including Best Picture, and the first Western to win an Academy Award.

Hardy, p. 29. Pitts 747.

**\$350**



47

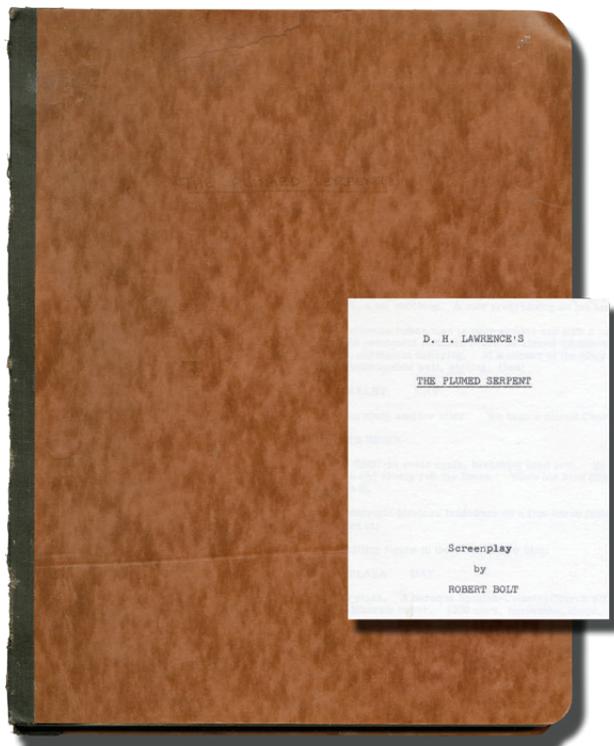
**SAUL BELLOW (NOVEL)**  
**CHARLES E. ISRAEL (SCREENWRITER)**  
 The Victim

First Draft script for an unproduced film, circa 1967. Based on the 1947 novel by Saul Bellow.

The New York Public Library's archive of papers belonging to actor Montgomery Clift indicates that this script was considered by Clift around the time he starred in John Huston's *The Misfits*, but that he turned down the project.

Charles E. Israel was a Canadian screenwriter best remembered as the writer for a long-running series of short films for Canadian television between 1956 and 1966. He was also a novelist, best known for *Rizpah* (1961) and *The Mark* (1958), the latter being the basis for the 1961 British film.

\$875



48

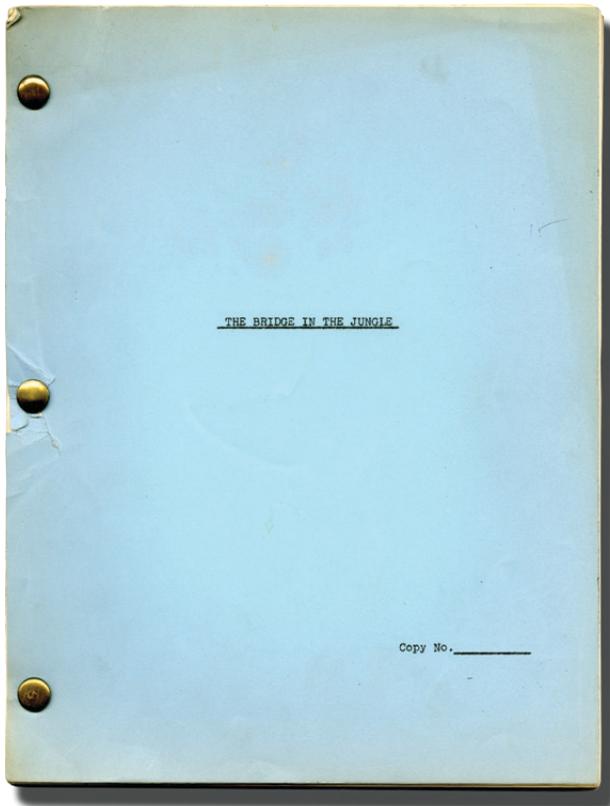
**ROBERT BOLT (SCREENWRITER)**  
**D.H. LAWRENCE (AUTHOR)**  
 The Plumed Serpent

New York: Mario Ghio Productions, circa early 1970s. Draft script for an unproduced film by Robert Bolt, based on the 1926 novel by D.H. Lawrence.

A fascinating, little known adaptation, the only association between these two major British writers.

Bolt is best known for his screenplay adaptations of *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965) and *A Man for All Seasons* (1966, based on his play).

\$375

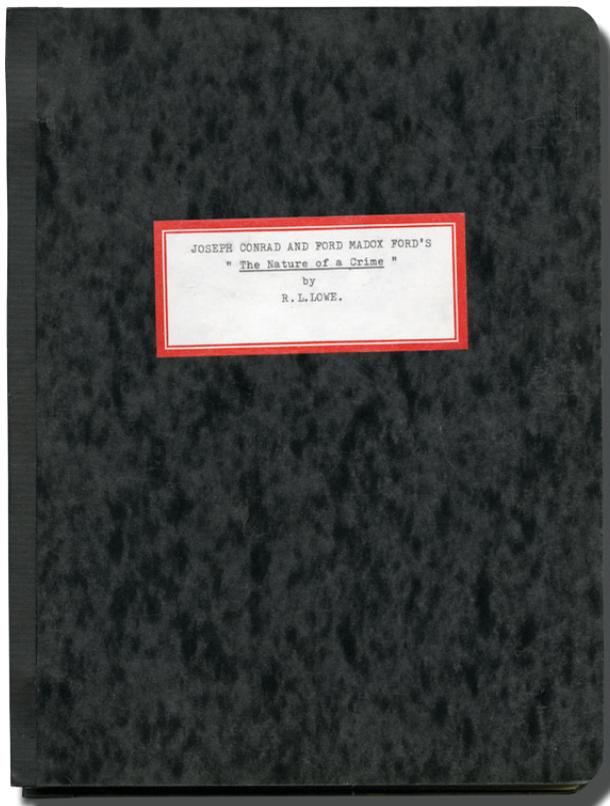


49

**B. TRAVEN (NOVEL)**  
**ALBERT MALTZ (SCREENWRITER)**  
**The Bridge in the Jungle**

Hollywood, CA: Paul Kohner, circa 1958. Draft script for an unproduced adaptation of B. Traven's 1929 novel by Hollywood Ten writer Albert Maltz. With the address label of agent and producer Paul Kohner on the first blank, although this script, dating to circa 1958, appears to bear no resemblance to the 1971 adaptation of *The Bridge in the Jungle* written and directed by Kohner's son Pancho.

\$450

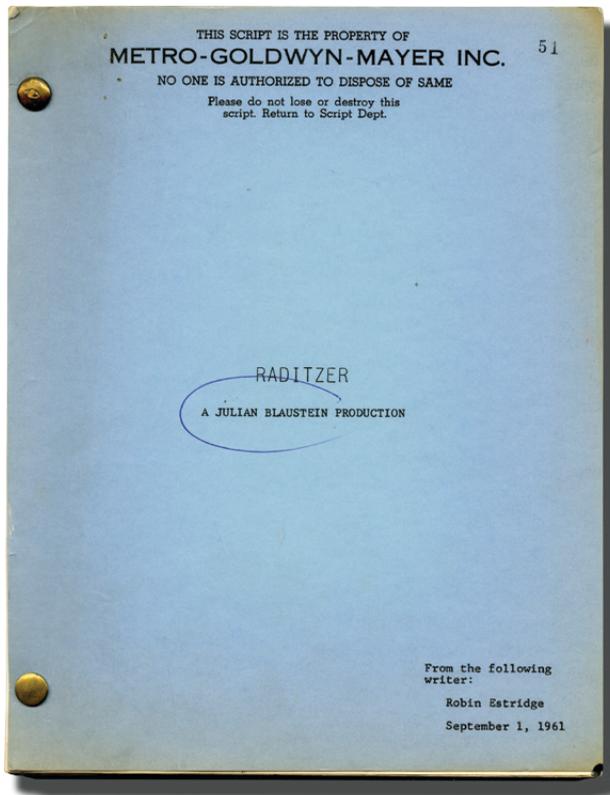


50

**JOSEPH CONRAD (NOVEL)**  
**FORD MADDOX FORD (NOVEL)**  
**R.L. LOWE (SCREENPLAY)**  
**The Nature of a Crime**

Circa early 1970s. Draft script for an unproduced film, adapted from the collaborative novel written by Joseph Conrad and Ford Maddox Ford in 1909, but not published until after Conrad's death in 1924. The third of three collaborations by the two novelists.

\$400



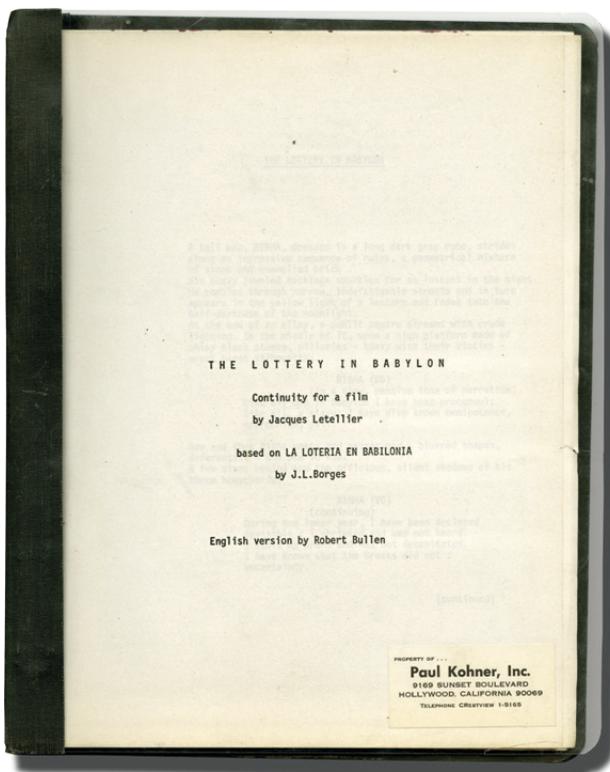
51

**PETER MATTHIESSEN (NOVEL)**  
**JULIAN BLAUSTEIN (PRODUCER)**  
**ROBIN ESTRIDGE (SCREENWRITER)**  
**Raditzer**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1961. Revised draft script for an unproduced film called *Raditzer*, written by British screenwriter Robin Estridge, based on Peter Matthiessen's 1961 novel about Raditzer, a scoundrel in the US Navy during WWII who has many shortcomings, including cheating at cards.

Estridge had just written the script for Gerald Thomas' film, *Beware of Children* (early 1961) and his next work would come for Ronald Neame, for his adventure film, *Escape from Zahrain* (1962). Notably, Estridge wrote crime novels as Robin York and as Philip Loraine.

\$375



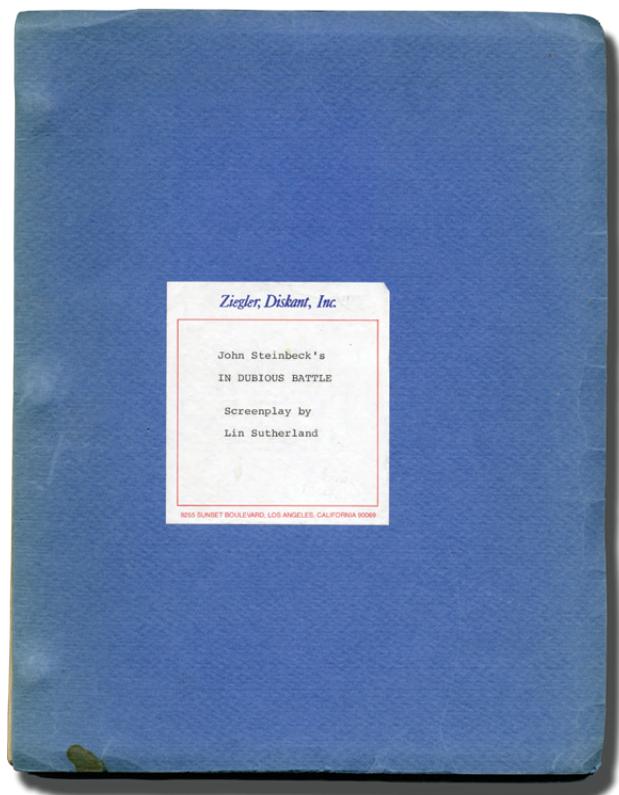
52

**JORGE LUIS BORGES (STORY)**  
**JACQUES LETELLIER (SCREENWRITER)**  
**The Lottery in Babylon**

Draft script for an unproduced film, written by cinematographer Jacques Letellier, based on the 1941 short story by Jorge Louis Borges. English language agency script with the address label of Paul Kohner Inc. on the title page.

\$325

## FILM AND LITERATURE



# 53

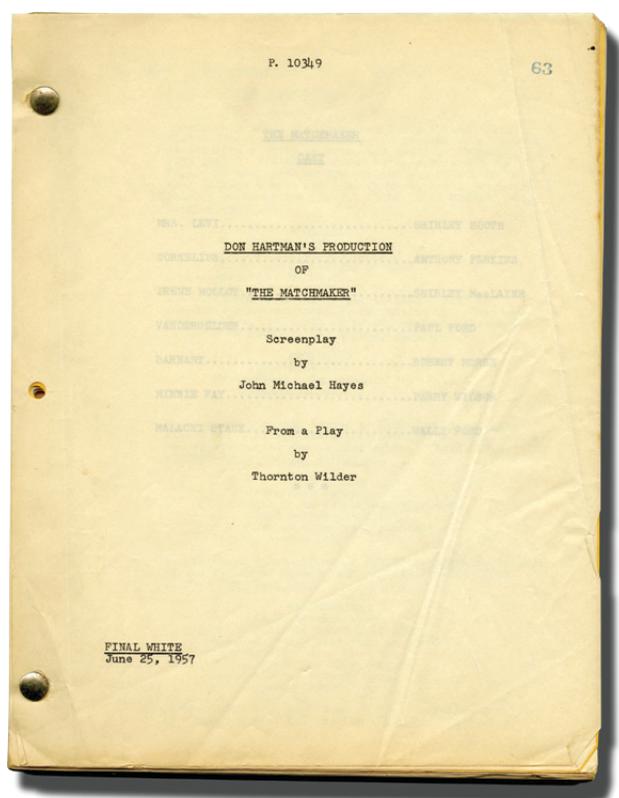
### **JOHN STEINBECK (NOVEL) LIN SUTHERLAND, FRANK PACKARD (SCREENWRITERS) In Dubious Battle**

Los Angeles, CA: Ziegler, Diskant, 1978. Revised draft script for an unproduced film, circa 1978, based on John Steinbeck's 1936 novel, and written for screen by Lin Sutherland. Sutherland's other film credits include *The Whole Shootin' Match* (1978, producer, writer) and *Mongrel* (1982, producer). Also credited to screenwriter Frank Packard, who was an actor in the 1970s, on the title page. Packard can presumably be credited to any revisions present in this draft. Agency copy, with company label on the front wrapper.

This novel, along with *Travels with Charley*, is Steinbeck's only major work not yet adapted for film.

Set in Salinas Valley, California, in 1934.

\$1500



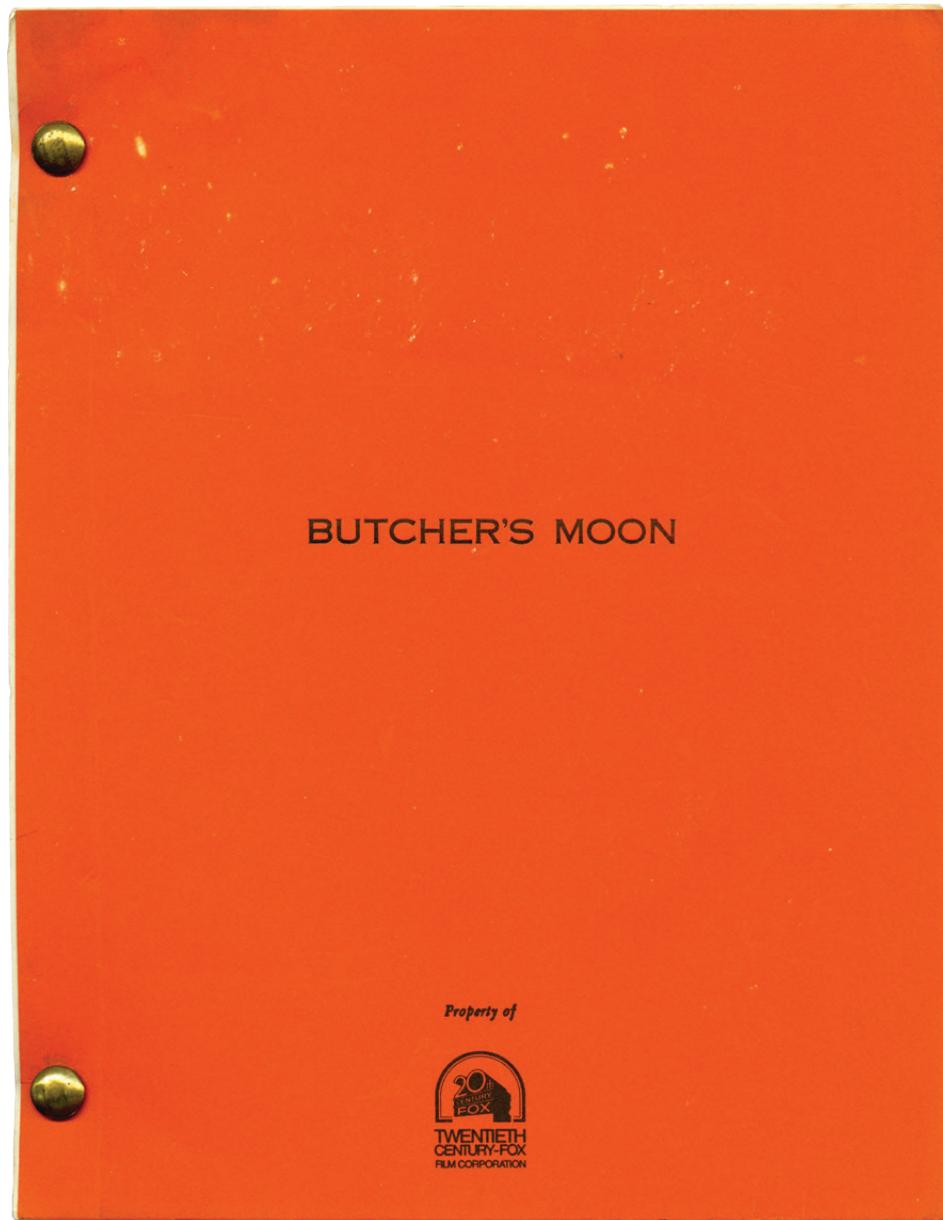
# 54

### **THORNTON WILDER (PLAY) JOSEPH ANTHONY (DIRECTOR) JOHN MICHAEL HAYES (SCREENWRITER) SHIRLEY BOOTH, ANTHONY PERKINS, SHIRLEY MACLAINE, PAUL FORD (STARRING) The Matchmaker**

Los Angeles, CA: Paramount Pictures, 1957. Revised Finale White script for the 1958 film.

Based on Thornton Wilder's 1957 play, winner of two Tony Awards, which was also adapted into the multiple Tony Award winning and still popular 1964 Broadway musical *Hello Dolly!* and the subsequent 1969 film, winner of three Academy Awards, directed by Gene Kelly, and starring Barbara Streisand and Walter Matthau.

\$475



55

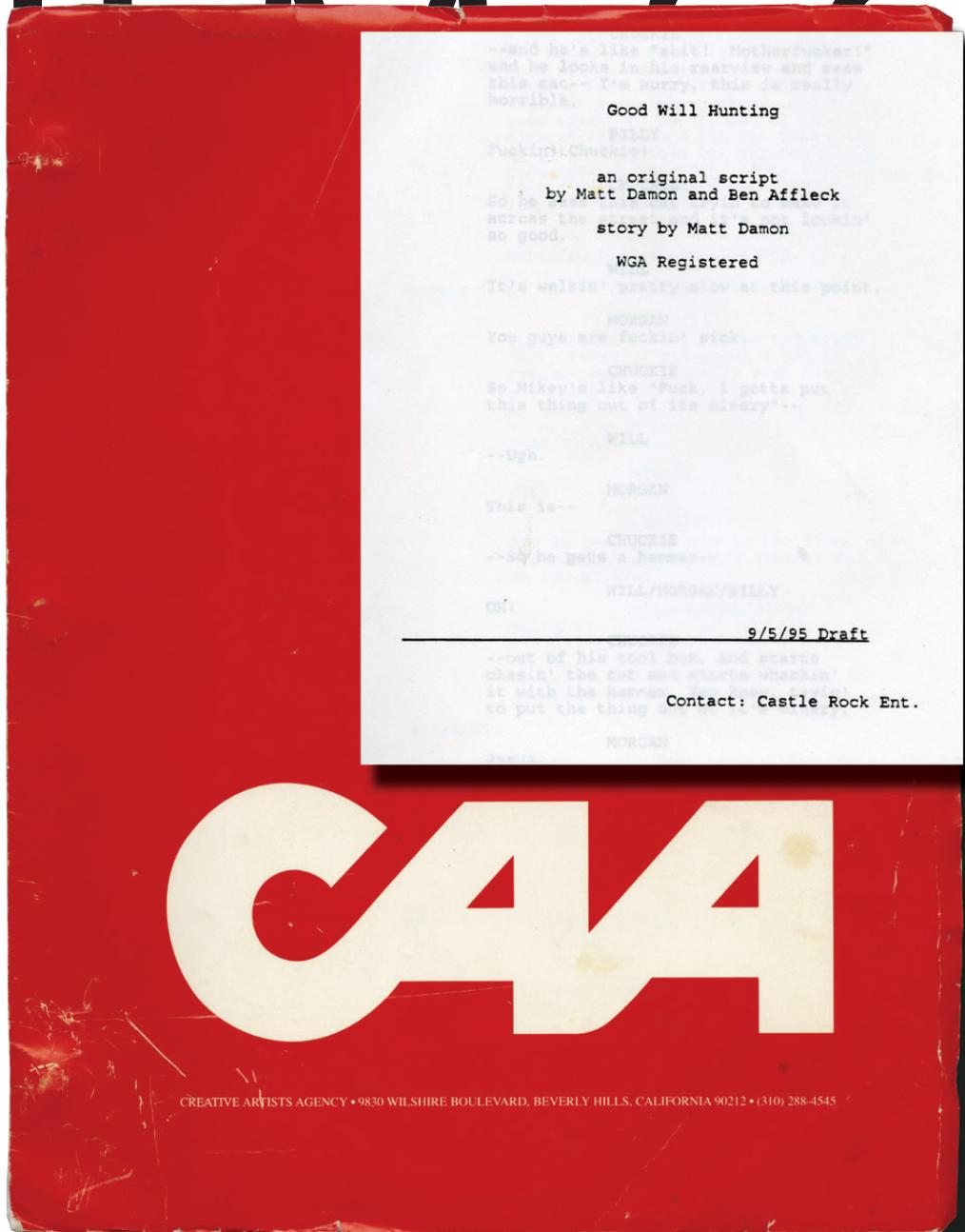
**DONALD E. WESTLAKE (NOVEL)**  
**GERALD WILSON (SCREENWRITER)**  
**Butcher's Moon**

Los Angeles, CA: Twentieth Century-Fox, 1974. Draft script for an unproduced film. Based on Donald E. Westlake's 1974 novel, under the pseudonym Richard Stark.

Featuring fictional Jack Bishop, screenwriter Wilson's take on Westlake's major character, Parker. The story loosely follows that of the novel, where Parker, needing money, decides to claim the loot that he stashed at a theme park. He enlists a buddy and they return to the scene of the crime only to find the money missing. Parker, or Bishop, approaches Al Lozini, the regional mob boss, to tell him to return the funds, resulting in war.

Westlake had not intended the novel to be the final Parker book, but it happened anyway. He said that "Richard Stark just up and disappeared. He did a fade. Periodically, in the ensuing years, I tried to summon that persona, to write like him, to be him for just a while, but every single time I failed. What appeared on the paper was stiff, full of lumps, a poor imitation, a pastiche. Though successful, though well liked and well paid, Richard Stark had simply downed tools. For, I thought, ever." *Butcher's Moon* is the longest of the Parker novels, and a fitting farewell to the Parker saga.

\$450



56

**GUS VAN SANT (DIRECTOR)**  
**MATT DAMON, BEN AFFLECK (SCREENWRITERS, STARRING)**  
**ROBIN WILLIAMS, STELLAN SKARSGÅRD (STARRING)**  
**Good Will Hunting**

New York: Miramax International, 1996. Early agency draft script for the 1997 film. Though not noted in any way, this copy belonged to screenwriter and director Leonard Schrader.

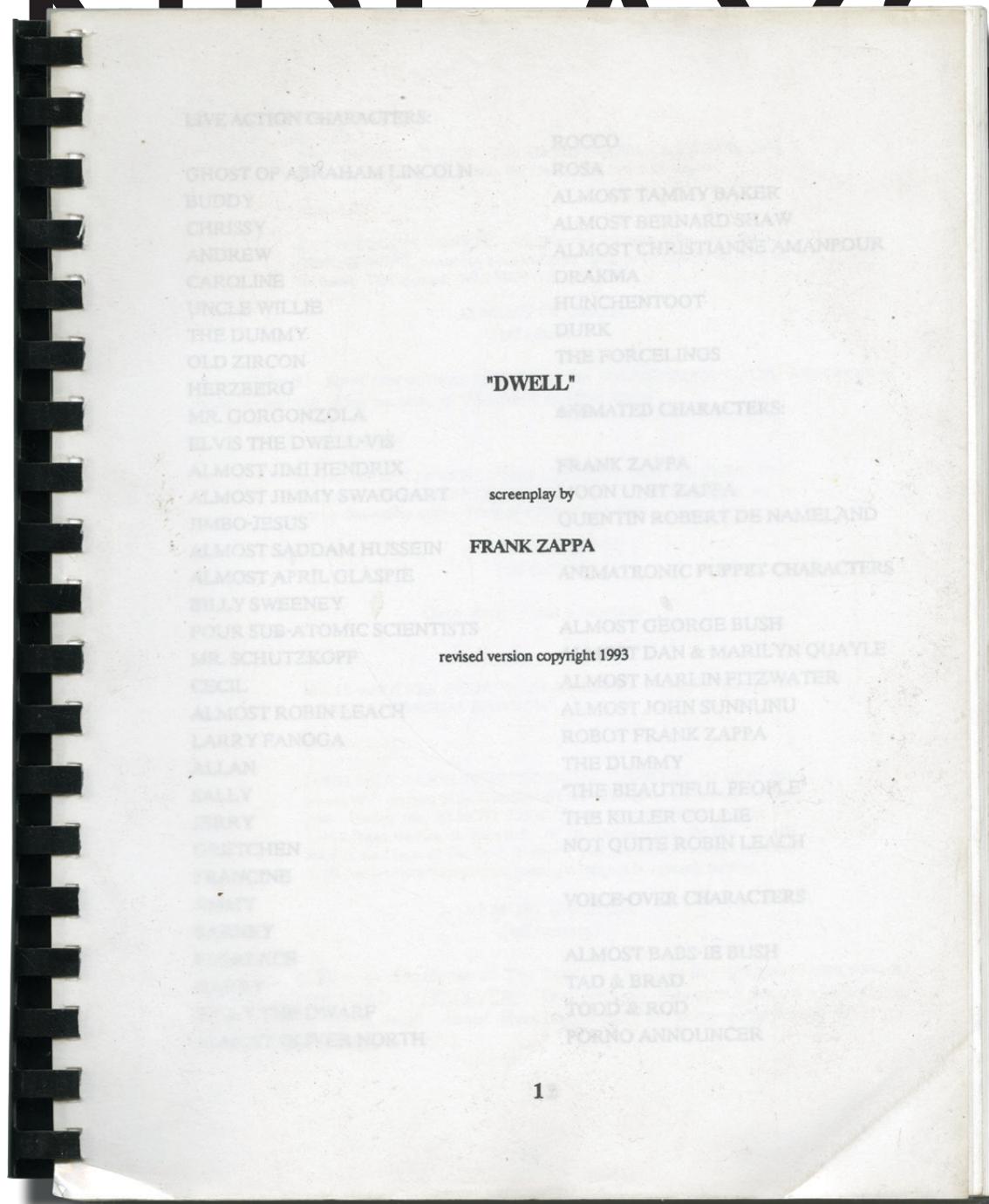
An M.I.T. professor discovers that a genius janitor with a photographic memory has been anonymously answering elaborate mathematical problems he leaves on his board at night, and he and another professor attempt to help the janitor improve his place in life. The film, featuring critically lauded

performances by nearly all of its leading characters, was a box office hit, and helped propel Damon and Affleck into the national spotlight. Winner of two Academy Awards for Best Supporting Actor and Best Screenplay, and nominated for seven others including Best Picture and Best Director.

Set in Boston, shot on location throughout Massachusetts and Canada.

\$650

# EEENNDIAYG



57

## FRANK ZAPPA Dwell

1993. Revised draft script for an unproduced film *Dwell*, written by Frank Zappa. Though not noted in any way, this copy belonged to screenwriter and director Leonard Schrader.

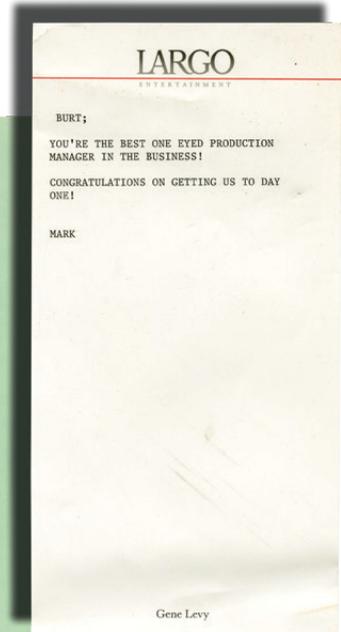
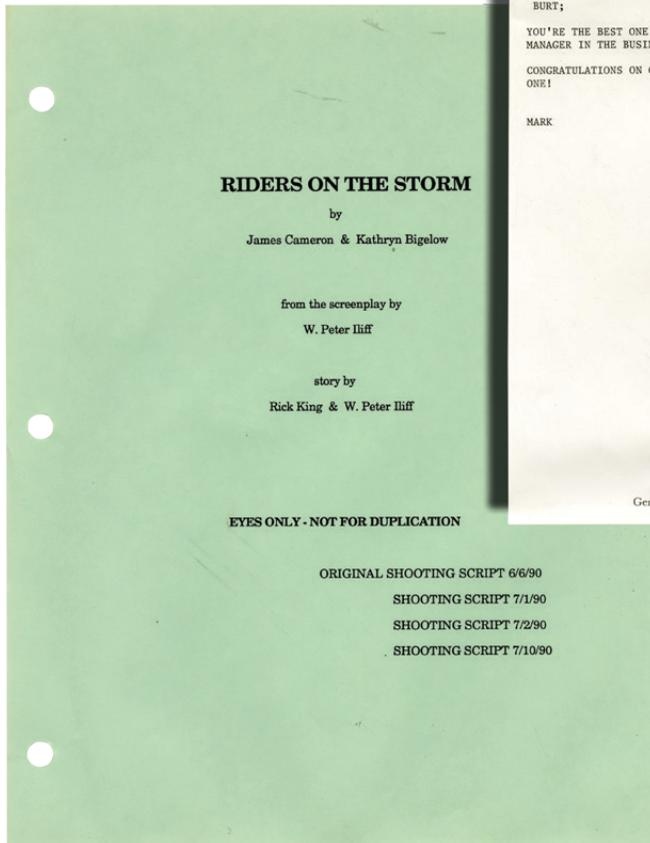
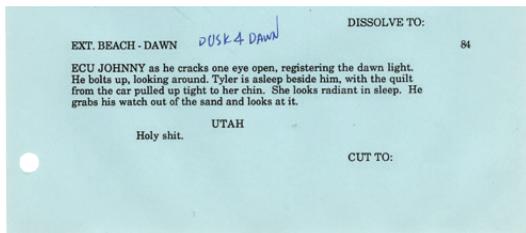
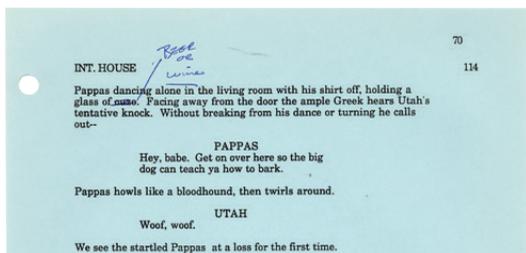
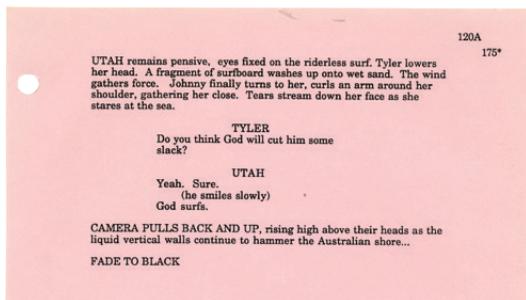
In large part this screenplay is a transcription of Zappa's self-published 1984 novel *Them or Us*, which he also attempted to translate into a stage musical entitled *Hutchentoot*. *Hutchentoot* and *Dwell* both contain a story about a greedy alien space queen who wants to invade the earth, though *Dwell* includes

other storylines as well. Zappa once approached Monty Python member Terry Gilliam about directing the film, but Gilliam suggested that the screenplay, already a series of crass, disconnected, purposefully politically-incorrect vignettes, would be a better fit for a television series.

Set in multiple locations, including outer space.

\$325

## FILM SCREENPLAYS



# 58

### Surf's Down

**KATHRYN BIGELOW (DIRECTOR, SCREENWRITER)**

**JAMES CAMERON (SCREENWRITER)**

**RICK KING, W. PETER ILIFF (SCREENWRITERS)**

**KEANU REEVES, PATRICK SWAYZE, GARY BUSEY (STARRING)**

### Point Break

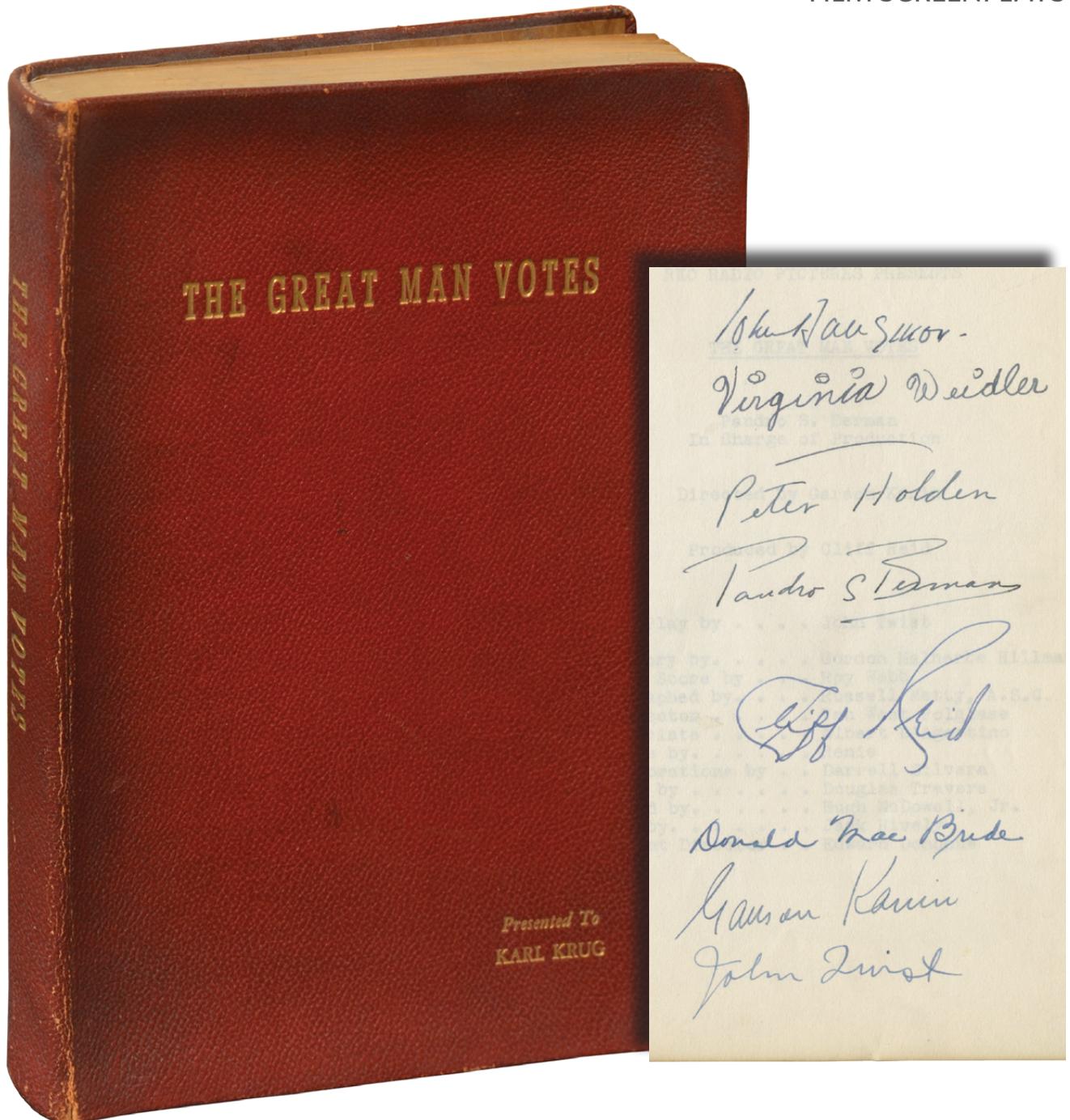
Los Angeles, CA: Twentieth Century-Fox, 1991. Shooting script and production archive, with rainbow revisions, for the 1991 film, belonging to the film's production manager, Burt Bluestein. Included are the script, with many holograph notations and drawing, as well as two binders full of legal research and documents, cast and crew contact sheets, shooting schedules, continuity lists, one-line schedules, and production sketches.

The breakthrough film for Kathryn Bigelow, and today a cult classic and keystone surfing film. Bigelow went on to become the first female director win an Academy Award with *The Hurt Locker* in 2008. Though not credited in the final film, James Cameron is listed on the script's title page as a co-writer with Bigelow.

Set primarily in Southern California, shot on location throughout California in Malibu, Redondo Beach, Dockweiler Beach, Ecola State Park, Los Angeles, Manhattan Beach, Pacific Palisades, Santa Monica, Culver City, and Venice Pier, as well as Hawaii, Oahu, Lake Powell, Utah, and Wheeler, Oregon.

Production material housed in two binders, one a black vinyl 3-ring report folder containing the script and production material, the other a cloth 3-ring report folder inserted into a heavy duty brown burlap protector with a velcro clasp containing mostly legal documents relating to the film.

**\$3000**



**59** **GARSON KANIN (DIRECTOR)**  
**GORDON MALHERBE HILLMAN (STORY)**  
**JOHN TWIST (SCREENPLAY)**  
**JOHN BARRYMORE, PETER HOLDEN, VIRGINIA WEIDLER (STARRING)**  
**The Great Man Votes**

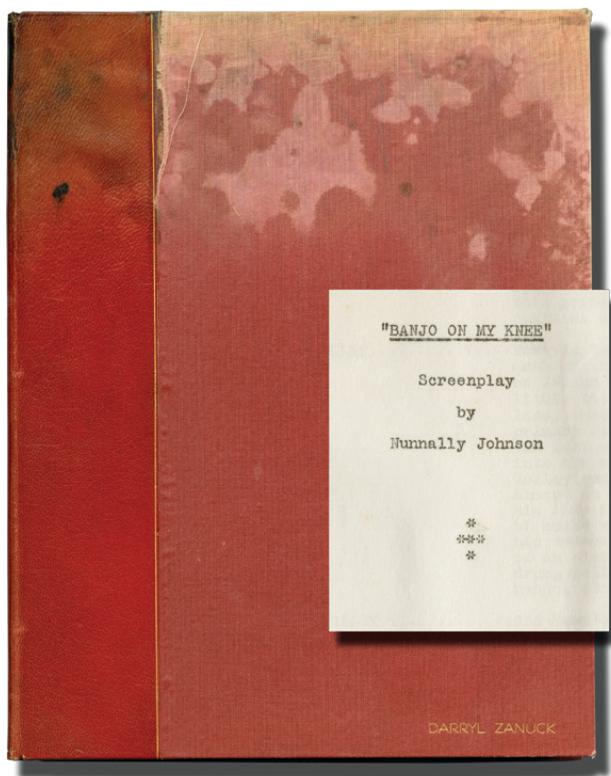
Santa Monica: RKO Radio Pictures, 1939. Bound presentation script for the 1939 film, based on the 1933 short story by Gordon Malherbe Hillman originally published in *American Magazine*. Signed by members of the cast and crew, including stars John Barrymore, Peter Holden, Virginia Weidler, and Donald McBride, director Garson Kanin, screenwriter John Twist, and producers Cliff Reid and Pandro S. Berman. Presented to newspaper film

critic Karl Krug, with his name in gilt on the front board.

One of John Barrymore's final films, where he plays a terminally ill man who has to cast the deciding vote in a town's mayoral election.

**\$2500**

## FILM SCREENPLAYS



60

**JOHN CROMWELL (DIRECTOR)**  
**NUNNALLY JOHNSON (SCREENWRITER)**  
**BARBARA STANWYCK, JOEL MCCREA**  
**(STARRING)**

**Banjo on My Knee**

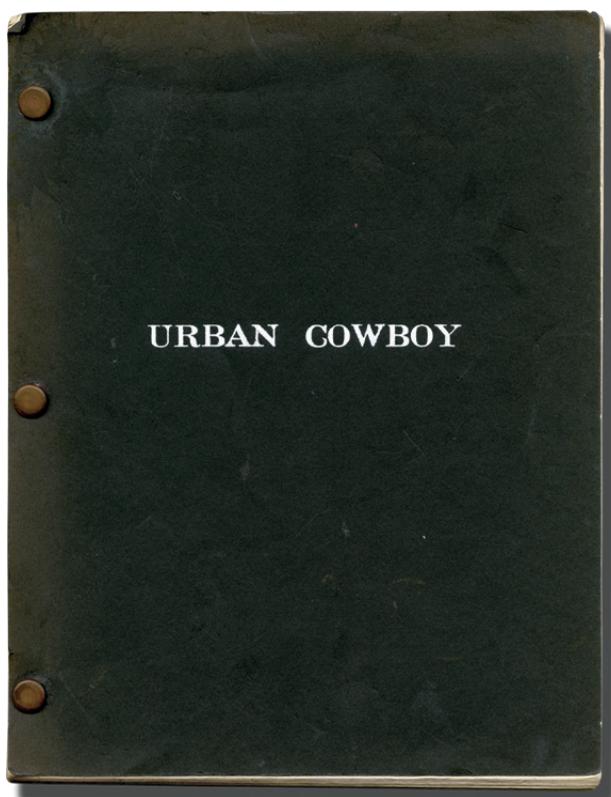
Los Angeles, CA: Twentieth Century-Fox, 1936. Final draft script for the 1936 film. Quarter-bound red leather presentation script belonging to executive producer Darryl F. Zanuck, with his name in gilt on the front board. Bound throughout are ten black-and-white stills from the film, backed with paper.

Based on Harry Hamilton's 1936 novel. Ernie Holley (McCrea) believes he killed a guest at his wedding, so he flees. His father Newt (Walter Brennan) and bride Pearl (Stanwyck) track him down in New Orleans and persuade him to come home.

Set in Mississippi. Nominated for an Academy Award.

Hirschhorn, p. 127.

\$1500



61

**JAMES BRIDGES (DIRECTOR, SCREENWRITER)**  
**AARON LATHAM (SCREENWRITER)**  
**JOHN TRAVOLTA, DEBRA WINGER**  
**(STARRING)**

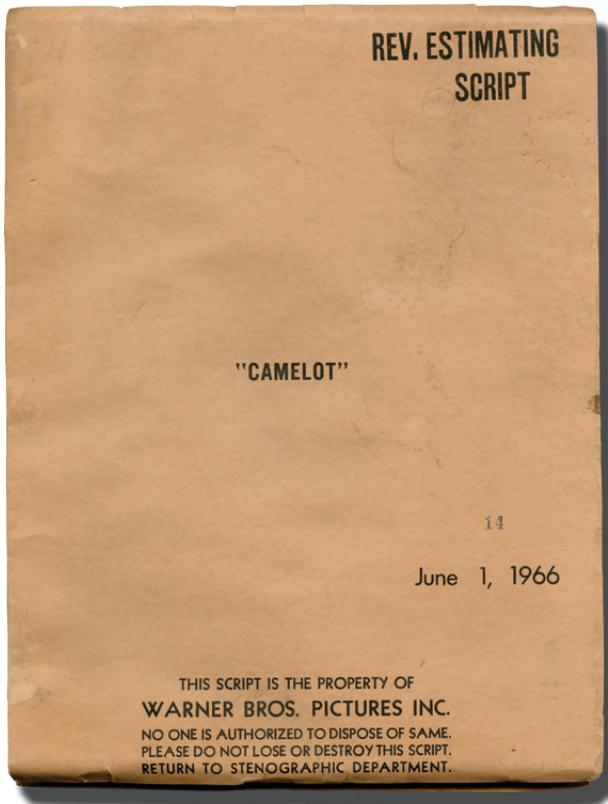
**Urban Cowboy**

Los Angeles, CA: Paramount Pictures, 1979. Final draft script for the 1980 film.

A shining credit for John Travolta, based on an article in *Esquire* magazine (1978) by Aaron Latham. A country boy moves to the city to take a job with his uncle, meets a cowgirl and the two fall in love, and eventually get married. Another man threatens their relationship, but if Travolta can master a mechanical bull, all will work out in the end.

Set in Houston, Texas, shot on location throughout Texas.

\$950



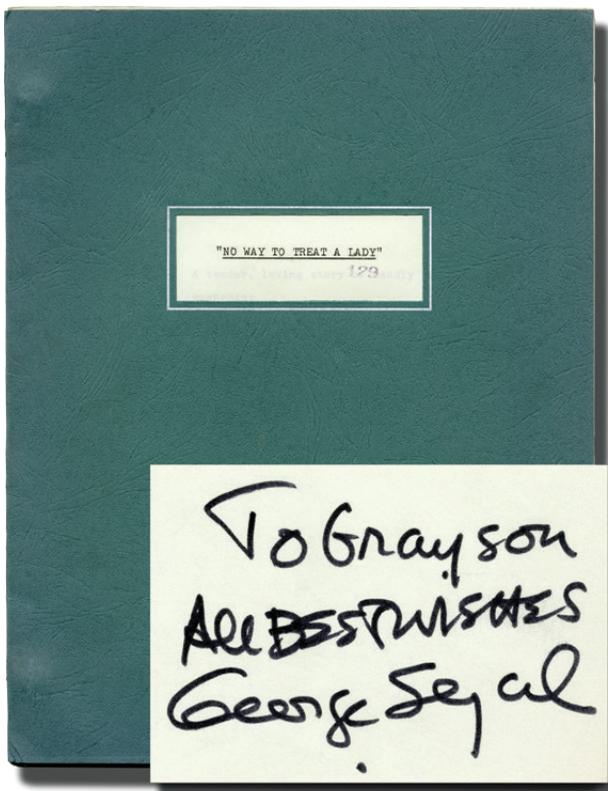
62

**JOSHUA LOGAN (DIRECTOR)**  
**ALAN JAY LERNER (SCREENWRITER)**  
**RICHARD HARRIS, VANESSA REDGRAVE,**  
**FRANCO NERO, DAVID HEMMINGS (STARRING)**  
 Camelot

Burbank, CA: Warner Brothers, 1966. Revised Estimating draft script for the 1967 film. Winner of three Academy Awards.

Based on the 1960 Broadway musical by Lerner and Loewe, winner of four Tony awards, and itself based on *The Once and Future King*, T.H. White's 1958 adaptation of Arthurian legends.

\$875



63

**JACK SMIGHT (DIRECTOR)**  
**WILLIAM GOLDMAN (NOVEL)**  
**JOHN GAY (SCREENWRITER)**  
**ROD STEIGER, LEE REMICK, GEORGE SEGAL**  
**(STARRING)**  
 No Way to Treat a Lady

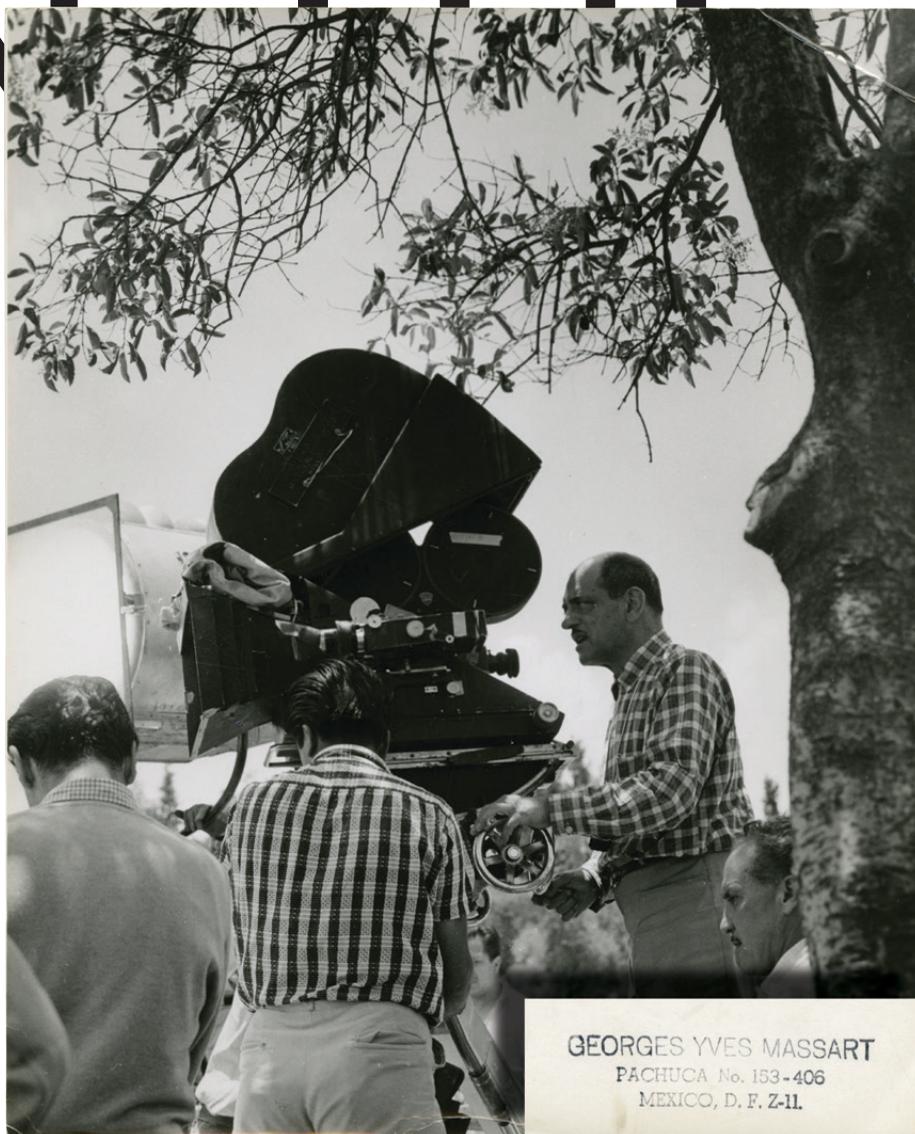
Los Angeles: Paramount Pictures, 1967. Final Shooting script for the 1968 film. Signed by actor George Segal on the title page, with a brief inscription.

Highly underrated crime film, and one of Rod Steiger's greatest (yet least known) performances. Based on the 1964 novel by William Goldman. Christopher Gill (Steiger) is a serial killer whose ability to assume alternate identities keeps him off the trail of police detective Brummel (Segal).

Weldon (1996), p. 406.

\$650

# ON THE SET



64

Buñuel in Mexico

**LUIS BUÑUEL (DIRECTOR)**

**HENRI CASTILLOU (NOVEL)**

**GEORGES YVES MASSART (STILL PHOTOGRAPHER)**

**GÉRARD PHILLIPE (STARRING)**

**Fever Mounts at El Pao**

Mexico: 1959. Vintage oversize borderless press photograph of director Luis Bunuel and cinematographer Gabriel Figueroa behind the camera in Mexico during the making of the 1959 film (a French-Mexican co-production released during Bunuel's Mexican period). Mexican stamp of photographer Georges Yves Massart on the verso.

Handwritten text on the verso reads (in Spanish): "One of the scenes should have been shot in a very modern stable but it was impossible to find such a

facility within the Mexico area. Luis Bunuel decided to shoot at the race track, this is why horses appear instead of cows as written in the script."

Shot on location in the towns of Tetecala and Tepoztlán in Morelos, Mexico.

8 x 10 inches (20 x 25.5cm). Near Fine.

**\$850**

# ET ON THE



65

**ELIA KAZAN (DIRECTOR)**

**BETTY SMITH (NOVEL)**

**TESS SIESINGER, FRANK DAVIS (SCREENWRITERS)**

**JAMES DUNN, JOAN BLONDELL, PEGGY ANN GARNER (STARRING)**

**A Tree Grows in Brooklyn**

Los Angeles, CA: Twentieth Century-Fox, 1945.  
Vintage photograph from the 1945 film, showing the crew and equipment used to create rain for a scene featuring Peggy Ann Garner and Ted Donaldson. Mimeo snipe on the verso describing the scene in detail.

Based on the classic 1943 coming-of-age novel by Betty Smith. Nominated for Best Screenplay, and James Dunn won for Best Supporting Actor. Peggy

Ann Garner was also awarded a special Academy Juvenile Award for her lead performance.

9.25 x 8 inches (23.5 x 20 inches), trimmed on the left side. Very Good plus, light creasing overall.

National Film Registry.

**\$300**

## ON THE SET



# 66

Knocking around the house

**BILLY WILDER (DIRECTOR, SCREENWRITER)**  
**CHARLES BRACKETT (SCREENWRITER, PRODUCER)**  
**D.M. MARSHMAN JR. (SCREENWRITER)**  
**WILLIAM HOLDEN, GLORIA SWANSON (STARRING)**  
**Sunset Boulevard**

Los Angeles, CA: Paramount Pictures, 1950.  
Collection of ten vintage black and white reference photographs, wide margin, single weight, all being candid shots from the set of the film. Photographs prominently feature images of Gloria Swanson on the set, intimate moments between director Billy Wilder and Swanson, and an occasional appearance by actor William Holden as well.

A down-on-his-luck screenwriter (William Holden) stumbles into the home of a forgotten movie star (Gloria Swanson), becoming enmeshed in her deranged plan for a comeback. A kingpin in the pantheon of films about Hollywood, yet another masterpiece from Wilder, his urban noir counterpart

to the daylight rural world of *Ace in the Hole* (1951). Winner of three Academy Awards, and nominated for another eight, including Best Picture. Set in Hollywood, shot there on location.

Prints 8 x 10 inches (20.5 x 25.5 cm), images 3.5 x 4.5 inches (9.5 x 11.5 cm). Near Fine, with a couple of short closed tears and creases at the extremities.

Complete collation details available on request.

National Film Registry. Hardy, p. 315. Selby Masterwork, p. 408. Silver, p. 288. Spicer, p. 420.

**\$1275**



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67

**MITCHELL LEISEN (DIRECTOR)**  
**VIRGINIA VAN UPP, OSCAR HAMMERSTEIN II (SCREENWRITERS)**  
**GEORGE MANKER WATTERS, ARTHUR HOPKINS (PLAYWRIGHTS)**  
**CAROLE LOMBARD, FRED MACMURRAY, CHARLES BUTTERWORTH (STARRING)**  
**Swing High, Swing Low**

Los Angeles, CA: Paramount Pictures, 1937.  
 Vintage photograph for the 1937 film, showing stars Lombard, McMurray, and Butterworth relaxing with director Leisen behind the scenes. With an archive stamp of Argentine writer and film critic Israel Chas de Cruz, and holograph pen notations identifying the subjects on the verso.

The second of three adaptations of the Broadway play *Burlesque*, following *The Dance of Life* (1928) and preceding *When My Baby Smiles at Me* (1948). The

second teaming of Lombard and MacMurray with Mitchell Leisen, after the classic screwball comedy *Hands Across the Table* (1935), and the third of four on screen pairings between Lombard and McMurray.

10.25 x 8 inches (26 x 20 cm). Near Fine with some light wear to the corners.

**\$650**



68

**FRED HENDRICKSON (PHOTOGRAPHER)**  
**TIM WHELAN (DIRECTOR)**  
**WARREN DUFF, PETER MILNE (SCREENWRITERS)**  
**ALLEN BORETZ, JOHN MURRAY (PLAY)**  
**FRANK SINATRA, GEORGE MILLER, GLORIA DEHAVEN (STARRING)**  
**Step Lively**

Santa Monica: RKO Radio Pictures, 1944. Vintage reference photograph for the 1944 film musical, based on the 1937 Broadway musical *Room Service* by Allen Boretz and John Murray, previously adapted in 1938 as a Marx Brothers vehicle. Date stamped "June 1944," with stamp crediting photographer Hendrickson, copyright stamps for RKO Pictures and Culver Services, and a sticker for the later on the verso, along with holograph notations.

Director Tim Whelan leans in, with crew members in the background, as Gloria DeHaven sings to a piano playing Frank Sinatra.

10 x 8 inches (25 x 20 cm). Light edgewear. Very Good plus.

**\$375**



69

**ALEJANDRO JODOROWSKY (DIRECTOR)**  
**The Holy Mountain**

1973. Vintage borderless press photograph of Alejandro Jodorowsky directing his third film, *The Holy Mountain*. Mimeo snipe on the verso credited to the director's Mexican production company, Procinemex, describing the details of the photo in Spanish.

9.5 x 7.5 inches (24 x 19.5 cm). Near Fine.

\$650



70

**CHARLES LAUGHTON (DIRECTOR)**  
**DAVIS GRUBB (NOVEL)**  
**JAMES AGEE (SCREENWRITER)**  
**ROBERT MITCHUM, SHELLEY WINTERS,**  
**LILLIAN GISH (STARRING)**  
**The Night of the Hunter**

Beverly Hills, CA: United Artists, 1955. Vintage candid photograph of Robert Mitchum, sharing a moment with his wife Dorothy while on the set of *The Night of the Hunter*. Dressed in costume as Harry Powell, the image of a smiling, relaxed Mitchum is incongruous with the severe, terrifying nature of the character he played, one of the most iconic villains in all film history.

8 x 10 inches (20 x 25 cm). Very Good plus. Shallow vertical slice to the right side of the image.

\$400

## ON THE SET



# 71

**JEAN-LUC GODARD (DIRECTOR, WRITER)**  
**CLAUDE SCHWARTZ (STILL PHOTOGRAPHER)**  
**MACHA MÉRIL, ANNA KARINA,**  
**JEAN-CLAUDE BRIALY (STARRING)**  
**Une femme est une femme**

Paris: 1961. Vintage borderless photograph of Godard and Macha Méril on the set of the 1961 film. With the Paris stamp of photographer Claude Schwartz on the verso.

9 x 6 inches (23 x 15 cm). Near Fine.

Criterion Collection 238.

**\$450**



# 72

**INGMAR BERGMAN (DIRECTOR, WRITER)**  
**SVEN NYKVIST (CINEMATOGRAPHER)**  
**ERLAND JOSEPHSON, INGRID THULIN,**  
**LENA OLIN (STARRING)**  
**After the Rehearsal**

Sweden: Cinematograph AB, 1973. Two vintage press photographs from the set of the 1984 film, made for Swedish television. Shown in the first photograph are actress Lina Olin, director Ingmar Bergman, and actor Erland Josephson. In the second photograph, cinematographer Sven Nykvist, Olin, Josephson, and Bergman. With contemporary notations on the verso confirming details noted above.

Both photographs 5 x 7 inches (13 x 18 cm), both Near Fine.

**\$400**



73

**KING VIDOR (DIRECTOR)**  
**DAVID O. SELZNICK, OLIVER H.P. GARRETT**  
**(SCREENWRITERS)**  
**NIVEN BUSCH (NOVEL)**  
**JENNIFER JONES, JOSEPH COTTEN,**  
**GREGORY PECK, LILLIAN GISH (STARRING)**  
**Duel in the Sun**

Los Angeles, CA: Selznick International, 1946. Vintage candid reference photograph from the 1946 Western, showing a smiling King Vidor making a point to a radiant Jennifer Jones.

Based on the 1944 novel by Niven Busch. Jones and Lillian Gish were nominated for Academy Awards for their roles.

8.25 x 10 inches (21 x 25 cm). Near Fine.

\$400



74

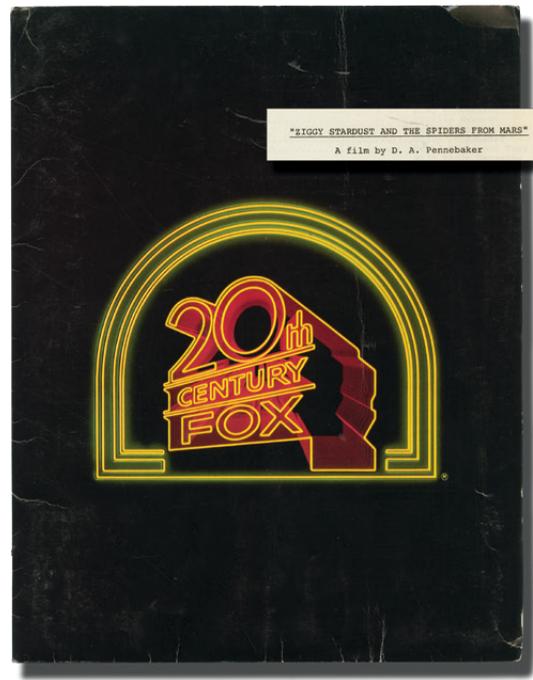
**ERNST LUBITSCH (DIRECTOR)**  
**MELCHIOR LENGYEL (PLAY)**  
**SAMSON RAPHAELSON (SCREENWRITER)**  
**MARLENE DIETRICH (STARRING)**  
**Angel**

Los Angeles, CA: Paramount Pictures, 1937. Vintage sepia double weight photograph for the 1937 film, showing the director and star relaxing on the set. Based on the play *Angyal* by Hungarian playwright Melchior Lengyel.

8 x 10 inches (20 x 25 cm). Near Fine.

\$325

# PRESS KITS



75

**D.A. PENNEBAKER (DIRECTOR)  
DAVID BOWIE, MICK RONSON (STARRING)**

## Ziggy Stardust and the Spiders from Mars: The Motion Picture

Los Angeles, CA: Twentieth Century-Fox, 1983. Original press kit for the 1973 music documentary chronicling David Bowie's final live performance as Ziggy Stardust. Included in the press kit are four vintage film still photographs and 21 pages of production information.

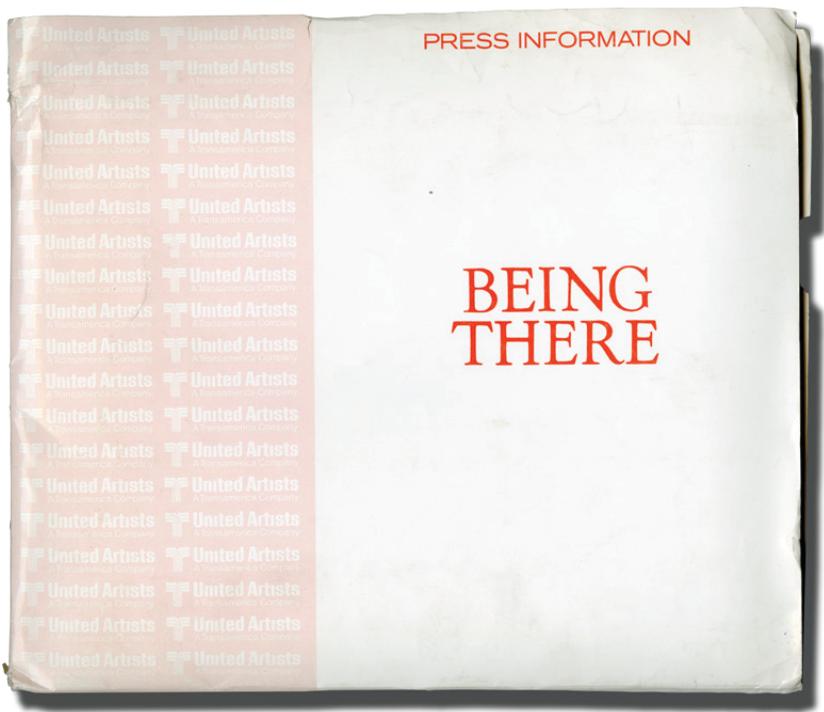
Shot on location with only four cameras in London's Odeon theater on July 3, 1973, the film witnesses Bowie's final performance as Ziggy Stardust. It would remain unreleased, save a scant handful of partial screenings, for another ten years, as the audio recordings from the event were so poor that

the filmmakers did not want to use them. Only in the early 1980s did Bowie rerecord a number of post-production tracks, when he felt that he had finally put enough distance between himself and his Ziggy Stardust persona.

21 pages of production information, corner stitched, 8.5 x 11 inches. Photographs 8 x 10 inches. Stills and production information have a single soft crease, else Fine, housed in a Near Fine glossy full color studio folder.

**\$850**

# STUDIO CITY



# 76

**HAL ASHBY (DIRECTOR)**  
**JERZY KOSINSKI (NOVEL, SCREENWRITER)**  
**PETER SELLERS, SHIRLEY MACLAINE (STARRING)**  
**Being There**

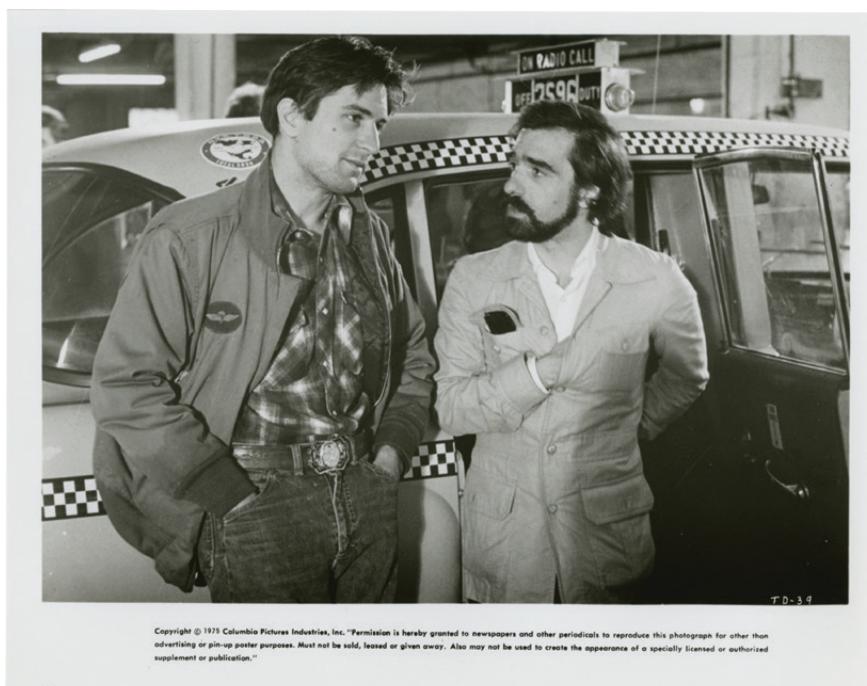
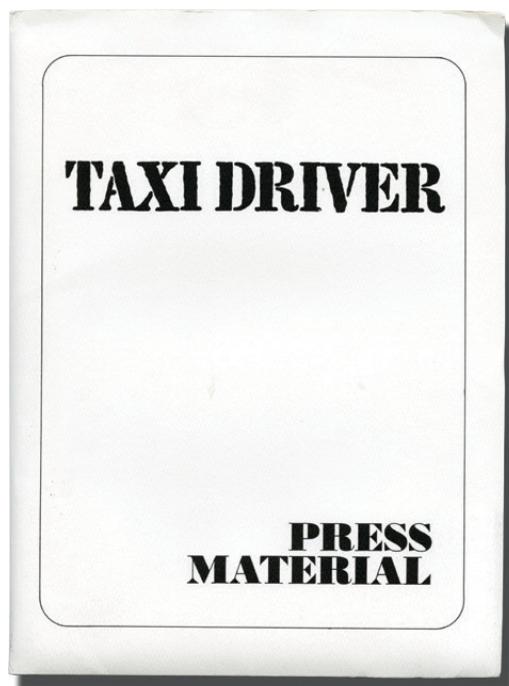
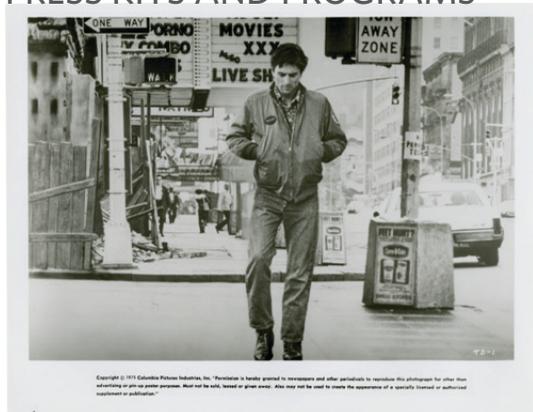
Los Angeles: Lorimar, 1980. Original press kit for the 1979 film, in original United Artists two-color folder. Includes 15 vintage studio still photographs, with 60 pages of productions notes, biographies, and other promotional information.

Though most often remembered as Peter Sellers' final role, it also was the last success for the great Hal Ashby, as well as Jack Warden's first shot at portraying the President of the United States.

Photographs 8 x 10 inches. 50 pages of production information, loose leaves with some corner stitched, 8.5 x 11 inches. All materials Fine, housed in an unusual 10 x 12 inch horizontally-oriented Very Good folder.

**\$750**

## PRESS KITS AND PROGRAMS



# 77

**MARTIN SCORSESE (DIRECTOR)**  
**PAUL SCHRADER (SCREENWRITER)**  
**ROBERT DE NIRO, JODIE FOSTER, HARVEY KEITEL, CYBILL SHEPHERD, PETER BOYLE**  
**(STARRING)**  
**Taxi Driver**

Culver City, CA: Columbia Pictures, 1976. Original press kit for the 1976 film. Included in the press kit are 13 vintage film still photographs, two pages of photo captions, and a 17 page booklet of production information.

A film that would prove to be the turning point in the careers of director Martin Scorsese, screenwriter Paul Schrader, and actors Robert De Niro and Jodie Foster, and one that has only gained significance with the passage of time. Exhibiting elements of both American experimental filmmaking and vanguard European narrative, and a perfect example of American neo-noir, drawing influences from Bresson, Antonioni, Godard, Hitchcock, Lang, and Malle. Nominated for four Academy Awards including Best Picture.

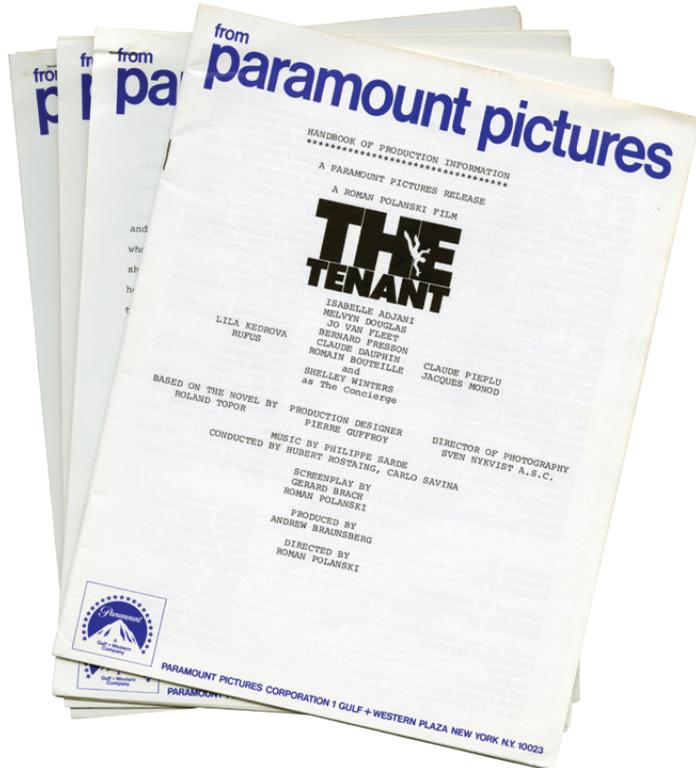
Set in New York City and shot on location there.

17 pages of production information, saddle stitched, 8.5 x 11 inches. Two pages of photo captions, corner stitched, 8.5 x 11 inches. Photographs 8 x 10 inches. All materials Fine housed in a Near Fine black and white studio folder.

Elsaesser, Horwath, King, *The Last Great American Picture Show*, pp. 149-150. Grant, pp. 630-631. Hardy, *The BFI Companion to Crime*, pp. 318-319. Spicer, pp. 293-294. Silver, p. 456.

National Film Registry.

**\$975**



**78 ROMAN POLANSKI (DIRECTOR, SCREENWRITER, STARRING)  
 ROLAND TOPOR (NOVEL)  
 GÉRARD BRACH (SCREENWRITER)  
 ISABELLE ADJANI, MELVYN DOUGLAS, SHELLY WINTERS (STARRING)  
 The Tenant**

Los Angeles, CA: Paramount Pictures, 1976. Original press kit for the 1976 film, based on the 1964 novel *Le locataire chimérique* by Roland Topor. Included in the kit are 18 vintage borderless film still photographs, and 58 pages of promotional and production information.

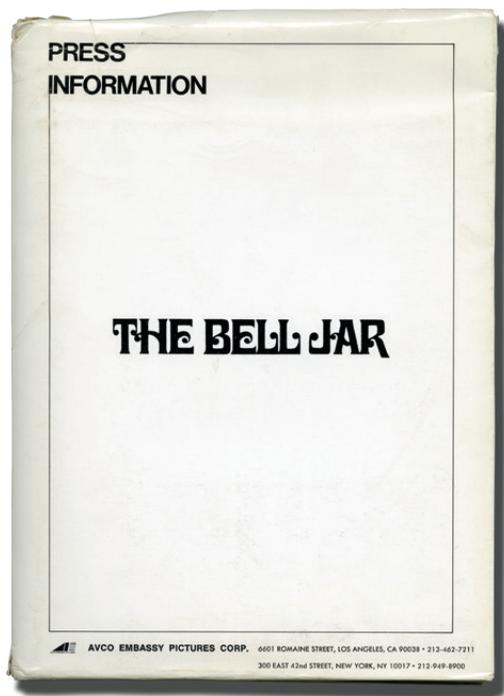
The third final film in Polanski's "Apartment Trilogy," (following *Repulsion* and *Rosemary's Baby*) in which Polanski plays the role of a man who finds out that the previous tenant of his Parisian apartment attempted suicide by jumping out the window. Slowly, the man becomes obsessed with

the tenant, taking on more and more of her habits, ultimately including her attempts at self destruction. Nominated for the 1976 Cannes Film Festival Palme d'Or. Set in Paris, and shot there on location.

Photographs 8 x 10 inches. 18 pages of production information, saddle stitched, 8.5 x 11 inches, with an additional 40 pages of corner stitched production information. All materials about Fine housed in a Very Good plus gold and blue studio folder.

**\$825**

PRESS KITS AND PROGRAMS



TBJ-1 MARILYN HASSETT stars in "THE BELL JAR" as Esther Greenwood, a brilliant college student and aspiring poet who suffers a nervous breakdown. A poignant drama of a young woman's desperate search for creative expression and sexual identity, "THE BELL JAR" also stars Julie Harris, Anne Jackson, Barbara Barrie and Robert Klein as "Lenny." The Brandt-Todd Production was directed by Larry Peerce from a screenplay by Marjorie Kellogg based on the novel by Sylvia Plath. Robert A. Goldston served as executive producer of the Avco Embassy Pictures release.



TBJ-4 MARILYN HASSETT stars in "THE BELL JAR" as Esther Greenwood, a brilliant college student and aspiring poet who suffers a nervous breakdown. Also starring Julie Harris, Anne Jackson, Barbara Barrie and Robert Klein as "Lenny." The Brandt-Todd Production was directed by Larry Peerce from a screenplay by Marjorie Kellogg based on the novel by Sylvia Plath. Robert A. Goldston served as executive producer of the Avco Embassy Pictures release.



TBJ-8 MARILYN HASSETT stars in "THE BELL JAR" as Esther Greenwood, a brilliant college student and aspiring poet who suffers a nervous breakdown. Also starring Julie Harris, Anne Jackson, Barbara Barrie and Robert Klein as "Lenny." The Brandt-Todd Production was directed by Larry Peerce from a screenplay by Marjorie Kellogg based on the novel by Sylvia Plath. Robert A. Goldston served as executive producer of the Avco Embassy Pictures release.



TBJ-9 MARILYN HASSETT, starring as a brilliant college student and aspiring poet who suffers a nervous breakdown, visits the cemetery where her father is buried, in this scene from "THE BELL JAR." Also starring Julie Harris, Anne Jackson, Barbara Barrie and Robert Klein as "Lenny." The Brandt-Todd Production was directed by Larry Peerce from a screenplay by Marjorie Kellogg based on the novel by Sylvia Plath. Robert A. Goldston served as executive producer of the Avco Embassy Pictures release.

79

**LARRY PEERCE (DIRECTOR)**  
**MARJORIE KELLOGG (SCREENWRITER)**  
**SYLVIA PLATH (NOVEL)**  
**JULIE HARRIS, JAMESON PARKER, MARY LOUISE WELER (STARRING)**  
**The Bell Jar**

Los Angeles, CA: AVCO Embassy Pictures, 1979.  
 Original press kit for the 1979 film. Based on the 1963 semi-autobiographical novel by Sylvia Plath. Includes 83 pages of production information and 22 vintage borderless film still photographs.

An intelligent young woman spends a summer internship at a Manhattan-based women's magazine, yet she begins to experience increasing psychological distress because of the insensitivity of

those around her, including her boyfriend.

83 pages of production information, corner stitched, 8.5 x 11 inches. Fine condition. Photos 8.25 x 10 inches. About Fine, housed in original glassine envelope and Very Good plus black and white studio folder.

**\$750**

PRESS KITS AND PROGRAMS

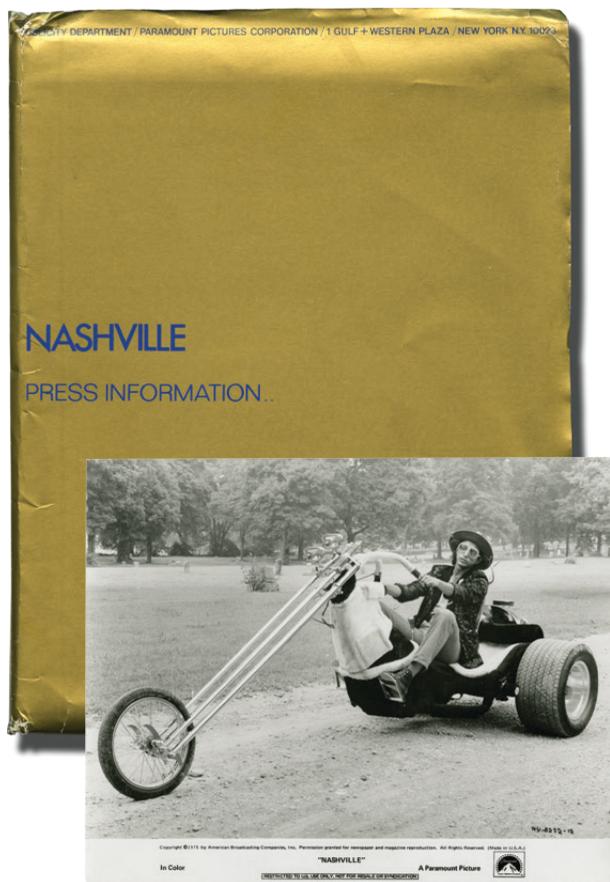
80

**ROBERT ALTMAN (DIRECTOR)**  
**JOAN TEWKESBURY (SCREENWRITER)**  
**NED BEATTY, KAREN BLACK, KEITH CARRADINE, GERALDINE CHAPLIN, SHELLEY DUVALL, JEFF GOLDBLUM, LILY TOMLIN (STARRING)**  
**Nashville**

Los Angeles: Paramount Pictures, 1974. Deluxe original press kit for the 1974 film. Includes 29 vintage still photographs, each with the Paramount two-color folding snipe, a facsimile cover of Newsweek drawn from the film's content, a dense program that includes essays on the making of the film, and several stapled information sheets. Housed in the original gold-and-blue folder.

Folder 9 x 11.5 inches. Contents 8 x 10 inches (20 x 25 cm). Contents Fine, folder Very Good.

\$750



81

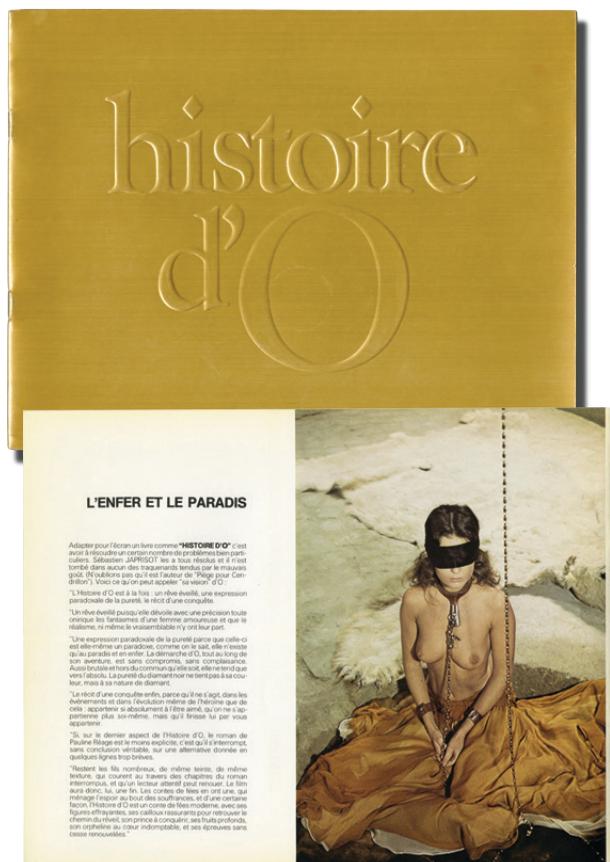
**JUST JAECKIN (DIRECTOR)**  
**ANNE DESCLOS (NOVEL)**  
**SÉBASTIEN JAPRIOT (SCREENWRITER)**  
**UDO KIER, CORINNE CIÉRY (STARRING)**  
**The Story of O**

Glendale, CA: Allied Artists, 1975. Original program for the US release of the 1975 film, based on Anne Desclos's pseudonymously published 1954 novel.

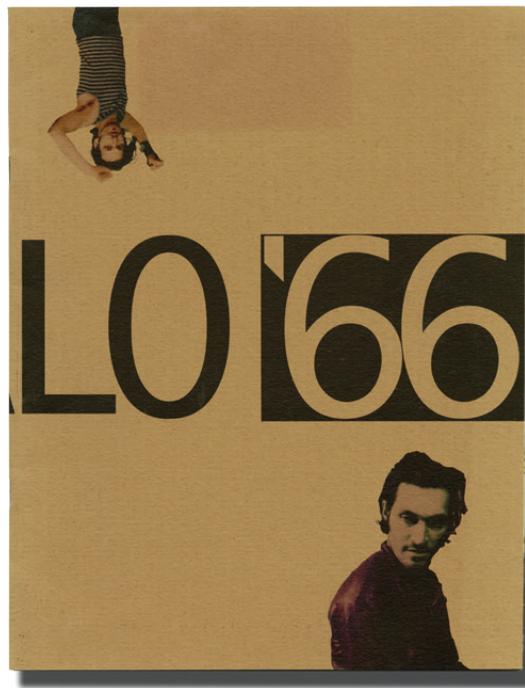
A classic tale of dominance and submission, a woman's lover takes her to a chateau where she is trained to be a sex slave in order to please him. Originally written as an attempt to write the Marquis de Sade from the female perspective, and considered quite scandalous when published, the nameless protagonist undergoes progressively more degradation for the sake of her lover's affection.

10 pages, saddle stitched, 12 x 9.5 inches. Near Fine in faux-brushed gold wrappers. Text in both French and English.

\$450



## PRESS KITS AND PROGRAMS



# 82

**VINCENT GALLO (DIRECTOR, SCREENWRITER, STARRING)**  
**ALISON BAGNALL (SCREENWRITER)**  
**CHRISTINA RICCI, BEN GAZZARA, ANGELICA HUSTON (STARRING)**  
**Buffalo '66**

Los Angeles, CA: Lions Gate Films, 1998. Deluxe, full color, photo illustrated program for the US release of the 1998 film. Included are five color film stills and a business card for the director of publicity at Lions Gate.

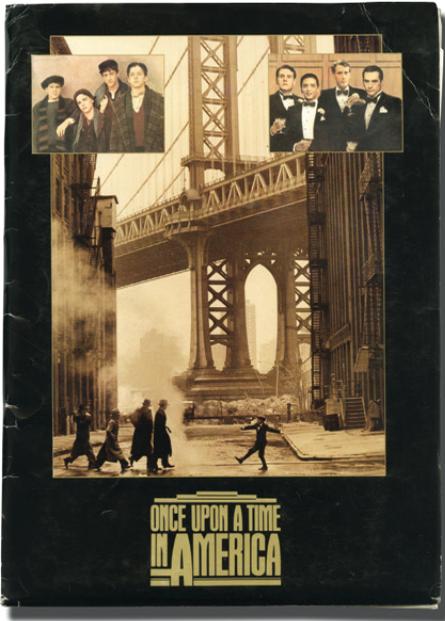
The debut directorial effort from the iconoclastic Gallo, a notoriously difficult shoot that nevertheless resulted in one of the most original and accomplished independent films of the 1990s. The program contains several long quotes from the

writer-director regarding the making of the film, as well as brief biographies of the cast and filmmakers.

Program: 20 pages. About Fine in saddle stitched wrappers. Faint offsetting from where the business card was paper clipped to the front wrapper, and some light soil.

Film stills: 10 x 8 inches. Fine.

**\$500**



83

**SERGIO LEONE (DIRECTOR, SCREENWRITER)**

**LEONARDO BENVENUTI, PIERO DE BERNARDI, ENRICO MEDIOLI, FRANCO ARCALLI, FRANCO FERRINI, STUART KAMINSKY, ERNESTO GASTALDI (SCREENWRITERS)**

**ANGELO NOVI (STILL PHOTOGRAPHER)**

**ROBERT DE NIRO, JAMES WOODS, ELIZABETH MCGOVERN, JOE PESCI (STARRING)**

**Once Upon a Time in America**

West Hollywood, CA: The Ladd Company, 1984.  
Original press kit for the 1984 Italian-American film. Included in the press kit are 24 still photographs, including one photograph of director Sergio Leone, biographies of select cast and crew, final credits, production information, and insight into Leone's process.

Based on Harry Grey's 1952 novel, *The Hoods*. David Aaronson (De Niro) is a former Prohibition-era Jewish gangster who, after thirty years of absence, returns to Manhattan, where he confronts the foibles of his past and the painful truth of his life to date.

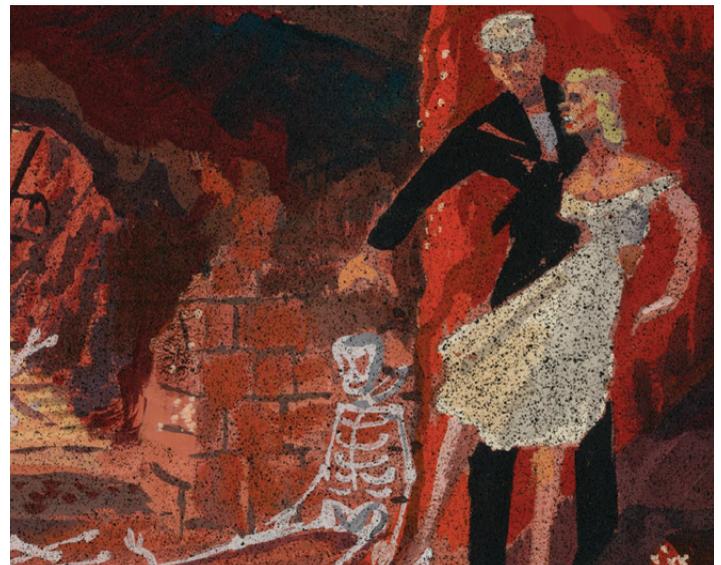
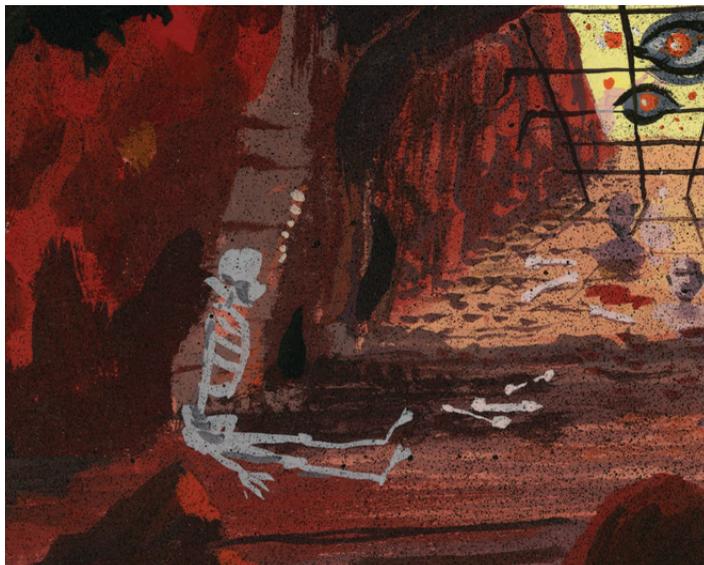
Actress Jennifer Connelly's film debut, and director Leone's final film, a film that, like his similarly titled 1968 classic, *Once Upon a Time in the West*, remains one of his few American productions.

Film stills various sizes. Biographies, credits, and production information printed on 8 x 10 leaves, corner-stitched, rectos only. Stills and printed leaves Near Fine, house in a Very Good plus, full-color 9 x 12 studio single-pocket folder.

Complete collation details available upon request.

**\$450**

# SCENARIO



84

**ROY ROWLAND (DIRECTOR)**

**CHARLES K. HAGEDON (SCENARIO ARTIST)**

**SONYA LEVIEN, WILLIAM LUDWIG, HERBERT FIELDS (MUSICAL PLAY)**

**JANE POWELL, DEBBIE REYNOLDS, WALTER PIEDGEON, ANN MILLER, JANE DARWELL (STARRING)**

**Hit the Deck**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1955. Original scenario artwork by Charles K. Hagedon for the 1955 film musical. A bizarre image, showing a sailor with his gall, entering a cave that has bats, skeletons, a raven in the shadows, and in the distance a window outside of which appears a

Dali-esque landscape. Signed by Hagedon at the bottom right corner.

Pencil and gouache. 15.75 x 7 inches. Near Fine.

**\$825**

# ARTWORK



85

**ROY ROWLAND (DIRECTOR)**

**CHARLES K. HAGDON (SCENARIO ARTIST)**

**SONYA LEVIEN, WILLIAM LUDWIG, HERBERT FIELDS (MUSICAL PLAY)**

**JANE POWELL, DEBBIE REYNOLDS, WALTER PIEDGEON, ANN MILLER, JANE DARWELL (STARRING)**

**Hit the Deck**

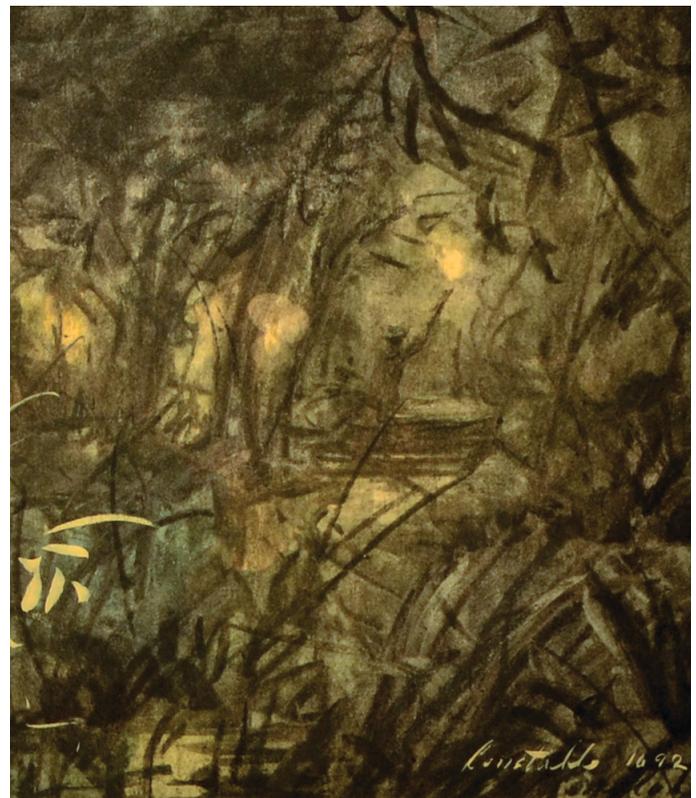
Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1955. Original scenario artwork by Charles K. Hagedon for the 1955 film musical, a somber and colorful scene depicting two men in a boat floating near the ice, with various others in cold weather suits floating in the water, heads just above the surface, around them. Signed by Hagedon at the bottom left corner. Archivaly matted (no frame),

with a description of the film in a die cut window in the matting just below the artwork.

Gouache artwork 17 x 7 inches. Matting 22 x 16 inches. Near Fine.

**\$750**

## SCENARIO ARTWORK



86

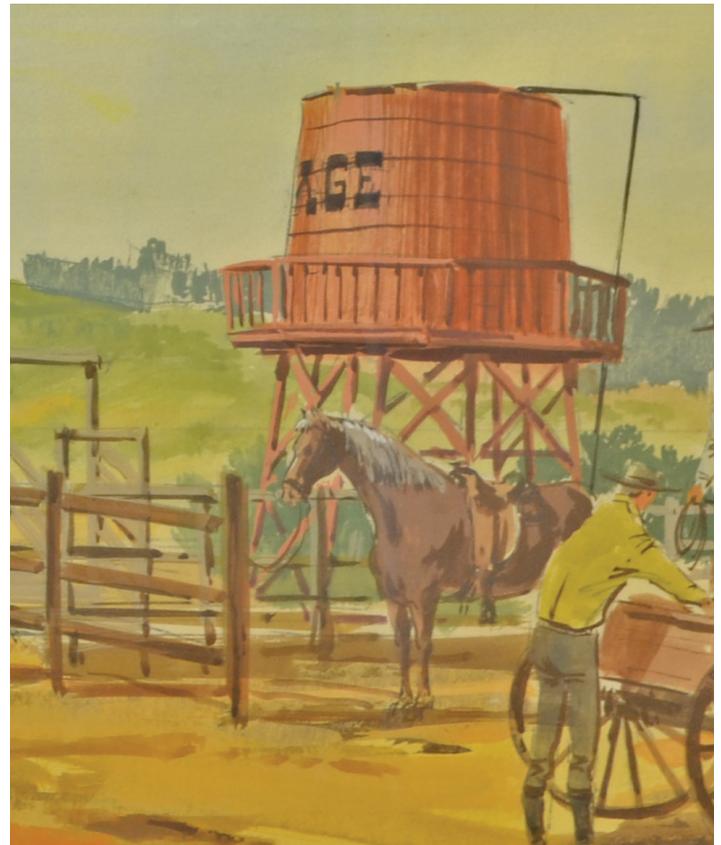
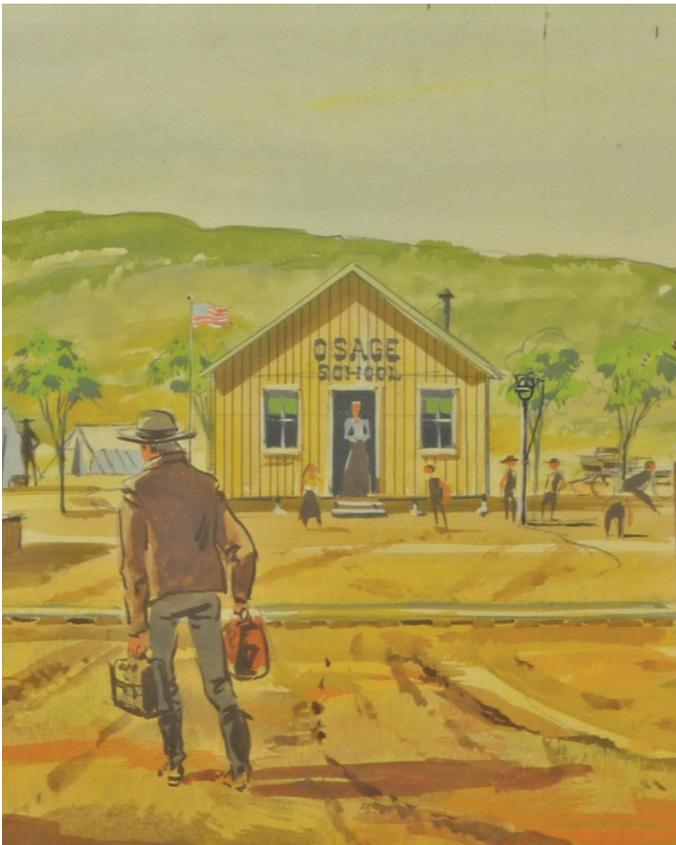
**EDWARD DMYTRYK (DIRECTOR)**  
**BILL CONSTABLE (ARTIST)**  
**MILLARD KAUFMAN (SCREENPLAY)**  
**ELIZABETH TAYLOR, MONTGOMERY CLIFT (STARRING)**  
**Raintree County**

1956. Original scenario artwork by Bill Constable for the 1956 film, depicting the characters played by Taylor and Clift walking through a wood late at night, their way lit only by a lantern. Signed by Constable at the bottom right. Archivaly matted (no frame), with a description of the film in a die cut window in the matte just below the artwork.

A graduating poetry teacher (played with aplomb by Clift) falls in love with a Southern woman (Taylor), but the woman's past and the Civil War begin to cause problems.

Chalk pastel, gouache, and pencil. Artwork 21 x 7.5 inches. Matte 29 x 15 inches. Near Fine.

**\$1750**



87

**JOHN FORD (DIRECTOR)**  
**JAMES WEBB (SCREENWRITER)**  
**JOHN WAYNE, HARRY MORGAN (STARRING)**  
**How the West Was Won**

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1961. Original scenario artwork for the 1962 film, depicting the main drag of the town of Osage, with various townspeople going about their business. Archivaly mounted and double matted, with a description in a die cut window in the matte just below the artwork. Unexamined out of frame.

Winner of the Academy Award for Best Original Screenplay.

Gouache and pencil. Artwork 20.5 x 8.5 inches. Frame 26.25 x 16.25 inches. Near Fine.

**\$1500**

SCENARIO ARTWORK



88

**ESTHER WILLIAMS (STARRING)**  
**GEORGE SIDNEY (DIRECTOR)**  
**CHARLES K. HAGEDON (ARTIST)**  
**ROBERT SHERWOOD (PLAY)**  
**Jupiter's Darling**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1955. Original title sequence artwork by Charles K. Hagedon for the 1955 film, the credit for director George Sidney, carved into a wall with two Romans standing by to the right, leading to a stormy sky. Archivaly framed, mounted, and matted, with a description of the film in a die cut window in the matte just below the artwork. Unexamined out of frame.

Based on Robert Sherwood's 1927 anti-war comedy play, *The Road to Rome*, this was the 11th and final "aquamusical" picture made featuring Williams as a bathing beauty. Set is ancient Rome, Williams plays Amytis, who must successfully swim the Tiber before the closing credits.

Gouache artwork 24.5 x 4.5 inches. Frame 34.5 x 14.5 inches. Near Fine.

\$675



89

**DASHIELL HAMMETT (SCREENWRITER)****EDWARD BUZZELL (DIRECTOR)****ALEX DUKELSKI (ARTIST)****STANLEY ROBERTS, STEVE FISHER, NAT PERRIN, JAMES O'HANLON,****HARRY CRANE (SCREENWRITERS)****WILLIAM POWELL, MYRNA LOY, DEAN STOCKWELL (STARRING)****Song of the Thin Man**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1946. Original scenario artwork by Alex Dukelski for the 1946 film, depicting nighttime in Central Park, with the hotel where our heroes happily reside looming large in the background. A vintage still photograph from the film, showing William Powell and a restrained Asta meeting with two other men, is mounted to the right of the artwork. Archivaly framed, mounted and matted, with a description of the film in a die cut window in the matte just below the artwork. Unexamined out of frame.

The sixth and final entry in what has been regarded by many the greatest mystery film series ever made, cowritten by noted crime and adventure novelist and screenwriter Steve Fisher, Hammett, and others.

Gouache artwork 10 x 7.5 inches. Photograph 8 x 10 inches. Frame 27.5 x 16.5 inches. Near Fine.

**\$650**

# TELEVISION



90

[STELLA STEVENS]

MARK RYDELL, LEO PENN, ALLEN REISNER, JOHN MEREDYTH LUCAS (DIRECTORS)

NORMAN KATKOV, CHESTER KRUMHOLZ, NORMAN JACOB, JOHN MEREDYTH LUCAS,  
JOHN KNEUBUHL (SCREENWRITERS)

STELLA STEVENS, ROBERT CULP (STARRING)

Archive of presentation scripts for the Ben Casey television show

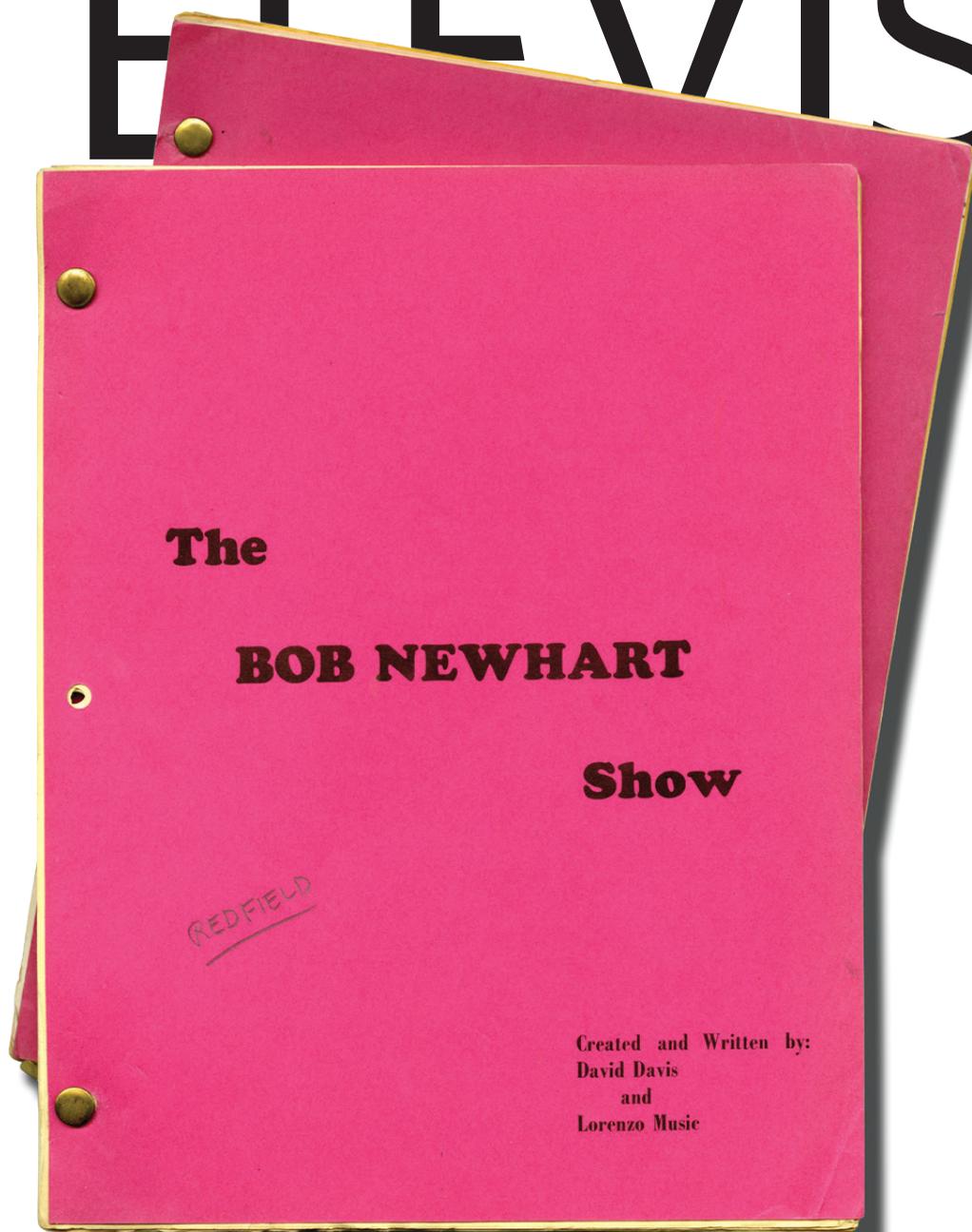
Burbank, CA: American Broadcasting Company [ABC], 1964. Five draft scripts in deluxe presentation bindings for the 1961 television series. Stella Stevens' personal copies. Episodes represented include: "Autumn Without Red Leaves," "But Who Shall Beat the Drums," "You Fish or You Cut Bait," "A Bird in the Solitude Singing," and "August is the Month Before Christmas."

All scripts are in red calf leather presentation bindings with gilt titles and rule, all Ms. Stevens' working scripts, with colored revision pages and her holograph notations throughout.

Pages and bindings uniformly Near Fine to Fine.

For collation details, please inquire.

\$950



**91** **JAY SANDRICH (DIRECTOR)**  
**DAVID DAVIS, LORENZO MUSIC (SCREENWRITER)**  
**BOB NEWHART, SUZANNE PLESHETTE (STARRING)**  
**The Bob Newhart Show: P-I-L-O-T**

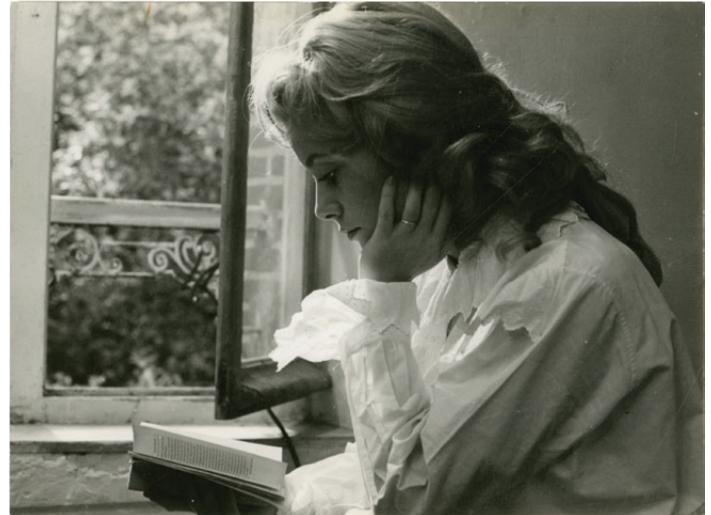
Los Angeles, CA: Columbia Broadcasting Systems (CBS), 1972. Final and draft scripts for the 1972 episode of *The Bob Newhart Show* titled "P-I-L-O-T." Actor William Redfield's working copy, with his notations in holograph pencil throughout. Redfield played the character of Arthur Hoover in this episode.

Shot as the pilot of the well-loved television series, but as is often the case, aired out of order as the ninth episode for the first season.

Bob and Emily consider adoption and attempt to impress the adoption agent. Acclaimed American comedian Bob Newhart stars in this situation comedy as a Chicago psychologist and family man, with episodes usually featuring his humorously neurotic patients and quirky home life.

**\$450**

# WOMEN



92

Archive of 46 reference photographs

**AGNES VARDA (DIRECTOR, SCREENWRITER)**

**MARILU PAROLINI (STILL PHOTOGRAPHER)**

**CATHERINE DENEUVE, MICHEL PICCOLI (STARRING)**

**The Creatures**

Paris: Parc Film, 1966. Archive of 46 vintage reference stills for the 1966 French film. Each photograph numbered using two different numbering systems in holograph marker and pencil. A single photograph shows director Varda with Catherine Deneuve on the set.

A writer and his pregnant wife, mute from a car accident, move to a remote village while he works on a novel. Fantasy and reality, fact and fiction, begin to blend together as he transforms the villagers into characters in his story. In his 1969 review, Roger Ebert called *The Creatures* "a complex and nearly hypnotic study of the way fact is made into fiction."

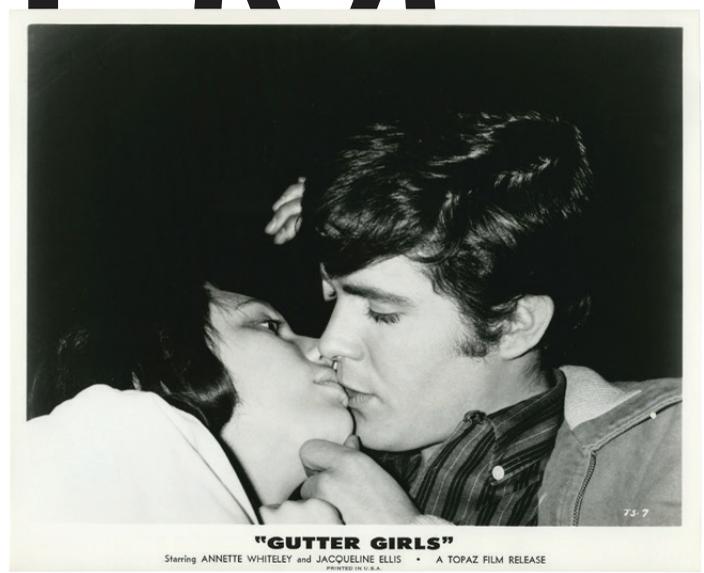
It seems to operate on many levels, but in fact it operates on only one, illustrating how fantasy, reality and style are simultaneously kept suspended in the mind of a creative writer."

Three photographs 10.75 x 8 inches (27 x 20 cm). Very Good plus, with light scratches.

Remaining photographs 4.75 x 3.5 inches (12 x 9.5 cm). A few photographs lightly worn, else generally Near Fine.

**\$1750**

# IN FILM



93

**ROBERT HARTFORD-DAVIS (DIRECTOR)**  
**LAURIE TURNER (STILL PHOTOGRAPHER)**  
**DONALD FORD, DEREK FORD (SCREENWRITERS)**  
**JACQUELINE ELLIS, IAIN GREGORY, GEORGINA PATTERSON, ANNETTE WHITELEY (STARRING)**  
**Gutter Girls**

Topaz Film Corporation, circa 1964. Collection of 14 vintage black-and-white single weight still photographs from the 1964 US release of the 1963 UK film. Originally released in the UK as *The Yellow Teddybears* after censorship in the country began to dissipate, the film was packaged at the time as a sexy exploitation film, but it actually served as a serious message to young women about premarital sex.

A exemplary film of Swinging London, about a group of girls at an all-girls boarding school who wear a

small yellow teddy bear on their lapels to show they have lost their virginity.

Set in England.

8 x 10 inches (20 x 25 cm). One still with faint soil, else Near Fine.

Weldon (1996), p. 247.

**\$325**



94

**EDWIN BOWER HESSER (PHOTOGRAPHER)**

**JEAN HARLOW (SUBJECT)**

**Jean Harlow at Griffith Park**

1929. Three vintage photographs of Jean Harlow posing nude in Griffith Park, Los Angeles, by noted photographer Edwin Bower Hesser.

Hesser began his photography career working as a studio still photographer, but soon transitioned into portrait photography and artistic nudes. He published his work, and those of others, in his magazine *Edwin Bower Hesser's Arts Monthly Pictorial*, one of several magazines of the era that skirted censorship laws by appealing to the artistic nature of the nude photography.

Based partially in Los Angeles, Hesser's main contribution to the form was the use of natural, outdoor settings, rather than sterile indoor studios, for his photographs, with Griffith Park being a particular favorite. That and his frequent use of aspiring starlets as models are exemplified in by his photographs of Jean Harlow, taken a year before *Hell's Angels* (1930) launched her from unknown to

the heights of Hollywood stardom.

Perhaps the most famous photo shoot of Hesser's career, the photographs were reproduced frequently, sold under the counter as postcards and in magazines, though MGM did its best to obfuscate Harlow's identity as the model. The photos served as an inspiration to Marilyn Monroe, and were of enough lasting interest for *Playboy* to republish three of them (different images from the ones offered here) in the article "The History of Sex in Cinema" in the April, 1966 issue, which is included with the sale of the photographs.

Photographs roughly 3.5 x 5 inches (9 x 13 cm), irregularly trimmed. Near Fine.

*Playboy* magazine: Wrappers lightly soiled, Near Fine.

**\$2750**



95

Archive of 35 photos and nearly two dozen negatives

**MARIA SCHNEIDER, MICHELANGELO ANTONIONI, JENNY RUNACRE,  
BERNARDO BERTOLUCCI, DUSTIN HOFFMAN (SUBJECTS)**

**Maria Schneider at the 1975 Cannes Film Festival**

1975. Archive of 15 single weight and 20 double weight vintage press photographs of Maria Schneider at the 1975 Cannes Film Festival, there to promote Michelangelo Antonioni's Palme d'Or nominated *The Passenger*, in which she starred opposite Jack Nicholson. Eight photographs with stamps of photographers Leo Mirkine, Prisco de Majo, and Daniel Angeli (four, two, and two photographs respectively) on the verso.

The archive shows three distinct events during the festival, as well as other candid and posed images of Schneider. These include the premiere of the film, a press conference, and a party on a boat. Numerous photographs also feature Antonioni and co-star Jenny Runacre. Sadly, Nicholson is nowhere to be found, we assume because he was too busy hanging out with Ken Russell and The Who, as *Tommy* was also screening out of competition.

Other photographs show Schneider with Bernardo

Bertolucci, who had directed her to instant stardom three years earlier in *Last Tango in Paris*, as well as a single photograph of Schneider with Dustin Hoffman, starring in the also Palme d'Or nominated *Lenny*, directed by Bob Fosse.

Also included are four large photo negatives, a strip of five negatives of a beach, and two strips of color negatives, containing four and five images respectively, as well as three large negative of what appears to be a photoshoot of Schneider at the beach. These images are distinct from the photographs in the archive, and we can find no corresponding images online.

Photograph sizes vary between 9.5 x 7.25 (24 x 18 cm) and 8 x 12 inches (20 x 30 cm), with most being 10 x 8 (25 x 20 cm) inches. Near Fine.

**\$1450**

## WOMEN IN FILM

ST. CLERANS, MOM  
CRAUGHWELL.  
SUNDAY.  
DEAR UNCLE PAUL,  
THANK YOU FOR THE  
MITTENS AND CAP. I WILL  
WEAR THEM IN SWITZER-  
LAND. I GOT RED  
BALLET SHOES FROM  
DADDY. A CAMERA FROM

MUM, AND SANTA  
BROUGHT ME A SEWING  
SET. TONY GOT A  
MUSICAL CLOWN FROM  
A FRIEND. PLEASE  
COME HERE TO SEE  
US SOME TIME.  
LOVE ANJELICA  
+++++  
+ + + + +  
+ + + + +

96

### ANGELICA HUSTON

#### Autograph note signed from Angelica Huston to Paul Kohner

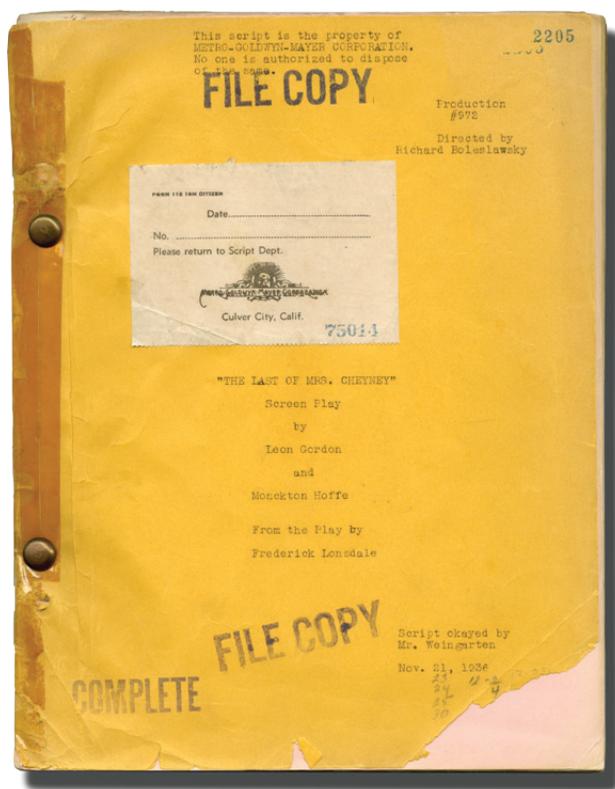
Circa 1956. Autograph note signed from a very young Angelica Huston to "Uncle Paul," John Huston's longtime agent Paul Kohner, thanking him for the Christmas gift of a "[pair of] mittens and cap." She goes on to detail gifts she received from her father, mother, and Santa, as well as a gift her brother Tony received.

Although the note is undated (other than "Sunday"), it bears the address of "St. Clerans, Craughwell," in Co. Galway, Ireland where John Huston purchased an estate and moved his family in 1956. In the note, Angelica Huston also mentions she "will wear [the mittens and cap] in Switzerland." Given that she was

five when the family moved to Ireland, and that the handwriting is clearly a young child's, we speculate that this is an oblique (and unknowing) reference to her father being attached to direct and ultimately quitting David O. Selznick's 1957 production of *A Farewell to Arms*, shot on location in the Alps.

7 x 9 inches (18 x 23 cm). Printed in blue ballpoint on both recto and verso, folded both vertically and horizontally for mailing. Small dampstain to the verso, Near Fine overall.

\$450



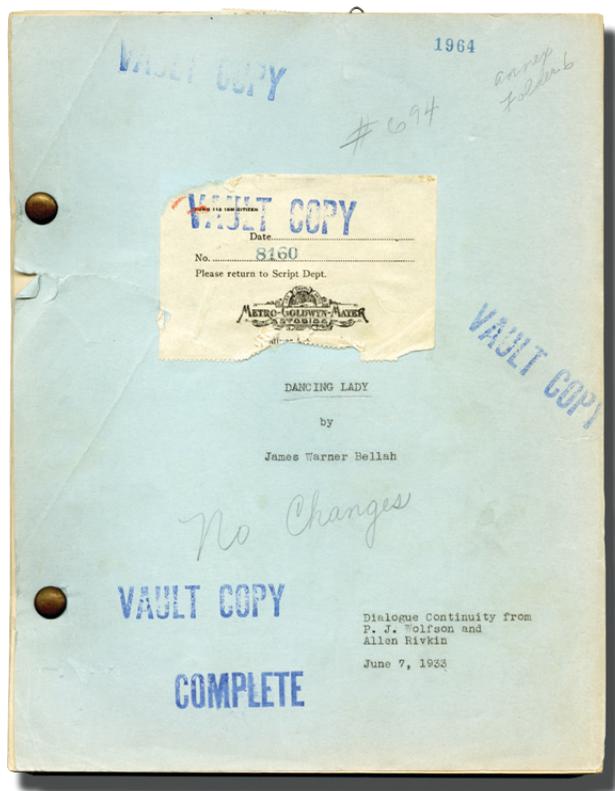
97

**RICHARD BOLESLAWSKI (DIRECTOR)**  
**LEON GORDON, SAMSON RAPHAELSON,**  
**MONCKTON HOFFE (SCREENWRITERS)**  
**FREDERICK LONSDALE (PLAYWRIGHT)**  
**JOAN CRAWFORD, NIGEL BRUCE (STARRING)**  
**The Last of Mrs. Cheyney**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1936. Draft script for the 1937 film. Based on the 1925 play by Frederick Lonsdale, filmed previously in 1929 and again in 1951, retitled *The Law and the Lady*.

Joan Crawford plays a jewel thief posing as an American widow to ingratiate herself into London high society. As her crew prepares to pull off a heist, she realizes she may have compromised them by falling for one of her marks.

\$850



98

**ROBERT Z. LEONARD (DIRECTOR)**  
**ALLEN RIVKIN, P.J. WOLFSON**  
**(SCREENWRITERS)**  
**JAMES WARNER BELLAH (NOVEL)**  
**JOAN CRAWFORD, FRED ASTAIRE (STARRING)**  
**Dancing Lady**

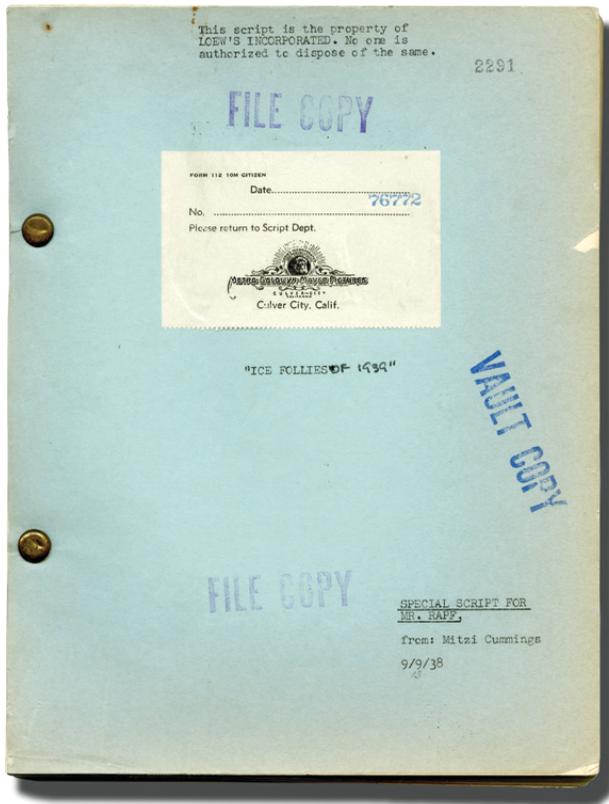
Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1933. Draft script for the 1933 film musical. Based on the 1932 novel by James Warner Bellah.

Pre-Code musical film starring Joan Crawford as Janie Barlow, a down-in-her-luck young burlesque dancer who, after an embarrassing stint in jail for indecent exposure, is rescued by Tod Newton (Franchot Tone), a wealthy womanizer intent on financing her Broadway career and reaping all the benefits.

Fred Astaire's screen debut, as himself.

\$650

## WOMEN IN FILM



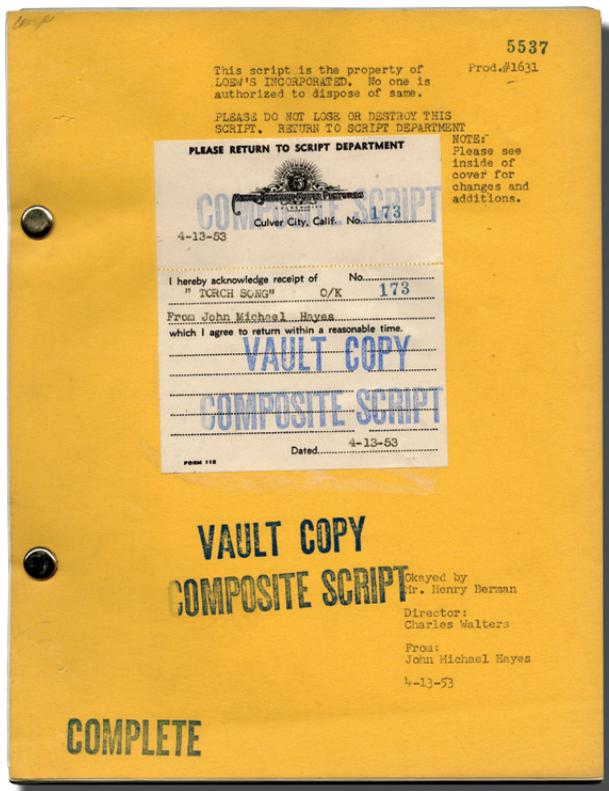
# 99

**REINHOLD SCHUNZEL (DIRECTOR)**  
**LEONARD PRASKINS, FLORENCE RYERSON,**  
**EDGAR ALLAN WOOLF (SCREENWRITERS)**  
**JAMES STEWART, JOAN CRAWFORD**  
**(STARRING)**  
**The Ice Follies of 1939**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1939. Draft script for the 1939 film.

Ice skating performer, Larry Hall (James Stewart), derails his career when he falls in love with Mary McKay (Joan Crawford), a fellow skater whose mediocre talent costs him his reputation and several jobs. In an effort to buoy her marriage, Mary forgoes skating for an acting opportunity, quickly catapulting herself into superstardom and leaving her husband behind. When Larry's dream of producing a successful ice show finally come to fruition, husband and wife suddenly find themselves on an equal playing field.

\$450



# 100

**JOHN MICHAEL HAYES, JAN LUSTIG**  
**(SCREENWRITERS)**  
**I.A.R. WYLIE (STORY)**  
**JOAN CRAWFORD, HENRY MORGAN**  
**(STARRING)**  
**Torch Song**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1953. Shooting script for the 1953 film musical. Based on the original story "Why Should I Cry?" by I.A.R. Wylie, first seen in the 1949 *Saturday Evening Post*.

Joan Crawford's first Technicolor feature. Ruthless and demanding Broadway musical star Jenny Stewart (Joan Crawford) meets her match in a blind rehearsal pianist Tye Graham (Michael Wilding) who, unbeknownst to Jenny, has held a soft spot for the tyrannical star since his days as a novice Broadway reporter.

\$425

# ROYAL BOOKS RECOMMENDS



## FILM BOOKS: A VISUAL HISTORY

BY BRIEXO VIEJO

A long awaited and much needed curatorial look at the most important books about film, from 1895 to the present day, focusing on first editions. Beautifully photo illustrated throughout, discussing 140 key books and another 220 secondary works. 360 bibliographical descriptions in all.

Individual entries examine the relevance of a particular film book, both in content and design, and include one or more illustrations of dust jackets, book covers, page layouts, and film stills. Among the books discussed are Auguste and Louis Lumière's *Notice sur le Cinématographe* (1897), Hans Richter's *Filmgegner von Heute, Filmfreunde von Morgen* (1929), F. Scott Fitzgerald's *The Last Tycoon* (1941), Siegfried Kracauer's *From Caligari to Hitler* (1947), Kenneth Anger's

*Hollywood Babylon* (1959), François Truffaut's *Le cinéma selon Hitchcock* (1966), and Andrew Sarris' *The American Cinema* (1968), just to name a few.

The first truly comprehensive study of film books. Author Breixo Viejo's approach reflects knowledge, expertise, an extreme focus on bibliographical accuracy, and an understanding of growing interest in film books at an international level. *Film Books: A Visual History* is written for scholars, film critics, art historians, designers, and moviegoers, and is an indispensable tool for film librarians and book collectors worldwide.

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