

ICONS
AUTHORS
ARTISTS
ACTORS
AUTEURS

ROYAL BOOKS
CATALOG FIFTY-FIVE

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.

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

We accept credit card payments by VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER, and PAYPAL. Shipments are made via USPS Priority mail or Fedex Ground unless other arrangements are requested. All shipments are fully insured. Shipping is free within the United States. For international destinations, shipping is \$60 for the first book and \$10 for each thereafter. Overnight shipment by Federal Express or USPS, as well as international shipment by FedEx, can be also arranged.

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

THE ROYAL BOOKS CREW

Kevin Johnson, Amber Fricke, John McDonald, Erin Barry-Dutro, Tracy Holden, Allie Acierno and Jonathan Erkkila.

Catalog design and layout by Kathryn Setzler



CONTENTS

01 ICONS

20 AUTHORS

34 ARTISTS

52 ACTORS

83 AUTEURS



What separates a director from an auteur, or an artist from an icon? The truth is that questions like these are what keep conversations going in bars and restaurants (well, bars mainly) all over the world. We hereby present our humble opinion on a few, demonstrating by way of some new arrivals that we've gathered over the past little while, waiting for their little place in the sun.

While these categories reflect nothing more than our opinion, they are also an expression of our right to categorize, as categorization is the obsession--and ultimately the reason for living--of any collector or curator, be it literal or conceptual. We've never much cared for the status quo in catalog format, and maybe we were bored, so this is just another way to buck the system, even if we wind up getting thrown off the bull and laughed at by the crowd. We get up, dust off our chaps, and take a bow.

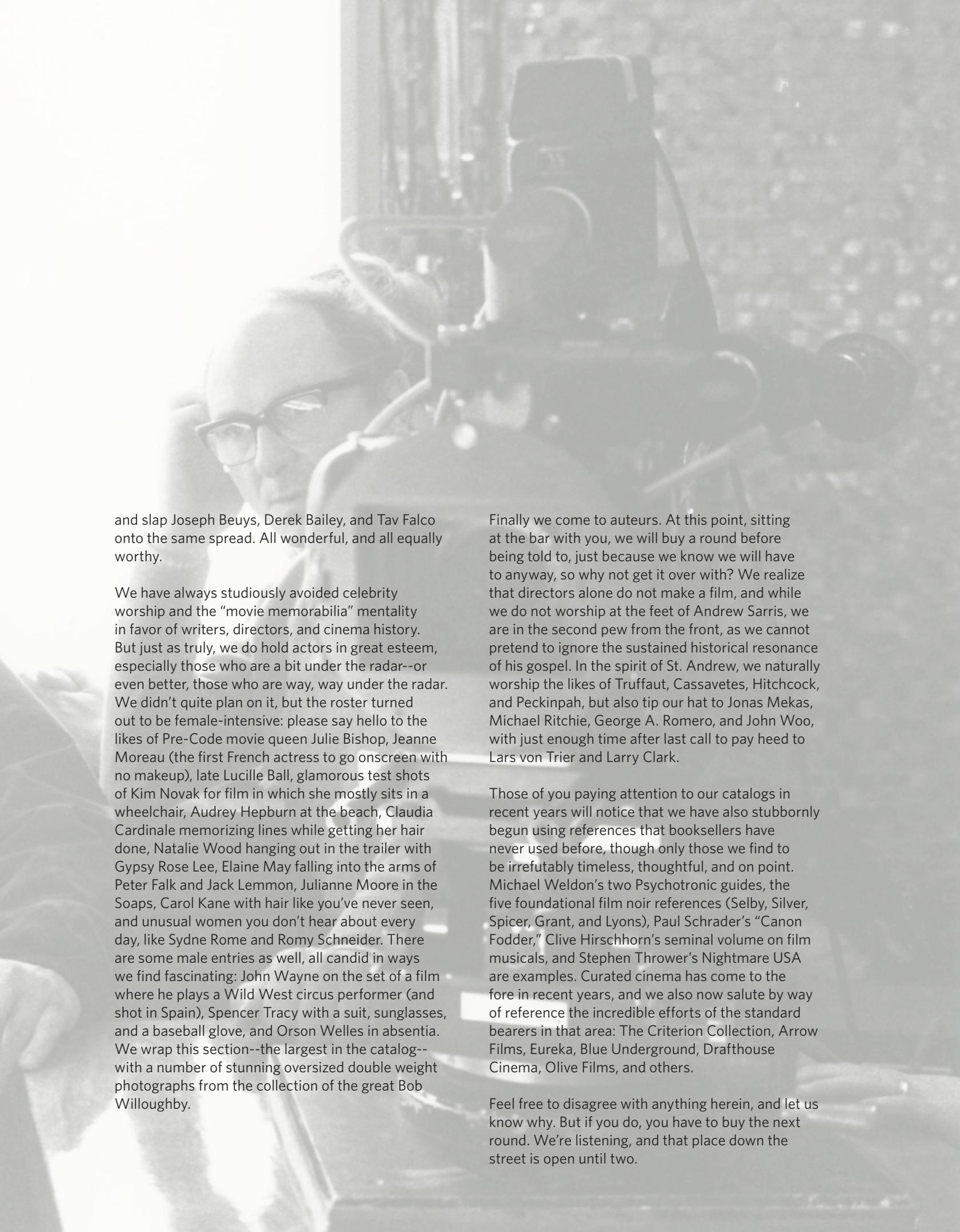
From our perspective, an "icon" has ultimately arrived at being more than just an artist or an author. When they become a way of life, a way of thinking, a means of giving the world perspective rather than just entertainment or food for thought. Icons change the way people think, the way things are perceived, the way things are done. We lost Prince and David Bowie this year, two of the most spectacular examples in the twentieth century of individuals who changed the world practically out of the womb.

Some of the icons we present here are pretty damned inarguable, and are the kind of folks you've seen us champion before: Dylan, Warhol, John and

Yoko, Abbott and Costello. Others we have saved specifically for this catalog as our way of saying, more or less, "iconic because we say so": J. Edgar Hoover, Cafe au pair du Nico, Howard Hughes, Sid and Nancy, Max Headroom. We are the rare bookseller sitting next to you at the bar, making you look at your watch maybe. We are just dying to make a point, and paying for the next round if we have to in order to make it.

While we are constantly on the prowl for material related to cinema (which has a strong representation here as usual), here we have ventured far to find unique material relating to authors, ranging from graduate level poetry and prose (William Faulkner, T.S. Eliot, William Gaddis) to the high genre literature (W.R. Burnett, Ross Macdonald) to beloved genre fiction (Georges Simenon) to beloved literate espionage fiction (John Le Carre) to the pulps (Talbot Mundy). Also, a nod to literary ladies (female newspaperwoman Inez Wallace, screenwriter extraordinaire Leigh Brackett), and to the French (André Malraux and André Gide, in the same photograph!).

For artists, a personal favorite herein is Tex Avery, who is hardly a household word, but whose animation has been experienced by probably 85% of those born between the 1920 and the 1975. We give a nod to Martha Graham, with a copy of her biography inscribed to Sidney Lumet, a director steeped in the theatre and the arts. We find it pleasing to follow Alexander Calder with Genesis P-Orridge, follow Pablo Picasso with Pablo Casals (yes, just because they both have the first name),



and slap Joseph Beuys, Derek Bailey, and Tav Falco onto the same spread. All wonderful, and all equally worthy.

We have always studiously avoided celebrity worship and the “movie memorabilia” mentality in favor of writers, directors, and cinema history. But just as truly, we do hold actors in great esteem, especially those who are a bit under the radar--or even better, those who are way, way under the radar. We didn’t quite plan on it, but the roster turned out to be female-intensive: please say hello to the likes of Pre-Code movie queen Julie Bishop, Jeanne Moreau (the first French actress to go onscreen with no makeup), late Lucille Ball, glamorous test shots of Kim Novak for film in which she mostly sits in a wheelchair, Audrey Hepburn at the beach, Claudia Cardinale memorizing lines while getting her hair done, Natalie Wood hanging out in the trailer with Gypsy Rose Lee, Elaine May falling into the arms of Peter Falk and Jack Lemmon, Julianne Moore in the Soaps, Carol Kane with hair like you’ve never seen, and unusual women you don’t hear about every day, like Sydne Rome and Romy Schneider. There are some male entries as well, all candid in ways we find fascinating: John Wayne on the set of a film where he plays a Wild West circus performer (and shot in Spain), Spencer Tracy with a suit, sunglasses, and a baseball glove, and Orson Welles in absentia. We wrap this section--the largest in the catalog--with a number of stunning oversized double weight photographs from the collection of the great Bob Willoughby.

Finally we come to auteurs. At this point, sitting at the bar with you, we will buy a round before being told to, just because we know we will have to anyway, so why not get it over with? We realize that directors alone do not make a film, and while we do not worship at the feet of Andrew Sarris, we are in the second pew from the front, as we cannot pretend to ignore the sustained historical resonance of his gospel. In the spirit of St. Andrew, we naturally worship the likes of Truffaut, Cassavetes, Hitchcock, and Peckinpah, but also tip our hat to Jonas Mekas, Michael Ritchie, George A. Romero, and John Woo, with just enough time after last call to pay heed to Lars von Trier and Larry Clark.

Those of you paying attention to our catalogs in recent years will notice that we have also stubbornly begun using references that booksellers have never used before, though only those we find to be irrefutably timeless, thoughtful, and on point. Michael Weldon’s two Psychotronic guides, the five foundational film noir references (Selby, Silver, Spicer, Grant, and Lyons), Paul Schrader’s “Canon Fodder,” Clive Hirschhorn’s seminal volume on film musicals, and Stephen Thrower’s Nightmare USA are examples. Curated cinema has come to the fore in recent years, and we also now salute by way of reference the incredible efforts of the standard bearers in that area: The Criterion Collection, Arrow Films, Eureka, Blue Underground, Drafthouse Cinema, Olive Films, and others.

Feel free to disagree with anything herein, and let us know why. But if you do, you have to buy the next round. We’re listening, and that place down the street is open until two.

ICONS ICO



1 NAT FINKELSTEIN Andy Warhol, Bob Dylan, and Gerard Malanga at The Factory

New York: 1966. Vintage black-and-white still photograph from 1966, struck circa 1980, depicting Bob Dylan, Andy Warhol, and Gerard Malanga seated in a dark Factory. Rubber stamp for photographer Nat Finkelstein on the verso.

Shot during Bob Dylan's early 1966 visit to Andy Warhol's Factory, this photograph depicts Dylan seated next to Warhol and Gerard Malanga. Malanga and Warhol were at the time filming their 16mm *Screen Tests*, and Dylan was visiting the studio in order to take part. The result of this visit, a short video of a surly, seated Dylan doing his best to not look into the camera, reflects the strained relationship between Dylan and Warhol at the time. Purportedly Dylan and his friend Bob Neuwirth, who was in a relationship with Warhol's protégée

Edie Sedgwick, had been attempting to convince Sedgwick to leave Warhol both for her health and in order to star in a high-budget film with Dylan (a venture that would never come to pass). At the end of the shoot, Dylan and Neuwirth brusquely took one of Warhol's silver *Double Elvis* paintings in payment, which Dylan later traded for a sofa.

Photographer Nat Finkelstein, Warhol's constant photographic presence at the mid-1960s Factory, shot the entirety of this awkward encounter, including the photograph in question.

10 x 8 inches (25.5 x 20 cm), housed in a 19.75 x 15.75 inch white mat. Near Fine.

\$2250

ONS ICONS



2

UNKNOWN

John Lennon and Yoko Ono in their Beverly Hills kitchen

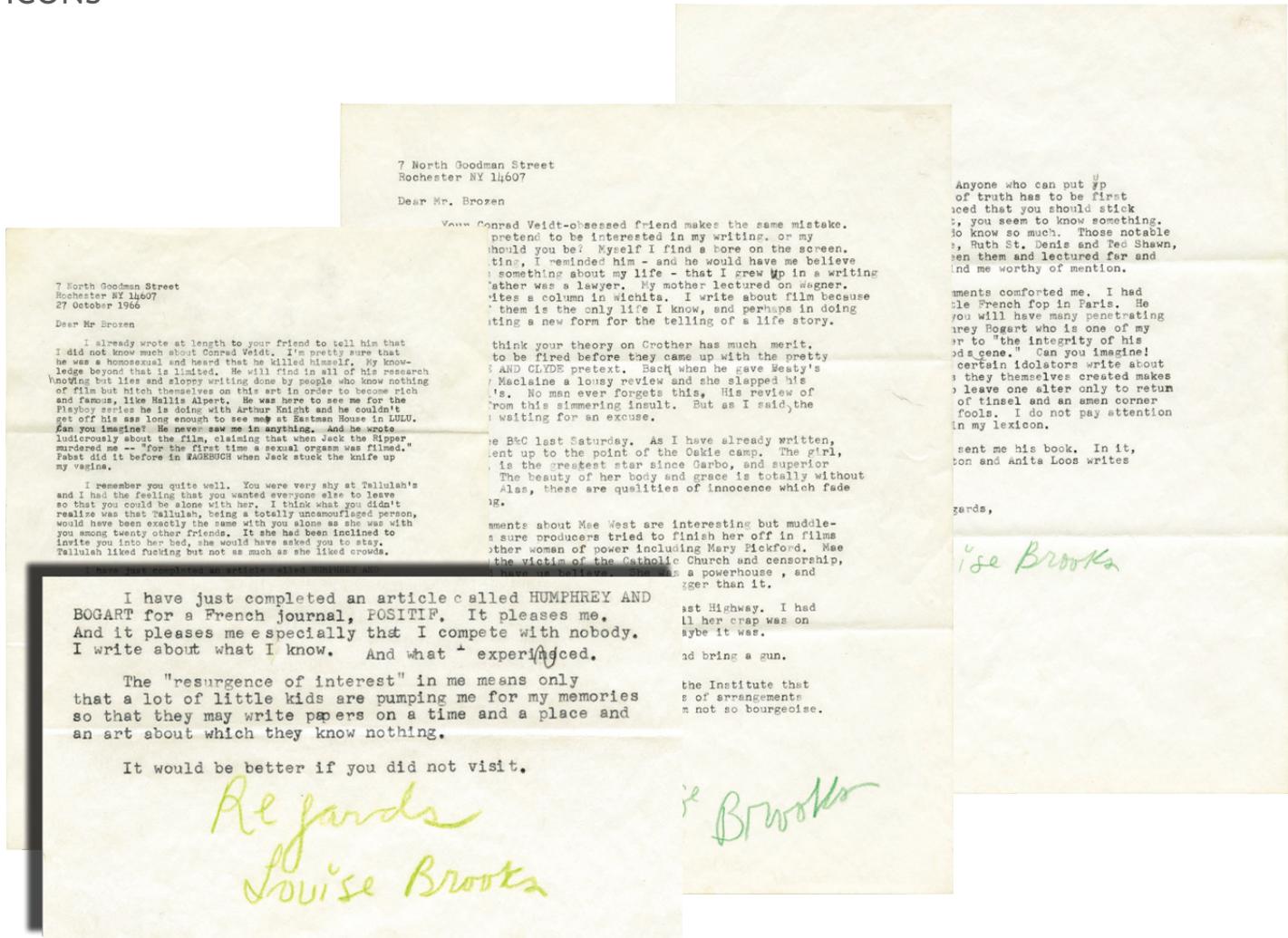
New York: *Look Magazine*, 1969. Vintage black-and-white still photograph from 1969 featuring Yoko Ono and John Lennon in their Beverly Hills kitchen. John displays a tea towel with puppies on it, while Yoko makes veggie patties. *Look* magazine rubber stamp, date stamp, and a stamp illustrating the photograph's appearance in *People* magazine to the verso, alongside a small tipped-in magazine clipping describing the photograph's contents.

Taken during a period of rapid change in Lennon's life, only five months before he would officially leave the Beatles and only two months after he and Ono

were married. Though their relationship is seen by many to have spurred the band's breakup, internal struggles between the Beatles began in earnest after their manager Brian Epstein's death in 1967. Lennon and Ono would continue to create art and music both individually and as a pair, moving to New York in 1971 and going on to have a son named Sean.

8 x 10 inches (20.5 x 25.5 cm). Very Good plus, with lightly bumped corners and a couple of edge creases.

\$1500



Still crazy after all these years

3 LOUISE BROOKS Three typed letters signed

Archive of three typed letters signed from Louise Brooks to an otherwise unidentified recipient Mr. Brozen. The letters are dated October 27 and November 6, 1966, with the third letter undated but from 1967.

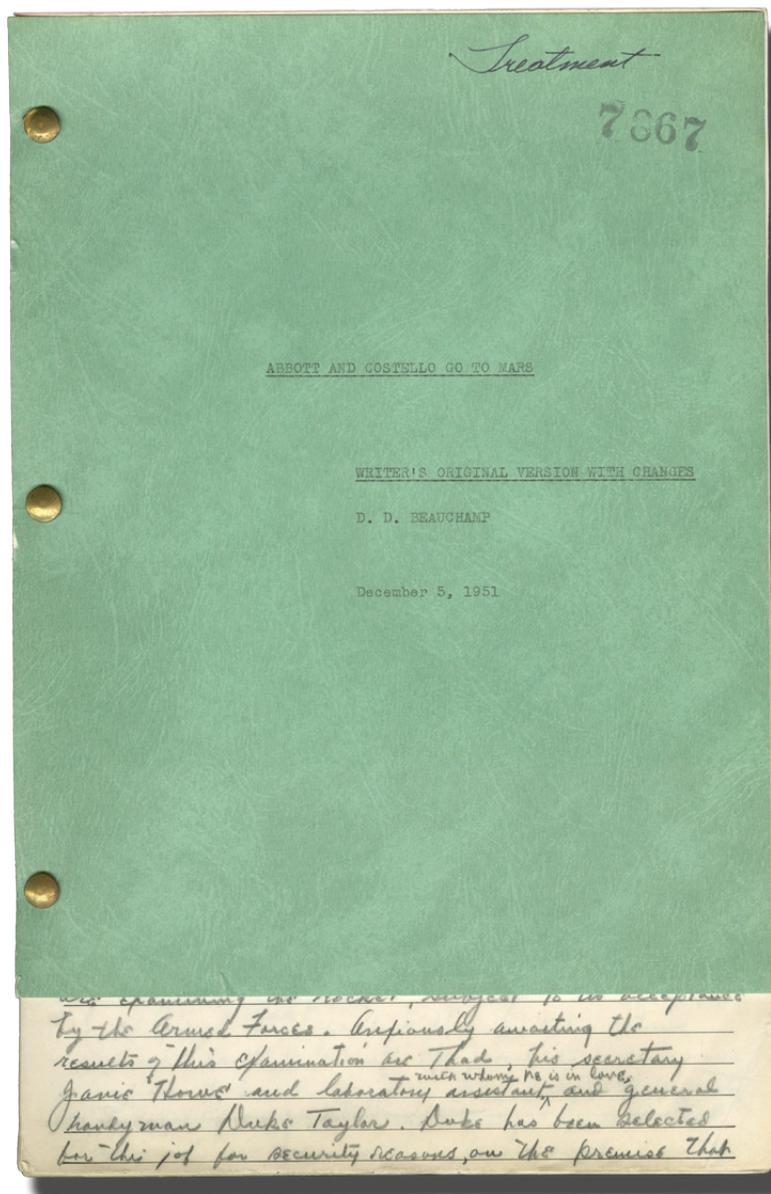
Thematically, all three letters touch directly on both Brooks' well known distaste for her status as a Hollywood icon, fueled by a rediscovery by French critics a decade earlier, and the of interest in early Hollywood in general, perhaps best summed up by the lines from two of the letters: "The 'resurgence of interest' in me means only that lots of little kids are pumping me for my memories... on a time and a place and an art about which they know nothing," and "The way certain idolators write about Hollywood and the legends they themselves created makes me want to puke."

Elsewhere, the letters touch on her second career as a writer about film, mentioning her satisfaction with an article on Humphrey Bogart she has recently completed, her recent viewing of *Bonnie and Clyde*, and her enthusiasm for Faye Duanway's performance, calling her "the greatest star since Garbo."

8.5 x 11 inches (22 x 30 cm), rectos only. Fine. In a custom quarter leather clamshell box.

Provenance available on request.

\$6500



4

Abbott and Costello, handwritten
D.D. BEAUCHAMP
Abbott and Costello Go to Mars

Universal City, CA: Universal International, 1951. Screenwriter D.D. Beachamp's handwritten manuscript treatment for the 1953 Universal film comedy, *Abbott and Costello Go to Mars*. Present in its entirety is Beachamp's original treatment, executed in pencil, with holograph corrections. Interspersed throughout are the resulting typewritten pages (also with holograph corrections). The combined pages are bradbound with green studio covers, showing a date of December 5, 1951 (two years prior to the film's release, and well before production began), and the word "Treatment" written in ink at the top right corner, along with a stamped studio reference number. All told, a complete document of the original holograph manuscript and first typewritten draft of the film's treatment.

Abbott and Costello Go to Mars was released in 1951, and is today held in some regard by B-movie science fiction buffs as well as Abbott and Costello fans. In the film, our heroes are maintenance men who accidentally stow away on board an experimental rocket ship—one that goes not to Mars but to Venus, only to land in the middle of a "Miss Universe" pageant. The pageant includes many worthy contestants, including Anita Ekberg. A superb original screen story for one of the twentieth century's most revered comedy teams, in its earliest form.

\$2750



What do Winston Churchill, Mick Jagger, and Harold Pinter have in common?

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

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

Autographs include: Winston and Arabella Churchill, John Gielgud, Mick Jagger, Laurence Olivier, Rex Harrison, Alec Guinness, Douglas Fairbanks, Jr., Marlene Dietrich, Dirk Bogarde, Andre Previn, Omar Sharif, Louis Armstrong, Rudolf Nureyev, Harold Pinter, Vivien Leigh, Richard Widmark, Susannah York, Sidney Poitier, George Sanders, Donald Pleasance, Diana Rigg, Vincent Price, Peter Cook, Claire Bloom and Rod Steiger, Richard Harris, Glenda Jackson, and several dozen others stars of stage, screen, and television.

6

Diana Rigg on fire

TERRY O'NEILL (PHOTOGRAPHER)

JEAN VARON, JOHN BATES (DESIGNERS)

Diana Rigg in fashion promo shot for *The Avengers*

Circa 1965. Vintage black and white fashion photograph of Diana Rigg as Emma Peel, the iconic female character in the classic British television series, *The Avengers*. Here Rigg stands on a polar bear skin rug laid out near the shoreline of an unknown British locale. Shot by photographer Terry O'Neill to promote the hiring of John Bates (who worked for noted designer Jean Varon). A mimeo snipe on the verso of the photograph goes into some detail regarding Varon, Bates, and O'Neill.

Bates became Ms. Riggs' costume designer in the second half of the show's fourth series in January 1966. He created for the character a wardrobe of black and white op-art mod clothing and mini skirts. Prior to this then-radical shift, it was believed that lines, circles and other bold patterns would not work well with the television cameras of the day. Too, this fashion change was introduced prior to the mini skirt becoming mainstream, and weighed heavily in that fashion shift in the UK. Bates licensed his designs to several manufacturers under the *Avengerswear* label and these pieces were sold in various shops throughout the country.

Emma Peel's character was iconic in the 1960s from the standpoint of both fashion and female liberation. She was a heroine, rarely bested in a

fight, and routinely rescued her male counterpart Steed from trouble. She was a master of martial arts and a formidable fencer. She was a certified genius, specializing in chemistry and other sciences, and was often seen in episodes engaging in artistic hobbies. Just to leave no vista unconquered, she also had success in industry at the helm of the company of her late father, Sir John Knight. She drove a convertible Lotus Elan at high speeds, and convincingly portrayed any series of undercover roles, from nurse to nanny. Her favorite guise was that of a women's magazine reporter, trying to interview big business tycoons and rich playboys. The name "Emma Peel" was a play on the phrase "Man Appeal" or "M. Appeal", which the production team stated was one of the required elements of the character.

8 x 10 inches (20 x 25 cm), Fine. In a custom museum-quality frame, archivally mounted, with UV glass, double mounted with both sides exposed for viewing.

\$1275



THE JEAN VARON COLLECTION

What does one wear to dine in the draughty banquet hall of a gloomy Scottish castle? If the dinner takes place in the tongue-in-cheek thriller series *THE AVENGERS*, the answer's bound to be a comment on the situation. JOHN BATES of JEAN VARON, now designing all DIANA RIGG's clothes for her role as Emma Peel, felt that ice-blue lane was the thing, with belted hipster pants, matching boots and bra-top. There's a modesty jacket in case the draughts chill the midriff or the Laird looks disapproving.

A TERRY O'NEILL picture from the Jean Varon Avengers Collection.



10227-18 COMPETITION FOR ELVIS--L & R, Swiss-born Ursula Andress and Mexican-born Elsa Cardenas co-star with Elvis Presley in story in which Ursula becomes the object of his affections, and Elsa woos Elvis. The film stars Elvis Presley in Hal Wallis' production "Fun in Acapulco," co-starring Ursula Andress, Elsa Cardenas and Paul Lukas; directed by Richard Thorpe and filmed at Acapulco and Hollywood, in Technicolor for release by Paramount.

Elsa and Ursula, oversized

7 Ursula Andress and Elsa Cárdenas on the set of Fun in Acapulco

Los Angeles: Paramount, 1962. Vintage oversized double weight photograph of Ursula Andress and Elsa Cárdenas, trying out the very latest in bikini wear, on the set of the 1962 Elvis Presley film. With a mimeograph snipe on the verso titled "Competition for Elvis."

Mike Windgren (Presley) is a former trapeze artist suffering from vertigo ever since he accidentally dropped his partner during a performance. Working as a lifeguard at a resort in Acapulco, Mexico, he falls in love with social director Margarita Dauphine (Andress). With her help, he overcomes his fear of heights. Presley songs featured include "Vino, Dinero y Amor," "Marguerita," "Bossa Nova Baby" and the title song.

Actress Terri Garr has a bit part, her Hollywood film debut, and would have more bit parts in several other Elvis Presley films, those being *Kissin' Cousins* (1964), *Viva Las Vegas* (1964), *Roustabout* (1964), and *Clambake* (1967).

Set in Mexico, shot there and in California on location.

11 x 14 inches (28 x 36 cm). Near Fine.

Hirschhorn, p. 380.

\$850



GOEPFERT ARTHUR
In der M nigiera
MONTAGNOLA, Tessirr

8

ARTHUR GOEPFERT

J. Arthur Rank

London: Eagle-Lion Distribution, 1945. Vintage photograph from 1945. Featuring baron and film magnate J. Arthur Rank seated on a stool with a shotgun, his gamekeeper visible in the foreground. Tipped-on mimeograph description, plus rubber stamps for the photographer and Eagle-Lion Distribution to the verso.

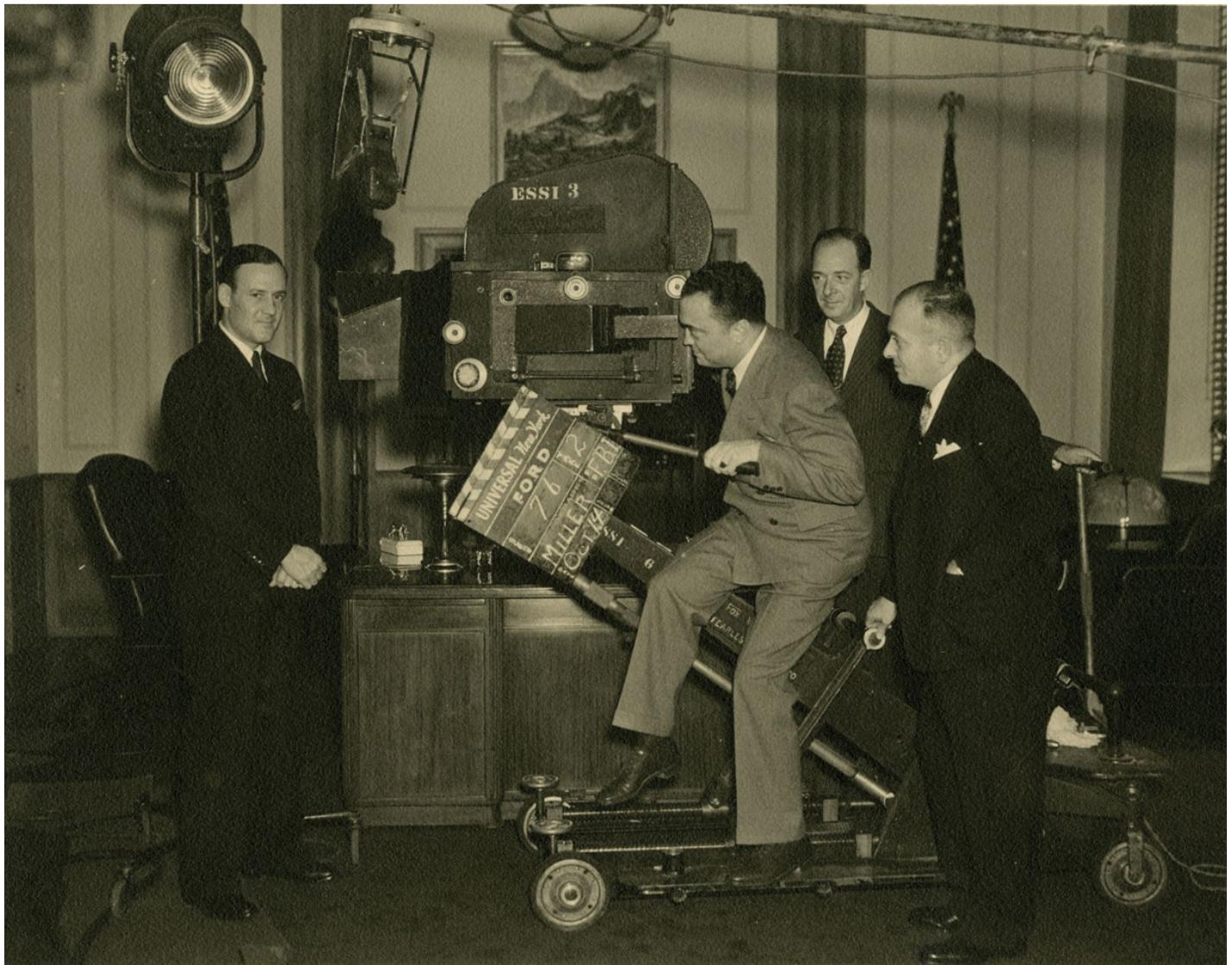
Son of a wealthy industrial flour milliner, J. Arthur Rank entered the film industry when calls for films upholding British values, as opposed to those of their American film counterparts, spurred him to create a production company of his own. His Methodist personal beliefs guided his company, the General Cinema Finance Corporation, and would remain a cornerstone of his fast-growing cinema empire. In part because of Rank's efforts the 1940s represented a golden age of British cinema, as can

be seen by 1946 box office, when for the first and only time British films did better at the domestic box office than American ones. His legacy as a producer includes works like Laurence Olivier's 1944 film *Henry V*, and Gabriel Pascal's 1945 *Caesar and Cleopatra* starring Vivien Leigh.

As this photograph would suggest, though the baron was highly involved in the work of his cinema and film studio empire, he retained a strong interest in breeding smooth-coated black Labrador retrievers, and using them during his hobbyist hunting. Shot at the baron's estate Sutton Manor, near Winchester, England.

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

\$325



9 J. EDGAR HOOVER
"You Can't Get Away With It"

Universal City, CA: Universal Pictures, 1936. Vintage sepia toned double weight photograph from the filming of the 1936 Universal Studios newsreel *You Can't Get Away With It*. Shot in the office of J. Edgar Hoover, Director of the FBI, on October 14, 1936, the photo shows Hoover filming his Assistant Director Clyde Tolson, as Universal Newsreel reps Charles Ford and William J. Miller look on.

The newsreel illustrates the inner workings of the FBI including types of scientific methods, like fingerprinting and forensic examination, utilized to fight organized crime. Hoover's FBI policies highly modernized the work of criminal investigation, though his dogged investigation of homosexuals,

communists, civil rights leaders, and other political radicals later subjected him to sharp criticism. Though the photo depicts Hoover behind the camera filming Clyde Tolson, no such shot appears in the newsreel, an interesting implication in the ongoing debate as to the intimate nature of the relationship between the two men.

Image 7 x 9 inches (17 x 22 cm) on 11 x 14 inch (28 x 35 cm) off-white paper. About Fine condition.

\$575



10 Martin Luther King, Jr. meets President John F. Kennedy and Adlai Stevenson

Amsterdam: Associated Press, 1962. Vintage photograph from December 17, 1962 featuring Civil Rights activist Martin Luther King shaking hands with UN ambassador Adlai Stevenson II, with Roy Wilkins and President John F. Kennedy to the sides of the photograph. Associated Press rubber stamp, mimeograph snipe, and blue felt ink holograph notation on the verso.

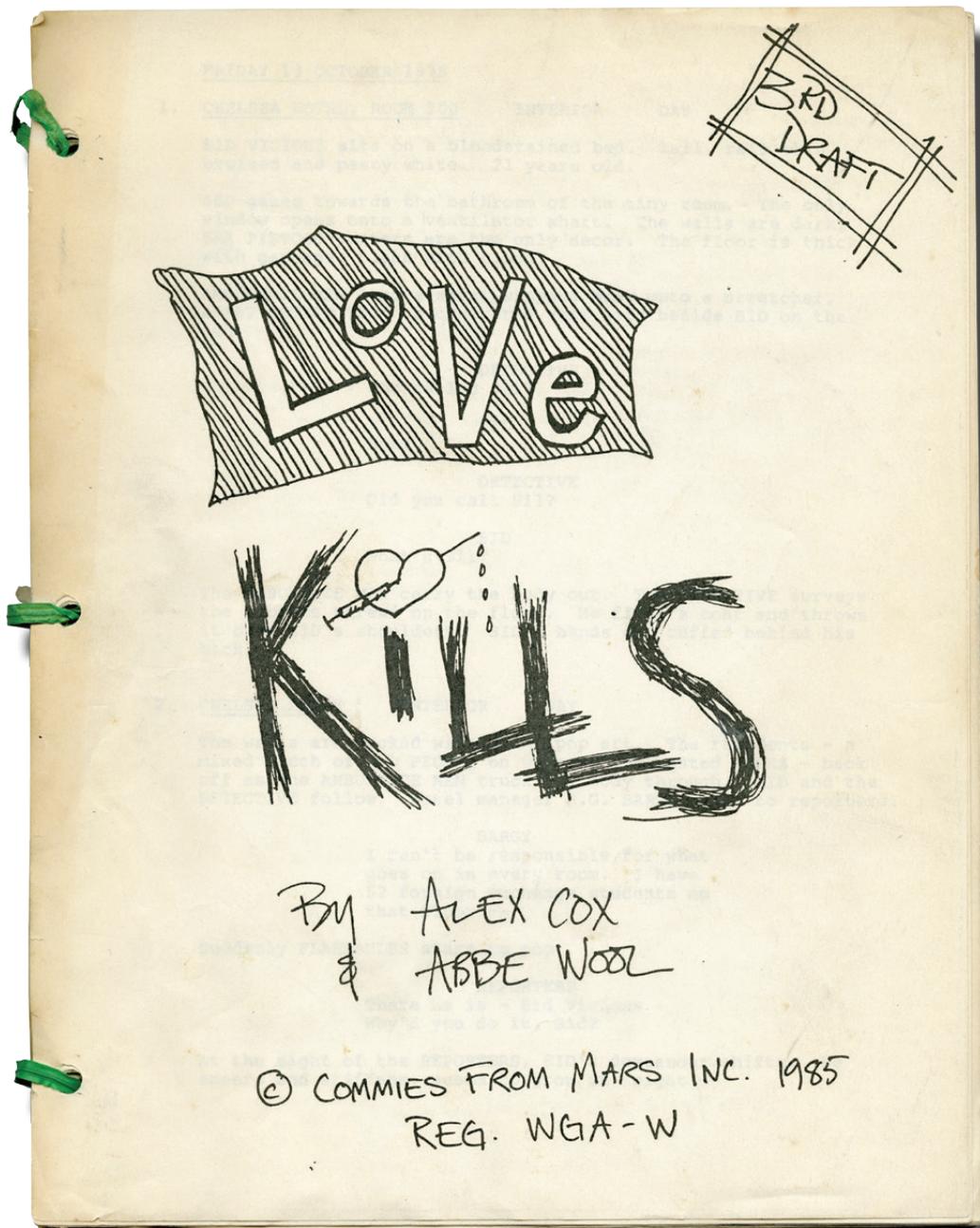
Martin Luther King, Jr. and John F. Kennedy had a fraught, difficult public relationship. Though many attributed Kennedy's slim win in the 1960 presidential election to his having attempted to assist King following a sit-in parole violation, King believed Kennedy was dragging his feet, wary of enacting Civil Rights legislation. This would all change in 1963 when Robert Kennedy made it clear to his brother that he believed not enacting Civil

Rights legislation to quell increasing unrest would cost him a second term.

Shot at a White House meeting in late 1962, one of a few the pair would have while Kennedy was in office. This one predates Kennedy's apparent about-face on Civil Rights, which would become publicly clear six months later during his famous Civil Rights address on June 11, 1963, a speech which parroted many of King's views as written in "Letter From Birmingham Jail."

7 x 9 inches (18 x 23 cm). Very Good plus, with a couple of light edge creases.

\$450



11

Gary and Chloe meet Sid and Nancy, and Alex directs

ALEX COX (DIRECTOR)

ABBE WOOL (SCREENWRITER)

GARY OLDMAN, CHLOE WEBB (STARRING)

Sid and Nancy

London: Commies From Mars / Initial Pictures, 1985. Third Draft script for the 1986 film, *Sid and Nancy*, here under the working title, *Love Kills*. Inscribed by Kate Simon in holograph ink on the verso of the last page of text. Simon was "a friend of Alex Cox's and [she] helped him vis a vis the fine details of the 'time of the Sex Pistols' in London in 1976 / To that end [she] showed him in London the pub where we hung out, took sulphate (the Roebuck) and [she] also tried

to set up a meeting with him and Johnny Thunders / Finally, [she is] thanked at the end of 'Sid and Nancy' and [she] photographed him (as he was writing the script there) at the room in the Chelsea Hotel where Sid and Nancy lived / Kate Simon / 4-8-09."

Brilliant but gritty biographical look at Sid Vicious (Oldman), bassist for the British punk band Sex Pistols, and his girlfriend Nancy (Webb). Their

I was a friend of Alex
Cox's, and I helped him
vis à vis the time
details of the "time of the Sex
Pistols" in London in 1976.

To that end, I showed
him in London the pub
where we hung out, took
Sulphate, (the Roebuck); and
I also tried to set up a
meeting with him and

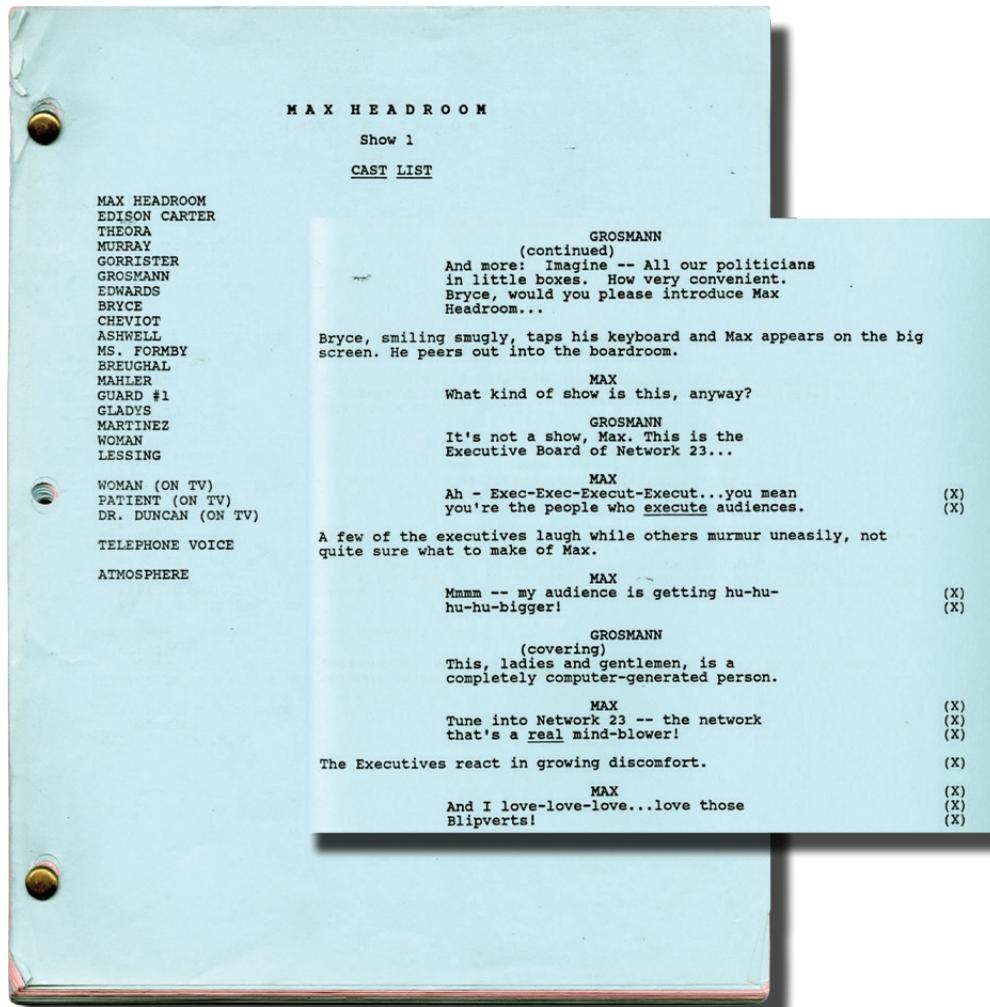
Johnny Thunders.
Finally, I was thanked
at the end of Sid + Nancy,
and I photographed him
(as he was writing the script
there) at the room in the
Chelsea Hotel where Sid +
Nancy lived. Kate Simon 4/8/09

relationship is sprinkled with guilt, sympathy, and copious drug use, implying Nancy introduced Sid to heroin when she traveled to London to have sex with the Sex Pistols. The two fall in love, commit to a suicide pact, and try to start a new solo career in New York after the breakup of the band. One night, in a drug-induced stupor, Sid announces his intention to quit heroin and move back to London, prompting a suicidal Nancy to beg him to kill her. Perhaps unintentionally, perhaps not, Sid stabs Nancy and she dies in the bathroom.

Set in London and New York, shot there on location, and in New Jersey, California, and France. The soundtrack boasts songs by Dan Wool, The Pogues, John Cale, KC & The Sunshine Band, and several Sex Pistols songs, with the title track "Love Kills" by Joe Strummer.

Criterion Collection 20. Weldon (1996), p. 505.

\$5500



Welcome to the 1980s

12

FARHAD MANN (DIRECTOR)

JOE GANNON (SCREENWRITER)

MATT FREWER, AMANDA PAYS, GEORGE COE, CHRIS YOUNG (STARRING)

Max Headroom

Burbank, CA: American Broadcasting Company [ABC], 1987. Revised draft script for the pilot episode of the 1987-1988 TV series, *Max Headroom*. The pilot episode would air under the title "Blipverts," noted here simply as "Pilot." Notations throughout in holograph pencil.

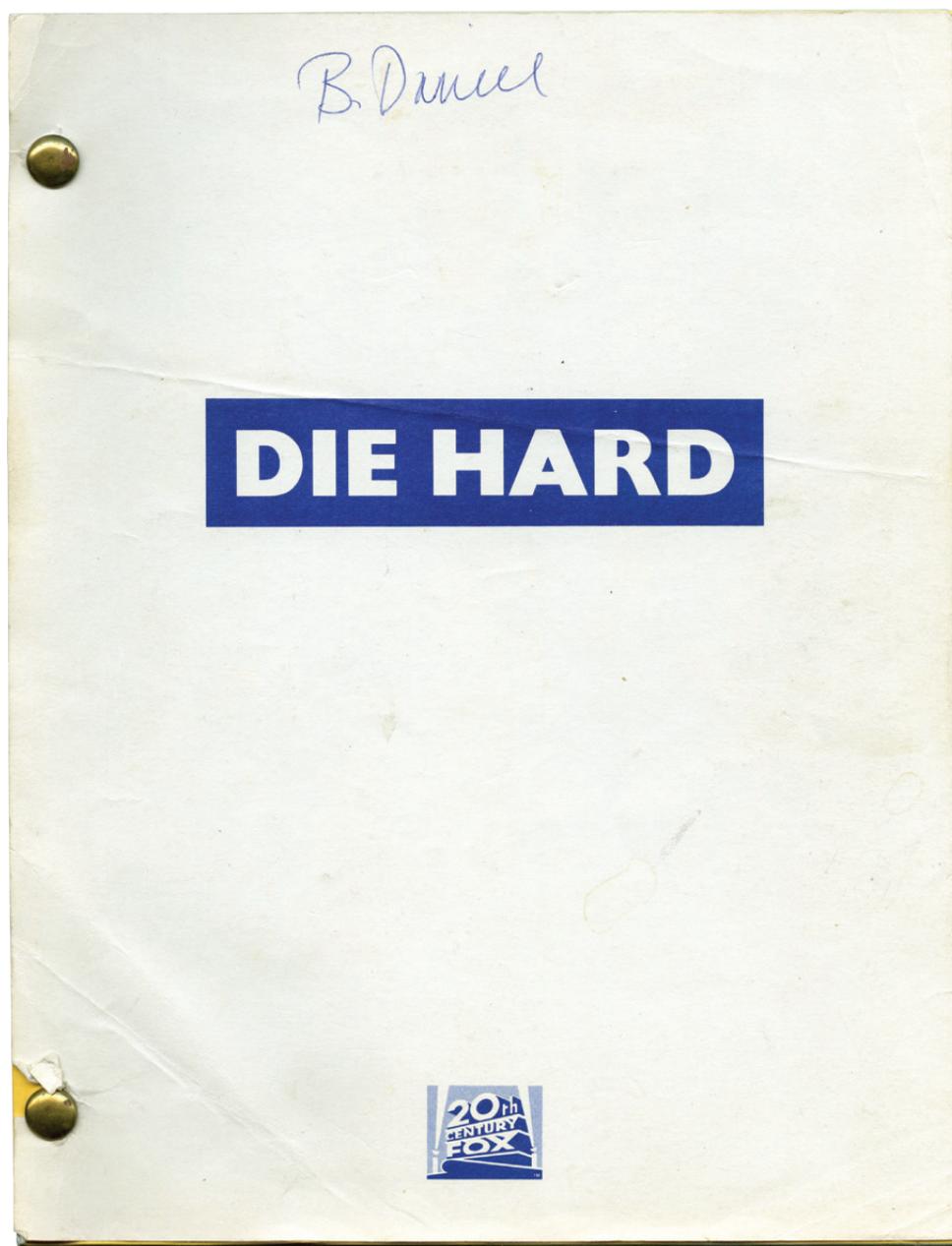
Max Headroom (Frewer) was created in 1984, portrayed as "The World's First Computer-Generate TV Host," developed in England. The character was first seen in the cyberpunk TV movie *Max Headroom: 20 Minutes into the Future* (1985). Max, who was visible only from the shoulders up, with shiny prosthetic features and Ray-Ban sunglasses, saw enough popularity to incite a spin-off, a music video program called *The Max Headroom Show*, immediately gaining a cult status and running for three seasons.

In 1987, *Max Headroom* aired as a dramatic television series in the US, running for two seasons and two later episodes in 1988, and a film version featuring the character was proposed but never realized.

The pilot episode: investigative TV news reporter Edison Carter (also Frewer) uncovers a secret about the new technology being used by Network 23, called "Blipverts", high-intensity commercials with the ability to overload people's nervous system, causing them to explode. His boss discovers Carter's inside knowledge and vows to have him killed, but he survives and creates the computerized personality, Max Headroom.

Weldon (1996), p. 360.

\$475



13

Yippee ki-yay, motherfucker!

JOHN McTIERNAN (DIRECTOR)

JEB STUART, STEVEN E. DE SOUZA (SCREENWRITERS)

BRUCE WILLIS, ALAN RICKMAN (STARRING)

Die Hard

Los Angeles: Twentieth Century-Fox, 1987. Second Revised Draft script for the 1988 film. Copy belonging to "B. Daniel" with that person's name in holograph ink on the front wrapper.

A crackerjack thriller, perhaps the best action film of all time, based on Roderick Thorp's 1979 novel, *Nothing Lasts Forever*. John McClane (Willis) is an NYPD officer who fights to save his wife Holly (Bedelia) and other hostages at the Nakatomi Plaza

in Los Angeles, trying to outsmart the German terrorist, Hans Gruber (Alan Rickman).

Nominated for four Academy Awards.

Hardy, *The BFI Companion to Crime*, p. 106. Hardy, *The Gangster Film*, p. 425. Spicer, p. 427.

\$2500



14

Roger Corman meets Jack Nicholson

ROGER CORMAN (PRODUCER)

JACK NICHOLSON (STARRING)

The Cry Baby Killer

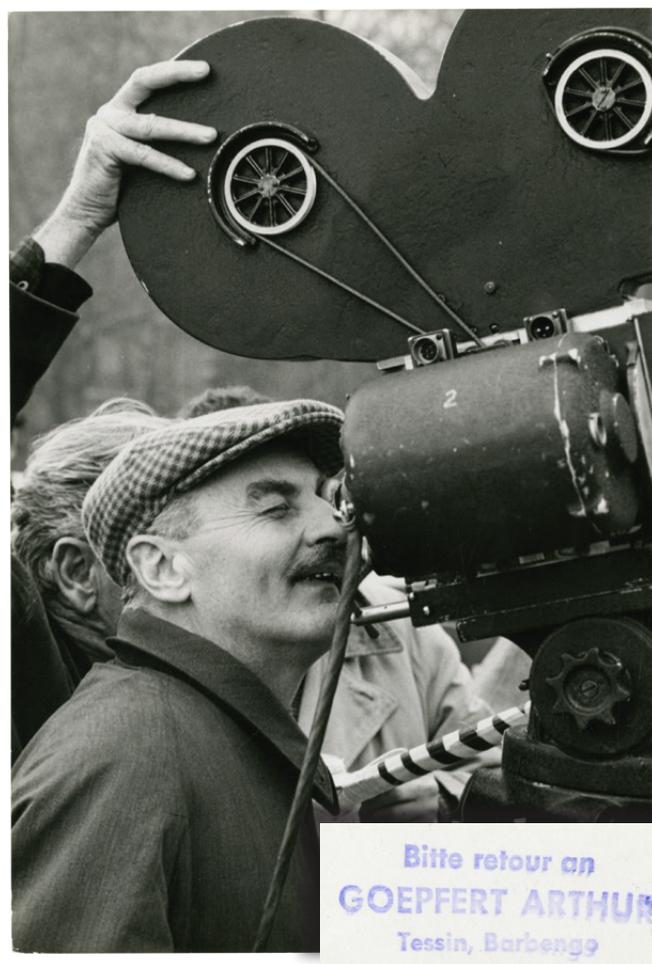
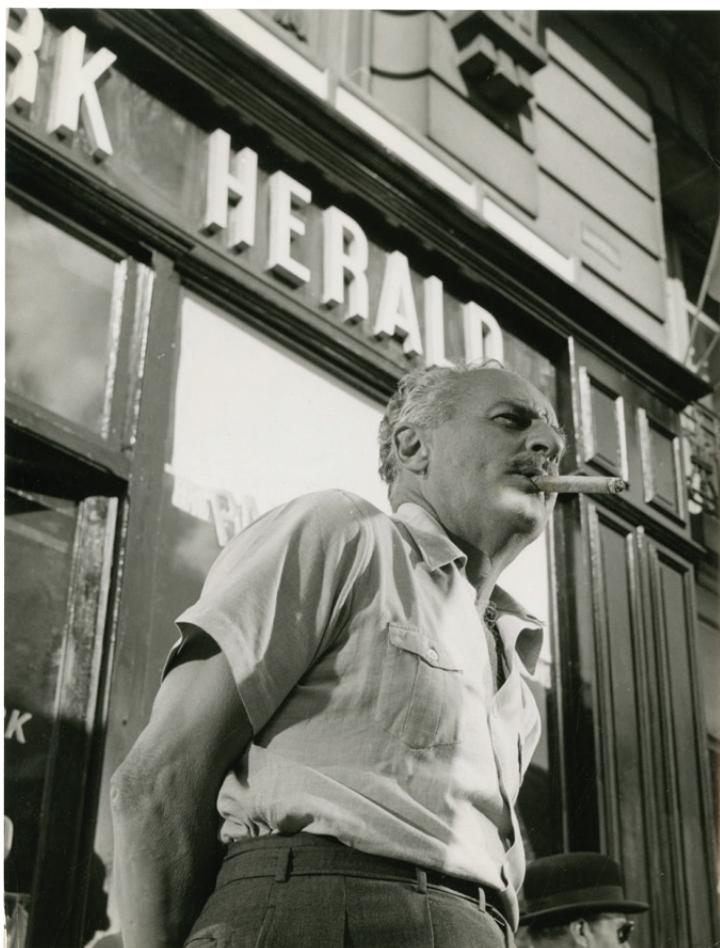
Glendale, CA: Allied Artists, 1958. Original one sheet poster of the 1958 film, produced by Roger Corman, and starring Jack Nicholson is his film debut.

A juvenile delinquent (Nicholson) takes three hostages at a drive-in movie theater after shooting two hoods who attacked him with brass knuckles. The press, police, and public all arrive, and Dick Kallman sings "Cry Baby Cry."

27 x 40 inches (69 x 102 cm). Linen backed and rolled, with a small amount of professional restoration. Near Fine overall, with some light soil.

Grant, p. 152. Selby, p. 36. Spicer, p. 407. Weldon, 1983, p. 143.

\$875



15

Hemingway meets Zanuck

ERNEST HEMINGWAY (NOVEL)**DARRYL F. ZANUCK (PRODUCER)****ARTHUR GOEPFERT (PHOTOGRAPHER)****HENRY KING (DIRECTOR)****AVA GARDNER, MEL FERRER, ERROL FLYNN (STARRING)****The Sun Also Rises**

Los Angeles: Twentieth Century-Fox, 1957. Two vintage borderless photographs from the set of the 1957 film. Featuring producer Darryl F. Zanuck on the set, with one shot behind the camera. Holograph notation to both versos, and with a mimeograph snipe and photographer's rubber stamp to the verso of one photo. Based on the 1926 novel by Ernest Hemingway.

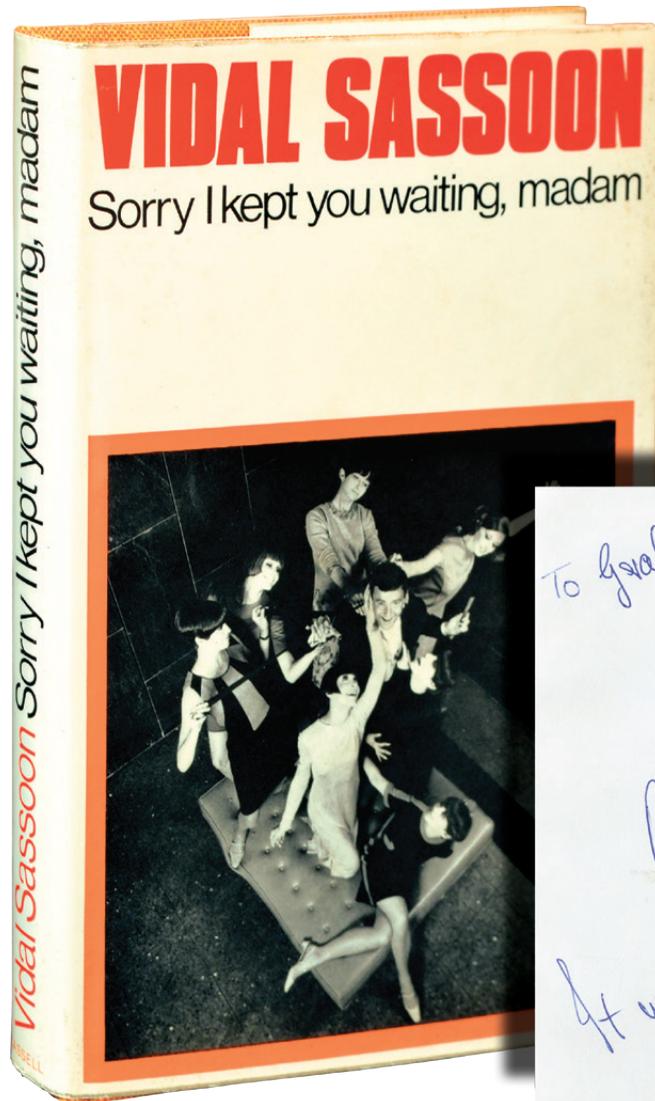
The story of a motley assortment of expatriates, who travel to Pamplona to attend the running of the bulls, ultimately a reflection Hemingway's own abiding fascination with bullfighting. Featuring a standout performance by Errol Flynn as the hard-drinking,

burned-out Mike Campbell...in other words, himself. Zanuck's first independent production after his departure from Fox. The snipe on this photograph's verso suggests that Zanuck also had a hand in directing certain Parisian scenes, as is depicted here.

Set in France and Spain, shot on location in France, Mexico, and Spain.

7 x 9.5 inches (18 x 24 cm). Near Fine.

\$575



To Gerald Naborro.
 Thank you
 Vidal Sassoon
 Dorchester Hotel.
 26.4.68
 It was very kind
 of you.

16 VIDAL SASSOON

Sorry I Kept You Waiting, Madam

London: Cassell, 1968. First UK Edition, preceding all others. Inscribed by Sassoon on the half title page: "To Gerald Naborro / Thank you / Vidal Sassoon / Dorchester Hotel / 26.4.68 / It was very kind of you."

A memoir by the legendary hair designer, written when he was 40 years old and at the height of this popularity and influence on woman's fashion. Sassoon was born into extreme poverty, with seven years of his childhood spent in an orphanage. He quit school at age 14, became a hairstylist at the suggestion of his mother, and after a mercurial rise to fame had a chain of shops and a line of products. He mentored Paul Mitchell, who also became a great hairstylist and icon. Mitchell has described Sassoon as "the greatest hair stylist in the history of the world."

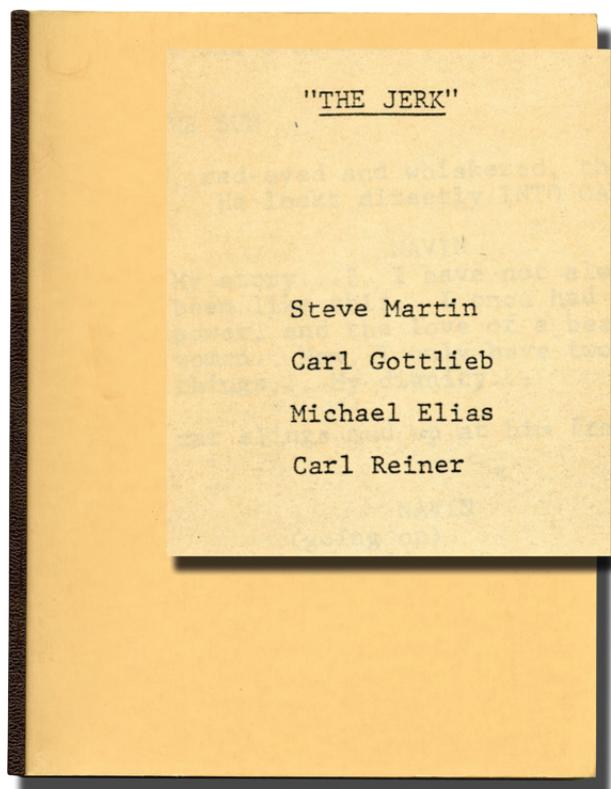
Sassoon's lasting contribution to fashion was to liberate women's hair from the high maintenance styles of the previous decade, creating casual and

modern looks that matched the emerging fashions of the day. He caused an international sensation with his reintroduction of the bob hair cut on Nancy Kwan for 1963's *The Wild Affair*, created a shorter and more angular version of the bob, known as the five point cut, for British model Grace Coddington, and was flown to Los Angeles by Roman Polanski for a press event where he cut Mia Farrow's long hair into the iconic pixie cut she wears in *Rosemary's Baby*.

Sassoon went on to write another autobiography several decades later, published in 2010, only a year prior to his death.

Near Fine in a bright, Near Fine dust jacket.

\$750



17

Steve Martin meets Carl Reiner, and begins
CAR REINER (DIRECTOR)
STEVE MARTIN (SCREENWRITER, STARRING)
BERNADETTE PETERS (STARRING)
 The Jerk

Los Angeles: Aspen Film Society
 Universal Pictures, 1979. Revised Final draft script for
 the 1979 film.

Steve Martin in his first starring role, as "Navin,"
 a homeless man and adopted white son of Black
 sharecroppers. When he gets to St. Louis he meets
 a man with broken glasses, fixes them, and the two
 decide to market Navin's optical remedy. All along
 Navin is trying to find his natural rhythm.

Shot on location in California. One of Martin's finest
 performances, and a film often on "Funniest Films of
 All Time" lists.

\$475



18

JEAN SEBERG (STARRING)
OTTO PREMINGER (DIRECTOR)
FRANÇOISE SAGAN (NOVEL)
ARTHUR LAURENTS (SCREENPLAY)
 Bonjour Tristesse

Culver City, CA: Columbia Pictures, 1957. Vintage
 reference photograph of Jean Seberg, for the 1957
 film. An image we have never seen.

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

\$450

19

Jerry Lewis' magnum opus, viewable in 2026

JERRY LEWIS (DIRECTOR, STARRING)

PETER BERNEIS, RICHARD K. EAMER (SCREENWRITERS)

The Day the Clown Cried

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 completion, 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, 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 the Nazis. He is beaten and forced to perform for Jewish 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.

\$15,000

AUTHORS



20

PIERRE VAUTHEY
Georges Simenon

Paris: Circa 1980. Vintage borderless photograph of mystery writer Georges Simenon in his office, as photographed by Pierre Vauthey. Photographer's rubber stamp, holograph pencil annotations, and a mimeograph text description in French and English to the verso.

Best known as the creator of fictional French detective Jules Maigret, Georges Simenon was a highly prolific Belgian fiction writer who penned nearly 200 novels and over 150 novellas during his

lifetime, alongside scores of pulp novels written under more than two dozen pseudonyms. He lived variously in Belgium, France, the United States, Canada, and Switzerland. He is seen here reclining in a Le Corbusier mid-century modern leather chair, wearing a bow tie and a plaid suit jacket.

8 x 12 inches (20 x 30 cm). About Fine.

\$1200

AUTHORS



21

SERGE HAMBOURG
Anthony Burgess

Paris: Circa 1970s. Vintage double weight studio photograph of *A Clockwork Orange* novelist Anthony Burgess, circa early 1970s. Burgess sits in a stairwell, smoking, and is evidently speaking to the photographer. Photographer Serge Hambourg's rubber stamp and notations in holograph pencil and black ink on the verso.

Novelist, composer, and moralist, Burgess is best known for his 1962 dystopian novel *A Clockwork Orange*, basis for the well-respected 1971 film

directed by Stanley Kubrick, which Burgess is said to have regretted for its seeming glorification of sex and violence.

10.5 x 7 inches (27 x 18 cm) housed in a 19.75 x 15.75 inch (50 x 40 cm) white mat. Fine.

\$975



22

The H.N. Swanson archive, mostly unpublished
Archive of screenplay and manuscript material by W.R. Burnett

An archive of 19 mimeograph manuscripts and screenplays, many never published or produced, by W.R. Burnett. All identified by stamp, label or cover sheet as being from H.N. Swanson, Inc., Burnett's literary agent.

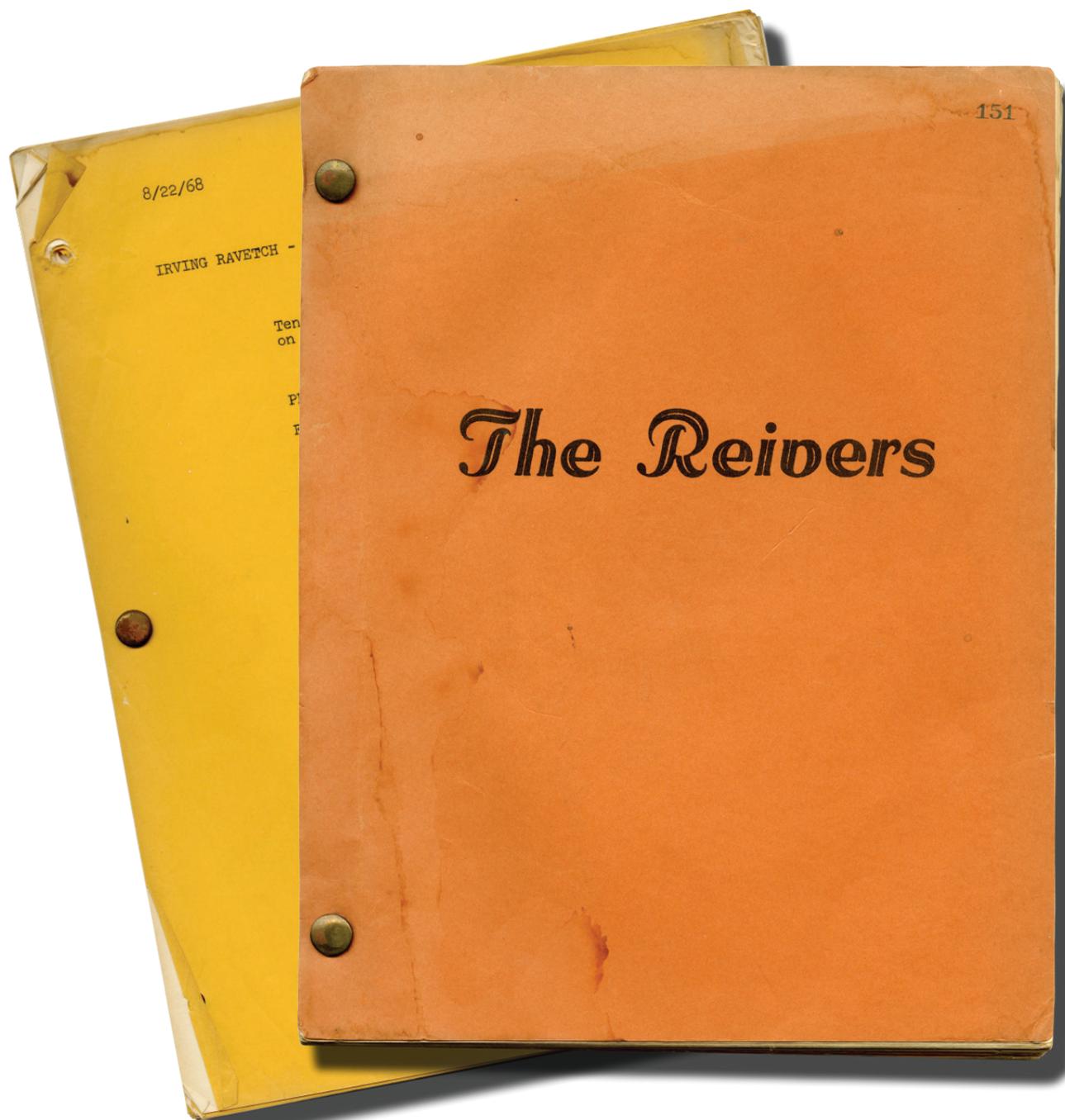
The prolific author of more than 60 screenplays and two dozen novels, W.R. Burnett's writing has had a profound influence on the crime genre. From nearly single-handedly creating the modern gangster story with his 1929 debut novel *Little Caesar* (and the subsequent 1930 film version, starring James Cagney), to the novel and screenplay for *High Sierra*, the novel *Asphalt Jungle*, which did for the heist film what *Little Caesar* for the gangster, to classics screenplays for *The Great Escape* and *Wake Island*, for which he received an Academy Award nomination, Burnett created a lasting body of work whose influence can be felt to this day in the works of Elmore Leonard, Quentin Tarantino, and others.

Swanson is himself a figure of note, having begun as a movie producer and then becoming one of the most famous literary agents of his day in Hollywood, representing the likes of William Faulkner, Raymond Chandler, F. Scott Fitzgerald, Ernest Hemingway, and, of course, W.R. Burnett.

A superb collection of unpublished and presumably non-researched material from one of the great novelists and Hollywood screenwriters of the twentieth century, and one deserving of both critical and academic reinvigoration.

For details, please inquire.

\$9500



23

William Faulkner meets Steve McQueen

WILLIAM FAULKNER (NOVEL)

STEVE MCQUEEN (STARRING)

The Reivers

Burbank, CA: Irving Ravetch-Arthur Kramer-Solar Productions / CBS Films, 1968. Revised draft script for the 1969 film. Accompanying the script is a shooting schedule, dated 8/22/68.

Based on Faulkner's Pulitzer Prize-winning 1962 novel, his last book. Boon (McQueen) and his buddy are reivers, or thieves, who steal the McCaslin family's new car, a Winton Flyer. They are out on

bond by the owner of the car, but Boon can't help himself, and steals the car again, this time traveling to Memphis to see his beau Corrie (Sharon Farrell).

Shot on location in Mississippi. Nominated for two Academy Awards.

\$3000



Talbot Mundy in the pulps

24

TALBOT MUNDY

Archive of 18 adventure and mystery pulp magazines, 1913-1953

Various cities: Various Publishers, 1913-1953. Archive of 18 octavo periodical issues, all in original printed and illustrated wrappers.

Mundy (1875-1940) wrote for adventure and fiction magazines throughout his career, publishing 45 novels and 156 other short works, including poems and articles, and was one of the best-selling authors of adventure fiction of the era, similar to H. Rider Haggard and Rudyard Kipling, respectively. Most notable perhaps for his *Jimgrim* series, as well as the classic, *King of the Khyber Rifles*, a few of his works have also been adapted to film, including *King of the Khyber Rifles* (1953), *Jungle Mystery* (1932), *The Black Watch* (1929), and *Her Reputation* (1923). His work represents a model for anti-colonial literature, being work that emphasizes Eastern philosophies and culture, opposed to the over colonialism found in the work of Haggard and Kipling, and a closer connection with this in mind can be found in Joseph Conrad's adventure fiction, albeit less bleak. Influenced by Mundy's work were Robert E. Howard,

Robert A. Heinlein, Fritz Leiber, Andre Norton, and Marion Zimmer Bradley, among other, mostly science fiction writers.

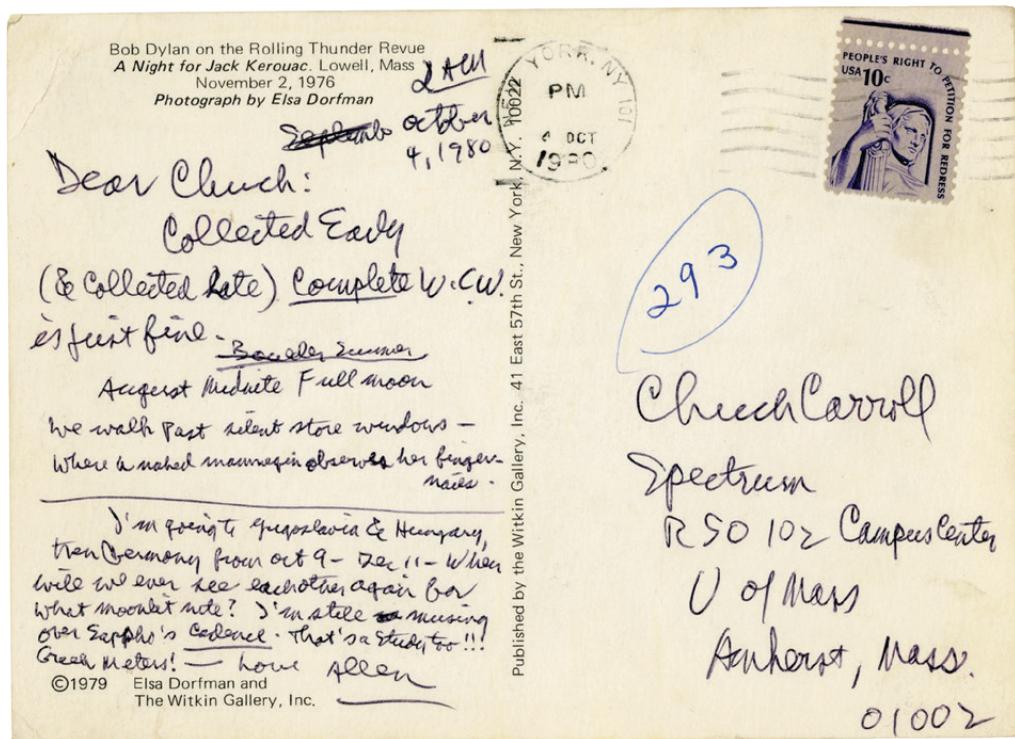
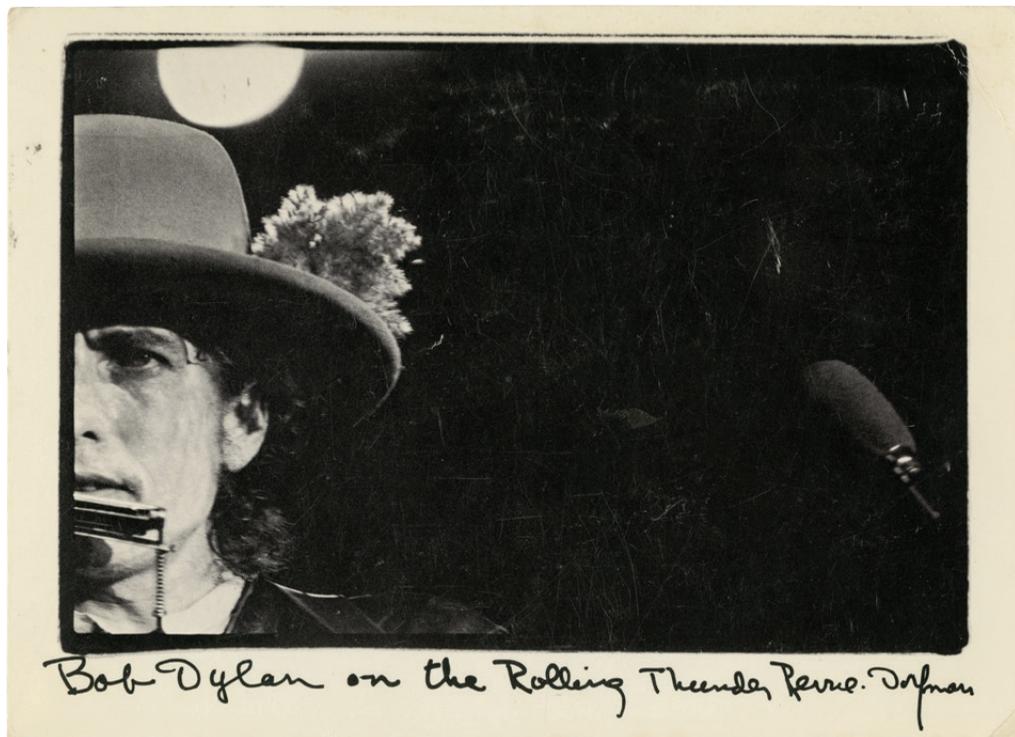
Currently over 4,000 libraries hold his works, however no current institutions hold any special collections devoted to Mundy.

The present archive collects a significant portion of Mundy's later and posthumously published work, spanning a 40 year period, but also includes one of his earliest short stories in 1913, predating the publication of his first novel by a year.

One issue (*Adventure*, January 1, 1931) with a large corner chip to several preliminary pages, otherwise generally Good to Very Good, with moderate wear and soil overall.

For details, please inquire.

\$450



25

ALLEN GINSBERG

Autograph postcard signed, with an unpublished poem

Autograph postcard signed from Allen Ginsberg to former student Chuck Carroll, dated October 4, 1980, executed in ink on the verso of a postcard depicting Bob Dylan in performance during the Rolling Thunder Revue tour.

The postcard contains a version of a short poem by Ginsberg, posthumously collected in *Wait Till*

I'm Dead: Uncollected Poems (Grove Press, 2016) as "A Tall Student," but here under the title "Boulder Summer" and with different opening lines.

About Near Fine.

\$625



26

Paul Newman and William Goldman meet Ross Macdonald

ROSS MACDONALD (NOVEL)
WILLIAM GOLDMAN (SCREENWRITER)
PAUL NEWMAN, JANET LEIGH (STARRING)
 Harper

Burbank, CA: Warner Brothers, 1966. Two pieces of original artwork from the 1966 film, likely created for proposed advertisement content. Both illustrations depict Paul Newman and Janet Leigh in bed together, Newman reclining and Leigh in a partial state of undress.

Based on the 1949 Lew Archer novel *The Moving Target*, by Ross Macdonald. The name of the main character was changed, purportedly at Newman's insistence following the success of his previous two "H" named films, *Hud* (1963) and *The Hustler* (1961). He followed this one with the classic Western *Hombre* (1967), so he may have been on to something. Shot on location in California.

Charcoal and gouache on illustration board. 22 x 15 inches (56 x 38 cm) and 20.5 x 17 (52 x 43 cm) inches. Very Good, with moderate toning and soil to the margins. Glue residue to Leigh's midriff on one image, an apparent attempt at propriety, with a sheet of acetate laid over the other.

Grant, p. 283. Hardy, *The BFI Companion to Crime*, pp. 159-160. Silver, pp. 394-395. Spicer, p. 423.

\$2850



Vernacular tour of a mid-century newspaperwoman's career

INEZ WALLACE

27 Archive of photographs, 1940s-1960s

Archive of 22 single weight and 7 double weight photographs of newspaper columnist Inez Wallace circa 1940s - 1960s, tipped onto the pages of a large format photo album, complete with a holograph marker title page and mimeograph caption list at the front. Featuring seven oversized photographs of Wallace, as well as several photographs and other ephemera related to the photographs of Wallace. Several of photographs have become loose, and have captions or stamps on the verso, most reading "Return to Inez Wallace" with her Cleveland address.

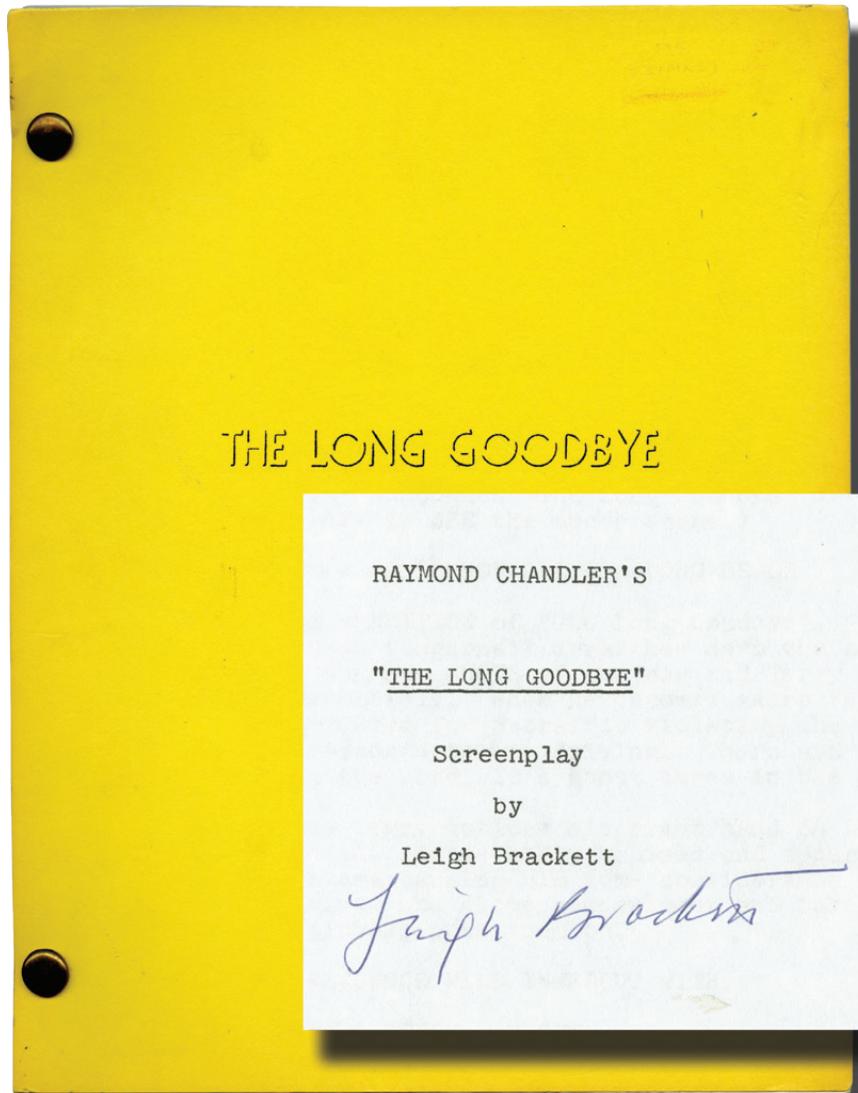
Inez Wallace was an entertainment columnist for the Cleveland *Plain Dealer*, as well as a magazine feature and short story writer, whose work also appeared in *Collier's*, *This Week*, and *American Weekly Standard*, where her story "I Walked with a Zombie" was adapted into the classic 1943 Val Lewton horror film.

A mixture of professional and vernacular photography, the archive features photographs of trips Wallace took to Trinidad and Martinique to investigate Devil's Island, to pan for gold and look for the Lost Dutchman gold mine in Arizona, and to New Mexico, as well as press photographs related to her work as an entertainment columnist, and personal photographs.

Photographs various sizes, generally Fine.

Housed in a 13 x 16 inch (33 x 41 cm) photo album in ruled faux leather boards, bound with a string binding. Very Good plus.

\$1500



28

The woman who rewrote Faulkner's rewrite of Chandler rewrites Chandler

RAYMOND CHANDLER (NOVEL)

ROBERT ALTMAN (DIRECTOR)

LEIGH BRACKETT (SCREENWRITER)

ELLIOTT GOULD (STARRING)

The Long Goodbye

Los Angeles: E-K-Corporation / United Artists, 1972. Revised draft script for the 1973 film. Signed by screenwriter Brackett on the title page. The only script, a rarity, we have handled for *The Long Goobye*.

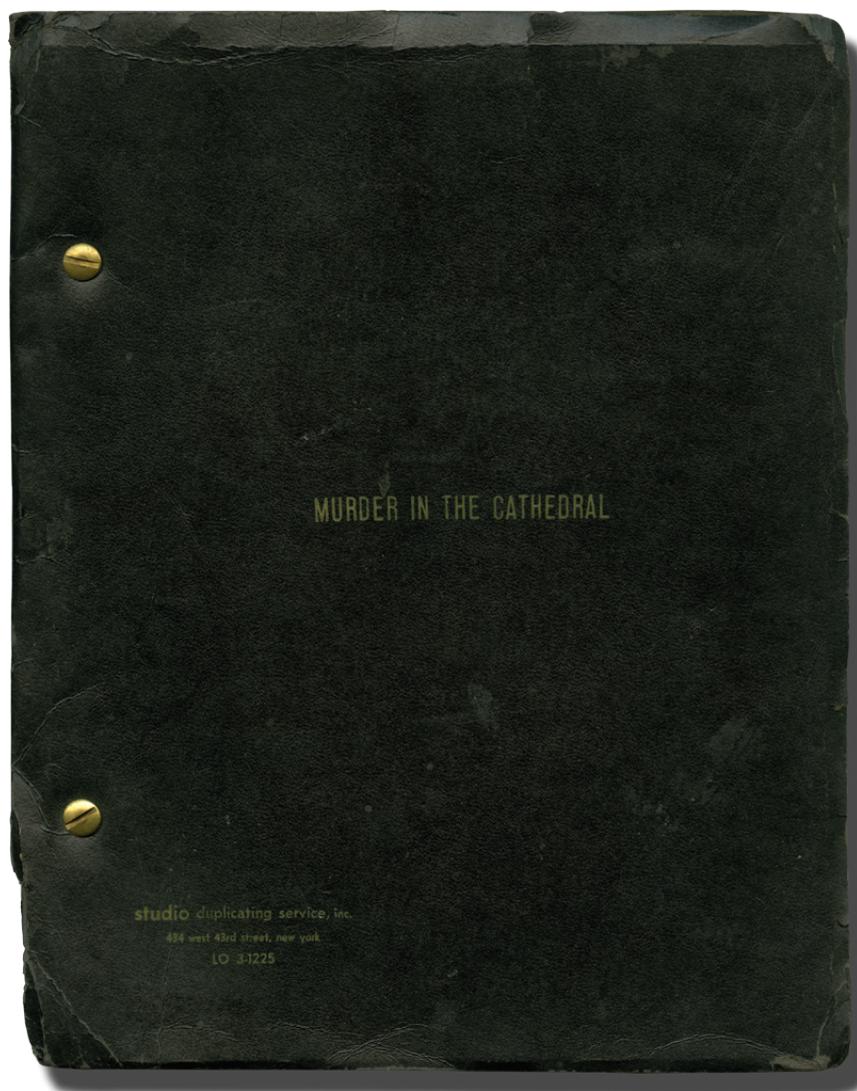
Neo-noir based on Chandler's 1953 novel, the sixth Philip Marlowe book, and written by Brackett (cowriter of the screenplay for *The Big Sleep*, 1946). Set in 1970s Hollywood, Marlowe (Guild) is approached by an old friend who needs a ride to the Mexican border. When he returns home he receives news that his friend died of suicide. Cue a new client, in the form of trophy wife Eileen, who wants to find her missing husband. Marlowe on the case, he discovers the husband at a detoxification

clinic, only to later find him walking to his own death by drowning in the ocean. Twists and turns lead Marlowe back to his old friend, now alive and well, who set up the whole escapade and played the private investigator for a fool.

Shot on location in Los Angeles, Malibu, Hollywood, and Mexico.

Grant, pp. 383-384. Hardy, *The BFI Companion to Crime*, pp. 207-208. Silver, pp. 416-418. Spicer, pp. 179-180.

\$7500



29

T.S. Eliot meets John Houseman

T.S. ELIOT (PLAYWRIGHT)**JOHN HOUSEMAN (DIRECTOR)****Murder in the Cathedral**

New York: American Shakespeare Festival Theatre and Academy, 1966. Draft script for a 1966 American Shakespeare Festival Theatre production of Eliot's 1935 verse drama about the assassination of Archbishop Becket in the Canterbury Cathedral in 1170. Copy belonging to Edward Rudney, with his name ("Mr. Rudney") in holograph ink on the title page, and notations throughout. A distinguished production, directed by John Houseman.

Edward Rudney was in the 1966 company of the Festival, and also appeared in their production of Shakespeare's *Twelfth Night*, the same year.

The American Shakespeare Theatre company was formed in Stratford, Connecticut, by Lawrence Langner and friends in the early 1950s. The Festival Theatre opened in 1955 with Shakespeare's *Julius Caesar*, and the theatre operated until the mid 1980s,

shortly thereafter moving to New York, where its performances have largely been undocumented.

Notable figures that helped propel the theatre included Houseman, Katharine Hepburn, Fred Gwynne, James Earl Jones, Christopher Walken, Meredith Baxter, and Christopher Plummer.

Eliot's play was adapted to film by George Hoellering in 1951, and was a television movie in both 1947 and 1962, the latter directed by William Sterling.

Cooper, Roberta Krensky. *The American Shakespeare Theatre, Stratford 1955-1985*. Washington, DC: Folger Books (The Folger Shakespeare Library).

\$750



30

Profusely annotated by translator Basil Creighton for serialization

B. TRAVEN (AUTHOR)
BASIL CREIGHTON (TRANSLATOR)
The Treasure of the Sierra Madre

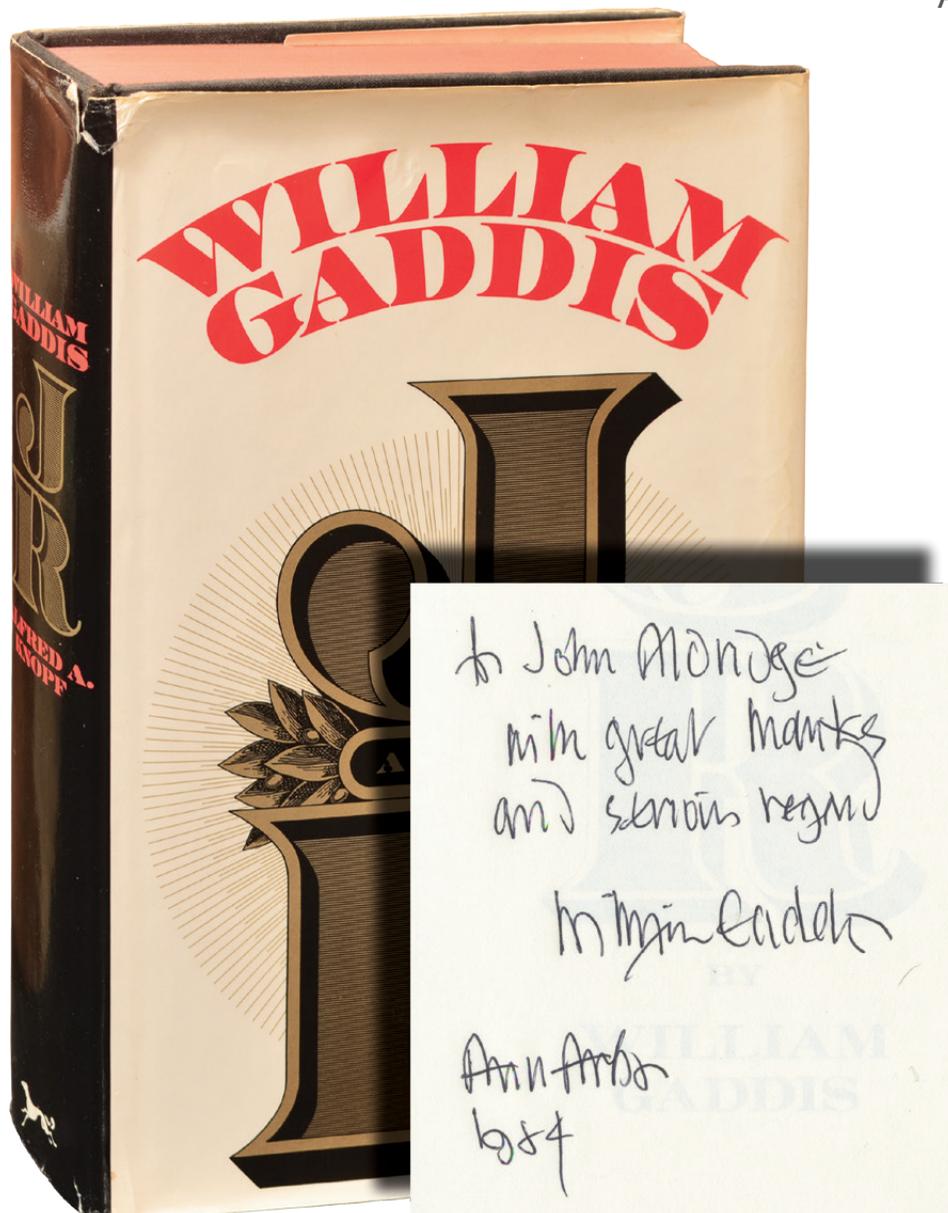
London: Chatto and Windus, 1934. First UK Edition, and first edition in English. Translator Basil Creighton's annotated copy of his own translation of Traven's masterpiece, with notations throughout for serialization. Inscribed by him on the front endpaper: "Annotated for serialization / Basil Creighton."

The text of the book is filled with penciled holograph notations by Creighton, including cuts, underlining, running word-counts, and other notes. Creighton was himself a novelist, though he is better known as a translator from German of such books as Vicki Baum's *Grand Hotel* and Hermann Hesse's *Steppenwolf*. Though opinions vary on the relative

merits of the British and American translations (which were completely different), Traven was a fan of Creighton's translation, and once told his publisher, "Creighton has said everything I wanted, but said it so much better." A superb association, and an important scholarly document in the printing and translation history of Traven's most famous novel.

Near Fine condition, in a custom clamshell box. Hagemann 53.

\$7500



31

Inscribed by Gaddis to one of the few reviewers who cared

WILLIAM GADDIS
JR

New York: Alfred A. Knopf, 1975. First Edition. Warmly inscribed by Gaddis in 1984 to *Harper's Magazine* and *Saturday Review* literary critic John Aldridge: "To John Aldridge / with great thanks and serious regard / William Gaddis / Ann Arbor / 1984."

Though later considered one of the most important literary works of the twentieth century, Gaddis' debut novel *The Recognitions* was effectively lambasted upon publication. Only a few critics, including Aldridge and a young David Burnett, gave good notices. Aldridge's review was eventually published in his collection of essays, *In Search of Heresy* (McGraw-Hill, 1956). Gaddis took little notice of the lack of public interest in his first novel, and started work on his second, *JR*, not published until

20 years later, again reviewed by Aldridge, and ultimately winning the National Book Award.

Beginning in 1976 and throughout the 1980s, Gaddis and Aldridge maintained contact, and became friends. A superb association between one of the most important literary figures of the second half of the twentieth century and one of the first major critics to champion his work.

About Near Fine in a like dust jacket. Small tear at the top right corner of both the book and the jacket, else lightly worn.

\$1500



© David Seymour - magnum

32

André and André
DAVID SEYMOUR
 André Malraux and André Gide

Paris: 1936. Vintage borderless photograph from an anti-fascist meeting in Paris in 1936, featuring novelist André Malraux speaking on a microphone with Nobel Prize winner André Gide seated at a table next to him. Photographer David Seymour's rubber stamp to the verso, accompanied by holograph notations in pencil, black ink, and red felt ink.

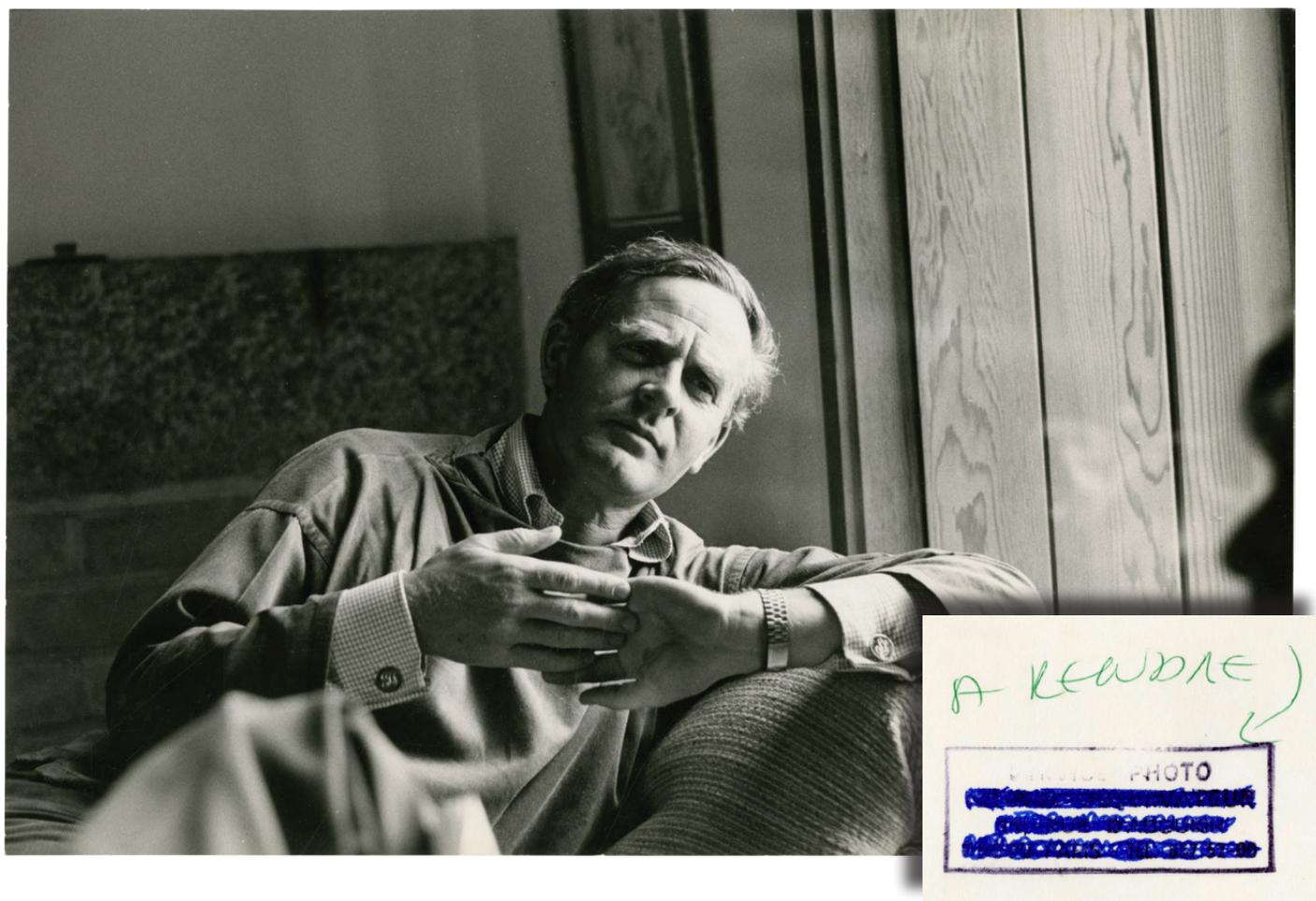
Likely a photograph from a meeting of the Popular Front, a French alliance of various left-wing movements including communists and socialists during the interwar period. André Malraux was a widely-noted novelist and anti-fascist, who joined the Republican forces during the Spanish Civil War on behalf of France. He later became Charles de Gaulle's Minister for Information, and later his Minister of Cultural Affairs, and would be remembered for his challenging viewpoints about the role of art in society. André Gide, as well, was a well known French novelist and staunch supporter of

Communist Russia, until a trip to that country around the time of this photograph disillusioned him to that particular brand of communist thought.

Photographed by Magnum Photos cooperative member David "Chim" Seymour, with his rubber stamp on the verso. As Magnum was not formed until 1947, it is likely Seymour added the stamp at a later date to a print in his collection. Magnum, which included early members like Robert Capa, Maria Eisner, and Henri Cartier-Bresson, was created as an international cooperative owned and administered entirely by the photographers themselves, and was one of the first of its kind.

10 x 6.5 inches (25.5 x 16.5 cm). Very Good condition, with mild professional restoration.

\$1200



33

MARINA CICOGNA
John Le Carré

Circa 1975: Vintage borderless double weight photograph 1975 featuring mystery writer John Le Carré in conversation with an unknown figure to the right of the photograph. Partially-stricken attribution rubber stamp to the verso, with pencil holograph notations indicating the copyright belonging to photographer Marina Cicogna.

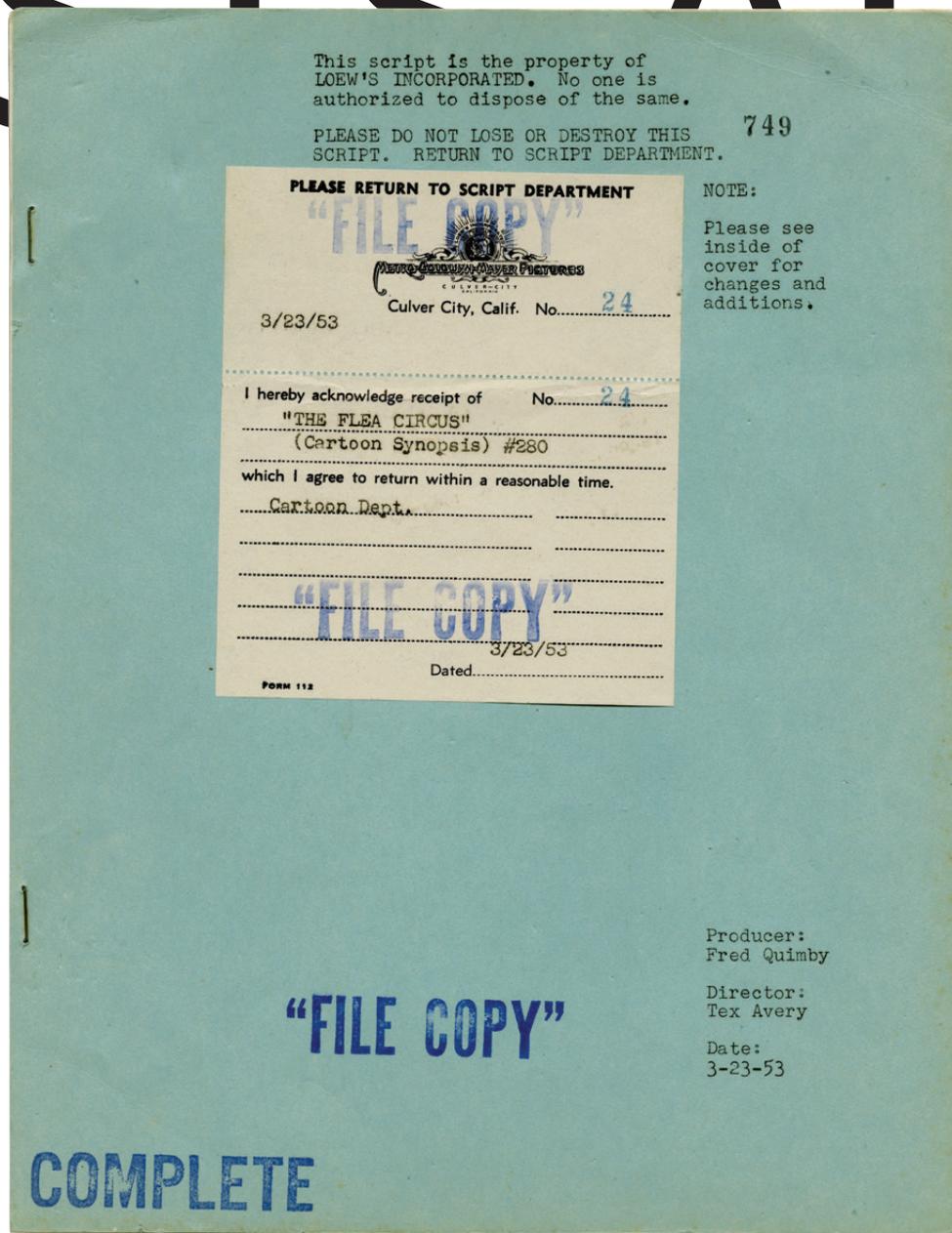
One of the best-known espionage novel writers, John Le Carré spent much of his early career as an agent for MI6, until the success for his third novel, the 1963 *The Spy Who Came in from the Cold*, allowed him to leave the intelligence services and become a full-time author specializing in espionage fiction. His work, including the 1965 novel *Tinker Tailor Soldier Spy*, has been adapted to television, radio, and film

many times, including the well-received recent adaptation of that work, the 2011 film directed by Tomas Alfredson.

Photographer Marina Cicogna, granddaughter of Count Giuseppe Volpi, one of the wealthiest men in Italy, grew up rubbing shoulders with many famous American actresses and actors. She took photographs of her friends, becoming a respected photographer in her own right, and later went on to produce films for many well-known Italian filmmakers including Pier Paolo Pasolini, Luchino Visconti, Sergio Leone, Ello Petri, and more.

7.75 x 11.75 inches (20 x 30 cm). Near Fine.

\$1125



34

TEX AVERY The Flea Circus

Culver City, CA: Metro-Goldwyn-Mayer [MGM], 1953. Synopsis draft script for the 1954 animated short film. Studio file copy, rubber-stamped on the front wrapper. Animation scripts are extremely uncommon, especially complete episodes.

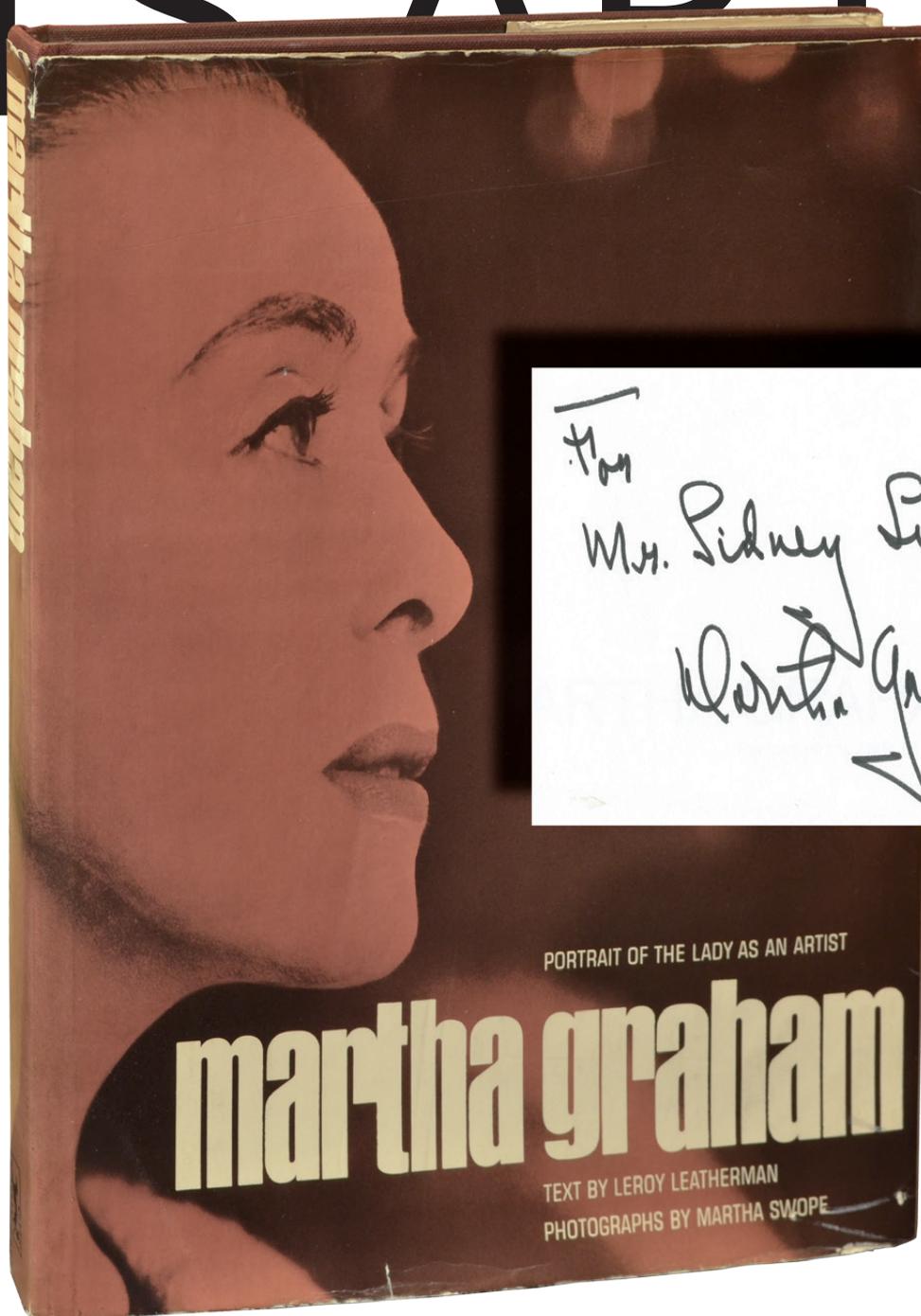
Animation giant Tex Avery had already some sixty titles to his credit by the making of this film, having worked at Leon Schlesinger Studios and with Walter

Lantz for most of the 1930s, then working for MGM beginning in 1942. Here, the owner of a flea circus loses his meal ticket when a dog "steals" his fleas.

Avery's last film with MGM was *Cat's Meow* (1957), and he wouldn't direct again until three decades later, with *Woody Woodpecker and His Friends* (1982).

\$675

ISTS ADTIST



35

Martha Graham meets Sidney Lumet **Martha Graham: Portrait of the Lady as an Artist**

New York: Alfred A. Knopf, 1966. First Edition. Inscribed by Martha Graham to the late, legendary film director Sidney Lumet at the half-title page: "For Sidney Lumet / Martha Graham."

Sidney Lumet's astounding catalog of films slightly predicted (and later joined) the work of the great filmmakers of the 1970s, with a laundry list of five-star achievements that includes *Dog Day Afternoon*, *The Pawnbroker*, *Serpico*, *The Verdict*, and *Network*.

Additionally signed by authors Leroy Leatherman and Martha Swope on the title page. A tremendous association, and a lovely copy of this important, beautifully constructed document of Graham's early work as a pioneer of modern American dance.

Fine in a bright, Near Fine dust jacket.

\$1500



36

Alexander Calder, early 1970s

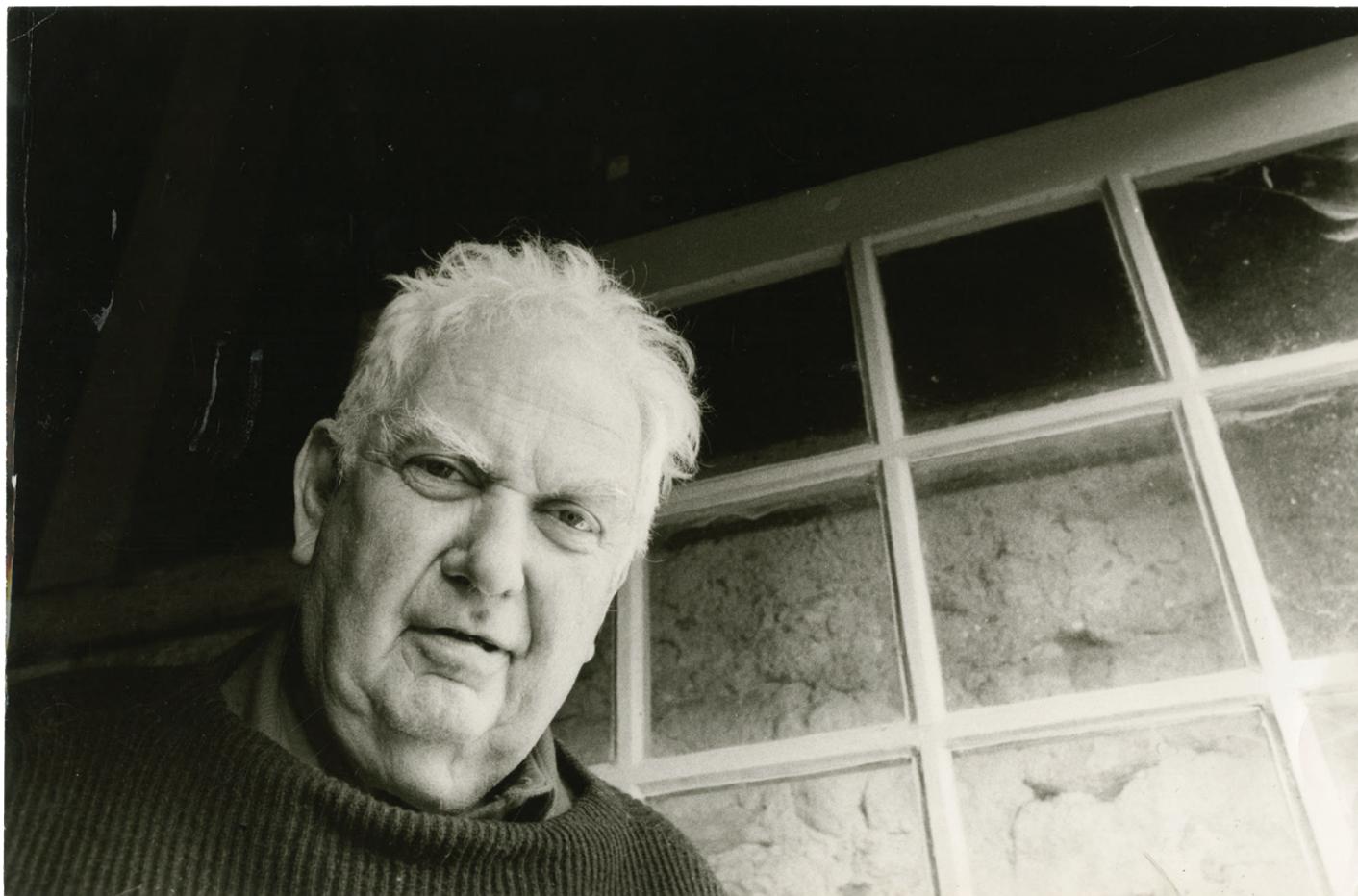
Paris: Sygma, circa early 1970s. Vintage borderless black-and-white French press photograph of sculptor Alexander Calder leaning against one of his stabiles. On Sygma photographic agency photo stock.

The child of an artistic lineage, Alexander Calder studied mechanical engineering at the request of his parents, who wished him to avoid the unstable life of an artist. Luckily the career of an engineer

wouldn't stick, as Calder became one of the best-known American sculptors of the twentieth century, creating large, colorful, immediately recognizable sculptures and mobiles until his death in 1976.

8 x 11.75 inches (20.5 x 30 cm). About Fine.

\$550



37

Leaving home for the last time

SERGE HAMBOURG**Alexander Calder, 1976**

1976. Vintage oversize borderless French press photograph of American sculptor Alexander Calder at his home in Touraine, France. Shot by photographer Serge Hambourg, with his Paris stamp on the verso. A printed snipe on the verso just below the stamp notes that the photo was taken by Hambourg as Calder was leaving his home in Touraine to attend a retrospective of his work at

the Whitney Museum in 1976. He was 78, and died unexpectedly a few days later during his stay in New York for the exhibit.

8 x 12 inches (20 x 30 cm). Shallow crease at the left edge, else Near Fine.

\$500



38

Genesis P-Orridge begins
COUM Transmissions: Jusqu'à la balle crystal

1975: Original poster for a performance by COUM Transmissions held on February 18, 1975 at the Stedelijk Academy in Ghent, Belgium. The third in a series of five performances in the *Omissions* series, the previous two taking place that same month in Belgium and the final two in May and June in Germany. Scarce, with OCLC locating just a single copy.

Brainchild of Genesis P-Orridge (néé Neil Megson), COUM Transmissions was an influential and controversial performance art group. Using similar techniques as, and occasionally working with, such experimental artists as William Burroughs, Brion Gysin, and the FLUXUS collective, as well as explicit

nudity, bodily fluids, and other taboo material, they created shocking and confrontational exhibitions and happenings. The *Omissions* performances were very much in line with this aesthetic, with tour organizer Jean Paul van Bendegem describing them as "an exploration in the unusual of existing art-disciplines and a research in between these disciplines."

13.25 x 23 inches (34 x 58 cm). Occasional light foxing, else Fine.

Simon Ford. *Wreckers of Civilisation*, pp. 5.4-5.7, 12.7-12.8.

\$4850



39

[GENESIS P-ORRIDGE]
PSYCHIC TV, PIERRE HOLLINS
 Riot in the Eye

Original two-color DayGlo silkscreen poster for a performance by Psychic TV at the Electric Ballroom in London held on September 24, 1987. Poster designed by Psychic TV founder and frontman Genesis P-Orridge.

An event that marked the end of Psychic TV's first incarnation, with Alex Fergusson as P-Orridge's main collaborator, a noisy, improvisational, experimental

pop juggernaut. The second incarnation, with Fred Gianellia, would move the band's sound completely toward acid house and techno innovations.

19 x 28 inches (48 x 71 cm). Silkscreen on orange stock. Near Fine and psychedelically bright.

\$675

ARTISTS

40

PSYCHIC TV, TINY LIGHTS, ZOSKIA, SUZIE CREAMCHEESE, ET AL Summer ov L-OV-E

1987: Original flyer for a concert headlined by Psychic TV at the Hackney Empire theatre in London held on July 3rd, 1987. Celebrating the twenty year anniversary of the Summer of Love through an Aleister Crowley, occult-infused aesthetic, the flyer advertises "6-6-60s dress gains entrance priority" and "Altered States Welcomed!!"

8.25 x 11.75 inches (21 x 30 cm). Fine.

\$350



41

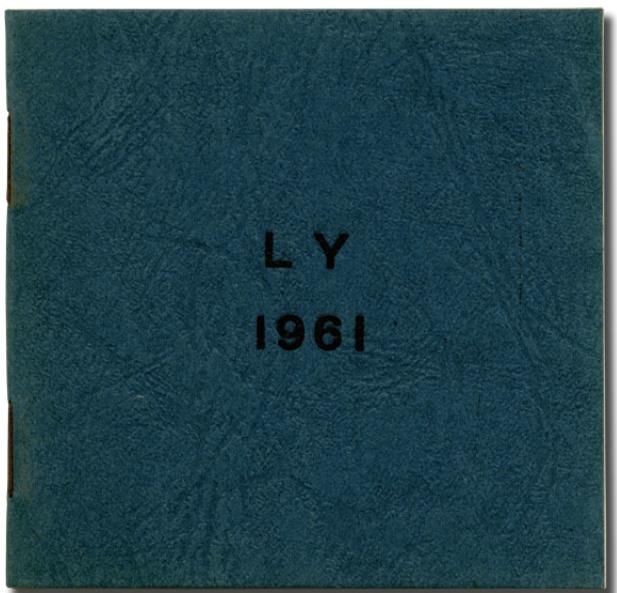
Before Eno LA MONTE YOUNG LY 1961

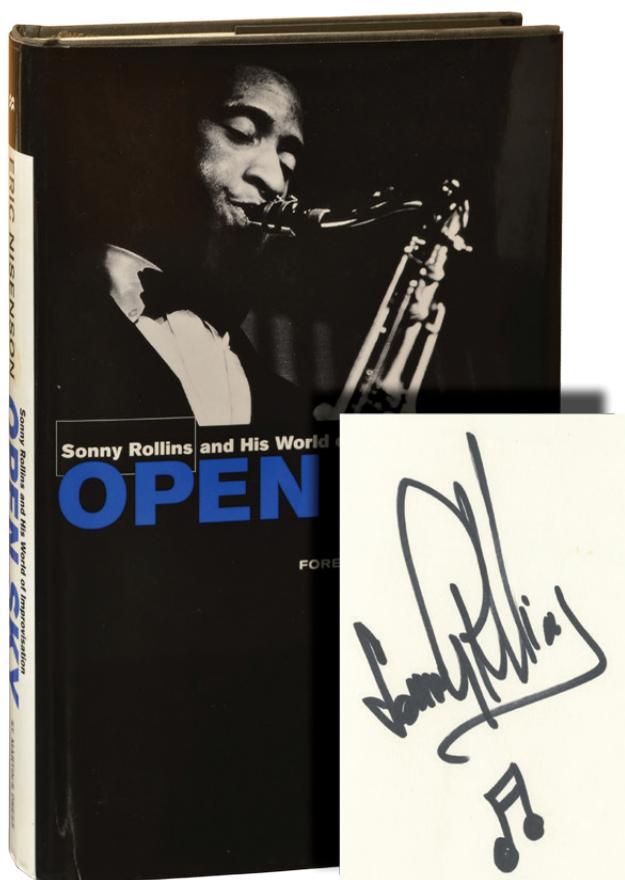
New York: Fluxus Editions, 1963. First Edition. Young's composition for 1961 was a reconceptualization of his *Composition 1960 No. 10* ("Draw a straight line and follow it"), and would become something of a guiding artistic principle for the composer, beginning on January 1 and repeating roughly every 13 days through December 31.

3.75 x 3.5 inches (10 x 9 cm). Saddle stitched wrappers. Near Fine.

Hendricks, *Fluxus Codex*, p. 584-5.

\$1350





42

Signed by the Colossus
Open Sky: Sonny Rollins and His World of Improvisation

New York: St. Martin's Press, 2000. First Edition. Boldly signed by Sonny Rollins in black marker on the front endpaper, along with a small doodle of a sixteenth note couplet.

Fine and unread in a Fine dust jacket. Full provenance available.

\$975



43

KLAUS BEHR
Joseph Beuys

1982: Vintage double weight photograph of artist Joseph Beuys, shot in 1982 by photographer Klaus Behr. With Behr's stamp on the verso.

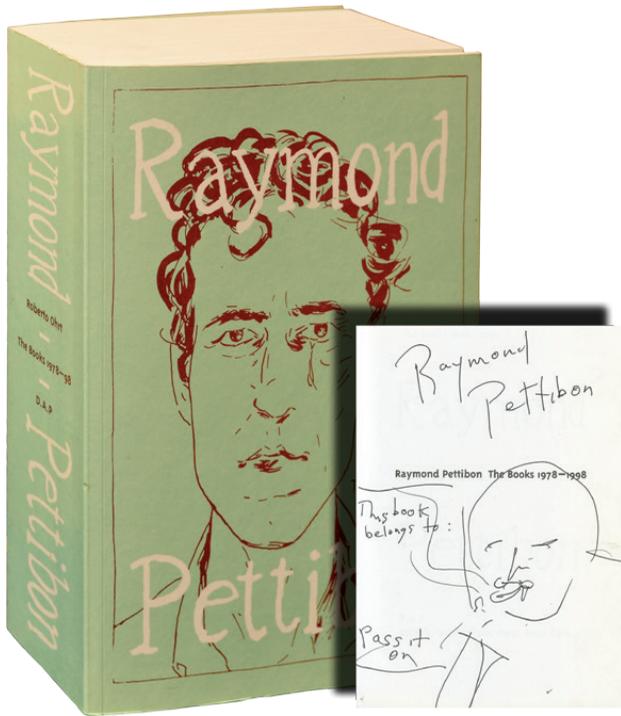
At this time Beuys was approaching the height of long delayed recognition on an international level. The Guggenheim Museum held a major retrospective in 1979, ultimately the only major exhibition of Beuys' work to be held in the artist's lifetime.

Beuys passed away in 1986, and subsequent major retrospectives have since been held all over the world, including the Tate Modern (2005, 2012-2015) and the Museum of Modern Art (2009).

8.75 x 6.25 inches (22 x 16 cm). Near Fine. With irregular margins as struck.

\$625

ARTISTS



44

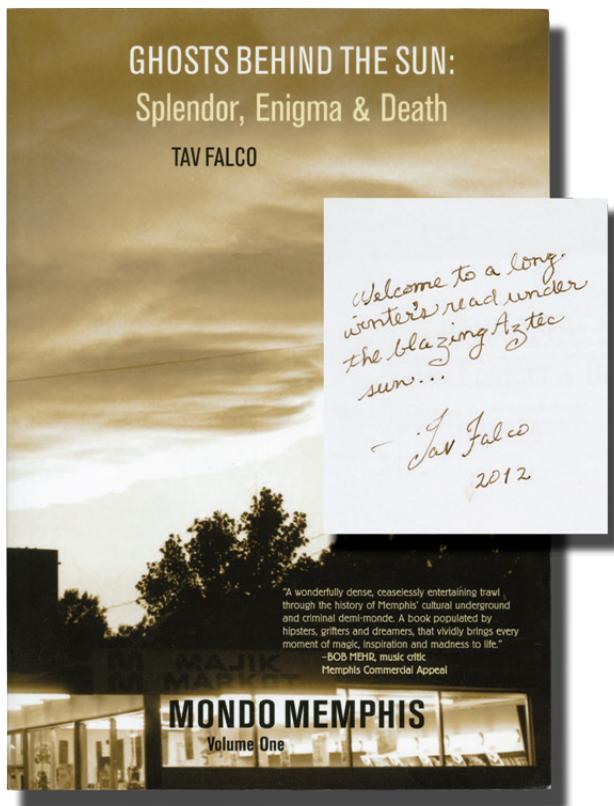
Raymond Pettibon lights up **Raymond Pettibon: The Books 1978-1998**

New York: DAP [Distributed Art Publishers], 2000. First Edition, wrapped issue. Signed by Pettibon on the half-title page, along with a humorous drawing of a man smoking a joint, with a caption that reads: "This book belongs to: [no name present]," then "Pass it on."

Pettibon's massive catalogue raisonne, a beautifully designed affair. The cover of each of the artist's separate wrapped editions is included, and the designers of the book were careful to preserve the original dimensions of Pettibon's ink-and-paper creations, whose relevance and permanence seem to grow with every passing year.

Near Fine in wrappers.

\$1500



45

An oral history of twentieth century Memphis,
by one of its icons

TAV FALCO **Ghosts Behind the Sun**

Creation Books, 2011. First Edition. Inscribed by the author on his custom bookplate on the the half title page.

The first in a two-part series chronicling the history of Memphis, Tennessee, from the Civil War through the twentieth century. Tav Falco, member of the rock and roll band Panther Burns, narrates autobiographical stories of his time in Memphis as well.

Fine and unread in illustrated wrappers as issued.

\$125



46

80 original photographs

ANNA MOFFO**Archive of 80 original photographs of opera star Anna Moffo**

Circa 1960. Archive of 38 double weight and 42 single weight vintage photographs, 39 of which are oversize, of opera singer Anna Moffo, all taken circa late 1950s and early 1960s. The majority of the photographs have stamps or other markings identifying the several photographers represented in the collection.

American-born opera singer Anna Moffo was one of the leading coloratura sopranos of her generation, debuting on the Italian stage in 1955 and achieving lasting fame there after appearing on Italian television as Cio-Cio San in a 1956 production of *Madame Butterfly*. She returned to the United States the following year, and made her debut at the New York Metropolitan Opera in 1959. She would perform there for the next 17 seasons, while often returning to Italy, where she hosted an eponymous television show, and starred in film versions of *La traviata* (1968) and *Lucia di Lammermoor* (1971), as

well as dramatic roles in films and television.

The archive contains 24 publicity stills, either headshots or images of Moffo in costume for unidentified productions, and 55 press photographs, likely magazine shoots, of Moffo either at (presumably) her residence, or in public, with some locations identified on the verso as Parma, Venice, and Milan in Italy. A single photograph of Moffo onstage in a unidentified New York City production completes the archive. Also included are six negatives for photographs contained in the archive.

One photograph 5 x 7 inches (13 x 18 cm), the rest sized variously between 7.25 x 9.75 inches (18 x 25 cm) and 9.5 x 14.25 inches (24 x 36 cm). Near Fine overall.

\$1850



47

ALBERT HARLINGUE
Pablo Picasso

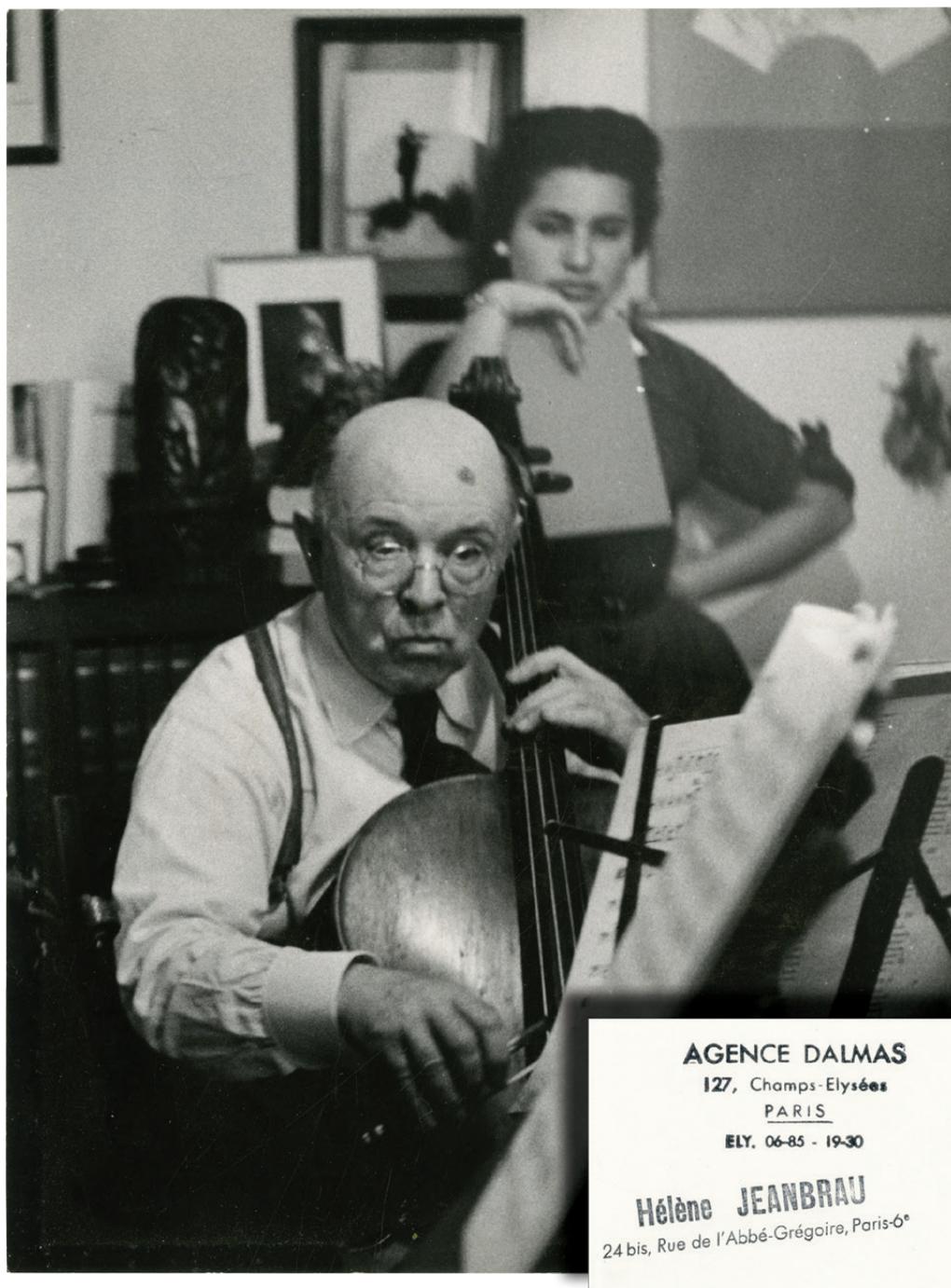
Circa 1930s. Vintage photograph of Pablo Picasso, circa 1930s, by Albert Harlingue. With stamps of the Roger-Viollet agency crediting Harlingue on the verso.

Albert Harlingue was pioneering photographer, whose work recalls the documentary style of better known Parisian photojournalists such as Brassai,

Willy Ronis, and Robert Doisneau, but whose career, beginning in 1905 and including work as a military photographer in WWI, predates all of them.

7 x 9.5 inches (18 x 24 cm). Fine.

\$850



48

HÉLÈNE JEANBRAU
Pablo Casals

Paris, circa late-1950s. Vintage borderless double weight photograph depicting world renown Spanish cellist and composer Pablo Casals playing the cello, while his wife Marta looks on in the background. Rubber stamps for photographer Hélène Jeanbrau, the Dalmas Photography Agency, and the International Magazine Service, with light holograph notations in pencil and blue pencil on the verso.

A musical virtuoso, Casals was playing solo cello recitals by age fourteen, having learned piano, violin, and flute by the age of four. A fervent critic

of Frederico Franco's dictatorial Spanish regime, he vowed to not return to his homeland until democracy had been restored. Tragically, this would not occur until two years after his death at age 96.

6.75 x 9 inches (17 x 23 cm), housed in a 15.75 x 19.75 inch (40 x 50 cm) white mat. Near Fine condition.

\$800

49

Steve Reich meets the 1980s

STEVE REICH AND MUSICIANS**Three New Works: Music for a Large Ensemble (1978), Octet (1979), and Variations for Winds, Strings and Keyboards (1979) at Carnegie Hall in 1980**

New York: Carnegie Hall, 1980. Original poster for an early, seminal performance by the Steve Reich and Musicians Ensemble, premiering what amounted to the second phase of his compositions for large ensembles.

Music for a Large Ensemble and *Octet* were both built on ideas formed in Reich's first "large ensemble" piece, *Music for 18 Musicians* (1974), experimenting with what the composer described as "...the human breath as the measure of musical duration...the chords played by the trumpets are written to take one comfortable breath to perform." As with *Music for 18 Musicians*, human voices were part of the palette, but wordless, forming a part of the texture as much as any instrument. The human voice would go on to become a major component in Reich's work in the 1980s.

The third piece debuted at this performance (from which a few excerpted staves appear on the poster), *Variations for Winds, Strings and Keyboards*, was Reich's first orchestral work, using an expanded version of his established large ensemble. Indeed, part of what makes this particular poster interesting is that every one of the 40 musicians in the ensemble is named.

Steve Reich's debut at Carnegie Hall was on January 18, 1973, performing his piece *Four Organs*. Reich played electric organ with Michael Tilson Thomas and members of the Boston Symphony Orchestra. The performance, extremely avant-garde at the time, met with boos and a snooty review by Harold C. Schonberg in the New York Times.

Reich notes on the Carnegie Hall website, "It was quite a different situation [on] February 19, 1980, when my ensemble, Steve Reich and Musicians, performed an all-Reich program of three of my then new works: *Octet*, *Variations for Winds, Strings, and Keyboards*, and *Music for a Large Ensemble*. Mr. Schonberg changed his tone a bit, writing "Last night, Carnegie Hall saw the premieres of three pieces by Steve Reich, and just about every seat in the hall was taken. It was a young audience, and an attentive one. During each piece, everybody listened quietly, obviously absorbed, with an almost religious kind of dedication ... Most listeners seem to enjoy experiencing this kind of music with their eyes closed ... Whatever his music means, however, is lost to these ears. Perhaps he composes meta-music. It is a strange phenomena."

In 2006, Reich's music was celebrated in a series of performances throughout Manhattan, including a new piece co-commissioned by Carnegie Hall.

A fascinating piece of ephemera representing a turning point in the career of one of the twentieth century's most important composers, at the venue that not only debuted his music to the world at large, but defended it repeatedly until the world was listening.

23.5 x 34.5 inches (60 x 88 cm). Fine, on archival linen.

\$450

The Carnegie Hall Corporation presents

Steve Reich

Three New Works

Music for a Large Ensemble (1978)

Octet (1979)

Variations for Winds, Strings and Keyboards (1979)

performed by

Steve Reich and Musicians

and guest artists

Percussion
Russ Hartenberger
James Preiss
Bob Becker
Glen Velez
Gary Schall
David Van Tieghem
Richard Schwarz

Keyboards
Nurit Tilles
Edmund Niemann
Larry Karush
Joseph Kubera
Steve Reich

Voices
Jay Clayton
Elizabeth Arnold

Strings
Shem Guibbory
Chris Finckel
Michael Finckel
Robert Chausow
Ruth Siegler
Louis Paer
Claire Bergman
Judith Sugarman
Christine Gummere
Ron Lawrence

Woodwinds
Virgil Blackwell
Mort Silver
Richard Cohen
Paul McCandless
Ed Joffe
Vivian Burdick
Ellen Bardekoff
Vincent Gnojeck

Brass
David Taylor
Lawrence Benz
Douglas Hedwig
Marshall Farr
James Hamlin
James Dooley
Clifford Haynes
Richard Schneider



Variations for Winds, Strings and Keyboards (1979) bars 494-501

Tuesday, February 19, 1980, at 8pm

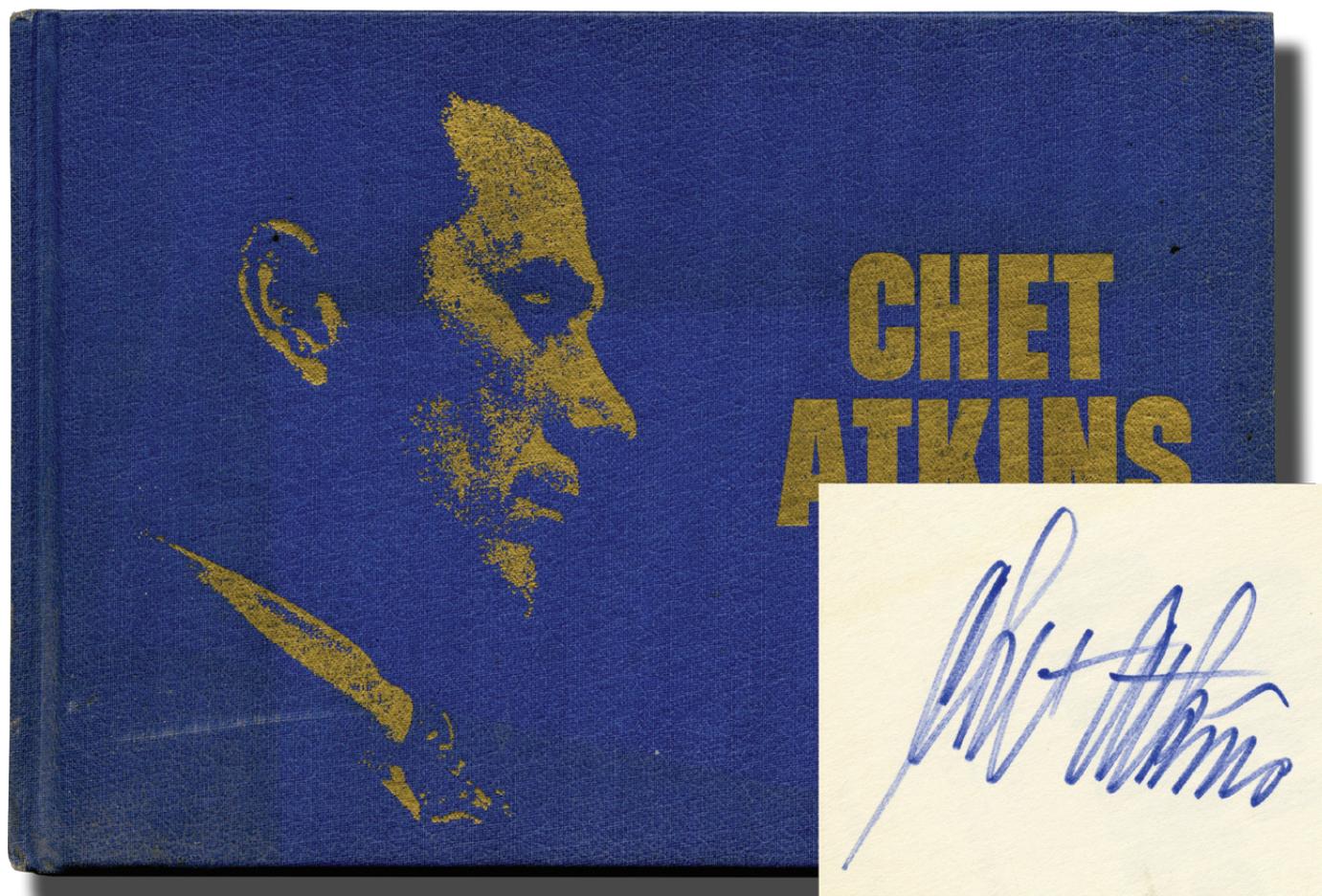
Carnegie Hall

154 West 57th Street, New York, N.Y. 10019

tickets \$10.50, \$9.50, \$8.50, \$7.00, \$5.50

at Box Office or call Carnegie Charge (212) 247-7459

with support from The New York State Council on the Arts and The National Endowment for the Arts



50

Signed by Chet
RED O'DONNELL
Chet Atkins

Nashville, TN: Athens Music Company, 1967.
First Edition. Signed by Chet Atkins on the blank
preceding the title page.

A warmly written (and little known) photo-illustrated
account of Chet Atkins' ascendancy from a farm boy
with little education to one of the greatest guitarists
of the twentieth century. An uncommon title, and
most uncommon to find signed.

Oblong octavo, blue pebbled cloth with gilt titles and
photo illustration on the front board, and no dust
jacket as issued. Near Fine.

\$675



51 THE INK SPOTS Collection of promotional photos, 1938-1965

Collection of three vintage promotional photographs of the African American harmony quartet, The Ink Spots.

A look at a musical group that was not only internationally famous in its time, but greatly influenced multiple musical genres. The first sepia photograph dates to circa late 1930s, during the group's first decade, a promotional shot of the group singing for National Broadcasting Company (NBC) radio.

The second photo, a master print for a flyer, advertises the group circa 1952 (when they recorded two LPs for Verve) at the Mapes Casino in Reno, Nevada.

The third photo, circa 1960s, advertises the group in one its many final incarnations, in which only founding member Bernie Mackey was still in the group.

The Ink Spots formed in the early 1930s, in Indianapolis. The group not only incorporated

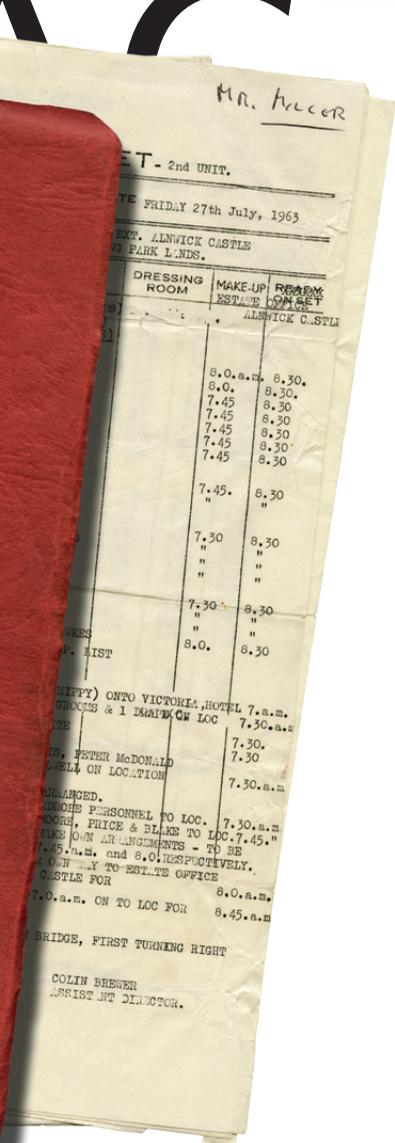
four-part harmony, but each played an instrument (cello-as-bass, tenor guitar, guitar, and ukelele), incorporating the vocals and instrumentation into a seamless whole.

The band's sound was a major influence on doo-wop, rhythm and blues, and rock music. The core group remained essentially intact during their most popular decades (1930s and early 1940s), but due to the war in 1942 and the death of a founding member in 1944, various "sanctioned" substitutions for members of the group began to take place, and the identity of the group dispersed into public domain.

The Ink Spots were awarded a plaque from the Negro Actors Guild for their efforts in "breaking down racial prejudice. The original group was inducted into the Rock and Roll Hall of Fame in 1989.

All photographs 8 x 10 inches (20 x 25 cm). Very Good to Near Fine.

\$375



52

The last of the 1960s hellraisers take on King Henry II
PETER GLENVILLE (DIRECTOR)
RICHARD BURTON, PETER O'TOOLE (STARRING)
 Becket

London / Los Angeles: Paramount Pictures, 1963. Final draft script for the 1964 film. Copy belonging to actor Michael Miller, with his name on three laid-in call sheets dated 7/27/63. Also included is a 13-page contract dated 5/1/63, between Paramount and Miller for his services rendered, with notations in holograph ink and type corrections throughout. Finally, a full-color 24-page film program is also included.

Based on Jean Anouilh's 1959 play. Winner of an Academy Award for Best Screenplay, and nominated for 11 more, including Best Picture, Best Director, and twice for Best Actor. It would be the first of two times O'Toole was nominated for portraying Henry II, the other being in 1968 for *The Lion in Winter*.

\$3500



53

Orson Welles and John Gielgud off da hook
ORSON WELLES (DIRECTOR, STARRING)
NICOLAS TIKHOMOROFF (PHOTOGRAPHER)
WILLIAM SHAKESPEARE (PLAY)
Chimes at Midnight

Wengen, Switzerland: Alpine Films, 1965. Vintage oversize double weight photograph of Orson Welles and John Gielgud on location in Spain for the shooting of *Chimes at Midnight* in 1965. Shot and struck by noted photographer Nicolas Tikhomoroff, with his rubber stamp and the stamp of his Parisian agency, V.I.P., on the verso.

Chimes at Midnight, Welles' third of three legendary Shakespearean adaptations and last masterpiece, is based on his early play *Five Kings*, which condensed Shakespeare's War of the Roses cycle into one story. Welles produced the play in New York in 1939 but the opening night, during which Part 1 was performed, was a disaster, and Part 2 was never staged. He revamped the show and revisited it in 1960, again without success. The later production

became the basis for this film, in which Welles plays Falstaff.

Chimes at Midnight, as with nearly all of Welles' efforts as a director, was plagued by financial and logistical problems, shot with nearly no budget, and received no promotion and a very limited release. Original photographs from the set are rare.

Nominated for the Palme d'Or, and winner of two other awards at Cannes in 1966.

9.5 x 13.75 inches (24 x 35 cm). Near Fine. In a lovely museum-quality frame with archival UV glass.

\$3750



54

Jeanne dreams, Michelangelo ponders
MICHELANGELO ANTONIONI (DIRECTOR)
JEANNE MOREAU (STARRING)
 La Notte

Italy: Nepi Film, 1961. Vintage oversize double weight borderless photograph from the 1961 film. A candid, on-the-set photograph of director Michelangelo Antonioni, cinematographer Gianni Di Venanzo, Jeanne Moreau, and others working on a balcony shot, part of the long party sequence that makes up the last third of the film.

Probably no one has ever said it better than Bosley Crowther, who reviewed the film for the *New York Times* in 1961: "Too sensitive and subtle for apt description are [Antonioni's] pictorial fashionings of a social atmosphere, a rarefied intellectual climate, a psychologically stultifying milieu—and his haunting evocations within them of individual symbolisms and displays of mental and emotional aberrations. Even boredom is made interesting. There is, for instance,

a sequence in which a sudden downpour turns a listless garden party into a riot of foolish revelry, exposing the lack of stimulation before nature takes a flagellating hand. Or there's a shot of the crumpled wife leaning against a glass wall looking out into the rain that tells in a flash of all her ennui, desolation and despair."

9 x 12 inches (23 x 30 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

Criterion Collection 678.
 Eureka Masters of Cinema 61.

\$3250



Jeanne and Marcello have tea

55

MICHELANGELO ANTONIONI (DIRECTOR)

JEANNE MOREAU, MARCELLO MASTROIANNI (STARRING)

La Notte

Italy: Nepi Film, 1960. Vintage borderless photograph from the set of the 1961 film. A candid aerial photograph of Mastroianni, Moreau, and two other cast members conversing around a table. With a stamp for Teleciné and a few notations on the verso.

The second film in the trilogy that begins with *L'Avventura* (1960) and ends with *L'Eclisse* (1962). Shot on location in Milan.

In a custom museum-quality frame, archivally mounted, with UV glass. 9.5 x 7.5 inches (24 x 19 cm). Near Fine.

Criterion Collection 678.
Eureka Masters of Cinema 61.

\$650



John Huston meets Burt Lancaster and Audrey Hepburn

56

JOHN HUSTON (DIRECTOR)

ALAN LE MAY (NOVEL)

BURT LANCASTER, AUDREY HEPBURN (STARRING)

The Unforgiven

Beverly Hills, CA: United Artists, 1960. Original conceptual artwork for the 1960 film. Featuring a drawing of Burt Lancaster with Audrey Hepburn clasped against him. Based on the 1957 novel by Alan Le May.

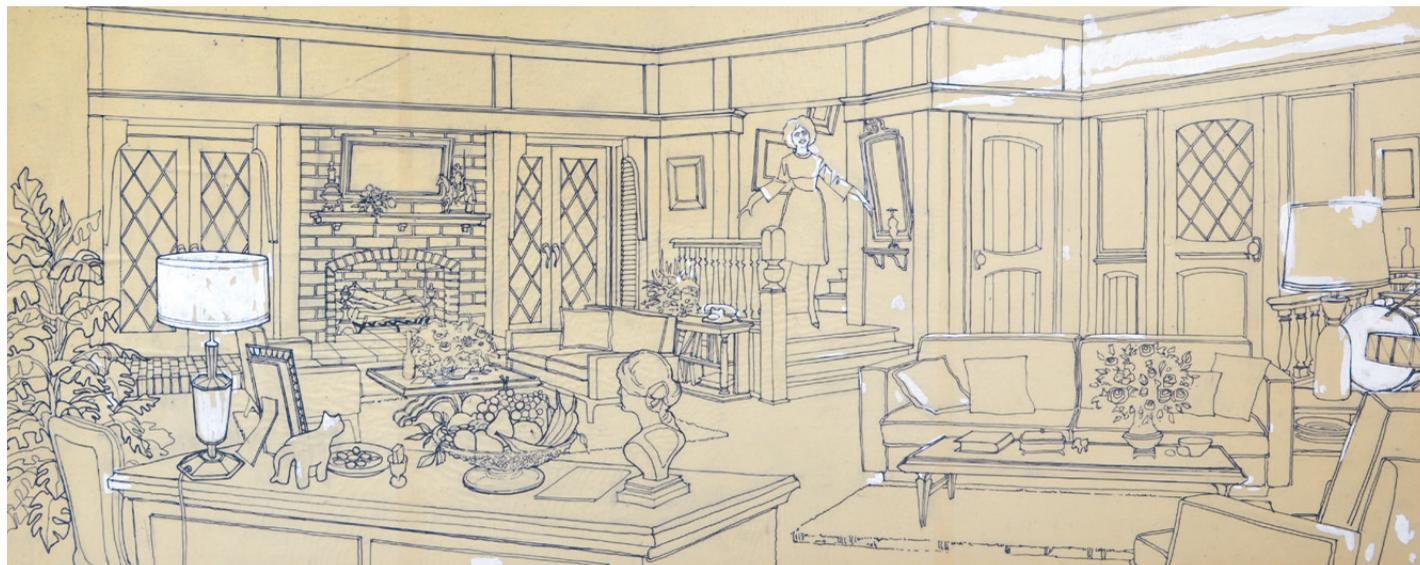
In many ways a reflection on John Ford's *The Searchers* (1956), also based on an Alan Le May novel, *The Unforgiven* tells the story of a woman taken from her Native American tribe and raised by a white family. She struggles with her allegiance towards her adoptive family and her feelings towards another white man, and a bloody battle ensues between the two communities. An uncommon film for its time, it highlights the racism Native Americans had to endure from settlers of the Old West.

A difficult shoot, which included a severe back injury sustained by Audrey Hepburn when she fell off a horse, director John Huston was unhappy with his producer's insistence on releasing a more "commercial" film, and stayed faithful to his vision of a powerfully raw take on the Western with arguably some of the best performances of many of the actors involved.

20 x 25.5 inches (50 x 65 cm). Graphite and charcoal on illustration board. Very Good, with some tape at the top and bottom edges, the bottom two corners bumped, and light toning to the extremities.

Hardy, *The Western*, p. 277. Hitt, p. 329. Pitts 4662.

\$1850



57

Lucille Ball exits in style **Here's Lucy**

Los Angeles: Columbia Broadcasting System (CBS), 1968. Original scenario artwork for the 1968 comedy television show. Set design sketch for the living room of Lucy's apartment, including the oft-pictured brick fireplace, and Lucy herself coming down the stairs.

The third of Lucille Ball's television comedy sitcoms, following her famed *I Love Lucy* (1951-1957) and *The Lucy Show* (1962-1968). While *The Lucy Show* was very popular Ball chose to end it, and created *Here's Lucy* as a way for her children to act alongside her. In this third sitcom she played a widow with two teenagers, working at an employment agency, and the show touched upon current events such as civil

rights, rock music, and the sexual revolution. Also uncommon for the time the show was filmed in front of a live audience, as Ball believed she performed better in their presence. *Here's Lucy* ran for six seasons.

Artwork 28 x 11.5 inches (71 x 30 cm) mounted to a 34 x 18.5 inches (86 x 47 cm) illustration board. Pen and white gouache on vellum. Very Good, with a light even toning, with bumps and edge wear to the illustration board.

\$1650



58

Joseph Cotten looks for Orson Welles

CAROL REED (DIRECTOR)
JOSEPH COTTEN (STARRING)
The Third Man

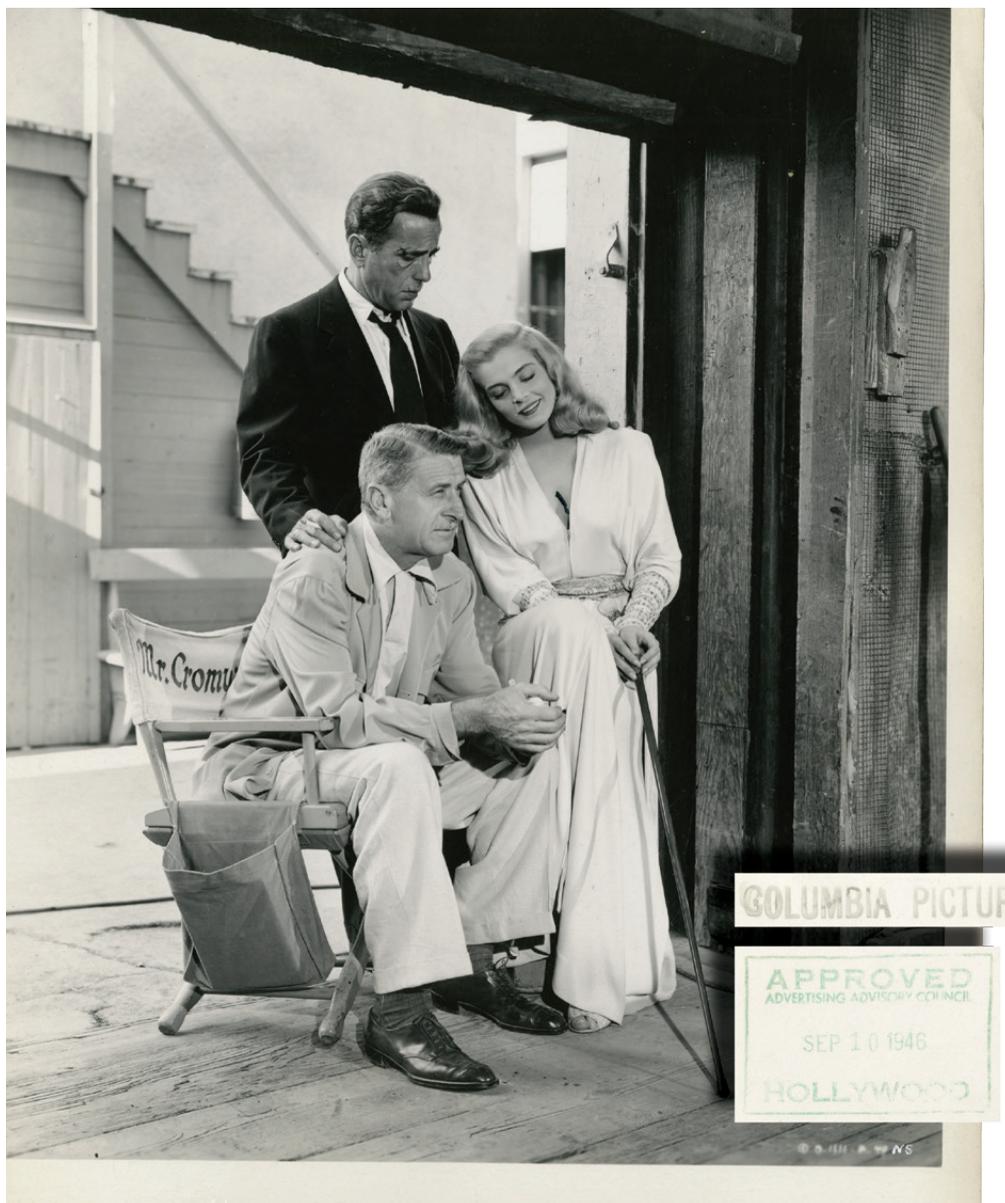
London: Carol Reed Productions, circa 1948. Vintage candid black-and-white still photograph from the UK release of the 1949 film.

From the archive of Maurice Bessy, with his stamp on the verso, along with the stamp of photographer Leslie Baker, and another for Carol Reed Productions and The London Films Studios in Shepperton, England. A mimeo snipe, also on the verso, describes the photo, in which the film's star Joseph Cotten looks down lovingly on two miniature Pinscher dogs who are sitting in Welles' directing chair. Noted is the fact the two dogs are from the only known family of the breed in the United Kingdom.

Carol Reed's classic 1949 British film noir, starring Joseph Cotten and Orson Welles at the peak of their respective powers, was the second of three films in which Graham Greene collaborated directly with Reed, and remains Greene's only originally screenplay.

8 x 10 inches (20 x 25 cm). Fine. In a lovely museum-quality frame with archival UV glass, double mounted with both sides exposed for viewing.

\$1250



Three film noir heavies

59

JOHN CROMWELL (DIRECTOR)

HUMPHREY BOGART, LIZABETH SCOTT (STARRING)

Dead Reckoning

Culver City, CA: Columbia Pictures, 1946. Vintage double weight photograph of Humphrey Bogart, Lizabeth Scott, and director John Cromwell on the set of the 1947 film. Mimeo snipe affixed to the verso, with rubber stamps as well: COLUMBIA PICTURES, and ADVERTISING ADVISORY COUNCIL SEP 10 1946.

Based on a story by Gerald Drayson Adams and Sidney Biddell, set during WWII. Capt. "Rip" Murdock (Bogart) is looking for his fallen comrade Johnny, and discovers a body burned beyond recognition that could be Johnny's. Rip also discovers that Johnny had been in a love triangle with Coral

(Scott) and her husband before the war. Rip has his hands full with the captivating Coral, the unidentified burned body, the murder of Coral's husband, and a mobster running the local gambling establishment.

8 x 10 inches (20.5 x 25.5 cm). Slight curling and faint creasing, else Near Fine.

Grant, p. 169. Selby Canon, p. 39. Silver, p. 92. Spicer, p. 408. Stephens, p. 101.

\$750



60

ARTHUR PENN (DIRECTOR)
WARREN BEATTY (STARRING)
Mickey One

Los Angeles: Florin / Columbia Pictures, 1965.
 Vintage photograph from the 1965 film.

Some say that the New Hollywood era began with *Bonnie and Clyde* in 1967, others say *Mickey One* in 1965. Either way you look at it, the director was Arthur Penn. A striking candid photograph of Warren Beatty from the set of the film, his profile cut in half by the vertical glass cutline between two swinging doors. Beatty was not only the muse for Penn's avant-garde tale of a comic who runs afoul of the mob, but also the crazed youngster who would get Penn assigned to *Bonnie and Clyde* and initiate the second golden age of cinema.

Stan Getz composed and arranged the progressive and somewhat classical score for the film, where he performed improvisations against the backdrop of a full orchestra.

Set in Chicago, and shot on location there.

8 x 10 inches (20 x 25 cm). Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

\$1250



61

Twelve test photographs of Kim Novak
PETER BASCH (PHOTOGRAPHER)
OTTO PREMINGER (DIRECTOR)
KIM NOVAK (STARRING)
 The Man with the Golden Arm

Beverly Hills, CA: United Artists, 1955. Vintage contact sheet containing 12 test images of a sultry Kim Novak in a somewhat otherworldly parlor room setting, shot by noted photographer Peter Basch for the 1955 film. With Basch's name and studio address along two margins of the recto, and two different stamps, crediting both Basch and his studio, on the verso.

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

Selby, p. 82.

\$1250



62

Audrey Hepburn at the beach, circa 1967

Stockholm: International Magazine Service, circa 1967. Vintage oversize Swedish press photograph of Audrey Hepburn, in a bikini at the beach. With stamps on the verso for Swedish (original) and Italian (secondary) photo agencies on the verso.

8 x 12 inches (20 x 32 cm). About Fine.

\$450

FOTOSERVIZI
REFLEX
 00187 ROMA - Via A. Valenziani, 12
 Telefoni: 47.27.25 - 47.63.05

DV
 Kv.nr. / 958161
 Beställid Ej beställid
 Inf nr 95170

INTERNATIONAL MAGAZINE SERVICE
 Torsgatan 21, Stockholm Va
 Sweden



P PUBLIFOTO
 ARCHIVIO
 VIA BRAMANTE, 8
 TEL. 31.47.41

63

LUCHINO VISCONTI (DIRECTOR)
GIUSEPPE TOMASI DI LAMPEDUSA (NOVEL)
CLAUDIA CARDINALE (STARRING)
 The Leopard

Rome: Titanus, 1962. Original double weight, borderless photograph of Claudia Cardinale on the set of director Luchino Visconti's 1963 film, taken in 1962 during shooting. With the blue rubber stamp of an Italian press agency, Publifoto, on the verso. In the photograph, Ms. Cardinale studies an Italian version of the script while having her hair done for a scene.

Visconti's classic, spacious homage to the quiet death of the Sicilian aristocracy of the mid-nineteenth century, one of the great films of

the Italian cinema, and perhaps the apex of Ms. Cardinale's career. Nominated for an Academy Award.

9.5 x 12 inches (24 x 30 cm). Tiny closed tear at the top edge, else easily Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

\$1850



Natalie Wood and the subject of her performance, Gypsy Rose Lee

64

NATALIE WOOD (STARRING)

GYPSEY ROSE LEE (SUBJECT, MEMOIR)

ARTHUR LAURENTS (PLAY)

Gypsy

Los Angeles: Warner Brothers, 1962. Vintage borderless reference photograph from the set of the 1962 film. Shown are Natalie Wood, who plays Gypsy Rose Lee in the film and here in full regalia, next to the real Gypsy Rose Lee. The real Ms. Lee is dressed more conservatively, and is holding a copy of her 1962 musical comedy album *Gypsy Rose Lee Remembers Burlesque*, likely released to coincide with the film.

Though in superb condition, a rare photograph that apparently made the rounds in its day, with stamps on the verso from news agencies in London, Paris, and New York.

9.5 x 6.5 inches (24 x 17 cm). Near Fine.

Hirschhorn, p. 376.

\$850



AGIP
 Robert Cohen
 Reportages Photographiques
 12, Rue du Sentier - PARIS-2
 Tél. : CEN. 42-20 et GUT. 11-18
 Boom!

65

Richard and Liz argue on an island
ROBERT COHEN (PHOTOGRAPHER)
ELIZABETH TAYLOR, RICHARD BURTON (STARRING)
Boom!

Universal City, CA: Universal Pictures, 1968. Two vintage borderless photographs from the set of the 1968 film, based on the Tennessee Williams play, *The Milk Train Doesn't Stop Here Anymore*, and written by the playwright for the screen. Photographer Robert Cohen's stamp and holograph pencil notations to the verso. One photograph shows Richard Burton and Elizabeth Taylor on the set in bathrobes, playing dominoes, while the other features the pair in a doorway, with Taylor smiling in a long caftan.

One of the biggest box office flops of all time, today the film is taken seriously as an exquisitely strange and trashy art film. A bizarre combination of a huge budget, top-drawer stars Elizabeth Taylor and Richard Burton, and the arthouse sensibilities of both Tennessee Williams and expatriate director Joseph Losey, the film has a look that mirrors Losey's equally strange but much lighter genre picture *Modesty Blaise* two years before.

5 x 7 inches. (13 x 18 cm). Near Fine.

\$350



66

Romy Schneider leaves us all too soon

JACQUES ROUFFIO (DIRECTOR, SCREENWRITER)

JOSEPH KESSEL (NOVEL)

ROMY SCHNEIDER, MICHEL PICCOLI (STARRING)

La passante du Sans-Souci

Paris: Elephant, 1982. Vintage borderless, oversized reference photograph from the 1982 film, depicting director Jacques Rouffio going over the script with actress Romy Schneider on the set. Schneider's final film before her untimely death. Based on the 1936 novel by Joseph Kessel.

A troubling look at life in Europe in the wake of World War II. Max Baumstein (Piccoli) plays an avowed pacifist who is brought to trial for the

murder of a man in South America. In the course of the hearing, it is revealed that the victim was in fact a Nazi war criminal, who ordered the deaths of thousands of Jews, including Baumstein's parents.

12 x 7.75 inches (30 x 20 cm). Fine.

\$425

PLAY BALL WITH TRACY...During the filming of "Cass Timberlane," Sinclair Lewis' best seller, Spencer Tracy found that he was tired of playing an umpire always, and that he wanted to get into the swing of things and do some ball playing himself. So he proceeded to prove to his co-stars, Lana Turner and Zachary Scott, that he could still play ball with the best of them. George Sidney directed. Arthur Hornblow, Jr. produced.

With professional aplomb, Tracy "flags one down."

1403x94



JAMES CARD COLLECTION

67

Spencer Tracy steps out from behind the plate

SINCLAIR LEWIS (NOVEL)

SPENCER TRACY, LANA TURNER, ZACHARY SCOTT (STARRING)

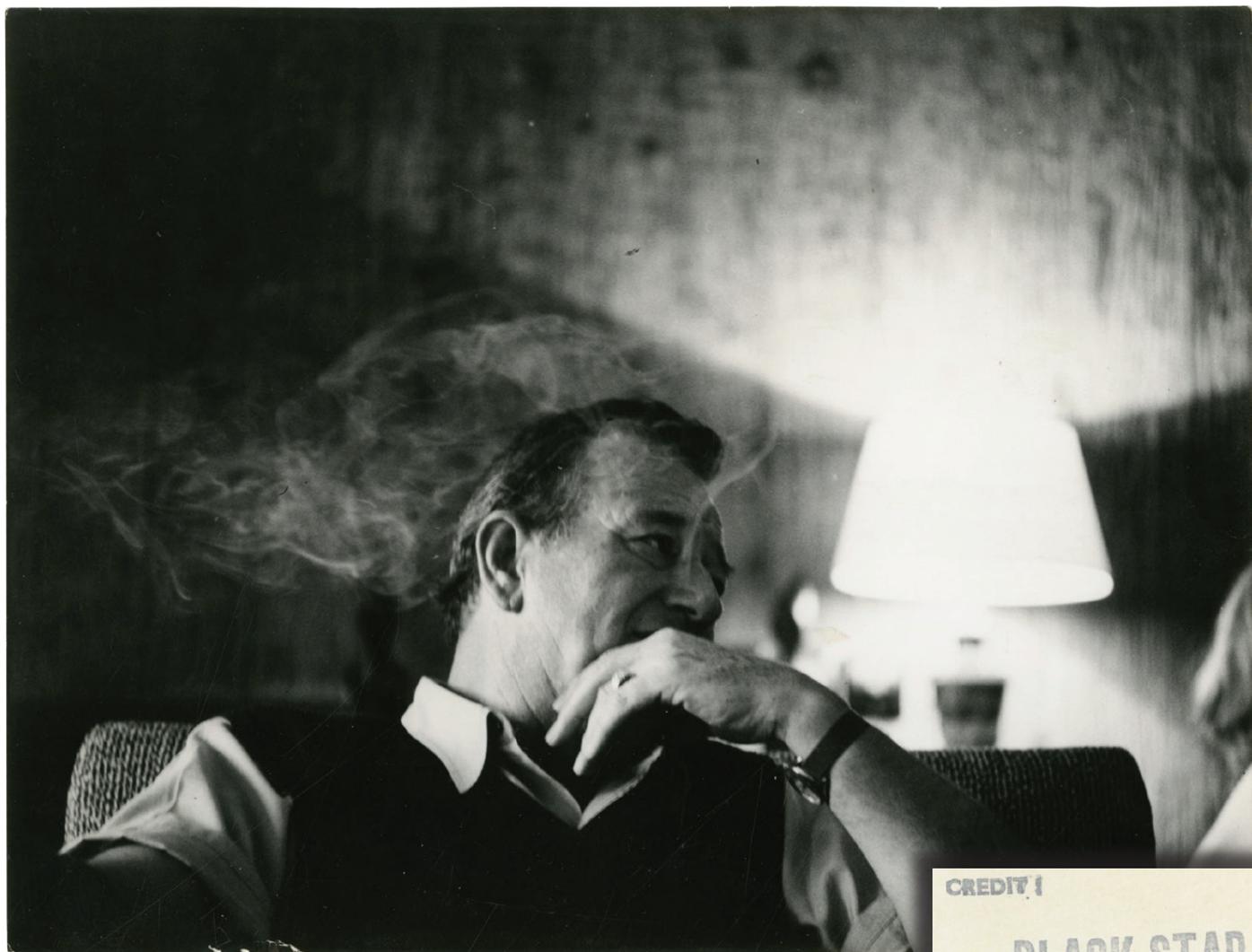
Cass Timberlane

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1947. Vintage oversized double weight photograph from the 1947 film, showing its star, Spencer Tracy, striking a convincing pose with a baseball glove on during a break in shooting. With a printed mimeo snipe on the verso explaining that Tracy, whose character is umpiring a baseball game pitched by Lana Turner during their meet-cute, wanted to prove to his co-stars that he still could play.

Based on the 1945 novel by Sinclair Lewis, Tracy stars as an officious judge who falls for and marries Turner, a younger woman from the wrong side of town. Bored with life in a small town, she runs off with lawyer Zachary Scott, but returns to Tracy after an accident leaves her bedridden.

10 x 13 inches (25 x 33 cm). Near Fine.

\$475



68

JOHN WAYNE
Circus World

Los Angeles: Paramount, 1964. Vintage borderless reference photograph of actor John Wayne on the set of the 1964 film. Mimeo snipe affixed to the verso, in German language, with a rubber stamp crediting the Black Star press agency of London, and a paper label crediting Hipp-Foto in Berlin.

Based on a story by Philip Yordan and Nicholas Ray. Matt Masters (Wayne) is an aging Wild West circus performer with his own show, a show that would benefit from an international tour. He also aims to find his lost love, Lili (Rita Hayworth), so they can reunite and she can rekindle her relationship with her

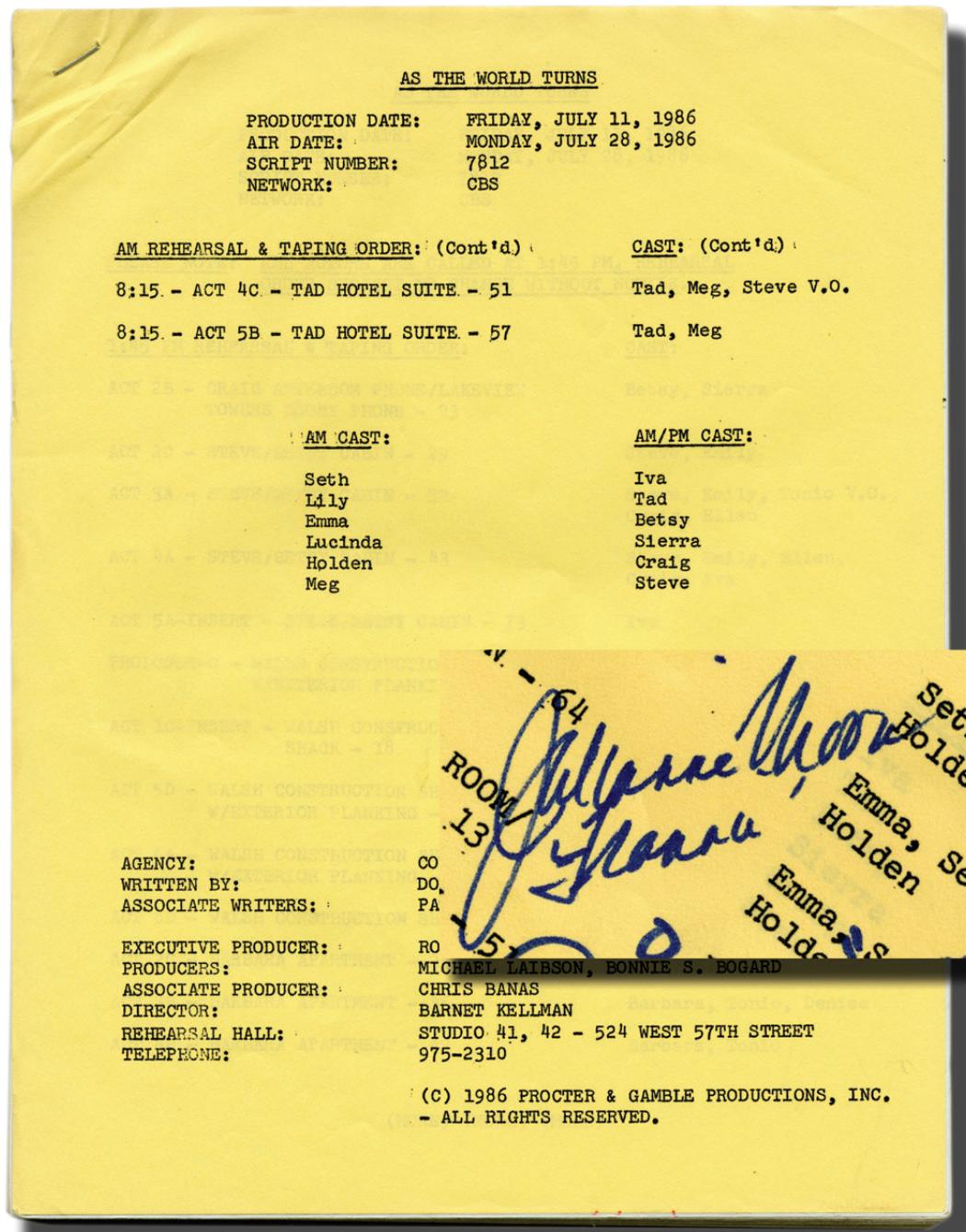
daughter, Toni (Claudia Cardinale). With accidents and mishaps prevailing, including a dangerous fire, Matt is able to land the circus at the palace of an Emperor, where Lili and Toni perform a death-defying trapeze act.

Shot on location in Spain, France, and England.

7 x 9.25 inches (17.75 x 23.5 cm). Light wear at the edges, else Near Fine.

\$300

ACTORS



69

Julianne Moore begins

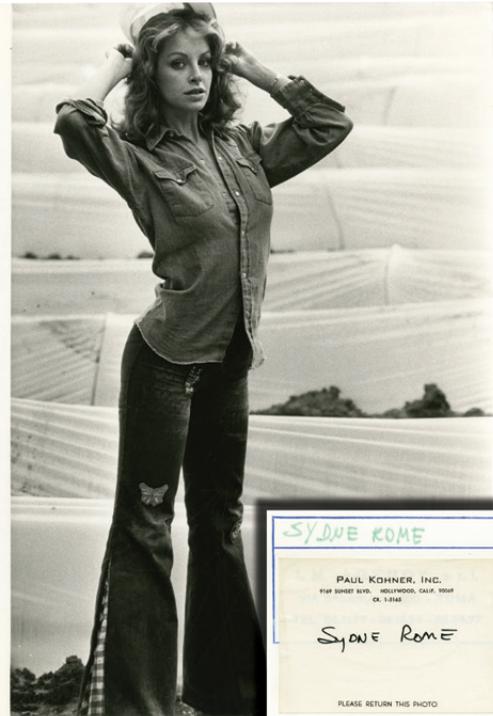
JULIANNE MOORE (STARRING)

As the World Turns: Season 7, episode 812

New York: Columbia Broadcasting Company [CBS], 1986. Shooting script for Season 7, episode 812 of the long-running daytime soap opera *As the World Turns*. Signed by 24 members of the cast on the first page of call sheets, including future Academy Award winning actress Julianne Moore, who also signs as "Frannie," one of two sisters she played on the show.

As the World Turns ran for 54 years, the second longest daytime soap opera in American television history, and provided a stepping stone for many actors, including Moore. The show gave her her first steady work after moving to New York City, and she played the characters of Frannie and Sabrina Hughes for four years, winning a Daytime Emmy in her final 1988 season.

\$375



Five original press photographs

70

EMILIO LARI
Sydne Rome

Circa 1970s. Collection of five vintage oversized double weight press photographs of actress Sydne Rome, circa 1970s. Three of the four photographs with the label of the Paul Kohner agency affixed over the stamp of Italian agency I.M on the verso. One photograph with a label of William Morris agency and stamp crediting photographer (and at the time, her husband) Emilio Lari on the verso.

American born actress Sydne Rome achieved success in Italian and French films, often typed the innocent or naive American abroad in films such as Roman Polanski's *What?* (1972).

9.25 x 11.75 inches (23 x 30 cm). Near Fine.

\$350



Carol Kane

Irene - 2/19/76
 Disagrees
 with Mr.
 Kohner on 1st
 picture - Irene
 says she still
 may win on
 this - but the
 second picture
 she does not
 like.

From Irene
 for ed for
 Carol Kane
 expect me
 to use?

71

Two early publicity photographs and an agency memo

CAROL KANE

Two early publicity photographs and an agency memo

Circa 1970s. Two vintage double weight publicity stills of actress Carol Kane, each with the label of the Paul Kohner agency on the verso. Included with the photographs are two inter-office notes with handwritten comments from the agency discussing the photographs.

A striking pair of early photographs of the well loved actress when she was a young woman. The first memo includes two different handwritten notes, one presenting the photographs, the other, at the margin, reads, "You really expect me to use these?"

The second memo, dated "2/19/76" is more diplomatic, stating that "Irene" (presumably the one who wrote the note above) "disagrees with Mr. Kohner" on the photographs, which she "does not like."

These photos were shot and struck at an early peak in Ms. Kane's career, around the time she appeared in *Dog Day Afternoon* (1975) and *Annie Hall* (1977). An interesting insight into the early representation of a supremely talented actress who over time made her unconventional style into a mainstream attraction.

Photographs: 8 x 10 inches (20 x 25 cm).
 Photographs and notes: Near Fine with slight indentations where they were attached with a paper clip.

\$375



A SELECTION OF SPECIAL PHOTOGRAPHY FROM THE COLLECTION OF ROBERT WILLOUGHBY

After studying with Saul Bass at the Kann Institute of Art in Los Angeles, Willoughby began working as a photographer for magazines such as *Life*, *Look*, and *Harper's Bazaar* in the late 1940s. It was while on assignment covering Judy Garland in a *A Star is Born* that Willoughby's ability to capture his subjects' spontaneity, humor, and vulnerability, resulting in images that were far different from more traditional film stills, came to Hollywood's attention and earned him his first *Life* magazine cover. Willoughby spent the next 20-plus years working as a set photographer for every major studio, documenting some of the most important films of the era and creating intimate portraits of some of Hollywood's greatest celebrities.

Technically and stylistically innovative, Willoughby built the first remote radio-controlled cameras used on film sets, pioneered the use of the "silent blimp" for 35mm cameras, and created brackets to mount his cameras directly over the movie cameras to capture the same images.

Willoughby moved his family to County Cork, Ireland in 1972, working on only a handful of films through the late 1970s and early 1980s, though he would continue to photograph, exhibit, and publish books for the remainder of his life. The stills in this

collection were given by Willoughby to friends in Kilbriain, Ireland just prior to his move to Vence, France in 1989, where he would remain until his death in 2009.

Perhaps more than any other photographer, Willoughby is responsible for creating the look of mid-century celebrity and moviemaking in the popular imagination, with his images printed in magazines literally every week of his career. But beyond being prolific, Willoughby's legacy rests with his ability to capture the essence of the actors he photographed, as well as the films with which those photographs were associated. As Sydney Pollack said in his introduction to Willoughby's autobiography, "Sometimes a filmmaker gets a look at a photograph taken on his own set and sees the 'soul' of his film in one still photograph. It's rare, but it happens. It happened to me in 1969, the first time I looked at the work of Bob Willoughby during the filming of *They Shoot Horses, Don't They?*"

Willoughby's photographs are in the permanent collections of ten museums, including The National Portrait Galleries in Washington, DC and London, the Bibliotheque Nationale de France, The Museum of Modern Art, and The Tate Modern.

Each photograph in this selection was shot, and struck by Bob Willoughby, with full provenance available.



PLEASE CREDIT: Photograph by BOB WILLOUGHBY
946 RIVAS CANYON PACIFIC PALISADES, CALIF.

ASMP MEMBER
AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS

70-041

72

Donald Sutherland, Alan J. Pakula, and Jane Fonda do 1970s neo-noir

ROBERT WILLOUGHBY

Klute

Burbank, CA: Warner Brothers, 1971. Vintage oversize double weight candid photograph of Alan J. Pakula, Donald Sutherland, and Jane Fonda on the set of *Klute* in the summer of 1970. The photographer has written at the top of the verso, in holograph ink: "Donald Sutherland, Alan Pakula, and Jane Fonda." With Willoughby's ASMP stamp (Pacific Palisades address) and reference number.

A seminal and substantially understated neo-noir, one of the great films of New Hollywood cinema in the early 1970s. Set in New York City and filmed on location there.

13.5 x 9.25 inches (34 x 23 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

Hardy, *The BFI Companion to Crime*, pp. 195-196.
Silver, pp. 411-412. Spicer, pp. 431.

\$1850



BY BOB WILLOUGHBY
 FROM LEE GROSS
 366 MADISON AVE., N.Y.C.

73

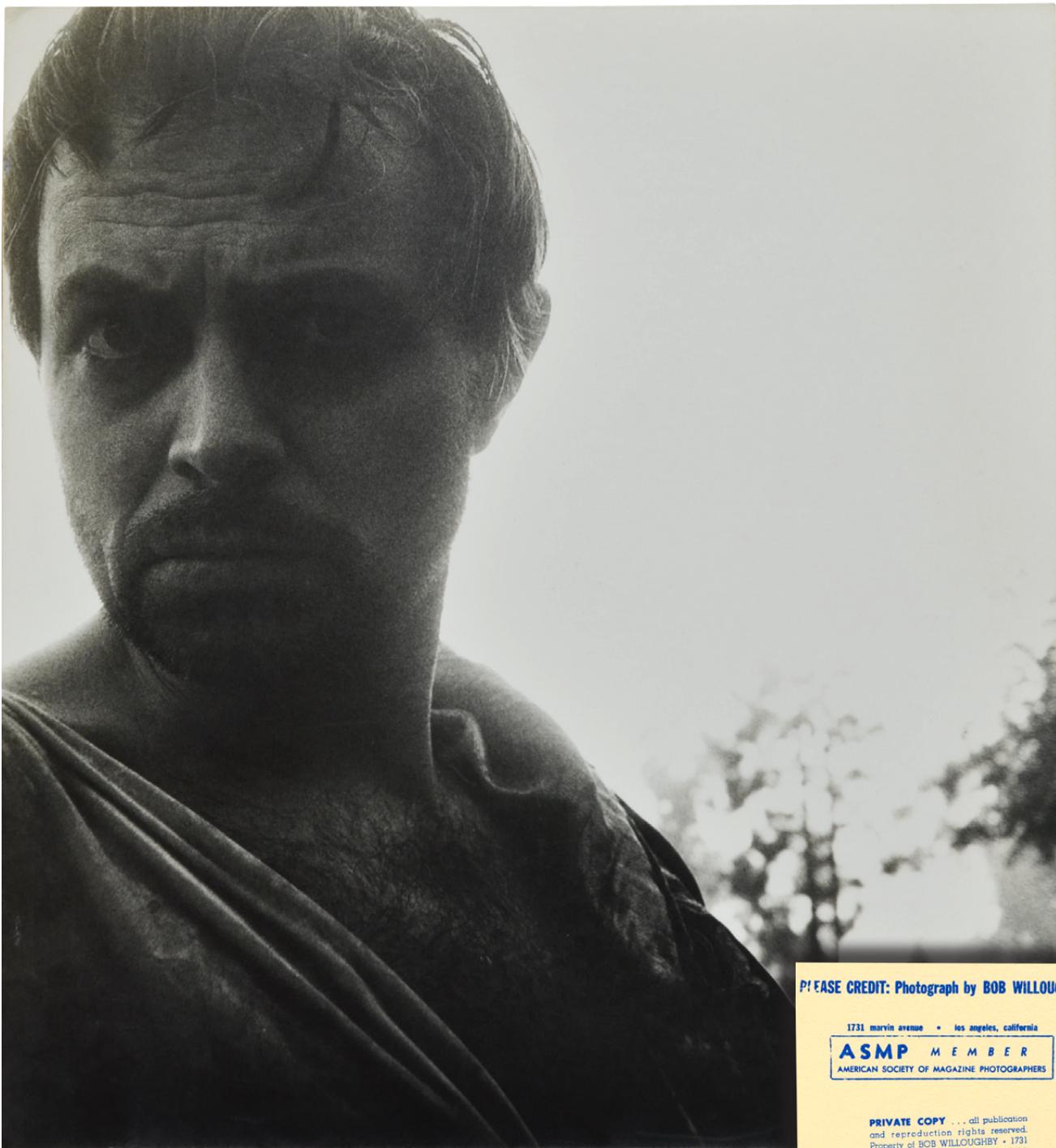
Peter O'Toole and Petula Clark

ROBERT WILLOUGHBY
 Goodbye, Mr. Chips

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1968. Vintage oversize double weight color photograph of Peter O'Toole and Petula Clark on location for the shooting of *Goodbye, Mr. Chips* in Sherborne, England in 1968, with Willoughby's his rubber stamp on the verso (noting his employment with the Lee Gross Agency in New York), as well as his holograph signature and notation of the film's title in black ink.

16 x 19.75 inches (41 x 50 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

\$3250



PLEASE CREDIT: Photograph by BOB WILLOUGHBY

1731 marvin avenue • los angeles, california

ASMP MEMBER
AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS

PRIVATE COPY . . . all publication
and reproduction rights reserved.
Property of BOB WILLOUGHBY • 1731
Marvin Avenue • Los Angeles 19, Calif.

74

James Mason

ROBERT WILLOUGHBY
Julius Caesar

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1952. Vintage oversize double weight photograph of James Mason on location in Bronson Canyon, California, for the shooting of *Julius Caesar* in 1952. Signed by Willoughby at the bottom right margin in black ink, with his rubber stamp on the verso (noting his address Los Angeles).

16 x 17.25 inches (41 x 44 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

\$3750



75 Liz
ROBERT WILLOUGHBY
Raintree County

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1956. Vintage oversize double weight photograph of Elizabeth Taylor on location for the shooting of *Raintree County* 1956, with Willoughby's rubber stamp on the verso (noting his address at Coolmaine Castle in Kilbrittain, Cork, Ireland), as well as his holograph inscription to Deirdre Hughes, dated November 1989.

20 x 13.5 inches (51 x 34 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

\$4500

*a gift to Deirdre
 for W
 11-27-89*

PRIVATE COPY
 PUBLICATION AND REPRODUCTION
 RIGHTS RESERVED © PROPERTY OF
BOB WILLOUGHBY
 COOLMAINE CASTLE, KILBRITTAIN
 CO. CORK, IRELAND. PHONE 2022 0926

PLEASE CREDIT: Photograph by BOB WILLOUGHBY

ASMP PHOTOGRAPHERS
 ASSOCIATION OF AMERICAN PHOTOGRAPHERS

PRIVATE COPY - All publications
 and reproductions require written
 permission from the photographer.

4



Liz and Monty

76

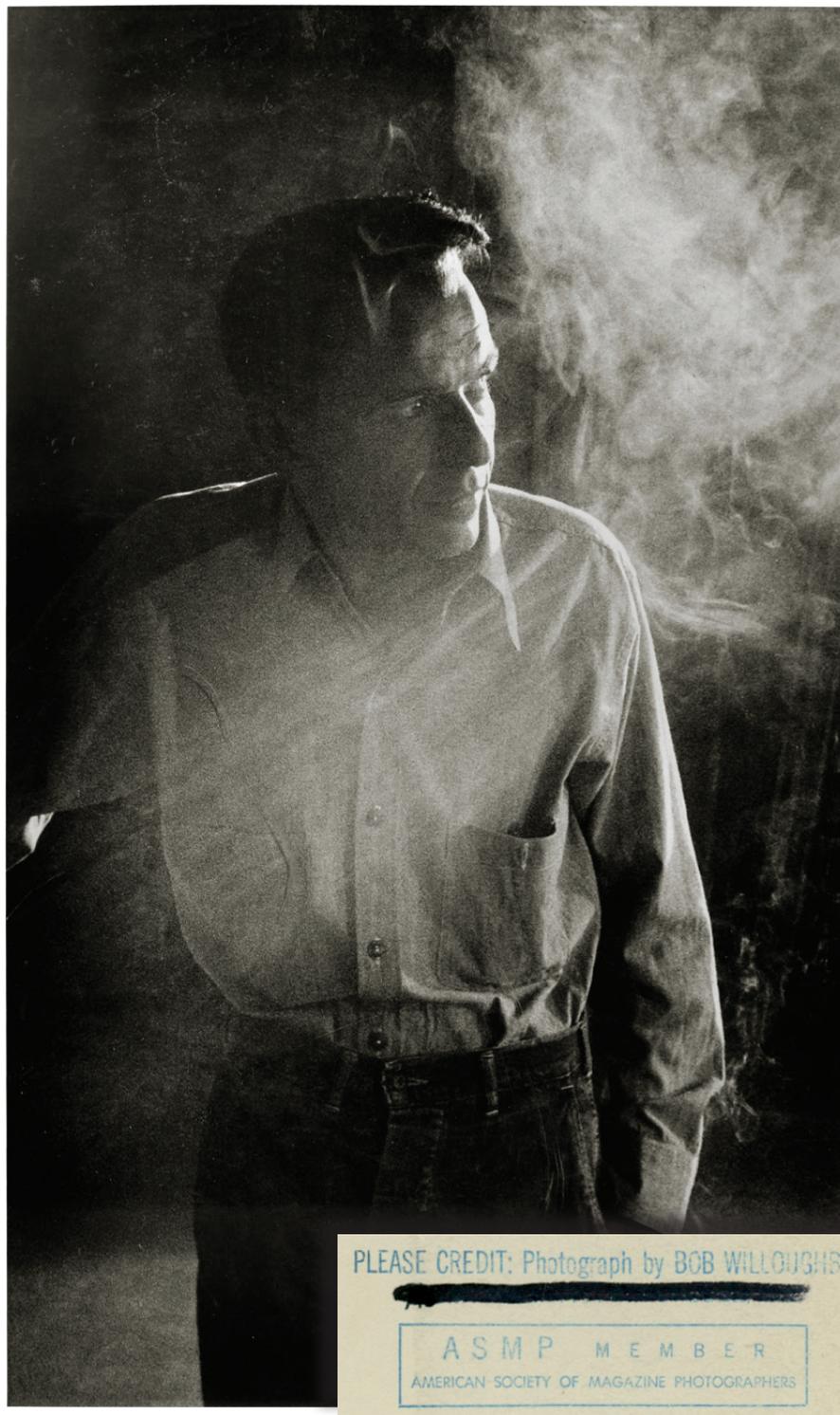
ROBERT WILLOUGHBY
Raintree County

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1956. Vintage oversize, double weight, borderless photograph of Elizabeth Taylor and Montgomery Clift from the 1956 film. Signed by Bob Willoughby on the verso, with the additional notation, "Raintree County."

Based on the 1948 novel by Ross Lockridge, Jr., and nominated for four Academy Awards.

15.25 x 18.5 inches (39 x 47 cm). Near Fine.

\$3500



77

Frank Sinatra goes dark
ROBERT WILLOUGHBY
The Man with the Golden Arm

Beverly Hills, CA: United Artists, 1955. Vintage oversize double weight photograph of Frank Sinatra on the set of *The Man with the Golden Arm* in the fall of 1955. Signed by Willoughby on the verso, along with his ASMP rubber stamp for both New York and Ireland addresses.

8.5 x 13.5 inches (20 x 34 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

Selby, p. 82.

\$2250



PLEASE CREDIT: Photograph by BOB WILLOUGHBY.

ASMP MEMBER
AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS

55-062

78

Frank, Kim, and Otto

ROBERT WILLOUGHBY

The Man with the Golden Arm

Beverly Hills, CA: United Artists, 1955. Vintage oversize double weight photograph of Frank Sinatra and Kim Novak in conference with director Otto Preminger on the set of *The Man with the Golden Arm* in the fall of 1955. Signed by Willoughby on the verso, along his ASMP rubber stamp for both New York and Ireland addresses.

8.5 x 13.5 inches (22 x 34 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

Selby, p. 82.

\$3250



PLEASE CREDIT: Photograph by BOB WILLOUGHBY
746
ASMP MEMBER
AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS
59-049

PLEASE CREDIT: Photograph by BOB WILLOUGHBY
DOOLMAINE CASTLE, KILBRITTAIN, CO. CORK, IRELAND

79

Frank and Shirley

ROBERT WILLOUGHBY
Can-Can

Los Angeles: Twentieth Century-Fox, 1960. Vintage oversize, double weight, borderless photograph from the 1960 musical film depicting Shirley MaLaine involved in a hand of cards with assistant director Joseph E. Rickards while Frank Sinatra and director Walter Lang look on. With Willoughby's ASMP rubber stamp and holograph notations on the verso.

Based on the 1953 Broadway musical by Abe Burrows with music and lyrics by Cole Porter.

13.5 x 8.5 (35 x 22 cm). Near Fine.

Hirschhorn, p. 370.

\$975



80

ROBERT WILLOUGHBY
Shirley MacLaine

1989. Original portrait of Shirley MacLaine, taken circa 1960s. Inscribed by Bob Willoughby on the verso: "To Michael [and] Deirdre / Happy Daze! / Bob Willoughby / 11-24-89 / Coolmaine Castle."

13 x 19.5 inches (33 x 50 cm), mounted on board.
Lightly rubbed and Near Fine.

\$875



Elaine May, Peter Falk, and Jack Lemmon

81

ROBERT WILLOUGHBY

Luv

Culver City, CA: Columbia Pictures, 1967. Vintage oversize, double weight, color photograph from the 1967 film based on the 1964 play by Murray Schisgal. With an agency stamp crediting Willoughby on the verso.

13 x 19.25 inches (33 x 49 cm), mounted on board. About Near Fine with some soiling near the top edge and light edgewear overall.

\$850

UTFEILRS AU



83

Fritz Lang and Karl Freund
HORST VON HARBOU
Metropolis

Munich: Universum Film [UFA], circa 1925-1926. Vintage double weight borderless photograph from the 1927 film. A candid, on-the-set photograph of director Fritz Lang, cinematographer Karl Freund, and others working on an outdoor tracking shot, with massive set structures visible in the background. An extraordinary insight into the making of one of the most legendary films of all time.

Shot by Horst von Harbou, brother of Lang's wife and frequent screenwriter, Thea von Harbou. Horst von

Harbou worked as a still photographer for UFA on two of Lang's subsequent films, *Woman in the Moon* (1929) and *M* (1931).

5 x 7 inches (13 x 18 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

Eureka Masters of Cinema 8.

\$6500

PHOTOGRAPHERS AUTO



84

New Wave critical mass

Jean-Luc Godard, Jean Renoir, Jean Rouch, Louis Daquin, 1968

Paris: 1968. Vintage borderless oversize photograph from a 1968 press conference in support of Cinémathèque Française founder Henri Langlois, featuring Jean-Luc Godard, Jean Renoir, Jean Rouch, and Louis Daquin. Photographer's rubber stamp and light black ink holograph notations on the verso.

This photograph originates from a meeting held in support of Henri Langlois, founder and director of the influential Cinémathèque Française. In 1968 French culture minister André Malraux attempted to stop funding for the Cinémathèque, which would

ostensibly have ousted Langlois, thus igniting a series of heated protests. Renowned directors and film fans worldwide expressed their support of the institution including Renoir, Godard, Rouch, and Daquin as seen here. Though compromises were made, the show of support forced Malraux reinstate Langlois.

9.25 x 11.75 inches (25 x 30 cm). Near Fine.

\$600

85

Meade Roberts meets John Cassavetes, becomes Mr. Sophistication

JOHN CASSAVETES

The Killing of a Chinese Bookie

Beverly Hills, CA: Faces Distribution, 1975. Draft script for the 1976 film. Copy belonging to actor Meade Roberts, with his holograph name on the front wrapper and two interior pages. With notations throughout in holograph pencil and ink, only a handful of which deal directly with Roberts' role as Mr. Sophistication, the remainder being additions or changes to other dialogue, including two substantial additions to scenes.

After some scattered work writing original teleplays during the Golden Age of live television, Meade Roberts' career went into rapid ascent. In 1959 he met John Houseman, and was invited to write two scripts for the prestigious *Playhouse 90* television series: one a trimming of George Bernard Shaw's *Misalliance*, the other an adaptation of Henry James' *The Wings of the Dove*, reviewed with great admiration by James Thurber.

Later in 1959, Roberts got his first chance to work on a feature film, co-writing the adaptation of *The Fugitive Kind* with Tennessee Williams, based on Williams' play, *Orpheus Descending*, and directed by Sidney Lumet. He then adapted *Summer and Smoke* along with several other films.

Roberts and John Cassavetes became close friends in the late 1960s, at which time both men found themselves blackballed and out of work, and they remained close during the multi-year period that Cassavetes was shooting and editing *Faces*.

Cassavetes always intended to create a good role for Meade in one of his films, and came through when he cast Meade as Mr. Sophistication in *The Killing of a Chinese Bookie*. Meade modeled his character after that of Emil Jannings' Professor Rath in *The Blue Angel* (1930).

In the years since its release, *The Killing of a Chinese Bookie* has become, for many, the quintessential Cassavetes film, due in no small part to Roberts' unforgettable presence.

The fourth of five films made by the pioneering independent filmmaker under his Faces distribution company, about a strip club owner (Ben Gazzara) who is forced to perform a hit by the mob as payment for gambling debts.

Donald Spoto, *The Kindness of Strangers: The Life of Tennessee Williams*.

Meade Roberts, "A Recollection of John Cassavetes," *Hollywood Magazine*, December 1990 issue, pp. 60-63.

Criterion Collection 254. Silver, pp. 408-409. Spicer, p. 431. Weldon (1996), p. 314.

\$6750

36

Murder

THE KILLING OF A CHINESE BOOKIE

MR. SOPHISTICATION

I'm glad. *Considering the physical risks, I ought to demand hazard pay*
He turns and walks up the stairs leaving the three girls facing Cosmo.

Rev. 7/8/75

6.

10 INT. DRESSING ROOM - NIGHT

Cosmo moves into doorway of girls' dressing rooms. Walks in. FOUR GIRLS sit with satin robes on, smoking, talking. He snaps a kiss first to one Girl, with his hand, then turns and throws one to the other, then kisses RACHAEL, the black girl, softly on the cheek. Then moves to soft easy chair and sits down.

COSMO
Place is dead.

MARGOT
Everything's slow. I talked to Verna -- she said Irving's dying.

COSMO
It's the time?..

SHERRY
It'll pick up.

COSMO
Sure, of course, who's worried... the place is paid for.

He leans down to a fair-skinned, cream-colored black girl...

*Comic darling
Cosmo
Catching Cosmo
(cat's out)
girls he's
here
evening Cosmo
Not a night
feel?
Comic
Don't ask.*



86

JOHN CASSAVETES
Shadows

New York: Lion International Films, 1961. Original one sheet poster for the 1959 film, printed by Lion International, who agreed to distribute the film in 1961. With "Now at the Embassy Theater Broadway at 46th St" printed on the bottom margin. We know of no earlier poster for the film.

A watershed moment in American independent cinema, heralding not just the arrival of a new, iconoclastic director, but the birth of an entire movement. Funded entirely by Cassavetes himself, the film tells story of three African American siblings

in Harlem, two of whom often pass for white. The film was shot in 1958 and previewed poorly in three screenings. Cassavetes reshot more than half the film, and it was re-released in 1959 to underground acclaim, and was first distributed in 1961.

27 x 41 inches (69 x 104 cm). Rolled as issued, Near Fine.

Criterion Collection 251. National Film Registry.

\$850



87

Truffaut begins
FRANÇOIS TRUFFAUT
 The 400 Blows

Paris: Les Films du Carrosse, 1959. Original French Grande poster for the 1959 film. Poster design by Boris Grinsson.

Truffaut's auspicious debut, winner of Best Director at Cannes, nominated for the Palme d'Or, and also nominated for a Best Original Screenplay Oscar the following year.

47 x 62 inches (119 x 157 cm). Linen backed and rolled. Bright and Fine.

Capitaine 207. Criterion Collection 5. Warren, Vol. 1, p. 159.

\$4500



88

Sustained hysterical worldwide panic, committed to celluloid

GEORGE A. ROMERO
The Crazies

Pittsburgh, PA: Pittsburgh Pictures, 1973. Vintage US one-sheet poster for the 1973 film.

A grim and violent cult classic that tells the story of an outbreak of a highly contagious and untreatable military-developed biological weapon that spreads through a rural Pennsylvania town after a plane transporting the disease crashes nearby.

Remade by director Breck Eisner in 2010, starring Danielle Panabaker and Timothy Olyphant. Set in Pennsylvania, shot there on location.

27 x 41 inches (69 x 104 cm), folded. Near Fine.

Thrower, p. 433. Weldon (1983), pp. 185-186.

\$650



89

PEDRO ALMODÓVAR
Tie Me Up! Tie Me Down!

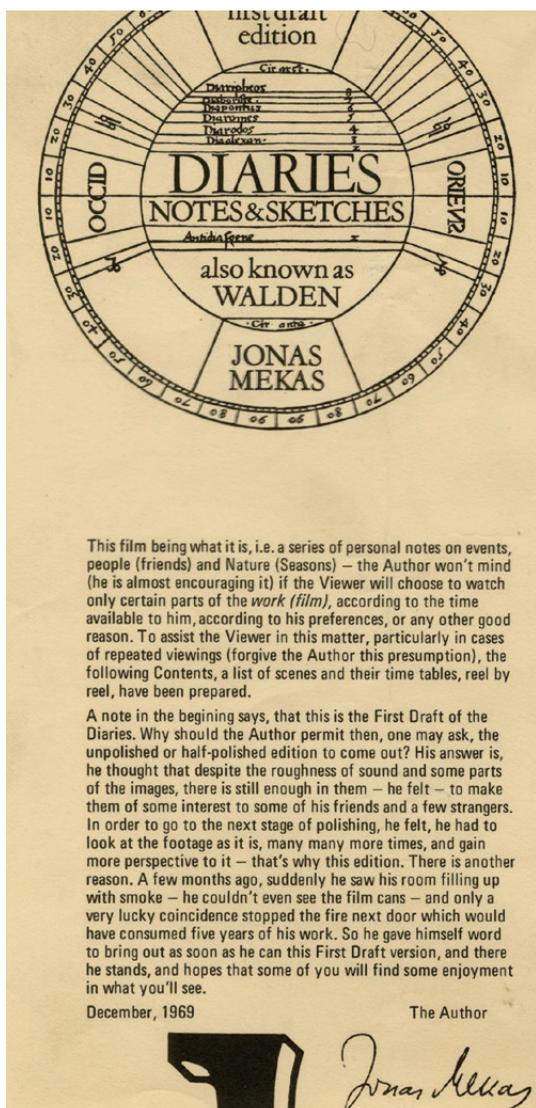
Madrid: Deseo El, 1989. Original film poster for the 1989 Spanish film, directed by Pedro Almodóvar. Juan Gatti's extremely innovative lithographic design was co-opted for the US film poster, but to lesser effect.

Almodóvar's comedy introduced Antonio Banderas to the English-speaking world, and was instrumental in creating the NC-17 rating in the United States.

27 x 39 inches (68.5 x 99 cm). Fine condition, on archival linen, in a museum quality frame with UV glass.

Criterion 722. King, p. 181.

\$1850

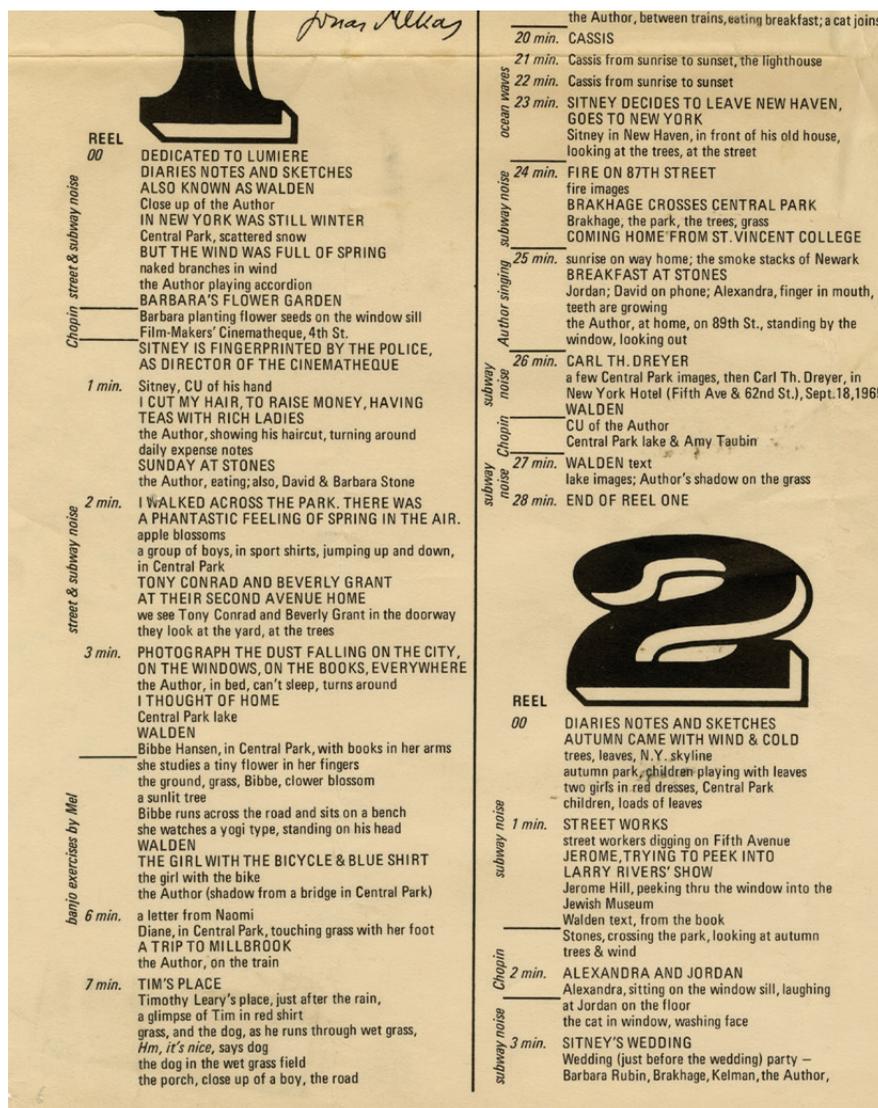


This film being what it is, i.e. a series of personal notes on events, people (friends) and Nature (Seasons) – the Author won't mind (he is almost encouraging it) if the Viewer will choose to watch only certain parts of the work (film), according to the time available to him, according to his preferences, or any other good reason. To assist the Viewer in this matter, particularly in cases of repeated viewings (forgive the Author this presumption), the following Contents, a list of scenes and their time tables, reel by reel, have been prepared.

A note in the beginning says, that this is the First Draft of the Diaries. Why should the Author permit then, one may ask, the unpolished or half-polished edition to come out? His answer is, he thought that despite the roughness of sound and some parts of the images, there is still enough in them – he felt – to make them of some interest to some of his friends and a few strangers. In order to go to the next stage of polishing, he felt, he had to look at the footage as it is, many many more times, and gain more perspective to it – that's why this edition. There is another reason. A few months ago, suddenly he saw his room filling up with smoke – he couldn't even see the film cans – and only a very lucky coincidence stopped the fire next door which would have consumed five years of his work. So he gave himself word to bring out as soon as he can this First Draft version, and there he stands, and hopes that some of you will find some enjoyment in what you'll see.

December, 1969

The Author

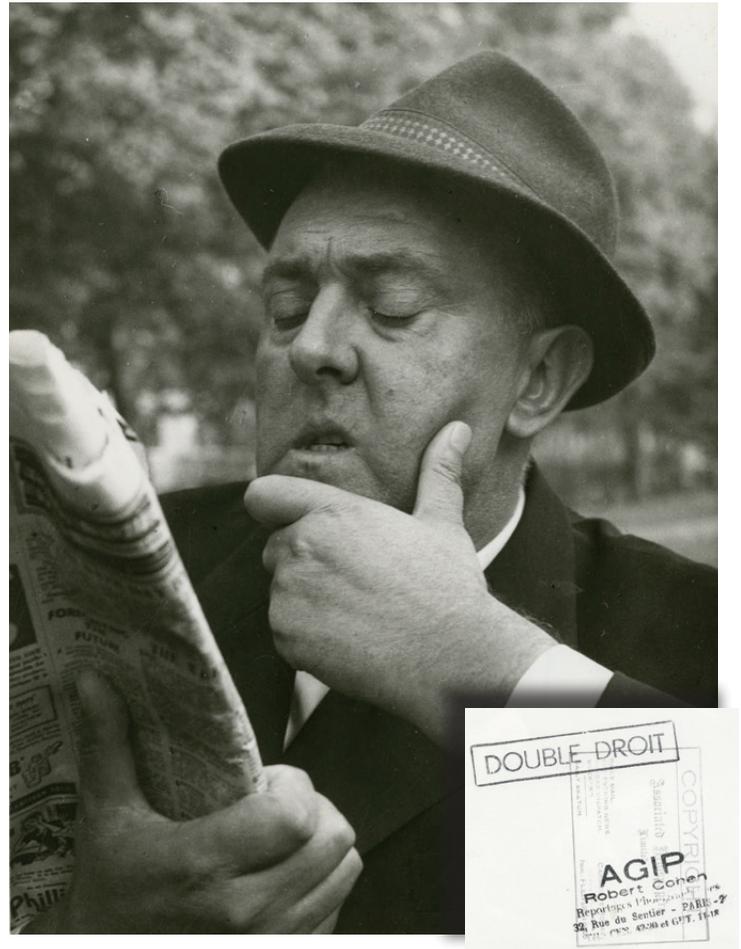


one of the leading figures in avant garde cinema and the New York arts scene, Mekas was able to capture a who's who of famous and experimental figures in both performative and candid moments, including Allen Ginsberg, Timothy Leary, Gerald Malanga, Edie Sedgwick, Andy Warhol, Judith Malina, Shirley Clarke, Hans Richter, John Lennon and Yoko Ono during a bed-in, and the first public performance of the Velvet Underground, as well as almost the entirety of the fourth reel being dedicated to footage of a trip Mekas took to visit Stan Brakhage and his family in Colorado. These scenes are interspersed with abstract images, shots of weather or nature, children playing, Mekas alone, a family wedding, to create, paraphrasing Mekas' voiceover in the film, a celebration of what he saw.

A turning point for Mekas as a film maker, who would go on to use what are essentially his home movies in several of his most acclaimed films, including *Reminiscences of a Journey to Lithuania* (1972), *Lost, Lost, Lost* (1975), *Zefiro Torna* (1992) and *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* (2000).

22.5 x 17.5 inches (57 x 44 cm). Very Good plus. Light horizontal and vertical fold creases, pinholes to the corners, starting to a couple of folds, and light soil overall.

\$7500



91 Monsieur Hulot reads a newspaper
ROBERT COHEN
 Jacques Tati

London: Associated Newspapers, 1959. Two vintage black and white press photographs of director Jacques Tati reading a newspaper in London's Hyde Park in 1959. With Associated Press and photographer's rubber stamps on the verso.

Best known as the creator and performer behind the affable and socially inept Monsieur Hulot, whose umbrella, raincoat, and pipe remain one of the most memorable comic characters in cinema. Though Tati only directed six full-length feature films, known for their sparse dialogue and adroit physical comedy, he is considered by many to be amongst the comedic directorial greats, in league with Charlie Chaplin and Buster Keaton.

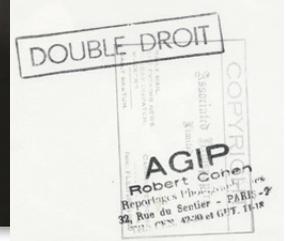
Tati's work has influenced many later filmmakers including Rowan Atkinson (of Mr. Bean fame), Black Edwards, David Lynch, and Stephen Spielberg.

Tati was recently honored by a Criterion Collection edition containing his entire oeuvre, completely restored and remastered.

6.5 x 8.5 inches (16.5 x 21.5 cm). Both photos just about Fine.

Criterion Collection 729.

\$600





92

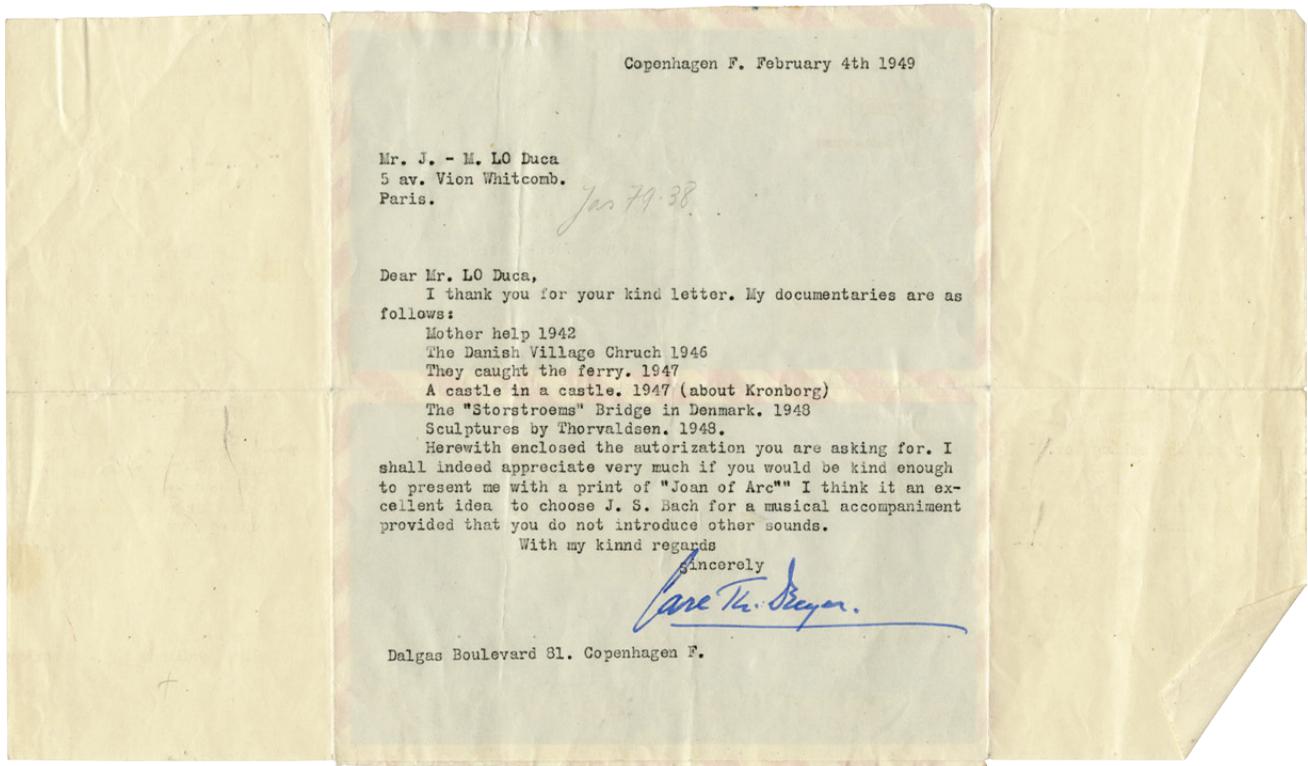
LUKE WYNNE
John Woo

1986. Color chromogenic photographic print of director John Woo, shot by Luke Wynne for the ABACA Press Agency, circa 1986. At this time, Woo had completed and was promoting his first international hit (and first film to be released under an English language title), *A Better Tomorrow*. The film would pair Woo with Chow-Yun Fat, the actor who came to be associated with Woo's highly stylized hyper-violent action films.

RC paper, labeled Kodak Professional Paper diagonally on the verso.

11.5 x 8.5 inches (30 x 22 cm). Near Fine, with a tiny ink notation on the verso.

\$375



93

Lo Duca suggests a pop soundtrack

CARL THEODORE DREYER
JOSEPH-MARIE LO DUCA

Archive of four letters discussing a sound version of *The Passion of Joan of Arc*

1944, 1946, 1949. Archive of four letters between Carl Theodore Dreyer and film historian and eventual *Cahiers du Cinema* co-founder Joseph-Marie Lo Duca, primarily regarding Lo Duca's proposed sound-added release of Dreyer's 1927 silent masterpiece *The Passion of Joan of Arc*, and the French release of Dreyer's 1943 film *Day of Wrath*. Included in the archive are carbon typescripts of two letters from Lo Duca to Dreyer in French, dated August 3, 1944 and May 15, 1946 respectively, along with two original typed letters signed from Dreyer to Do Luca in English, dated May 21, 1946 and February 4, 1949 respectively.

In the first letter, Lo Duca thanks Dreyer for his permission to present a new subtitled and soundtracked version of *The Passion of Joan of Arc* and mentions that he is looking for a print. In the second letter, Lo Duca tells Dreyer that he has found a suitable print, but is unable to find a donor for the project without Dreyer's express permission, referencing an attached contract, which is not included in the archive.

Dreyer's response details some of his objections to Lo Duca's project, stating he believes it "is a great, great mistake to try to transform his film into a talkie" because the film was conceived and shot to

be silent, and by "[taking] away the printed titles there will be some terrible gaps whose effect will be tremendous." In the final letter, dated three years later, and after what must have been additional and ongoing negotiations between the two, Dreyer acquiesces and gives Lo Duca "the authorization you are asking for" to provide a musical soundtrack for the film "provided that you do not introduce other sounds." He also compliments Lo Duca on his choice of Bach for the film and asks he be sent a print of the finished version.

Lo Duca's cut of the film, which featured Baroque music, new intertitles decorated with images of stained glass and church pews, and its image cropped at the left edge to accommodate the soundtrack, was released in 1951. Dreyer was apparently displeased with the work, but for many years it remained the only version available, helping to preserve interest in what has generally come to be regarded as the greatest European film of the silent era.

Three of the letters with light dampstaining to the bottom and right edge, else Near Fine overall. Translation available on request.

\$2250

Delgas Boulevard 81.

Copenhagen, May 21st 1946

Mr. Lo Duca
Le Monde Illustré
Quai d'Orsay, Paris VII, France.

Dear Mr. Lo Duca,

Thank you for your kind letter of May 15th and for all your sympathy. According to your wish I have immediately asked the producer of "Day of Wrath" to send you what you demand. In case of other wishes and in order to spare time it would be better to write directly to the producer. His name is Mr. Tage Nielsen, and his address: Palladium Film Company, World Cinema, Jernbanegade 5, Copenhagen. His agent is: Mr. H. Albeck, 26 rue Cardinet.

Concerning the booklet about my films it is preferable that you negotiate with the author himself. His name is Mr. cand. mag. Ebbe Neergaard, Hortensiavej 16, Copenhagen K.

And now to the question about a contretyping and sonorization of "Joan of Arc". I wish to be sincere to you and for this reason I must say that in my opinion artistically it is a great, great mistake to try to transform "Joan of Arc" in a talkie. This film is built up as a silent film and not as a sound film, and if you will follow my advice the only thing to do is to keep the film as a silent film. Do your best to retitle the film in its original shape but keep it silent. As such it will be more valuable for every year, documentarily and artistically.

Besides that: by studying the film closely you will discover that the movements of the lips in almost all the close-ups have been cut away and replaced by printed titles. If you take away the printed titles there will be some terrible gaps whose effect will be tremendous.

Finally I have a request. It is my hope to make my future films in America and I am presently negotiating on this line. "Day of Wrath" is in a near future to be shown in New York in a private circle. I am highly interested in good critics from England and France which I can send to my American manager. What I am going to request of you is this: if you know of any good critics from French papers or periodicals I shall indeed be very thankful for your sending me either cuttings or copies. I have just through Mr. Tage Nielsen received a copy of Mr. Georges Charensol's article in "Le Monde Français", but you possibly know of other articles which may be useful for my agent in New York.

I apologize for my troubling you with these personal matters and send you my kind regards

Sincerely

Carl Th. Dreyer

Paris, le 15 mai 1946

Monsieur Carl Th. DREYER
Delgas Boulevard 81,
Paris VII, France

Cher Monsieur,

Je suis heureux de reprendre contact avec vous après tant d'événements. Sans doute savez-vous que "Dieu irascible" vient d'être acheté en France; mon engagement pour votre film a enfin abouti à quelques choses de sérieux. "Dieu irascible" sera présenté en automne, d'abord en version originale sous-titrée, ensuite doublé. C'est André Paulvé le producteur des "Visiteurs du Soir" et de "La Belle et le Bête" qui distribuera le film en France et en Belgique et probablement en Suisse.

En même temps, une petite collection critique de la Cinémathèque Française voudrait publier la brochure parue à Copenhague en 1940 sur toute votre oeuvre jusqu'à Vampyr. Pourriez-vous demander à l'auteur dans quelles conditions consentirait-il à cette traduction.

Je reviens sur un sujet qui a déjà rencontré votre intérêt et votre approbation: la sonorisation de "Dieu irascible". Je connais l'existence d'une copie qui on pourrait peut-être contretyper et enregistrer en 24 images à la seconde. Je pourrais donc m'atteler à ce travail qui, je l'avoue, m'attire beaucoup. Mais il m'est difficile de trouver un bailleur de fonds sans avoir un accord précis avec vous dans les termes de la note ci-jointe.

Pour ce qui est de "Dieu irascible", je vous prie de bien vouloir demander au producteur d'avis de m'adresser de toute urgence:

- a) une affiche murale du film.
- b) un dépliant publicitaire du film.

3 août 1944

Monsieur Carl Th. Dreyer
A/B Svensk Filmindustri
Lungavägen 36
STOCKHOLM
Suède

Mon cher Maître,

Vos renseignements ont été précieux pour moi; je me suis mis en contact avec Mr Tage Nielsen. J'ai eu une copie du scénario de DIEU IRASCIBLE, un jeu de photographies et des éléments pour envisager l'exploitation du film en France. Quel que soit le cours des événements, j'ai obtenu que votre film soit présenté d'abord en édition originale sous-titrée au Palais de Chaillot (le plus grand théâtre moderne de Paris), dans une séance solennelle qui réjouira tous les amateurs de cinéma. Ci-joint vous trouverez mon premier article sur votre DIEU IRASCIBLE; vous verrez un "Comœdia" assez maigre, victime des dernières restrictions de papier.

Avez-vous reçu à Stockholm ma petite "Histoire du Cinéma"?

Je vous remercie de votre autorisation - en tant que metteur en scène - pour présenter à nouveau LA PASSION DE JEANNE D'ARC post-sonorisée. Je suis à la recherche d'une copie en bon état, car vous savez que le négatif a été détruit. Dès que j'en aurai ce positif, je le contretyperai et je vous enverrai la nouvelle copie. Merci encore de votre autorisation si courtoise et qui sera particulièrement agréable au monde du cinéma. Il faut sauver de l'oubli LA PASSION DE JEANNE D'ARC et, de plus, il faut la faire entrer dans le giron du grand public.

Pourriez-vous m'adresser un exemplaire du livre d'Ebbe Neergaard sur vous? Pourriez-vous me donner l'adresse de cet écrivain?

J'attends avec impatience votre réponse et je vous prie d'agréer, cher Monsieur, l'expression de mes sentiments dévoués.

(Lo Duca)

P.S. Puis-je connaître le titre et le sujet du film auquel vous travaillez actuellement?

1801 100 01 01 0100

c) une note biographique de Mesdames Lisbeth Wovin, Sigrid Neilendam et Anne Svierkiær et de MM. Thorkild Roose et Preben Lerdorff.

Je m'excuse de profiter ainsi de votre amabilité et je vous prie d'agréer, Cher Monsieur, l'expression de mes sentiments les plus amicaux.

LO-DUCA

Lo Duca

Je m'excuse de profiter ainsi de votre amabilité et je vous prie d'agréer, Cher Monsieur, l'expression de mes sentiments les plus amicaux.

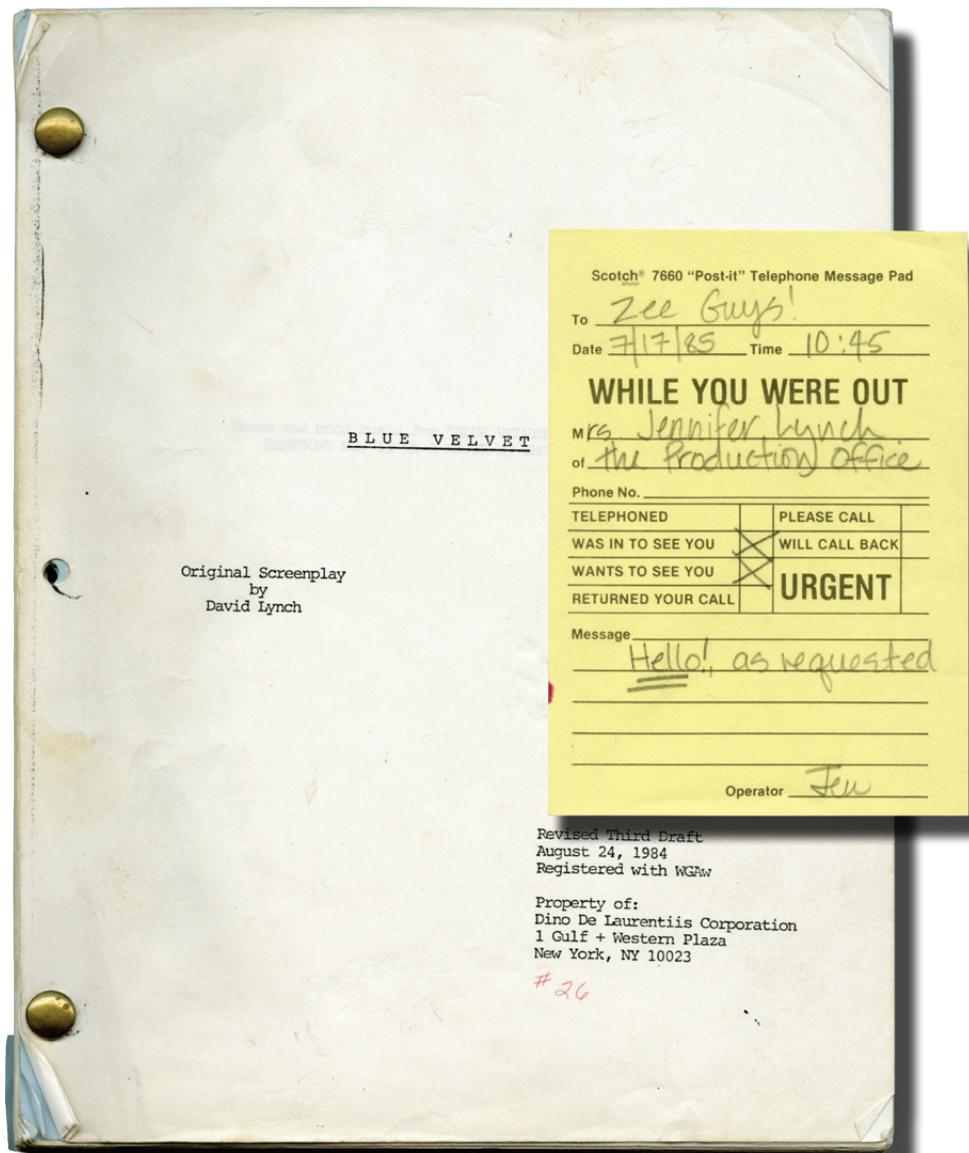
Je m'excuse de profiter ainsi de votre amabilité et je vous prie d'agréer, Cher Monsieur, l'expression de mes sentiments les plus amicaux.

Je m'excuse de profiter ainsi de votre amabilité et je vous prie d'agréer, Cher Monsieur, l'expression de mes sentiments les plus amicaux.

Je m'excuse de profiter ainsi de votre amabilité et je vous prie d'agréer, Cher Monsieur, l'expression de mes sentiments les plus amicaux.

LO-DUCA

LO-DUCA



94

Blueprint for a masterpiece
DAVID LYNCH (DIRECTOR, SCREENWRITER)
ISABELLA ROSSELLINI, KYLE MACLACHLAN (STARRING)
 Blue Velvet

New York: De Laurentiis Entertainment Group (DEG), 1984. Revised Third Draft script for the 1986 film. With a memo from Lynch's daughter Jennifer that originally accompanied the script when it was delivered to the production office.

Lynch began working on versions of the script as far back as 1973, and had at one point sold the film to Warner Brothers as his follow up to *The Elephant Man*. After two drafts that Lynch himself described as "horrible," the film was shelved until De Laurentiis purchased the rights from Lynch, who pitched the idea to him after the release of *Dune*, agreeing to a smaller salary and budget in exchange for final cut of the film. This script would date from early in that process, as Lynch as said that it wasn't until the fourth draft was almost complete that he had

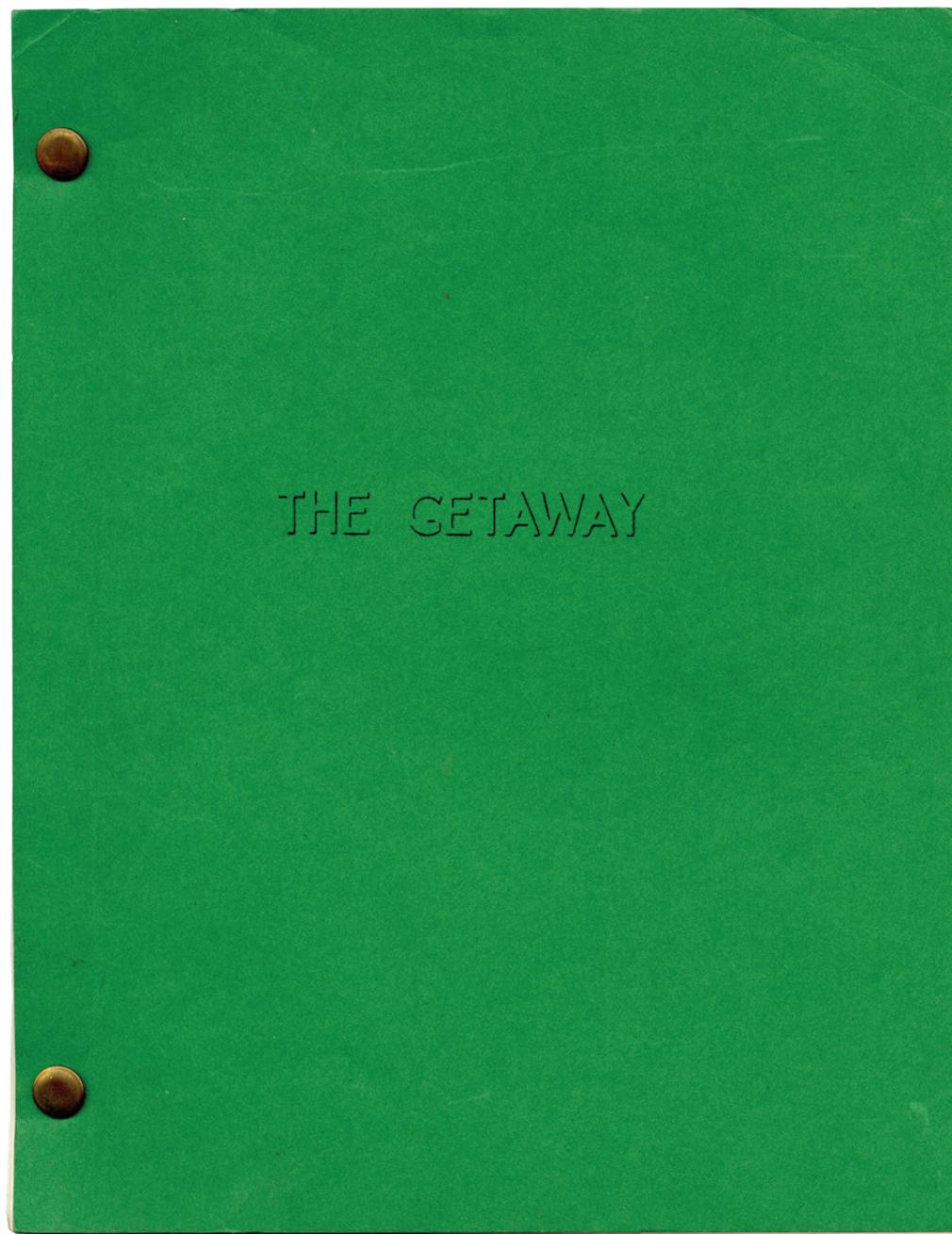
conceived the ending, and principal photography wouldn't begin for another two years.

Widely regarded as one of the greatest films of the 1980s, *Blue Velvet* launched the careers of Kyle MacLachlan, Isabella Rossellini, and Laura Dern, and reinvigorated Dennis Hopper's, with David Lynch receiving his second Academy Award nomination as Best Director.

Rodley, Charles (editor). *Lynch on Lynch*. London: Faber and Faber, 2005, pp. 135-137.

Schrader Canon 38. Spicer, p. 425. Weldon (1996), p. 69.

\$2750



95

Sam Peckinpah sets the bar

JIM THOMPSON (NOVEL)

SAM PECKINPAH (DIRECTOR)

WALTER HILL (SCREENWRITER)

STEVE MCQUEEN, ALI MCGRAW (STARRING)

The Getaway

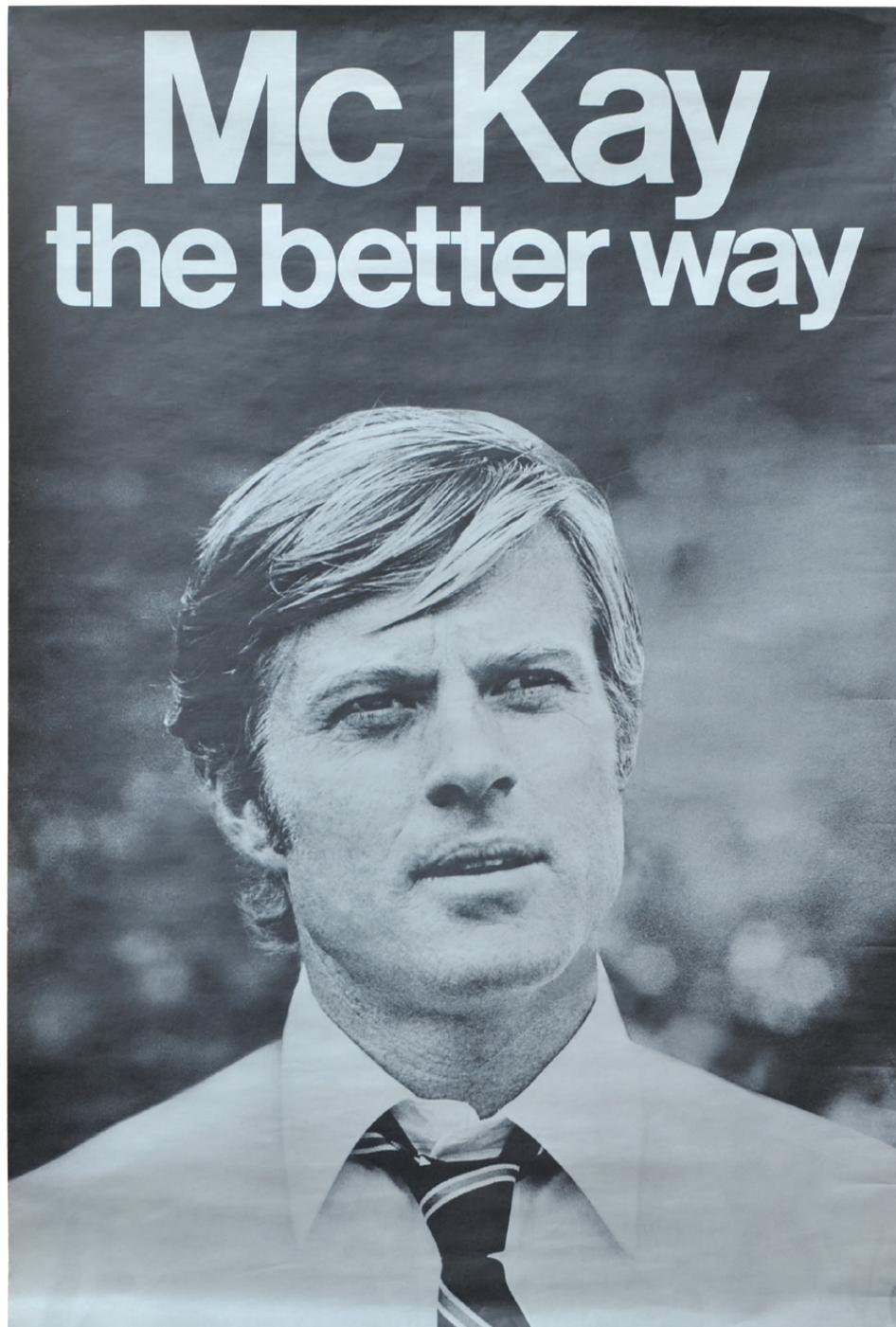
Los Angeles: First Artists / National General Pictures, circa 1972. Draft script for the 1972 film.

Sam Peckinpah at the peak of his powers. A ballet of violence, and to date easily the finest adaptation of a Jim Thompson novel ever produced. Other grand alliances made this one of the great crime films of the New Hollywood Cinema, including a supremely

confident Steve McQueen as an anti-hero, and a young Walter Hill—who first encountered McQueen on the set of *Bullitt* 4 years prior—handling the screenplay.

Grant, p. 259. Hardy, *The BFI Companion to Crime*, p. 147. Silver, pp. 389-390. Spicer, p. 429.

\$1850



96

Robert Redford and Michael Ritchie do it again

MICHAEL RITCHIE (DIRECTOR)

ROBERT REDFORD, PETER BOYLE (STARRING)

The Candidate

Los Angeles: Warner Brothers, 1972. Original mock campaign poster "McKay The Better Way," identical to those used in the film, and distributed to first run movie theaters to promote the 1972 film. Winner of the Academy Award for Best Screenplay.

A striking, spartan poster design for a film by one of the most underrated directors of the 1970s. After Ritchie and Redford collaborated on *Downhill Racer*,

one of the early masterpieces of the New Hollywood era, Ritchie made the grim neo-noir *Prime Cut* (1972), and in the same year re-teamed with Redford for this delicious stab at politics at the dawn of the 1970s.

23 x 34 inches (58 x 86 cm). Rolled. Near Fine.

\$400



Newlyweds

97 Nicholas Ray and Betty Utlely in Rome

Rome, Italy: Union Photos, circa 1958. Vintage borderless press photograph of director Nicholas Ray and his wife, Betty Utlely, in Rome, during their first year of marriage. Copyright rubber stamp for Union Photos on the verso, with brief notations in holograph pencil.

Ray (1911-1979) was an American director, known for his film *Rebel Without a Cause* (1955), whose talents ran as deep as his habits of drugs and alcohol abuse. His status as a "cult" director has

grown since his short time with James Dean, and his work in experimental film, like *We Can't Go Home Again* (1976), and his trademark use of color, has influenced filmmakers from French New Wave to New Hollywood. Ray and Utlely were married in 1958 and divorced in 1964.

7 x 9.25 inches (17.75 x 23.5 cm). Diagonal crease at the top edge, else Near Fine.

\$300



Fernsehen: ZDF
STARS IN DER MANEGE
 Ein Gala Abend im Circus KRone
 Hanna SCHYGULLA und Rainer Werner FASSBINDER.
 Sendung: Mi. 31. Dez. 80/20.20 Uhr

98 Fassbinder goes to the circus
UNKNOWN
 Werner Fassbinder and Hanna Schygulla

Munich: Keystone, 1980. Vintage borderless black-and-white photograph of filmmaker Werner Fassbinder performing a levitation magic trick on Hanna Schygulla during the 1980 German charity fundraising television special *Stars in der Manege*. With mimeograph snipe and Keystone photo agency sticker to the verso.

During Fassbinder's short but extremely prolific career, he took on an extraordinary variety of subjects, with post-War West Germany as his principal palette. He was a rebel whose life and art was marked by gross contradictions: though openly homosexual, he married twice--one of his wives acted in his films and the other served as his editor. Accused variously by detractors of being anti-communist, a male chauvinist, anti-Semitic, and even

anti-gay, he completed 44 projects between 1966 and 1982, the majority of which can be characterized as highly intelligent social melodramas. Schygulla, Fassbinder's muse and favorite actress, met the director while they were both studying at the Fridl-Leonard Studio for actors in Munich.

Begun in 1959, and continuing annually at the Circus Krone Building in Munich, the German television special *Stars in der Manege* (*Circus of the Stars*), was later mimicked by an American version that aired annually on CBS beginning in 1977 and ending in 1994.

9 x 6.75 inches (23 x 17 cm). Near Fine.

\$350



99

Buñuel and his chief conspirator

MARY ELLEN MARK

The Discreet Charm of the Bourgeoisie

Paris: Greenwich Film, 1971. Original double weight, wide margin photograph of Luis Buñuel and screenwriter Jean-Claude Carrière by Mary Ellen Mark, taken outdoors during the shooting of Buñuel's *The Discreet Charm of the Bourgeoisie*. Notated on the verso as having been taken in 1971, with a separate rubber stamp showing a date of 1980, presumably when the photograph was struck.

Carrière was Buñuel's most significant screenwriting collaborator, authoring or co-authoring many of Buñuel's greatest films, including *Diary of a*

Chambermaid (1964), *Belle de Jour* (1967), *The Milky Way* (1969), *The Discreet Charm of the Bourgeoisie* (1972), *The Phantom of Liberty* (1974), and *That Obscure Object of Desire* (1977).

Print 8 x 10 inches (20 x 25 cm), image 5 x 7 inches (13 x 18 cm). Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

Criterion Collection 102. Schrader Canon 33.

\$2750



100

Björk meets Lars von Trier

LARS VON TRIER

Dancer in the Dark

Denmark: Zentropa Entertainments, 2000. Collection of six vintage color photographs and one borderless photograph of director Lars von Trier on the set of the 2000 film. From the Tele Cine Documentation archive, and later the collection of Daniel Bouteiller, with respective stamp and label to the verso of four of the stills.

A tragic and uncommon take on the classic Hollywood Musical, Icelandic pop singer Björk plays a Czechoslovakian immigrant looking to make a better life for her son, who has an inherited genetic disorder that will result in blindness for them both,

unless she buys him a very expensive operation which she eschews for herself. Winner of the Palme d'Or, as well as a Cannes award for Björk for Best Actress, and nominated for an Academy Award as well.

Set in rural Washington state, shot on location both in Washington and in Sweden and Denmark.

4 x 6 inches (10 x 15 cm). Fine condition.

\$400

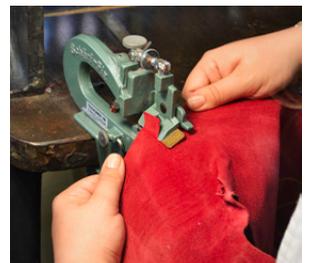
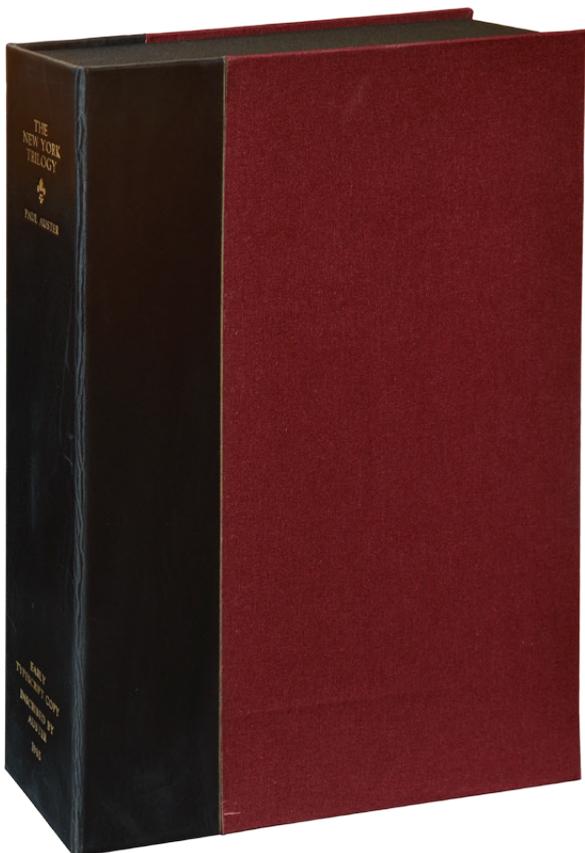


NEED A BOX FOR THAT?

Royal Books is pleased to offer custom made clamshell boxes for all the items we offer, as well as items you may have in your collection.

Our quarter leather clamshell boxes are made on the premises by a conservator, and are available in a variety of colors and styles. These boxes are ideal for storing, displaying, and protecting rare items, including scripts, books, photo sets, letters, manuscripts, and other ephemera, and can be customized a number of ways to best display your items.

For prices and options, please check the new [Bindery](#) section of our website. You may also contact us directly at [410-366-7329](tel:410-366-7329) or send an email to johnm@royalbooks.com.



ICONS
AUTHORS
ARTISTS
ACTORS
AUTHORS

