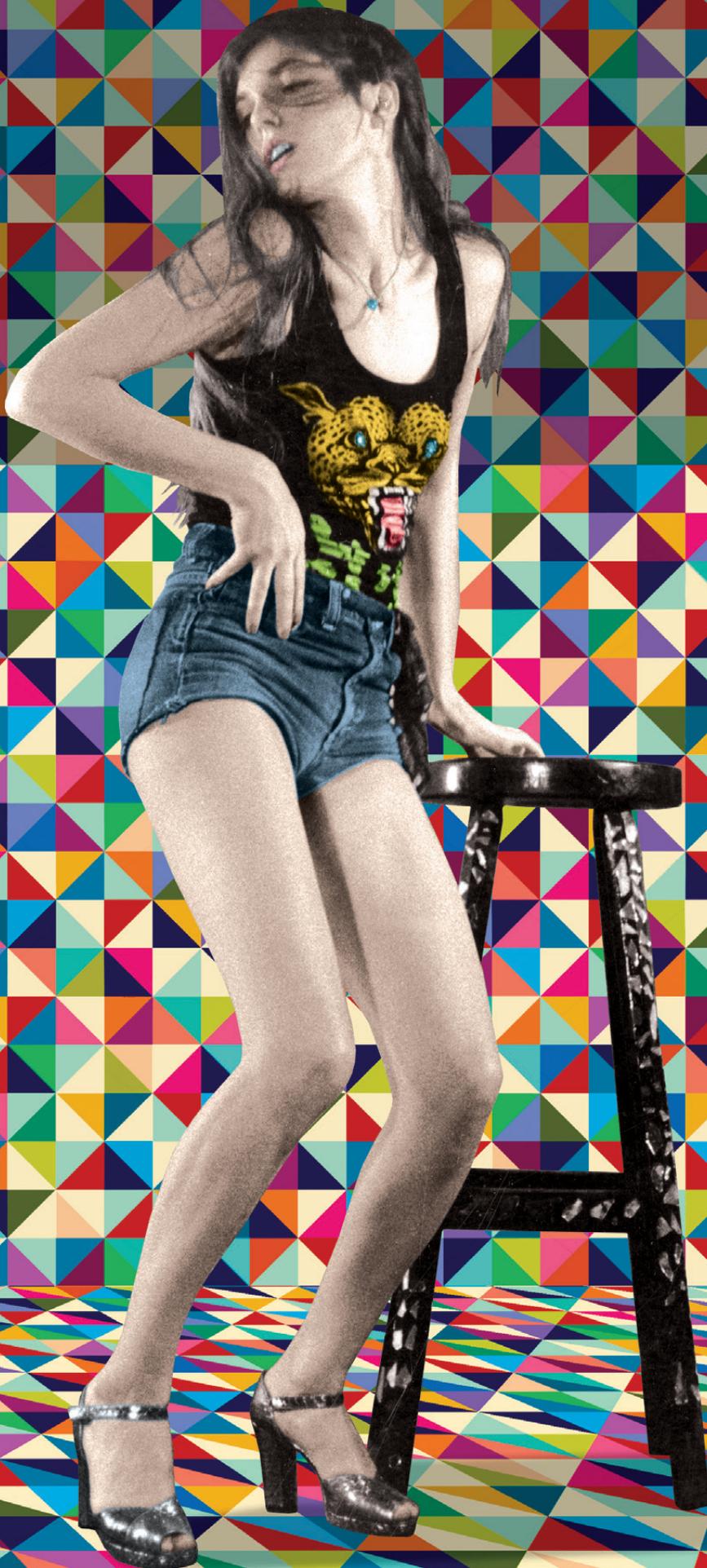


ROYAL BOOKS

CATALOG FIFTY-EIGHT



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, Christopher Maffei, Erin Barry-Dutro, Rachel Moschel, and Katie Bradley.

Catalog design and layout by Kathryn Setzler



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FEATURED



Fritz Lang takes on an epic poem

1 **FRITZ LANG (DIRECTOR)**
THEA VON HARBOU (SCREENWRITER)
GERTRUD ARNOLD, MARGARETE SCHÖN (STARRING)
Die Nibelungen: Siegfried and Kriemhild's Revenge

Film-Kurier, 1924. Original German programs for duology *Die Nibelungen*, one each for *Die Nibelungen: Siegfried* and *Die Nibelungen: Kriemhild's Revenge*. Based on the thirteenth century epic poem "Nibelungenlied." Text in German.

Film-Kurier was the first German film journal, published daily beginning in 1919. Film-Kurier's classic era lasted until 1933, when its publisher, Alfred Weiner, had to flee Germany because of his Jewish origins. The issues from this era remain striking to this day because they were printed using

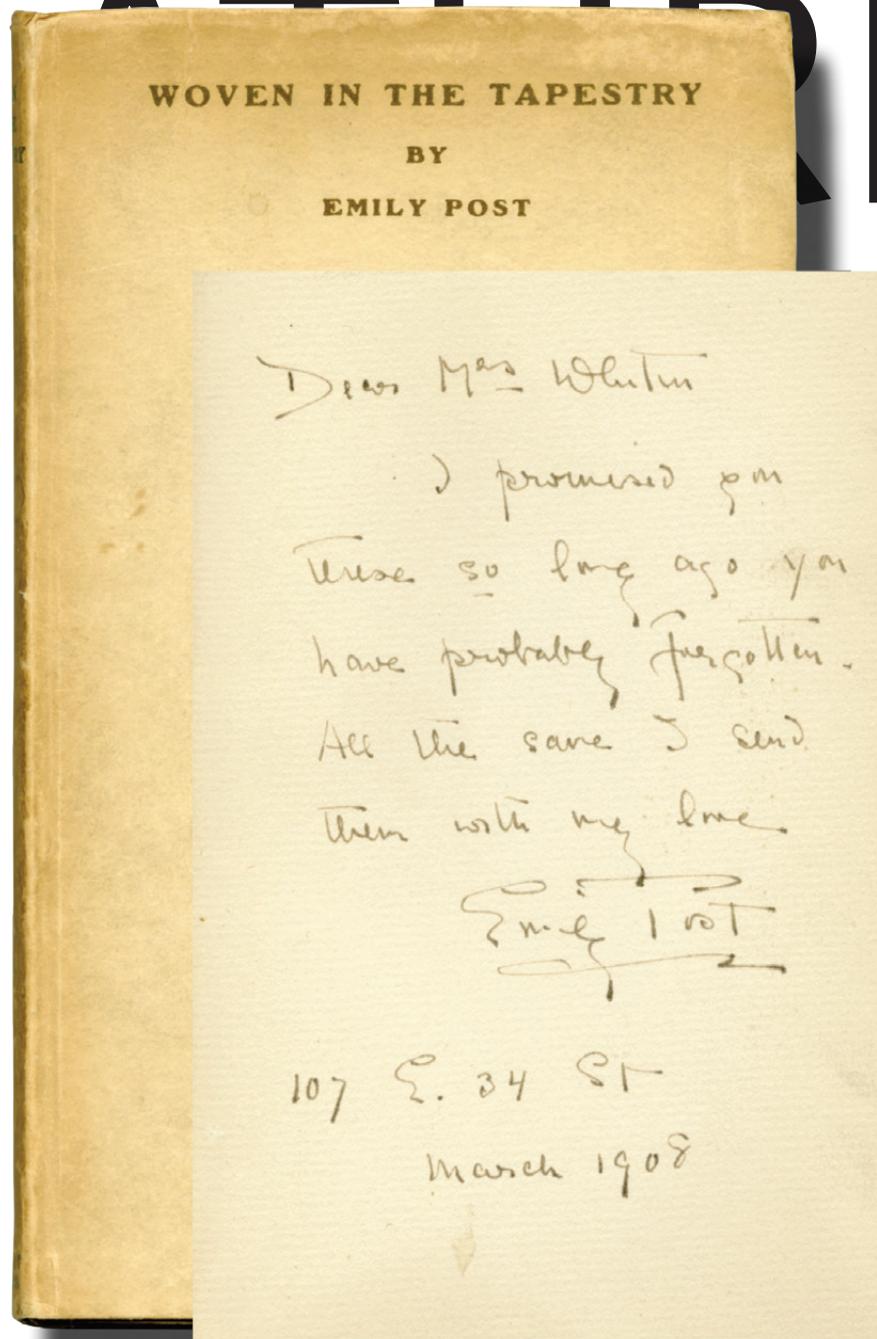
a gravure reproduction process. Each day's issue would focus on a single film.

9 x 11.75 inches (23 x 30 cm). Each program six pages, folded loose leaves as issued. Very Good plus, with a horizontal fold, tiny pinholes to the corners, and an occasional short closed tear.

Masters of Cinema 46.

\$3500

FEATURED



2 Before etiquette brought fame **EMILY POST** Woven in the Tapestry

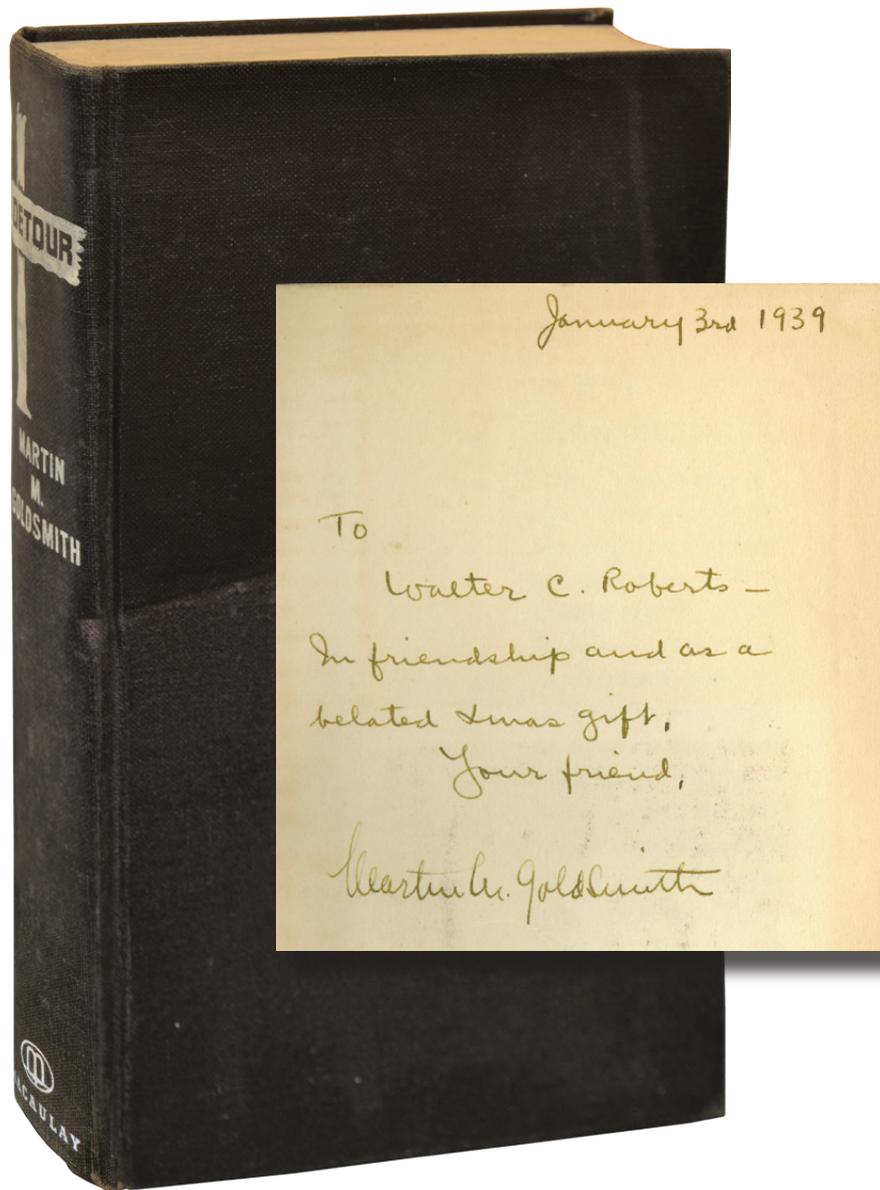
New York: Moffat Yard, 1908. First Edition. Warmly inscribed by the author in the year of publication: "Dear Mrs. Whitin / I promised you these so long ago you have probably forgotten. All the same I send them with my love / Emily Post / 107 E. 34th St. / March 1908."

Published fourteen years before her seminal 1922 book on etiquette earned Post a place in history, *Woven in the Tapestry* is a significant departure: an unusual period piece that brings together occult and

historical themes, with a dash of philosophy thrown into the mix. Her third novel, and one of five that she would write before finding her way into nonfiction.

Very Good, in lightly toned paper-wrapped boards, lacking dust jacket as issued. Uncommon, especially to find inscribed.

\$1750



Inscribed by the author in 1939

3 **MARTIN M. GOLDSMITH**
Detour

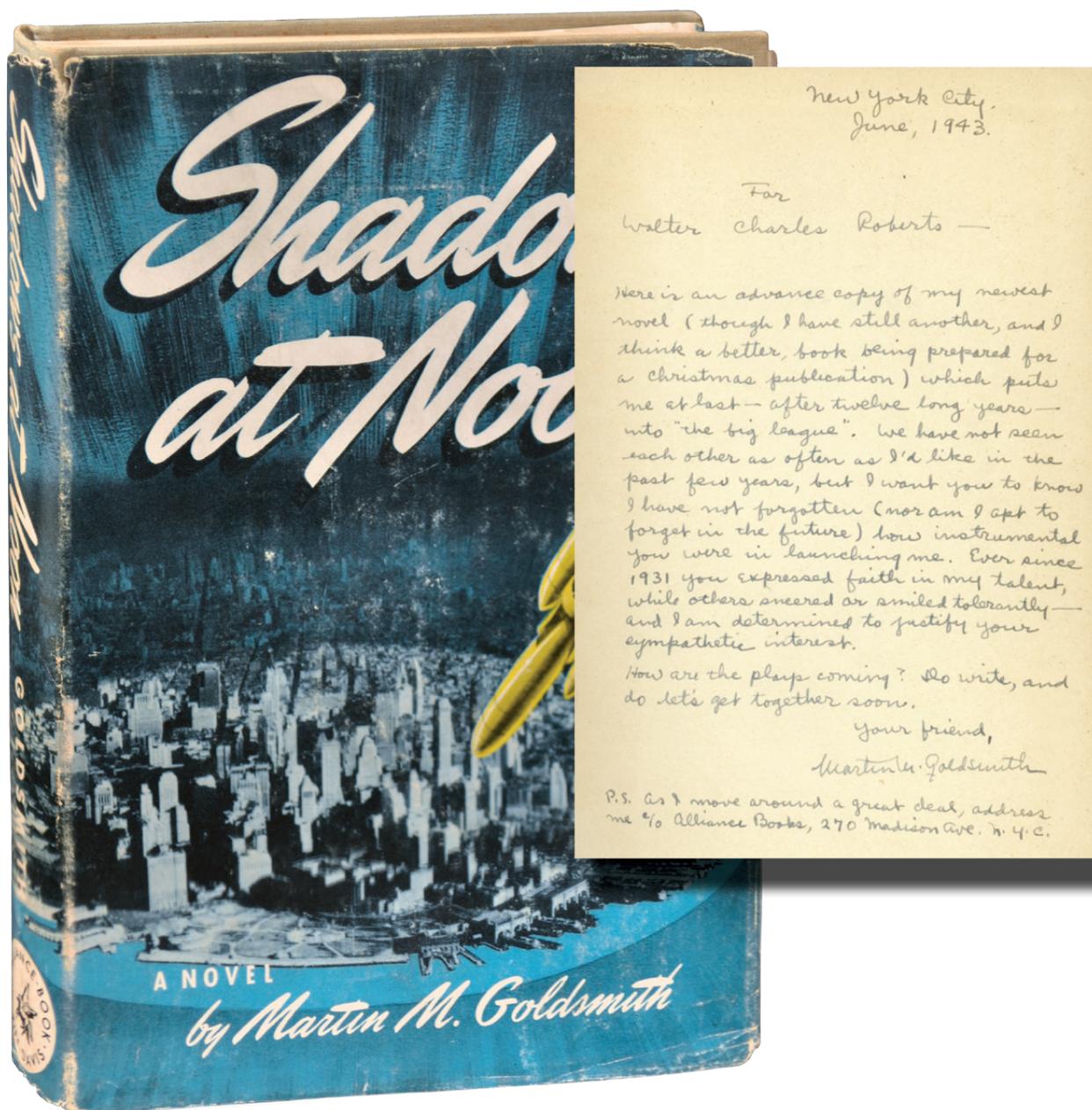
New York: Macaulay, 1939. First Edition. Association copy, inscribed by the author in the year and month of publication to fellow screenwriter Walter C. Roberts: "January 3rd 1939 / To Walter C. Roberts / In friendship and as a belated Xmas gift. / Your friend / Martin M. Goldsmith." With the front panel and front flap of the excessively rare dust jacket tipped onto the rear endpapers, presumably by Roberts, and Roberts' bookplate and holograph ink name and Paramount Pictures address noted on the front pastedown.

Walter C. Roberts was a dialogue director for Paramount beginning in the 1930s, working mostly uncredited on Westerns and war movies, his most important known credit being his work on the revisionist Western *Warlock* in 1959.

One of the rarest film noir source books, and among the earliest inscriptions we have ever encountered, having only seen one other dated in the month of publication. Basis for Edgar Ulmer's cornerstone film noir, for which Goldsmith also wrote the screenplay (practically unheard of at the time), some 6 years after this copy was inscribed.

Very Good plus overall lacking the dust jacket (apart from its owner's appropriation noted above). The book was issued with both a smooth and rough cloth, the boards of this copy are roughly split evenly between the two, likely a production error where the smooth finish was not completely applied.

\$3750



Hollywood association copy

4

MARTIN M. GOLDSMITH
Shadows at Noon

Chicago: Ziff-Davis / Alliance Books, 1943. First Edition. Association copy, lengthily inscribed in the year of publication on the front endpaper to fellow screenwriter Walter C. Roberts, citing New York City as Goldsmith's currently location and noting in part: "I have not forgotten... how instrumental you were in launching me. Ever since 1931 you expressed faith in my talent, while others sneered or smiled tolerantly..." Goldsmith goes on to note that he "moves around a lot" and gives his then-current professional address care of Alliance Books.

About as much biographical information on the author as we have ever encountered. Apart from

his work as a screenwriter for film and television, Goldsmith authored four novels, including *Detour*, adapted by Goldsmith into the classic film noir directed by Edgar G. Ulmer. This, his third book, is an ambitious imagining of aerial bombardment of New York City, and the affect it has on the lives of a disparate group of people living there.

Very Good plus in pictorial boards, in a Very Good dust jacket with some rubbing and a few small chips at the extremities.

\$650

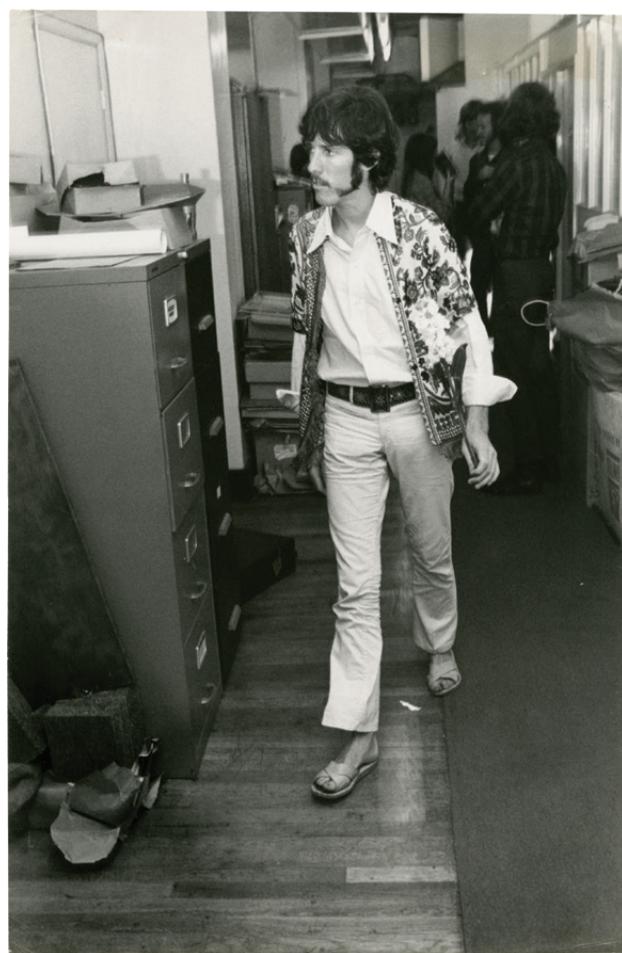
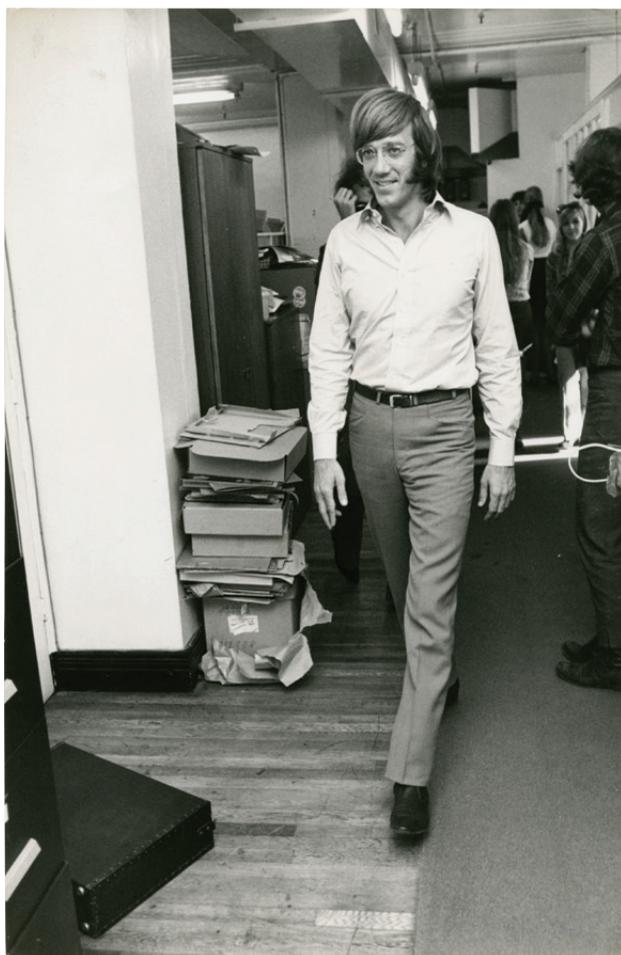


5 Four vintage oversize Looney Tunes silkscreens, circa 1960s, featuring Bugs Bunny, Porky Pig, Sylvester the Cat, and Tweety Bird

Privately printed, circa 1960s. Collection of four oversize silkscreen prints featuring images of Looney Tunes "stars" Bugs Bunny, Porky Pig, Sylvester the Cat, and Tweety Bird. These are not official Warner Bros. promotional material, but were created by an unknown artist either as simply pop art, or, more likely, for use as advertising for an independent movie theatre. We have never encountered similar art work, and suspect that these example are likely unique.

24 x 24 inches (61 x 61 cm). The Bugs and Porky prints with barely detectible vertical slices at the middle. Tweety print lightly toned. All with some light creasing and edgewear, overall Very Good plus with bright, unfaded colors.

\$3750



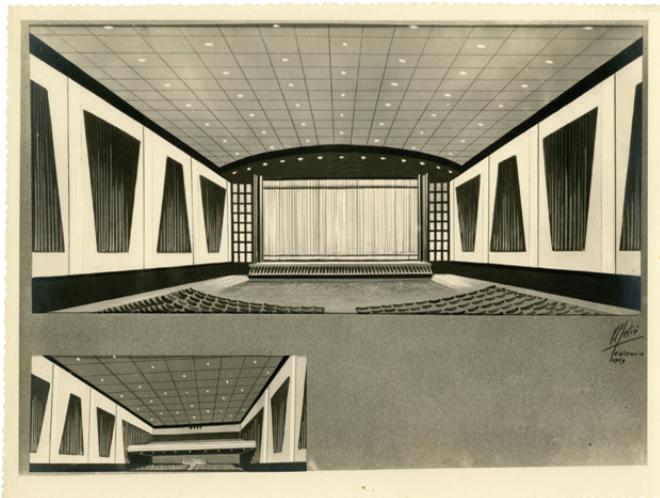
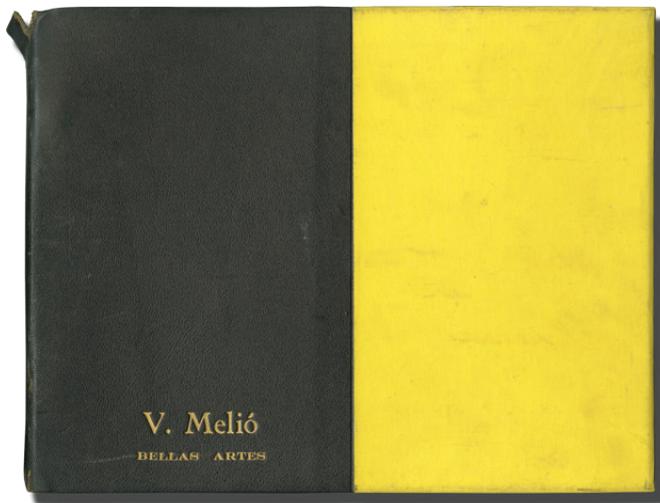
6 **ARALDO DE CROLLANLANZA**
The Doors

1968. Collection of six vintage oversize, borderless press photographs of The Doors backstage on their 1968 European tour. With the stamp of photographer Araldo de Crollanianza on the verso of each photograph. Included is a two page press release about the band, with text in French.

Photographs roughly 8.5 x 13 inches (22 x 33 cm).
Near Fine.

\$1500

FEATURED



7 Portfolio of photographs by Spanish interior designer Vicente Meliό Alfonso

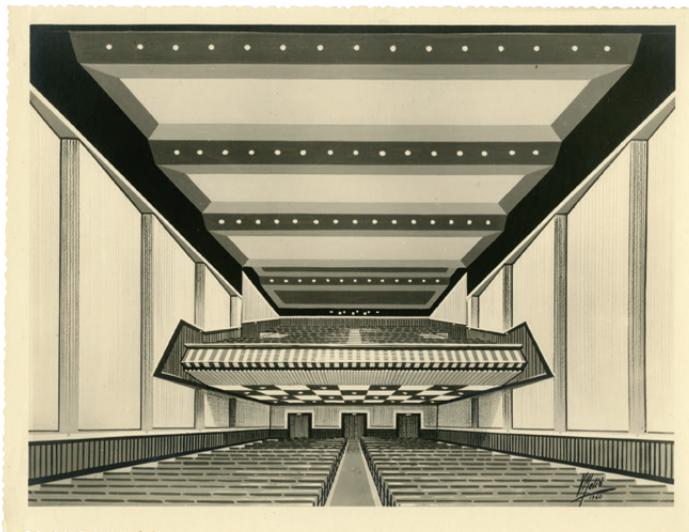
Circa 1958-1961. Archive of 44 black and white vintage photographs, 21 photographic reproductions of artistic renderings, one invitation, and three programs for the openings of various buildings whose interiors were designed by Valencia-based interior designer Vicente Meliό Alfonso during Francisco Franco's fascist Spanish regime.

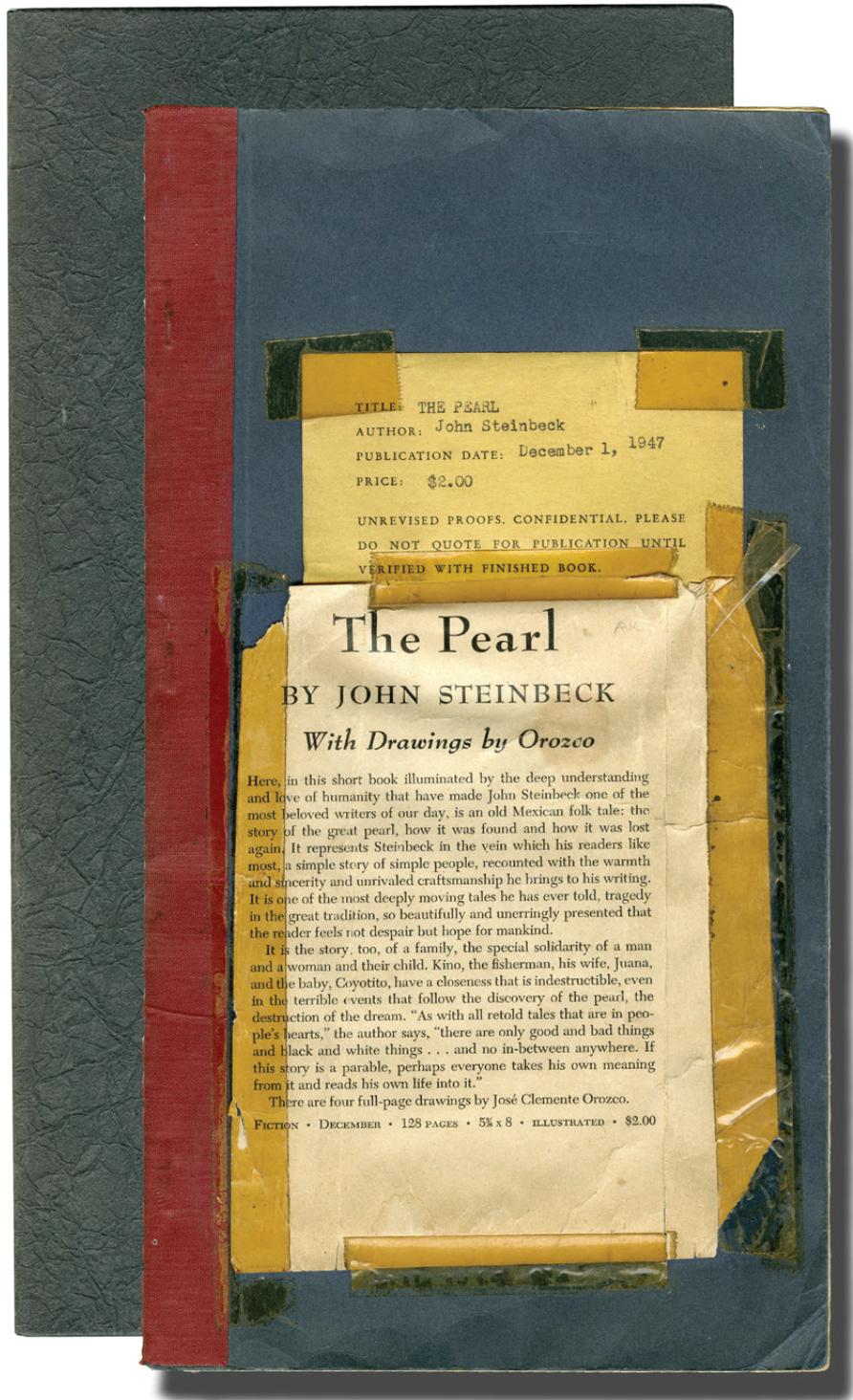
This archive largely illustrates his work on two theaters: the Cine Imperial in Villena, and the Teatro-Cine Paya in Burriana. The Teatro-Cine Paya material includes a program and an invitation for the theatre's opening, as well as 3 artistic renderings of the space and 21 black and white photographs, including shots of the theater, projection room, murals, bar in the lobby, and even a shot of the very modern-looking urinals in the men's bathroom. Material for the Cine Imperial includes a program for the theater's 1958 inauguration as well as a program for the first film shown there (*Viage a Italia*), 4 renderings and 11 black and white photographs, including the bar, theater, staircase, and extensive mural work in the lobby. While the Cine Imperial was torn down in

1982, the Teatro-Cine Paya remains open today. Meliό Alfonso's work seen here also includes the Forte Manufacturing construction showroom (seen here in one rendering and seven slightly bizarre photographs, toilets placed in the center of the room), two renderings for a car dealership, and ten renderings and five photographs of unknown theaters. His works reflect the Franco regime's interest in imposing, futuristic structures, featuring high, long-lined ceilings, eagle crests, and pictorial murals.

Photographs and renderings approximately 9.25 x 7 inches, with 35 of them housed in a 13 x 10 inch half-black leatherette, half-yellow cloth photo scrapbook with gilt titles. Photos Near Fine, leatherette photobook Very Good.

\$1350





8

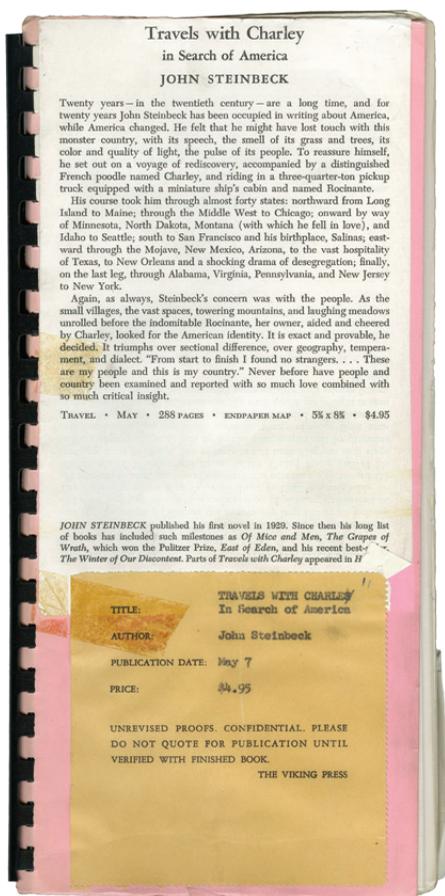
JOHN STEINBECK
The Pearl

New York: Viking Press, 1947. Uncorrected Proof, preceding the First Edition. A rare Steinbeck item, the first appearance of this novel in print. This is the variant printed in gray-blue wrappers, perfect bound with red cloth, with a yellow title label in manual type affixed with cello tape to the front wrapper. Affixed just below the title label is the publisher's publication blurb. In a custom clamshell box.

Very Good plus in tall wrappers as described above. Some corner creasing to the bottom right corner of the first few leaves, tape used for title labels darkened.

Morrow 211. Goldstone and Payne A25a. Ahearn APG 027a.

\$5500



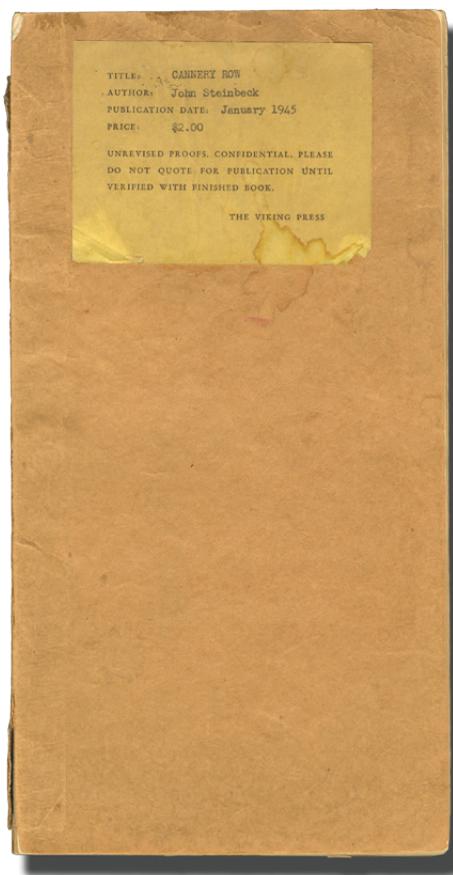
9 **JOHN STEINBECK**
Travels with Charley

New York: Viking Press, 1962. Uncorrected Proof, preceding the First Edition. A rare Steinbeck item, the first appearance of this novel in print. Tipped in mimeograph leaf at the bottom of page 155 as called for.

Very Good plus in tall, plain pink comb bound wrappers, with a dark yellow title label in manual type as issued. The publication information is printed on white stock and tipped on just above the title label. Some bruising at the rear panel from removal.

Morrow 261. Goldstone and Payne A39a. Ahearn APG 048a.

\$4500



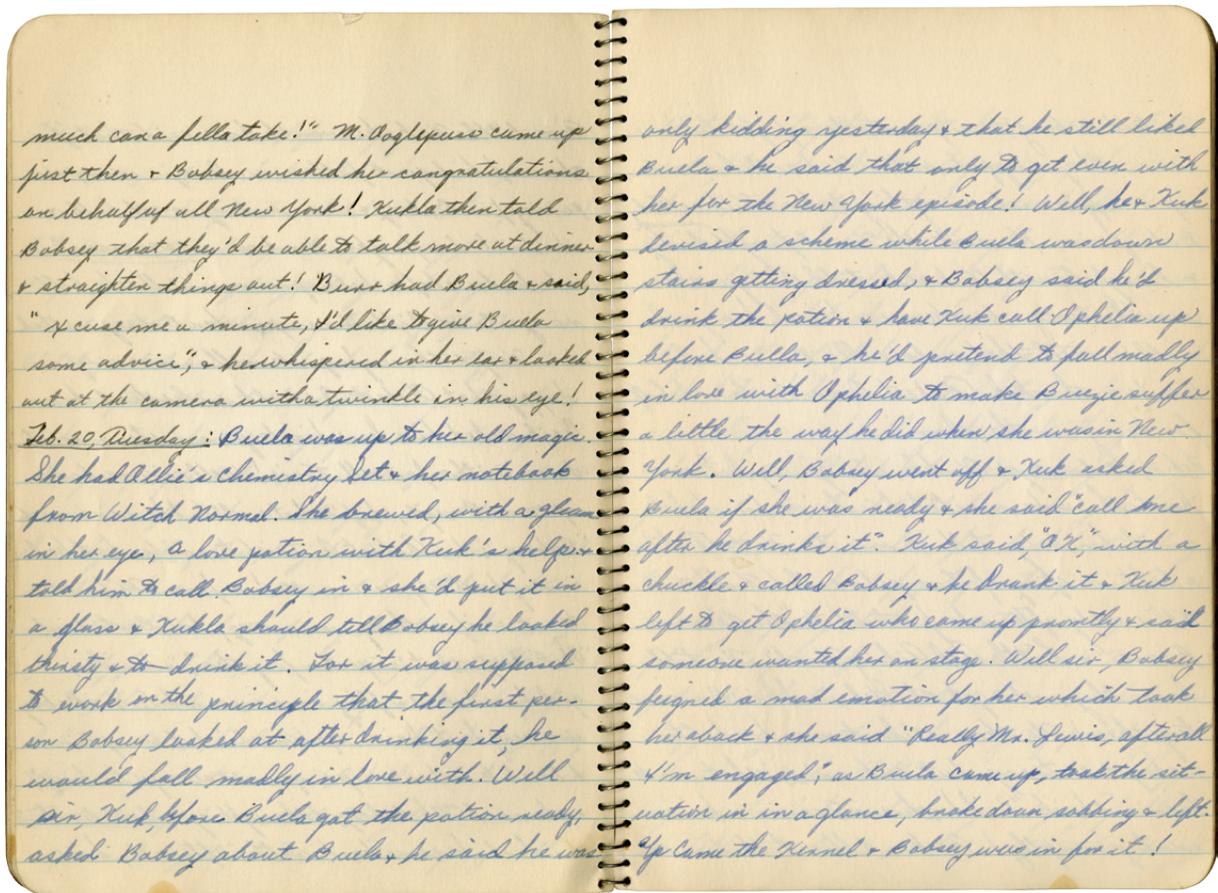
10 **JOHN STEINBECK**
Cannery Row

New York: Viking Press, 1945. Uncorrected Proof, preceding the First Edition. Copy belonging to noted designer Isabel Roberts, with her name in holograph pencil on the first leaf. Roberts was a key creative member of Frank Lloyd Wright's Oak Park Office during the first two decades of the twentieth century. A rare Steinbeck item, the first appearance of this novel in print.

Very Good in tall, plain brown perfect bound wrappers, with a dark yellow title label in manual type as issued. Slight lean, small chip at the heel, some splitting at the bottom of the front fold. The label is complete, with a small splash near the bottom right corner.

Morrow 171. Goldstone and Payne A22a. Ahearn APG 024a.

\$4750



11

Vernacular notebook and collection of a dedicated fan

LEWIS GOMAVITZ (DIRECTOR)
BEULAH ZACHARY (PRODUCER)
BURR TILLSTROM, CECIL BILL, FRAN ALLISON, JUNE LOCKHART (STARRING)
Kuklapolitan Diary

Chicago: 1950-1951. Holograph diary, *Kuklapolitan Courier* yearbook, and inscribed photograph belonging to Kukla, Fran, and Ollie fanatic Patricia Washburn.

Archive contains a 108 page spiral-bound notebook filled cover to cover with holograph notations in blue and black ink by the Chicago-based Washburn, who kept the diary to chronicle her reactions to the television puppet show *Kukla, Fran, and Ollie*. The show ran from 1947 to 1957, featuring puppets ad-libbing interactions with the only regularly-featured human character, radio comedian Fran Allison. In her first entry on January 22, 1951, Washburn writes: "It seems very funny now to think that when I was first told about, 'the cute puppet show named Kukla, Fran + Ollie,' I thought it disgusting that adults should want to watch such childish antics, and vowed never to so much as even look at them. Now, although I still abhor [sic] all childish puppet programs, Kukla, Fran + Ollie and all the Kuklapolitans plus Jack + Linwood + all the others, have become a very real and precious part of my life."

While originally created for children, the show drew a large and vocal adult fan base (as is highly evident here), with Orson Welles, John Steinbeck, and Tallulah Bankhead, among their ranks. Creator Bill Tillstrom went on to influence and mentor many well-known puppeteers, including Shari Lewis and the great Jim Henson. Seventeen additional pages laid in with both holograph notations and typescript episode descriptions.

Included is an 8 x 10 inch vintage black and white photograph of Tillstrom holding the Ollie puppet, inscribed to Washburn: "To Pat- Sincerely Kukla + Burr" in black felt ink, and a 32 page *Kuklapolitan Courier* from 1951, published by Tillstrom, spiral bound with three color front wrapper. Washburn's holograph notations in blue ink to one page.

Photo, diary, and yearbook all in Very Good plus to Near Fine condition.

\$1250

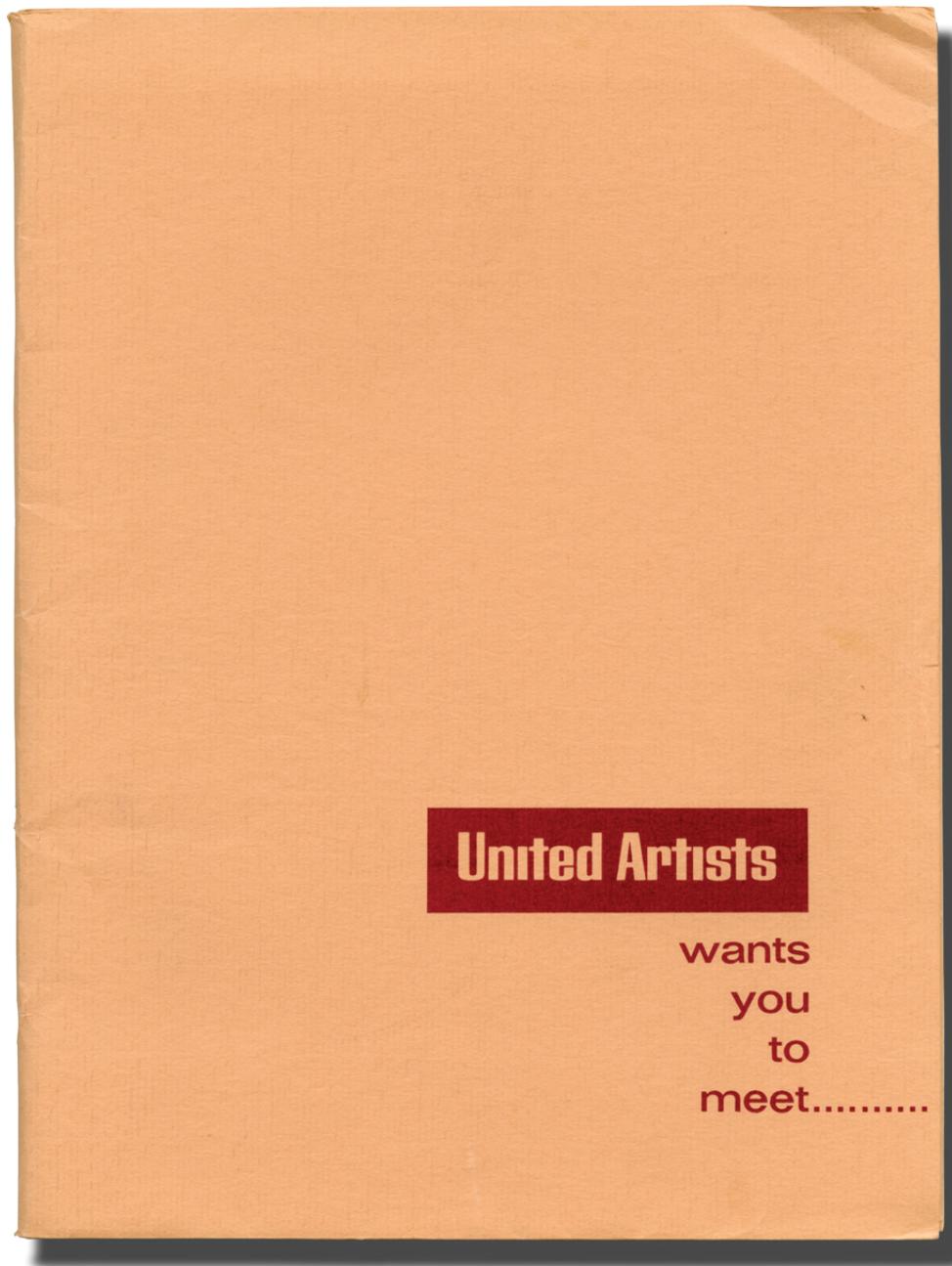
"KUKLAPOLITAN
DIARY"

Jan. thru April

"KUKLAPOLITAN DIARY"

1950-1951

BURR TILSTROM'S "KUKLA, FRAN AND OLLIE"



More Woody than you've probably ever seen in one place

12

WOODY ALLEN

Press kits from 21 films by Woody Allen

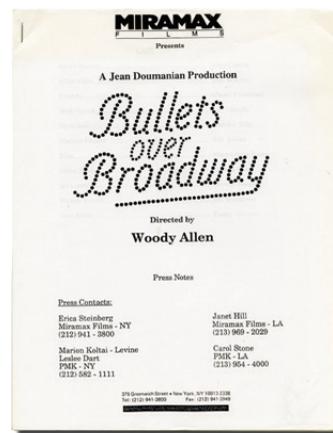
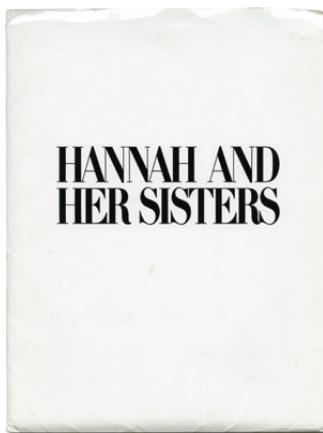
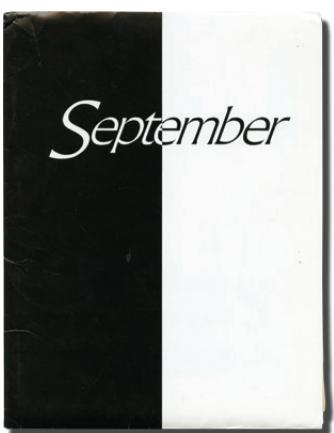
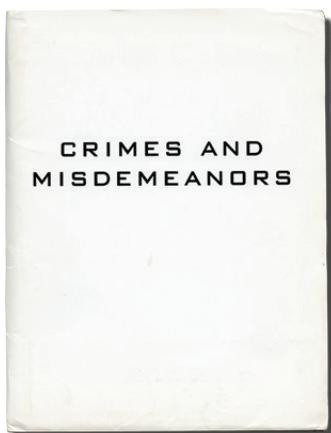
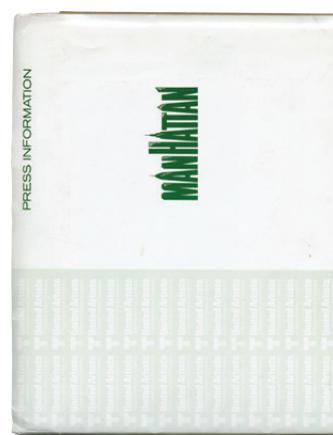
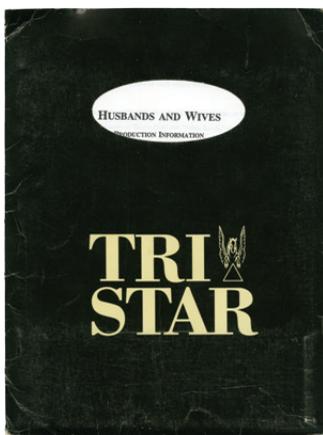
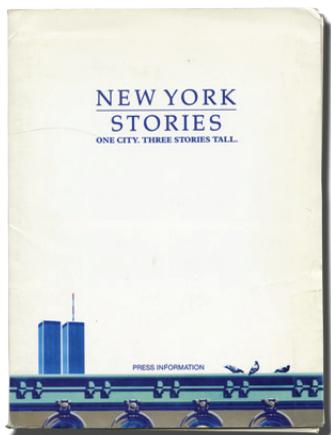
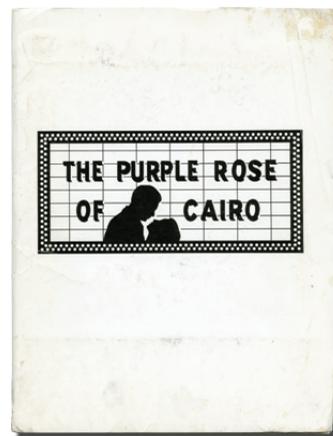
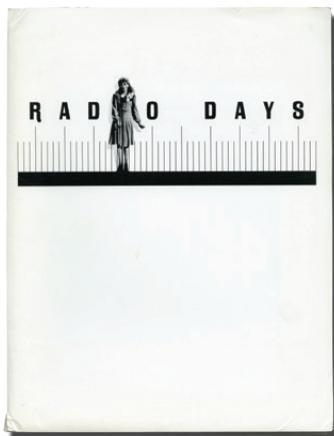
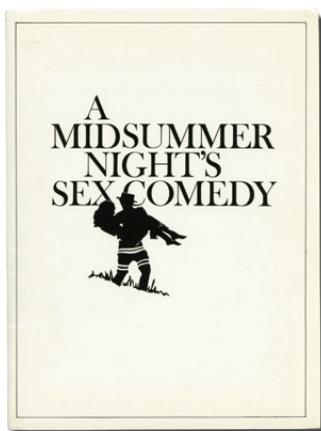
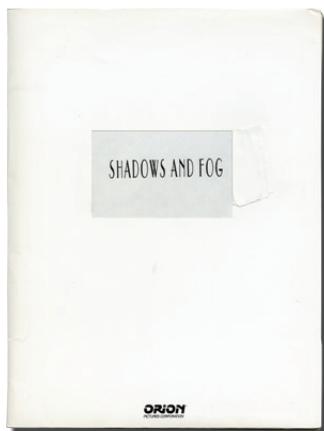
Various studios, 1977-2002. Collection of press kits from 21 films directed by Woody Allen, covering a span of over two decades, from 1977-2002. Each press kit is in its original folder, and each contains a set of photographs (and in one case, a set of color slides).

Films represented, in chronological order, are: *Annie Hall* (1977), *Manhattan* (1979), *A Midsummer Night's Sex Comedy* (1982), *Zelig* (1983), *Broadway Danny Rose* (1984), *The Purple Rose of Cairo* (1985), *Hannah and Her Sisters* (1986), *Radio Days* (1987),

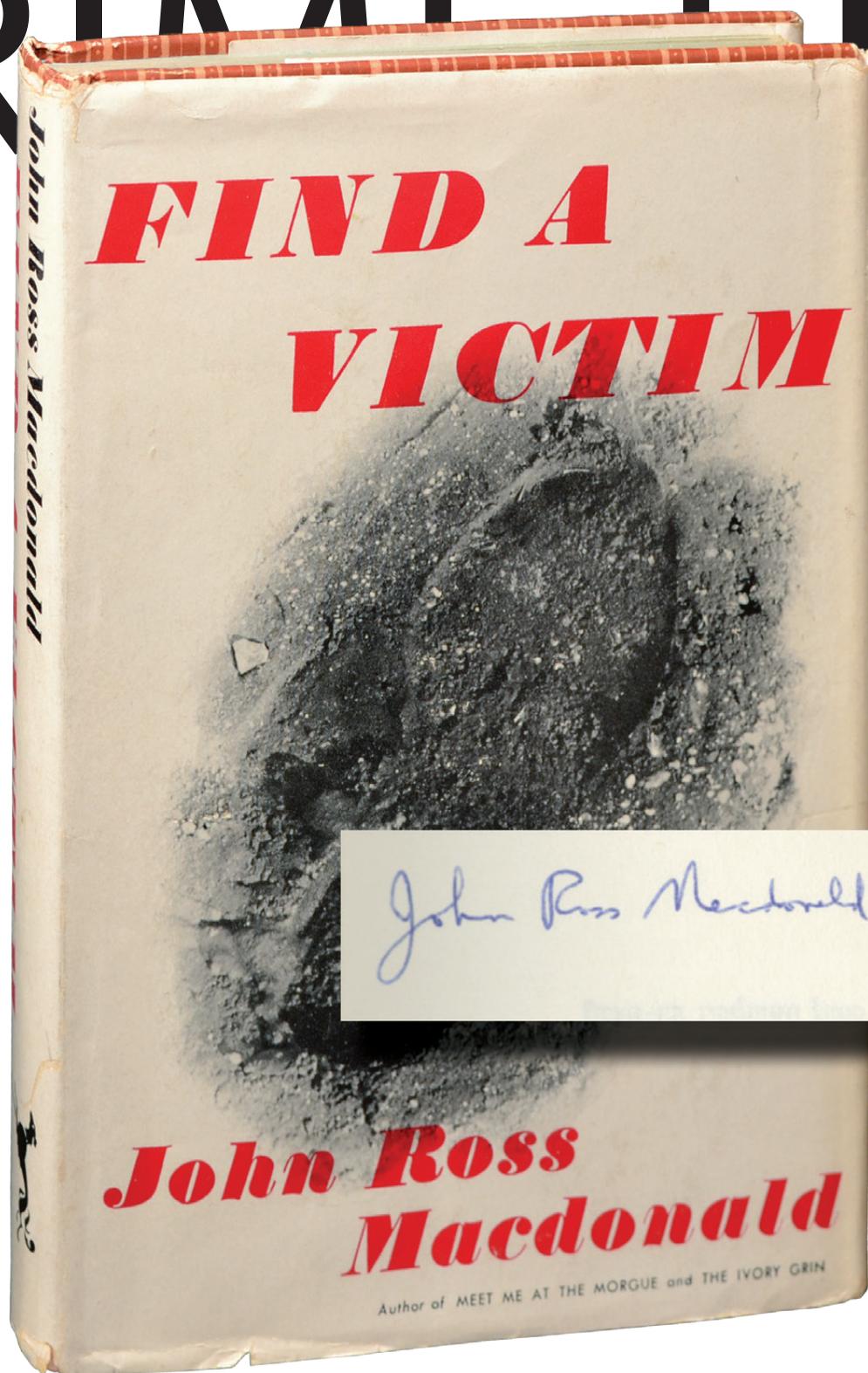
September (1987), *Another Woman* (1988), *Crimes and Misdemeanors* (1989), *New York Stories* (1989), *Alice* (1990), *Shadows and Fog* (1991), *Husbands and Wives* (1992), *Manhattan Murder Mystery* (1993), *Bullets Over Broadway* (1994), *Everyone Says I Love You* (1996), *Deconstructing Harry* (1997), *Small Time Crooks* (2000), and *Hollywood Ending* (2002).

All folders, photographs, and internal material Near Fine or better.

\$2500



CRIME FICTION

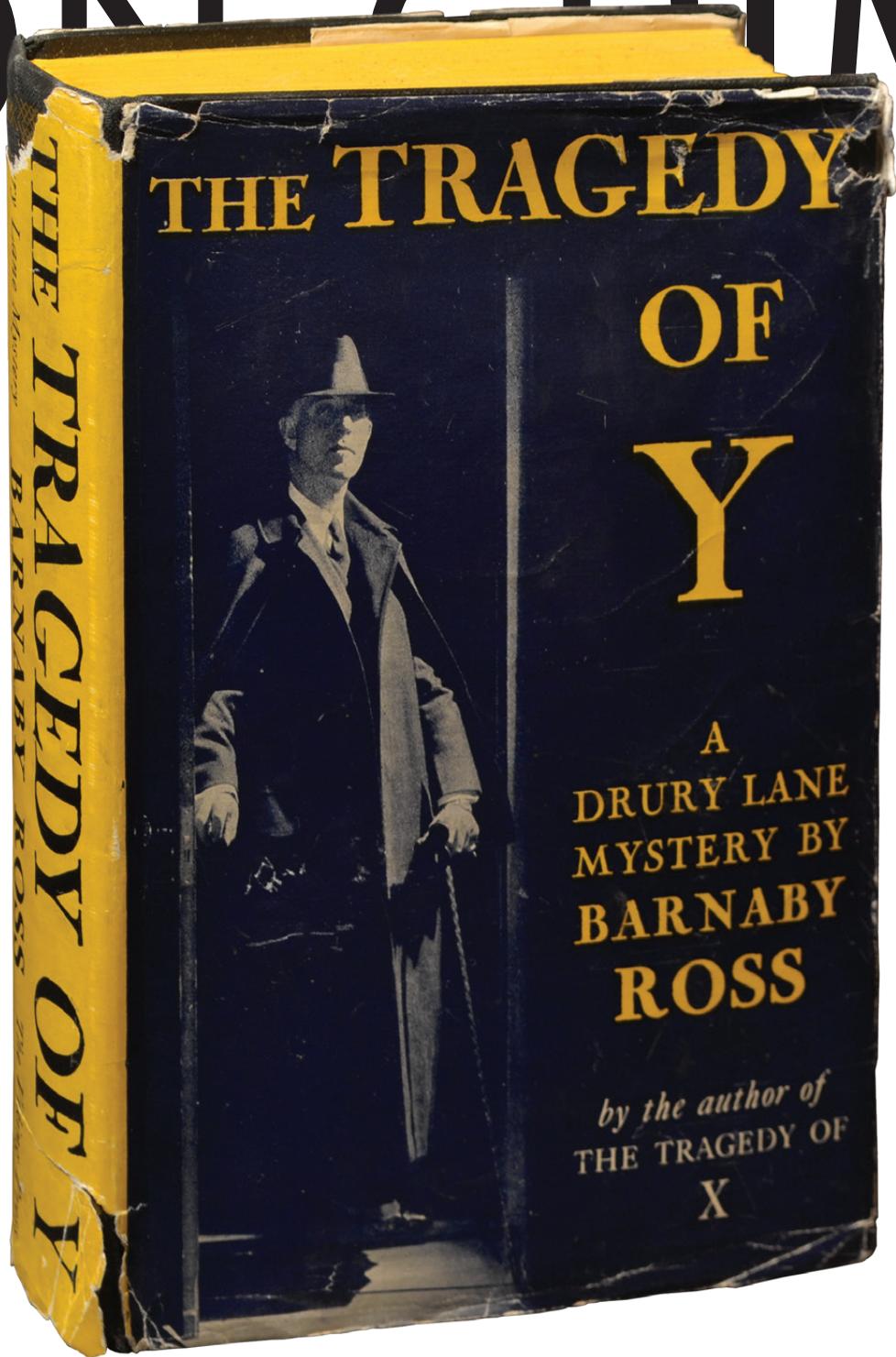


13 JOHN ROSS MACDONALD Find a Victim

New York: Alfred A. Knopf, 1954. First Edition. Signed by the author on the title page, presumably quite early on, as "John Ross Macdonald." Near Fine in a Very Good plus dust jacket. Some fading to the topstain and spine panel lightly toned, else

book is Fine. Jacket extremities lightly rubbed, with a few nicks and closed tears. The fifth Archer novel, uncommon to find signed.

\$2500



14

In the rare jacket

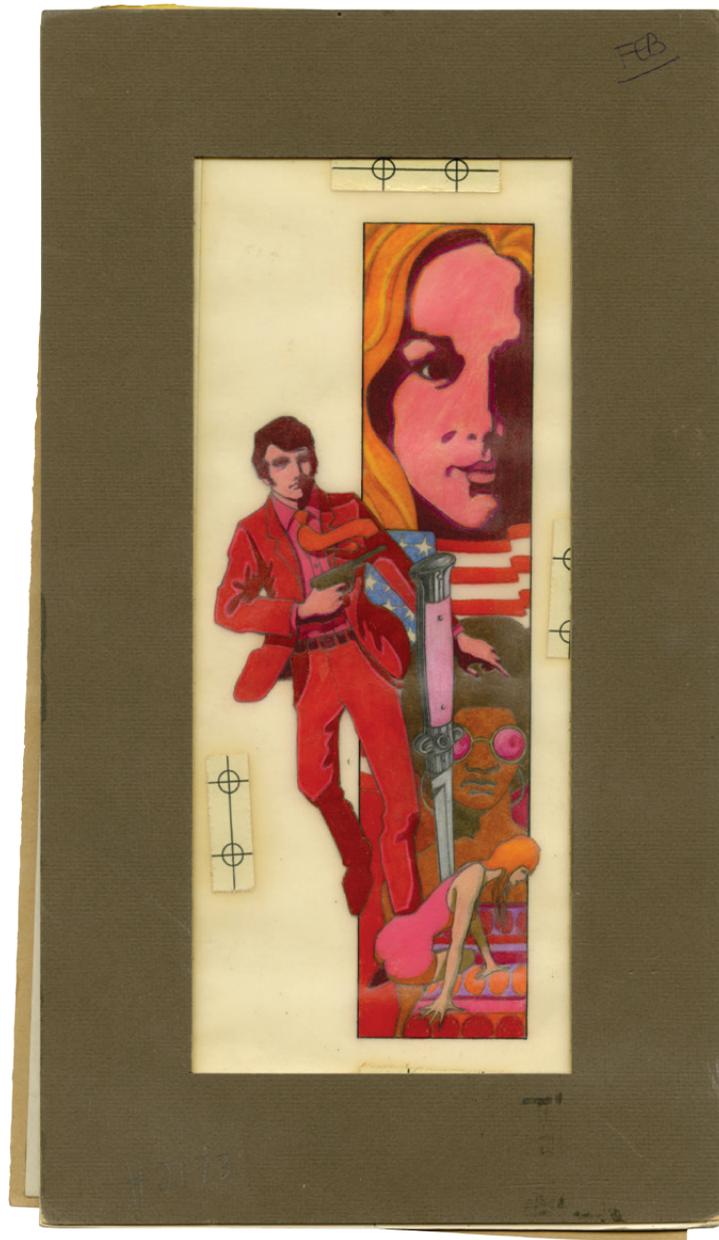
ELLERY QUEEN WRITING AS BARNABY ROSS
The Tragedy of Y

New York: The Viking Press, 1932. First Edition.

Very Good plus in an about Very Good dust jacket. Book shows some light rubbing to boards and light offsetting to the endpapers, with the ink notation "1-B" at the top right corner of the front endpaper.

Jacket is bright, with chipping at the spine ends (affecting just bottom stem of the "T" in "The" of the book title), and some creasing and small chips at the extremities.

\$1500



15 1970s pop art meets the private detective
ROSS THOMAS
 Original cover art for *The Cold War Swap* and *Cast a Yellow Shadow*

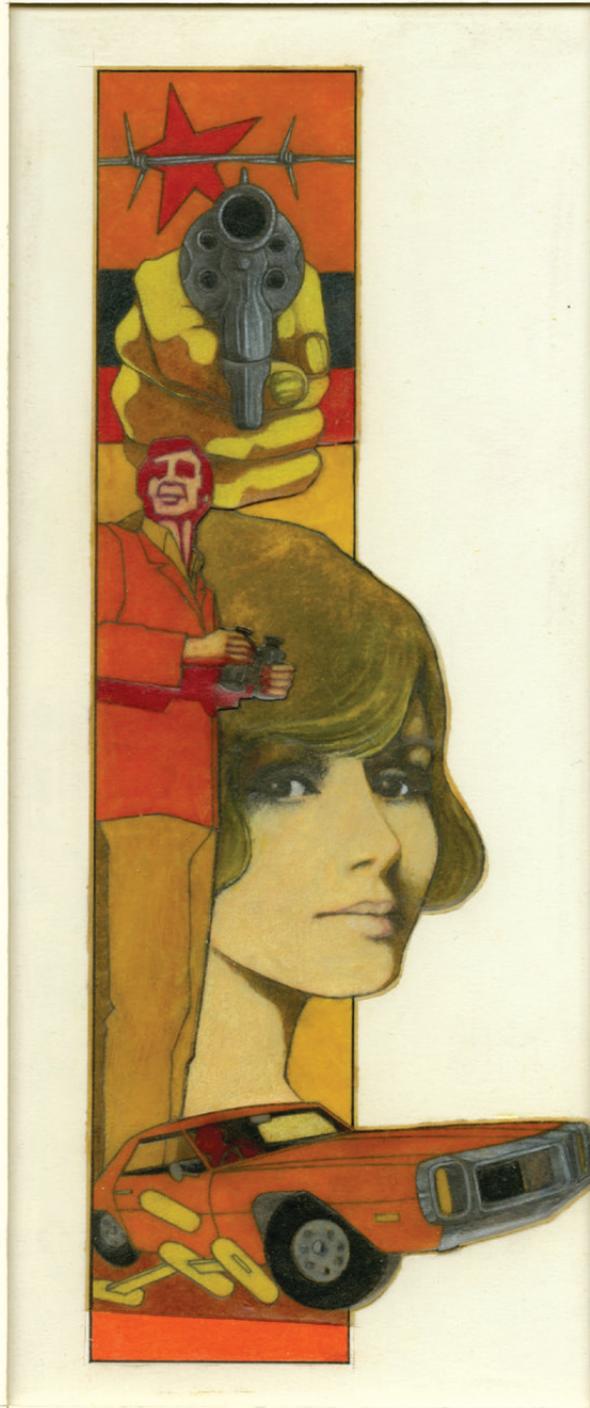
Circa 1970. Original cover illustration for the third printing of the Avon paperback of the Ross Thomas novel *Cast a Yellow Shadow* (1967), and an accompanying concept illustration for the Ross Thomas debut *The Cold War Swap* (1966), presumably created by the same uncredited artist.

Attractive pop art-style illustrations for Thomas's first and second novels, featuring the glamorous icons of a life of espionage: girls, guns, cars, and knives. While the *Cast a Yellow Shadow* illustration was utilized up for the third printing of the Avon paperback, as evinced by the Avon Books sticker and Hearst Corporation rubber stamp accompanying the

illustration, we believe the illustration intended for *The Cold War Swap* was never used.

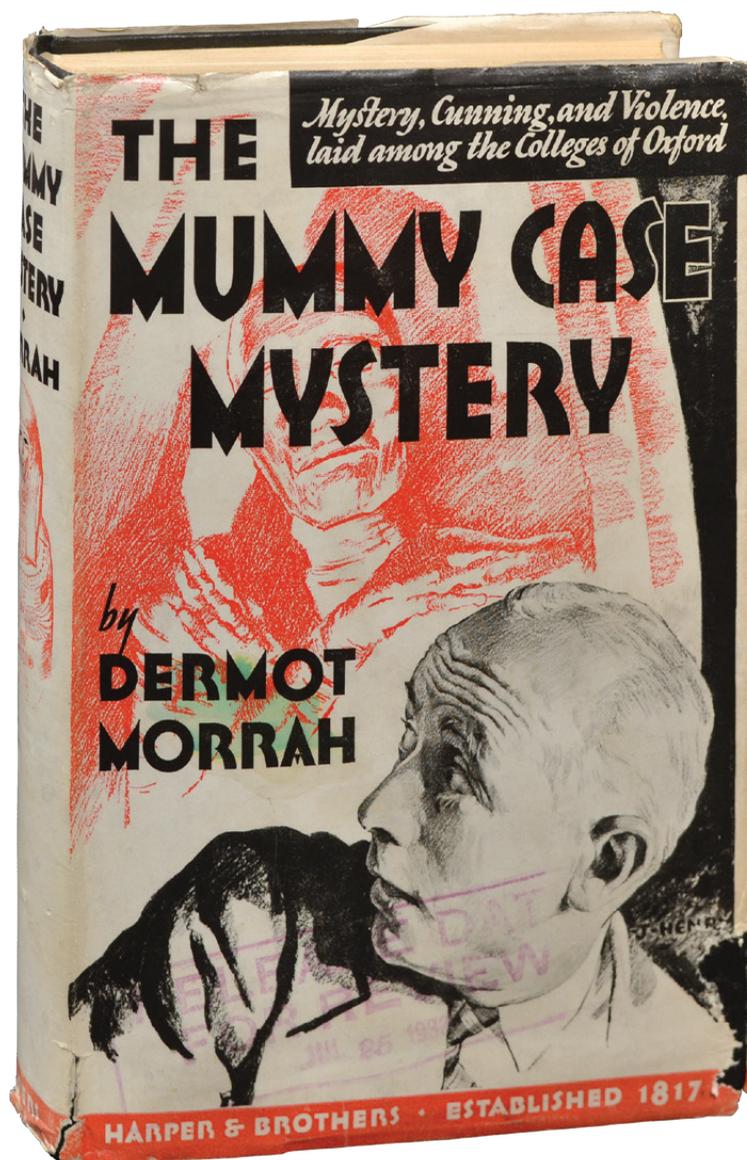
Graphite, colored pencil, and ink on mylar and illustration board, with taped-on acetate overlay to both drawings. Each illustration board approximately 8 x 14 inches (20 x 35.5 cm). Drawings Near Fine, with light glue residue to the margins due to detached mats accompanying the illustrations. Very Good plus to Near Fine condition remainder copy of the Avon *Cast a Yellow Shadow* third printing paperback also included with the art.

\$1850



HEARST #1049 OFFSE:
COLD WAR SWAP





Publisher's file copy, in the rare jacket

16

DERMOT MORRAH
The Mummy Murder Case

New York: Harper and Brothers, 1933. First Edition, stated on the copyright page, with the code "E-H" just below. Publisher's file copy, with a faded red stamp at the lower front jacket panel reading: "RELEASE DATE FOR REVIEW JUN 25 1933." Laid in is a Harper's blurb bookmark, advertising Fannie Hurst's *Imitation of Life* and Zane Grey's *The Drift Fence*. A Harper Sealed Mystery.

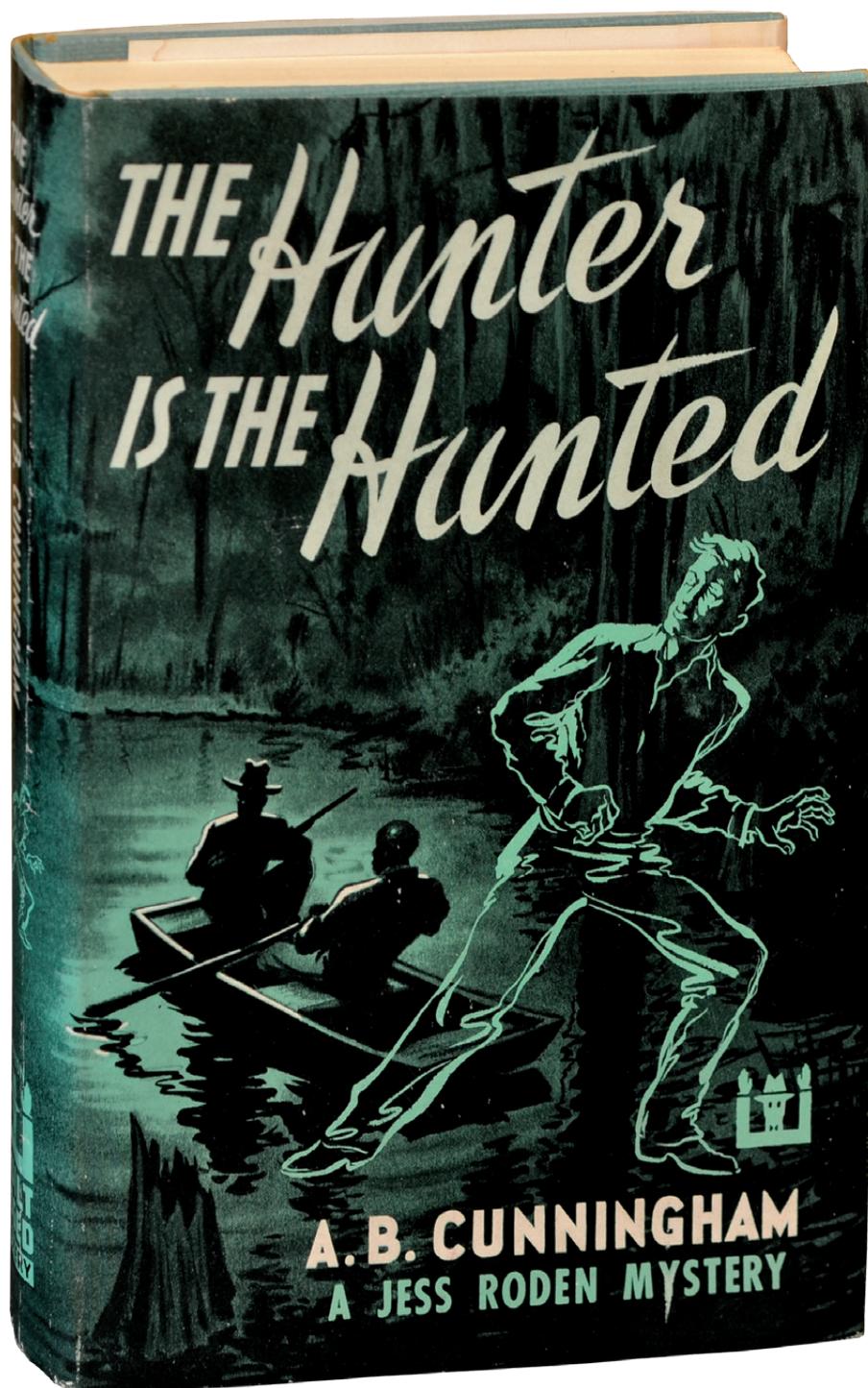
The author's only mystery, according to Hubin, and a legendary rarity in jacket, the only example we have encountered after 20 years of searching.

A puzzle mystery concerning rival Egyptologists set at fiction Beaufort College in Oxford, England. A fire in the rooms of Professor Peter Benchley apparently kills him and destroys a newly purchased mummy; however, the charred remains of only one body are

found. If Benchley perished in the fire, then what happened to the mummy? An eccentric mystery characterized by excellent period detail about academia, lots of minutiae concerning Egyptology, and the author's acerbic, dry wit.

Very Good plus in a Very Good dust jacket. A few smudges on the boards, a couple of extremities lightly bumped, with yellow seal broken as usually found. Jacket is unclipped and complete, with a small splash on the front panel, a couple of short closed tears, and some silverfish damage along small portions of the flap folds.

\$1750



17

Liquor trouble in Kentucky

A.B. CUNNINGHAM**The Hunter is the Hunted**

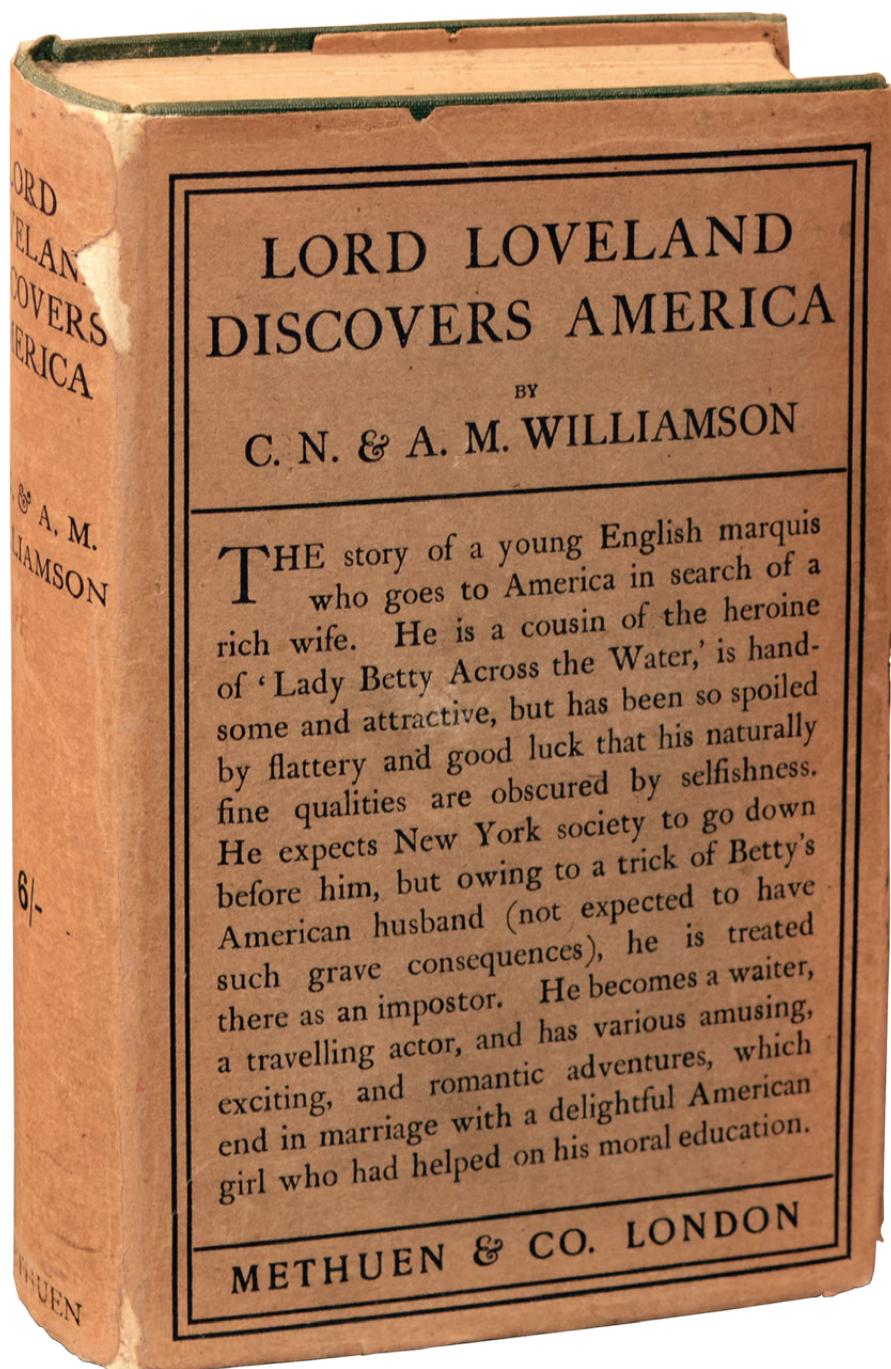
New York: E.P. Dutton, 1950. First Edition. Late novel by the West Virginia mystery author featuring Kentucky sheriff Jess Roden, who goes undercover to search for a moonshiner who killed a U.S. Deputy Marshal.

Teal cloth, with titles stamped in gilt on spine and Dutton logo embossed on front cover; dustjacket; 223, [1]pp. Mild wear to base of spine, with a shallow

bump to lower edge of front board; internally fresh; Near Fine. Dustjacket is unclipped (priced \$2.50), with a faint vertical crease along spine panel and a single, tiny tear; bright, very Near Fine.

Hubin.

\$375



18 C.N. WILLIAMSON AND A.M. WILLIAMSON
Lord Loveland Discovers America

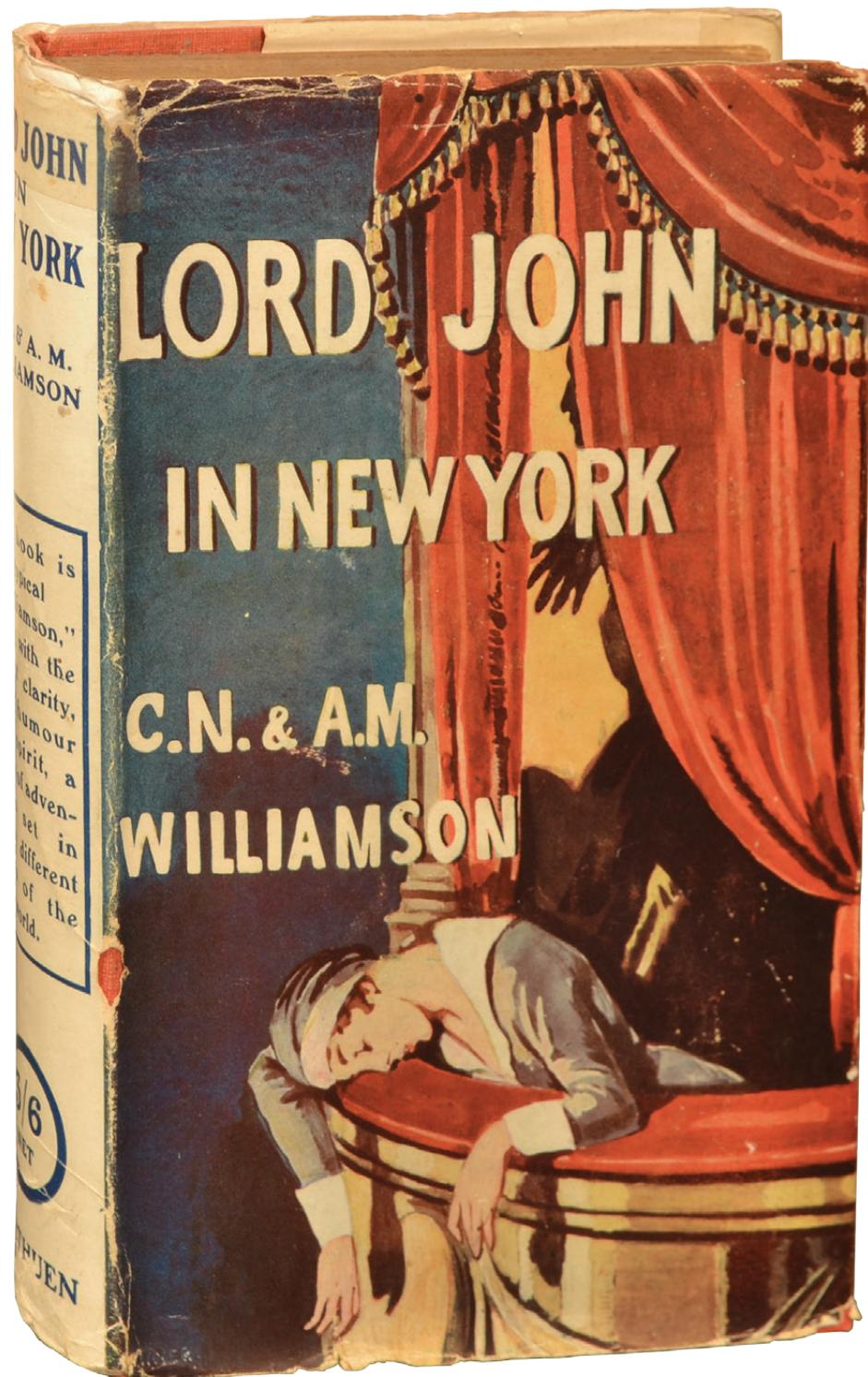
London: Methuen, 1910. First Edition. A non-mystery featuring Lord Loveland, written by the prolific, early twentieth century, British husband-and-wife mystery writing team.

The story here involves the collision of British mores (in the form of Lord Loveland) with the reality of New York society of the early twentieth century. Lord Loveland arrives in American expecting all to bow before him, but is quickly humbled and finds himself enduring a "moral education," including "amusing,

exciting, and romantic" stints as a waiter and traveling actor, ending in a happy marriage.

Very Good plus in a Very Good example of the rare dust jacket. Light foxing to some pages throughout, binding quite clean. The fragile jacket has held up well, with some archival reinforcement at the verso, a few splits along the folds, and a chip just to the right of the spine titles.

\$450



19 C.N. WILLIAMSON AND A.M. WILLIAMSON Lord John in New York

London: Methuen, 1918. First Edition. A collection of short stories, written by the prolific, early twentieth century, British husband-and-wife mystery writing team.

Very Good in a Very Good example of the rare dust jacket. Pages significantly toned though still

somewhat supple. Jacket with minor chipping along the top and bottom edge (no loss to titling), neat cellotape reinforcement along the top edge, and significant foxing to the verso. A very presentable copy.

\$500



20

JOHN REINHARDT (DIRECTOR)
ROBERT PRESNELL SR., CORNELL WOOLRICH (SCREENWRITERS)
BONITA GRANVILLE, DON CASTLE, REGIS TOOMEY (STARRING)
The Guilty

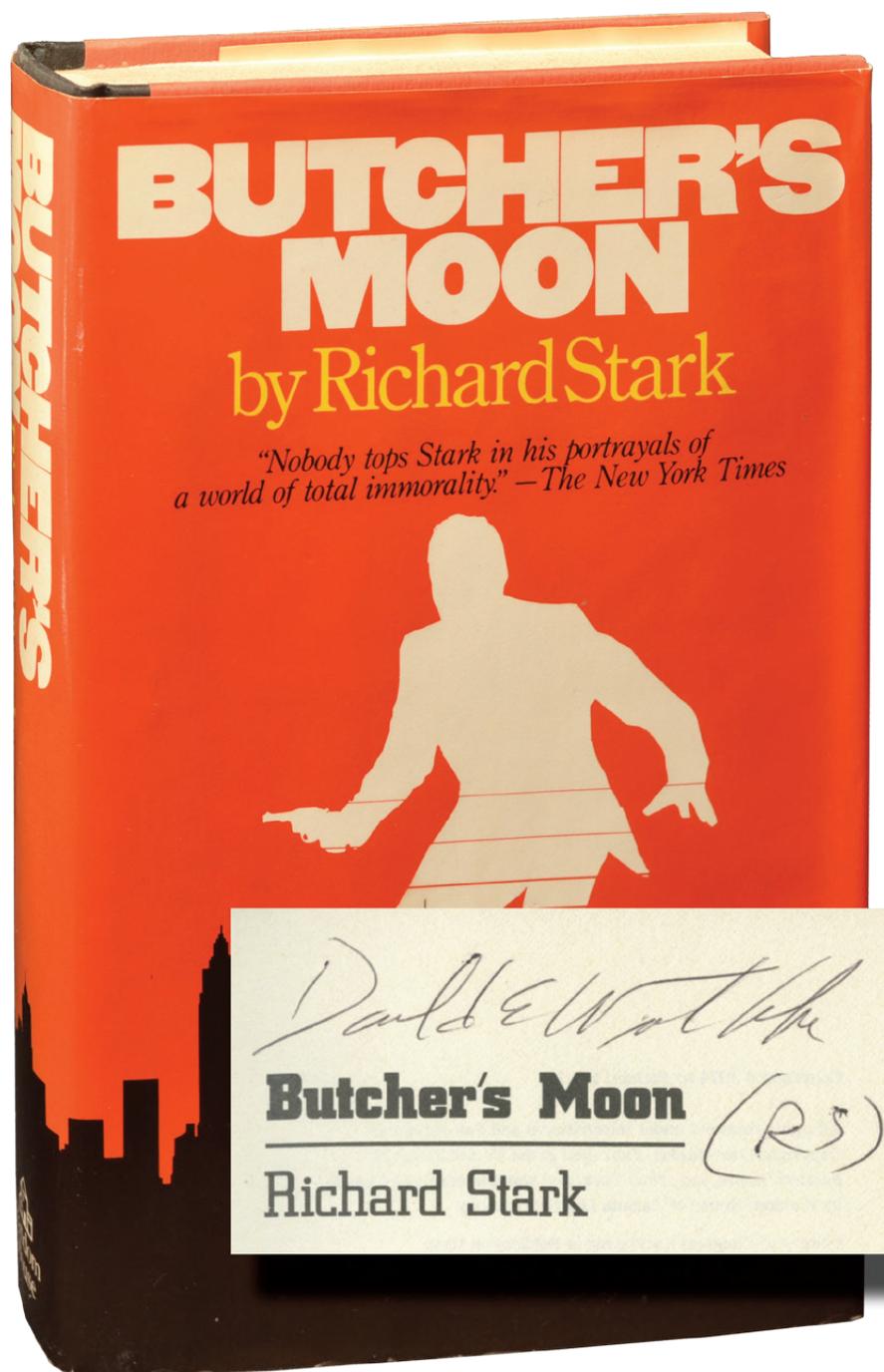
Monogram Pictures, 1947. Vintage US three sheet poster for the 1947 US film. Based on Cornell Woolrich's short story, "Two Men in a Furnished Room."

Two roommates meet twin girls in this 1947 film noir. Linda is the picture of innocence while Estelle is spectacularly vampy and manipulative. After Linda is murdered, all eyes turn toward her previous boyfriend, the slightly crazier of the two roommates.

41"x79", folded, in two overlapping pieces as issued. Very Good plus with light toning overall, holograph graphite notations to the verso, and tape repairs to the verso.

Selby US. Silver and Ward Classic Noir. Spicer US.

\$450



21 DONALD WESTLAKE WRITING AS RICHARD STARK Butcher's Moon

New York: Random House, 1974. First Edition. Signed by the author on the title page as "Donald Westlake / (R.S.)"

The last of Westlake's 1970s Parker novels under the Stark pseudonym, and one of the scarcest.

Near Fine and unread in a Fine dust jacket. Binding very slightly cocked, else book is bright and clean. Jacket is fresh and unfaded.

\$450

EXPERIMEN



22

One of 250 copies in wooden boards, signed by Mekas

JONAS MEKAS (AUTHOR, PHOTOGRAPHS)

GEORGE MACIUNAS (DESIGNER)

Reminiscensijos

New York: Fluxus Editions, 1972. First Edition, one of 250 copies (this being No. 34). Although not called for, this copy signed by Mekas on the verso of the front board. Designed by George Maciunas.

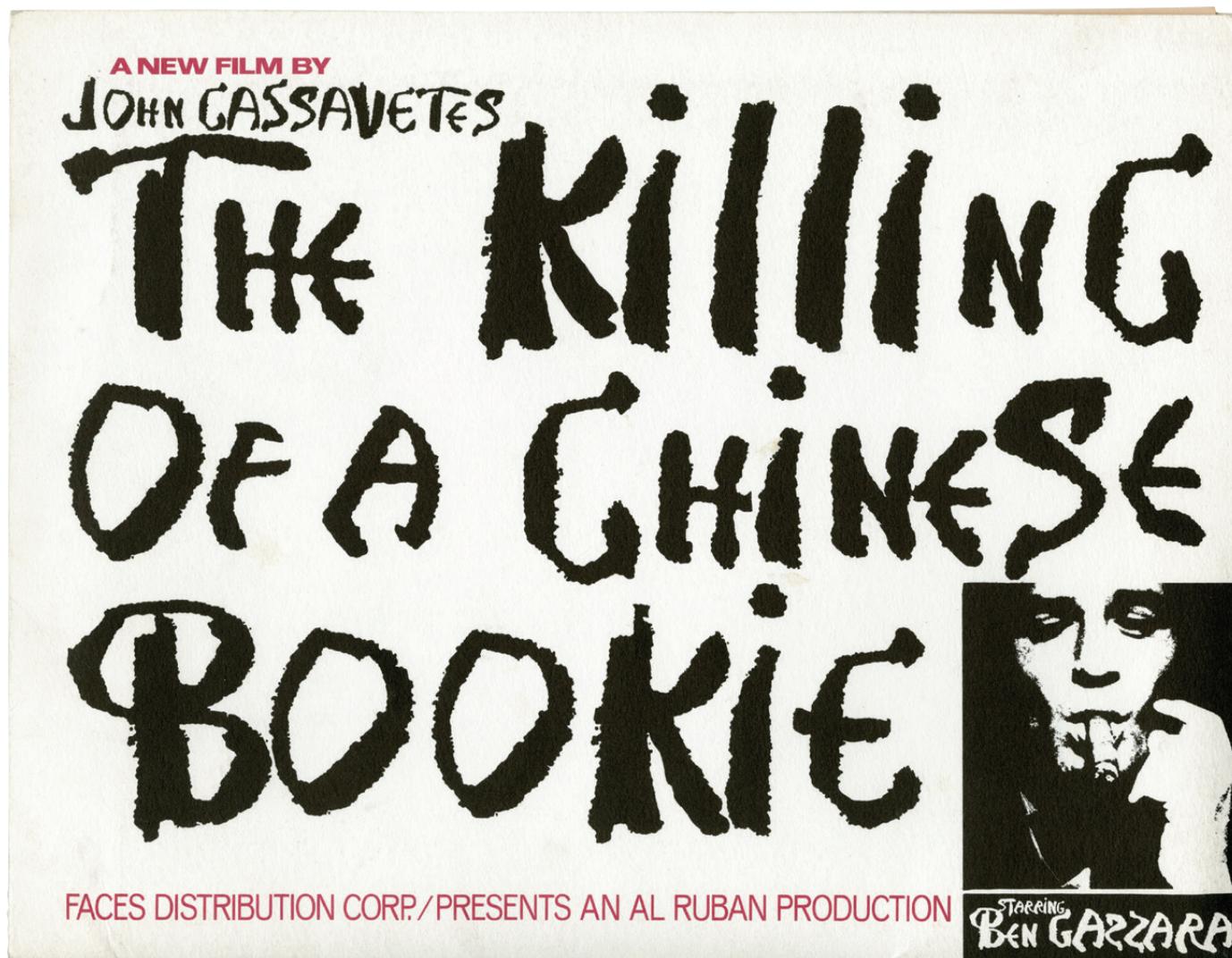
Featuring poetry by Mekas alongside photographs of his native Lithuania. Published the same year as his documentary *Reminiscences of a Journey to Lithuania*,

about his return trip to the village where he was born. Text in Lithuanian.

Wooden boards bound with brass hinges. Faint toning to a few of the pages, else Fine.

\$2500

MENTAL EXPER



23

JOHN CASSAVETES (DIRECTOR)

BEN GAZZARA, SEYMOUR CASSELL, TIMOTHY CAREY (STARRING)

The Killing of a Chinese Bookie

Faces Distribution Corporation, 1976. Original press kit for the 1976 film. Included is a six page information sheet with a synopsis of the film, cast and crew list, and brief biographies of the major cast members. Also included are ten film still photographs from the film. Housed in an oblong two pocket folder with a striking front panel illustration.

The independent film circuit was quite small and decentralized in the 1970s, with Cassavetes' independent productions screening mostly in major cities and at colleges and universities. Faces

produced only a small number of these somewhat eccentric press kits, along with an equally small number of unusually sized posters and other inventive promotional material.

Folder Near Fine. Contents Fine.

Criterion Collection 254. Silver US. Spicer US. Weldon 1996.

\$850

24

John Cage pitches an experimental arts festival concept to universities in 1953

JOHN CAGE AND DAVID TUDOR (CONCEPT, PERFORMERS)

MERCE CUNNINGHAM AND COMPANY, MARY CAROLINE RICHARDS (PARTICIPANTS)

Package Festival

New York: John Cage, 1953. Poster brochure advertising a festival concept, developed by John Cage and David Tudor, designed to feature recitals, readings, dance classes, lectures, and panel discussions. Composers, musicians, poets, and thinkers on board for the festival of "experimental" works included Cage, Tudor, Merce Cunningham, and Mary Caroline Richards.

Rather than being a poster for a particular planned event, this "brochure" was designed to advertise the concept of such a thing to colleges and universities. It was 1953, and Cage was meeting with a wall of rejections for grants, fellowships, and even work in animated films or as a writer for magazines. The Package Festival was as experimental as any of the composers work, literally an idea that Cage hoped would offer financial support not only to himself, but to the growing number of contemporaries whom we would ultimately make famous on an international scale.

In his biography of Cage, Kenneth Silverman notes: "The festival offered a dance program by Cunningham, a recital of contemporary music by Tudor, and a lecture on "Artaud and New Theatre"—three programs a day for three days. Each event had its own price tag, from \$750 for the dance down to \$100 for the lecture. But if a client bought more than one event a discount began to operate, making the discounted cost for the entire three day festival \$1250. ...the Package Festival found no sponsors at the time...[and] Cage left Stony Point to concertize and lecture for two months abroad."

17.5 x 18.5 inches. (44.5 x 47 cm), 8.75 x 9.25 inches (22.25 x 23.5 cm) folded. Brown newsprint stock with offset printing in black. Near Fine.

Silverman, p. 123.

\$2750

PACKAGE FESTIVAL

PROGRAM OF DANCE



There was at all times a rare relationship between the music and the dance, so that Cage's delicate, poetic and unusual music was an integral part of the basic idea and the actual dance of Cunningham's conception.
Spencer Barefoot, S. F. Chronicle

RECITAL OF CONTEMPORARY MUSIC FOR PIANO

POETRY: LECTURE AND READING

His unmatched resilience (which allows him to stay in the air more than he seems to stay on the ground), the mercurial nature of his body movements and, in fact, his whole technical equipment make of his dancing an unforgettable experience.
Mr. Cunningham was nothing short of magnificent.
Walter Terry, N. Y. Herald Tribune

From its beginning, the music (Pierre Boulez' Second Sonata, 1948) was scattered all over the keyboard in rapid, surrealist patterns that could be barely apprehended. Composed in the twelve-tone technique, the work was consistently a-rhythmic, a-semantic (in the usual sense) and its sonorities were aperiodic. There were episodes of great beauty, however, and an unusual impression of simultaneous discussion of many topics. David Tudor played it with incredible clarity and beauty of tone.
The audience left certain that it had heard a pianist of unique and stunning virtuosity.
C. H., N. Y. Times

ILLUSTRATED LECTURE ON CONTEMPORARY MUSIC



LECTURE: ARTAUD AND NEW THEATER



A complete revolution is in the making in the world of sounds. It is analogous to the one unrolled before our unbelieving and inattentive eyes during the past 50 years in the world of vision.
Pierre Schaeffer, inventor of music for magnetic tape.



Mr. Cage has developed the rhythmic element of composition to a point of sophistication unmatched in the technique of any other living composer. . . His work represents not only the most advanced methods now in use anywhere but original musical expression of the very highest poetic quality.
Virgil Thomson, N. Y. Herald Tribune

RECITAL OF MUSIC FOR THE PREPARED PIANO

This is music from another world — delicate and disturbing, serene and strange. A definite challenge not only to the ear but to the mind.
H. T.

Some people are born dancers and others work hard and become dancers. Merce Cunningham is one of the former. This does not mean to imply that Mr. Cunningham hasn't done his share of sweating in a studio. But somehow his dancing never shows it. He is a creature of the air. When he jumps, his body shoots straight up as though it never intended to come down. When he runs across the stage, he scarcely brushes it with his feet. When he arrests his movement suddenly, he resembles a beautiful startled animal.
Doris Hering, Daily Compass



David Tudor, pianist, Cherry Lane Theatre, 34 Commerce St. Second Sonata, Pierre Boulez Four Pieces for Prepared Piano, Christian Wolff Mexican Folkways, Intersection 2, John Cage Music of Changes

Those interested in experimental piano music turned out in force last night for David Tudor's recital at the Cherry Lane Theatre in Greenwich Village. They filled all the seats of the playhouse, overflowed on to the stage and into the pit and stood at the sides and back.

R. P., N. Y. Times
Four intrepid explorers in the aural stratosphere collaborated in a program at Cherry Lane Theatre, Tuesday night, with David Tudor as their able navigator and pilot. Mr. Tudor is a brilliant pianist and he played with all the intense poetry of precision.
P. G. H., N. Y. Herald Tribune



JOHN CAGE
DAVID TUDOR
MERCE CUNNINGHAM AND COMPANY
MARY CAROLINE RICHARDS

This elastic dance rhythm he has strikes me as something peculiarly American, and it is delicately supported by the elastic phrases of John Cage's music.
Edwin Denby, N. Y. Herald Tribune

PERFORMANCE OF MUSIC FOR MAGNETIC TAPE



The crowning glory of the evening was Schoenberg's 5 Piano Pieces, Op. 23, in an astonishingly expert and understanding reading by David Tudor.
Arthur Berger, N. Y. Herald Tribune

MASTER CLASS IN DANCE

"I went to teach writing and literature at Black Mountain College in 1945. Before that: U. of Chicago, U. of California. All honorable schools. But at BMC I find the liveliest possibilities.
The daily idealism of making a place where people of different ages and backgrounds can live and work peacefully, in the light of increasing knowledge and love, themselves governing their affairs and always open to learning!
And the usefulness of the artful—my craft was making poems and tales, translating, printing books, speaking, making plays—working with others in these ways. We give what we have and there is an audience."
M. C. Richards



"Le Théâtre et son Double" is far and away the most important thing that has been written about the theatre in the twentieth century."
Jean-Louis Barrault, Reflections on the Theatre.
*The Theater and Its Double, by Antonin Artaud, translated by M. C. Richards.

PANEL DISCUSSION

Repercussions of certain highly controversial events were still in the air when I arrived (at the Festival of Contemporary Arts, University of Illinois, 1953). These were apparently brought on by a concert of music for magnetic tape. . . The main effect was to force the musical community to redefine its thoughts on the boundaries of musical art.
Elliott Carter, N. Y. Herald Tribune

YOU MAY CHOOSE YOUR OWN SCHEDULE OF EVENTS FOR A 3, 2, or 1 DAY FESTIVAL OF THE CONTEMPORARY ARTS. FOR FURTHER INFORMATION WRITE TO PACKAGE FESTIVAL, c/o JOHN CAGE, 326 MONROE ST., NEW YORK CITY 2, N. Y.

The Carl Fischer Concert Hall, 165 West 57th Street, New York City

Contemporary American Music
Tuesday, April 30, 1957 at 8:45 P. M.

JOHN WILLIAM GRETE DAVID
CAGE MASSELOS SULTAN TUDOR

Pianos

- Music for 4 Pianos John Cage
- Extensions #4 for Three Pianos Morton Feldman
- Improvisation Christian Wolff
- 4 Systems for 4 Pianos Earle Brown
- Piece for Four Pianos Morton Feldman
- Winter Music John Cage

Tickets \$2 and \$3 may be reserved by telephone: WA 4-8525 between 9:30 A. M. and Noon or 1:30 and 5:00 P. M. or obtained by mail order to Cynthia Feldman, 53 West 83 or at the Box Office, 165 W. 57th Street. PL 7-2027.

25 New York School in New York, 1957
JOHN CAGE (COMPOSER)
MORTON FELDMAN, CHRISTIAN WOLFF, EARLE BROWN (COMPOSERS)
JOHN CAGE, WILLIAM MASSELOS, GRETE SULTAN, DAVID TUDOR (PERFORMERS)
Contemporary American Music

New York: Carl Fischer Concert Hall, 1957. Poster for a 1957 experimental music concert at the Carl Fischer Music Hall in New York City, featuring John Cage, William Masselos, Grete Sultan, and David Tudor performing entirely pieces written for multiple pianos.

Featured pieces included:

- John Cage's *Music for 4 Pianos* and *Winter Music*.
- Morton Feldman's *Extensions #4 for Three Pianos* and *Piece for Four Pianos*.
- Improvisation* by Christian Wolff.

A performance that pre-dates Cage's international fame, but one that brought together the core members of what became known as The New York School. Cage's relationship to David Tudor would grow until Tudor was the best known interpreter of his work by the 1960s. But just as important is Cage's relationship to Morton Feldman, and Cage's student Christian Wolff.

12 x 9.5 inches (30.5 x 24 cm), letterpress on light green stock. Unfolded, Near Fine.

\$1500

CARL FISCHER CONCERT HALL

165 West 57th Street

New York 19, N.Y.

BMT : 57th ST

WEDNESDAY, DECEMBER 15, 1954

8 : 30 P.M.

David TUDOR - John CAGE

P i a n i s t s

WORKS BY

Karlheinz STOCKHAUSEN - John CAGE

TICKETS : \$ 2.20 ; 1.65 AT BOX OFFICE AFTER DECEMBER 1
 FOR ADVANCE RESERVATIONS TELEPHONE WA 9.7072 OR
 ADDRESS MERCE CUNNINGHAM, 224 W. 4th STREET, NEW YORK 14

26

JOHN CAGE (COMPOSER, PERFORMER)**DAVID TUDOR (PERFORMER)****John Cage and David Tudor perform works by Karlheinz Stockhausen and John Cage**

New York: Carl Fischer Concert Hall, 1954. Handbill for a 1954 concert at Carl Fischer Concert Hall in New York, featuring John Cage and David Tudor performing works by Stockhausen and Cage.

A remarkable piece of paper. Soon after this very early New York performance Cage would abandon the idea of needing to perform—or associate himself with—the works of his mentors, and attach himself to what he and Tudor would call “The New York School,” along with Morton Feldman and Christian Wolff.

Featured pieces included:

Stockhausen's *Nr. 2 Klavierstücke I-VIII*, performed by Tudor.

John Cage's *34 ' 46.776" for two pianists*, performed by Cage and Tudor.

5.25 x 4 inches (13 x 10 cm). Black type on newsprint stock, recto and verso. Complete, with light soil and a small tear and associated triangle crease at the bottom edge. Very Good overall.

\$750



27 **CHUCK KLEINHANS, JOHN HESS (EDITORS)**
Collection of the First Thirty Issues of Jump Cut: A Review of Contemporary Cinema

Chicago/Berkeley: Jump Cut Associates, 1974-1979. Archive of 24 single issues and three double issues of *Jump Cut* on 27 newsprint journals, Issue No. 1, May-June 1974, to Issue No. 30, March 1985. Included is an 8 x 10 inch photograph of founding *Jump Cut* editors Chuck Kleinhans, Julia Lesage and William Van Wert.

Founded in 1974 by its co-editors Chuck Kleinhans and John Hess, professors at Northwestern and San Francisco State University respectively, with the help of associate editors Judith Hess, Julia Lesage (University of Oregon) and William Van Wert (Temple University), *Jump Cut* was primarily a film journal focusing on contemporary cinema, consistently reviewing European art films such as *The Passenger* (1975) and *Jeanne Dielman* (1975), with a broader look at everything from *Rocky* (1976) to experimental films by women, film festivals, and the representation of homosexuality in film noir. The editors and contributors deliberately aligned themselves with the plight of the disenfranchised

and oppressed — homosexuals, women, minorities, labor — critiquing the ways contemporary media reflects broader societal problems and often reinforces the contemporary power structure.

Tabloid newsprint, issues 1-26 8.5 x 11.5 inches folded, issues 27-30 8.5 x 11 inches folded. Very Good. Issues 1-13 toned at the edges and slightly dry. Some splitting at the spines, offsetting on some pages, short closed tears at the extremities. While later issues of *Jump Cut* are easily available, the first 20, and the first 13 especially, which were printed on cheap newsprint, appear to be quite scarce.

Photograph Good to Very Good. Soiled and rubbed with newsprint offsetting and a bit of bruising to the recto.

\$875



28

TERRY CANNON (EDITOR)**WILLIE VARELA, BRUCE POSNER, ALBERT GABRIEL NIGRIN, ET AL (CONTRIBUTORS)****SPIRAL No. 6, January 1986**

Pasadena, CA: Spiral Group, 1986. First Edition. Issue number six of *SPIRAL* magazine. Edited by Los Angeles Filmforum founder Terry Cannon, the magazine ran for nine issues between 1984 and 1986, and according to David James' *The Most Typical Avant-Garde* represented "the only sustained attempt in Los Angeles to create a periodical about avant-garde film."

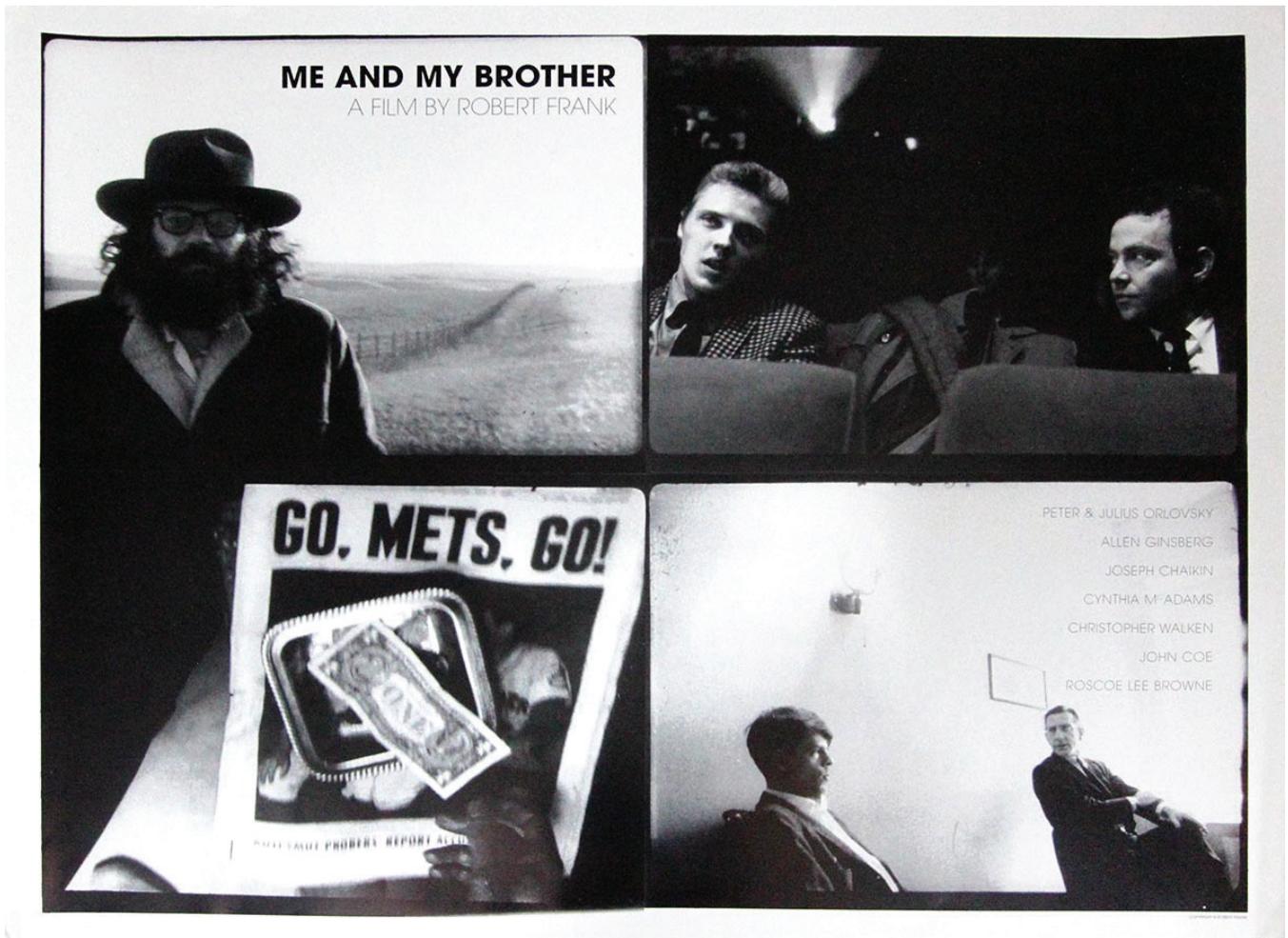
James goes on to say the magazine "ignored the theoretical framework then current in academic or art world scholarship; rather taking its stand outside

those institutions... *SPIRAL* looked to sustain a kind of folk cinema... and a demotic community around it."

OCLC locates a single complete run of the magazine, and no other issues.

Spiral bound in oblong card wrappers, with a transparency laid in as part of a "Moving Collage." Lightly soiled and Near Fine.

\$375



29

ROBERT FRANK (DIRECTOR, SCREENWRITER)
ALLEN GINSBERG, PETER ORLOVSKY (POEMS, STARRING)
SAM SHEPARD (SCREENWRITER)
JULIUS ORLOVSKY, JOSEPH CHAIKIN, CHRISTOPHER WALKEN (STARRING)
Me and My Brother

Two Faces / New Yorker Films, 1969. Vintage poster for the 1969 film, an experimental mix of documentary and fiction. Poster designed by Robert Frank.

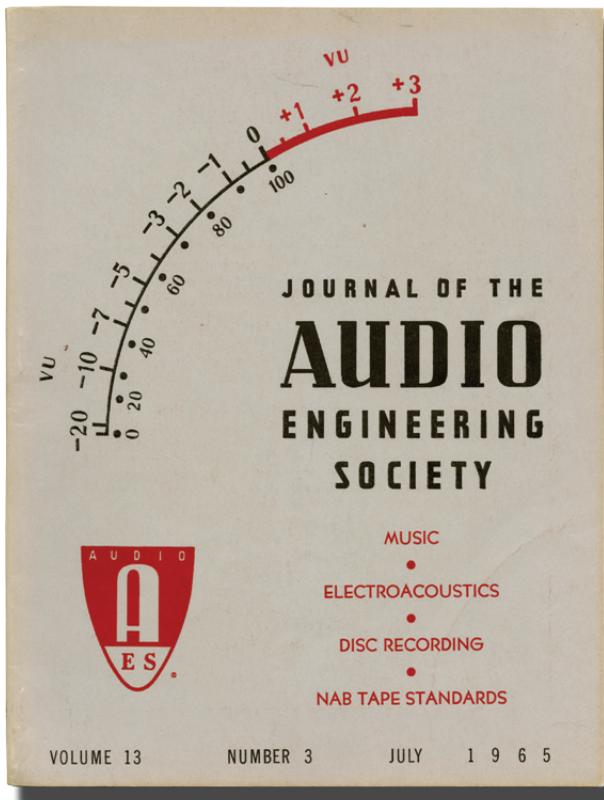
Director Robert Frank's first feature film, in which he follows poet Peter Orlovsky and his mentally ill brother Julius as they move through the late 1960s Beat scene, while Peter tries to care for his mostly catatonic brother. When Julius wanders off, he is replaced in the film by actor Joseph Chaikin. The film examines the boundaries of reality and sanity, and features the screenwriting debut of Sam Shepard and the first feature film appearance of Christopher Walken.

The film was restored and released by Steidl in 2007, along with a book publication outlining the film. From the Steidl book: "Frank's feature debut was

first screened in 1968 at the Venice Film Festival. Everything which had defined Frank's art up to that point turns up in this film - the look at America 'from the outside,' the poetic libertinage of the Beats, the marginal in a central role. It celebrates the return of the poetic essay as assemblage, the affirmation of the underground as a wild cinematic analysis in the form of a collage, and skillfully weaves together opposites, plays counterfeits against the authentic, pornography against poetry, acting against being, Beat cynicism against hippie romanticism, monochrome against colored. The story contains bizarre twists and turns, and appears to be a rather artless-film-within-a-film being shown at a rundown movie theater."

26.75 x 20.75 inches (68 x 53 cm). Near Fine.

\$3000



30

Moog's first published essay

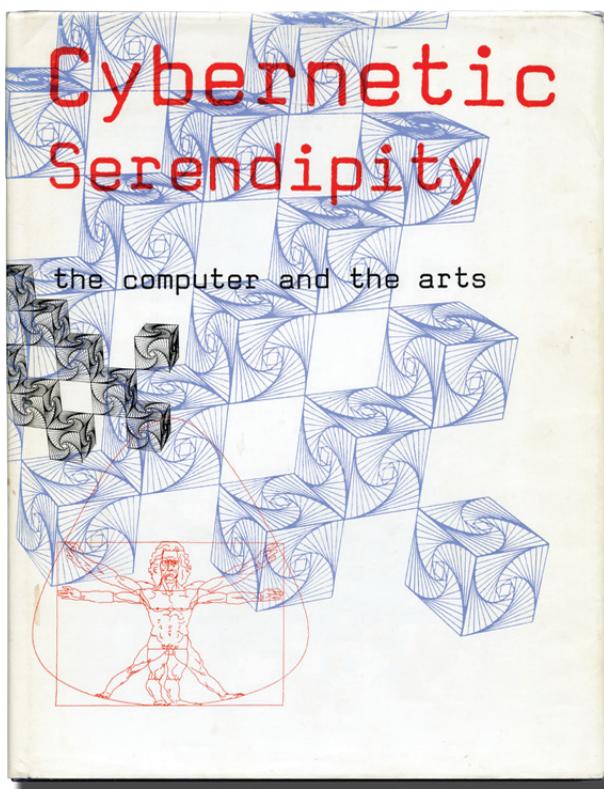
ROBERT MOOG**Journal of the Audio Engineering Society,
Vol. 13 No. 3, July 1965**

Utica, NY: Audio Engineering Society, 1965. First Edition. The July 1965 issue of the *Journal of the Audio Engineering Society*, featuring the first publication of a talk by synthesizer inventor Robert Moog gave the previous October, titled "Voltage Controlled Analog Devices." At the rear of the publication is an advertisement for "electronic equipment to meet the requirements of contemporary composers" manufactured by the R.A. Moog Co.

The essay that introduced Bob Moog to the world of electronic music, as theorist, inventor, and manufacturer.

Near Fine in wrappers.

\$475



31

Computers, art, and music, circa 1969

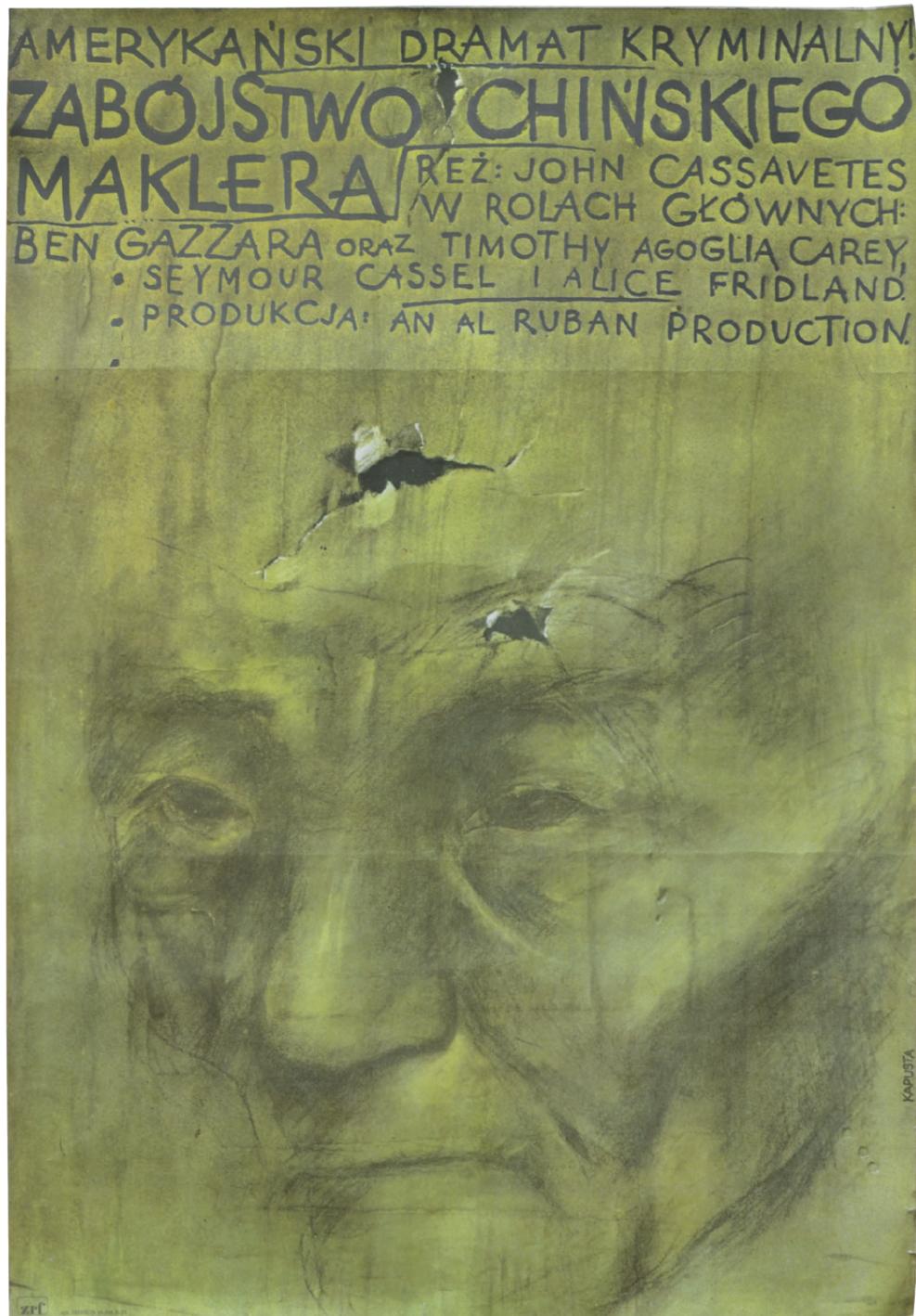
JASIA REICHARDT (EDITOR)**Cybernetic Serendipity:
The Computer and the Arts**

New York: Praeger, 1969. First US Edition, preceded by the UK edition the previous year. Issued in conjunction with the touring exhibition of the same name, originally held at the London Institute of Contemporary Arts. The only copy we have ever handled.

An early and influential exhibition on the emerging relationship between computers and art, featuring work by Nam June Paik, Gordon Pask, Edward Ihnatowicz, John Whitney, Sr. and others, as well computer created music, poetry, and graphics.

Near Fine in a Very Good dust jacket. Repaired chip and small dampstain on the rear panel, else a very presentable copy.

\$475



32

JOHN CASSAVETES (DIRECTOR)
JANUSZ KAPUSTA (DESIGNER)
BEN GAZZARA, SEYMOUR CASSELL (STARRING)
The Killing of a Chinese Bookie

Original Polish poster for the 1979 Polish release of the 1976 US film.

A strikingly original and non-commercial design, very much in keeping with Cassavetes' idiosyncratic approach to the representation of his films.

23 x 32 inches (58 x 81 cm). Rolled. Near Fine, with

a small closed tear to the bottom edge and two faint horizontal creases. Note that the tears in the middle of the poster are part of the image, not actual tears.

Criterion Collection 254. Silver and Ward Neo-Noir. Spicer US Neo-Noir.

\$375



**33 JOHN CASSAVETES (DIRECTOR, SCREENWRITER)
MIECZYŚŁAW WASILEWSKI (DESIGNER)
PETER FALK, GENA ROWLANDS (STARRING)
A Woman Under the Influence**

Original poster for the 1978 Polish release of the 1974 US film.

A striking textual design, providing an interesting counterpoint to the equally groundbreaking photo-illustrated designs of the US poster. Along with *Faces* (1968), considered to be one of the groundbreaking director's most important films. Also, possibly the

only movie ever made that probes relentlessly--and philosophically--into the family life of a construction worker.

23.5 x 32 inches (62 x 81 cm). Rolled. Fine.

Criterion Collection 253. National Film Registry.

\$325

MUSIC GALLERY

Saturday



SEPT. 29th 9 PM
DEREK BAILEY
SOLO GUITARIST
FROM ENGLAND
WORLD'S FOREMOST
GUITAR INNOVATOR

Sunday



SEPT. 30th 7 PM
THE SAXOPHONE QUARTET
MAURY COLES – alto
NOBUO KUBOTA – alto
JOHN OSWALD – alto
BILL SMITH – soprano

EVERY TUES. & FRI. 9:30 PM CCMC

MON. NIGHTS 9:00 PM NEWBAND

**30 St. Patrick Street
Toronto ph. 598-2400
Admission \$3.00**

Member A.N.N.P.A.C. (Association of National Non-Profit Artist Centers)

34

DEREK BAILEY

MAURY COLES, NOBUO KUBOTA, JOHN OSWALD, BILL SMITH (PERFORMING)

Original flyer for two performances at the Music Gallery by Derek Bailey and The Saxophone Quartet, 1984

Original flyer for two shows at the legendary Music Gallery in Toronto, featuring avant garde guitarist Derek Bailey performing a solo show on Saturday, September 29, 1984 and a performance by a saxophone quartet featuring Maury Coles, Nobuo Kubota, John Oswald, and Bill Smith on Sunday, September 30th. The flyer also mentions residencies by microtonal ensemble Newband and improvisational jazz band CCMC.

8.5 x 13.75 inches (22 x 35 cm). Very Good plus. with cello tape shadows to the corners, horizontal crease, and light bruising near the lower edge.

\$325



35

JOHN CASSAVETES (DIRECTOR)
BEN GAZZARA, PETER FALK, JOHN
CASSAVETES (STARRING)
Husbands

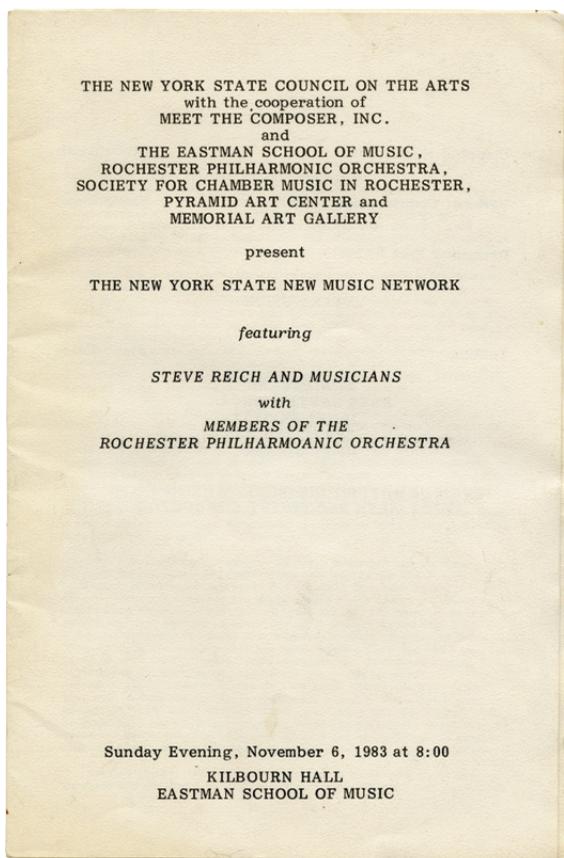
Faces Music, 1970. Original borderless photograph of John Cassavetes behind the camera on the set of the 1970 film.

Husbands was personal to Cassavetes, who was struggling with the recent loss of his 30 year old brother. The film follows three middle aged men, all very close, in the aftermath of the death of their friend.

Shot on location in England and New York.

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

\$300



36

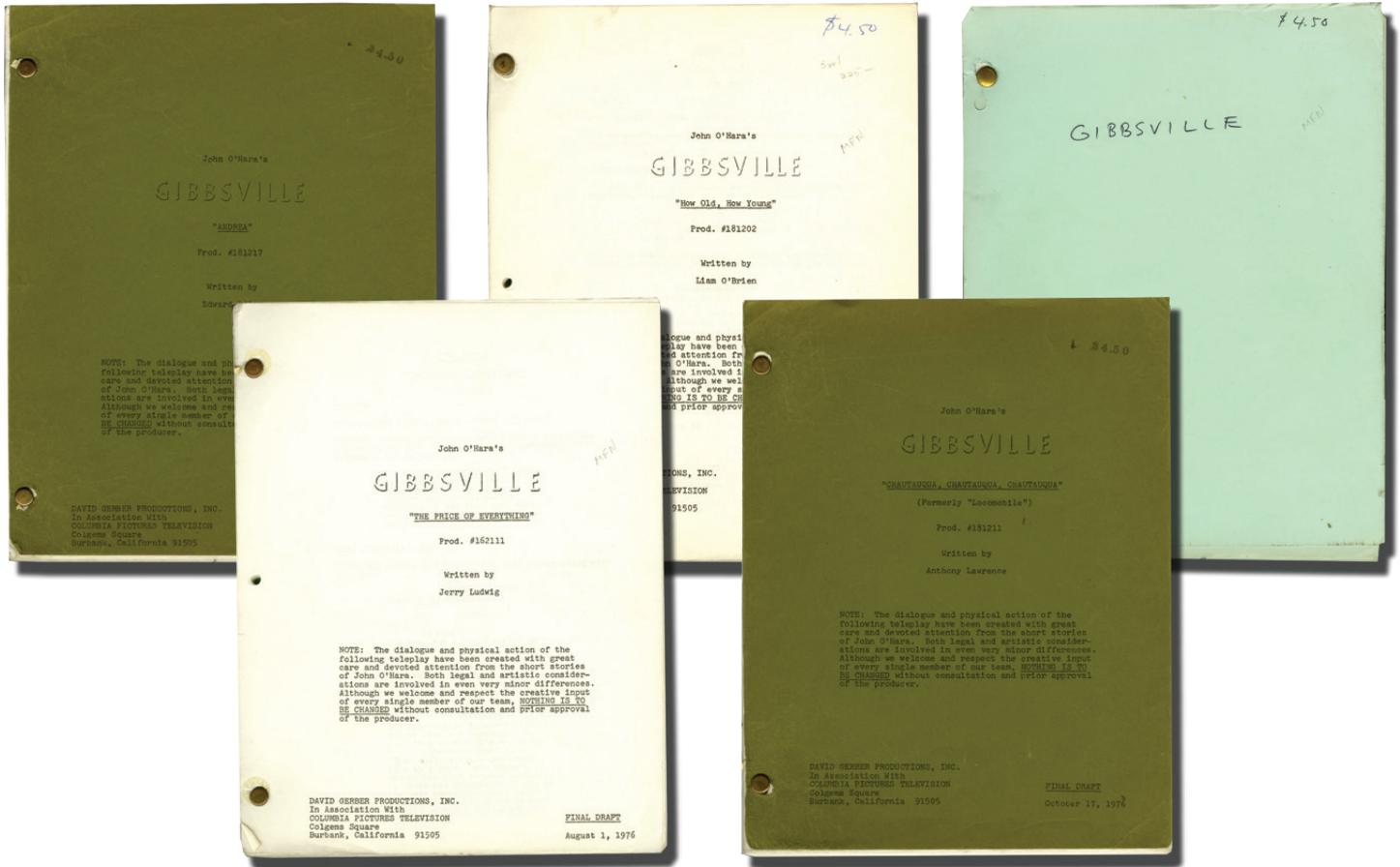
STEVE REICH
Steve Reich and Musicians and
members of the Rochester Philharmonic
Orchestra, November 6, 1983

Rochester, NY: Eastman School of Music, 1983. Original program for a performance by Steve Reich at the Eastman School of Music on November 6, 1983 as part of the Meet the Composer series, featuring performances of *Clapping Music*, *Vermont Counterpoint*, and *Drumming Part I* by a quintet lead by Reich, and *Tehillim*, performed by members of the Rochester Philharmonic Orchestra conducted by Enrique Arturo Diemecke.

Six loose leaves, folded to ten 5.5 x 11.5 inch pages in self wrappers. Lightly soiled and Near Fine.

\$300

FILMS WIT



37

Appointment in Samarra was a TV show
JOHN O'HARA (NOVEL, CHARACTERS)
EDWARD ADLER, LIAM O'BRIEN, JERRY LUDWIG, RICHARD FIELDER,
ANTHONY LAWRENCE (SCREENWRITER)
GIG YOUNG, JOHN SAVAGE (STARRING)

An archive of scripts from five episodes of the television series *Gibbsville*, based on John O'Hara's *Appointment in Samarra*

National Broadcasting Company, 1976. Final and Revised Final drafts for four episodes the 1976 season and two episodes 1977 season of the NBC television series *Gibbsville*, based on characters in John O'Hara's 1934 novel, *Appointment in Samarra*.

Gibbsville is the name of the town central to the novel's plot, a fictionalized version of O'Hara's hometown, Pottsville, Pennsylvania.

\$750



38

PETER GODFREY (DIRECTOR)
BOB PALMER (PHOTOGRAPHER)
WILKIE COLLINS (NOVEL)
STEPHEN MOREHOUSE AVERY (SCREENWRITER)
ALEXIS SMITH, ELEANOR PARKER, SYDNEY GREENSTREET, GIG YOUNG (STARRING)
The Woman in White

Warner Brothers, 1948. Vintage photograph from the set of the 1948 film. Featuring Eleanor Parker standing next to Sydney Greenstreet, with Gig Young kneeling at the feet of Alexis Smith in front of the pair. From the private collection of Eleanor Parker. Photographer Bob Palmer's rubber stamp to the verso. Based on the 1859 Wilkie Collins novel.

An artist (Gig Young) hired to teach a wealthy woman (Eleanor Parker) uncovers a plot to erode her sanity. He becomes involved with one of Parker's

cousins, and together the pair attempt to save her, and the family fortune, from her conniving invalid uncle and new husband. Set on an English estate.

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

Selby US. Spicer US. Weldon 1983.

\$450



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

ASMP MEMBER
AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS

39

WILLIAM WYLER (DIRECTOR)

ROBERT [BOB] WILLOUGHBY (PHOTOGRAPHER)

LILLIAN HELLMAN (PLAY)

AUDREY HEPBURN, SHIRLEY MACLAINE, JAMES GARNER (STARRING)

The Children's Hour

United Artists, 1961. Vintage oversize, double weight, borderless still photograph from the 1961 film. Shot, struck, and mounted by the film's still photographer, Bob Willoughby, with his ASMP rubber stamp on the verso. Full provenance available.

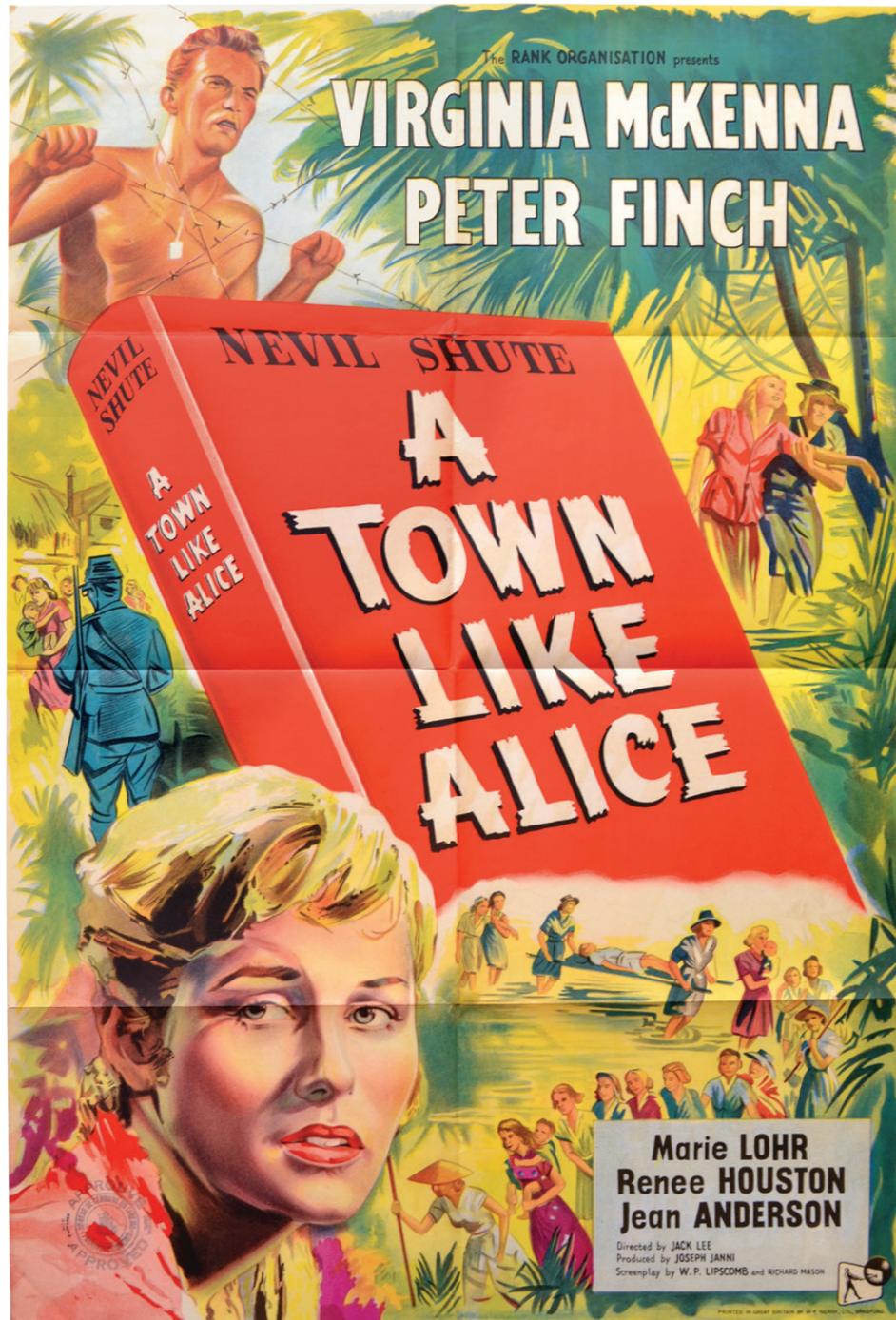
Based on Lillian Hellman's 1934 play, about two teachers at an all-girls boarding school accused of being in a lesbian relationship by one of the students, ruining one's engagement and driving the other to commit suicide. The play was previously adapted by Wyler in 1936 as *These Three*, though the Production Code forced Hellman to change the rumor from one of homosexuality to infidelity. The 1961 version restores the content of the child's lie, and is overall

incredibly faithful to the stage play. Nominated for five Academy Awards, including a Best Supporting Actress nomination for Fay Bainter.

Perhaps the most prolific and widely seen chronicler of mid-century Hollywood, Bob 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.

13.5 x 9.25 inches (34 x 23 cm). Near Fine.

\$650



40

NEVIL SHUTE (NOVEL)
JACK LEE (DIRECTOR)
PETER FINCH (STARRING)
A Town Like Alice

The Rank Organization, 1956. Vintage UK one sheet poster for the 1956 British film.

After inheriting a fortune, a newly wealthy Englishwoman returns to Malaya, where she was previously a POW, with the intention of building a well for the villagers who sheltered her during World War II.

Set in Malaya, shot on location in Malaysia, Australia, and England.

27 x 41 inches (68 x 104 cm), folded. Near Fine with light toning and black holograph notations to the verso.

\$450

FILMS WITH LITERARY SOURCES



41

Ava Gardner does Hemingway

ERNEST HEMINGWAY (NOVEL)

HENRY KING (DIRECTOR)

PETER VIERTTEL (SCREENWRITER)

TYRONE POWER, AVA GARDNER, MEL FERRER, ERROL FLYNN (STARRING)

The Sun Also Rises

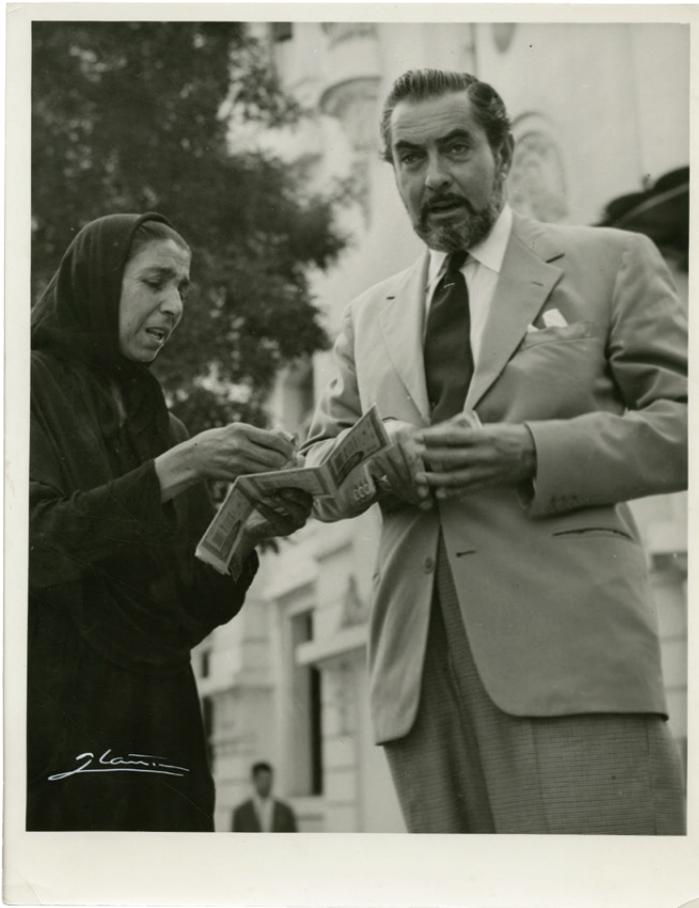
Twentieth Century-Fox, 1957. Two vintage photographs of Ava Gardner interacting with locals while on a break from shooting the 1957 film. One photograph with a mimeo snipe, the other with Twentieth Century-Fox stamp in French, and both with holograph pencil notations on the verso.

After Jennifer Jones dropped out of the production due to other commitments, Hemingway insisted on Gardner for the role of Lady Brett Ashley. This

caused a delay that moved shooting to the winter, requiring the bulk of the film to be shot in Mexico, rather than the novel's setting of Spain as originally planned.

8 x 10 inches (20 x 25 cm). Very Good plus. Each photograph with a small, jagged closed tear to the right margin, and light creasing.

\$450



42

Tyrone Power does Hemingway

HENRY KING (DIRECTOR)

ERNEST HEMINGWAY (NOVEL)

PETER VIERTEL (SCREENWRITER)

TYRONE POWER, AVA GARDNER, MEL FERRER, ERROL FLYNN (STARRING)

The Sun Also Rises

Twentieth Century-Fox, 1957. Two vintage press photographs from the 1957 film, showing star Tyrone Power on location in Spain. With the stamp of the photographer, featuring a Madrid address, on the verso of one photograph, and his illegible ink signature on the recto of both.

A fairly faithful adaptation of Hemingway's 1926 novel, about a group of British and American expatriates in Paris who travel to Pamplona to watch the running of the bulls. Featuring a career revitalizing performance from Errol Flynn, as a hedonistic, hard living drunk, one that would lead to

him being cast as an alcoholic in several subsequent films.

Set in Spain and France, shot on location in those countries as well as Mexico, the latter much to the consternation of Hemingway who said "You're meant to be in Spain and all you see walking around are nothing but Mexicans... It looked pretty silly" and reportedly walked out after 25 minutes.

7 x 9 inches (18 x 23 cm). Near Fine.

\$300



43

An extraordinary archive

JOHN FORD (DIRECTOR)

ERSKINE CALDWELL (NOVEL)

NUNNALLY JOHNSON (SCREENWRITER)

CHARLEY GRAPEWIN, MARJORIE RAMBEAU, GENE TIERNEY (STARRING)

Tobacco Road

Twentieth Century Fox Film Corporation, 1941.
Collection of 38 vintage keybook set design
photographs from the 1941 film.

Based on Erskine Caldwell's 1932 novel about a hillbilly family living outside of Augusta, Georgia, and their troubles with a bank attempting to buy their land. Since the novel's publication, film studios vied for acquisition of the screen rights. RKO Pictures and Warner Bros. were among the first potential buyers, but both failed to pursue the rights. In 1940 Columbia Pictures showed interest, but was informed that the novel was on the list of banned books, and shied away. Eventually, 20th Century Fox

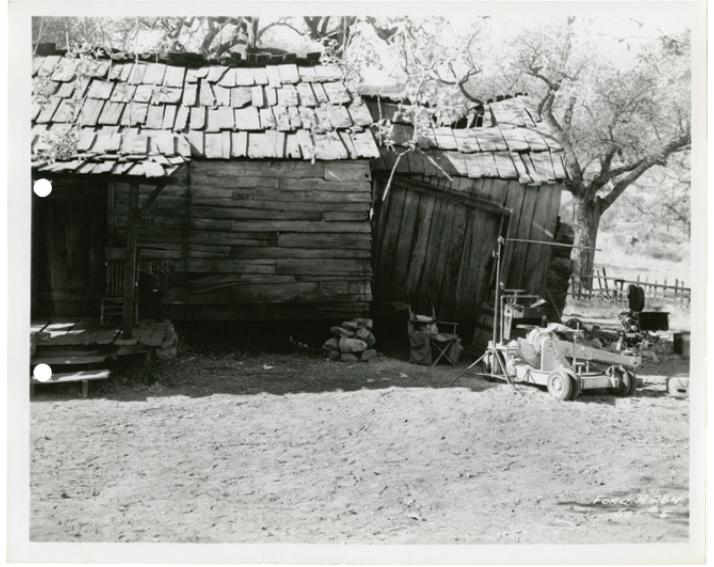
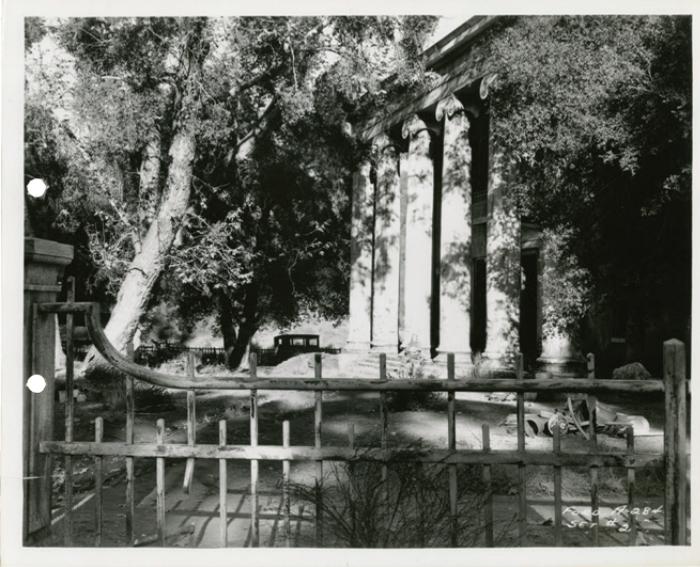
won the rights, hot with success from their earlier project, *The Grapes of Wrath*.

Set in the American South, shot on location in California.

8 x 10 inches (20.5 x 25.5 cm). Near Fine, with two hole punches to the margin of each and a red holograph ink notation to the verso of one image.

\$950

FILMS WITH LITERARY SOURCES





44

What it's all about

LEWIS GILBERT (DIRECTOR)
BILL NAUGHTON (PLAY, SCREENWRITER)
JACK DOOLEY (STILL PHOTOGRAPHER)
MICHAEL CAINE (STARRING)

Alfie

Paramount, 1966. Vintage borderless photograph from the set of the 1966 UK film. Shown is a very relaxed and happy Michael Caine, lying across the laps of his four female costars (Vivien Merchant, Jane Asher, Julia Foster, and Shelly Winters) between takes. Tipped-on snipe humorously describing Michael Caine's interest in the opposite sex on the verso.

Set in London, shot on location there and in Middlesex, England.

7 x 9 inches (18 x 23 cm). About Fine.

\$300

FILMS WITH LITERARY SOURCES



45

CLARENCE BROWN (DIRECTOR)
HERMANN SUDERMANN (NOVEL)
GRETA GARBO, JOHN GILBERT (STARRING)
Flesh and the Devil

Metro-Goldwyn-Mayer, 1926. Vintage reference photograph from the set of the 1926 film, showing actor John Gilbert applying makeup from a portable makeup case. With a printed snipe on the verso. Based on the 1894 German novel *The Undying Past* by Hermann Sundermann.

10 x 8 inches. About Near Fine, with a couple of short closed tears.

National Film Registry.

\$375



46

SINCLAIR LEWIS (NOVEL)
RICHARD BROOKS (DIRECTOR)
BURT LANCASTER, JEAN SIMMONS
(STARRING)
Elmer Gantry

Elmer Gantry Productions / United Artists, 1960. Vintage double weight photograph from the set of the 1960 film. Director Richard Brooks gets up close to direct Burt Lancaster as Lancaster holds Jean Simmons.

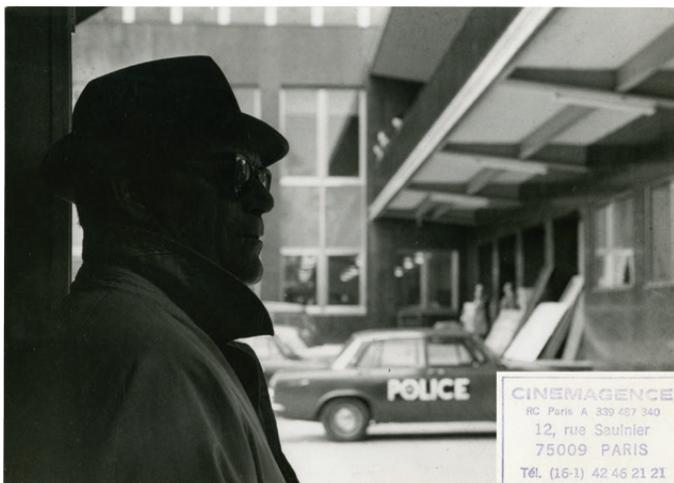
Based on the 1927 novel by Sinclair Lewis. Nominated for five Academy Awards, including Best Picture, winning for Best Actor, Best Supporting Actress, and Best Adapted Screenplay.

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

Rosenbaum 1000.

\$275

THE FRENCH



CINEMAGENCE
RC Paris A 339 457 940
12, rue Sautnier
75009 PARIS
Tél. (15-1) 42 46 21 21

47

JEAN-LUC GODARD (DIRECTOR)
GEORGES PIERRE (STILL PHOTOGRAPHER)
EDDIE CONSTANTINE, ANNA KARINA (STARRING)
Alphaville

Athos Films/Chaumiane/Filmstudio, 1965.
Collection of six vintage borderless reference
photographs from the 1965 film. Four with holograph
pencil notations on the verso crediting photographer
Georges Pierre. Two with the stamp of Cinemagence
on the verso.

Godard transplants fictional detective Lemmy
Caution (played by Eddie Constantine, as he was in
several French films based on the character created
by pulp novelist Peter Cheyney) into a dystopian

future, where he is on a mission to kill the machine
intelligence that rules over a fascist state where
emotion is outlawed.

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

Criterion Collection 25. Godard, *Histoires du cinema*.
Grant US. Rosenbaum 1000. Weldon 1983.

\$975



48

TERENCE FISHER
The Phantom of the Opera

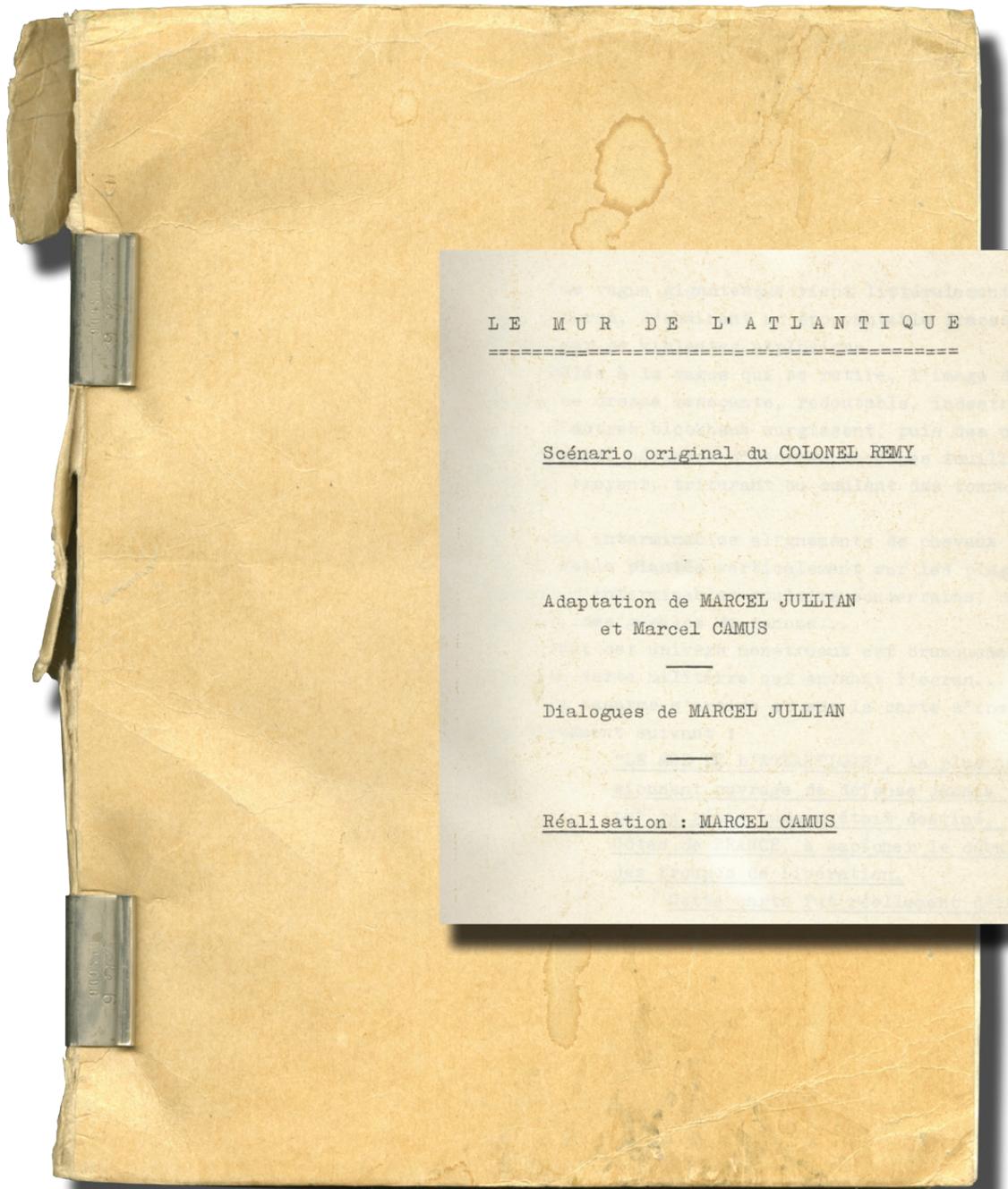
Ateliers Lalande, 1962. Original French poster for the 1962 British film.

The early 1960s take on Gaston Laroux's novel, done in Hammer horror fashion. A very accessible version and probably the least ponderous, little seen today but considered second only to the 1925 Lon Chaney version by cinephiles. The film was originally written for Cary Grant, who had a strange urge to do

a horror film at the time, but eventually went to the great Herbert Lom. Lom parodied his own portrayal of the phantom 15 years later, as the mad Inspector Dreyfuss in *The Pink Panther Strikes Again* (1976).

43.5 x 61.5 inches. Rolled, on archival linen. Near Fine.

\$850



49

MARCEL CAMUS (DIRECTOR)

MARCEL JULIAN, COLONEL REMY (SCREENWRITERS)

BOURVIL, PETER McENERY, SOPHIE DESMARETS, JEAN POIRET (STARRING)

Atlantic Wall

Société Nouvelle de Cinématographie (SNC), circa 1970. Draft script for the 1970 film. Text in French.

One of Marcel Camus' best loved films, a French-Italian collaboration dealing with World War II in a humorous light. The last film made by French actor Bourvil. A British airman falls into the bedroom of a young lady and is coerced into joining the French resistance.

Camus was responsible for a number of other classic French films, including *Black Orpheus* (1959) and *Bahia* (1976).

Set in France, and shot on location there.

\$650



50

RALPH HABIB (DIRECTOR)**NICOLE COURCEL, DANY CARREL, IVAN DESNY, JEAN-LOUIS TRINTIGNANT, GIORGIA MOLL (STARRING)**
Club of Women

Les Films Ariane, circa 1956. Collection of over 80 vintage borderless single weight candid and glamor photographs and film negatives, black-and-white and color, and color transparencies, for the 1956 French-Italian film. Most of the images are glamour portraits of the film's leading women: Dany Carrel, Nicole Courcel, Giorgia Moll, and Béatrice Altariba. Several color transparencies show Brigitte Bardot, whose sister Mijanou starred in the film, leaving a small airplane with her male companion. Several photos rubber-stamped with various photographer names and agencies, including Esther Kiss, Rene Hollinger, and L. Markine. Housed in a vintage French Crumiere brand photo paper box.

A remake of Jacques Deval's 1936 film of the same name, about a women's boarding house, and the group of women forced to band together because of a housing shortage.

Released during the heyday of American exploitation films about women's prisons, all-girl boarding schools, and girl gangs.

Photographs range from 7.25 x 9.25 inches (18.25 x 23.25 cm) to 3 x 4 inches (7.5 x 10 cm), with most being smaller (developed photos from medium-format transparencies), negatives and transparencies include 15 frames on 35mm strips, 6 mounted medium format color transparencies, 5 medium format color transparencies, and 39 medium format negatives. Photographs moderately curled, negatives with light rubbing. Very Good plus overall. Box has done its job, and is split at corners with foxing, Good only.

\$650



51

RENÉ CLAIR (DIRECTOR, SCREENWRITER)
ARCHIE STOUT (CINEMATOGRAPHER)
DUDLE NICHOLS, HELEN FRAENKEL, LEWIS R. FOSTER (SCREENWRITERS)
DICK POWELL, LINDA DARNELL, JACK OAKIE, EDGAR KENNEDY (STARRING)
It Happened Tomorrow

United Artists, 1944. Vintage double weight reference photograph of director René Clair and his one-time cinematographer Archie Stout on the set of *It Happened Tomorrow* (1944).

Based on Lord Dunsany's 1928 play *The Jest of Hahalaba*. Lawrence Stevens (Powell) is an obituary writer who is given a newspaper that has tomorrow's news, and he uses it to write stories and get ahead of other reporters. This new power brings him under suspicion by Police Inspector Mulrooney (Kennedy), who wants to know how Stevens is always aware of upcoming crimes. Stevens gets another newspaper and intends to use it to pick a winning horse to win enough money to get married to his girlfriend Sylvia (Darnell), who is half of a clairvoyant act with her uncle Oscar (Oakie). Unfortunately, he is also warned of his own death, so he and Sylvia

get married immediately. He attempts to avoid the location of his pending death, but circumstances keep leading him there, including a chase after a man who stole their track winnings.

Nominated for two Academy Awards.

Cinematographer Stout worked mainly on Western films until his time with Clair, and he continued to with Westerns after this film, notably *Rio Grande* (1950) and *Hondo* (1953). He won an Academy Award for *The Quiet Man* (1952).

7.25 x 9.25 inches (18.25 x 23.25 cm). Ink notation on the verso, else Near Fine.

\$325



52

ALAIN RESNAIS (DIRECTOR)
JORGE SEMPRUN (SCREENWRITER)
YVES MONTAND, INGRID THULIN,
GENEVIEVE BUJOLD (STARRING)
The War is Over

Europa Film, 1966. Vintage French pressbook for the 1966 film.

In the wake of the Spanish Civil War, a communist exile coordinates anti-Franco activities from his new Paris home. Over time, however, he becomes disillusioned with the revolution and its questionable tactics.

Generally considered to be one of Resnais' crowning achievements as a filmmaker. Nominated for an Academy Award for Best Screenplay.

Two pages, saddle stitched, 10 x 12 inches. Near Fine with a small holograph graphite notations to the recto.

\$450



53

JEAN-LUC GODARD (DIRECTOR)
DOLORES HITCHENS
(NOVEL, SCREENWRITER)
ANNA KARINA, DANIELE GIRARD
(STARRING)
Band of Outsiders

Columbia Films, 1964. Vintage French Grande poster for the 1964 French film.

An outrageous and comical crime film, which Godard himself described as "*Alice in Wonderland* meets Franz Kafka." Adapted from Dolores Hitchens' 1958 novel *Fools' Gold*, it is noted as one of Godard's more accessible films.

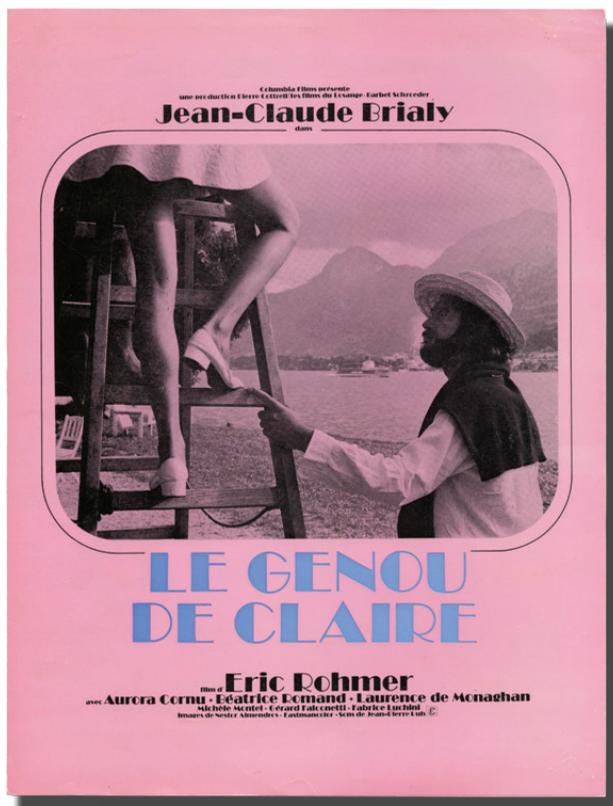
Shot on location in Paris, France.

46 x 63 inches (117 x 160 cm), folded. A small closed tear to the margin, else Near Fine.

BFI. Criterion Collection 174. Godard, Histoires du cinema. Rosenbaum 1000.

\$500

THE FRENCH



54

ERIC ROHMER (DIRECTOR)
JEAN-CLAUDE BRIALY (STARRING)
Claire's Knee

Les Films du Losange, 1970. Vintage pressbook for the 1970 film. Director Eric Rohmer's first color film, in which mountainous backdrops and varying tones play a significant visual role. In a notably minimal narrative, a newly married diplomat becomes infatuated with a lovely young acquaintance, specifically, with the girl's knee. His desire to touch her knee becomes the driving force behind the film.

Two pages, 9.5 x 12.5 inches. Near Fine with pin holes to the corners.

Criterion Collection 347.

\$475



55

ERIC ROHMER (DIRECTOR)
JEAN-LOUIS TRINTIGNANT,
FRANCOISE FABIAN (STARRING)
My Night at Maud's

FFD, 1969. Original French pressbook for the 1969 film. Nominated for two Academy Awards and the Palme d'Or.

The third film (but fourth released) in Rohmer's "Moral Tales" series, and the one that finally elevated him to the international status of his New Wave peers.

9.5 x 13.25 (24 x 34 cm). Tri-fold, Very Good plus. Starting to the lower rear fold, and light soil.

Criterion Collection 345.

\$450



56

[PRESS PHOTOGRAPHY]
Martine Carol and Christian-Jaque

Circa 1950s. Collection of 26 vintage photographs of actress Martine Carol, seen here traveling in Asia with her then husband, French film director Christian-Jaque. All photos, shot by an unknown photographer, feature the bubbly Parisian galavanting with geishas, posing outdoors, enjoying Asian culture, and hamming for the camera. Nearly all photos have Carol's and/or Jaque's name rubber-stamped on the verso, and two photos with Cal-Pictures rubber stamps on the versos. Included is a UniFrance Film press photo envelope.

Carol (1920-1967) began acting under the tutelage of René Simon, with her first film credit in Richard Pottier's crime thriller *La ferme aux loups* (1943). During her heyday in the 1940s and 1950s, she was the leading sex symbol of French cinema, considered France's Marilyn Monroe. Notable films include *Beware Blondes* (1950), *Lucrece Borgia* (1953), *Madame du Barry* (1954), *Nana* (1955), *Lola Montès*

(1955), and *Ten Seconds to Hell* (1959). Carol lost popularity by 1960 to the fresh-faced Brigitte Bardot and her knack for choosing in controversial roles, and a growing substance abuse habit.

Film director Christian-Jaque and Martine Carol were married in 1954 and divorced four years later, dating these photos to about that time. One image features the two appearing before a sign for the premier opening of the New Bridge Theatre, then showing Christian-Jaque's *Adorable Creatures* (1952), starring Carol.

23 photos 5 x 7 inches, 1 photo 7 x 8.5 inches, 2 photos 8 x 10 inches. Some with borders. All slightly curling, else Near Fine.

\$450



57

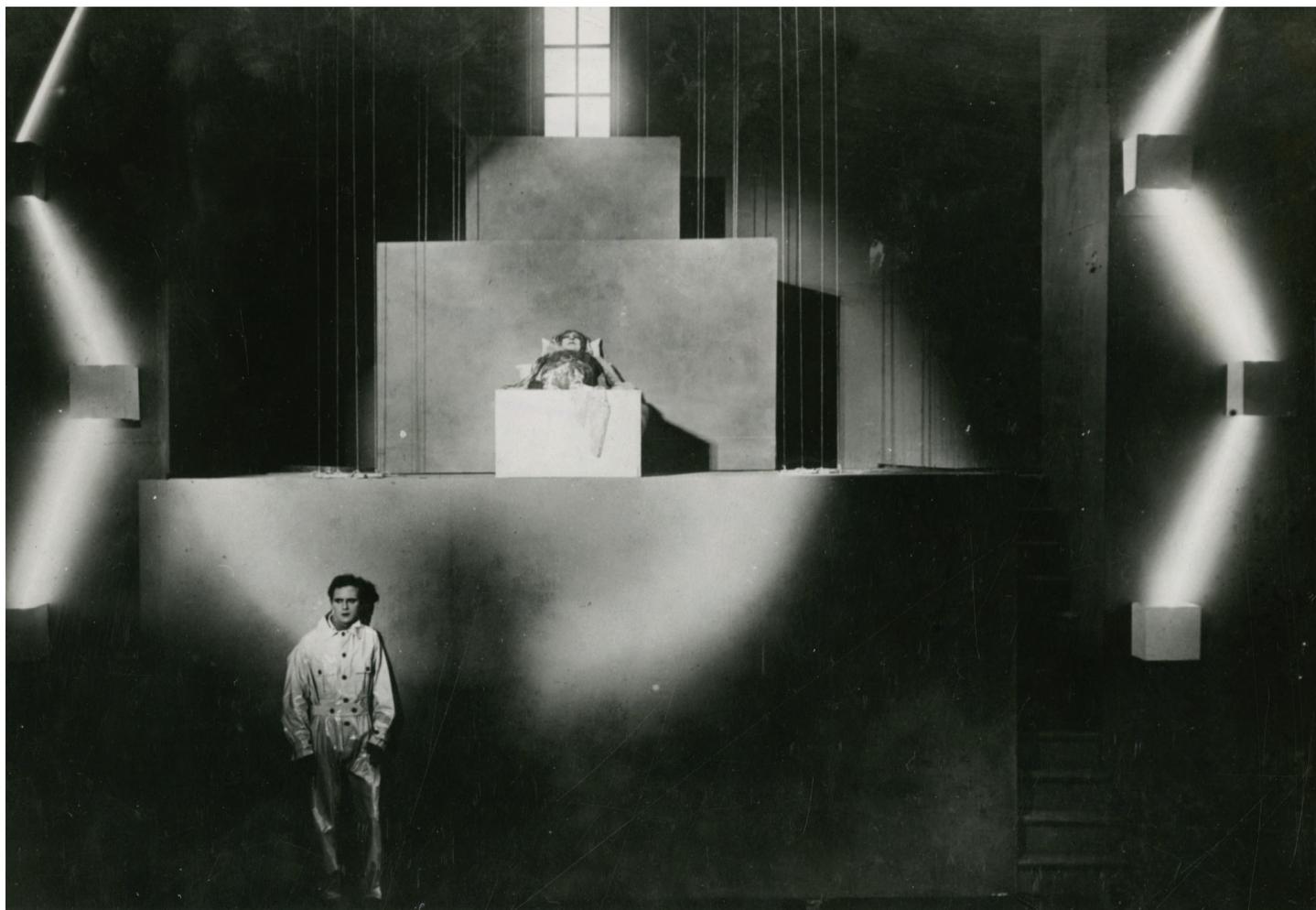
LOUIS MALLE (DIRECTOR)
GEORGES DARIEN (NOVEL)
VINCENT ROSSEL (STILL PHOTOGRAPHER)
JEAN-CLAUDE CARIÉRE, DANIEL BOULANGER (SCREENWRITERS)
JEAN-PAUL BELMONDO, GENEVIÈVE BUJOLD (STARRING)
The Thief of Paris

Les Productions Artistes Associes/Nouvelles Éditions de Films (NEF)/Compagnia Cinematografica Champion, 1967. Vintage borderless, double weight photograph from the set of the 1967 film, showing Louis Malle and Jean-Paul Belmondo conferring on the set. With the stamp of photographer Vincent Rossel and the name of the film, as well as holograph notations regarding layout, on the verso.

After his inheritance is stolen by his uncle, a young man embarks on a life of crime to win back what was taken from him. Based on the 1897 novel by Georges Darien.

10.5 x 8 inches (27 x 20 cm). Near Fine.

\$350



58

MARCEL L'HERBIER (DIRECTOR)**PIERRE DUMARCHAIS, GEORGETTE LEBLANC (SCREENWRITERS)****JAQUE CATELAIN, GEORGETTE LEBLANC (STARRING)****L'inhumaine**

Circa 1924. Vintage reference photograph from the French release of the 1924 film. From the archive of Maurice Bessy, and subsequently Daniel Bouteiller, with two different stamps by Bessy, Bouteiller's printed label, notations, and press markings on the verso.

An early noir antecedent in terms of the "femme fatale," but just as importantly intended as a manifesto of modern decorative arts at the very apex of the art deco era. Released in 1924 to intense controversy due to its cinematic and technical "abberations" (later changed to "innovations"), and starring 1920s French opera star Georgette Leblanc.

Director Marcel L'Herbier described the film as representing a "miscellany of modern art," bringing together some of the greatest artists from the time period, including painter Fernand Léger, architect Robert Mallet-Stevens, glassmaker René Lalique, fashion designer Paul Poiret, and directors Alberto Cavalcanti and Claude Autant-Lara, among others, to create a collaborative cinematic experience.

5 x 7 inches. Very Good plus.

Flicker Alley 45.

\$350

THE FRENCH



59

ALAIN ROBBE-GRILLET (DIRECTOR)

JEAN-LOUIS TRINTGNANT, PHILIPPE NOIRET, ANICÉE ALVINA, SYLVIA KRISTEL (STARRING)

Playing with Fire

Arcadie Productions, 1975. Collection of two vintage color and five borderless, black and white reference photographs from the 1975 film.

One of ten films made by the French novelist Robbe-Grillet, ostensibly about the target of a kidnapping plot hiding out at a high society brothel, but in reality an exercise in image making, fourth wall breaking, and the exploration of Robbe-Grillet's usual concerns of eroticism, voyeurism, and doppelgangers. One of

his most commercially successful films, down mostly to the presence of *Emmanuelle* star Sylvia Kristel, far more prevalent in the marketing material (she appears in two of the photographs here) than in the actual film.

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

\$325



60

MICHEL AUDIARD (DIRECTOR)**JEAN-MARIE POIRÉ (SCREENWRITER)****JANE BIRKIN (STARRING)****How to Make Good When One is a Jerk and a Crybaby**

Les Films du Jeudi / Gaumont, 1974. Vintage oversize, borderless reference photographs of Jane Birkin in a rare clothed appearance, from the 1974 film. With a holograph notation on the verso identifying the film.

A liquor salesman makes up stories to obscure his pathetic life in order to succeed at both business and with women.

9 x 11.25 inches (23 x 29 cm) Near Fine.

\$325



61

RENE CLAIR (DIRECTOR)**ROBERT PIROSH, MARC CONNELLY, NORMAN MATSON (SCREENWRITERS)****THORNE SMITH (NOVEL)****FREDERIC MARCH, VERONICA LAKE, ROBERT BENCHLEY (STARRING)****I Married a Witch**

Rene Clair Productions, 1942. Vintage French film program from the 1942 film.

On the heels of his success as the screenwriter for the Marx Brothers' *A Day at the Races* and *A Night at the Opera*, Robert Pirosh and Pulitzer Prize-winning dramatist Marc Connelly collaborated on this adaptation of Thorne Smith's posthumously published 1942 novel, *The Passionate Witch*, for French director Rene Clair, a classic of the screwball style, starring Veronica Lake and Fredric March.

Shot on location in California.

Near Fine with light toning over all.

Criterion Collection 676.

\$325



62

DOUGLAS SIRK (DIRECTOR)

ROBERT WILDER (NOVEL)

GEORGE ZUCKERMAN (SCREENWRITER)

ROCK HUDSON, LAUREN BACALL, ROBERT STACK (STARRING)

Written on the Wind

Universal International Pictures, 1956. Vintage French film program from the 1956 US film. Based on Robert Wilder's 1946 novel of the same name.

The film was loosely based on the real-life scandal between torch singer Libby Holman and her tobacco heir husband. Dorothy Malone stars as the self-destructive nymphomaniac, Marylee, next to Robert Stack as her playboy brother, Kyle. Both are children of a wealthy oil baron. A romance between Kyle's wife and one of his father's employees results in a deadly confrontation. *Written on the Wind* was the sixth of eight films Douglas Sirk made with Rock Hudson, as well as the most successful.

Shot on location in California.

8 x 10 inches (20.5 x 25.5 cm). Light wear to the margins and pin holes, else Near Fine.

Criterion Collection 96. Ebert I. Godard, Histoires du Cinema.

\$275

63

JACQUES BECKER (DIRECTOR)
YVES LE DELIOU (PHOTOGRAPHER)
 Le Trou



Filmsonor, circa 1960. Collection of eleven vintage borderless photographs from the seminal 1960 French film noir, including images of director Jacques Becker with his camera, actors Marc Michel and Michel Constantin, and other members of the cast and crew on the set. Notations in holograph pencil, on the versos of nearly all. Based on Jose Giovanni's 1957 first novel.

One photograph 7 x 9.5 inches (17.75 x 23.75 cm), others 5 x 7 inches (12.5 x 17.5 cm). Light curling, else Near Fine.

Criterion Collection 129. Godard, Histoires du cinema. Buss, French Film Noir. Grant US. Hayden and Schneider 1001, Selby Masterpiece US. Spicer US.

\$350



64

LUC BESSON (DIRECTOR, SCREENWRITER)
ANNE PARILLAUD, JEAN-HUGHES ANGLADE,
JEAN MOREAU, JEAN RENO (STARRING)
 La Femme Nikita

Gaumont, 1990. Vintage borderless photograph from the 1990 film, showing director Besson peering through a missing pane of glass with a camera.

A breakthrough international success for Besson, who would go on to a long career as a director and producer of action films, and would hit it even bigger three years later with *The Professional* (Leon).

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

Grant France. Weldon 1996.

\$300

PHOTOGRAPH



65

Never easily impressed

FRANK TUTTLE (DIRECTOR)

GEORGE ABBOTT, JOHN V.A. WEAVER (PLAYWRIGHTS)

TOWNSEND MARTIN (SCREENWRITER)

LOUISE BROOKS, EVELYN BRENT, LAWRENCE GRAY, OSGOOD PERKINS (STARRING)

Love 'Em and Leave 'Em

Famous Players-Lasky Corporation / Paramount, 1926. Vintage photograph from the 1926 film starring Louise Brooks. With a mimeo snipe and photo agency sticker on the verso.

Based on the 1926 Broadway play, written by George Abbott and John V.A. Weaver, Louise Brooks plays a party girl whose wild ways wreak havoc on both

the professional and romantic life of her responsible sister, played by Evelyn Brent. Here Brooks is in the midst what appears to be an epic eye-roll directed towards fellow shopkeeper Dorothy Mathews.

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

\$1500

APHS PHOTO



66

Peelaert does Dino

DEAN MARTIN, GUY PEELAERT (SUBJECTS)
Dean Martin in Las Vegas, 1959

Vintage contact sheet showing four images of Dean Martin at rehearsals in Las Vegas in 1959. With holograph ink notations on the verso noting the location and year, as well as the presence of artist Guy Peelaert, who appears in a single image with Martin and an unidentified dancer.

Peelaert is most famous for his controversial (and ultimately censored) cover image for David Bowie's *Diamond Dogs*, as well as the album cover for The Rolling Stones' *It's Only Rock 'n; Roll*, and the posters

for Martin Scorsese's *Taxi Driver* (1976), Robert Altman's *Short Cuts* (1993), and Wim Wenders' *Paris, Texas* (1984) and *Wings of Desire* (1987). Dean Martin is most famous for being Dean Martin.

Contact sheet 10 x 8 inches (25 x 20 cm). Images roughly 5 x 4 inches (13 x 10 cm). Near Fine.

\$325



67

GENE KELLY (DIRECTOR, STARRING)

STANLEY DONEN (DIRECTOR)

BETTY COMDEN, ADOLPH GREEN (SCREENWRITERS)

DONALD O'CONNOR, DEBBIE REYNOLDS, JEAN HAGEN (STARRING)

Singin' in the Rain

Metro-Goldwyn-Mayer [MGM], 1952. Vintage keybook photograph from the 1952 musical showing Gene Kelly during the titular musical number. With a stamp noting "This is a key set print" and mimeo snipe on the verso.

8 x 10 inches (20 x 25 cm). Near Fine, with a tiny closed tear to the left margin and slight waviness.

National Film Registry. Ebert I. Hirschhorn, *The Hollywood Musical*. Rosebaum 1000. Schrader 42.

\$450



68

JOSEPH LOSEY (DIRECTOR)**MARCO DENEVI (SHORT STORY)****GEORGE TABORI (SCREENWRITER)****ELIZABETH TAYLOR, MIA FARROW, ROBERT MITCHUM (STARRING)****Secret Ceremony**

Universal Pictures, 1968. Vintage borderless photograph from the set of the 1968 film. Featuring Mia Farrow on a horse during filming, with Jo Losey and Liz Taylor in the background.

A dark, psychologically twisted film in which Liz Taylor plays a boozy prostitute who stumbles upon a family drama between young, wealthy Mia Farrow (coming off her success in *Rosemary's Baby*) and her stepfather (played by Robert Mitchum). Taylor plays a matronly role in Farrow's life, though she is

unable to tell which of the family members is lying about the other until Farrow kills herself to escape her stepfather's sexual predation, and Taylor exacts a bloody revenge.

7.5 x 9.25 inches (19 x 22.5 cm). About Fine condition.

Newman 35.

\$400



69

[PRESS PHOTOGRAPHY]
Marilyn Monroe and Arthur Miller in London

Circa 1956. Vintage photograph of Marilyn Monroe and then-husband Arthur Miller arriving in London for Monroe's filming of *The Prince and the Showgirl* with Laurence Olivier.

Mimeo snipe on the verso, along with photo agency stamps and copyright sticker.

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

\$850



70

[PRESS PHOTOGRAPHY]**John Huston and Arthur Miller in Ireland**

Vintage borderless press photograph of John Huston and Arthur Miller, circa 1960s.

With the stamps of the PIX press agency and The Silver Screen Archives on the verso.

Miller wrote the screenplay for *The Misfits* (1961), directed by Huston. Presumably taken when Miller

visited Huston in Ireland after the film's release. Huston took up residence in Ireland in 1952.

10.25 x 7.5 inches (26 x 19 cm). Near Fine.

\$325

PHOTOGRAPHS



71

**LOUIS GOLDENBERG, SNUFFY MCGILL (PHOTOGRAPHERS)
C. HOWARD CRANE (ARCHITECT)
Fox Theatre in Detroit, 1930s-1950s**

Circa 1930s - 1950s. Four vintage still photographs of Detroit's illustrious landmark the Fox Theatre shot between the early 1930s and the early 1950s. Photographer's stamp to the verso of two photographs.

One of only 39 places in Michigan on the National Historic Register, the Detroit Fox Theatre is the largest surviving 1920s movie house, and the flagship of the original five over-the-top luxurious Fox Theatres built by film pioneer William Fox. Designed by architect C. Howard Crane, the interior is a glamorous blend of Burmese, Persian, Chinese, and Indian motifs. Miraculously, the theater avoided the fate of so many others of its era, operating continuously until it was closed for restoration in the 1980s, at a cost of \$12 million.

Photos depict the theater's marquee (and associated theatergoers and motor vehicles of the day) for events between the 1930s and the 1950s, the earliest advertising *Easter Follies*, a 1930s stage show that (according to this photo) attracted around-the-block lines, a 1936 marquee for famed vaudeville performer Jack Benny, one for Otto Preminger's 1947 *Forever Amber*, and the last photo for the 1954 Michael Curtiz film *The Egyptian*. Attractive custom text on *Forever Amber* and considerable advertisements for *The Egyptian* reflect decadence befitting the theater.

Three photos 10 x 8 inches (25.5 x 20.5 cm), one photo 7 x 9 inches (18 x 23 cm). Very Good plus to Near Fine.

\$350



72

CLIVE DONNER, RICHARD TALMADGE (DIRECTORS)**VINCENT ROSSELL (STILL PHOTOGRAPHER)****WOODY ALLEN (SCREENWRITER, STARRING)****PETER SELLERS, PETER O'TOOLE, ROMY SCHNEIDER, CAPUCINE, URSULA ANDRESS (STARRING)****What's New Pussycat**

United Artists, 1965. Vintage press photograph from the 1965 French-American film. Editorial notations and Wide World Photo rubber stamp on the verso, with a Spanish rubber stamp, "paso por fotografado." Shown are Ursula Andress and Katrin Schaake on-the-set, conferring between scenes while standing on a bed.

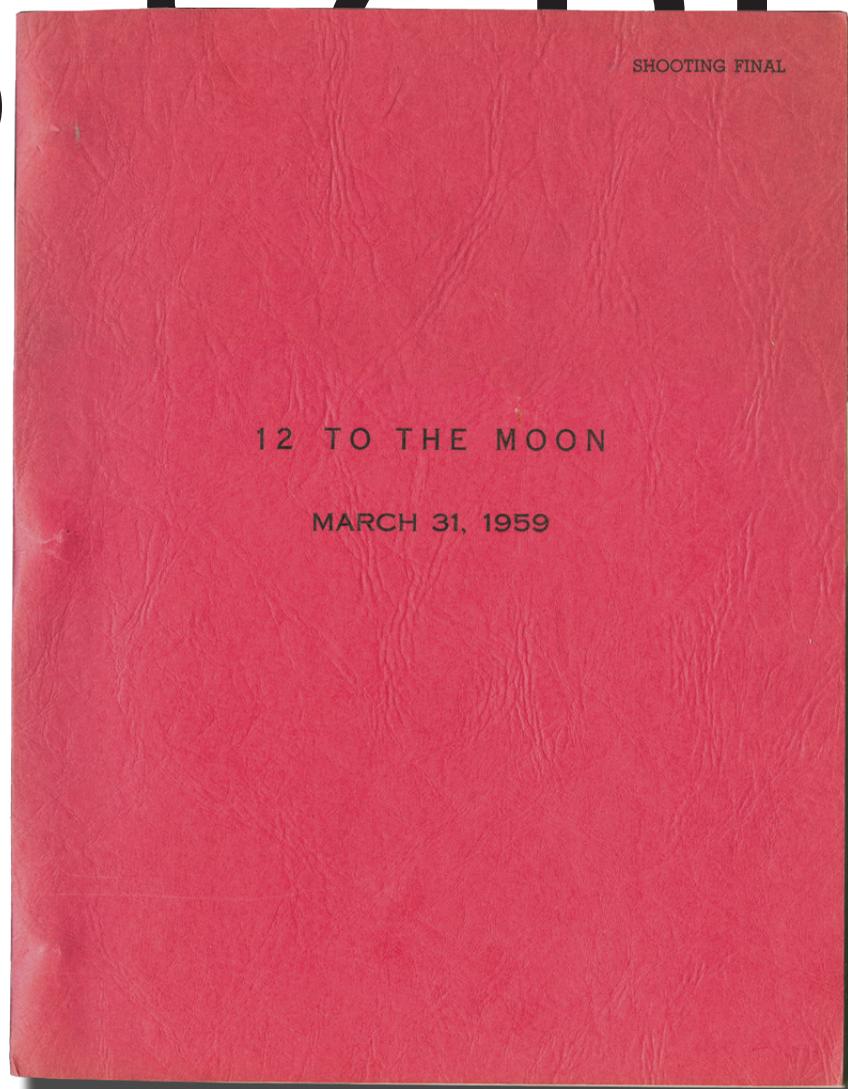
Woody Allen's film debut, as actor and screenwriter. Michael (O'Toole) is a womanizer soon to be married to Carole (Schneider), but Liz (Paula Prentiss) and Rita (Andress) get in the way. His psychoanalyst, Dr. Fritz (Sellers) is no help, and Carole flirts with Victor

(Allen), a nervous wreck. Somehow they all end up in the same hotel in the French countryside, and they mayhem ensues.

Shot on location in France.

6.5 x 9 inches (16.5 x 22.75 cm). Very Good plus, light creases, heavy soil and sticker pull to the verso.

\$325



74

John Alton does outer space

DAVID BRADLEY (DIRECTOR)
F. O. GEBHARDT (STORY WRITER, PRODUCER)
DeWITT BODEEN (SCREENWRITER)
TOM CONWAY, KEN CLARK (STARRING)
12 to the Moon

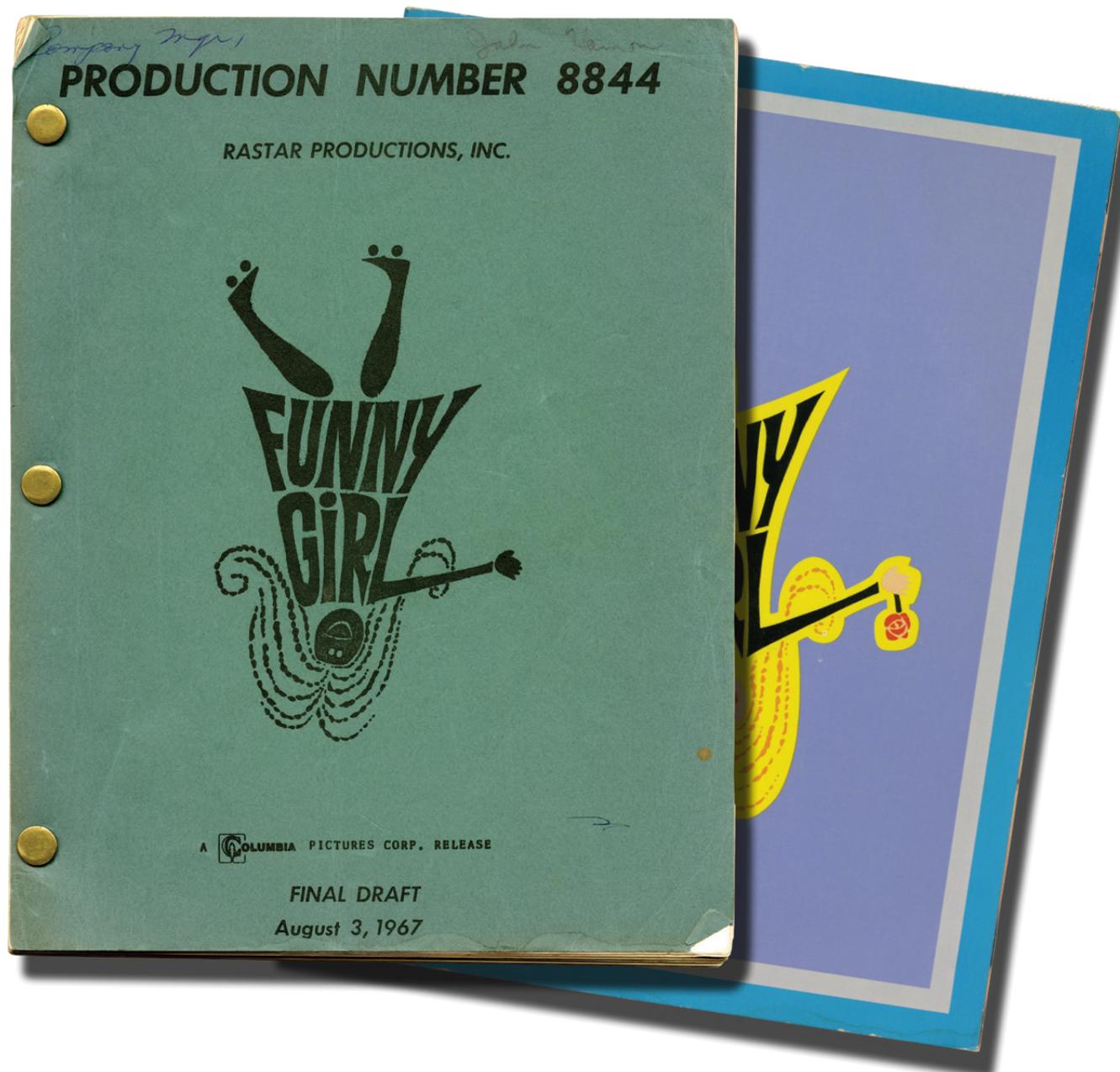
Luna Productions, 1959. Shooting Final script for the 1960 film.

An expertly shot, low-budget space exploration film, about a cozy spaceship carrying scientists, engineers, and researchers from all over the world, with the moon as their destination. Captain John Anderson (Clark) juggles a crew with a variety of nationalities, dealing in particular with conflicts between the German and Israeli crew members over Holocaust issues. Once on the moon, the crew discovers an entire civilization of peace-loving extraterrestrials.

Though working with a pitiable budget, the producers at Luna Productions managed to hire noted cameraman John Alton, then nearing the end of his career. Alton worked on every manner of film, but is best remembered for his work in film noir, salient examples being *Hollow Triumph* (1948), *The Amazing Mr. X* (1948), *The Big Combo* (1955), and a number of important noir entries by director Anthony Mann.

Lentz US. Mystery Science Theater 524. Weldon 1983.

\$450



75

WILLIAM WYLER (DIRECTOR)
ISOBEL LENNART (NOVEL, SCREENWRITER)
BARBRA STREISAND, OMAR SHARIF, KAY MEDFORD, ANNE FRANCIS (STARRING)
 Funny Girl

Columbia Pictures, 1967. Revised Final Shooting script and original souvenir program for the 1968 film. Script belonging to actor John Harmon, who played the “company manager” in the film, with his name on the front wrapper, and notations throughout, in holograph ink and pencil.

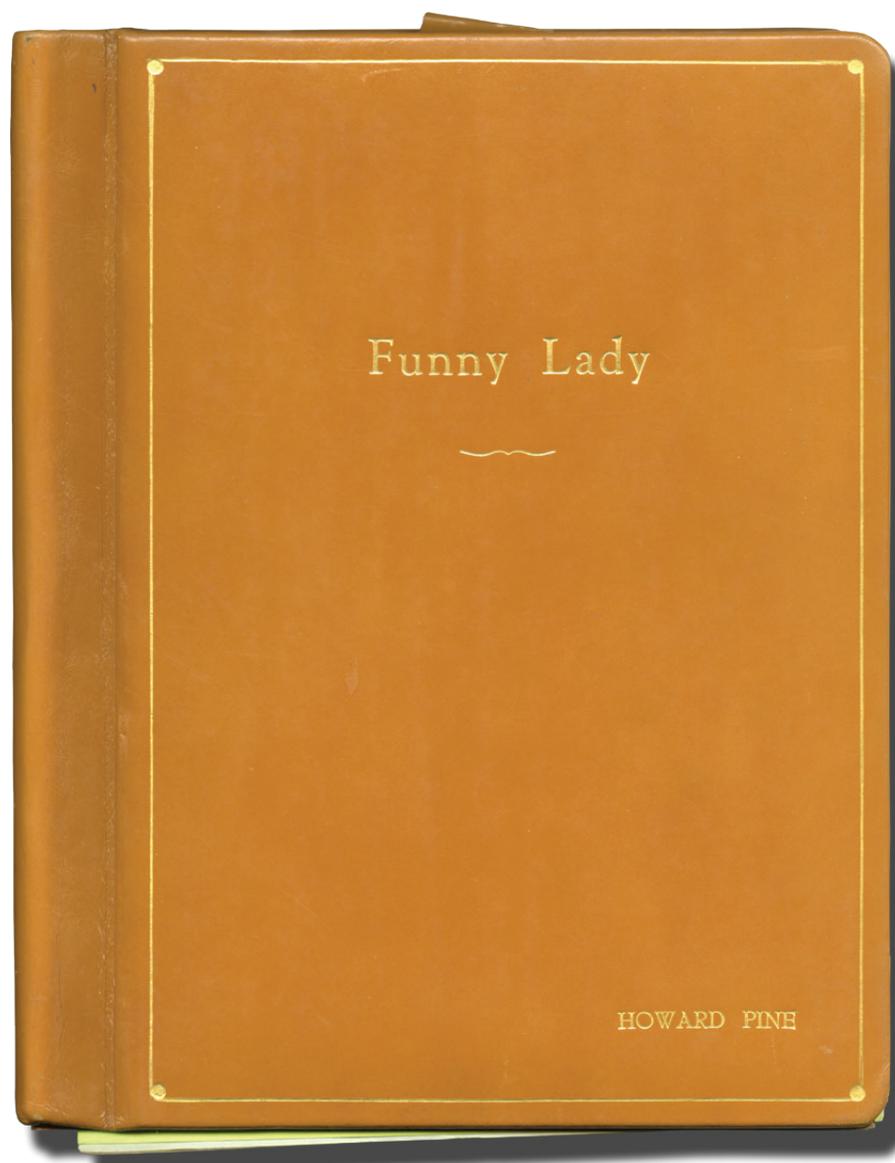
Based on the 1964 book by Isobel Lennart, the film’s screenwriter. Detailing the life of Broadway star, Fanny Brice and her tumultuous relationship with playboy Nick Arnstein. Streisand stars as Brice, reprising her role from the 1964 Broadway musical,

in her feature film debut, with Sharif as Arnstein. Streisand would again play Brice, this time opposite James Caan (as Billy Rose), in Herbert Ross’ 1975 film, *Funny Lady*.

Set in New York, shot on location in California, New York, and New Jersey. Winner of an Academy Award.

Green US. Hirschhorn US.

\$975



76

HERBERT ROSS (DIRECTOR)**JAY PRESSON ALLEN, ARNOLD SCHULMAN (SCREENWRITERS)****BARBRA STREISAND, JAMES CAAN, OMAR SHARIF, RODDY McDOWALL (STARRING)****Funny Lady**

Columbia Pictures, 1974. Draft script for the 1975 film. Bound presentation script belonging to producer Howard Pine with his name embossed on the front board. With notations in holograph pencil and ink throughout.

A sequel to the 1968 film *Funny Girl*, this is a fictionalized account of singer Fanny Brice and her marriage to impresario Billy Rose. The final project of cinematographer James Wong Howe, who came out of retirement to work on the film and received an Academy Award nomination for his efforts. Nominated for five Academy Awards.

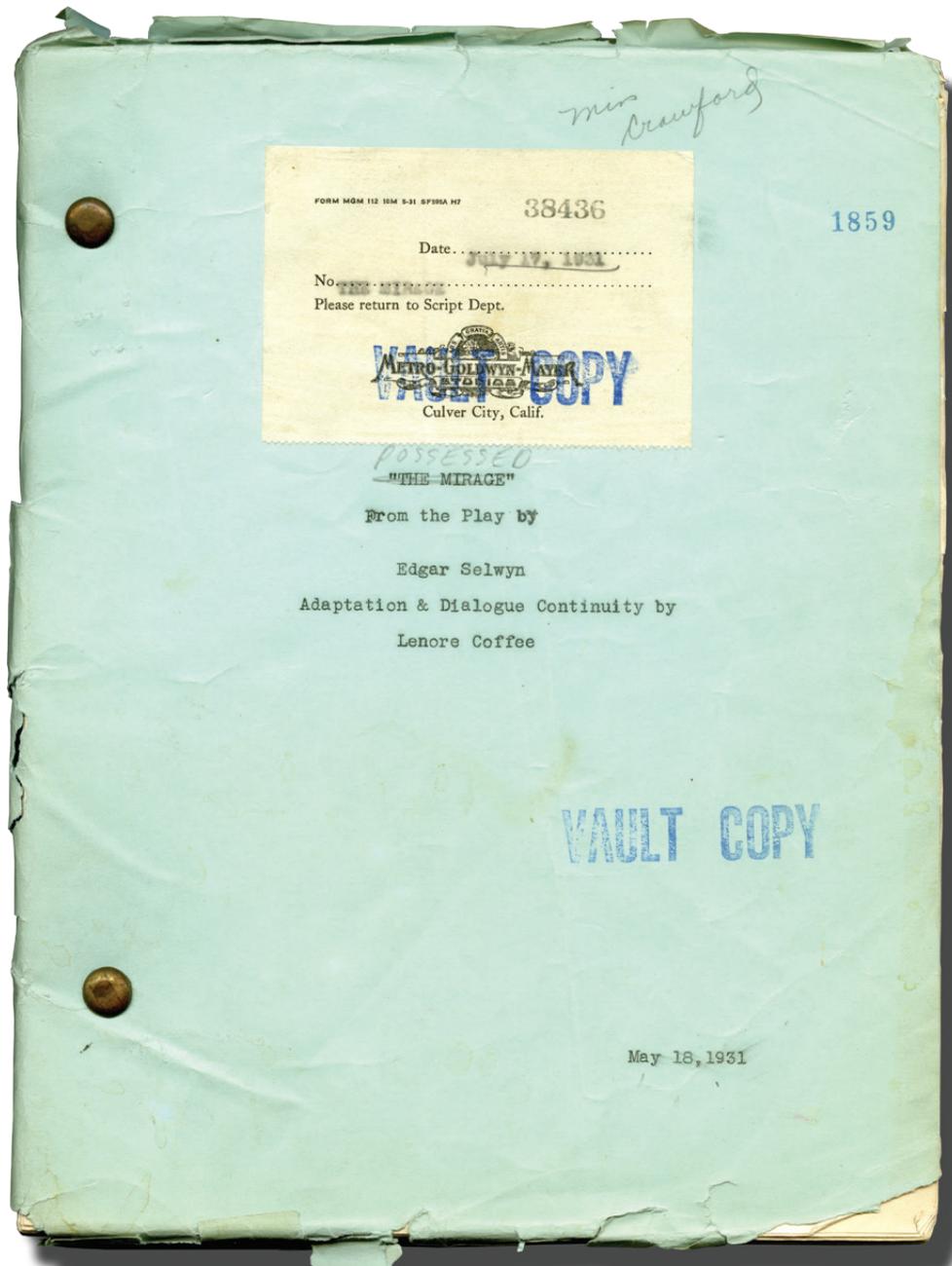
Brice worked in show business as an illustrated song model, comedian, burlesque dancer, theatre

and film actress from 1908 until her death in 1951. Her biggest claim to fame was the top-rated radio comedy show *The Baby Snooks Show*. She was married three separate times, the final time in 1929 to Billy Rose, who was a songwriter, impresario and showman, a major force in entertainment for many decades. Their marriage eventually failed and Brice sued Rose for divorce in 1938.

Set in New York, shot on location in California and New Jersey.

Twilight Time 125.

\$850



77

Pre-Code to the hilt

CLARENCE BROWN (DIRECTOR)

EDGAR SELWYN (PLAY)

LENORE J. COFFEE (SCREENWRITER)

JOAN CRAWFORD AND CLARKE GABLE (STARRING)

Possessed

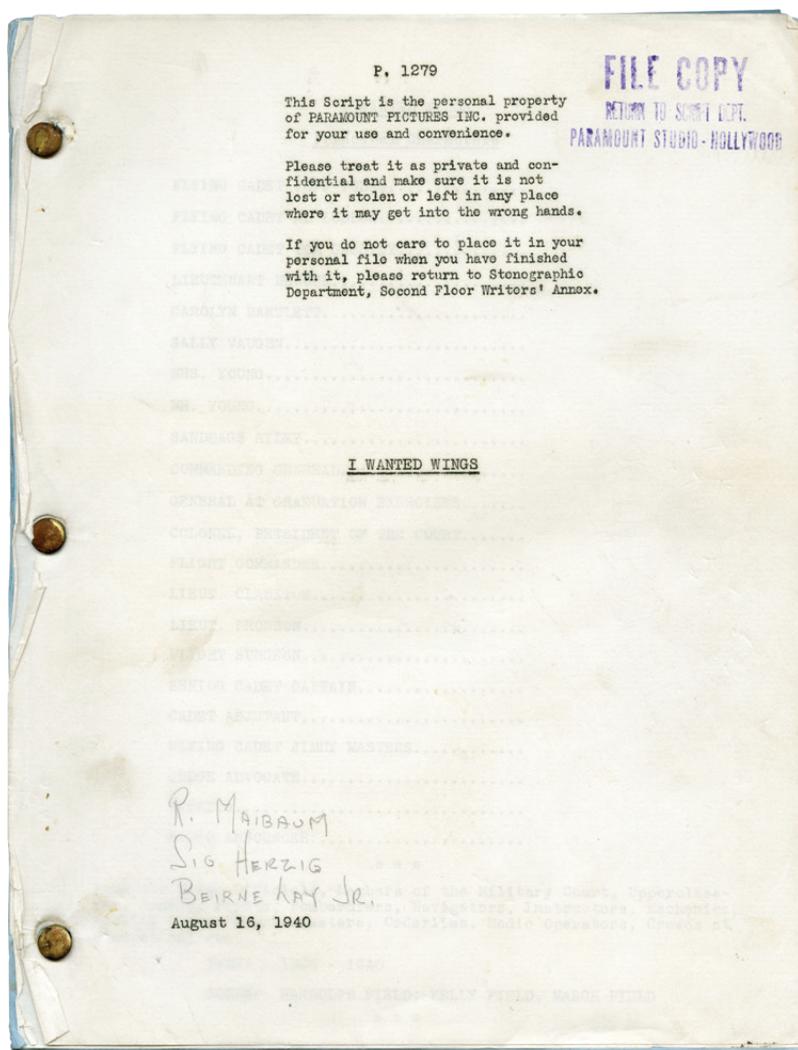
Metro-Goldwyn-Mayer [MGM], 1931. Draft script for the classic 1931 pre-code film. Copy belonging to Joan Crawford, bearing the holograph inscription "Miss Crawford" on the front wrapper.

Classic Pre-Code romantic melodrama, following Mariane's (Joan Crawford) rise from country girl to sophisticated high class mistress, who falls for

an aspiring politician (Clarke Gable), though her existence may harm her new lover's gubernatorial bid.

Warner Archive.

\$1500



78

Veronica Lake begins

MITCHELL LEISEN (DIRECTOR)**LIEUT. BEIRNE LAY, JR. (BOOK, SCREENWRITER)****RICHARD MAIBAUM AND SIG HERZIG (SCREENWRITERS)****RAY MILLAND, WILLIAM HOLDEN, WAYNE MORRIS, BRIAN DONLEVY (STARRING)****I Wanted Wings**

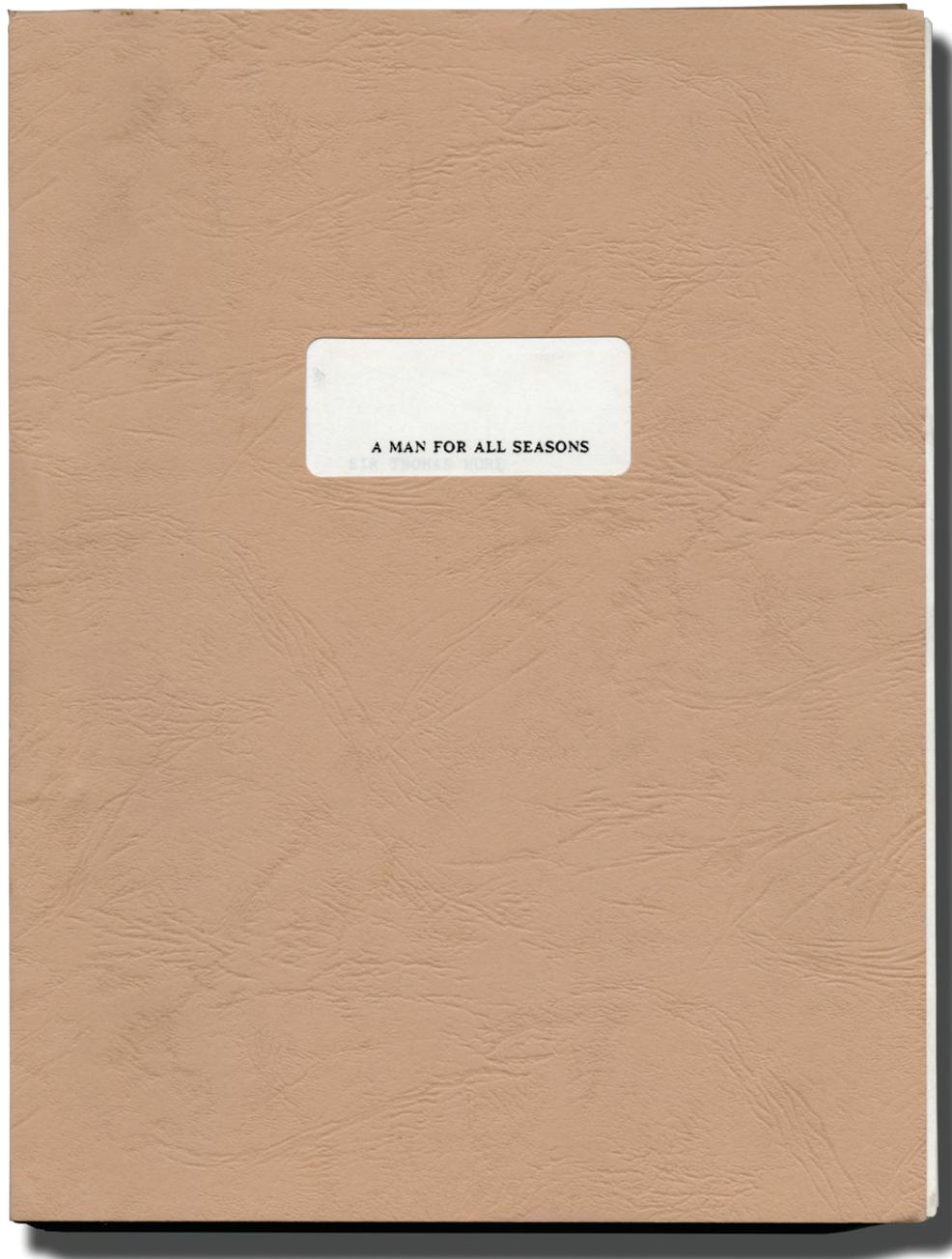
Paramount Pictures, 1940. Draft script for the 1941 film. Based on the 1937 book by Lieutenant Beirne Lay, Jr.

Veronica Lake's first major film, the role that would make her a star. Here she plays a seductress who attempts to woo two separate pilots in training (Ray Milland and William Holden), including one who already has a girl (Constance Moore), with unexpectedly deadly consequences. The film encountered some resistance by the censor board for Lake's character, namely concerning a ploy in which she pretends to be pregnant to try to win Milland.

Screenwriter Richard Maibaum, who would go on to write 12 James Bond films, was proud of his work on *I Wanted Wings* due to the way it brought Army aviation into the public eye on the eve of US involvement in World War II. Winner of an Academy Award for its special effects, which included unprecedented cooperation from the US Army, to the tune of 1,160 aircraft, 1,050 cadets, 450 officers and instructors, 2,543 enlisted men, and the first public footage of the inside of the B-17 Flying Fortress while in flight.

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

\$550



79

CHARLTON HESTON (DIRECTOR, STARRING)

ROBERT BOLT (SCREENWRITER)

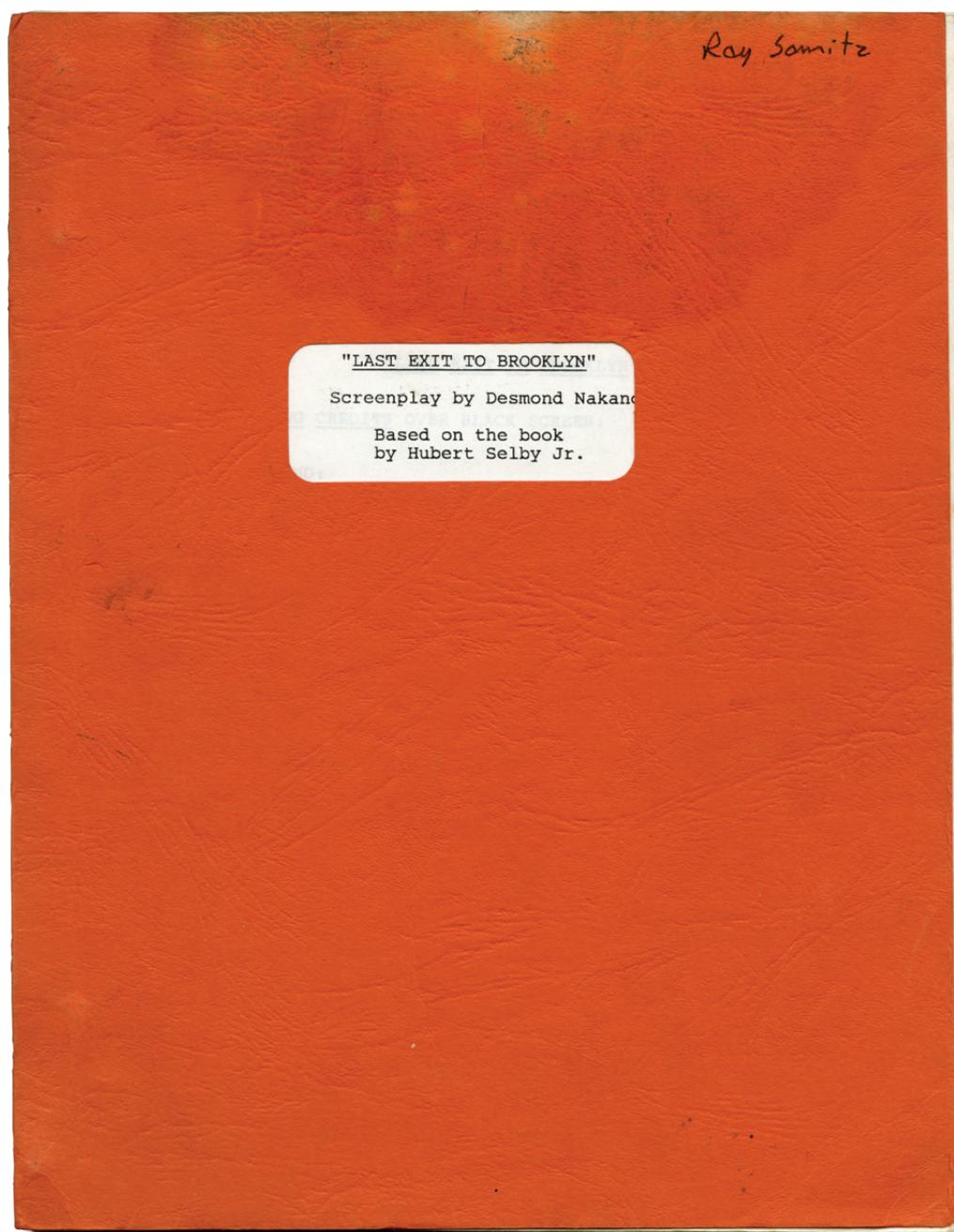
VANESSA REDGRAVE, JOHN GIELGUD, RICHARD JOHNSON, ROY KINNEAR (STARRING)

A Man for All Seasons

Agamemnon Films, 1987. British draft script for the 1988 television film, originally airing on December 21, 1988 on TNT, the first made-for-TV movie produced for the fledging network. Brief notations in holograph ink throughout.

Based on the 1960 Broadway play by Robert Bolt, about St Thomas More's devotion to the Catholic Church during the English Reformation. Previously filmed in a 1966 Academy Award winning theatrical release, directed by Fred Zimmerman, and starring Paul Scofield, Wendy Hiller, and Leo McKern.

\$475



80

ULI EDEL (DIRECTOR)**HUBERT SELBY, JR. (NOVEL)****DESMOND NAKANO (SCREENWRITER)****STEPHEN LANG, JENNIFER JASON LEIGH, SAM ROCKWELL (STARRING)****Last Exit to Brooklyn**

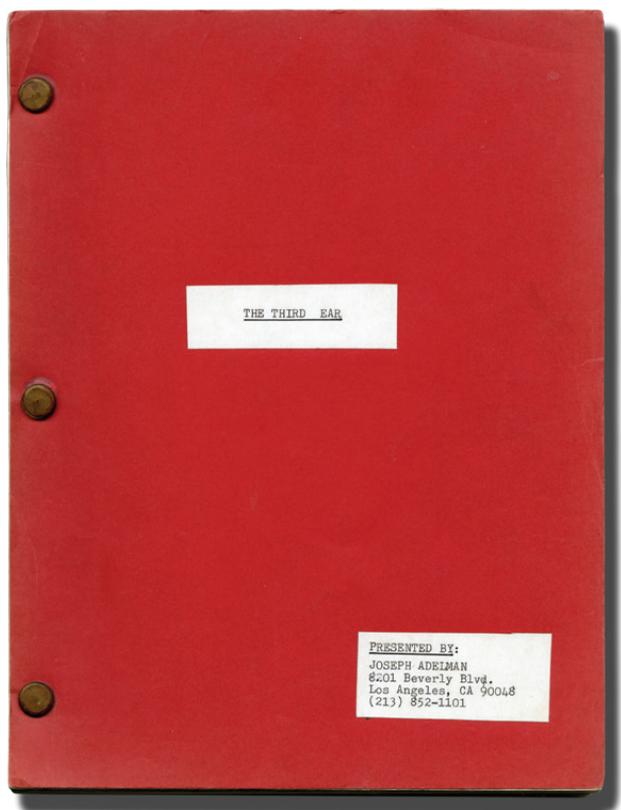
Allied Filmmakers, circa 1988. Shooting script with director's revisions for the 1989 film. Copy belonging to construction coordinator Raymond Samitz, with his holograph notations throughout.

A faithful adaptation of the Hubert Selby, Jr.'s groundbreaking 1964 novel about the seedy Brooklyn of the 1950s, complete with union

corruption, and prostitution, considered by many to be a cult classic.

Set in Brooklyn, shot on location in Germany and New York City.

\$450

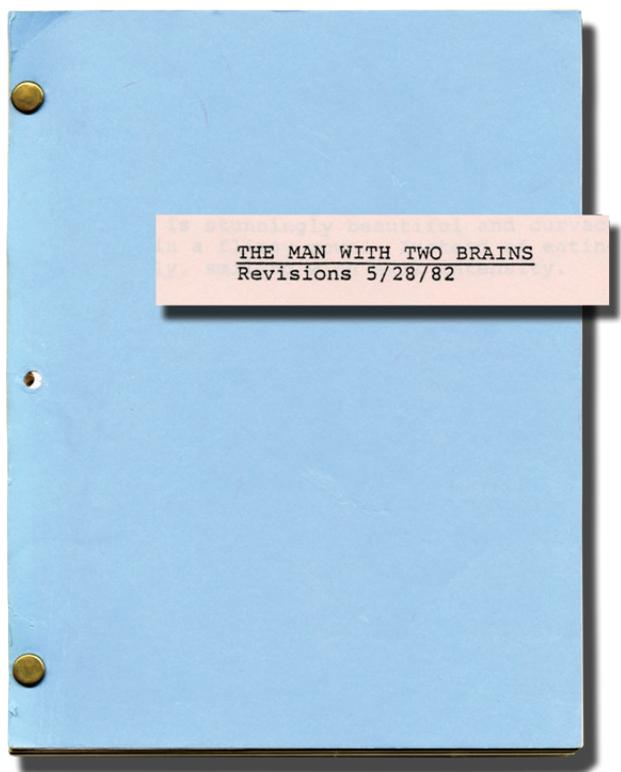


81 **CURT SIDOMAK**
The Third Ear

Circa 1971. Draft script an unproduced film by Curt Siodmak, based on his 1971 novel of the same name, about a scientist who discovers how to induce ESP in others.

Sidomak was the screenwriter for such horror classics as *The Wolf Man* (1941), *I Walked with a Zombie* (1943), and *The Beast with Five Fingers* (1946), as well as the novel *Donovan's Brain*, basis for the 1953 Felix E. Feist film.

\$650



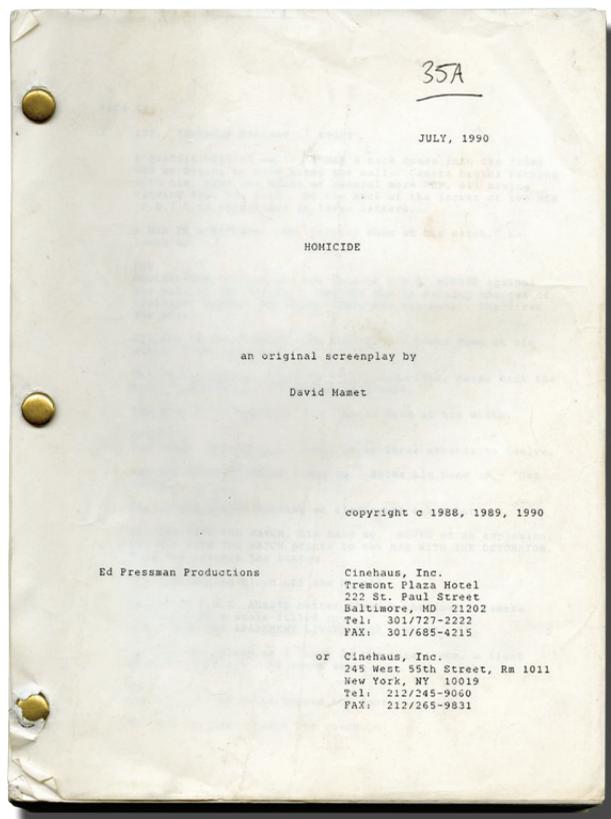
82 **CARL REINER (SCREENWRITER, DIRECTOR)**
STEVE MARTIN (SCREENWRITER, STARRING)
KATHLEEN TURNER (STARRING)
The Man with Two Brains

Warner Brothers, 1982. Revised draft script for the 1983 film.

The third of four films pairing director Carl Reiner and comedian Steve Martin that established Martin's film career. Here he plays a quirky doctor who instigates a comedy of errors after operating on a woman whom he injures in a car accident. Though not as popular as their first pairing, the unarguable classic 1979 film *The Jerk*, *The Man with Two Brains* nevertheless remains a minor comic gem.

Set in the United States and Vienna, shot on location in California.

\$375



83

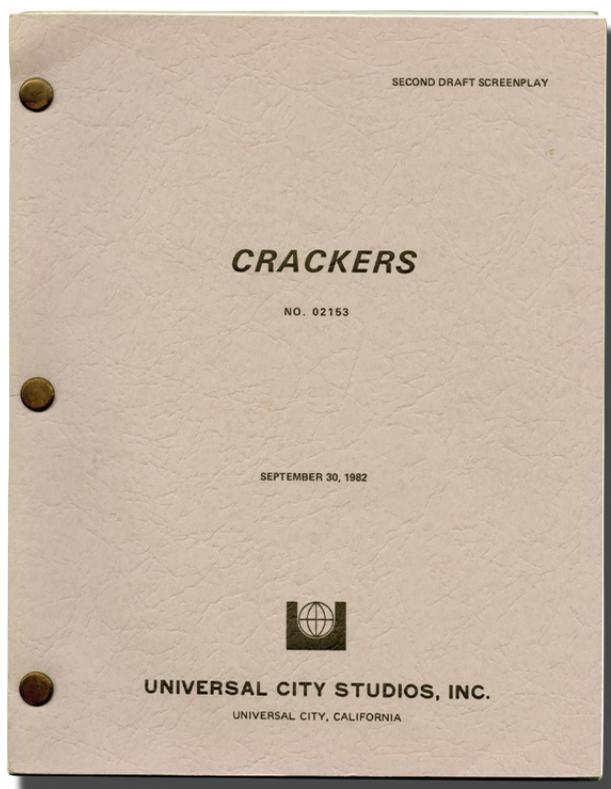
DAVID MAMET (DIRECTOR)
JOE MANTEGNA, WILLIAM H. MACY,
RICKY JAY (STARRING)
Homicide

Cinehaus/Ed Pressman Productions, 1990. Draft script for the 1991 film. The third film to be written and directed by Mamet. Script belonging to actor Paul Butler, a Mamet regular who plays Commissioner Walker in the film. Laid in is an unrelated legal agreement addressed to Butler, regarding his involvement in the 1986 television series, *Crime Story*.

Nominated for the Palme d'Or. Set in a nameless American city, shot in Baltimore.

Criterion Collection 486. Grant US Neo-Noir. Silver and Ward US Neo-Noir. Spicer US Neo-Noir.

\$475



84

Sean and Donald plan a heist
LOUIS MALLE (DIRECTOR)
JEFFREY ALAN FISKIN (SCREENWRITER)
SEAN PENN, DONALD SUTHERLAND,
WALLACE SHAWN (STARRING)
Crackers

Universal Pictures, 1982. Second Draft script for the 1984 film, dated two years prior to the film's release.

A remake of Mario Monicelli's *Pigeon*, set on location in San Francisco, a comedy about the completely disorganized heist of a pawn shop. With a stellar cast including Jack Warden, Donald Sutherland, and a young Sean Penn.

Lee, The Heist Film.

\$350

THEATRE T



85

GERALD McRANEY (DIRECTOR)
MART CROWLEY (PLAYWRIGHT)
The Boys in the Band

Callboard Theatre, circa 1970s. Vintage poster for three performances of the 1969 play held at the Callboard Theatre in Los Angeles, circa early 1970s. Directed by and starring Gerald McRaney, who would go on to a long and successful career in film and television as an actor.

Mart Crowley's Off-Broadway play, about a group of gay men who gather at an apartment to celebrate a birthday, ran for over 1000 performances at Theatre Four from April 15, 1968 to September 6, 1970. In addition to being a landmark piece of queer theatre, the play also found significant mainstream success, and served as an inspiration and rallying point for many who would participate in the burgeoning

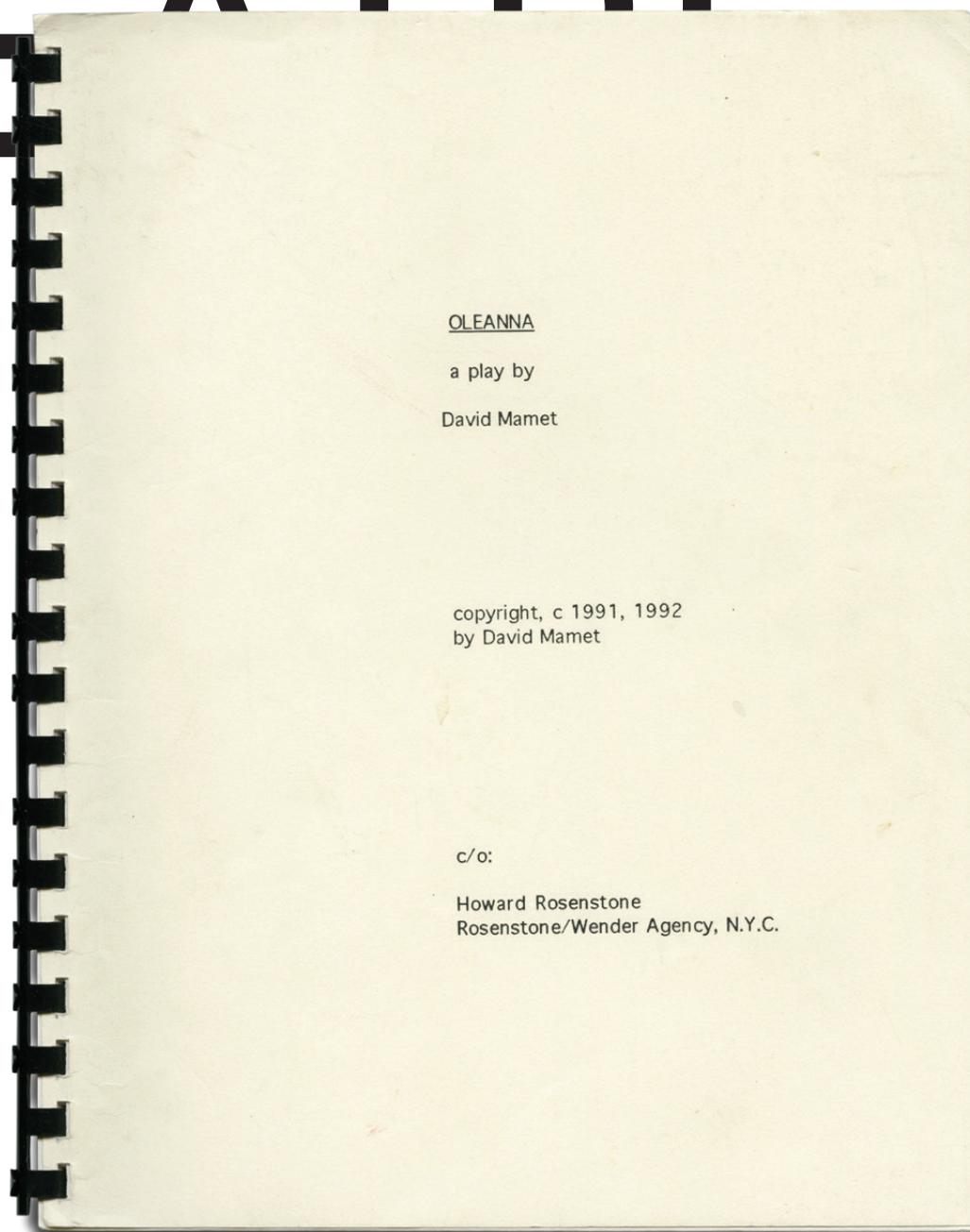
gay rights movement. The play's influence and importance are evidenced not only by this early revival, but by the poster itself, whose subtly homoerotic image would have been provocative in that era (and probably quite a bit later as well).

William Friedkin would direct a film version in 1970, adapted by Crowley from his play, and Crowley would write a sequel to the play, *The Men from the Boys*, in 2002.

25 x 19 inches (64 x 48 cm). Near Fine with a couple of tiny closed tears.

\$1850

THEATER



86

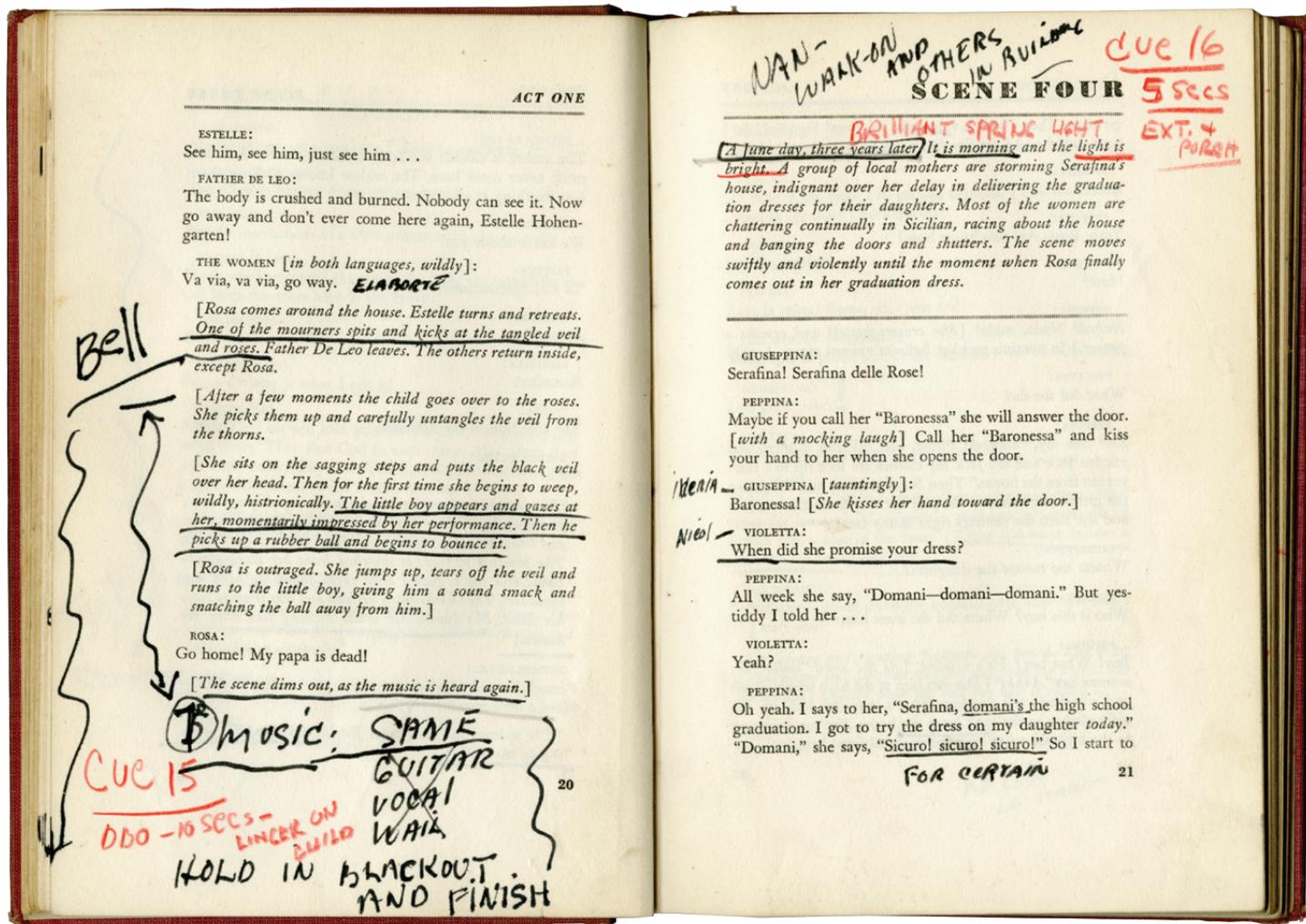
DAVID MAMET (DIRECTOR, PLAYWRIGHT)
WILLIAM H. MACY, REBECCA PIDGEON (STARRING)
Oleanna

Rosenstone/Wender Agency, 1992. Revised Draft script for the 1992 play. Brief notation in holograph pencil on the title page, noting a date of 6/12/92. The final page of text notes this draft was revised on May 24, 1992.

Mamet's play premiered in May 1992 in Cambridge, Massachusetts, directed by Mamet under the auspices of his own company, starring William H. Macy and Rebecca Pidgeon. Loosely based on the Thomas-Hill Hearings of 1991, the play starred

Macy as a university professor accused of sexual misconduct by one of his female students, played by Pidgeon, who one critic described as "Mamet's most fully realized female character...a mousy, confused cipher." Macy would reprise his role in Mamet's own 1994 film adaptation, starring opposite Debra Eisenstadt. The play finally debuted on Broadway in 2009, starring Bill Pullman and Julia Stiles.

\$450



**87 TENNESSEE WILLIAMS (PLAYWRIGHT)
 SAM WANAMAKER (DIRECTOR, PRODUCER, STARRING)
 LEA PADOVANI, JULIE ALLAN, ELLEN MACINTYRE (STARRING)
 The Rose Tattoo**

New York: New Directions, 1950. First Edition of Tennessee Williams' 1950 play, profusely annotated for a 1959 West End production. Copy belonging to actor-director-producer Sam Wanamaker, with his holograph notations throughout. Red boards, worn overall, with Wanamaker's name inscribed in holograph black ink to the front board. Includes a loose sheet with the actors' addresses laid in.

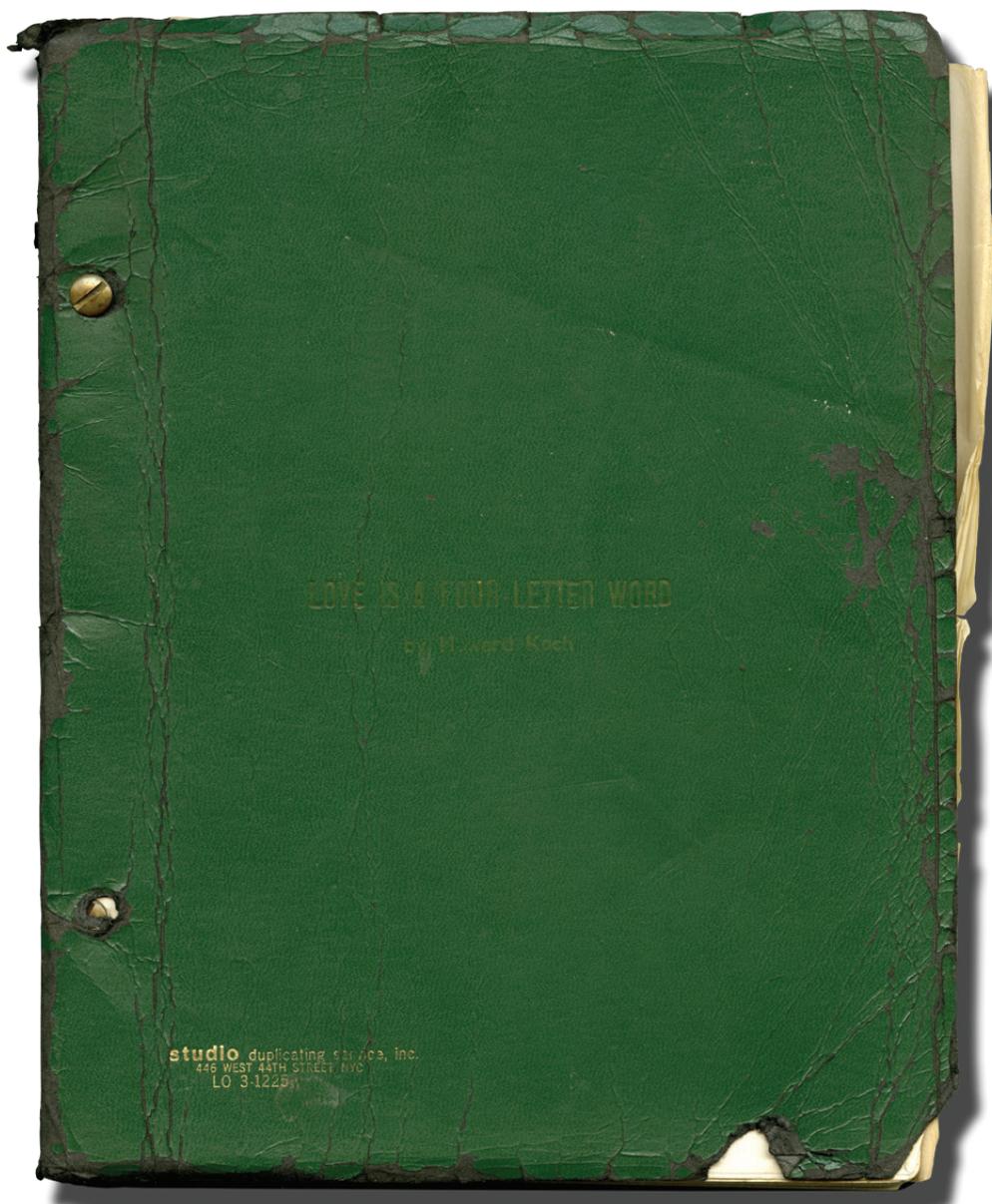
Wanamaker had a long and prolific acting career, spanning from Hollywood to Broadway to the West End. In 1952, while filming *Mr. Denning Drives North*, he learned of his addition to the blacklist due to his youthful association with the communist party. As a result, he permanently relocated to London in 1952 and reestablished his career on stage and on the screen. He became absorbed in the restoration of

the Shakespeare Globe Theatre, dedicating much of his time and resources to the project for the remainder of his life.

The London production of Williams' play opened January 15th, 1959 and starred Sam Wanamaker, Lea Padovani, and Julie Allan. The book clearly followed Wanamaker through every stage of production, each page annotated with numerous stage directions and character motivations. Overall, a fantastic little piece of history.

Very Good lacking dust jacket. Light rubbing and soiling overall, fading to the spine. Bumped to the board edges and profusely annotated.

\$2450



88

HOWARD KOCH**Love is a Four Letter Word: Two Plays on a Single Theme**

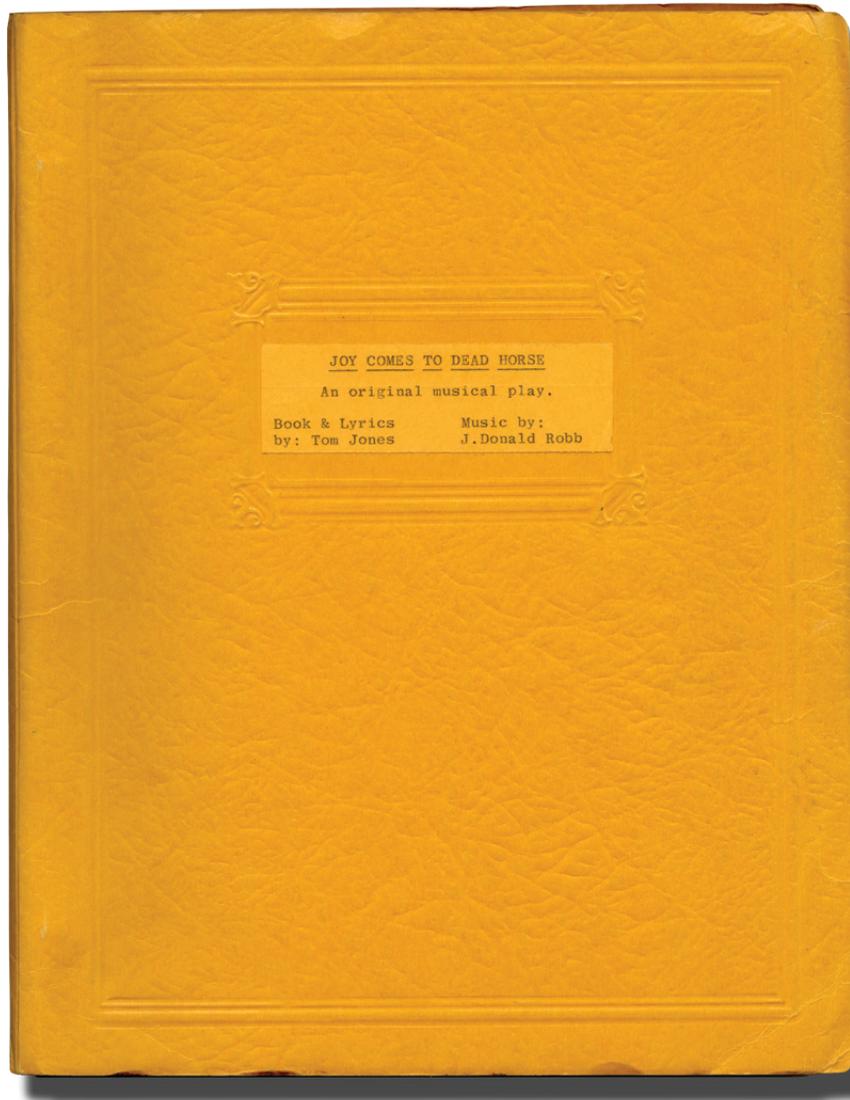
Circa 1971. Original script for two plays by Academy Award winning screenwriter Howard Koch. Copy belonging to an unknown actor who played the character of Norm in *Dead Letters*, with his lines highlighted and holograph notations regarding dialogue and action throughout.

In a preliminary note, Koch describes *Dead Letters* and *The Campers* as “two plays, each approximately an hour in length and adding up to a full evening in the theatre. Since they are linked to the same theme—the consequence of practicing love in its humanistic sense, they are, I believe, appropriate companion pieces. I have placed *Dead Letters* first since it treats the negative aspect of the theme (love as a threat that must be done away with), while *The Campers* suggests the positive possibility that love

multiplied in a new generation may prove to be a catalyst in achieving a change of values underlying the human condition. Since the plays are intended to be representative of a larger frame of reference rather than realistic in a literal sense, the unclosed-in sets should reflect this intention. Depending on the casting, it may be feasible for some of the parts to be played by the same actors in both plays.”

NYPL reports a promptbook of 58 leaves, for *Dead Letters* only, with a note regarding its production at Library & Museum of the Performing Arts, NYC, May 3, 1971 (from which this item is dated).

\$675



89

The Fantasticks before it was The Fantasticks

TOM JONES (BOOK, LYRICS)

JON DONALD ROBB (COMPOSERS)

Joy Comes to Dead Horse

1955. Draft script for the 1956 musical, loosely based on the 1894 play *Les Romanesques* by Edmond Rostand, and, in turn, the earliest version of *The Fantasticks*, whose original Off-Broadway production ran for a total of 42 years and 17,162 performances, making it the world's longest-running musical.

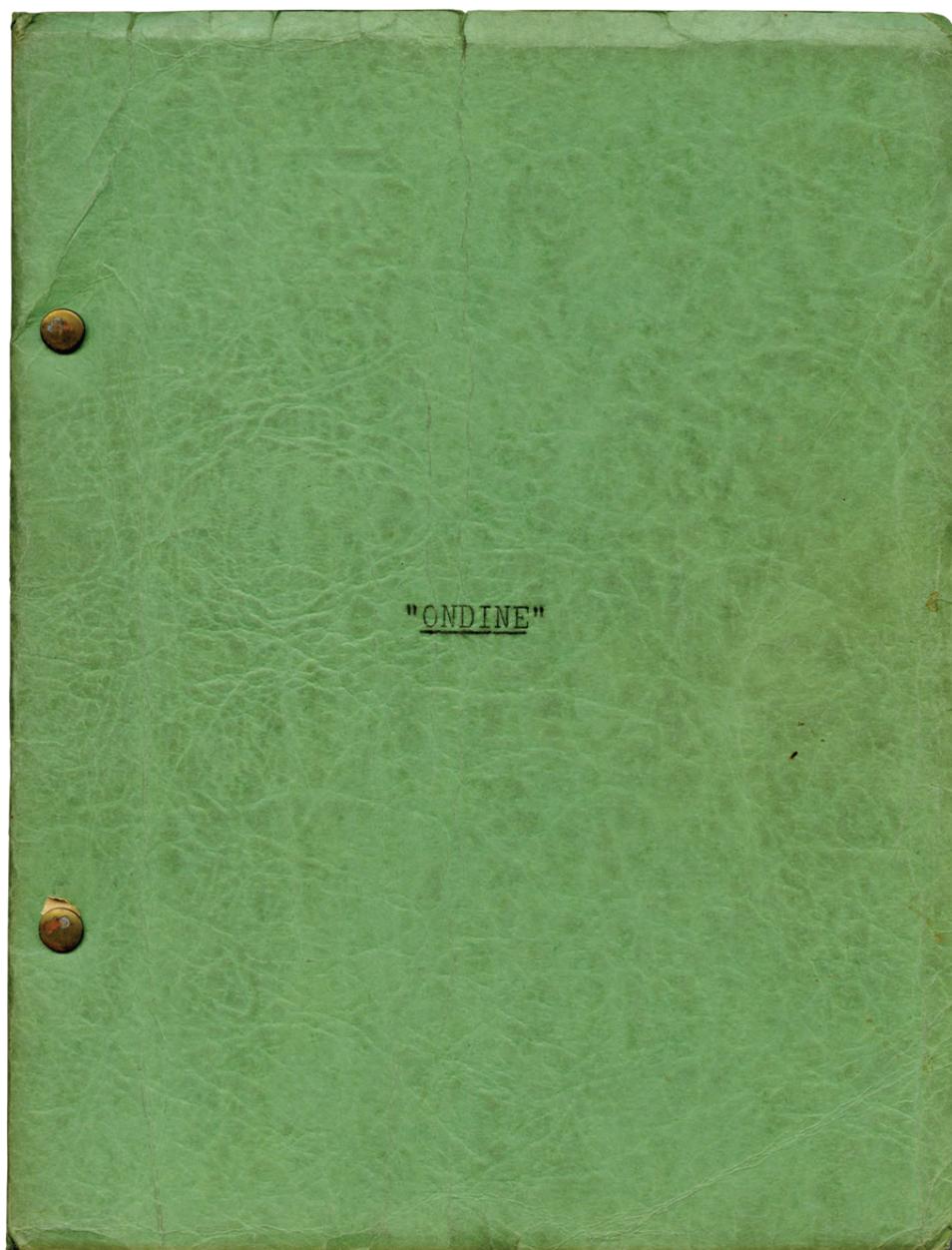
Joy Comes to Dead Horse was conceived of as a Western, with warring Spanish and Anglo families (pre-*West Side Story* fame), and the antagonist (Mortimer in *The Fantasticks*) portrayed as half Native American. It was performed for one brief, generally well-received run in 1956 at the University of New Mexico.

Subsequently, Jones and Robb parted company, and Jones would begin working with composer Harvey

Schmidt. Together, they made significant changes to the *Joy Comes to Dead Horse* script, including jettisoning the Western setting (with the town of Deadhorse becoming an unspecified town), the antagonist's mixed race heritage, and most of the songs, as well as substantially rewriting the script and changing the staging of the play to a that of a thrust stage.

The new musical, now called *The Fantasticks*, would premiere for a one week run at Barnard College in August 1959, before beginning its legendary Off-Broadway run at the Sullivan Street Playhouse on May 3, 1960.

\$625



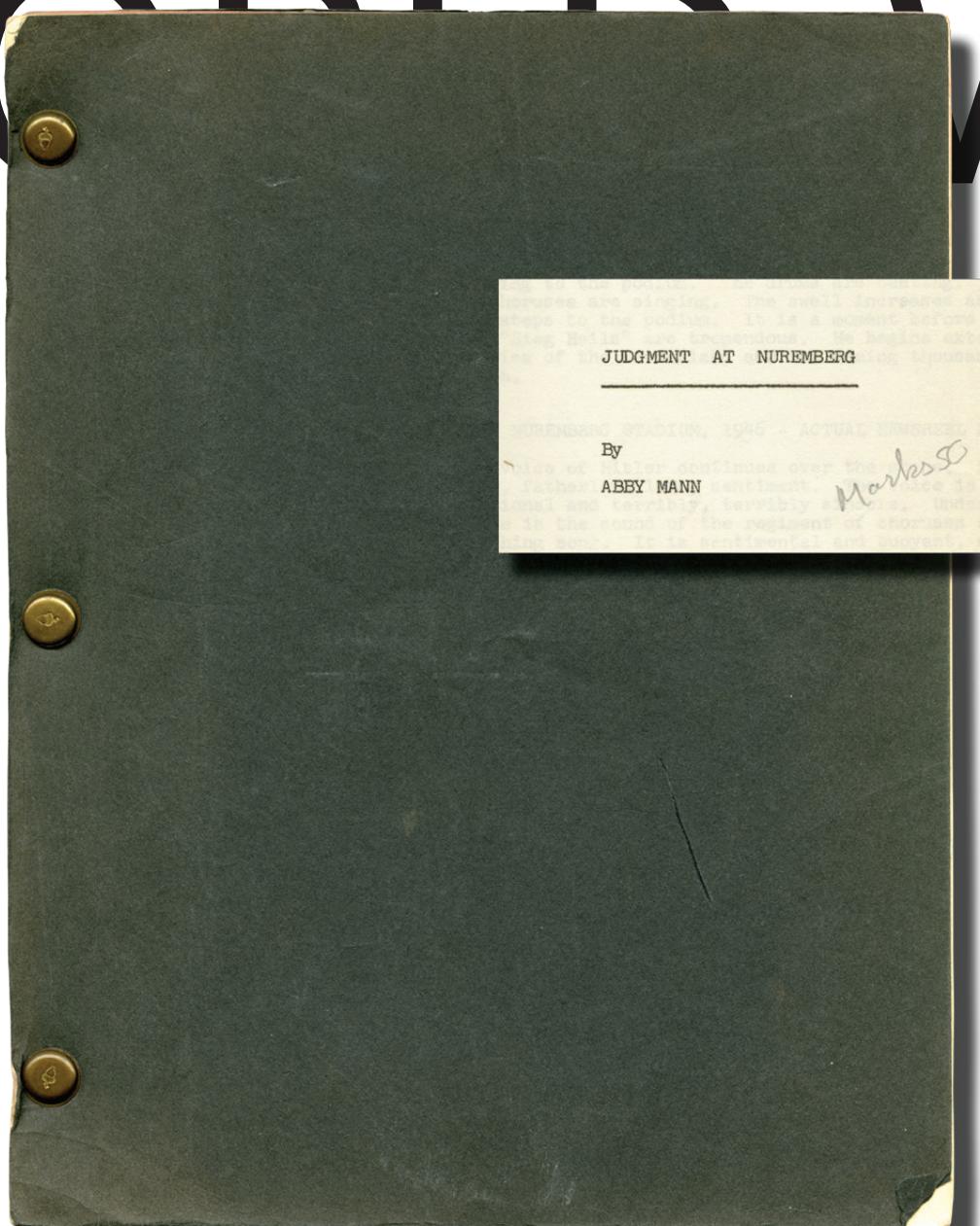
90

JEAN GIRAUDOUX (WRITER)**MAURICE VALENCY (ADAPTATION, TRANSLATION)****ALFRED LUNT (DIRECTOR)****MEL FERRER, AUDREY HEPBURN, JOHN ALEXANDER (STARRING)****Ondine**

The Playwright's Company, 1954. Draft script for the 1954 play. *Ondine* debuted at the 46th Street Theatre on Broadway on February 8, 1954 and closed on July 3, running for a total of 157 performances. Adapted from the 1938 play by Jean Giraudoux, which in turn was based on the 1811 novella *Undine* by Friedrich de la Motte Fouqué.

In the tradition of many a classic fairy tale depicting an impossible romance, *Ondine* tells the story of a knight and a water nymph who fall in love. Besides the obvious difficulty with the nymph's immortality, the knight is already engaged to a lady of the king's court. Winner of four 1954 Tony Awards, for Best Actress, Best Set Design, Best Costume Design, and Best Director.

\$325



91

STANLEY KRAMER (DIRECTOR)
ABBY MANN (SCREENWRITER)
SPENCER TRACY, BURT LANCASTER, RICHARD WIDMARK, MARLENE DIETRICH, JUDY GARLAND, MAXIMILIAN SCHELL, MONTGOMERY CLIFT (STARRING)
Judgment at Nuremburg

Universal Pictures, 1960. First Draft script for the 1961 film.

Based on the actual events and judgments in Nuremburg, Germany following World War II, an American tribunal tries and convicts four judges who acted by means of the law to promote the legal status of eugenics, violence and war crimes against civilians, and ethnic cleansing in the Holocaust. All four judges were sentenced for lifetime in prison,

but at the time of the film's release, all had been released. Winner of two Academy Awards, including Best Actor for Maximilian Schell and nominated for an additional nine.

Set in Germany, and filmed on location there as well.

National Film Registry.

\$1850



92

[UNITED STATES OFFICE OF WAR INFORMATION]

BERNARD PERLIN (ARTIST)

OWI: Avenge December 7

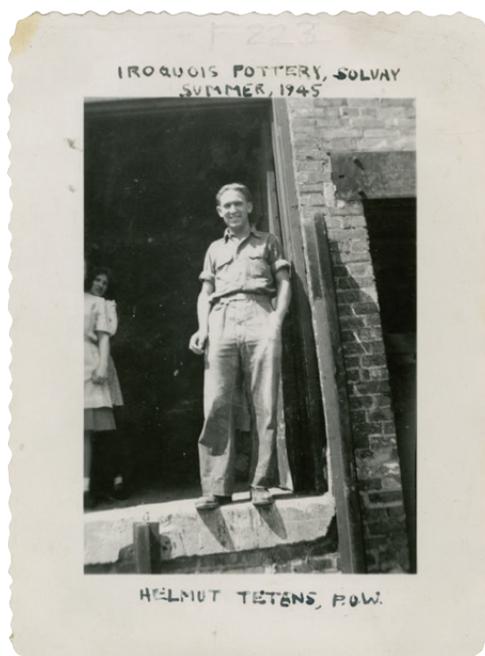
OWI Division of Public Inquiries, 1942. Original half sheet pro-war 1942 poster, OWI Poster No. 15, illustrated by Jewish artist Bernard Perlin, portraying a US Navy sailor vowing revenge for the catastrophe that took place on December 7, 1941, in Hawaii: The Battle of Pearl Harbor. Commissioned by the OWI (Office of War Information) in 1942, the government agency's first year, the poster is a strong voice of both military action and nationwide unity, with a central character raising a fist, a sign of both pride and of anger.

OWI produced over 50 wartime posters aimed at raising awareness (and fear) of the war and its effects on the US as a country, working with artists like Perlin, David Stone Martin, Al Parker, Jean Carlu, and J. Howard Miller, to illustrate posters and magazine ads. The agency closed in 1943 due to budgetary issues, but was able to reopen late in the year and operate until 1945.

21.75 x 27.75 inches (55 x 70.25 cm), folded three times as issued. Good or better, with short tears and small chips, tape ghosts. Uncommon.

\$300

WORLD WAR II



Over 350 vernacular photographs taken by a single female worker in Syracuse

93

MARGARET EMBREE (PHOTOGRAPHER)

Photo album of Margaret Embree, including images of women factory workers during World War II

Syracuse, NY: Circa 1940-1960. Album containing 367 vintage vernacular photographs (350 black and white and seventeen color) compiled by Syracuse, New York resident Margaret Embree.

The collection includes images of Mrs. Embree's family life, as well as images of her longtime employment at the Iroquois China Company in Solvay, New York and the Thermold Plastics Corporation of Canastota, New York.

An impressive collection, with over 100 images (about a third of the photographs) featuring women performing factory work during World War II and the two subsequent decades. Notable also for four images of US soldiers and German prisoners dated "Summer 1945," at which point the Iroquois China factory seems to have temporarily accommodated a P.O.W. camp.

Because world wars often required countries to engage their entire populations, during World War II, US government propaganda encouraged women, popularly known as "Rosie the Riveter," or "Wendy the Welder," to take over industry jobs previously held by men who had left to become soldiers. Helping to herald in a new era of feminism and economic agency for many housewives who had had little before, between 1940 and 1944 the number of women in the workforce increased by 57%, at which point 4.1 million women between the ages of 20 and 34 worked in the defense industry. While many women returned to the home after the war, it is clear that this album represents those who stayed in the workforce.

Photographs Very Good plus or better. Housed in a contemporary faux-leather album, bound internally with two screw posts. Front board detached but present, else Very Good plus.

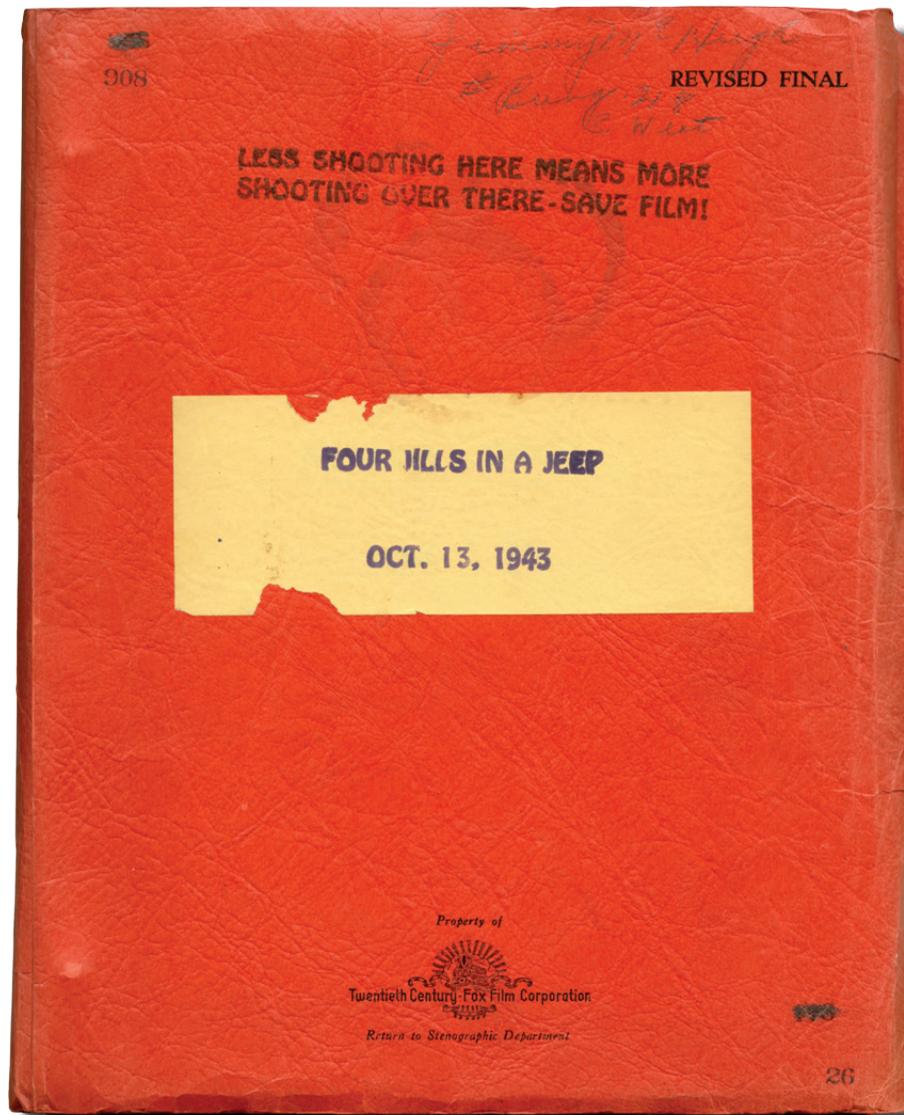
\$2850



WORLD WAR II







94

WILLIAM SEITER (DIRECTOR)

**KAY FRANCIS, CAROLE LANDIS, MARTHA RAYE, MITZI MAYFAIR (STARRING)
ROBERT ELLIS, HELEN LOGAN, SNAG WERRIS, FROMA SAND, FRED NIBLO JR.**

(SCREENWRITERS)

Four Jills in a Jeep

1943. Revised Final script for the 1944 film musical. Copy belonging to composer Jimmy McHugh, with his name and phone number (BING 218) in holograph pencil at the top right corner of the front wrapper.

McHugh was a prolific songwriter, composer of the original Universal Pictures fanfare, as well as many songs that have become standards, including "On the Sunny Side of the Street," "I'm in the Mood for Love," "Coming in On a Wing and Prayer," "Lovely to Look At" and dozens of others. McHugh contributed songs to 19 films in 1944 alone, and for this film wrote "How Blue the Night," "Ohio," "You Send Me," "How Many Times Do I Have To Tell You?" and

"Crazy Me."

Based on actual events during World War II, this musical tells the story of a four-girl USO team entertaining American troops overseas, with Francis, Raye, Landis and Mayfair playing "themselves," with many guest appearances by other musical stalwarts, including Betty Grable, Carmen Miranda, Phil Silvers, George Jessel, Jimmy Dorsey and his orchestra, and in his screen debut as a singing GI, Dick Haymes.

Hirschhorn, p. 240. Davenport, p. 140.

\$850



95

WILLIAM SEITER (DIRECTOR)

KAY FRANCIS, CAROLE LANDIS, MARTHA RAYE, MITZI MAYFAIR (STARRING)

ROBERT ELLIS, HELEN LOGAN, SNAG WERRIS, FROMA SAND, FRED NIBLO JR. (SCREENWRITER)

Four Jills in a Jeep

Twentieth Century-Fox, 1944. Collection of 66 vintage keybook set design photographs from the 1944 film. Original brown front card wrapper present, with film title printed on the wrapper.

A film based on the true experiences of the film's actresses, who were all performers with the USO. Francis, Landis, Raye, and Mayfair traveled to England, Ireland and North Africa in 1942 in order to perform for the Allied armies during World War II. This film recaptures the performances and hardships they faced.

8 x 10 inches (20.5 x 25.5 cm). With two hole punches at left margin as called for. Bound with a silver prong binding. Near Fine.

Hirschhorn, p. 240. Davenport, p. 140.

\$550



96

LEONIDE MOGUY (DIRECTOR)
HAROLD BUCHMAN, GEORGES KESSEL (SCREENWRITER)
GEORGE SANDERS, PHILIP DORN, BRENDA MARSHALL, MADELEINE LEBEAU (STARRING)
Paris After Dark

Twentieth Century-Fox, 1943. Collection of 64 vintage keybook set design photographs from the 1943 film. Original brown card front wrapper present, with working title *The Night is Ending* printed on the wrapper, crossed out, with *Paris After Dark* written above it in holograph pencil.

A leftist resistance in Nazi-occupied France works against the German army by publishing revolutionary works and participating in demonstrations, all while still leading normal lives during the day. A dramatic film for its portrayal of the French resistance during

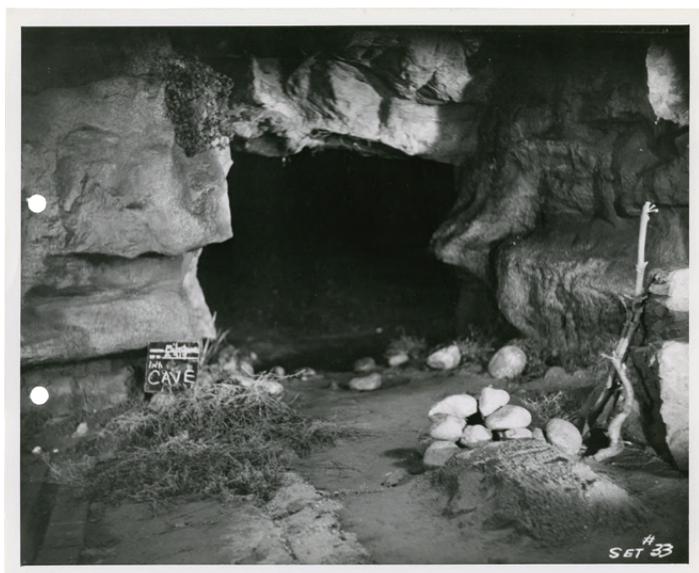
World War II, a romance also entangles the main characters during the course of events.

Set in France.

8 x 10 inches (20.5 x 25.5 cm). With two hole punches at left margin as called for. Near Fine.

Davenport, p. 262.

\$550



97

LEWIS MILESTONE (DIRECTOR)
JEROME CADY, DARRYL F. ZANUCK (SCREENWRITER)
DANA ANDREWS, RICHARD CONTE, FARLEY GRANGER, KEVIN O'SHEA (STARRING)
The Purple Heart

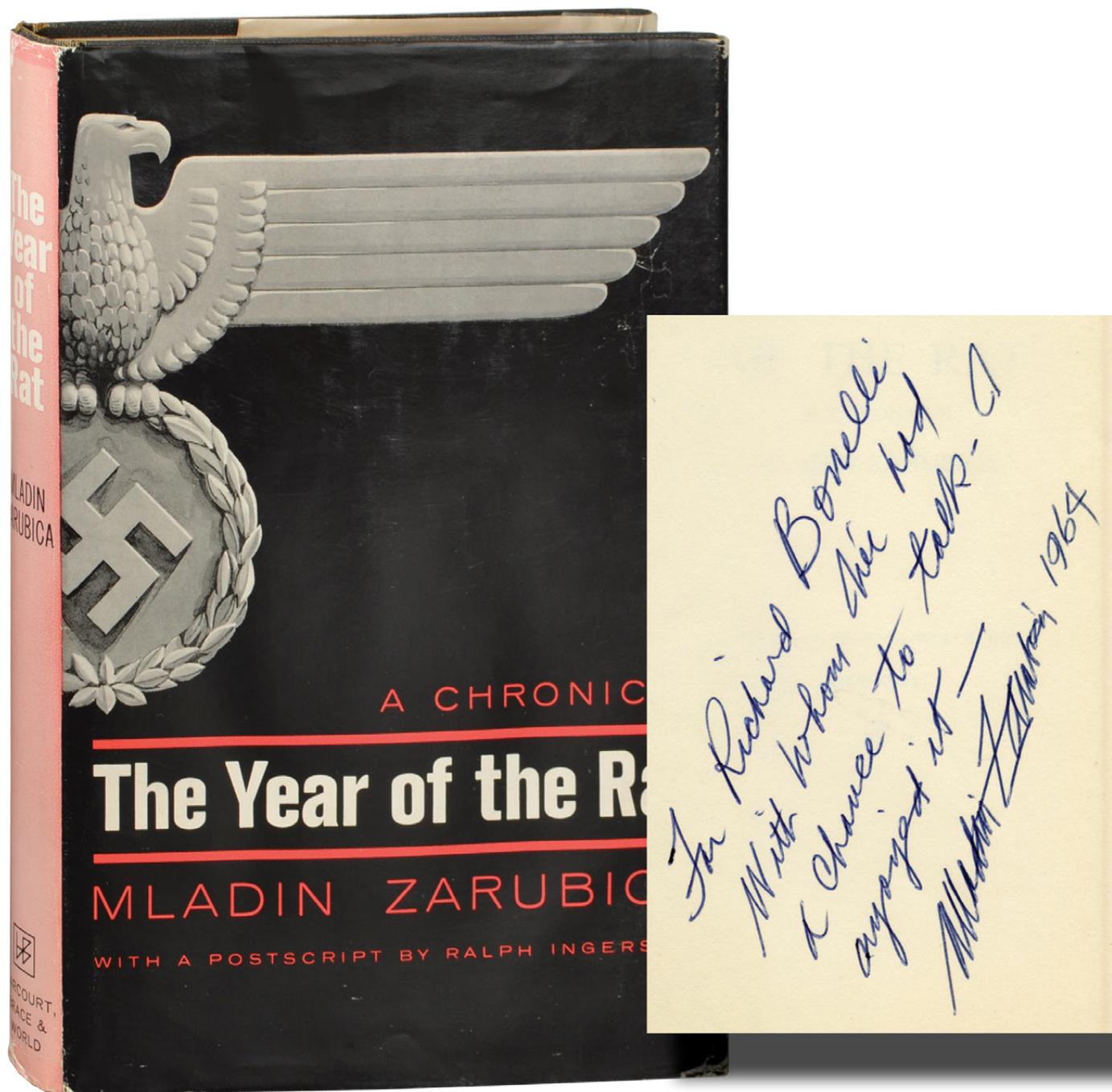
Twentieth Century-Fox, 1944. Collection of 38 vintage keybook set design photographs from the 1944 film. Original brown card wrappers present with the film title printed on the front wrapper.

A dramatization of the trials that took place in Japan during World War II, eight American aircrew members are taken prisoner by the Japanese Army. They are forced to endure systematic torture and abuse and finally accused, convicted and executed as war criminals. This film brought opposition from the Department of Defense, fearing strong reactions from the Japanese.

8 x 10 inches (20.5 x 25.5 cm). With two hole punches at left margin as called for. Bound with a silver prong binding. Near Fine.

Davenport US.

\$450



98

MLADIN ZARUBICA
The Year of the Rat: A Chronicle

Harcourt, Brace, and World, 1964. First Edition. Inscribed by Zarubica on the half title page, in the year of publication: "For Richard Bonelli / With whom I've had a chance to talk / I enjoyed it / Mladin Zarubica / 1964."

Zarubica's best selling account of a daring attempt to get word of the Normandy invasion to Hitler by means of espionage, related to him by a storyteller named Carlo, whom he met at a hunting lodge in the Bavarian Alps during World War II.

Near Fine in a Very Good plus dust jacket. Jacket has a closed tear and associated crease at the top of the rear panel, and the usual light fading to the red spine. An attractive copy, and the only copy signed in 1964 we have ever encountered.

\$475



99

This is Blitz: Newsreel theater during World War II

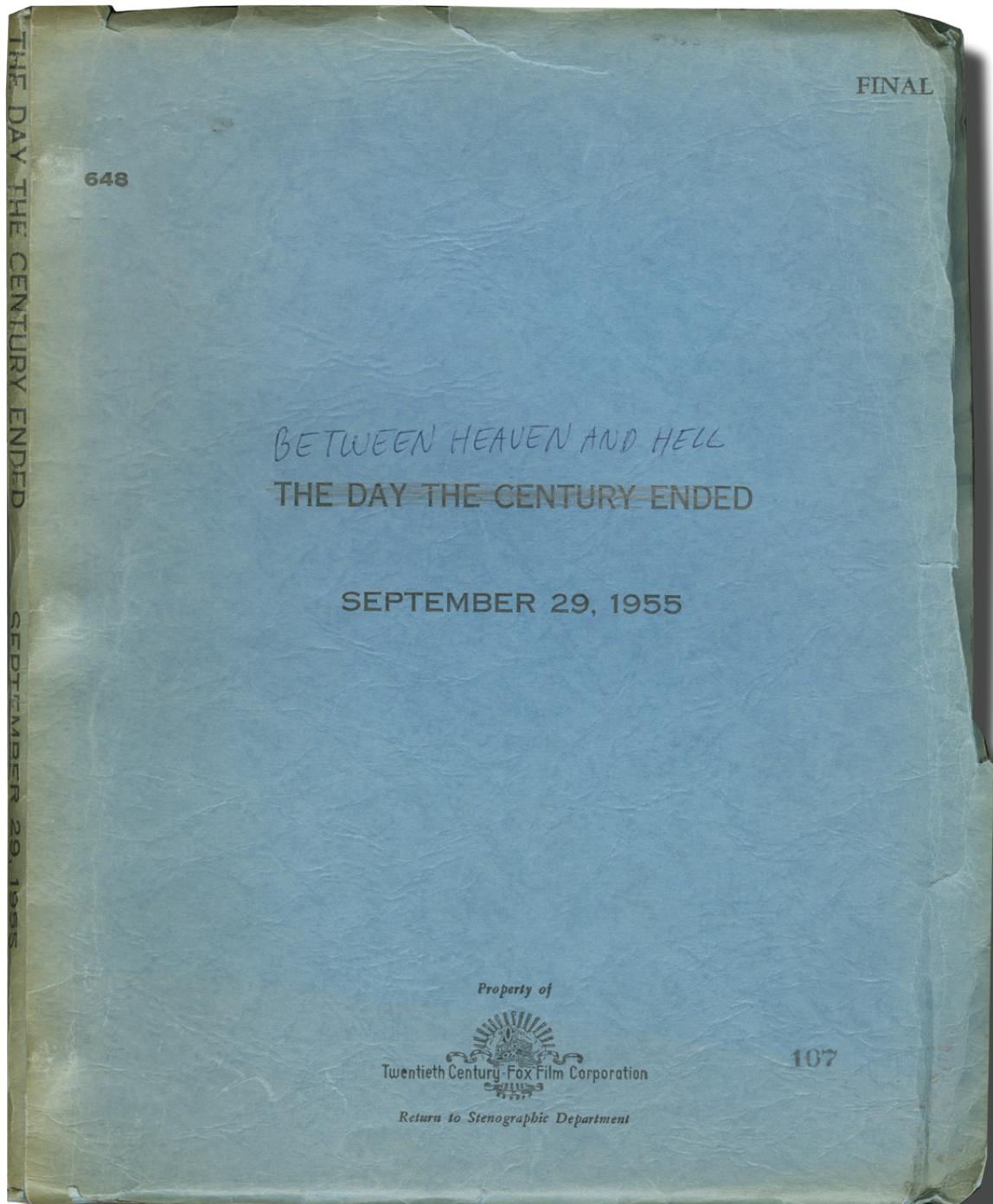
Vintage photograph of an unknown newsreel theater advertising footage of World War II under the eye-catching banner "This is Blitz."

Likely shot circa May 1942, revisiting the air raids over Britain in 1940 and 1941, as one of the headlines advertised is the signing of the Anglo-Soviet treaty, which established a military and political alliance between the USSR and the British Empire for a period of 20 years.

An image of one of many single-screen theaters devoted exclusively to screening of newsreel footage that arose out of a desire for increased and up-to-date news coverage during World War II (before the advent of television). These news theaters, such as those of the Telenews corporation, were the first iteration of a trend that eventually fostered the 24-hour news cycle.

10 x 8.25 inches (25.5 x 21 cm). Near Fine.

\$300



100

RICHARD FLEISCHER (DIRECTOR)
HARRY BROWN (SCREENWRITER)
FRANCIS GWALTNEY (SCREENWRITER)
Between Heaven and Hell

Twentieth Century-Fox, 1955. Final Script for the 1956 film. Actor Robert Wagner's working copy, with his name in black holograph ink at the top of the distribution page.

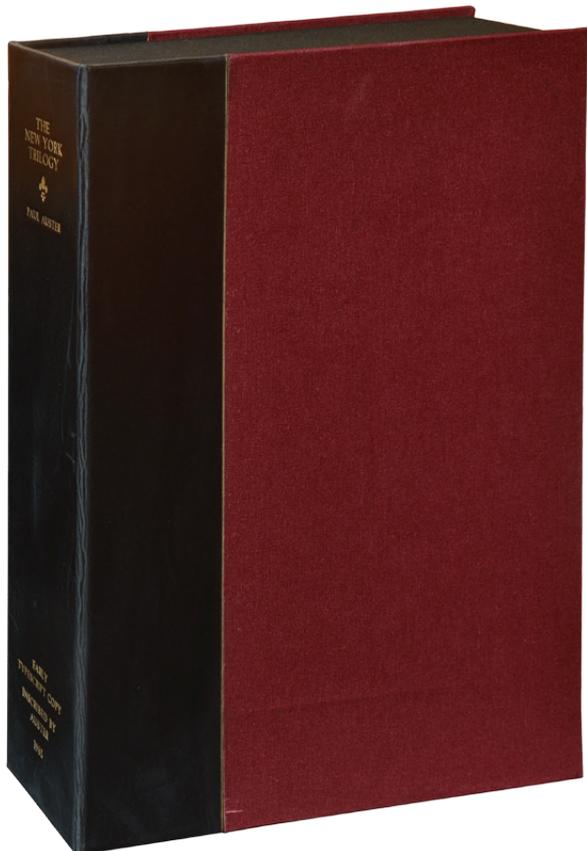
Nominated for an Academy Award. Wagner stars in this Richard Fleischer-directed film, a typically

efficient and entertaining entry, a World War II film about the son of a wealthy Southerner whose perspective is changed by his experiences as an enlisted soldier in the Pacific.

\$325



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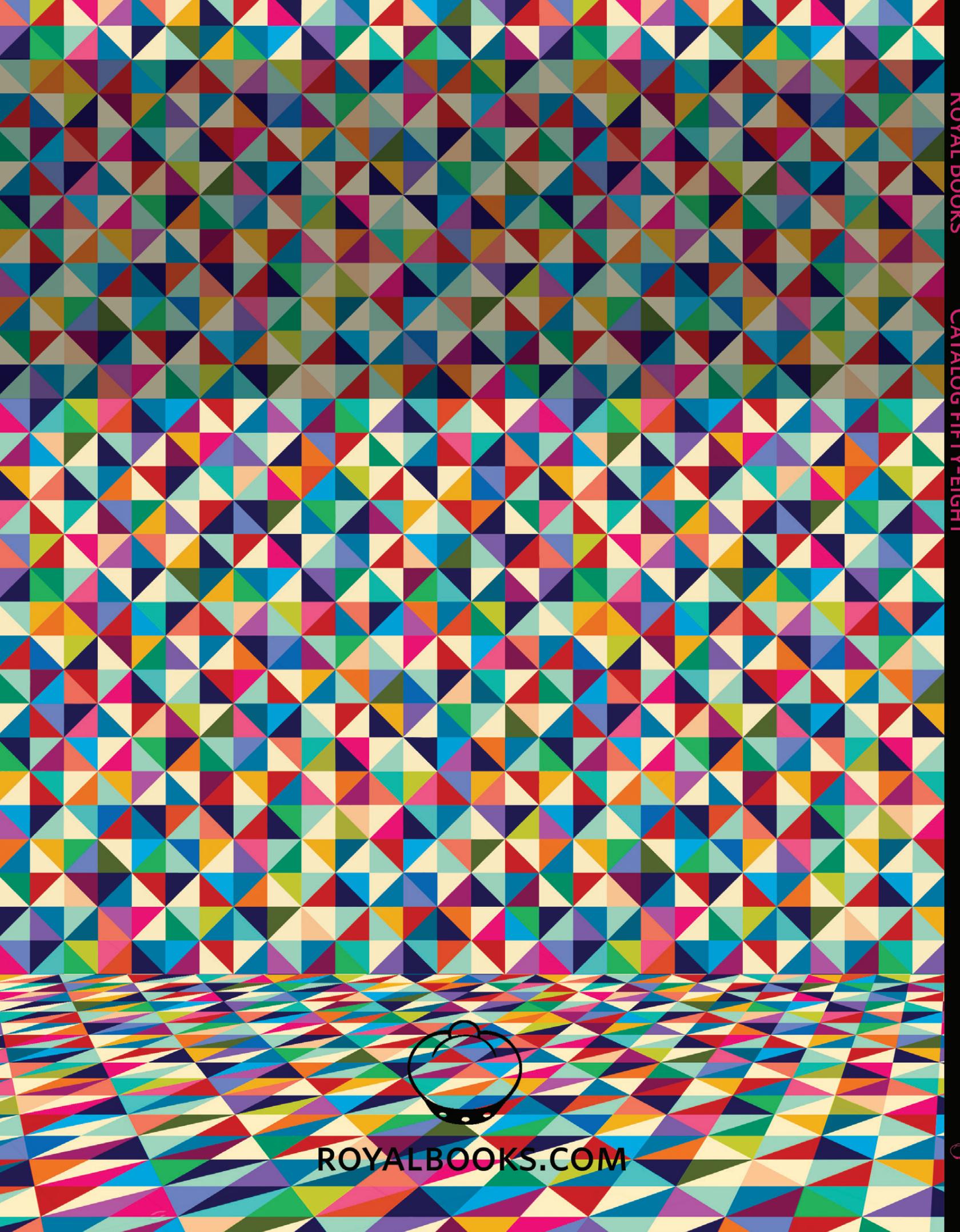


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