

ROYAL BOOKS

CATALOG FIFTY-NINE

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.

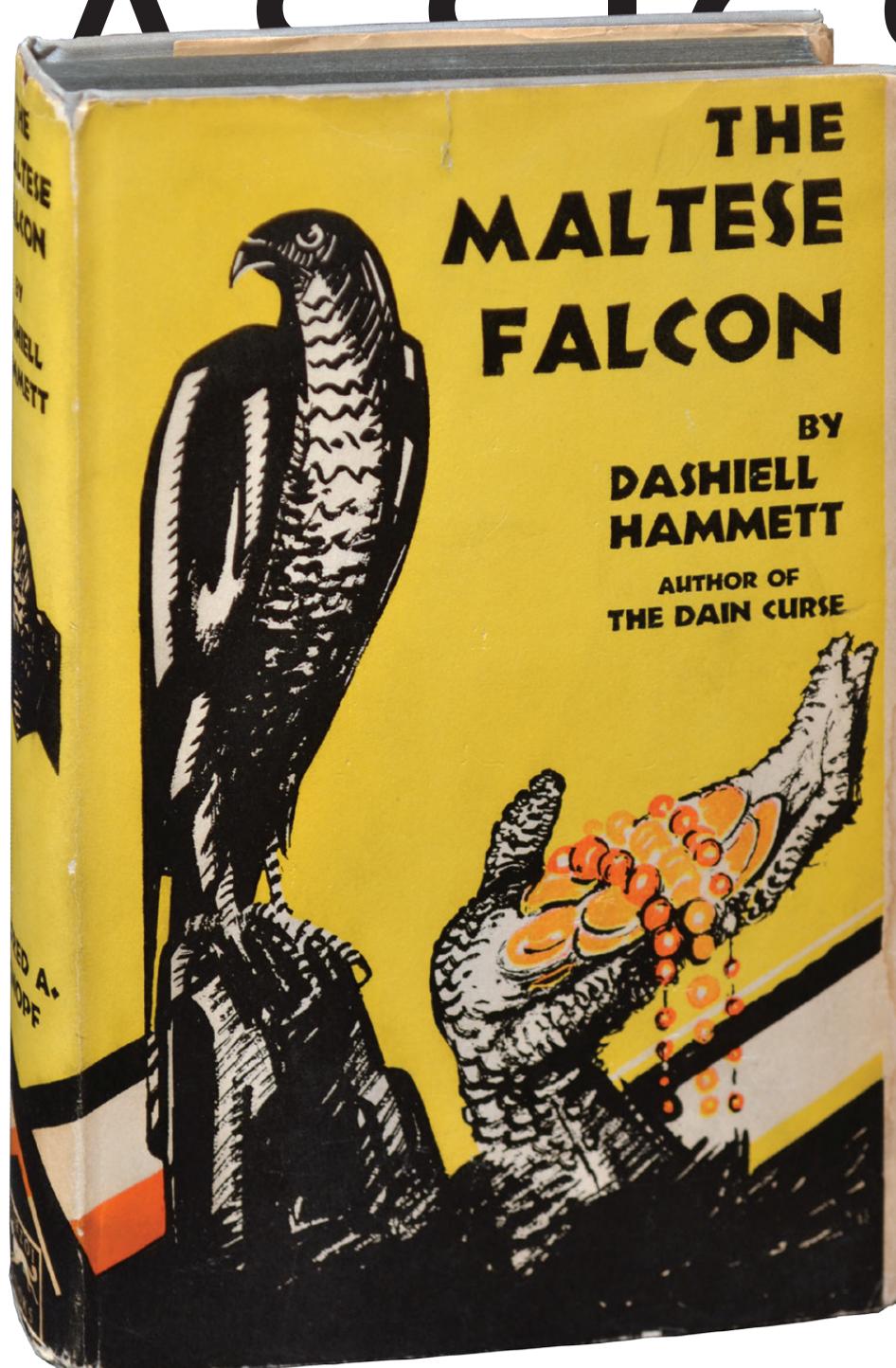
Catalog design and layout by Kathryn Setzler



CONTENTS

- 01 CLASSICS
- 12 ARCHIVES
- 20 DISNEY
- 31 EXPERIMENTAL
- 52 JAPANESE CINEMA
- 60 ON THE SET
- 79 PERSONS OF INTEREST

CLASSICS



1 DASHIELL HAMMETT The Maltese Falcon

New York: Alfred A. Knopf, 1930. First Edition, in the first issue dust jacket. Jacket is price-clipped, as often found, but with absolutely no restoration.

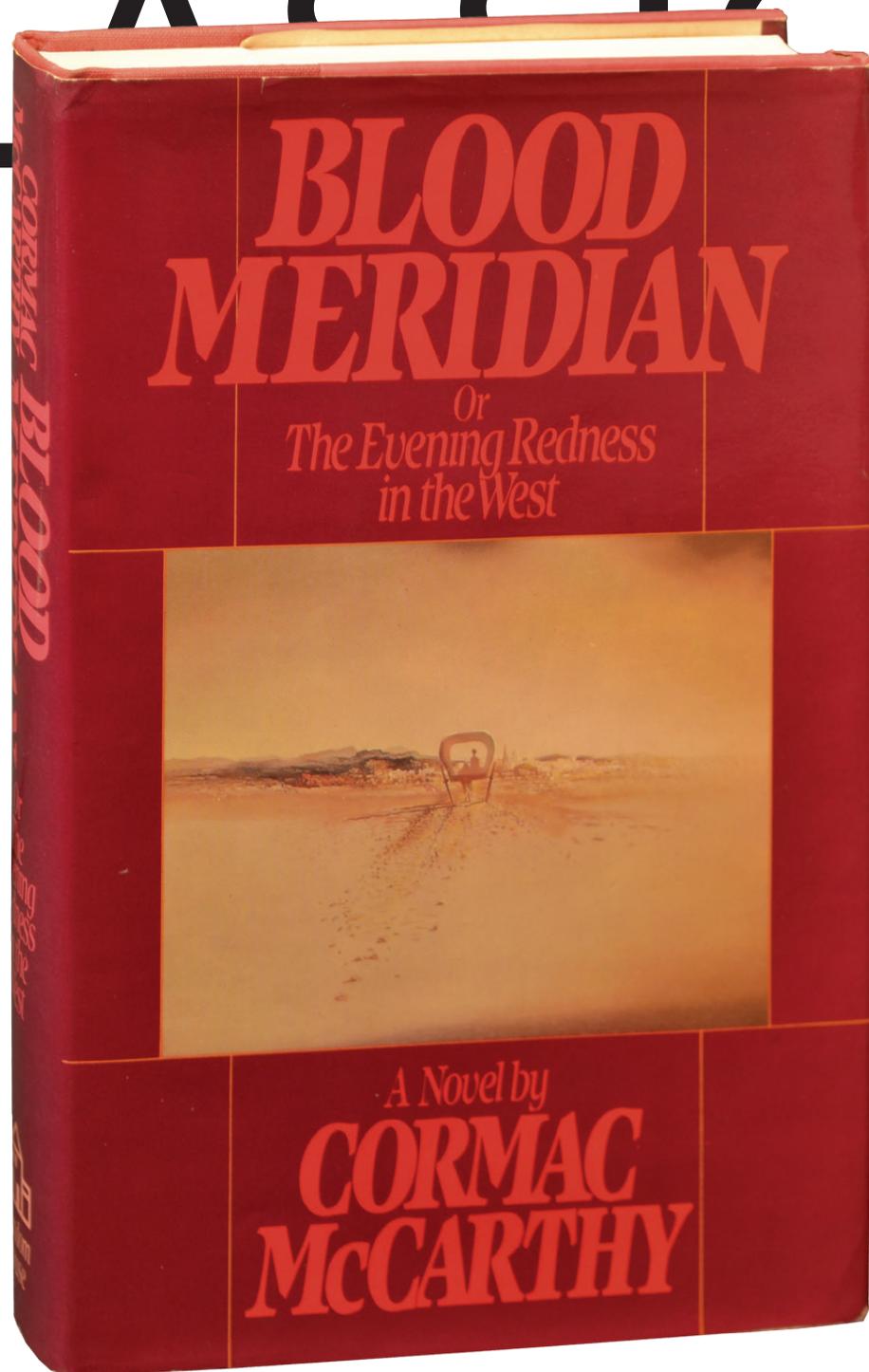
Perhaps the most influential single work in establishing the conventions, style, and character of hard-boiled fiction, both a cornerstone and highlight of any crime collection. Basis for three film versions between 1931 and 1941, the last version being the

one that matters, doing for film what the novel did for literature.

Faint tidemarks to the lower corners, else Near Fine. Jacket is price-clipped, with faint dampstaining to the flap folds, light nicking to the extremities, and a couple of short closed tears, about Near Fine overall.

\$95,000

CLASSICS



2

CORMAC McCARTHY

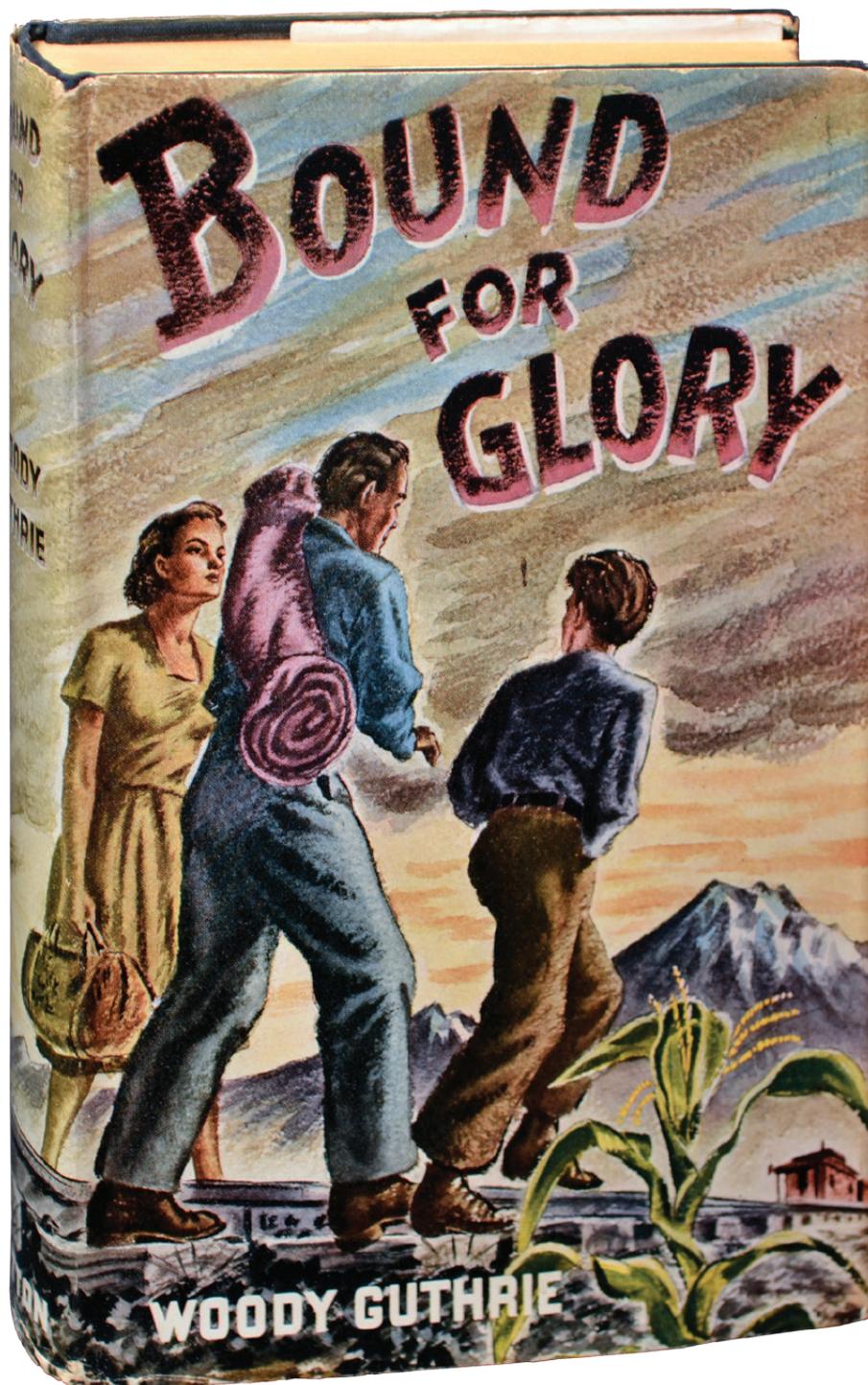
Blood Meridian Or The Evening Redness in the West

New York: Random House, 1985. First Edition.

The author's fifth book, generally considered his masterpiece, a harrowing fictional account of the real life Glanton gang, a group of scalp hunters who operated on the Texas-Mexico border in the late nineteenth century, featuring Judge Holden, a character whom critic Harold Bloom has called "the most frightening figure in all of American literature."

Near Fine in a Near Fine dust jacket. Small bump to the lower front corner of the boards. Jacket flaps lightly toned, as usual, with a shallow diagonal crease to the upper corner of the rear flap, and some minor rubbing to the extremities.

\$2000



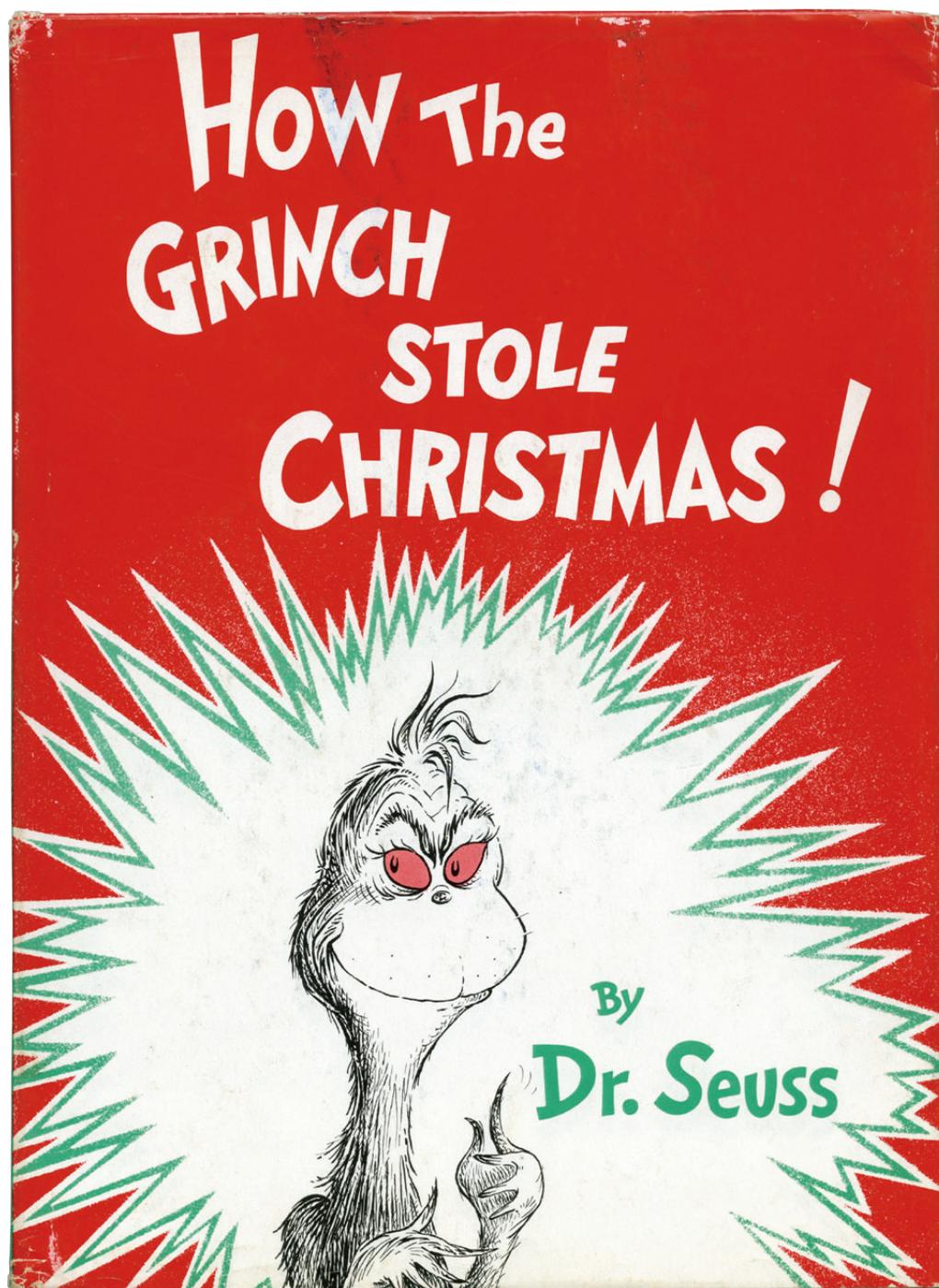
3 **WOODY GUTHRIE**
Bound for Glory

New York: E.P. Dutton, 1943. First Edition. Guthrie's autobiography, written in his own voice, and with a style and perspective that history has come to regard as the vernacular of its time and place.

Basis for the 1976 New Hollywood film of the same name, directed by Hal Ashby and starring David Carradine. Nominated for two Academy Awards.

Near Fine in a Near Fine dust jacket. Vintage bookstore label to the rear pastedown. Jacket lightly nicked and rubbed at the extremities, with a short closed tear to the rear flap fold.

\$4500



4

DR. SEUSS**How the Grinch Stole Christmas**

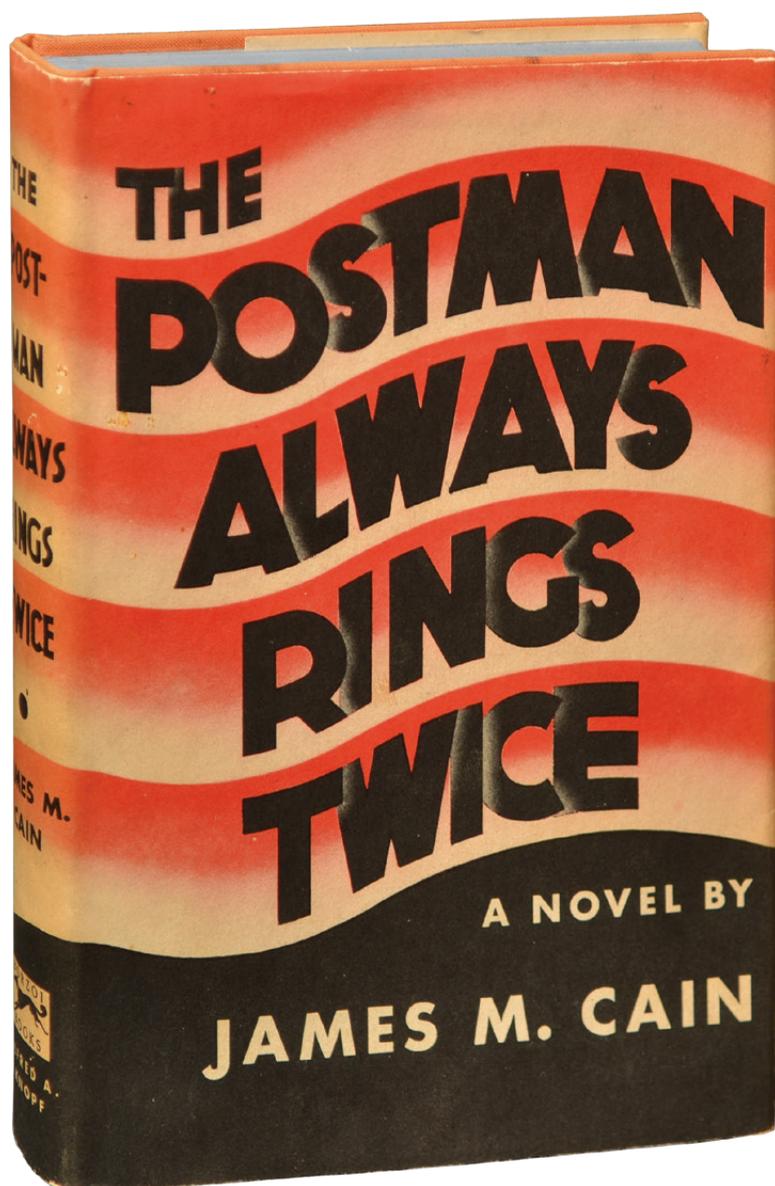
New York: Random House, 1957. First Edition. Jacket is price-clipped, but with the necessary 14 titles listed on the rear panel and 13 titles listed after the end of the text.

Dr. Seuss' beloved Christmas classic, basis for the equally beloved 1966 animated film, directed by Chuck Jones and narrated by Boris Karloff, and the 2000 live action film, directed by Ron Howard and starring Jim Carrey.

Strong Very Good plus in a Very Good plus, price-clipped dust jacket. Light foxing to the page edges, and rubbing to the extremities. Jacket lightly soiled with light edgewear. A bright, presentable copy overall.

Younger and Hirsch 33.

\$650



5

JAMES M. CAIN

The Postman Always Rings Twice

New York: Alfred A. Knopf, 1934. First Edition.

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

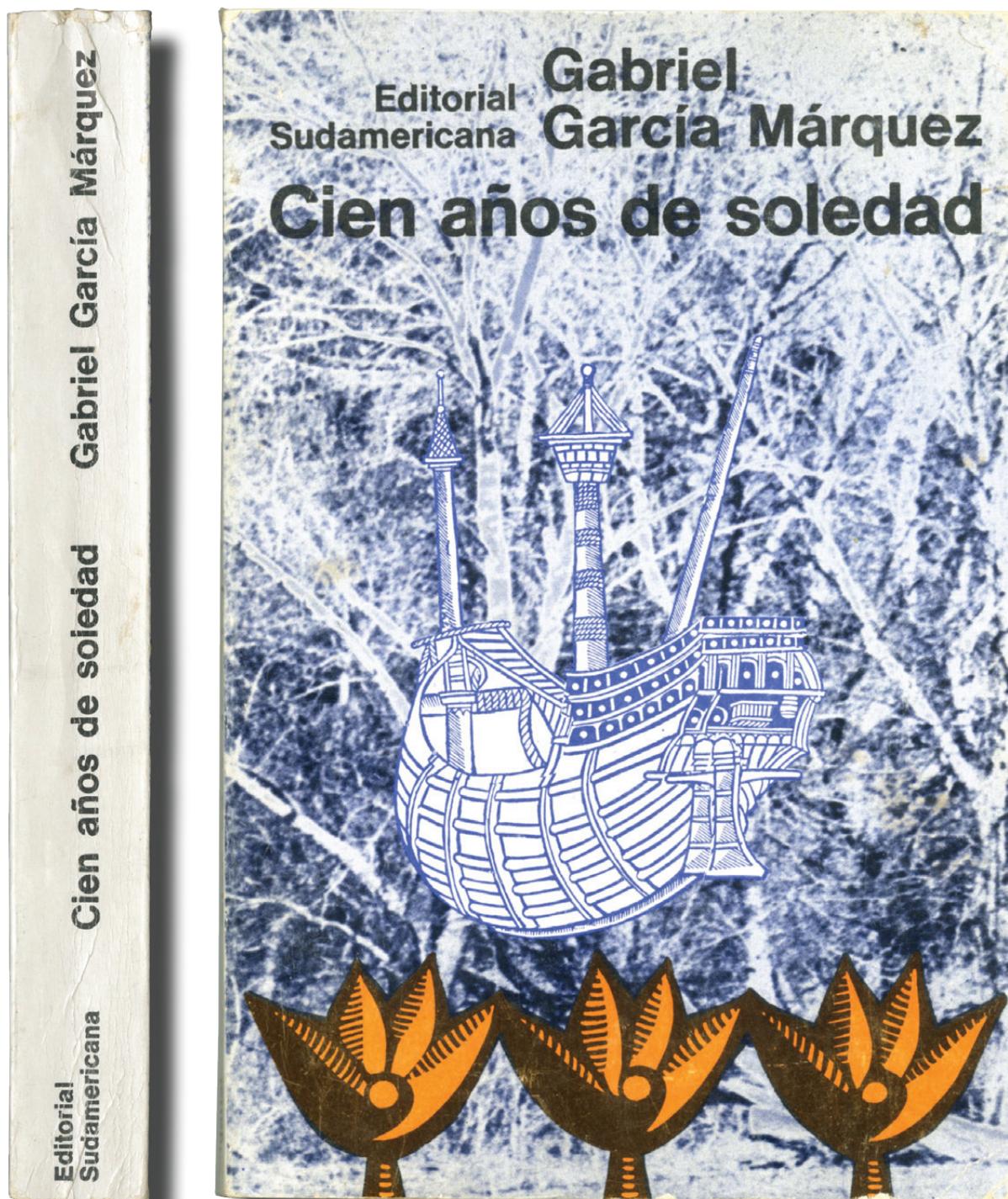
Cain's initial title for the book was *Bar-B-Que*, thankfully altered as a result of a conversation Cain had, oddly enough, with screenwriter Vincent Lawrence. Lawrence told Cain that he was always anxious about the mail arriving because it often contained rejections for scripts he had submitted. Lawrence pointed out that he dreaded the second ring, because, going back to Victorian England, that practice was relegated exclusively to the postman.

Cain decided it was an appropriate metaphor for the fate of the book's protagonist.

Near Fine in a Near Fine dust jacket. Light offsetting to the endpapers. Jacket spine and flap folds lightly toned, with a tiny closed tear to the rear panel.

Haycraft Queen Cornerstone.

\$9750

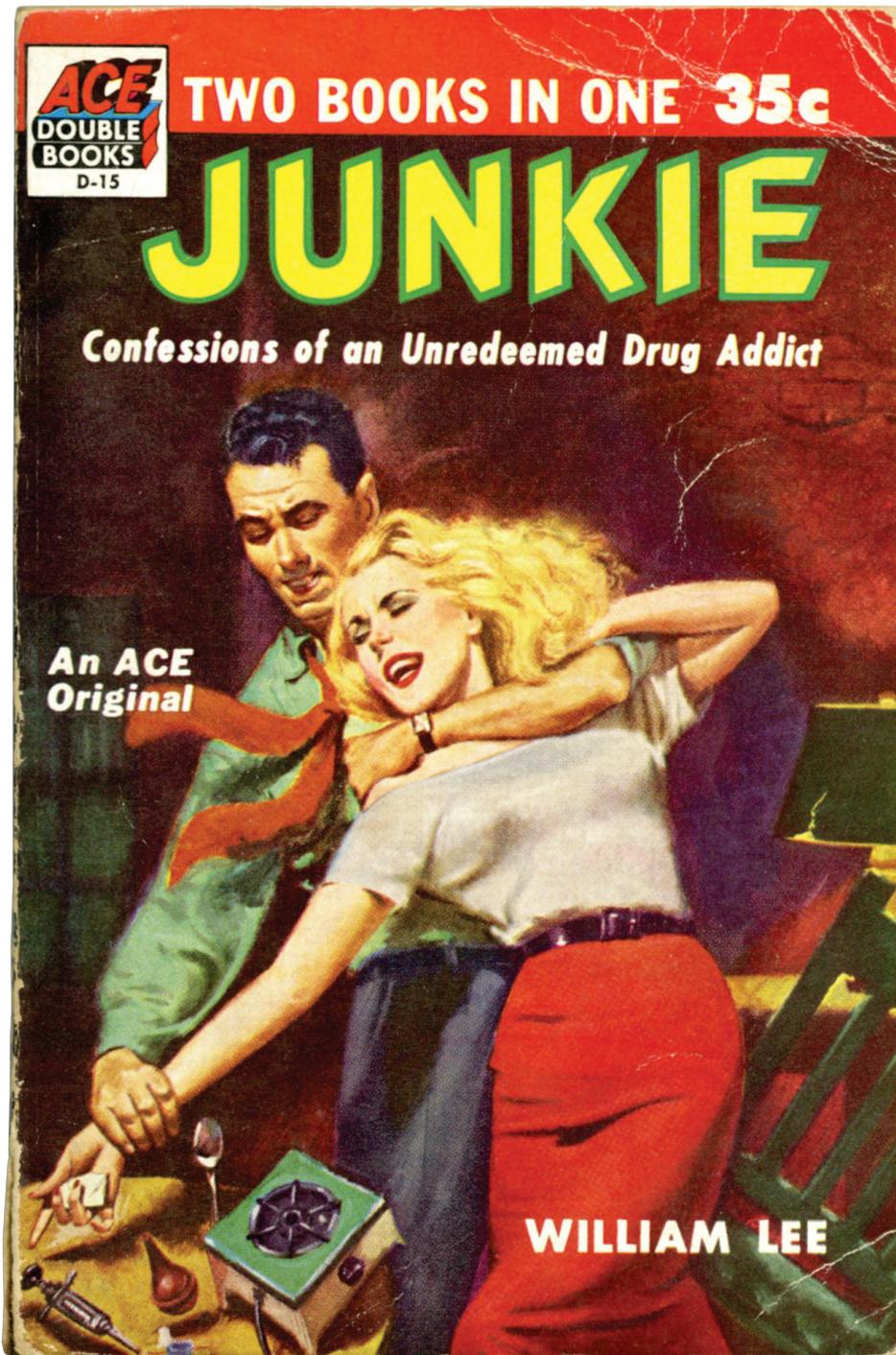


6 GABRIEL GARCÍA MÁRQUEZ One Hundred Years of Solitude

Buenos Aires: Editorial Sudamericana, 1967. First Argentine Edition, preceding all others. The correct first edition of the Nobel Prize winner's masterpiece, published three years prior to the US edition, and the book that gained García Márquez prominence amongst Latin American writers like Mario Vargas Llosa and Carlos Fuentes. A bright, attractive copy of a genuinely scarce high spot of Latin American literature, uncommon in any condition.

Strong Very Good plus in illustrated wrappers. Slight lean, minor nicking to the crown, shallow creasing to the spine.

\$6000

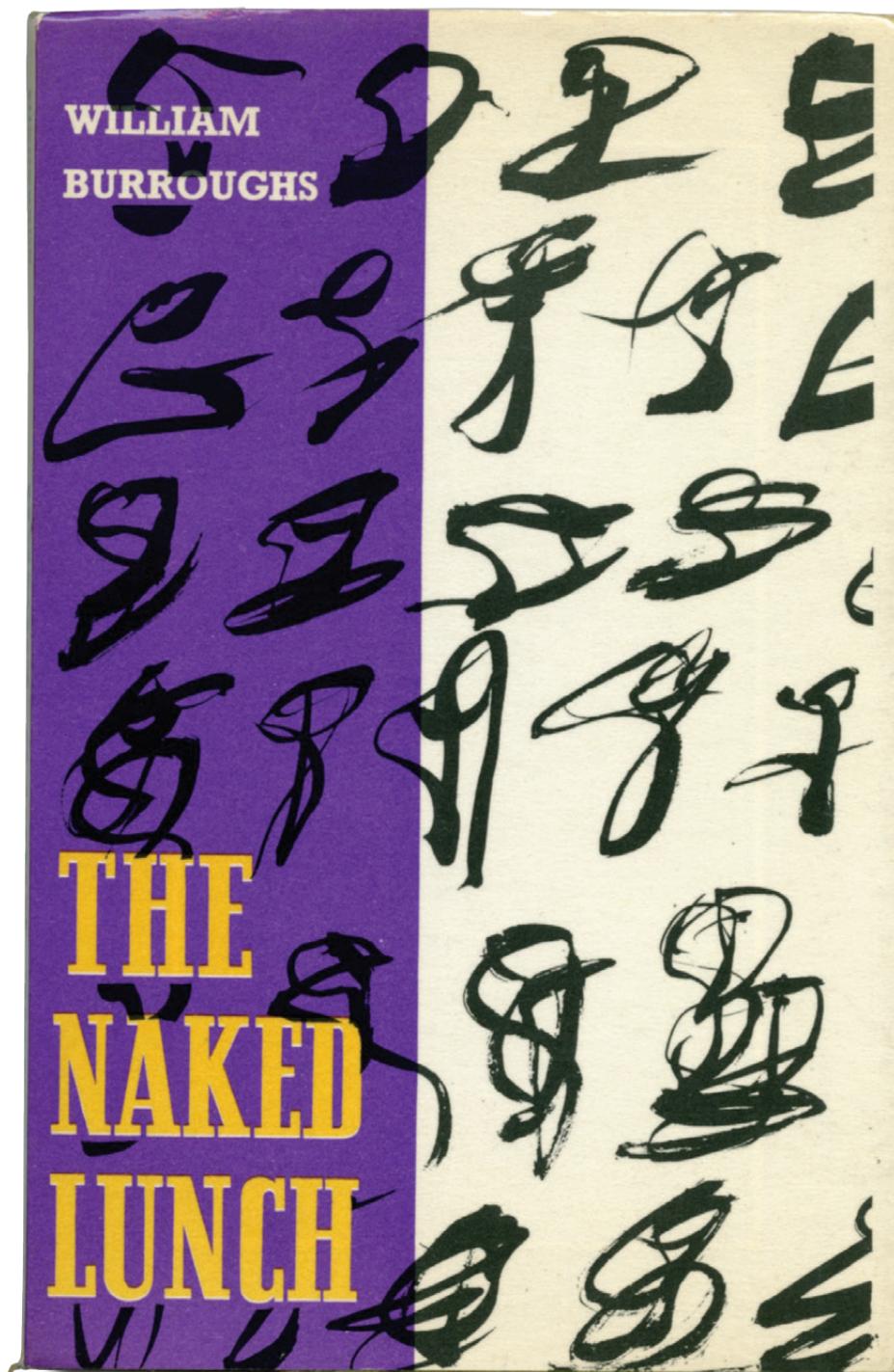


7 WILLIAM S. BURROUGHS AS WILLIAM LEE
Junkie: Confessions of an Unredeemed Drug Addict

New York: Ace Books, 1953. First Edition, a paperback original. Burroughs' fragile and uncommon first book, bound dos-a-dos with *Narcotic Agent* by Maurice Helbrant as issued.

Very Good plus in wrappers. Light creasing to the front wrapper, with starting to the bottom hinge, and light rubbing to the wrapper edges.

\$750



8

WILLIAM BURROUGHS
The Naked Lunch

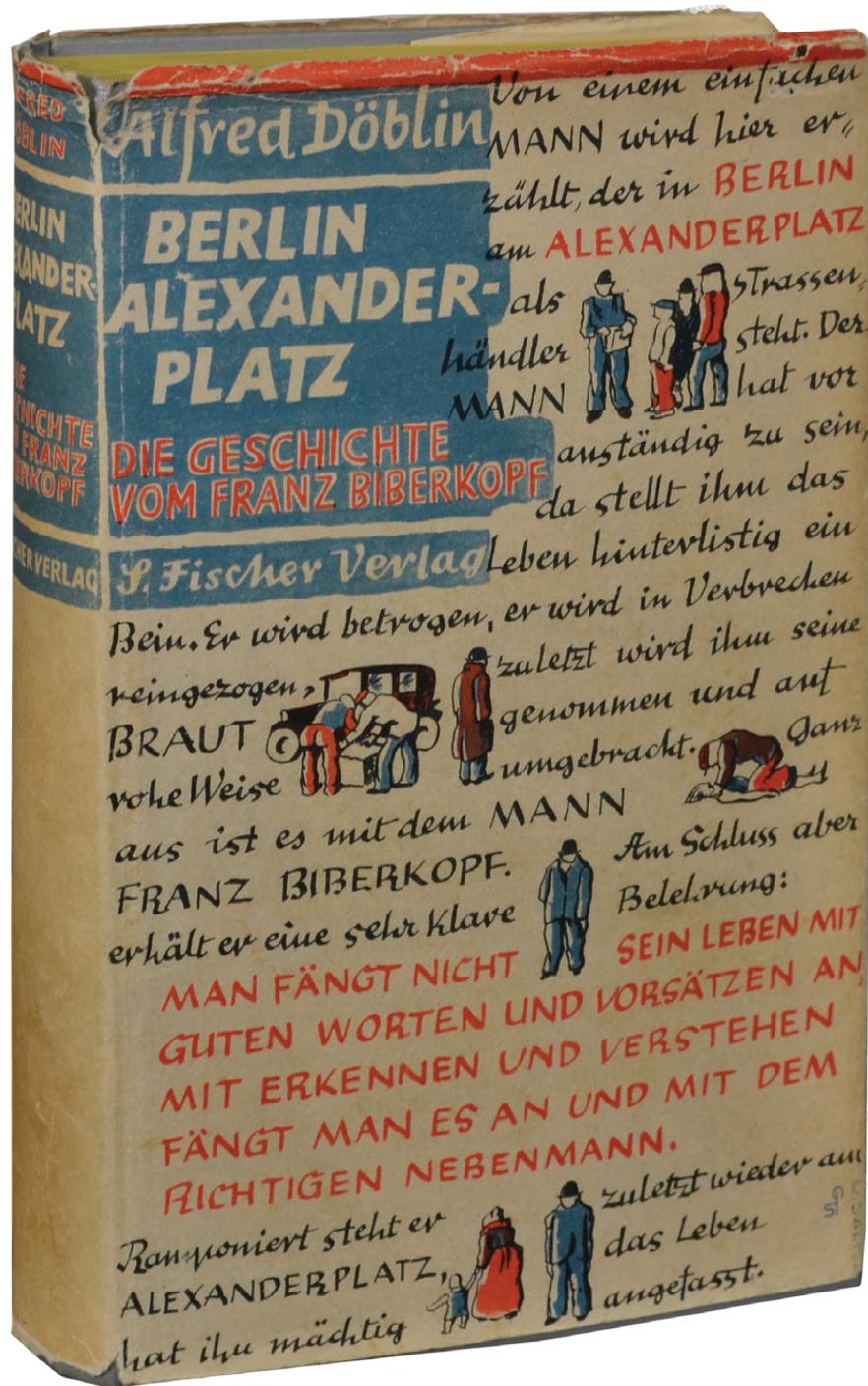
Paris: Olympia Press, 1959. First Edition, a paperback original, preceding all others. First issue, without the price stamp on the rear wrapper.

Basis for the wild 1991 film written and directed by David Cronenberg, entirely faithful to the thematic spirit of the novel, if not the actual text.

Near Fine in a Near Fine dusting jacket, with faint toning to the spine and edges.

Maynard and Miles A2.a.

\$1750



9

ALFRED DÖBLIN

Berlin Alexanderplatz: Die Geschichte vom Franz Biberkopf

Berlin: S. Fischer Verlag, 1929. First German Edition, preceding all others, in the first issue dust jacket.

One of the most important works of the Weimar Republic, and one of the great twentieth century European novels. Basis for two film versions: a German feature from 1931, directed by Phil Jutzi, which Döblin worked on the adaptation, and an epic, 14-part German television series, directed by Rainer Werner Fassbinder. The two versions were released together by the Criterion Collection in 2007.

Very Good plus in a Very Good plus example of the scarce dust jacket. Contemporary owner name to the front endpaper. Boards slightly bowed, light toning to the spine, and a few of the spine lettering rubbed and unreadable. Jacket lightly chipped, with light evidence of silverfish damage.

\$3750

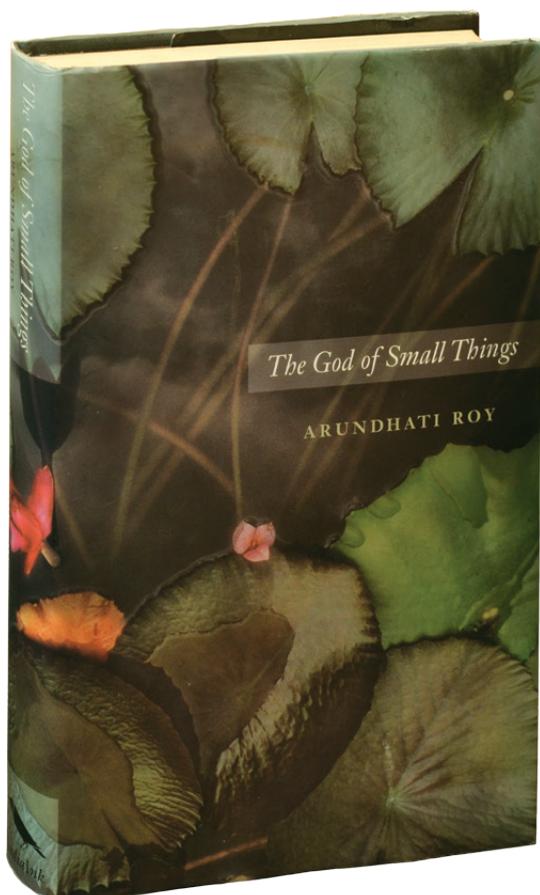
10

ARUNDHATI ROY
The God of Small Things

New Delhi: Indialnk, 1997. First Indian Edition, preceding all others. Winner of the 1997 Booker Prize. Roy's first and, until the publication of *The Ministry of Utmost Happiness* in 2017, only novel. Text in English.

Near Fine in a Near Fine dust jacket. Small bump to the front board. Jacket is lightly rubbed, with a couple of faint scratches.

\$425



11

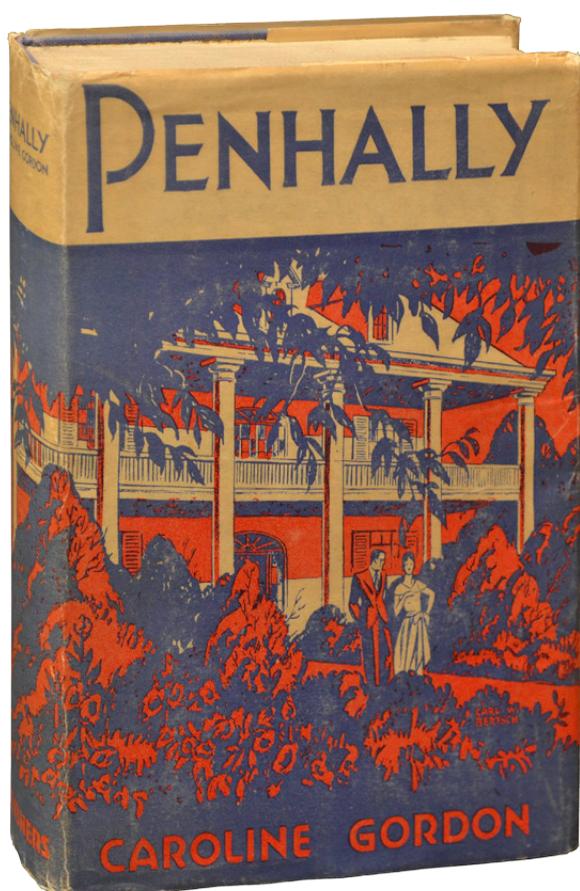
CAROLINE GORDON
Penhally

New York: Charles Scribner's Sons, 1931. First Edition. A lovely copy of the author's uncommon and fragile first novel, a high spot of Southern literature.

Gordon's reputation as a literary socialite—she was married to poet Alan Tate and counted Fitzgerald, Hemingway, Faulkner, Eliot, and Ford Madox Ford among her friends—has overshadowed the excellence and enduring qualities of her own work, which won her both a Guggenheim Fellowship and the O. Henry Prize (beating out the likes of Saroyan, Faulkner, Steinbeck, and Wolfe) before her 40th birthday.

Fine in a Near Fine dust jacket, which shows some uniform age toning.

\$2500



ARCHIVES



12 JOHN WOO (DIRECTOR) JOHN TRAVOLTA, NICOLAS CAGE, JOAN ALLEN (STARRING) Face/Off

Los Angeles: Paramount, 1996. Revised Final rainbow production archive and script for the 1997 film. Copy belonging to uncredited crew member D. Maynard, with their name in holograph ink on the half-title page, and containing 88 tipped in Polaroid photographs throughout detailing cast hairstyles in particular scenes, including numerous images of stars Joan Allen and Dominique Swain.

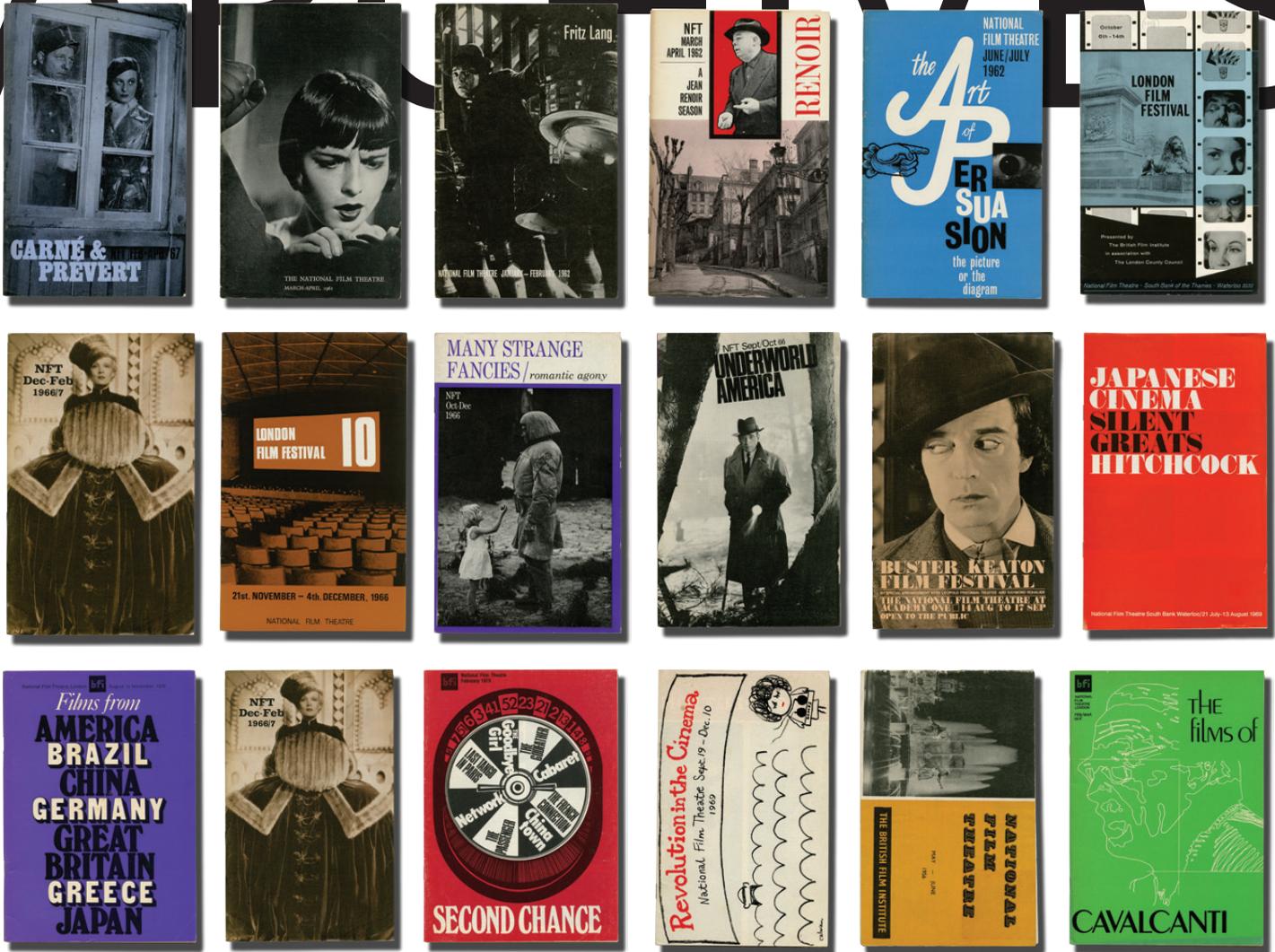
The second and most highly regarded of the six films legendary Hong Kong action director John Woo made in Hollywood, and perhaps the purest distillation of his wildly over-the-top neo-noir aesthetic ever put to celluloid, with a premise so gloriously nuts that one wonders how it ever was greenlit in the first place. (Answer: it was the 1990s). John Travolta plays FBI agent Sean Archer, who

undergoes a face transplant to look like terrorist Castor Troy in order to infiltrate Troy's gang and discover the location of a bomb. Meanwhile, Nicholas Cage plays terrorist Castor Troy, who, awaking to find out his face has been removed and placed on FBI agent Sean Archer, forces the doctors to transplant Archer's face onto his in order to get his revenge. Archer, now played by Cage, must not only find the bomb, but also track down Troy, now played by Travolta, before he kills his family. Guns are drawn, explosions are walked away from, scenery is chewed, speedboats fly into midair, and flocks of doves take flight. Nominated for an Academy Award.

Grant US. Spicer Neo-Noir.

\$3500

ARCHIVES



13 Archive of 119 London National Film Theatre monthly screening programs

London: National Film Theatre, 1956-1977. Collection of 119 monthly film programs from the London National Film Theatre, dating between 1956 and 1977.

An impressive collection of programs from the early days of Britain's leading repertory cinema, including critical essays, synopses, and film schedules for varying seasons at the theatre, each program generally comprising a period of between one and three months. Also included in the collection are early programs for the London Film Festival, which began in 1953. Amongst many others, those featured include Akira Kurosawa, Samuel Fuller, Buster Keaton, Vincente Minelli, Fritz Lang, Jean Renoir, Jacques Tati, Samuel Fuller, Federico Fellini, Howard

Hawks, Charlie Chaplin, Preston Sturges, Joseph Mankiewicz, Rabindranath Tagore, Alfred Hitchcock, Roberto Rossellini, Raoul Walsh, Satyajit Ray, and Josef Von Sternberg.

Still in operation today, the National Film Theatre was established in 1951, and was renamed the BFI Southbank when it was absorbed by the British Film Institute in 2007. It is best known for its focus on British and international filmmakers.

Variously sized, no greater than 5.75 x 10 inches (14.5 x 25.5 cm). All programs in Very Good or better condition.

\$475

14

GEORGE CARLIN (CREATOR, SCREENWRITER, STARRING)**SAM SIMON (CREATOR, SCREENWRITER, DIRECTOR)****The George Carlin Show**

Los Angeles: Fox Broadcasting Company/Warner Brothers Television/Sweet Freedom Productions/Main Sequence Productions, 1993-1994. Archive of original scripts for all 27 episodes of *The George Carlin Show*, which ran on Fox for two seasons in 1994 and 1995, with multiple drafts of each episode, totaling 196 scripts. Also included are several key pieces of ephemera relating to the development and writing of the show. Altogether, a thoroughly comprehensive and researchable archive detailing a writing process that attempted to digest and reconstruct the persona of one of the most iconoclastic and influential (not to mention foul mouthed) standup comics for mainstream viewing. From the estate of series co-creator Sam Simon.

One of the most important and influential television producers and directors of the last 30 years, Sam Simon is best known, along with Matt Groening and James L. Brooks, as the co-creators of *The Simpsons*. Simon won a remarkable nine Emmy Awards, seven for *The Simpsons*, and two for *The Tracy Ullman Show*, and was nominated another ten times, for his work on both those shows, as well as his contributions to *Cheers*, *Taxi*, and *The Gary Shandling Show*.

Created by Simon and George Carlin, *The George Carlin Show* ran for two seasons on Fox from 1994 to 1995. Carlin played New York cabbie George O'Grady, who, when not haranguing fares, spent most of his time at a bar modeled on Carlin's real life Morningside Heights haunt haranguing his fellow patrons, which, characteristically of the post-*Seinfeld* boom in sitcoms created around standup comics, allowed the writers to incorporate elements of Carlin's stage routines into the show. In his posthumously published autobiography, *Last Words*, Carlin said of the show "I had a great time. I never laughed so much, so often, so hard as I did with [the] cast members," but did not get along with co-creator Simon, a view Simon attributed in an interview to the show's "cancellation [affecting] George's attitude towards the work in retrospect," and he considered the show "a very special period of my life."

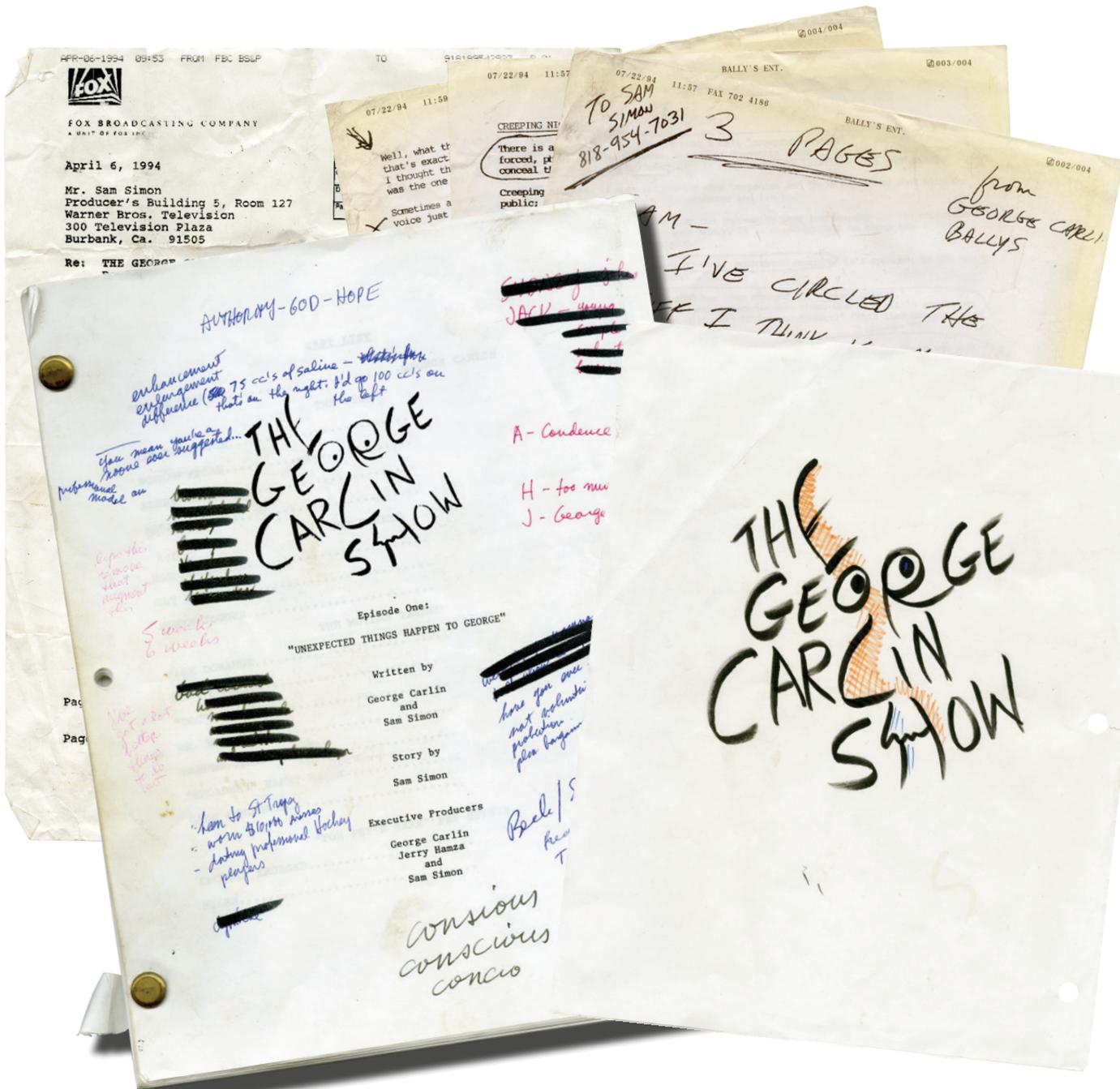
The majority of scripts are housed in 27 generic black ring binders, with one binder per episode, each

containing between three and nine scripts. Binders for each episode may contain First or Writer's Drafts, Table Read scripts, Blue, Pink, Yellow, Green and Goldenrod revised scripts, Final Collated scripts compiled from the various revisions, and As Broadcast scripts, reflecting the script as it aired.

Also included are 18 scripts for various episodes, many of which are working copies with holograph notations, edits, and corrections throughout, including a script for an unproduced episode co-written by cast member Anthony Starke, and, most importantly, six drafts of the pilot episode dating from 1993 with holograph notations and changes in several hands throughout, including Carlin's, giving a detailed look at the development of the pilot.

Several pieces of ephemera also relate to the writing of the show are also part of the archive, including five pages of typed and holograph notes dated 3/16/93, a treatment for Season One Episode Eight, "George Destroys a Way of Life," dated 9/17/93, with substantial holograph notations, a treatment, dated 9/17/93, for an unproduced episode titled "George Proves Something," with holograph notations, and three pages of ideas for episodes, none of which were produced, from staff writers Darrell Vickers and Andrew Nicholls, dated 7/5/94.

Also included are a fax from fellow comedian Richard Lewis to Carlin, dated 4/14/92, recommending two writers for the show, a faxed note signed from Carlin to Sam Simon, followed by faxed two typed pages of thoughts on "creeping niceness" which Carlin has circled the "most useful" portions, two packets of photocopied press clippings about the show assembled by Warner Brothers Television, dated 2/1/94 and 6/6/94 respectively, several holograph marker draft sketches of the show's logo, and a one page faxed memo from Standards and Practices at Fox to Simon regarding the Season One episode "George Speaks His Mind," here and elsewhere in the archive referred to by the working title "George Says Fuck," an entire episode built around Carlin's famous "Seven Words You Can Never Say on Television" routine.

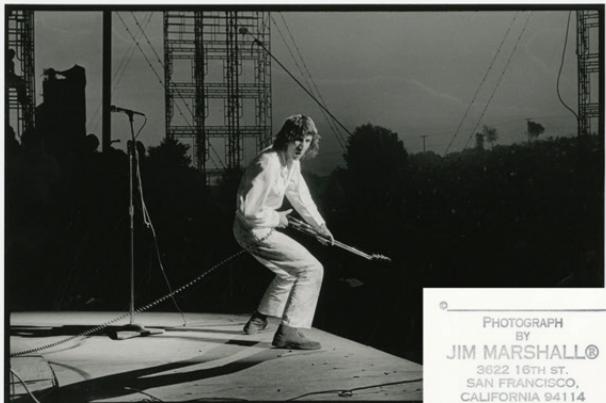


Finally, the archive contains several pieces of physical media, including five U-matic and one D2 video cassettes for various aspects of post-production on five episodes, including a "Fuck Beep Test" reel from the "George Speaks His Mind" episode, a one inch reel-to-reel video tape labeled "George Carlin Butterfly Logo," a 1/2 inch reel-to-reel audio tape DAT transfer of music and audio cues, and a laser disc of Season One Episode Two, "George Sees an Airplane," produced by Main Sequence Productions, likely made to promote the show to affiliates or advertisers.

For further details, please inquire. Provenance available on request.

Scripts and other paper material generally Near Fine or better. Scripts are first generation photocopies, with no copied holes. Physical media appearing Fine on visual inspection.

\$12,500



PHOTOGRAPH
BY
JIM MARSHALL®
3622 16TH ST.
SAN FRANCISCO,
CALIFORNIA 94114
415-864-3622
FAX 415-864-4678
ALL RIGHTS RESERVED



15

JIM MARSHALL

Archive of 17 photographs featuring rock performers, circa 1960s-1970s

Archive of seven double weight and ten single weight photographs of rock performers, circa the late 1960s and early 1970s. Struck by photographer Jim Marshall circa 1990s, most with his stamp and holograph identification number on the verso. Included in the archive are photographs of The Who, Sly and the Family Stone, and Santana on stage, as well as candid shots of Bob Dylan, Joni Mitchell, Jim Morrison, The Allman Brothers Band, and members of Rolling Stones. The Santana photos are especially notable, as the band, already a live sensation, is performing at Woodstock, just ahead of the release their first album.

As a photographer for both record labels and magazines such as *Rolling Stone*, Jim Marshall was one of the most prolific and influential chroniclers in rock music during the 1960s and 1970s.

Among his most iconic photographs are images of Jimi Hendrix setting his guitar on fire at Monterey Pop, Johnny Cash performing at San Quentin, and the Beatles backstage before their final live performance at Candlestick Park. In 2014, Marshall was posthumously awarded a Lifetime Achievement Grammy, the only photographer to be so honored.

Photographs variously 5 x 7 inches (13 x 18 cm) and 8 x 10 inches. (20 x 25 cm). Fine overall.

For details please inquire.

\$9000





16

JERRY LEWIS (DIRECTOR)
JIM PAYNE (SET DESIGNER)
The Ladies' Man

Paramount, 1961. Archive of material belonging to set director Jim Payne, largely related to the 1961 Jerry Lewis film *The Ladies Man*. With a typed letter signed by Jerry Lewis and a second typed letter signed by Bobby Darin thanking Payne for his work on *Too Late Blues* (1961).

The archive includes a set dressing estimate totaling \$15,246.00, a memo from Jerry Lewis thanking Payne for his work, two typed letters signed (one from Lewis and one from Bobby Darin), one centerfold article from a magazine with a large color photograph of the set of *The Ladies Man* (with Lewis grinning behind the camera), and 72 black and white images of set design drawing reproductions and photographs of the set, with Payne's holograph notations to some of the set design drawing reproductions.

Notable for its four story dollhouse-like set designed by Payne, in which Lewis could film continuous shots by panning between rooms, the set for *The Ladies Man* cost \$350,000.00, the most expensive for a family comedy to date in 1961. Lewis (who also produced and directed the film) stars as a man who swears off women once his girlfriend leaves him for another man, but then begins a new job at an all-women's boarding house. The debut film of actress Lillian Briggs.

Forty-five 4 x 5 inch photographs of the set, plus five 8 x 10 inch photographs of the set and twenty-two 8 x 10 inch reproductions of set design drawings, seven of which are on matte paper and the rest glossy, with occasional holograph pencil notations. All materials Very Good plus or better.

\$2750



Triple-Decker Bachelor's

Paradise for Jerry Lewis

Jerry Lewis, sitting like a king on the set's main floor, has made no small money for Paramount Pictures — each of his 25 films has earned more than \$5 million profit, and his income goes out of their way to keep him happy. For his latest movie,

The Ladies Man, Jerry wanted to write, direct and produce the whole show and also act in it. On top of that he wanted to build a huge apartment set representing a handsome man with 30 bedrooms scattered by 11 gorgeous girls. Jerry got everything

he wanted, and in this bachelor's paradise he plays a gift-guy character who eventually goes to a woman's room and falls in love with her. Jerry's set is a masterpiece of set design that it can show anything from 30's. With every room rigged up

with lights and sound equipment, the set was equally all over the house. He also chose almost 10 sets, which he then did with some of the big boys, were scattered around the studio to show Jerry how every angle would look in the movie camera.





17 Collection of film still photographs of bound women from over 80 films

Various cities: Various film studios, 1918-1961.
A collection of 153 black and white photographs from 88 films featuring images of women (plus the occasional man) being bound or restrained, dating from 1918 to 1961.

An impressive set of mild bondage and domination film stills, amassed by a Southern Californian amateur collector, all featuring images of women who are bound, gagged, or otherwise restrained. A laudable ode to the “damsel in distress,” though the stills also inadvertently reveal Hollywood’s mildly repetitive imagination with regard to this topic over a period of five decades.

While many (if not most) of the photographs appear to be vintage reproductions, the collection still shows remarkable historical breadth, beginning in 1918 and

spanning over five decades of film history, with most films dating from the 30s and 40s, and including a number of silent and pre-Code titles, such as *Under the Greenwood Tree* (1918), *I Cover the Waterfront* (1933), *On a Summer’s Day* (1921), *Something Always Happens* (1928), *The Strangler* (1932), *Man About Town* (1927), and *The Monster Walks* (1932), amongst others. Images in the collection also span many genres, including adventure, horror, romance, mystery, Western, and science fiction films.

Photos approximately 8 x 10 inches (20 x 25.5 cm), in Near Fine or better condition.

Complete title list available upon request.

\$2500



①

THE LIQUOR STORE STOOD AT THE TAIL END OF A LONG STRETCH OF MEDIC WHERE THE HOLLYWOOD FREEWAY ~~SOUTHBOUND~~ CUT ACROSS SUNSET, THE DIVIDING LINE BETWEEN BRIGHT LIGHTS AND RESIDENTIAL DARKNESS. THE MAN IN THE YELLOW TOYOTA PULLED INTO THE BUSHES BESIDE THE DURANT, TWISTING THE WHEEL OUTWARD AND SHAPPING ON THE EMERGENCY BRAKE IN A SINGLE DEFT MOTION. HE TOOK A BIG BORE ~~SINGLE ACTION~~ REVOLVER ~~RESTING ON HIS LAP~~ FROM THE GLOVE COMPARTMENT AND STUCK IT INSIDE A FOLDED UP NEWSPAPER WITH THE GRIP AND TRIGGER GUARD EXTENDED, THEN TURNED THE IGNITION KEY TO ACCESSORY AND OPENED THE CAR DOOR. BREATHING SHALLOWLY IN THE CHILL NIGHT AIR, HE WHISPERED, "BEYOND THE BEYOND" AND WALKED UP TO THE BLINKING FLUORESCENT SIGN THAT SPELLED L-I-Q-U-O-R; THE DIVIDING LINE BETWEEN HIS OLD LIFE OF FEAR AND HIS NEW LIFE OF POWER. WHEN HE ~~WALKED~~ THROUGH THE OPEN DOOR, ~~SEEING~~ ~~OFFERED BY WAITING SERVERS~~ THE MAN BEHIND THE COUNTER NOTICED HIS EXPENSIVE SPORTS CLOTHES AND ~~THE~~ FOLDED WALL STREET JOURNAL AND MADE HIM FOR A CLASS SCOTCH BUFEER - CHIVAS OR WALKER BLACK AT THE LEAST. HE WAS ABOUT TO OFFER SALUTATIONS AND ASSISTANCE WHEN THE CUSTOMER LEANED OVER THE COUNTER, ~~AND~~ JABBED THE NEWSPAPER AT HIS CHEST AND SAID CALMLY, "A1 CALIBER



18

JAMES ELLROY Because the Night

Original handwritten manuscript draft for the 1984 novel. With Ellroy's profuse and expectedly surgical corrections to his own text throughout, and with substantial content that did not make the published edition. With a letter of provenance from Ellroy's then-editor and publisher Otto Penzler, tying the manuscript directly to its source.

According to Penzler, Ellroy's manuscripts would always begin as completely handwritten documents, before being typed, edited by both Penzler and Ellroy, and then generally retyped and re-edited once more.

In addition to early unpublished content, the manuscript reveals the extremely fastidious nature of Ellroy's process, as well as his preference for writing out and editing his research, outlines, and finished novels by hand. As an object, the manuscript is an almost overwhelming testament to the process that results in what has been accurately

described as the author's "dense, baroque style," or what Scott Timberg of the *Los Angeles Times* in 2006 famously called "a heightened pastiche of jazz slang, cop patois, creative profanity, and drug vernacular."

Ellroy's fifth novel, and the second in his *L.A. Noir* trilogy that featured LAPD robbery-homicide detective Lloyd Hopkins. *Because the Night* centers on the investigation of a triple murder at a liquor store that strangely involves no theft, leading Hopkins to believe that the crime was a "thrill kill."

Black, blue, and red ink manuscript. 461 leaves, each numbered at the top left, standard notebook paper stock, rectos only. Housed in a large black post-style clasp binder.

Further provenance information available on request.

\$17,500

(78)

LEAVING HIS MENTOR BENEFIT OF ~~DESCEND~~
~~THE~~ SENSORY ORGANS TO PROWL THE NIGHT.
 BUT IF, THROUGH A ~~CAREFUL~~ ~~SECRET~~
 APPLICATION OF ANTIBIOTICS AND PAINKILLERS,
 GOFF'S DISEASE COULD BE ~~CONTROLLED~~, ~~AND~~
 DEESCALATED AND ESCALATED TO SUIT HIS
 WHIMS, HE WOULD POSSESS HIS VERY OWN
 TERMINAL MAN, AND IT WOULD PROVIDE HIM
 WITH THE OPPORTUNITY TO OBSERVE AN ABSOL-
 UTELY EMOTIONLESS HUMAN MACHINE RUN GAUNT-
 LETS OF STRESS UNPARALLELED IN PSYCHIATRIC
 HISTORY. AND IF NEEDED BE, GOFF COULD BE
 PUT TO USE AS THE ULTIMATE KILLING MACHINE.

THE NIGHT TRIPPER DECIDED TO SACRIFICE
 HIS EXECUTIVE OFFICER/PROTEGE/SON TO THE
 GOD OF KNOWLEDGE. THEN THE ALCHEMIST
 APPEARED. GOFF'S LEPTOMENINGITIS WAS
 THREE WEEKS INTO A SCRUPULOUSLY FLUC-
 TUATED "REMISSION" WHEN HE TOLD ~~THE~~
 THE DOCTOR OF THE VICE COP HE HAD MET;
~~OF~~ THE DISGUISE ARTIST LEADER OF HERO
 BIOGRAPHIES WHO ~~HE~~ ~~COULD~~ TELL WAS
 JUST DYING TO BEAD TO SOMEONE WITH
 ICEBERG CHARISMA. HAVILLARD HAD AT FIRST
 BEEN WARY - THE MAN WAS, AFTER ALL, A
 POLICE OFFICER - BUT THEN AFTER SEVER
 COUNSELING SESSIONS, ~~SEVER~~ ~~HOURS~~
 DEVOTED TO BRINGING THE ALCHEMIST THROUGH
 HIS PAINFULLY OBVIOUS GREEN DOORS, THE
 HARD MUSCLED LITTLE ~~POLICE~~ COP SUPPLIED
 THE LAST PIECE OF THE NIGHT TRIPPERS
 LONG-BOUGHT PUZZLE: ~~HARD~~ CRUEL, MERCILESS

(216)

NUDIE SHOTS JUXTAPOSED AGAINST HIS
 PHALIC STATUES - VERY SIMPLISTIC PSYCHOLOGY.)
 STAN TAKES HIS SHOTS (PO BEAVERS - ACTUALLY
 TASTEFUL) (STAN THE AESTHETE) - THEN TELLS ME
 STORIES ABOUT ALL THE WOMEN WHO "BEG
 FOR HIS 'DONKEY DICK'" (STAN THE MACHO BUFFON).
~~WHILE~~ I LOUNGE AROUND NUDE TRYING TO
 KEEP FROM CRACKING UP. \$500.00 | 9/10/83 -
 AMBIGUOUS STAN HAS BECOME A REGULAR.
 \$500.00 PER, I AM NOW FRAMED ON HIS WALLS
 IN NAKED SPLENDOR. WEIRD. I WISH MY
 BREASTS WERE BIGGER. | HAVILLAND REPLACED
 THE ~~TRANSCRIPTION~~ ^{TRANSCRIPT} IN HIS SAFE. A FACELESS
 MALE PAWN JOINED THE ~~QUEEN~~ QUEEN IN
 PURSUIT OF THE KNIGHT. HE THOUGHT OF
~~A WOMAN PAWN~~ A "ANOTHER FACELESS"
 PAWN ~~HUSPAIN~~ LIVING A LIFE OF SLEAZY
 ATTRITION IN THE ~~SAN FERNANDO~~ VALLEY
 INDUSTRIAL DISTRICT, THEN LOCKED UP HIS
 OFFICE AND WENT LOOKING FOR HER.

JUNIOR MISS COSMETICS WAS A
 SITUATED AT THE NORTHEAST EDGE OF THE
 SAN FERNANDO VALLEY, ~~AT THE TAIL END~~
 OF A TWO MILE STRIP OF REFINERIES,
~~FACTORIES, AIRCRAFT~~ PLANTS AND AUTO GRAVEYARDS,
~~COLLECTIVELY ENCLOSED BY AN WALL ENCLOSED~~
~~BY FIDUCIAL BARBED WIRE FENCE~~ AT
~~THE FRONT MAIN BUILDING WAS A HUGE~~
~~DIRT PARKING LOT, FILLED WITH CARS~~
 → THE MAIN BUILDING WAS A SQUAT
~~GREEN~~ GREEN STUCCO MONOLITH ENCLOSED

331.

HIMSELF ~~BEHIND~~ BY CLINICALLY ^{DIAGNOSING} DEFINING HIS COURSEEE'S STATE AS A "CATATONIC MOTOR RESPONSE TO BREAKTHROUGH STRESS" AND PRESCRIBING ~~AN~~ INTERMEDIATE DOSE OF DRUG REASONES TO TEST THE STRENGTH OF THE STATE.

~~AND~~ ^{HE} TOOK A DODGER BASEBALL CAP ~~ATTACHED~~ ~~WITH~~ AND HOWARD CHRISTIE'S L.A.P.D. BADGE FROM HIS JACKET, ~~POCKETED~~ PLACING THE CAP ON RICHARD'S HEAD, PIPPING THE BADGE TO HIS LEFT BREAST POCKET. ~~THEN HE PLACED~~ THE CAMERA BACK ON THE TRIPOD AND FILMED CLOSE-UPS OF THE BADGE, THE CAP AND RICHARD'S FACE ~~AND~~ GULPING IN ~~THE STATE~~ PENETRATED WITH ~~BLOOD AND~~ ^{HE} CORDITE AND BLOOD REEKING AIR, ~~HE~~ ^{HE} PLACED THE CAMERA BACK ON THE TRIPOD, THEN FILMED CLOSE-UPS OF THE BADGE, THE CAP AND RICHARD'S FACE. THINKING OF LINDA WILHITE AND TOPPLING CHESS PIECES EXTENDING INTO ETERNITY, HE PICKED THE GUN UP OFF THE FLOOR AND PLACED ~~IT~~ IT IN RICHARD'S PLIANT RIGHT HAND. ~~SQUEEZING HIS~~ GETTING ^{BACK} BEHIND THE CAMERA, HE SAID, "DO YOU FEEL COMPLETE POW, RICHARD?" | "YES," RICHARD SAID. | "ARTICULATE HOW YOU FEEL." | ~~OLDFIELD'S~~ VOICE WAS A TEXTBOOK DEFINITION OF EUCIDITY:

→ "I FEEL AS IF I'VE CONQUERED MY PAST, THAT I'VE BROKEN THROUGH ALL MY GREEN DOORS, WITH THE PROMISE OF PEACE AS MY REWARD." | THE NIGHT TRIPPER GASPED AT THE ~~Juxtaposition~~ ^{juxtaposition} ~~OF~~ LERBAL AND VISUAL ~~DISSONANCE~~ ^{dictatorship} FACTOR.

→ HE WAS LOOKING AT A ZOMBIE CAPABLE OF

461

OVER AND WONDERING HOW HE COULD GET THE
 HERZOG/BERGEN BOOK PUBLISHED. | OUTSIDE NIGHT
~~BORED WILSHIRE BOULEVARD EXPLODED~~ SWIRLED
~~PAST IN JETSTREAMS OF NOISE AND FLAMES~~
~~BY UNTHEEDED IN JETSTREAMS OF LIGHT.~~
~~AND FLAMES ROSE~~ THE NIGHT
 SHONE IN JETSTREAMS OF TRAFFIC LIGHT AND
 IN FLAMES FROM A DISTANT BRUSH FIRE. LLOYD
 DROVE HOME AND FELL ASLEEP ON THE COUCH
 WITH HIS CLOTHES ON.

11/9/83

11:24 P.M.

THANK YOU, GOD,
 MICHAEL SEIDMAN,
 OTTO PEIZLER

19

DEIRDRE BAIR

Manuscript and research archive for Anaïs Nin: A Biography

Archive of material relating to Deirdre Bair's 1996 biography of Anaïs Nin. Included in the archive is a typescript draft of the book and numerous ephemera from her writing and research.

Anaïs Nin: A Biography is widely regarded as the most comprehensive and scholarly text on Nin's life, revealing details about Nin that had remained hidden even after the publication of several volumes of her diaries. Bair is also the author of biographies of Simone de Beauvoir, Carl Jung, cartoonist Sal Steinberg, Al Capone, and Samuel Beckett, for which she won the National Book Award.

The photocopied typescript dates from 1993, indicating an early draft, contains 42 chapters, and was sent by Bair to Nin's brother, Joaquin Nin-Culmell, who has added occasional holograph notations in red ink throughout.

The archive contains research and background information, both about Nin, her family, and particularly her husband Ian Hugo (Hugh Parker Guiler), and Bair's research process and interactions, primarily with Nin-Culmell.

Included in the archive are a large volume of correspondence, variously autograph letters, typed letters, faxes, and photocopies, both signed and unsigned, between variously people, often with Nin as the subject. Among the most significant is a brief 1919 ALS from Nin and her brother Joaquin to their mother, Rosa, with Anaïs's portion in French and Joaquin's in English. Also included is a 1977 fax from Nin to her husband Ian Hugo giving him permission to speak candidly with Evelyn Hinz, whom Nin had chosen to be her official biographer, although no such work was ever completed. This is followed by a series of correspondence between Hugo and Hinz, dated in the 1970s and 1980s, and another group of later correspondence between Bair and Hinz. Other correspondence includes letters between Hugo and Rupert Pole, Nin's second husband, whom she married and divorced while still married to Hugo and Nin's literary executor, regarding the Anaïs Nin Trust, additional letters to various people to and from Hugo, as well as a similar archive from Nin's brother Joaquin Nin-Culmell, much of which is regarding Nin, and between Nin-Culmell and Deidre Bair, including a series of typed notes on the biography in process with occasional further holograph notations.

From Nin's writing, a single typescript draft of an essay or lecture entitled "The Poetic Film," with a note attached reading "mailed to Nin 4/26/60," and holograph notations in an unknown hand, is included. To the best of our knowledge, the essay was never published, though it appears to be a subject Nin spoke about frequently in the 1950s and 1960s.

The archive contains material about Nin contributed by both Hugo and Nin-Culmell, including, among other writing, an essay by Hugo, "Anaïs Nin - Writer," executed in holograph ink on loose sheets and a notebook, and a typed transcript of a lengthy interview by Nin-Culmell given for a 1998 episode of the British documentary series *Arthouse* on Nin.

Also included are approximately 45 vintage photographs, in both black and white and color, the majority of which feature Nin. Two photographs are dated 1924, and show Nin, along with her brother and mother, at the beach, with three other photographs of Nin, and four of her mother, circa the same period. Other photographs include ones Nin, circa 1970s, Nin and Hugo from the same period, Hugo alone, and a single film still of Nin from Hugo's 1952 film *Bells of Atlantis*.

Finally, the archive contains material relating to Ian Hugo's own artistic pursuits. Although he never achieved the recognition that Nin did, Hugo was well respected as both an experimental filmmaker and printmaker. Included in the archive are numerous pieces of ephemera relating to both disciplines such as flyers, exhibition certificates from festivals, biographical and press information, and critical text by both Hugo and others on his films, and catalogs from his printmaking exhibitions, and seven small reproductions of etchings by Hugo. In addition to his writings about Nin, the archive also includes drafts of two essays by Hugo, "Friendship" executed in holograph ink, and "I Bought Myself a License to Fly My Dreams" on onionskin with holograph notations, and a typescript draft of a chapter from his autobiography detailing his career in banking, none of which appear to have been published.

Condition varies, but typescript, archive material, and photographs all generally Near Fine.

\$3500



Anais M.
Thorvald King
Monita

158 West 75 St
Jan. 10, 1919
New York City

Dear Mother,

I am very homesome since you left, up to now I have been a good boy and I hope that when you were in the boat you were not worrying about if I was good or not I can prove to you that I have been a good

Dear Mami;
En voyant cette gentille lettre j'ai pensé que cela te ferait un grand plaisir de la voir et de te la donner. Il est avec Miss Henrichs et apprend beaucoup de choses avec elle. Ta fille, que j'adore

Tuona class
Edmira C Chase!!

boy because, Anais, Thorvald, and Miss Henrichs they all say I am a very good boy to prove that what I am saying is true because I am going to show you the signatures of Anais, Thorvald, and Miss Henrichs will come at the end of this letter.

I am working very hard in school because I want to have 'd' 'a' 'a' in my report

I hope you enjoyed your long, peaceful, trip and enjoyed the days of which you are in Cuba.

Your Child that loves you

Kiki

Joachim has been a very good boy and I enjoy his company.
Edna Henrichs



Mother, Johnny + Anais summer 1924



Anais in mid-Atlantic

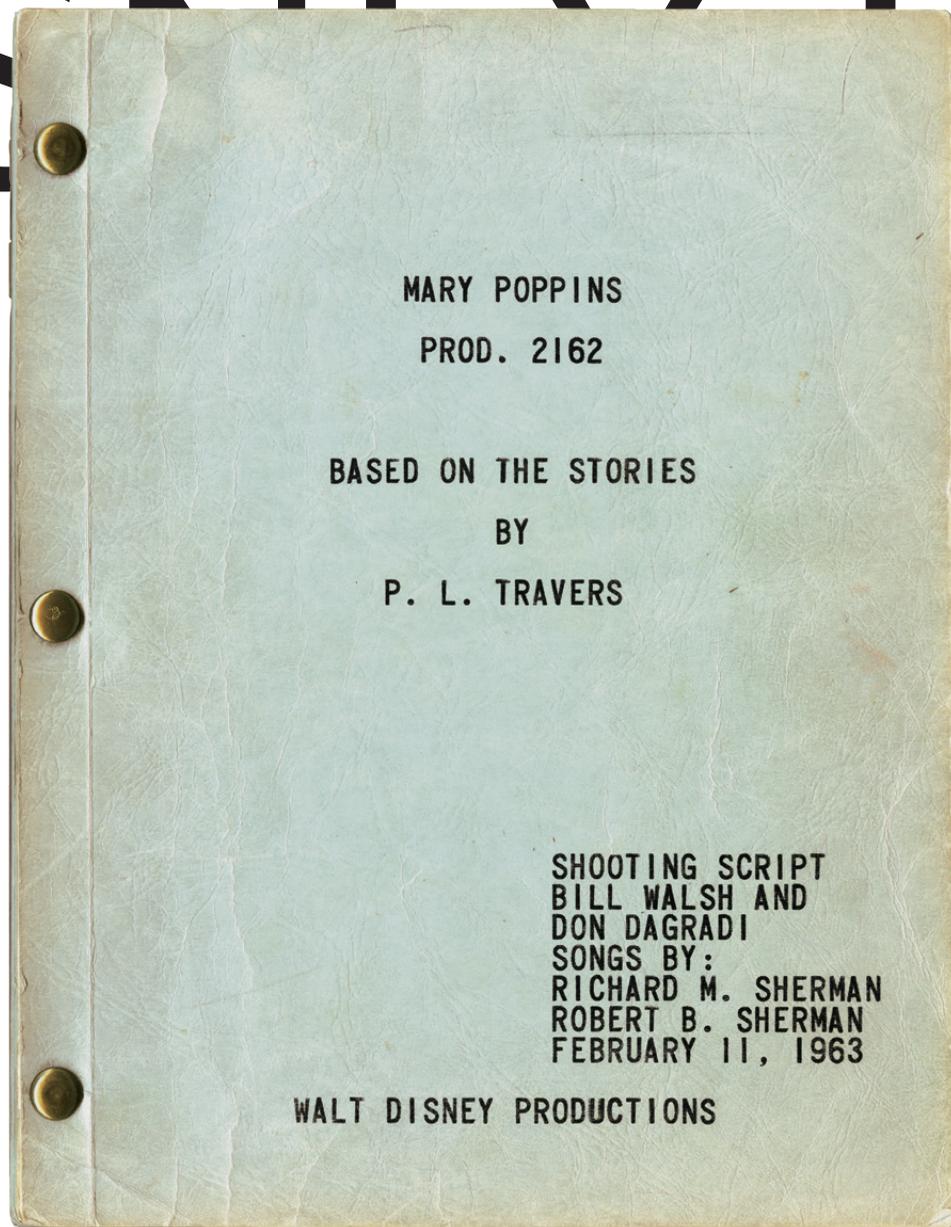


Anais in mid-Atlantic



Anais Mont St. Michel

DISNEY DIS



20

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

Walt Disney Productions, 1963. Shooting script for the 1964 film. Based loosely on the P.L. Travers book series.

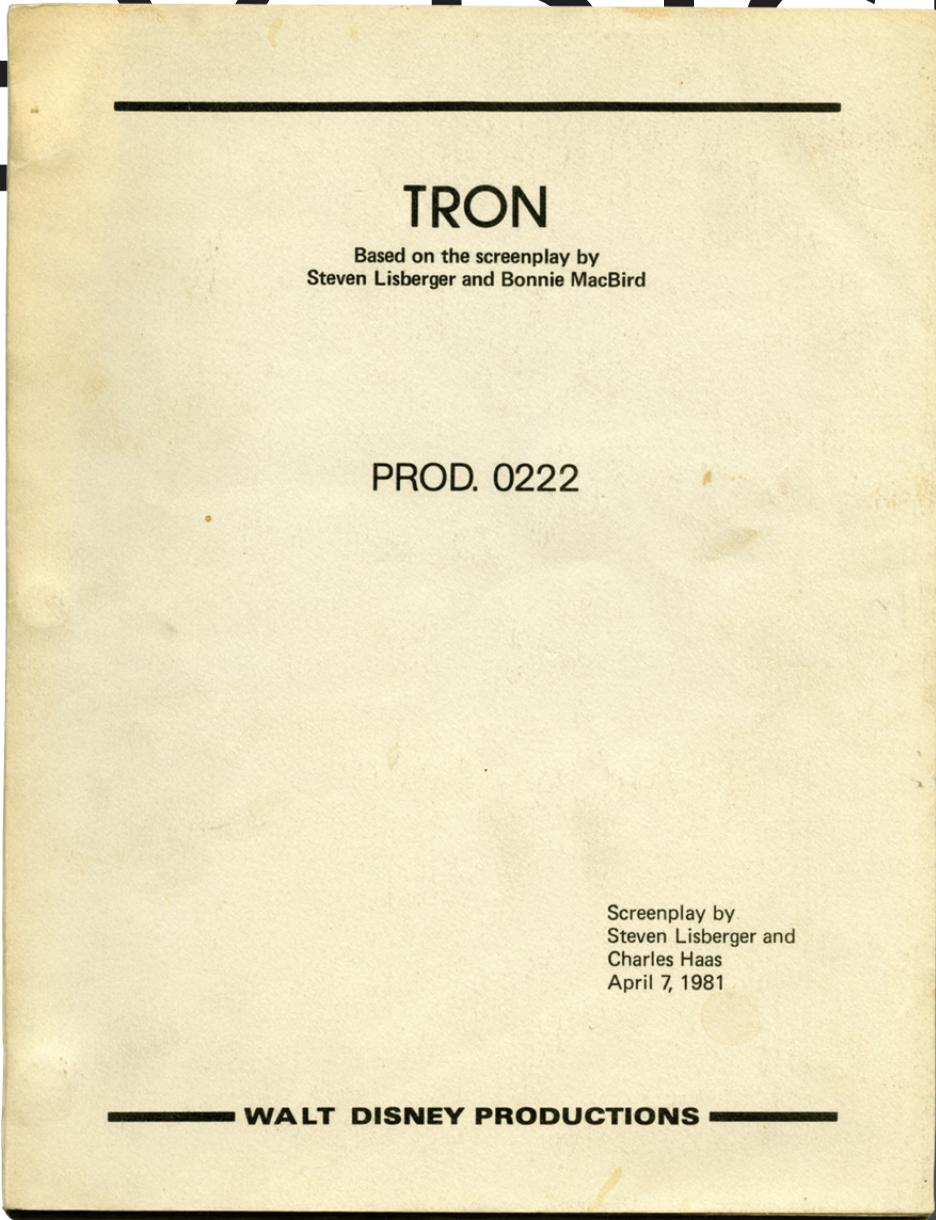
Julie Andrews is a magical nanny briefly employed by a dysfunctional Edwardian London family in this classic Disney feature that combines both live action and animated sequences. The film won five Academy Awards and was nominated for another seven, including Best Picture, making *Mary Poppins* the highest-awarded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

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

National Film Registry.

Hirschhorn, *The Hollywood Musical*.

\$6500



21

STEVEN LISBERGER (DIRECTOR, SCREENWRITER)
JEFF BRIDGES, DAVID WARNER, CINDY MORGAN, BRUCE BOXLEITNER (STARRING)
 Tron

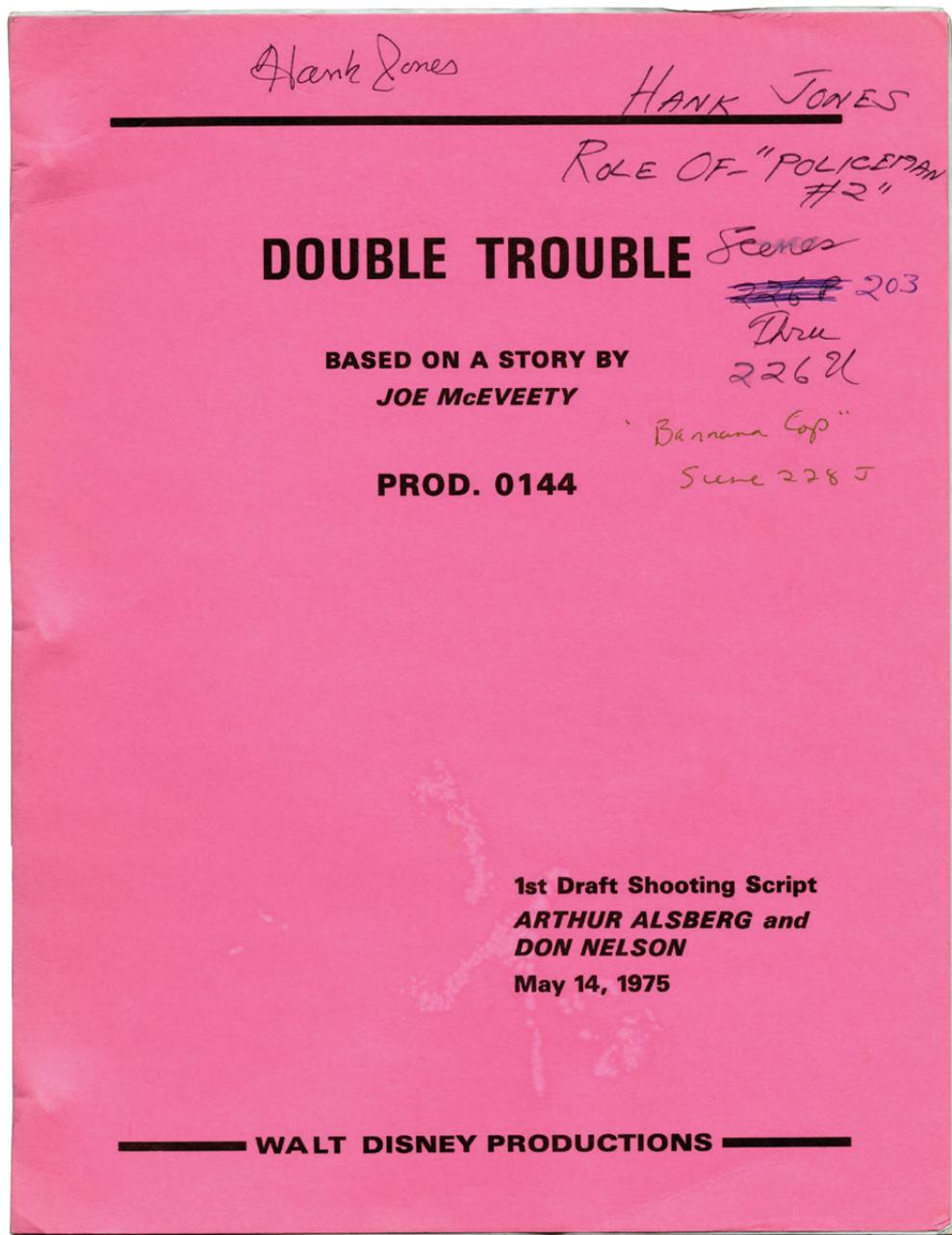
Walt Disney Productions, 1981. Draft script for the 1982 film.

Jeff Bridges plays a game designer who ends up in the very game he's been programming, and who must defeat the computer-generated image of his money-grubbing employer. The pinnacle of computer graphics technology at the time, a hybrid of back-lit live action and computer-generated visuals, *TRON* was one of the first of many films to reflect the burgeoning video game craze of the 1980s. The creation of these hybrid graphics took the work of at least four distinct graphics firms, with over 550 people involved in post-production work.

While critically acclaimed for its flashy visual spectacle, *TRON* fared more poorly at the box office than the studio expected, though in time the film would escape its cult status and become the highly-lauded landmark in science fiction film history that it had always been. Nominated for two Academy Awards.

Set in the future, shot on location in California.

\$850



22

ROBERT STEVENSON (DIRECTOR)
SUZANNE PLESHETTE, JO ANNE WORLEY, TIM CONWAY, DEAN JONES (STARRING)
 The Shaggy D.A.

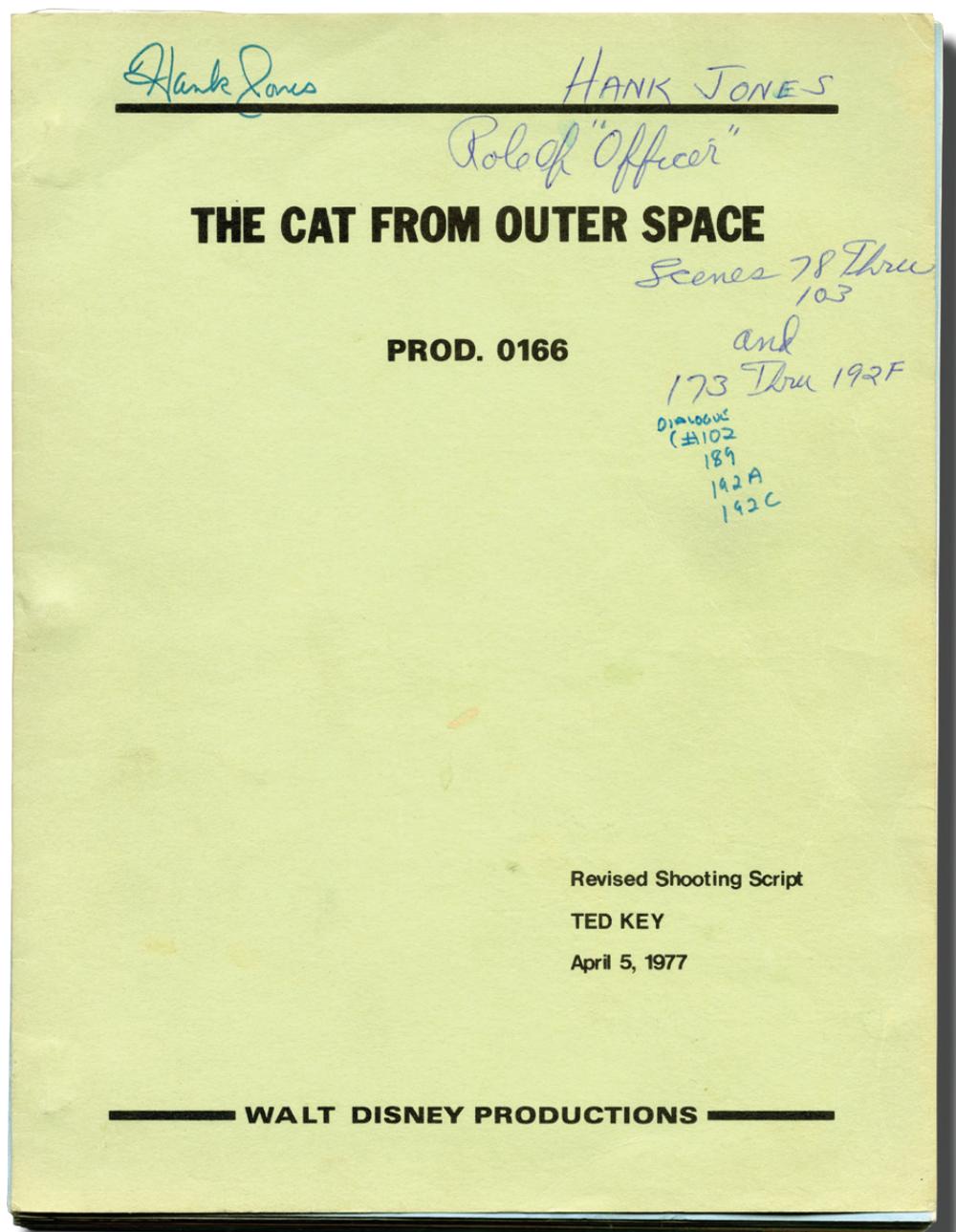
Walt Disney Productions, 1975. Draft script for the 1976 film *The Shaggy D.A.*, seen here under the working title *Double Trouble*. Copy belonging to actor Hank Jones, who played the role of Policeman #2, with his name to the front wrapper in black ink. The sequel to the 1959 film *The Shaggy Dog*, based on the 1923 Felix Salten novel *The Hound of Florence*.

An attempt to follow up *The Shaggy Dog*, Disney's most profitable film to date, *The Shaggy D.A.* utilizes their successful "gimmick comedy" formula, in which elements of the supernatural intrude into everyday

suburban life. In this case that means Dean Jones and Susan Pleshette are back, and Jones must again contend with turning into a large dog, this time while running for office, and having to prove that his political rival is connected to organized crime. Director Robert Stevenson's final film.

Set in the fictional town of Medfield, in the American midwest.

\$1650



23

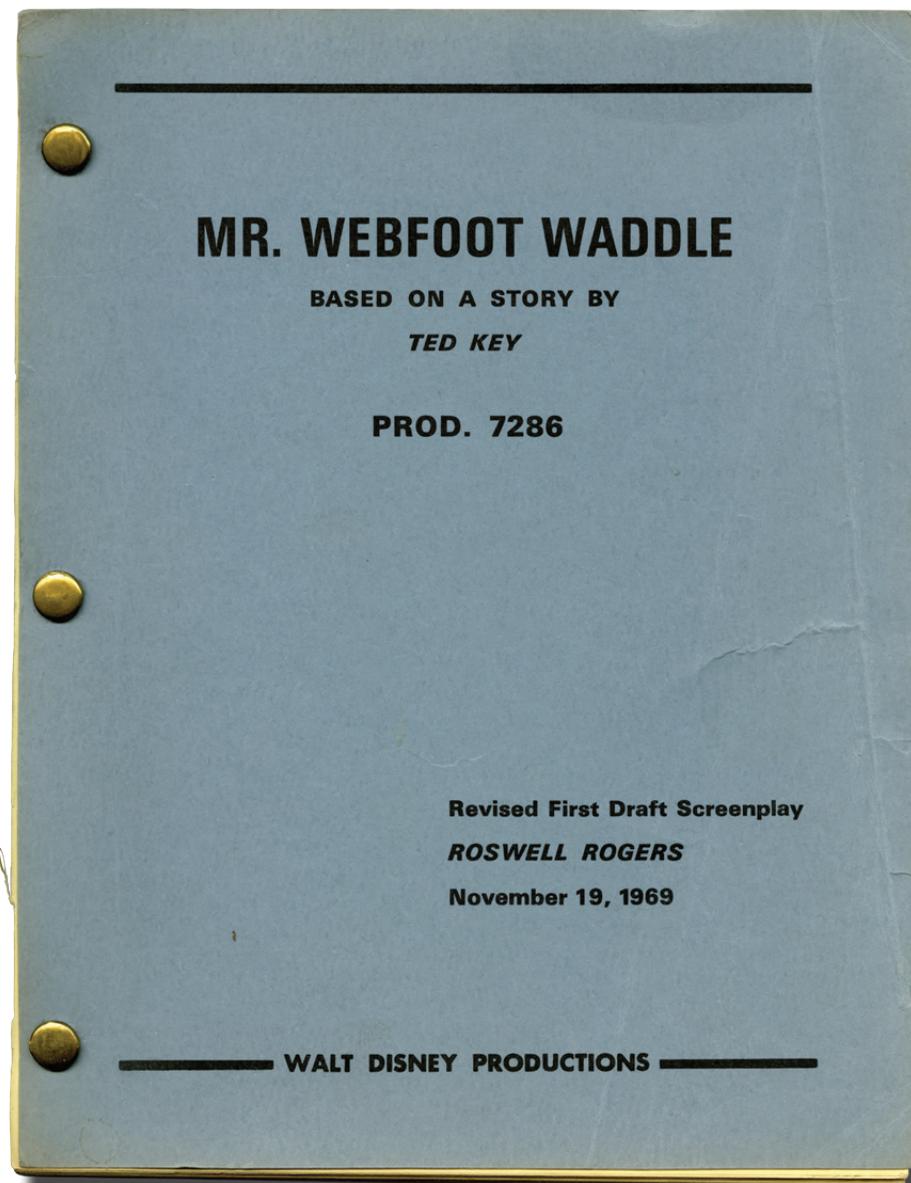
TED KEY (SCREENWRITER)
NORMAN TOKAR (DIRECTOR)
RODDY McDOWALL, HARRY MORGAN (STARRING)
The Cat From Outer Space

Walt Disney Productions, 1977. Revised Shooting script for the 1978 film. Copy belonging to actor Hank Jones, who played a police officer in the film, with his name in blue holograph ink to the front wrapper and his notations throughout. Six pages of call sheets and production information laid in.

A catlike alien is stranded when its spaceship makes an emergency landing on Earth and it must seek the help of a government scientist in order to fix it, while also managing to evade capture.

\$1250

Written by noted cartoonist Ted Key, best known for the long-running syndicated cartoon *Hazel*.



25

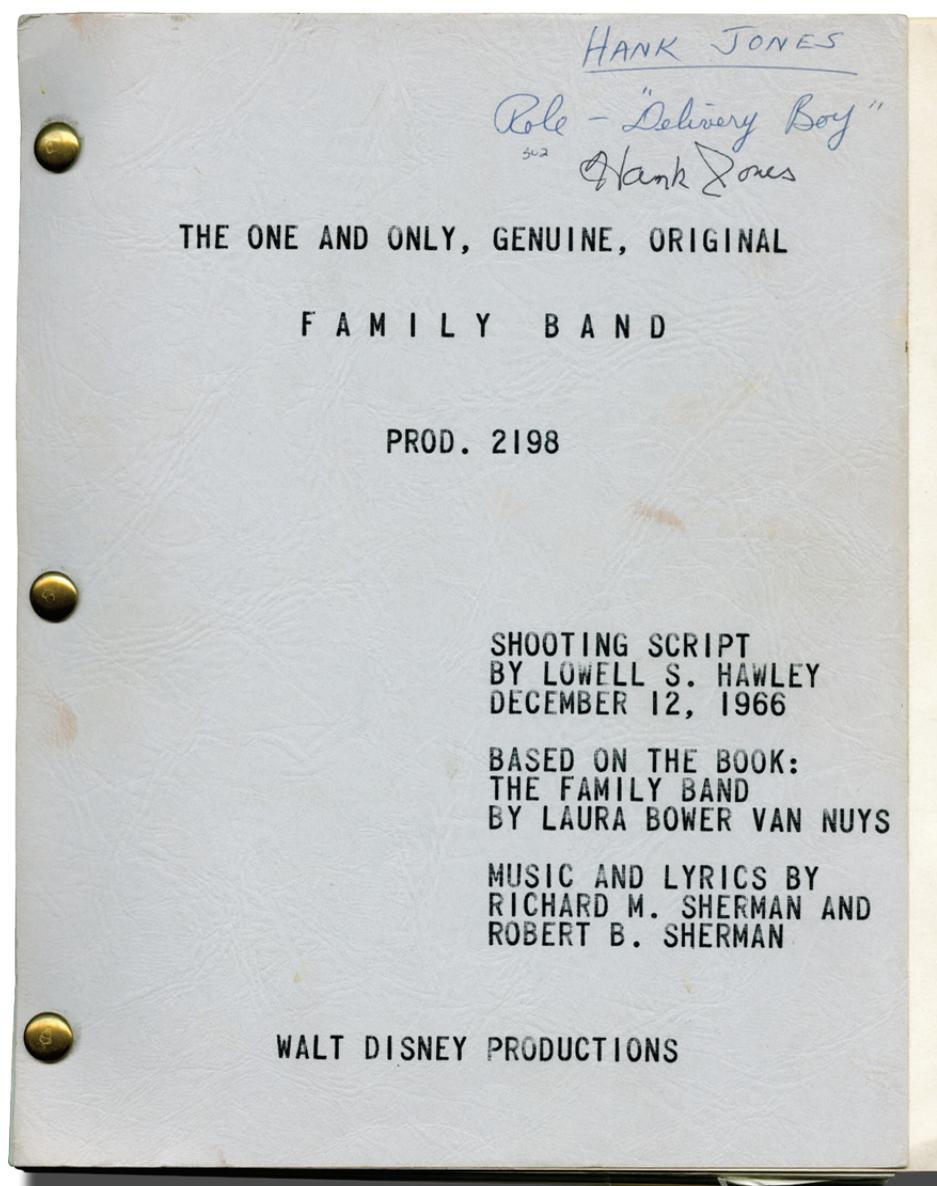
VINCENT McEVEETY (DIRECTOR)
DEAN JONES, SANDY DUNCAN (STARRING)
The Million Dollar Duck

Walt Disney Productions, 1969. Revised First Draft script for the classic 1971 Disney film, *The Million Dollar Duck*, here under the working title, *Mr. Webfoot Waddle*.

Based on a story by Ted Key, notable writer who created the famous time-traveling duo, Mr. Peabody

and Sherman, both regular characters on the cult classic television series, *The Bullwinkle Show* (1960-1964). Professor Albert Dooley (Jones) brings home an American Pekin duck from his lab as a gift for his son, unaware that the duck lays golden eggs.

\$950



26

MICHAEL O'HERLIHY (DIRECTOR)**LAURA BOWER VAN NUYS (MEMOIR)****KURT RUSSELL, LESLEY ANN WARREN, WALTER BRENNAN (STARRING)****The One and Only, Genuine, Original Family Band**

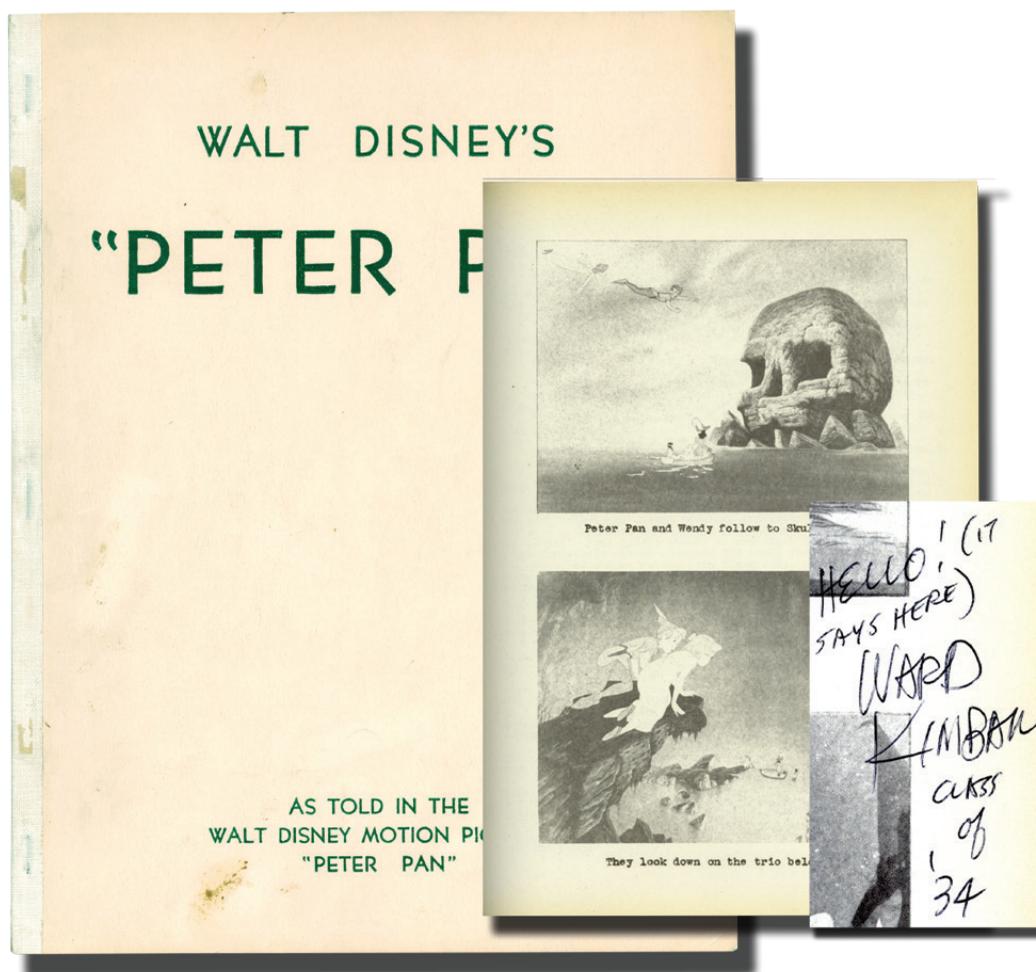
Walt Disney Productions, 1966. Shooting script for the 1968 film. Copy belonging to actor Hank Jones, who played the delivery boy in the film, with his name in black ink to the front wrapper. A fourteen page press release including production information laid in. Based on the 1961 memoir *The Family Band* by Laura Bower Van Nuys.

An unusual Disney film that semi-historically chronicles Grover Cleveland's 1888 run for president of the United States by following the internal political conflicts of a family of Dakota pioneers. Originally conceived of as a two-part television show, the story

was expanded to a feature length musical after the Sherman brothers were brought on board to compose the music. *Family Band* premiered at Radio City Music Hall, which requested that the film's length be shortened, and Disney obliged by cutting 45 minutes from its running time. The film's longer un-cut version was never released. Goldie Hawn's first role, in a bit part as a chorus girl.

Set in St. Louis and in the Dakota territories.

\$1200



27

J.M. BARRIE (AUTHOR)
KEN ANDERSON (ANIMATOR)
WARD KIMBALL (ANIMATION DIRECTOR)
 Walt Disney's Peter Pan

Walt Disney Productions, 1952. An early internally produced document containing detailed scene descriptions and numerous black-and-white reproductions of animation cells from the classic 1953 film, designed to illustrate the story process.

Signed by layout artist Ken Anderson on the title page and by legendary animation director Ward Kimball next to an interior still of Peter Pan smoking a peace pipe with an Indian chief. Ward's inscription makes reference to the scene in the film where the Indian chief greets Peter and the children, and reads: "Hello! It says here / Ward Kimball / Class of '34."

Kimball was one of Disney's most famous founding animators, known collectively as the "Nine Old Men." He was called a genius by Walt Disney in Disney's autobiography, and created many of Disney's most famous animated characters, including the Crows in *Dumbo*, Faline from *Bambi*, Tweedledum and Tweedledee, the Mad Hatter and the Cheshire Cat from *Alice in Wonderland*,

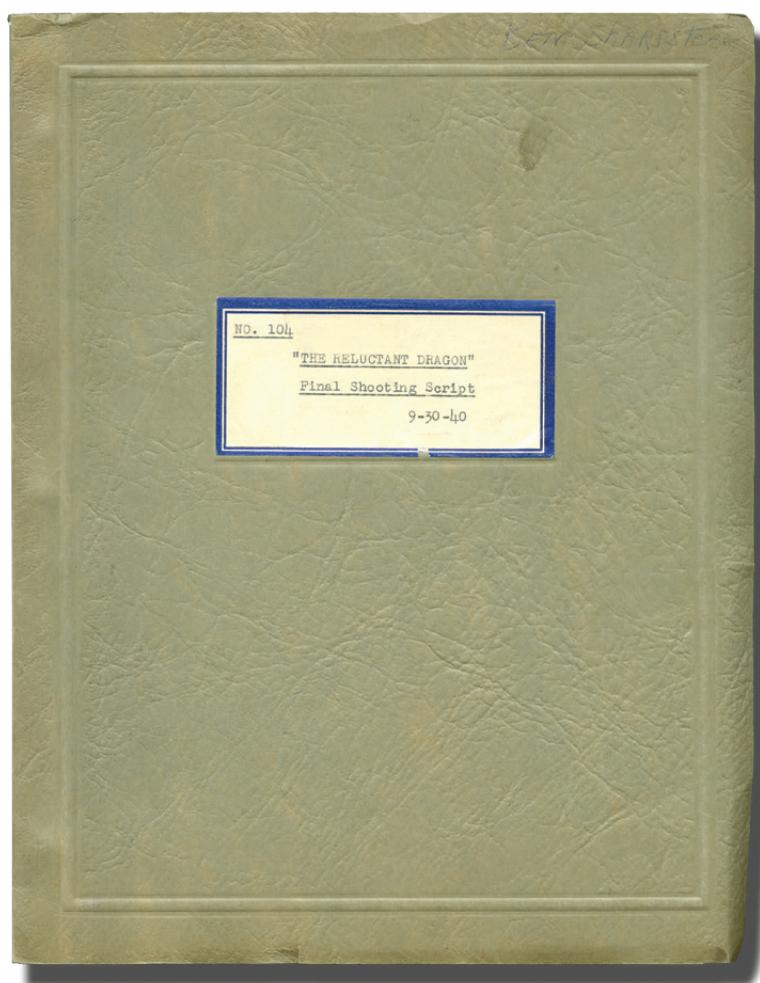
the Mice and Lucifer the Cat from *Cinderella*, and Jiminy Cricket from *Pinocchio*. Anderson was a major contributor to many of Disney's greatest animated films, including *Snow White and the Seven Dwarfs*, *Pinocchio*, *One Hundred and One Dalmatians*, and *The Jungle Book*.

Based on the characters created by J.M. Barrie in 1902, and in particular Barrie's 1904 stage version of the Peter Pan story, *Peter Pan, The Boy Who Wouldn't Grow Up*. It was the last of the many classic Disney films produced by RKO prior to Disney forming his own production company in 1953.

A rare piece of Disneyana, with autographs from two of Disney's most important early animators.

Very Good plus, with light soil, in side stapled wrappers with additional tape binding.

\$2750

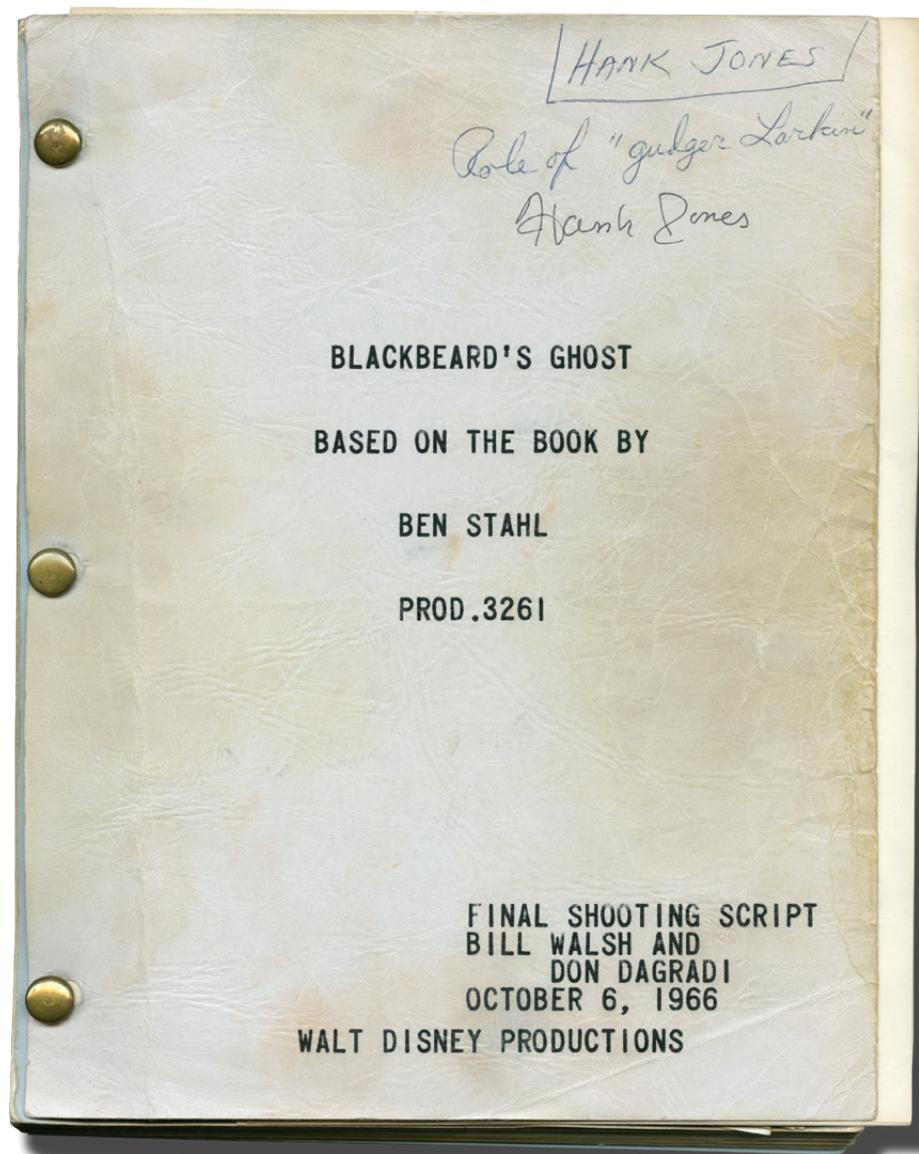


28 **ROBERT BENCHLEY (SCREENWRITER, STARRING)**
KENNETH GRAHAME (STORY)
ALFRED L. WERKER (DIRECTOR)
The Reluctant Dragon

Disney Productions / RKO Pictures, 1940. Final Shooting Script for the classic 1941 Disney film, *The Reluctant Dragon*, based on the short story by Kenneth Grahame that originally appeared in the 1930 collection *Dream Days*, directed by Alfred L. Werker, and starring Robert Benchley, Walt Disney, and a host of Disney's greatest animators. Copy belonging to Disney director and producer Ben Sharpsteen (with his name in holograph pencil at the top of the front wrapper), who contributed to over 30 Disney features between 1934 and 1960, including *Snow White and the Seven Dwarfs* (1937), *Fantasia* (1940), *Pinocchio* (1940), *Dumbo* (1941), and *Cinderella* (1950). *The Reluctant Dragon* was the first Disney animated feature to include live-action footage, a behind-the-scenes documentary about the studio's animation process including the cartoon short of the title, which in later years was often exhibited separately from this film.

Robert Benchley stars as himself, a visitor to the Disney lot, where he intends to pitch an animated version of the children's fairy tale "The Reluctant Dragon" by Kenneth Grahame to Walt Disney. Benchley wanders away from his studio-appointed guide and tours the facilities himself, where he sees various new cartoons in the process of being storyboarded, including a "Baby Weems" short. Benchley meets Clarence Nash (the voice of Donald Duck), famed Disney animator Ward Kimball, another "animator" (played by Alan Ladd), and Walt Disney himself before being corralled to Disney's screening room, where he is shown the company's new short, none other than *The Reluctant Dragon*. In addition to being a landmark in animation development, the film has become perhaps the ultimate record of the Disney studio at work during its peak.

\$1500



29

ROBERT STEVENSON (DIRECTOR)
BEN STAHL (NOVEL)
PETER USTINOV, SUZANNE PLESHETTE (STARRING)
Blackbeard's Ghost

Walt Disney Productions, 1966. Final Shooting script for the 1968 film. Copy belonging to actor Hank Jones, who played Gudger Larkin in the film, with his name in black ink to the front wrapper and his notations throughout. Six pages of call sheets, a two page press release, a blank page of *Blackbeard's Ghost* letterhead, and eight pages of deleted scenes laid in. Based on the 1965 novel by Ben Stahl.

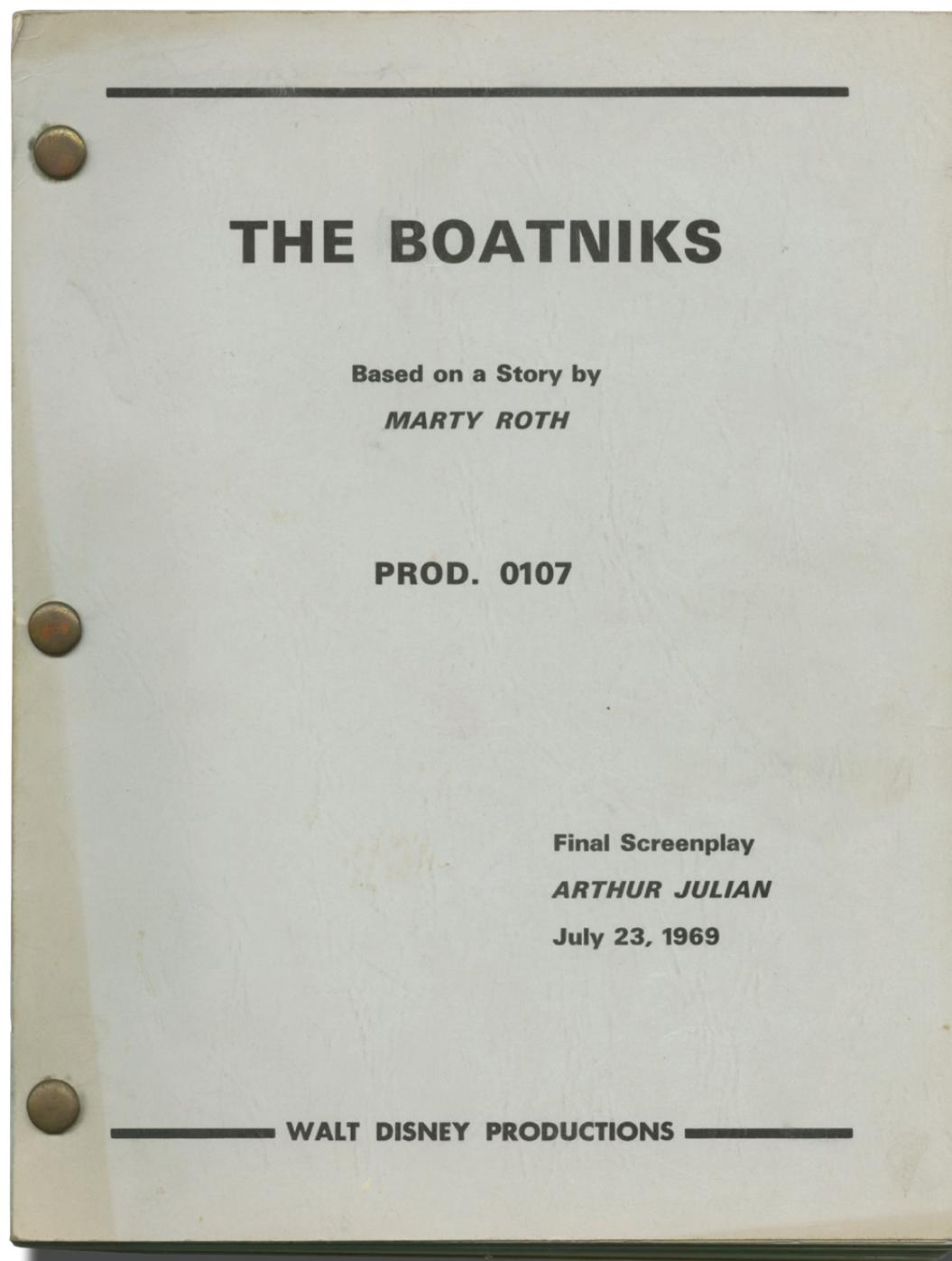
The coach of a track team (Dean Jones) finds himself in charge of the ghost of long-dead pirate Blackbeard (Peter Ustinov) and they utilize their strange relationship to both of their advantages, assisting a down-and-out pirate-themed inn (which predictably belongs to Blackbeard's descendants) from being

razed by casino developers in the process. A slight departure from the source novel, in which two teenage boys resurrect a very charming Blackbeard. One of the first films produced after Walt Disney's death, and another of Disney's "gimmick comedy" formula films, in which elements of the supernatural intrude into everyday life.

Set in a seaside Maryland town.

Weldon 1996.

\$1100



30

NORMAN TOKAR (DIRECTOR)**ROBERT MORSE, STEFANIE POWERS, PHIL SILVERS (STARRING)****The Boatniks**

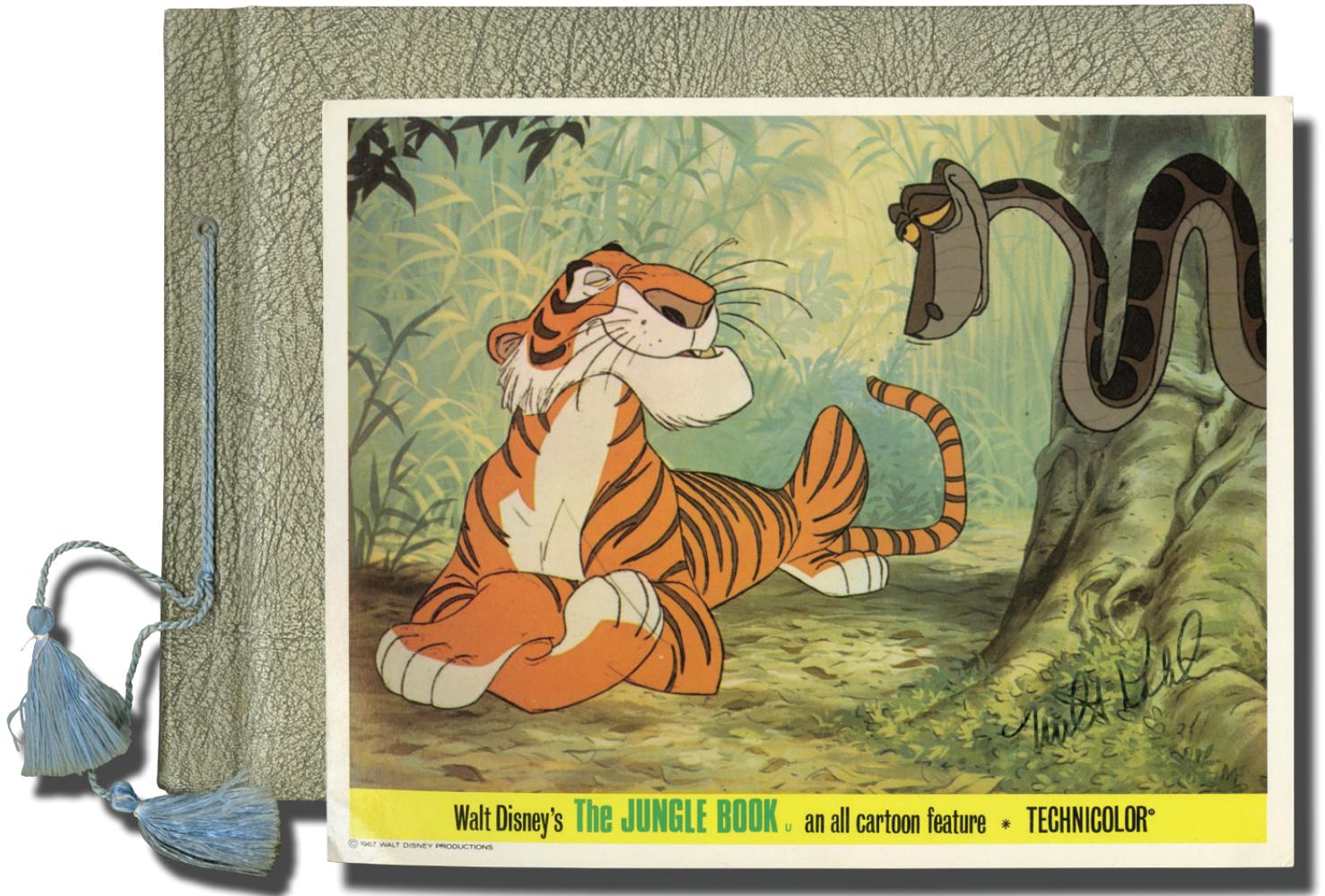
Walt Disney Productions, 1969. Revised Final draft script for the 1970 Disney film.

Based on a story by Marty Roth, executive story editor for the television series, *The Dukes of Hazzard* (1979-1985). Coast Guard Ensign Garland (Morse) falls in love with sailing instructor Kate (Powers), but his bumbling leaves her unenchanted, until they

team up to recover stolen jewels before a team of thieves led by Simmons (Silvers) can find them.

Set in California, shot there on location.

\$1350



24

LOTTE REINIGER**FRANK THOMAS, ARTHUR BABBITT, GRIM NATWICK, MILT KAHL, OLLIE JOHNSTON, NORMAN MCLAREN, WARD KIMBALL, JOHN HUBLEY (ANIMATORS)****Album of lobby cards and photos from 30 animated films, signed by key animators**

Walt Disney Productions / HanWay Films, 1926-1967. Album of thirty lobby cards and photographs from thirteen animated films, all signed or inscribed by animation directors to fellow animator Les Gibbard. Lotte Reiniger, Norman McLaren, John Hubley, Arthur Babbitt, Grim Natwick, and four of Disney's famed "nine old men," Frank Thomas, Milt Kahl, Ollie Johnston, and Ward Kimball, all have signatures in the album, with the occasional humorous addition to the image or dated inscription. Signatures date from 1973 and 1974.

The album contains images for eight animated classics: *Bambi* (1942), *Pinocchio* (1940), *Snow White and the Seven Dwarfs* (1937), *Gulliver's Travels* (1939), *The Jungle Book* (1967), *Dumbo* (1941), *It's Tough to Be a Bird* (1969), and *The Adventures of Ichabod and Mr. Toad* (1949). The album also has four still photographs for films by early avant-garde animator Norman McLaren: *Le Merle* (1958), *A Chairy Tale* (1957), *Blinkity Blank* (1955), and an unknown film,

as well as six images from the oldest surviving animated feature film, Lotte Reiniger's classic *The Adventures of Prince Achmed* (1926), and an image from the 1949 film short *The Magic Fluke* directed by John Hubley.

Les Gibbard worked on various animated television shows and films, including *The Super Globetrotters* (1979), *The World of Peter Rabbit and Friends* (1993-1995), *The Princess and the Goblin* (1991), and more.

Images Near Fine or better, housed in a Near Fine scrapbook album. All photos between 8.5 x 7.75 inches and 11.25 x 9.25 inches, housed in a 14.25 x 10.5 inch binder.

Complete collation available upon request.

\$6500



WALT DISNEY'S SNOW WHITE and the SEVEN DWARFS. WICKED STEPMOTHER. She orders Princess Snow White to be put to death, and her heart to be brought back in a casket.



WALT DISNEY PRODUCTIONS DUMBO. NOW SEE HERE! Timothy Mouse demonstrates with the four black crows when they tease Dumbo, the baby elephant, about his giant ears!



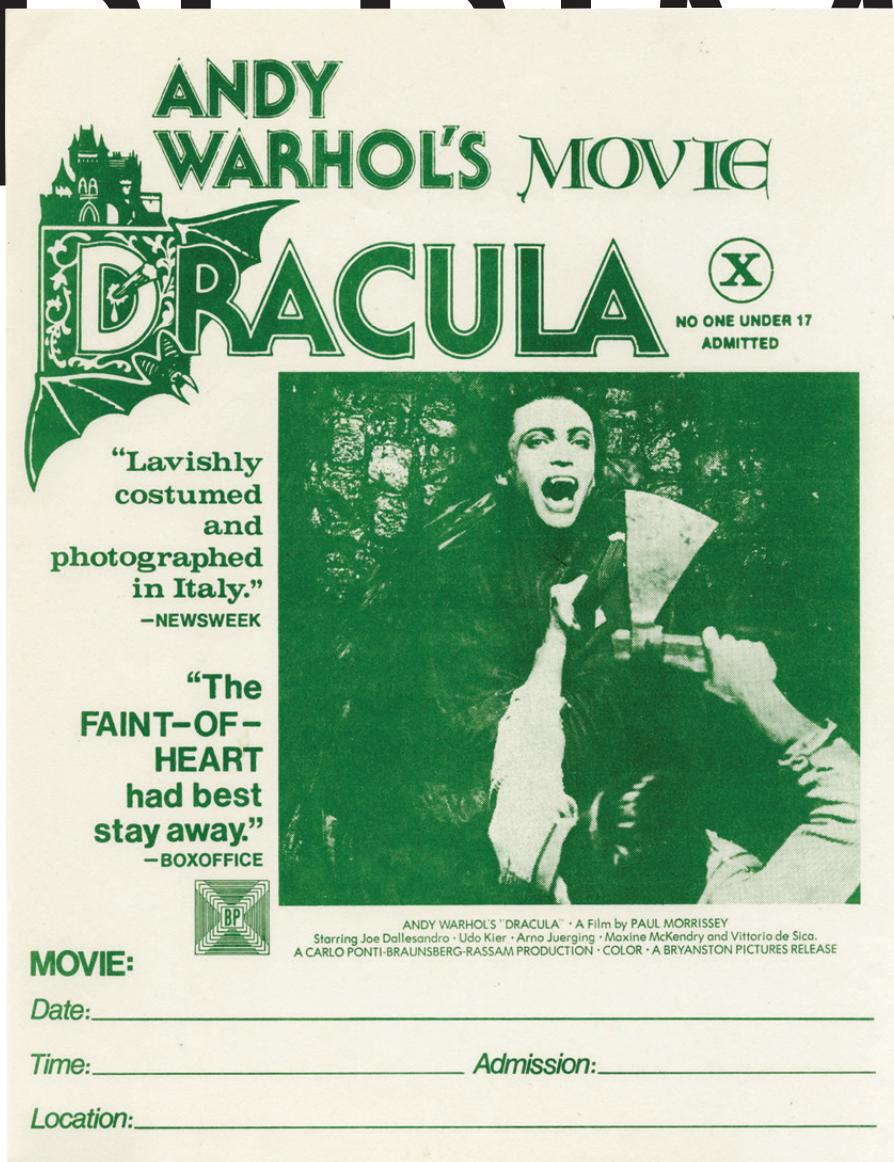
an occasion for Les Gibbard of his World 1973 with all best wishes from Lotte Reiniger.



© MCMXLIX WALT DISNEY PRODUCTIONS World Rights Reserved. WALT DISNEY PRODUCTIONS presents "IT'S TOUGH TO BE A BIRD" An Animated Cartoon Featurette Technicolor®



Walt Disney's BAMBI. © WALT DISNEY PRODUCTIONS. Technicolor®



31

ANDY WARHOL (PRODUCER)
PAUL MORRISSEY (DIRECTOR, SCREENWRITER)
UDO KIER, JOE DALLESANDRO, VITTORIO DE SICA (STARRING)
 Andy Warhol's *Dracula*

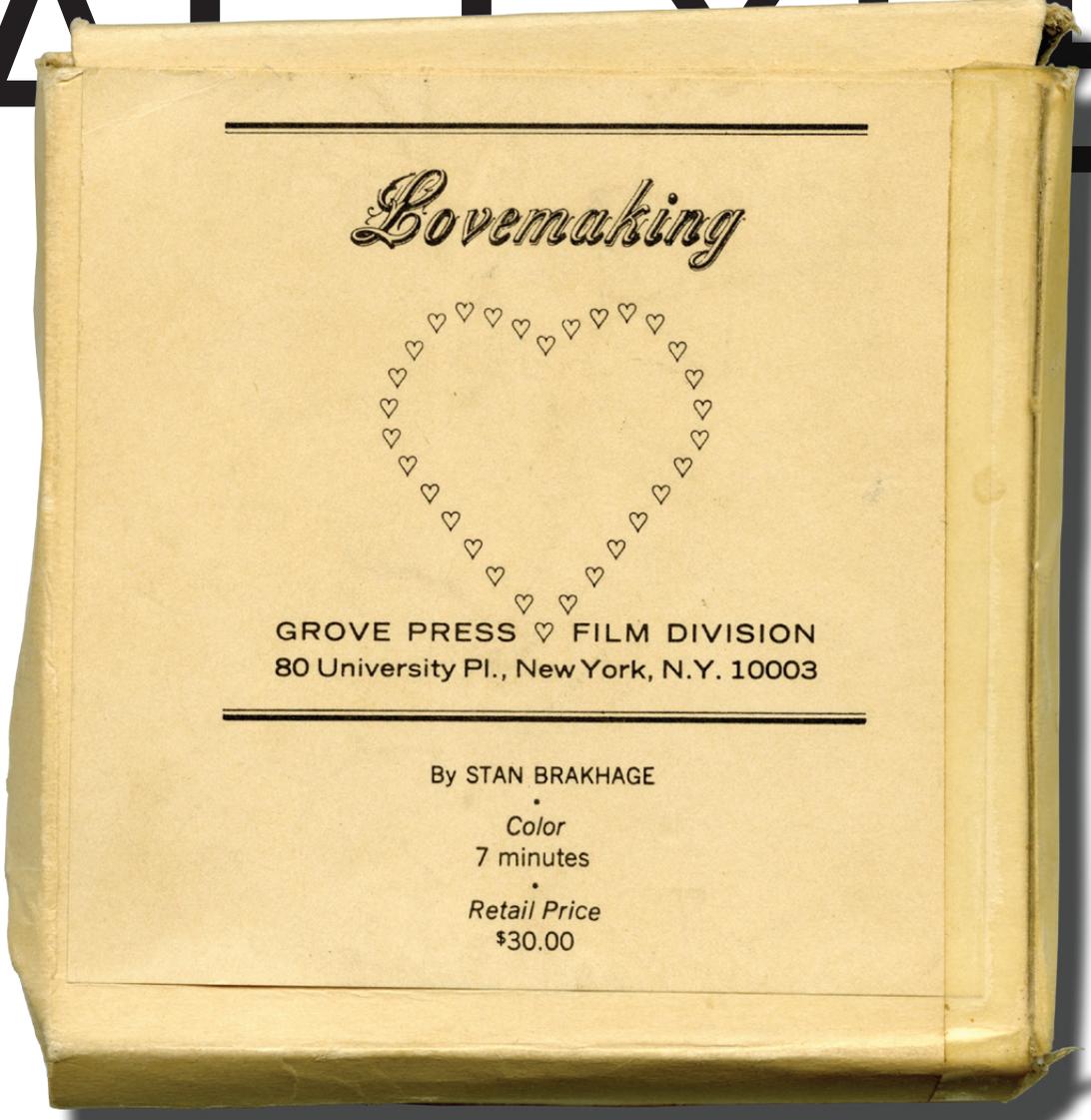
Rome and New York: Compagnia Cinematografica Champion, 1974. Vintage US mini poster for the 1974 film. Made for use by theaters prior to the film having international distribution and a subsequent full-color one sheet poster.

One of Warhol's two horror films (the other being *Frankenstein*, released the same year on a double bill), both USA/Italy/France co-productions, and the pinnacle of his film career in terms of popularity outside avant-garde film circles. Attempts to court commercial markets included rating the film X, and director Paul Morrissey, very much influenced by the look of the Hammer horror films of the 1960s, gave the films a lurid, shocking appeal.

Both *Frankenstein* and *Dracula* did reasonably well internationally, but did not catch on in the US until they were advertised as "midnight movies" aimed at the exploitation market. This was accomplished by using the aggressive but loosely run Bryanston Distributing, the outfit responsible for the distribution of *Deep Throat* (1972) and *The Texas Chainsaw Massacre* (1974), two of the most wildly successful independent films of the 1970s—and two films whose creators are well known for having been paid almost nothing by Bryanston.

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

\$475



32 **STAN BRAKHAGE**
 Lovemaking

New York: Grove Press Film Division, 1968. Vintage 8mm film print of the excerpted first section of Stan Brakhage's 1968 film *Lovemaking* as published by Grove Press for home viewing, housed in its original box. Brakhage's original film was shot in 16mm and ran 36 minutes in four sections. Rare, this being only the second example we've seen in ten years.

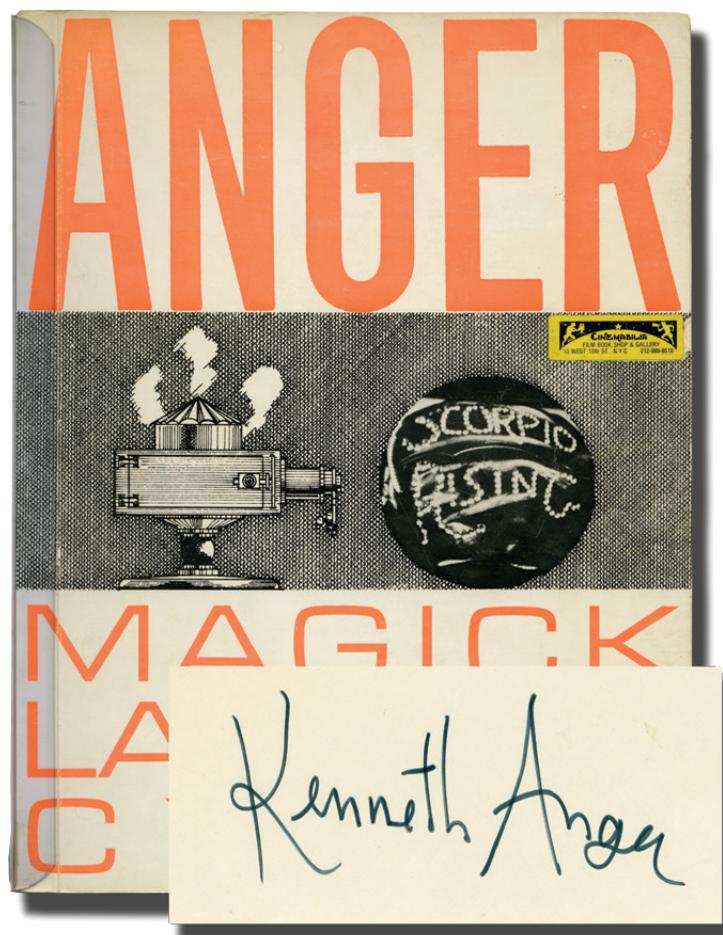
An interesting intersection of art, commerce, and pornography at the end of the 1960s. For a brief time, Grove Press, through its more explicitly erotic imprint Evergreen, offered short pornographic art films for home viewing and institutional use. These included Brakhage's *Lovemaking*, and Drs. Eberhard and Phyllis Kronhausen's clinical *Psychomontage*, as

well as more obvious titles, such as *Naughty Nurse*, which shared space with *Lovemaking* as part of the compilation *Erotic Celebration 1*.

Reel and film appear Fine, though unplayed. Housed in publisher's cardboard box, 4 x 4 inches (10 x 20 cm) Very Good with some cello tape repairs.

Balsom, Erika. *After Uniqueness: A History of Film and Video in Circulation*. New York: Columbia University Press, 2017.

\$1250



33

An early Anger festival in New York, 1966

KENNETH ANGER
Magick Lantern Cycle

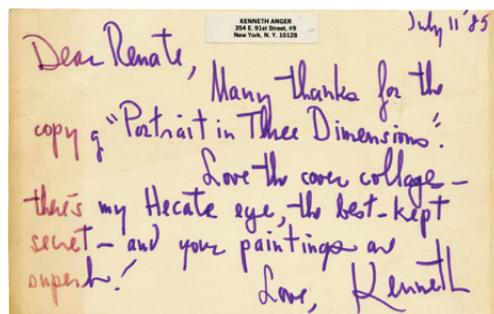
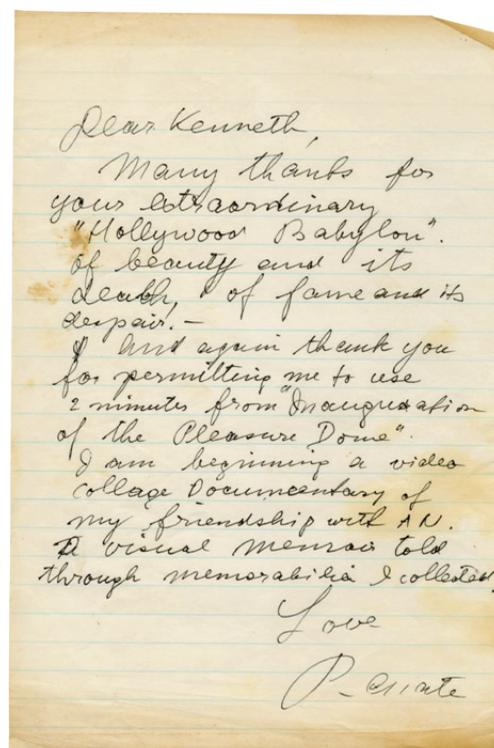
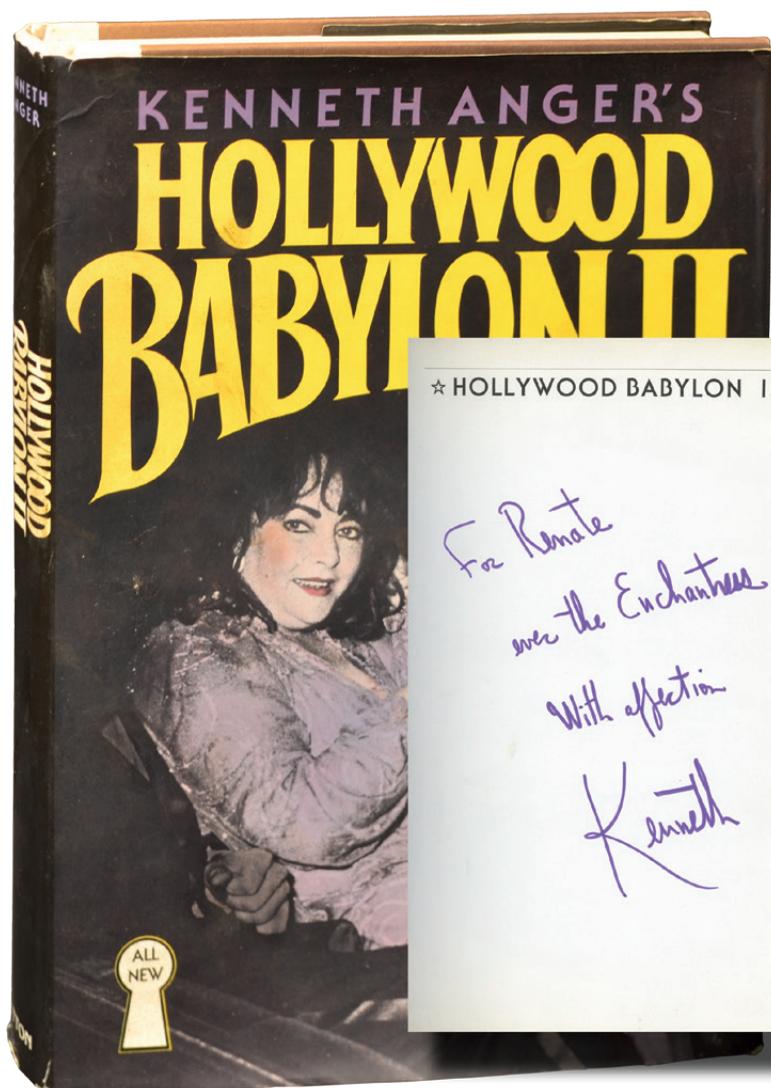
New York: Film-makers' Cinematheque, 1966. Original film program for the 1966 screening of six Kenneth Anger films, being shown on the Spring Equinox (March 21, 1966). Signed by Anger on the verso of the front wrapper. Screened at Jonas Mekas's Film-maker's Cinematheque cooperative theater, then located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

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

Anger, one of the most significant filmmakers to come out of the American avant-garde in the mid-1960s, was born in Southern California and began making films when he was only ten years old. His work often prominently featured homosexual themes, and his career-long fascination with the mystical and magical is prominently on display in the *Magick Lantern Cycle* as well. The Film-maker's Cinematheque, co-founded by Jonas Mekas in 1962, would offer a home, albeit with an oft-shifting location, to avant-garde New York filmmakers, and would later grow to become the Anthology Film Archives, one of the world's largest and most important repositories of avant-garde film.

8.5 x 11 inches (22 x 28 cm), nine pages, saddle-stitched with plastic spine protector as issued. Vintage bookstore label to the front wrapper. Black, white, and day-glo orange card wrappers, printed in black and white on purple, blue, red, and white stock throughout. About Near Fine, with some light soil and toning to the wrapper edges.

\$1500



34 KENNETH ANGER Hollywood Babylon II

New York: E. P. Dutton, 1984. First Edition. Inscribed by Anger on the half title page to artist Renate Druks: "For Renate / ever the Enchantress / With affection / Kenneth." Laid in is an autograph letter signed from Anger to Druks, dated July 11, 1985, and an undated autograph letter signed from Druks to Anger, in which each discusses the other's work.

Druks' Malibu home was a meeting place for the West Coast avant garde scene, and her circle included Anger, John Houseman, Harry Partch, Henry Miller, and Anais Nin. Druks appeared as Lilith in Anger's seminal 1954 film *Inauguration of the Pleasure Dome*, and, in fact, it was a "Come as Your Madness" Halloween party held at Druks' home that served as inspiration for the film. Among her other work, Druks designed the record sleeve for the Louis and Bebe Barron's soundtrack to the 1956 film *Forbidden Planet*, and was nominated for a Short Film Palme d'Or in 1973 for her film *Space Boy*.

Anger's letter thanks Druks for sending him a copy of *Portrait in Three Dimensions*, a collaboration between Druks and Nin, noting that he "love[s] the cover collage... and your paintings are superb!"

In her letter, Druks thanks Anger for sending her the book on offer here, as well as permission to use a clip from *Inauguration of the Pleasure Dome* in "a video collage documentary of my friendship with AN [Anais Nin]," although the film appears to have never been completed.

Book: Very Good plus in a Very Good plus dust jacket. Light fading to the board edges. Jacket is lightly rubbed, with light edgewear, and a short closed tear to the heel.

Letters: Very Good plus overall.

\$750



35

Association copy between the two female artists who inspired a Kenneth Anger masterpiece

ANAI NIN
Paris Revisited

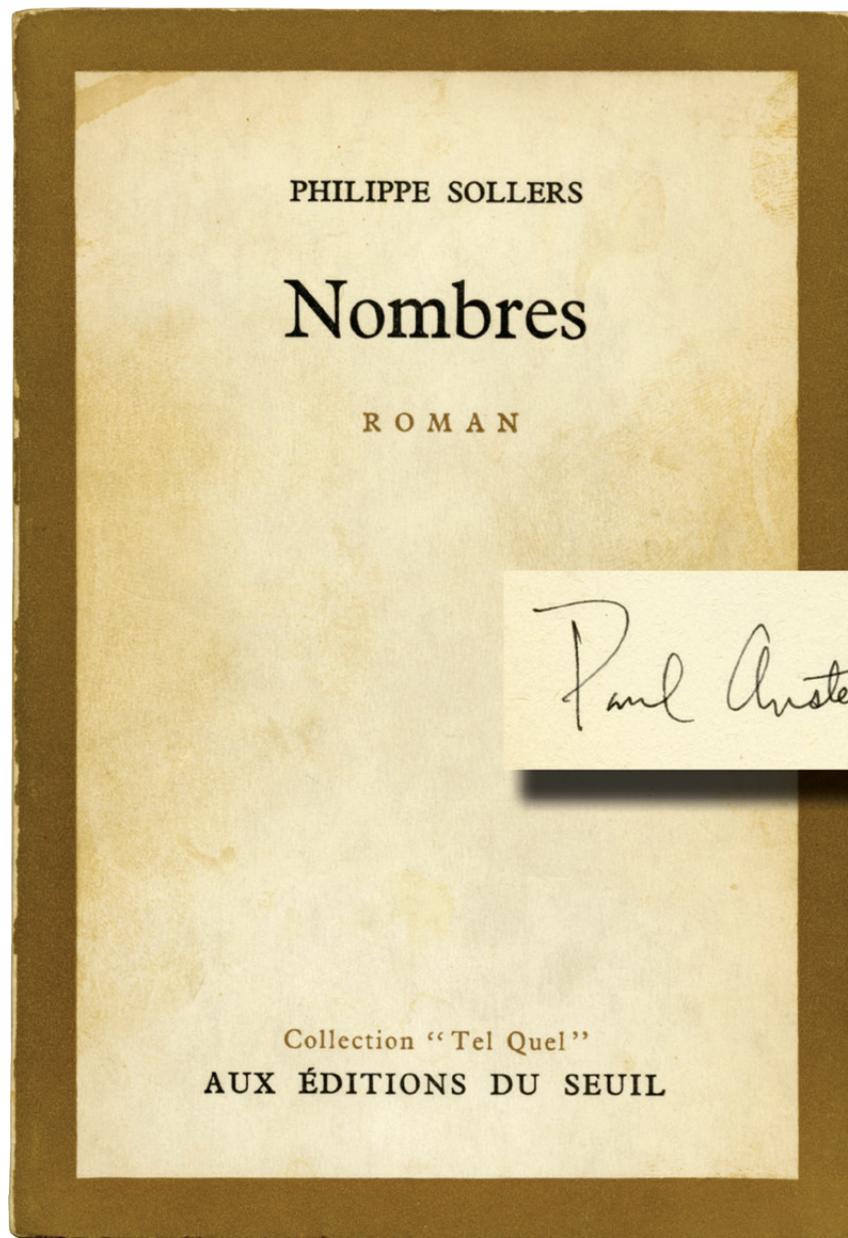
Santa Barbara: Capra Press, 1972. First Edition, issued in hardcover as a signed limited edition of 250, this being a *hors commerce* copy signed by Nin and presented to friend and artist Renate Druks, who designed the cover art for this volume. In addition to her signature Nin has written "Renate Druks' copy" on the limitation page.

Druks and Nin first met in 1954 Halloween party held at Druks' home that famously served as inspiration for Kenneth Anger's 1954 film *Inauguration of the Pleasure Dome*, in which both women appear. Druks and Nin became close, and

Druks served as the basis for the main character in *Collages*, Nin's 1964 novel, and was a frequent subject in Nin's later diaries. Among her other work, Druks designed the record sleeve for the Barron's soundtrack to the 1956 film *Forbidden Planet*, and was nominated for a Short Film Palme d'Or in 1973 for her film *Space Boy*.

About Near Fine in illustrated boards. Boards lightly faded, with a small chip to the spine near the heel.

\$450



36

PAUL AUSTER (TRANSLATOR)**PHILIPPE SOLLERS (AUTHOR)****Nombres**

Paris: Éditions du Seuil, 1968. First French Edition, preceding all others.

Author (and then-translator) Paul Auster's working copy, with his ownership name on the first blank in holograph ink, and his penciled annotations regarding translation throughout. A unique and important association copy of Sollers' experimental novel.

As a recent graduate in the early 1970s Auster lived in Paris and worked as a translator, resulting in many published works in English of poetry, philosophy,

fiction, and nonfiction owing to same. This volume is not noted in William Drenttel's bibliography, nor do we find any resulting volume in English, so it would appear that the book was either a translation that never made print, an object of personal study, or the possible subject of an unpublished (or unknown) review.

Very Good, with moderately stained, lightly rubbed covers and a tanned spine.

\$350



37

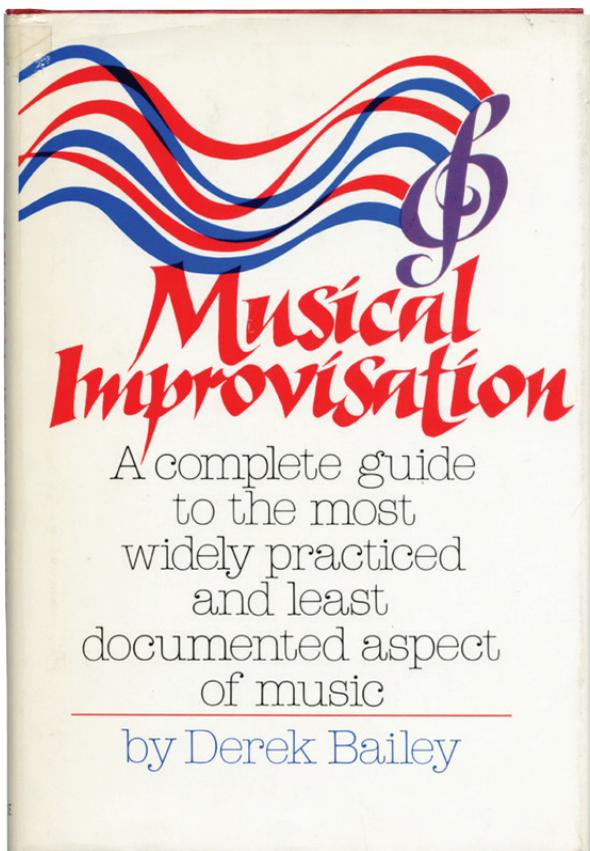
LUIGI RUSSOLO
L'Arte dei rumori

Milan: Edizioni Futuriste di Poesia, 1916. First Italian Edition, preceding all others. A book length expansion of the musical theories first put forth by Russolo in a 1913 manifesto to fellow Futurist composer Francesco Balilla Pratella. Text in Italian.

Perhaps the earliest treatise on the use of noise as an element in modern music, and one that would come to influence countless musicians and movements, including John Cage and Pierre Schaeffer.

Very Good in wrappers. Light foxing and toning to the wrappers and endpapers, with faint tidemarks to the some pages.

\$3750



38

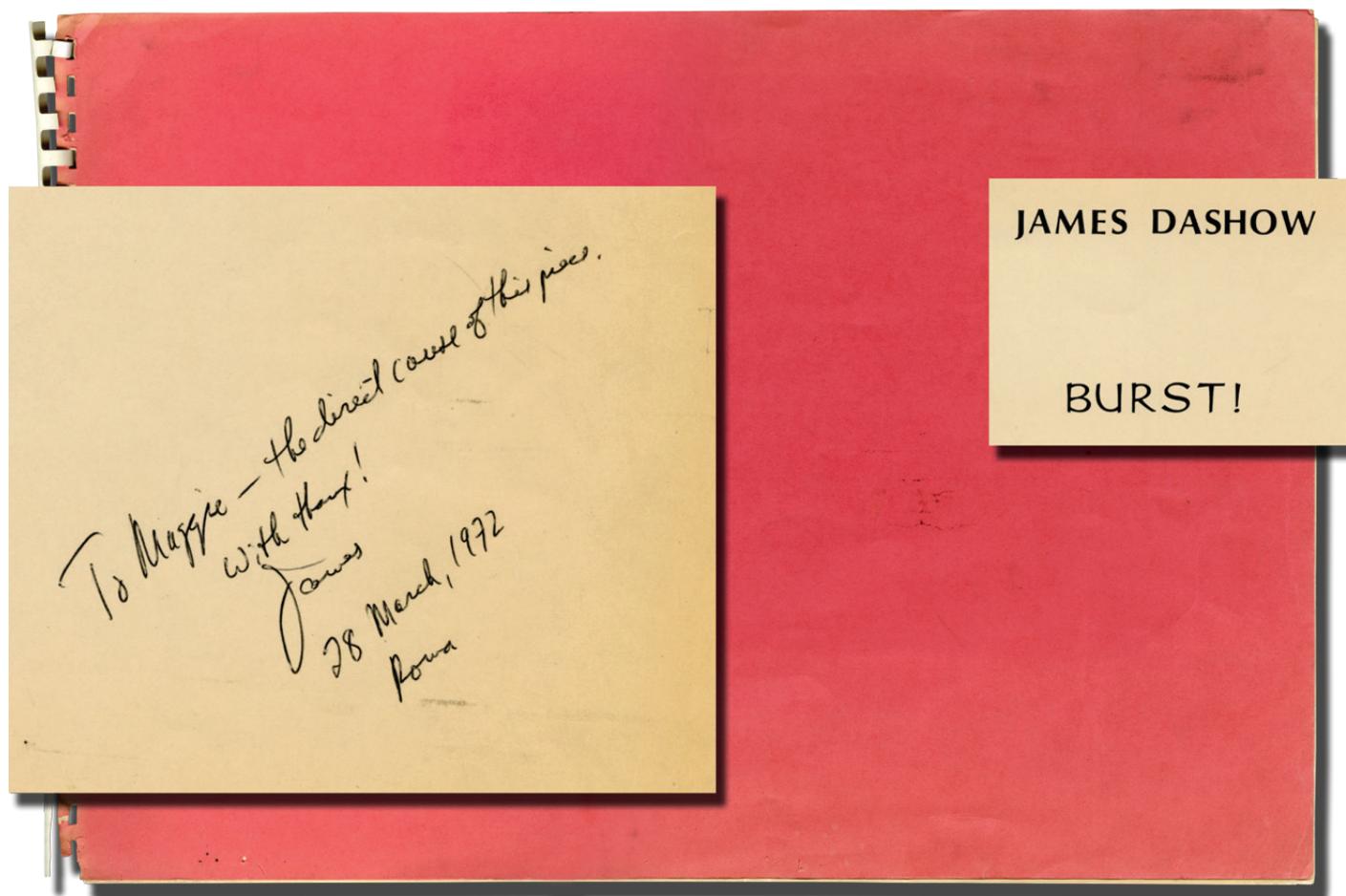
DEREK BAILEY
Musical Improvisation

Englewood Cliffs, NJ: Prentice-Hall, 1980. First Edition. Rare, this being the only copy we have offered for sale.

An early book on improvised music, written by Derek Bailey, one of the pioneering masters of the form, including chapters on Indian music, flamenco, rock, jazz and more.

Near Fine in a Very Good plus dust jacket. Jacket lightly toned, with a few short closed tears and accompanying creasing to the crown, reinforced with cello tape.

\$500



39 **JAMES DASHOW (COMPOSER)**
JACK KEROUAC (TEXT)
Burst!

Rome: G. Ricordi, 1971. First Edition. Inscribed by the author on the title page: "To Maggie - the direct cause of this piece. / With thanx! [sic] / James / 28 March, 1972 / Roma." Printed musical score, reproduced from the composer's original holograph score.

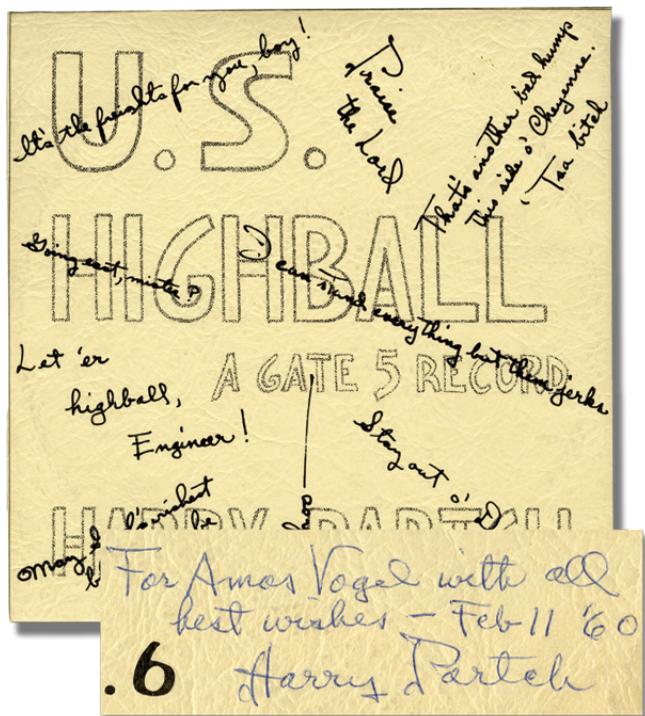
An early pioneer of computer music, James Dashow is also a composer of electro-acoustic music and opera. *Burst!* is a piece for soprano, with electronic accompaniment, and text from Jack Kerouac's 1965 novel *Desolation Angels*. OCLC locates a single copy,

and the piece is not listed in the Charters Kerouac bibliography, nor the Bradford Morrow catalog of the Walter Reuben collection.

19.5 x 13.5 inches (50 x 34 cm). Six leaves, bound with a plastic comb binding in plain wrappers. Binding cracked and chipped, with some teeth missing. Wrappers lightly faded and soiled, pages lightly toned. Very Good overall.

\$3500

EXPERIMENTAL



40

Inscribed to Amos Vogel

HARRY PARTCH

U.S. Highball - Gate 5 Records, Issue No. 6

Champaign, IL: Gate 5 Records, 1956. First and only pressing. Issue No. 6 in Harry Partch's self-released Gate 5 series, sold by mail order. Inscribed by Partch in 1960 to noted film scholar Amos Vogel on the rear flap: "For Amos Vogel / With all best wishes / Harry Partch / Feb 11 '60."

A conceptual 10-inch EP, putting a road trip into the context of experimental music. The tracks read, in order, "San Francisco to Sparks," "Sparks to Moleen," "Moleen to Rock Springs," etc., ending with "North Platte to Chicago."

Partch, who died in 1974, rarely signed his records, and associations are nearly non-existent.

With Partch's red rubber address stamp on the rear panel as called for. EP record enclosed in textured card stock, with a flap at the rear. Near Fine.

\$1500



41

ANDREI TARKOVSKY

Nostalgia

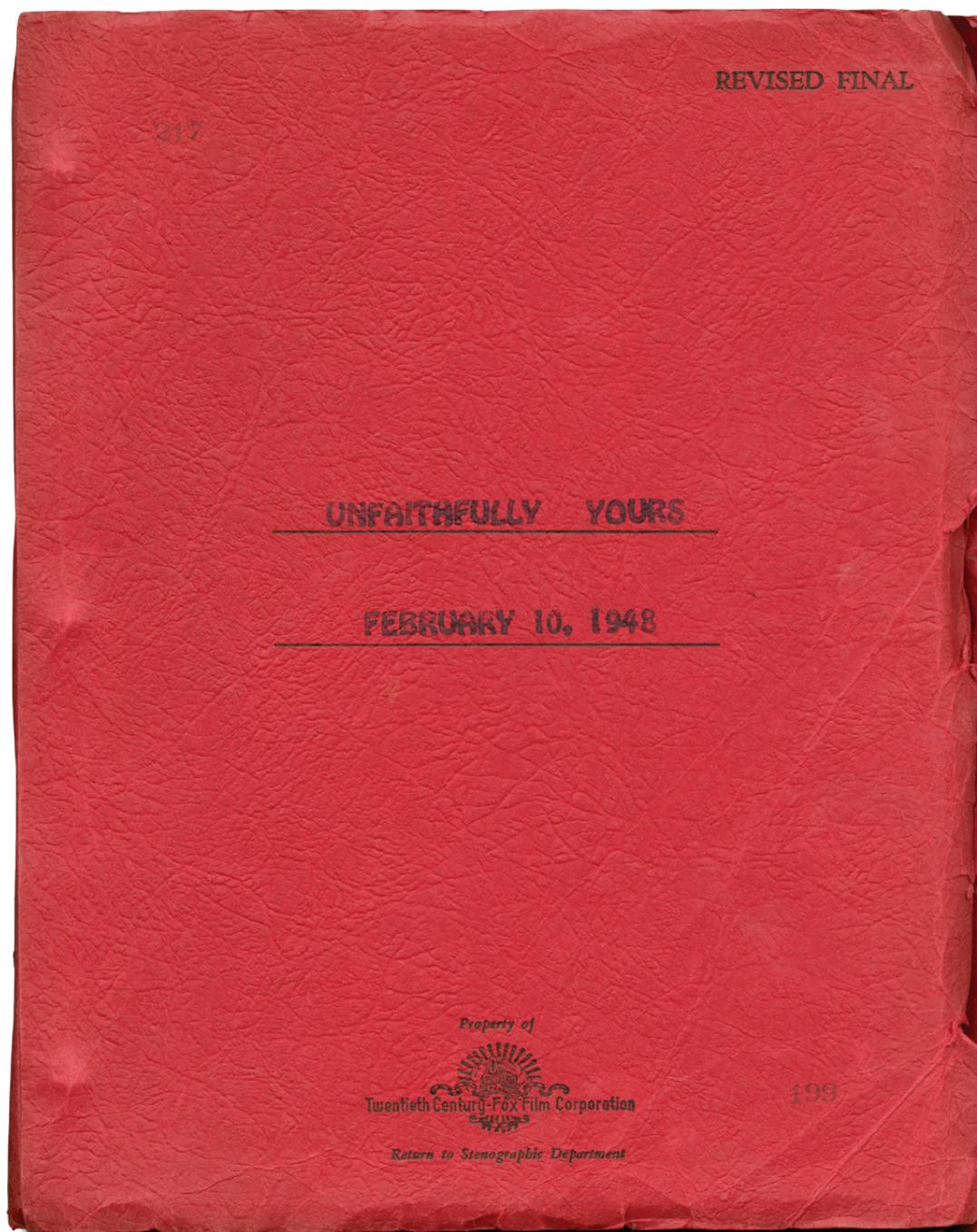
Soviet Union: Mosfilm, 1983. Vintage borderless photograph from the set of the 1983 film, showing director Andrei Tarkovsky striking a contemplative pose while behind the camera. With a holograph ink notation on the verso identifying the film. The only vintage photograph of the great director at work on location we have handled.

Nominated for the Palme d'Or and Best Director at Cannes.

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

Curzon Artificial Eye. Schrader Canon 51. Weldon 1996.

\$575



42

PRESTON STURGES (DIRECTOR, SCREENWRITER)
REX HARRISON, LINDA DARNELL, RUDY VALLEE (STARRING)
Unfaithfully Yours

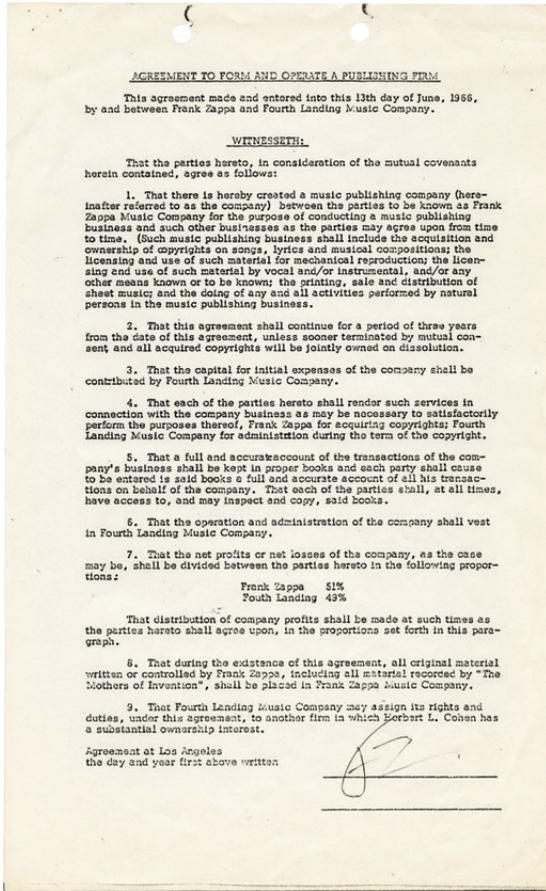
Los Angeles: Twentieth Century Fox, 1948. Revised Final draft script for the 1948 film. Copy belonging to actress Barbara Lawrence, who played Barbara Henshler in the film, with Ms. Lawrence's ownership name in holograph ink on the distribution page, along with notations in the same hand regarding other members of the cast, as well director Sturges. Further notations in the same hand in holograph pencil throughout.

Sturges set a goal of combining what is today known as a film noir dynamic with his trademark literate screwball comedy dialogue and structure, making a movie that is today still as unique as it is classic.

Criterion Collection 292. Selby US.

\$3500

EXPERIMENTAL



43

FRANK ZAPPA
Original signed contract creating the Frank Zappa Music Company

Original contract initialed in holograph ink by Frank Zappa, creating the Frank Zappa Music Company, a publishing company majority owned by Zappa, which controlled the rights to his music. Dated June 13, 1966, two weeks before the release of The Mothers of Invention's debut album, *Freak Out!*

8.5 x 14 inches (22 x 36 cm). Mimeographed. Two hole punch at the top. Fine.

\$475



44

CARLOS SANTANA
MAHAVISHNU JOHN M'LAUGHLIN
Original flyer for a performance on the Love Devotion Surrender tour

Original flyer for a performance by Carlos Santana and Mahavishnu John McLaughlin at the Crisler Arena in Ann Arbor, MI on August 31, 1973.

The two guitar greats released their legendary collaborative album *Love Devotion Surrender* the month prior to the issuance of this flyer, representing a brief tour that lasted through March of the following year (1974).

4.5 x 5.5 inches (11 x 14 cm) on card stock. Near Fine.

\$450



45

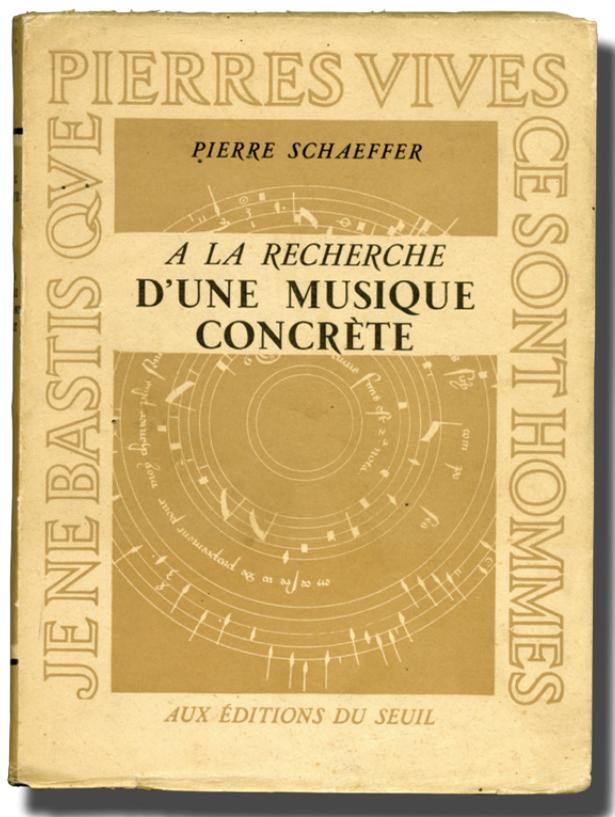
KARLHEINZ STOCKHAUSEN
HEBERT EIMERT
 Die Reihe 1: Electronic Music

Bryn Mawr, PA: Theodore Presser, 1958. First American Edition, and first English language edition, originally published in Austria in 1955 by Universal Edition.

First issue of an eight issue journal by composers and theorists Karlheinz Stockhausen and Herbert Eimert. Each issue focused on a single topic in contemporary music, this one focusing on the then-new field of electronic music.

Very Good plus in wrappers.

\$500



46

PIERRE SCHAEFFER
 A la recherche d'une musique concrète

Paris: Éditions du Seuil, 1952. First French Edition, preceding all others. Review copy, with with the letters "S.P." (Service de Presse) punched onto the rear wrapper. Text in French.

A foundational document on the development of musique concrète by composer and musicologist Schaeffer, who had coined the term four years earlier, which would influence not only 20th century experimental composers, but also DJs, electronic dance music, and hip hop.

Very Good plus in wrappers. "S.P." punch on the rear wrapper through the last few leaves, but not affecting any text. Wrappers lightly toned, with some light rubbing to the edges, and shallow vertical creasing to the spine.

\$375



47

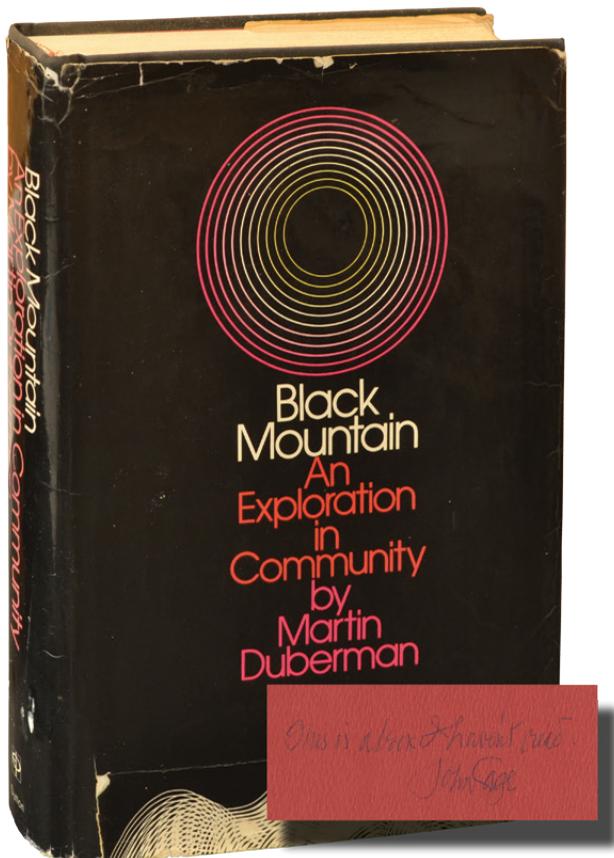
Original flyer promoting Sun Ra and his imprint, Saturn Research

Chicago: Saturn Research, circa 1970s. Original two-sided flyer, circa 1970s, for Saturn Records / Sun Ra, containing a brief statement and four poems.

As befits the avant garde composer and band leader, it is not immediately clear what the flyer is advertising other than the man himself, with a black and white image of Sun Ra on the recto, and quotes and poems by him on the verso, along with the Chicago address of his independent Saturn Records / Saturn Research Press on both sides.

12 x 11 inches (30 x 28 cm) on glossy paper. Fine.

\$300



48

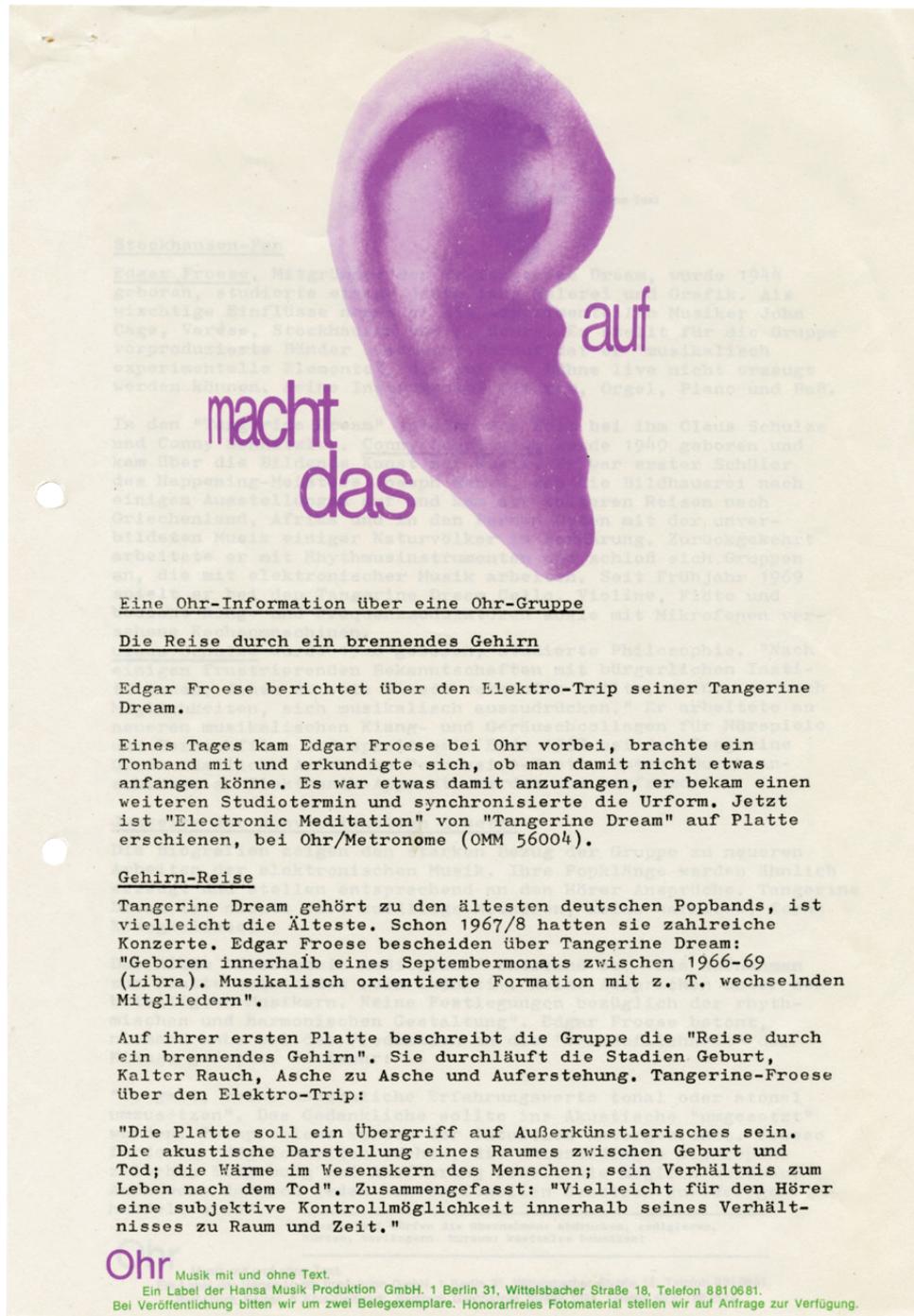
Potently inscribed by John Cage
MARTIN DUBERMAN
Black Mountain: An Exploration in Community

New York: E .P. Dutton, 1972. First Edition. Humorously inscribed by avant garde composer and former Black Mountain faculty member John Cage on the front flyleaf: "This is a book I haven't read. / John Cage."

A history of Black Mountain College, the experimental college located in North Carolina that, although only in existence 24 years, had a profound and lasting influence as a major incubator of the American avant garde. Cage taught at Black Mountain from 1948 to 1952, and was in residence during the summer of 1953. It was here that Cage organized the first of what would later become known as "happenings," a term coined by Cage's student Allan Kaprow some years later.

Very Good plus in a Very Good dust jacket. Owner name to the front endpaper. Page edges lightly foxed, with minor fading to the board edges. Jacket has several short closed tears, a few reinforced with cello tape on the verso, light creasing, and some minor chipping.

\$650



49 TANGERINE DREAM Electronic Meditation

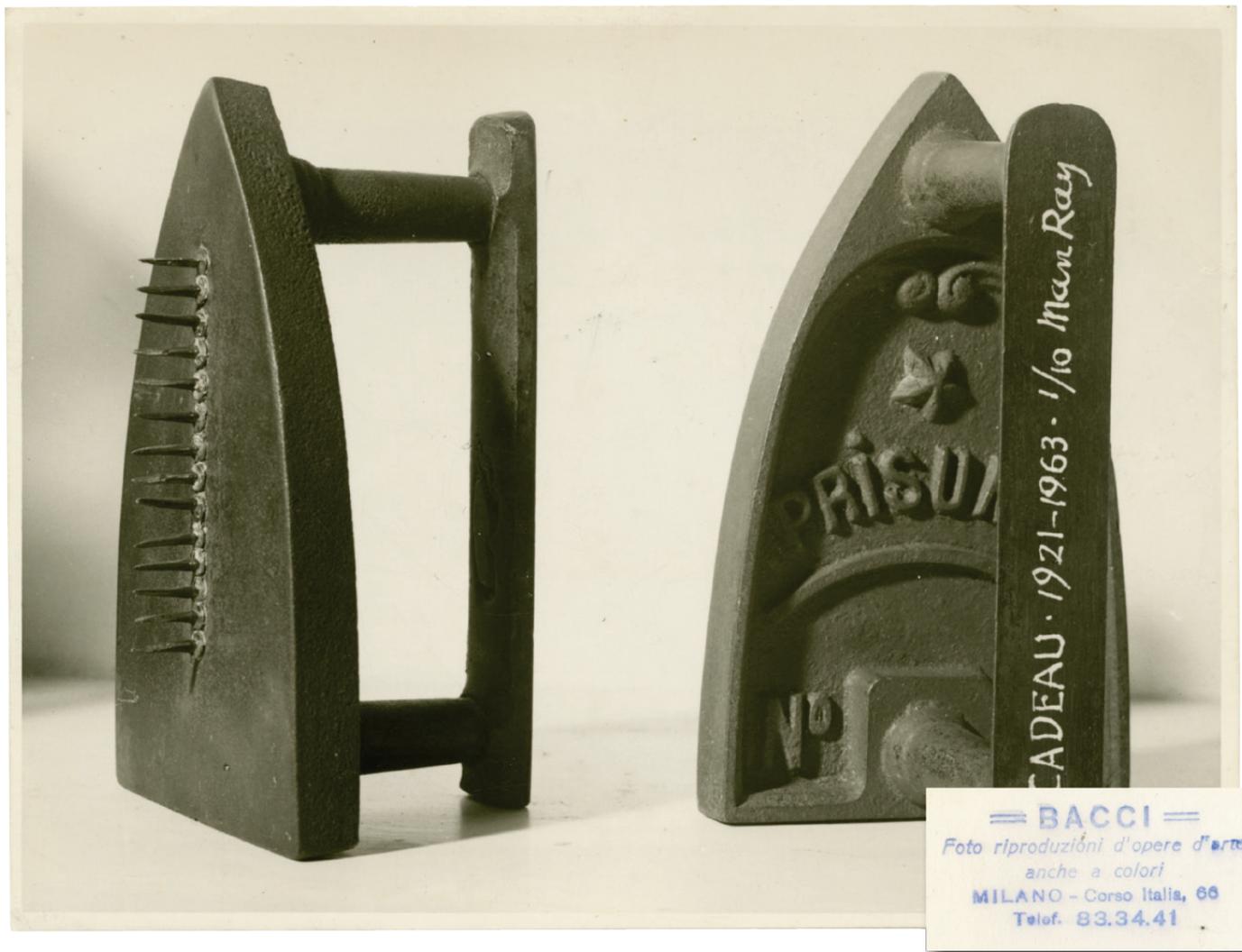
Berlin: Ohr Records, circa 1970. Original two page press release announcing *Electronic Meditation*, the debut album by pioneering electronic music collective Tangerine Dream, including brief biographies of each member of the band. Text in German.

Ohr Records would only operate for three years, but the records released by Tangerine Dream and others would have a profound impact on the development

of Krautrock and electronic music as a whole. Ephemera from both the label and this early era of Krautrock is rare.

8.25 x 11.75 inches (21 x 30 cm). Two leaves with text on rectos only. Near Fine, with staple holes to the upper left corner and two punch holes to the left edge.

\$450



50

ATTILIO BACCI

Original photograph of Man Ray's sculpture "The Gift"

Vintage double weight photograph of a replica of Man Ray's iconic readymade sculpture *The Gift* as displayed at Galleria Schwarz in Milan, Italy in 1963. With the gallery stamp, and stamp of photographer Attilio Bacci on the verso.

Man Ray created the original sculpture as a literal gift for the owner of the gallery where he held his first solo show in Paris in 1921. The piece was promptly stolen from the gallery while on exhibit

and never recovered. Man Ray would make replicas throughout the years, often in limited editions, such as the one of ten shown here.

9.25 x 7 inches (23 x 18 cm). Tiny closed tear to the right edge, repaired with white tape on the verso, else Near Fine.

\$425



51

LAURIE ANDERSON
Home of the Brave

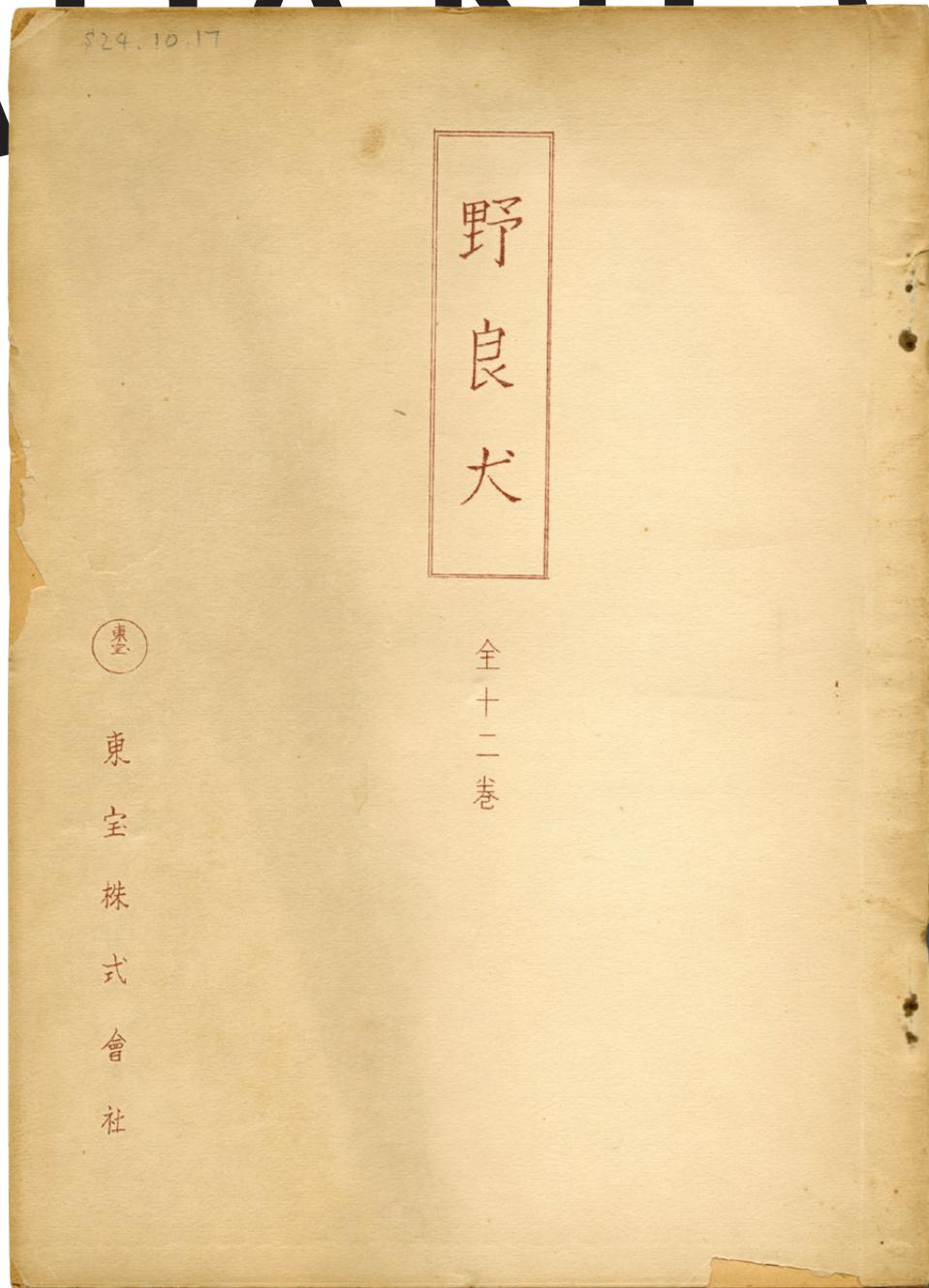
New York: Talk Normal/Cinecom Pictures, 1986.
Two vintage photographs of Laurie Anderson from the 1986 concert film, released concurrently with her album of the same name, and featuring selections from her 1984 album *Mister Heartbreak*, her 1983 multimedia show *United States*, and original material.

Filmed at the Park Theater in Union City, NJ during her 1985 tour in support of *Mister Heartbreak*.

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

\$550

JAPANESE



52

AKIRA KUROSAWA (DIRECTOR)
TOSHIRO MIFUNE, TAKASHI SHIMURA (STARRING)
Stray Dog

Tokyo: Film Art Association, 1949. Japanese Shooting script for the 1949 Japanese film noir.

Generally considered to be the greatest film noir made in Japan, and hugely influential on American film noir of the 1950s and 1960s. A sweltering day in

the summertime finds a young police officer trying to track down his stolen gun.

Criterion Collection 233. Grant Japan. Selby Japan. Spicer Japan.

\$5000

CINEMA



53

AKIRA KUROSAWA (DIRECTOR)
WILLIAM SHAKESPEARE (PLAY)
Ran

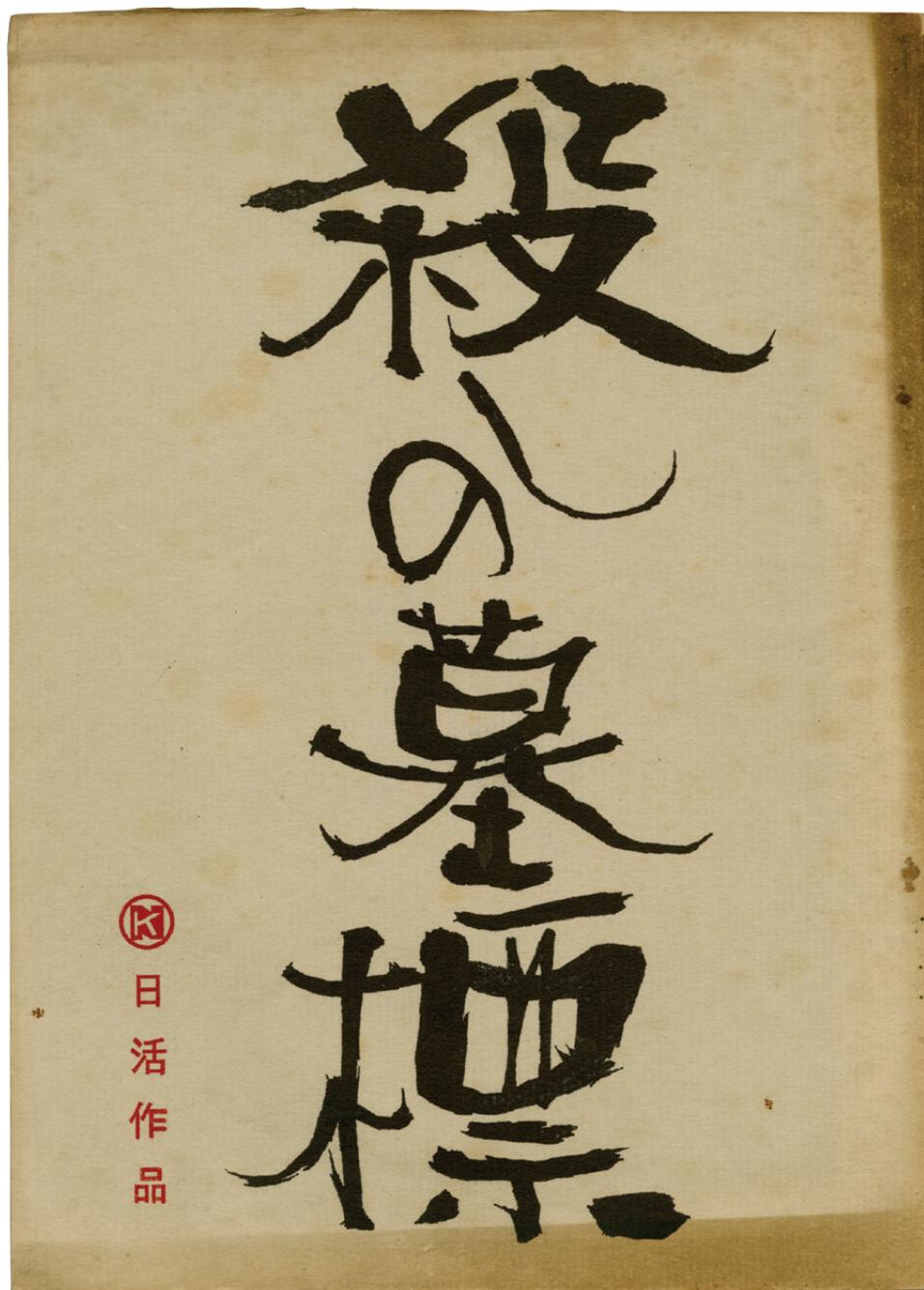
New York: Greenwich Film Productions, 1985. Draft script for the 1985 film. Text in Japanese.

Based on Shakespeare's play, *King Lear*. An elderly warlord in Medieval Japan divides his vast empire among three sons. The power corrupts them and turns them on each other, as well as their father. Nominated for four Academy Awards, including Best Director for Kurosawa, winning one.

Set in Medieval Japan, shot on location in Kumamoto, Shizuoka, Himeji, Oita, Aichi, Yamagata and Tokyo, Japan.

Ebert II. Criterion Collection 316.

\$4250



54

A key Japanese noir
SEIJUN SUZUKI (DIRECTOR)
Branded to Kill

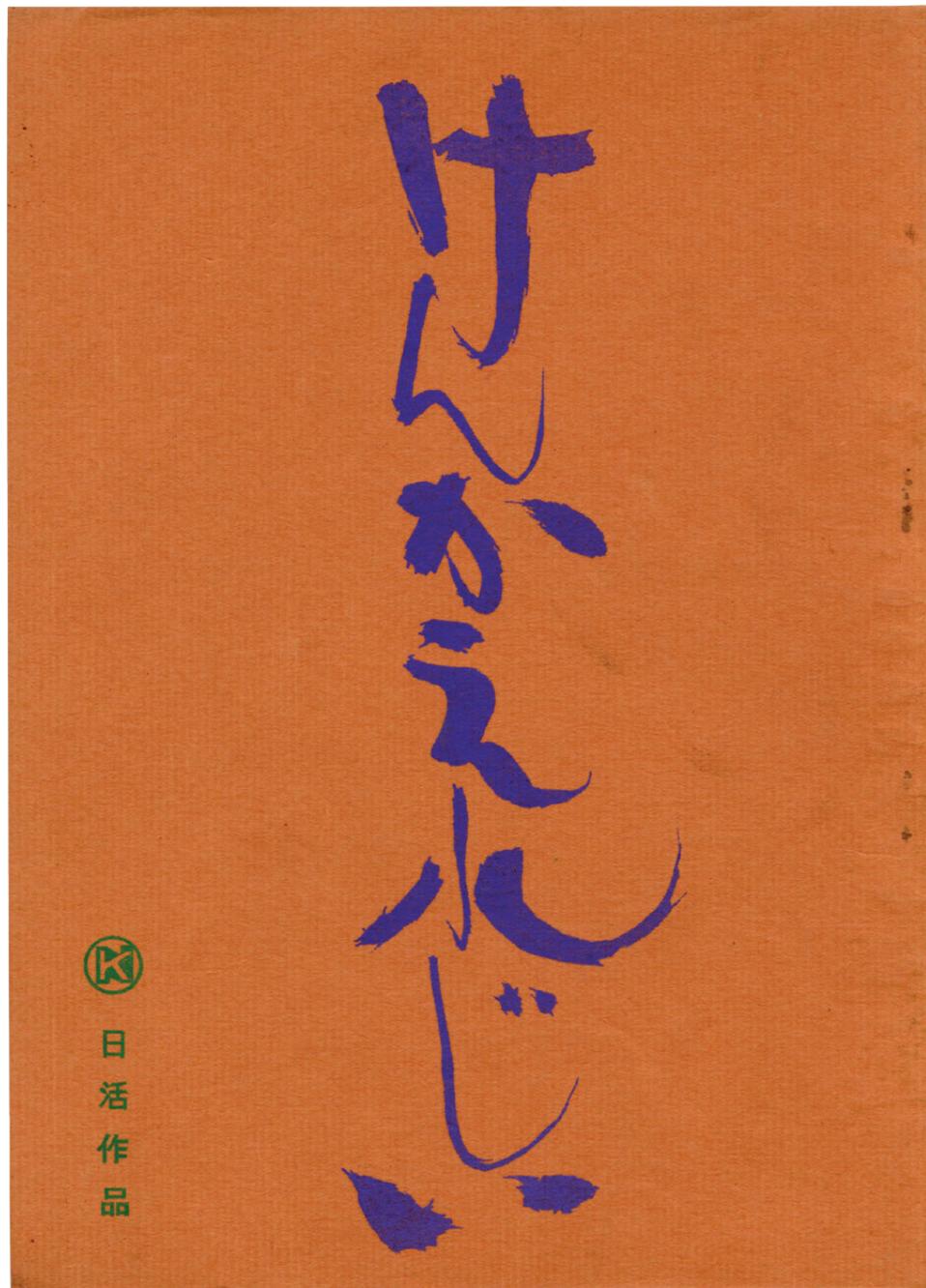
Tokyo: Nikkatsu, 1967. Draft script for the 1967 film.
Text in Japanese.

An experimental, absurdist, pop art satire of yakuza films and film noir, Suzuki's film was a failure on release, leading him to be fired and then blackballed by the studio for making films that made neither sense nor profit.

The film rightly became a cult classic with its international video release in the 1980s, and would influence filmmakers such as Jim Jarmusch, John Woo, Chan-wook Park, and Quentin Tarantino.

Grant Japan. Criterion Collection 38.

\$4500



55

SEIJUN SUZUKI (DIRECTOR)
TAKASHI SUZUKI (NOVEL)
Fighting Elegy

Tokyo: Nikkatsu, 1966. Draft script for the 1966 film.
 Text in Japanese.

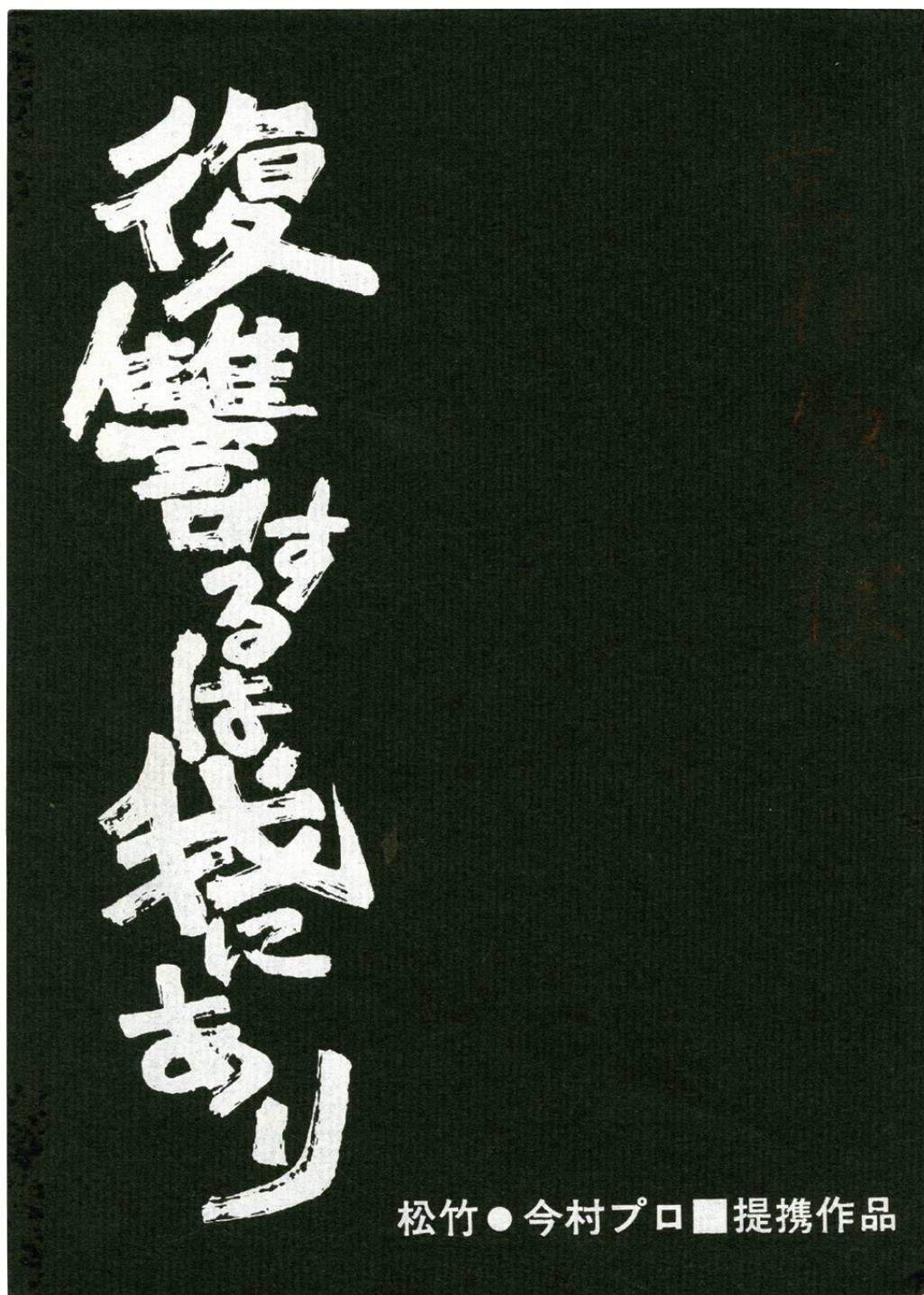
Based on a novel by Takashi Suzuki, a repressed, Catholic young man living in a boardinghouse is infatuated with the landlady's daughter and when he cannot express his feelings, he turns to violence. He

joins a gang and begins a fighting routine, exploiting the weakness of classmates.

Set in Okayama, shot on location in Japan.

Criterion Collection 269.

\$3250



56

SHOHEI IMAMURA (DIRECTOR)

RYUZO SAKI (NOVEL)

Vengeance is Mine

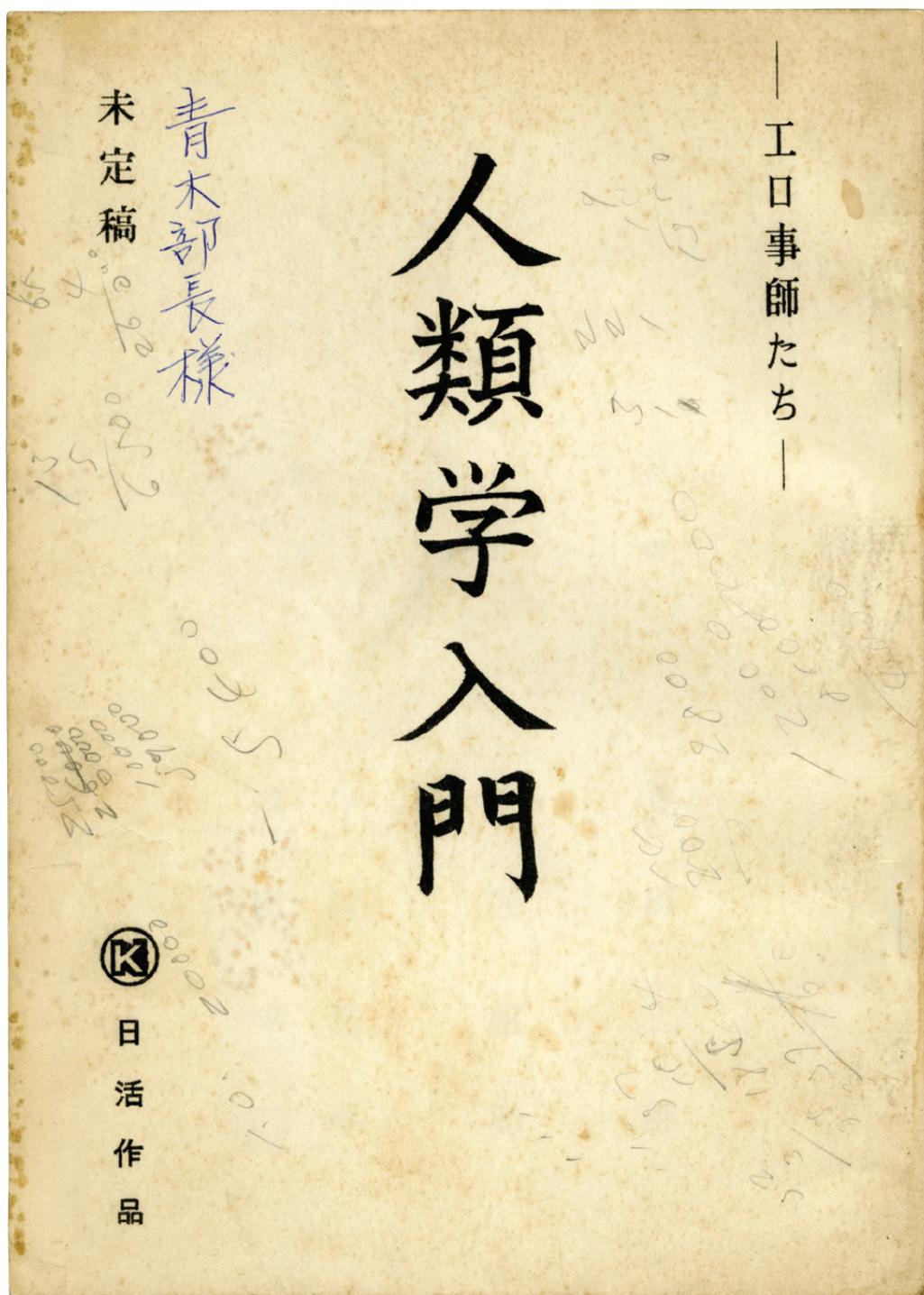
Tokyo: Imamura Productions, 1979. Draft script for the 1979 film. Text in Japanese. With a single notation in holograph ink.

Based on Ryuzo Saki's novel, about real life con man, thief, and multiple murderer Akira Nishiguchi (changed to Iwao Enokizu in the film),

told in multiple flashbacks as he awaits execution for his crimes.

Criterion Collection 384. Ebert III. Grant Japan.

\$4000



57

SHOHEI IMAMURA
The Pornographers

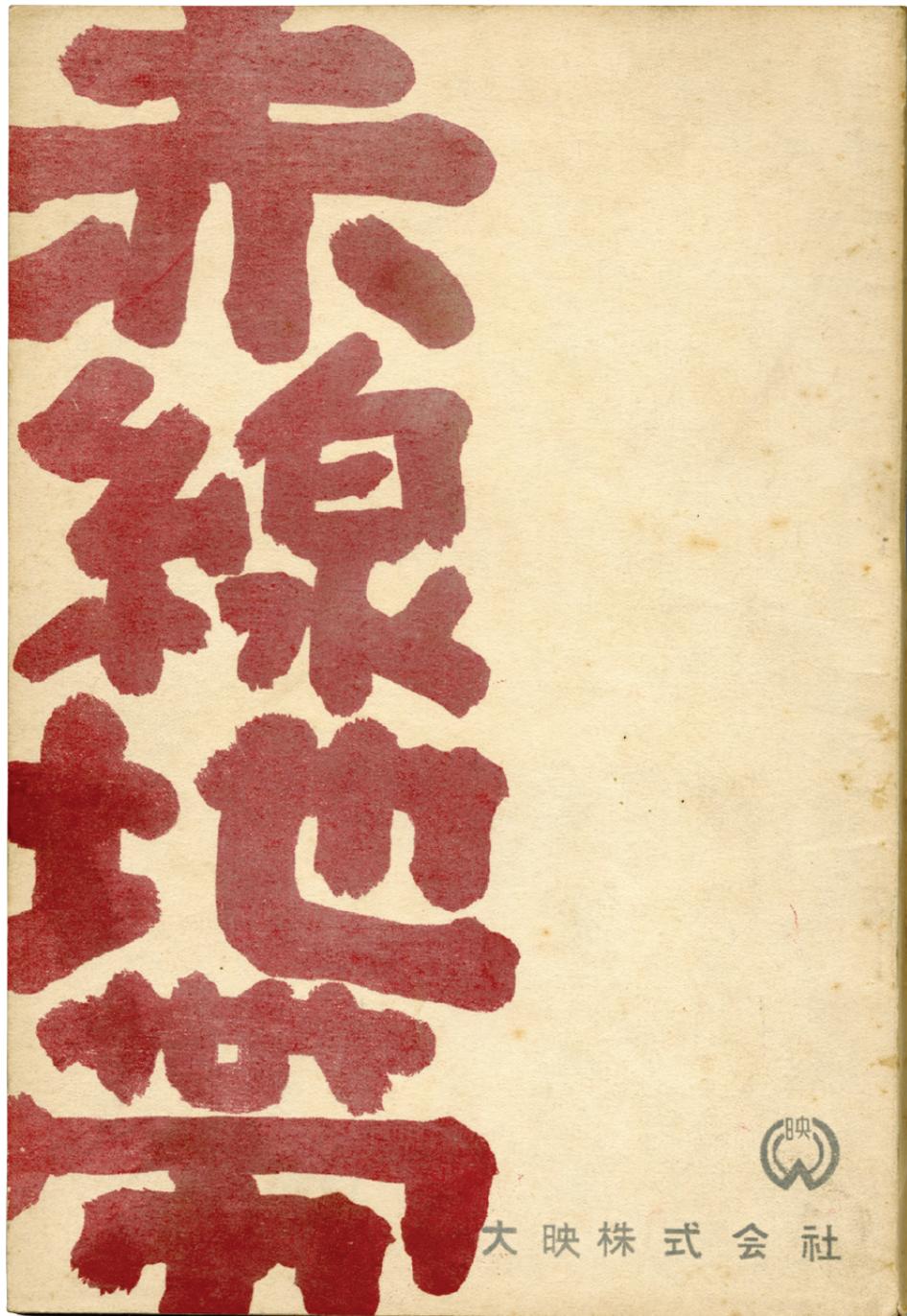
Tokyo: Toho Company, 1966. Draft script for the 1966 film. Text in Japanese.

A pornographer is keeping a low profile to keep out of the way of the mob, while also is trying to keep the various people in his life happy, including his stepdaughter, stepson, mistress, and wife (who

believes her first husband was reincarnated as a carp).

Criterion Collection 207.

\$4000



58

KENJI MIZOGUCHI (DIRECTOR)

YOSHIKO SHIBAKI (NOVEL)

Street of Shame

Kanagawa, Japan: Dalei Studios, 1956. Draft script for the 1956 film. Text in Japanese. With notations in holograph ink.

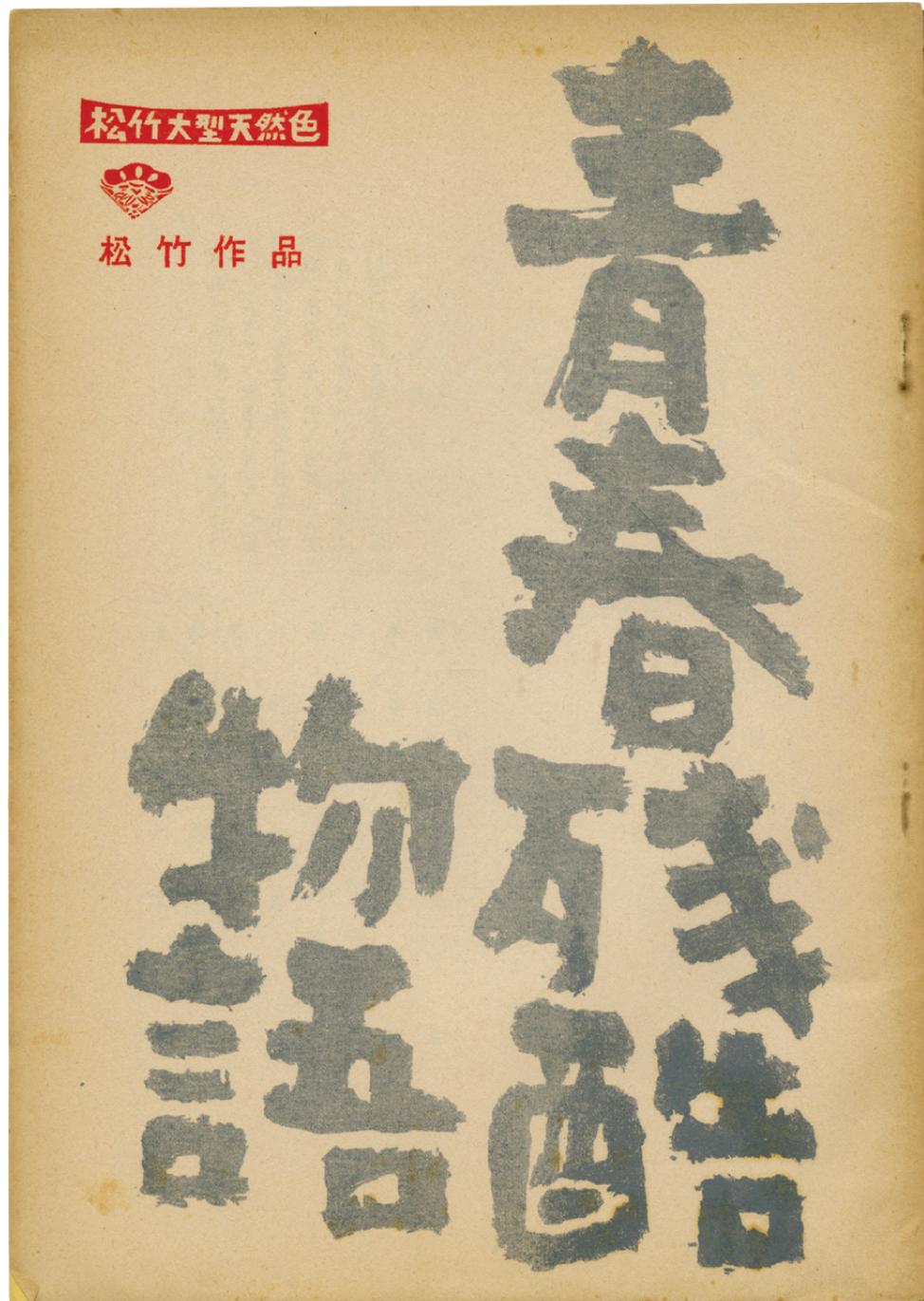
Based on the novel *Susaki No Onna* by Yoshiko Shibaki. The last film of Mizoguchi, this film is a vivid portrayal of prostitution in 1950s Japan, shot before the Japanese government's anti-prostitution bill, told through the perspective of several different women

who work in the business for various reasons.

Set in Tokyo, and shot on location there.

Criterion Collection Eclipse 13. Eureka Masters of Cinema.

\$3250



59

NAGISA OSHIMA
Cruel Story of Youth

Tokyo: Shockiku Ofuna, 1960. Draft script for the 1960 film. Text in Japanese.

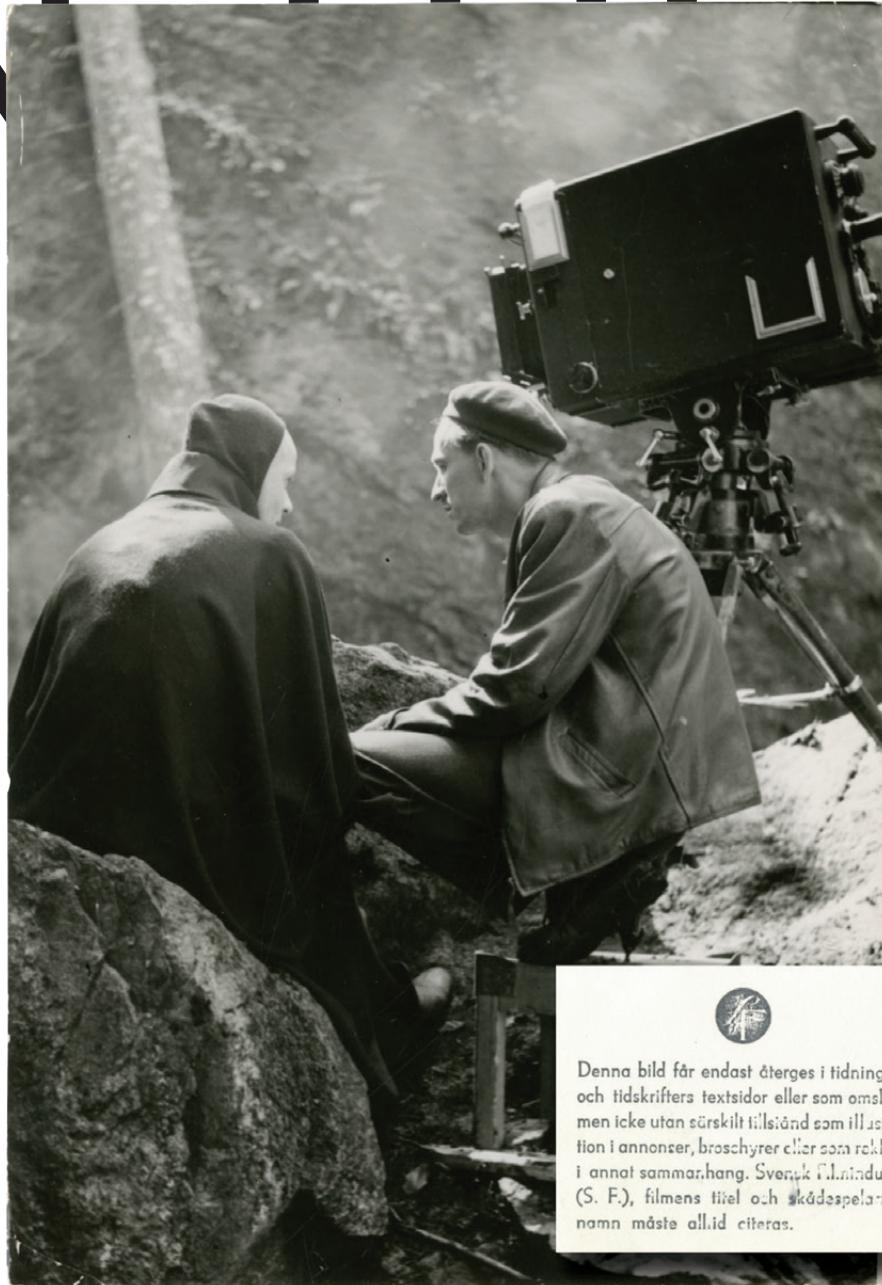
A young woman is hitchhiking when the driver who picks her up attempts to molest her. A young gangster comes to her aid and then leads her on a

wild relationship through the Japanese underground towards the eventual destruction of both of them.

Godard, *Histoires du cinema*.

\$3450

ON THE SET



Denna bild får endast återges i tidningars och tidskrifters textsidor eller som omslag, men icke utan särskilt tillstånd som illustration i annonser, broschyrer eller som reklam i annat sammanhang. Svensk Filmindustri (S. F.), filmens titel och skådespelarnas namn måste alltid citeras.

60

Ingmar Bergman confers with Death
INGMAR BERGMAN (DIRECTOR)
MAX VON SYDOW, BENGT EKEROT (STARRING)
The Seventh Seal

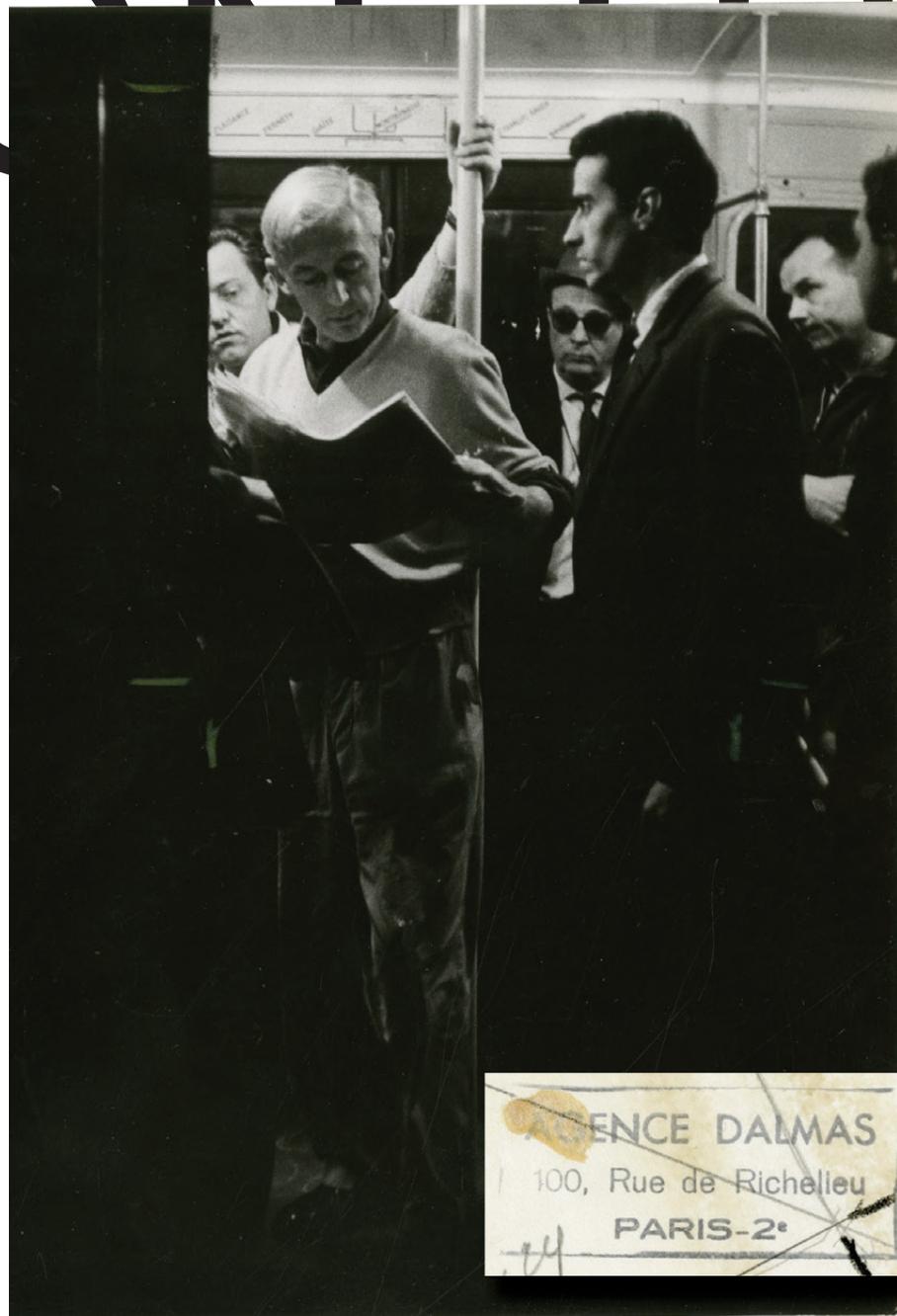
Stockholm: Svensk Filmindustri (SF), 1956. Vintage borderless photograph, showing Bergman conversing with Bengt Ekerot, in costume as Death, on the set of the 1957 film. With the copyright stamp of Svensk Filmindustri, as well as some addition Swedish language stamps, and a date stamp of November 24, 1956 on the verso. The only production photograph from the film we have ever encountered or offered.

Adapted by Bergman from his own play, *Wood Paintings*, and the film that cemented both his international status and lasting reputation as a master. Nominated for the Palme d'Or and winner of the Jury Special Prize at Cannes.

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

Criterion 11. Ebert I.

\$975



61

ROBERT BRESSON
Pickpocket

France: Compagnie Cinematographique de France, 1959. Vintage borderless press photograph from the 1959 film, showing director Robert Bresson on a Paris metro set, going over a script while actor Martin LaSalle and crew look on. With the stamp of French photo agency Dalmas and holograph pencil notations regarding layout and identifying the image on the verso.

Bresson's first wholly original screenplay, as opposed to one adapted from existing material, perhaps the finest of his many fine films, and according to one of its greatest champions, Paul Schrader, "as close to perfect as [a film] can be."

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

Criterion Collection 314. Ebert I. Godard, *Histoires du cinema*. Rosebaum 1000. Schrader 4.

\$850



62

ROBERT WISE, JEROME ROBBINS (DIRECTORS)
ARTHUR LAURENTS, LEONARD BERNSTEIN, STEPHEN SONDHEIM (MUSICAL)
ERNEST LEHMAN (SCREENWRITER)
NATALIE WOOD, RICHARD BEYMER, RUSS TAMBLYN (STARRING)
West Side Story

United Artists / Mirisch Corporation, 1961. Vintage photograph from the set of the 1961 film, showing directors Robert Wise and Jerome Robbins seated on a camera crane, surrounded by members of the crew. With the stamps of press agencies Globe Photos and International Magazine Service, the latter dated May 29, 1961, on the verso.

Based on the 1957 Broadway musical with book by Arthur Laurents, music by Leonard Bernstein, and lyrics by Stephen Sondheim. Robbins, who would go on to direct the film with Robert Wise, served as choreographer and came up with the original concept of a modern musical update of William Shakespeare's *Romeo and Juliet*.

Winner of ten Academy Awards, the most ever for a musical, including Best Picture, Best Director, Best Supporting Actor for George Chakiris, and Best Supporting Actress of Rita Moreno. Additionally nominated for Best Adapted Screenplay.

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

10 x 8 inches (25 x 20 cm) with a wide bottom margin. Light creasing to the corners, about Near Fine.

Ebert II. Hirschhorn, *The Hollywood Musical*. National Film Registry. Weldon 1996.

\$475



63

Paul Thomas Anderson begins

PAUL THOMAS ANDERSON (DIRECTOR)

PHILIP BAKER HALL, JOHN C. REILLY, GWYNETH PALTROW, SAMUEL L. JACKSON (STARRING)
Hard Eight

Goldwyn Films / Green Parrot / Rysher Entertainment / Trinity Films, 1996. Vintage photograph from the set of 1996 film, showing Paul Thomas Anderson giving literal direction to Philip Baker Hall.

Anderson's feature debut, a taut crime story, smaller in scale than most of his subsequent career defining work, but with several of Anderson's trademark touches arriving fully formed on the screen, including a long tracking shot that matches any that would follow. Screened at Cannes as part of the Un Certain

Regard section under Anderson's original title *Sydney*.

Set and shot on location in and around Reno, NV.

10 x 8 inches (25 x 20 cm), with wide horizontal margins. Near Fine.

Grant US.

\$375



Jean-Pierre Melville finishes as he started, with noir

64

JEAN-PIERRE MELVILLE (DIRECTOR)

ALAIN DELON, RICHARD CRENNAN, CATHERINE DENEUVE (STARRING)

Un flic

France: Euro International Film, 1972. Vintage borderless reference photograph from the 1972 film, showing director Jean-Pierre Melville conferring with Alain Delon and Catherine Deneuve on the set.

A police detective, played by Delon in a switch from his usual criminal roles in Melville's films, is on the

train of a gang of thieves, unaware that they are led by a friend. Melville's final film.

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

Grant France.

\$375



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

Warner Brothers, 1971. Vintage double weight photograph from the 1971 film, showing director Stanley Kubrick setting up a tracking shot of Malcolm McDowell on the Korova milk bar set. With a mimeo snipe on the verso in both English and Italian.

Based on the 1962 novel by Anthon Burgess. Nominated for four Academy Awards, including Best Picture, Best Director, and Best Screenplay.

10 x 8 inches (25 x 20 cm), with a wide bottom margin. Near Fine.

Vogel, *Film as a Subversive Art*. Weldon 1983.

\$475



66

ALFRED HITCHCOCK (DIRECTOR)
DAVID DODGE (NOVEL)
CARY GRANT, GRACE KELLY (STARRING)
To Catch a Thief

Paramount, 1955. Vintage borderless photograph showing director Alfred Hitchcock and star Cary Grant conferring on location during the shooting of the 1955 film. With the stamp of photographer "Paul-Louis / Studio Starlet," holograph description in French, and notations regarding layout on the verso.

Based on the 1952 novel by David Dodge. Hitchcock's final film with Grace Kelly, winner of an Academy Award for Cinematography and nominated for two others.

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

Godard, *Histoires du cinema*. Weldon 1996.

\$325



67

LARRY CLARK (DIRECTOR)
EDDIE LITTLE (NOVEL)
JAMES WOOD, MELANIE GRIFFITH (STARRING)
Another Day in Paradise

Trimark Pictures, 1998. Vintage photograph from the 1998 film, showing James Wood and Larry Clark on the set. Based on the 1997 novel by Eddie Little.

A greatly underrated and blunt thriller, building on Larry Clark's earlier work but adopting the crime genre for a landscape. A teen runaway falls in with a

pair of drug addicted thieves, who together stage a desperate and dangerous jewelry store robbery.

5 x 5.75 inches (13 x 15 cm). Fine.

\$300



68

JOHN HUSTON (DIRECTOR)

ARTHUR MILLER (SCREENWRITER)

MARILYN MONROE, CLARK GABLE, MONTGOMERY CLIFT, ELI WALLACH (STARRING)

The Misfits

United Artists, 1961. Vintage photograph from the 1961 film. An image with an intentional "trick of the light," showing Monroe playing paddle ball as a crew member runs a cable.

A famously difficult shoot, and just as famously, the final film of both Gable's and Monroe's careers, it

also ranks among their best work, as it does for co-stars Clift and Wallach, and director Huston.

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

\$650



69

GEORGE CUKOR (DIRECTOR)**JOHN MASTERS (NOVEL)****AVA GARDNER, STEWART GRANGER, BILL TRAVERS (STARRING)****Bhowani Junction**

Metro-Goldwyn-Mayer, 1956. Vintage reference photographs from the 1956 film, showing director George Cukor going over the script with actors Ava Gardner and Bill Travers. With a mimeo snipe on the verso.

Based on the 1954 novel by John Masters, about a Anglo-Indian woman torn between three men representing different sides of her heritage during final days of British rule in India. The film debut of Neelo, who would go on to become one of the biggest stars of Pakistani cinema.

Set in India, shot on location in the UK and Pakistan, after the Indian government refused to cooperate with the production over issues with the script.

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

Godard, *Histoires du cinema*. Rosenbaum 1000.

\$450

70



JOHN FORD (DIRECTOR)
WILSON COLLISON (PLAY)
CLARK GABLE, AVA GARDNER,
GRACE KELLY (STARRING)
Mogambo

Metro-Goldwyn-Mayer, 1953. Vintage photograph from the set of the 1953 film. Director John Ford and star Clark Gable take a smoke break in between shots. With a mimeo snipe on the verso.

Based on the 1928 play *Red Dust* by Wilson Collison, previously adapted to film under that name in 1932, starring Gable, Jean Harlow, and Mary Astor. *Mogambo* moves the action from French Indochina to Africa, where it was shot on location. Ava Gardner and Grace Kelly received Best Actress and Best Supporting Actress nominations, respectively, for their roles in the film.

10.25 x 8 inches (26 x 20 cm). Near Fine.

\$375

71



HOWARD HAWKS (DIRECTOR)
JOHN WAYNE, ELSA MARTINELLI (STARRING)
Hatari

Malabar / Paramount, 1962. Vintage oversize, borderless photograph from the set of the 1962 film. John Wayne eyes up a shot from behind a still camera, while Howard Hawks and Elsa Martinelli look on. With the stamp of the Lynx press agency on the verso.

A group of hunters track and capture wild animals for a zoo, their job complicated by the arrival of a photojournalist. The film's scenes of animal capture, which consisted of chasing them down in jeeps until exhausted, were performed live, with real wild animals and without the use of stunt doubles. Nominated for an Academy Award.

Set in East Africa and filmed on location in Tanzania.

11.5 x 7.75 inches (29 x 20 cm). Light creasing to the corners, else Near Fine.

\$325

72



CLAUDE SAUTET (DIRECTOR)
MICHEL GINFRAY (PHOTOGRAPHER)
PAUL GUIMARD (NOVEL, SCREENWRITER)
MICHEL PICCOLI, ROMY SCHNEIDER (STARRING)
The Things of Life

Paris: Fida Cinematografica / Lira Films, 1970. Vintage borderless reference photograph of Romy Schneider and Michel Piccoli on the set of the 1970 French-Italian film. With the stamp of photographer Michel Ginfray on the verso.

Based on the 1967 novel *Intersections* by Paul Guimard, who also worked on the screenplay. Nominated for the Palme d'Or at Cannes, and remade in 1994 as *Intersection*, directed by Mark Rydell and starring Richard Gere, Sharon Stone, and Lolita Davidovich.

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

\$450

73



WILLIAM FRIEDKIN (DIRECTOR)
SONNY AND CHER (STARRING)
Good Times

Culver City, CA: Columbia Pictures, 1967. Vintage borderless photograph from the 1967 film, showing Sonny Bono in the director's seat with a cameraman on a crane shot.

An image in keeping with the somewhat metatextual nature of the film, in which Sonny Bono, playing himself, pitches ideas for movies starring Sonny and Cher (also as herself), which then become sketches spoofing classic Hollywood films, made even more so because the film wasn't directed by Bono, but by William Friedkin in his non-documentary directorial debut.

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

Hirschhorn, *The Hollywood Musical*. Weldon 1983.

\$375



74

WERNER HERZOG (DIRECTOR)
KLAUS KINSKI, ISABELLE ADJANI, BRUNO GANZ (STARRING)
Nosferatu the Vampyre

Vienna: Werner Herzog Filmproduktion, 1979.
Vintage borderless reference still from the 1979
German film showing director Werner Herzog and
actor Bruno Ganz, along with some extras, on the set
between takes.

Herzog's highly interpretive remake of F.W. Murnau's
1922 silent classic, *Nosferatu*, and the second of five
films Herzog made with actor Klaus Kinski.

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

\$500



75 **CLAUDE CHABROL (DIRECTOR)**
GEORGES PIERRE (PHOTOGRAPHER)
PAUL GÉGAUFF (SCREENWRITER)
Les bonnes femmes

Paris Film, 1960. Vintage borderless photograph of director Claude Chabrol goofing about with (left to right) Bernadette Lafont, Stéphane Audran, and Lucile Saint-Simon on the set of the 1960 film. With the stamp of photographer Georges Pierre and holograph notations on the verso.

A light, spirited look at the lives of four young women in Paris, perhaps the standout of director Chabrol's early New Wave films, before he moved on

to more successful, mainstream features. Set and shot on location in Paris.

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

Grant France. Rosenbaum 1000.

\$475



76

JOEL AND ETHAN COEN (DIRECTORS, SCREENWRITERS)
FRANCES McDORMAND, WILLIAM H. MACY, STEVE BUSCEMI (STARRING)
Fargo

Gramercy Pictures / PolyGram Filmed Entertainment/Working Title Films, 1996. Vintage photograph from the set of the 1996 film showing a bundled up Joel and Ethan Coen looking into a monitor during an outdoor shoot. The only image of the Coens at work we have handled.

One of the best films of the 1990s, and perhaps the signature work of the Coens' long and uniformly excellent career. Winner of two Academy Awards, one for the Coens for Best Original Screenplay, and one for Frances McDormand, in a career defining role, for Best Actress. Nominated for another five Oscars, including Best Picture, Best Director, and Best Supporting Actor for William H. Macy.

Additionally, the Coens won Best Director at Cannes, where they were also nominated for the Palme d'Or. Inspiration for the critically acclaimed anthology television series by Noah Hawley, which premiered in 2014, which the Coens serve as executive producers.

Set in Minnesota, shot on location there and in North Dakota (but not actually in Fargo).

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

Grant US. Ebert I. Penzler 101. National Film Registry. Spicer US.

\$375

77



ELIA KAZAN (DIRECTOR)
LARRY FRIED (PHOTOGRAPHER)
WILLIAM INGE (SCREENWRITER)
NATALIE WOOD, WARREN BEATTY (STARRING)
Splendor in the Grass

Warner Brothers, 1961. Vintage borderless double weight reference photograph from the 1961 film, showing Elia Kazan, Natalie Wood, Warren Beatty, and Beatty's then fiancée Joan Collins on the set. Beatty and Collins would break off their engagement during the production, after he began an affair with Wood. With the stamp of photographer Larry Fried for PIX photoagency on the verso.

Warren Beatty's film debut. Wood was nominated for a Best Actress Academy Award, and William Inge won for Best Screenplay, his first original screenplay after a career as a playwright.

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

Godard, *Histoires du cinema*.

\$300

78



PAUL MAZURSKY (DIRECTOR)
JILL CLAYBURGH, ALAN BATES (STARRING)
An Unmarried Woman

Twentieth Century Fox, 1978. Vintage borderless photograph from the 1978 film, showing director Mazursky and star Clayburgh conferring on the set, while the crew waits behind them. With identifying holograph ink notations on the verso.

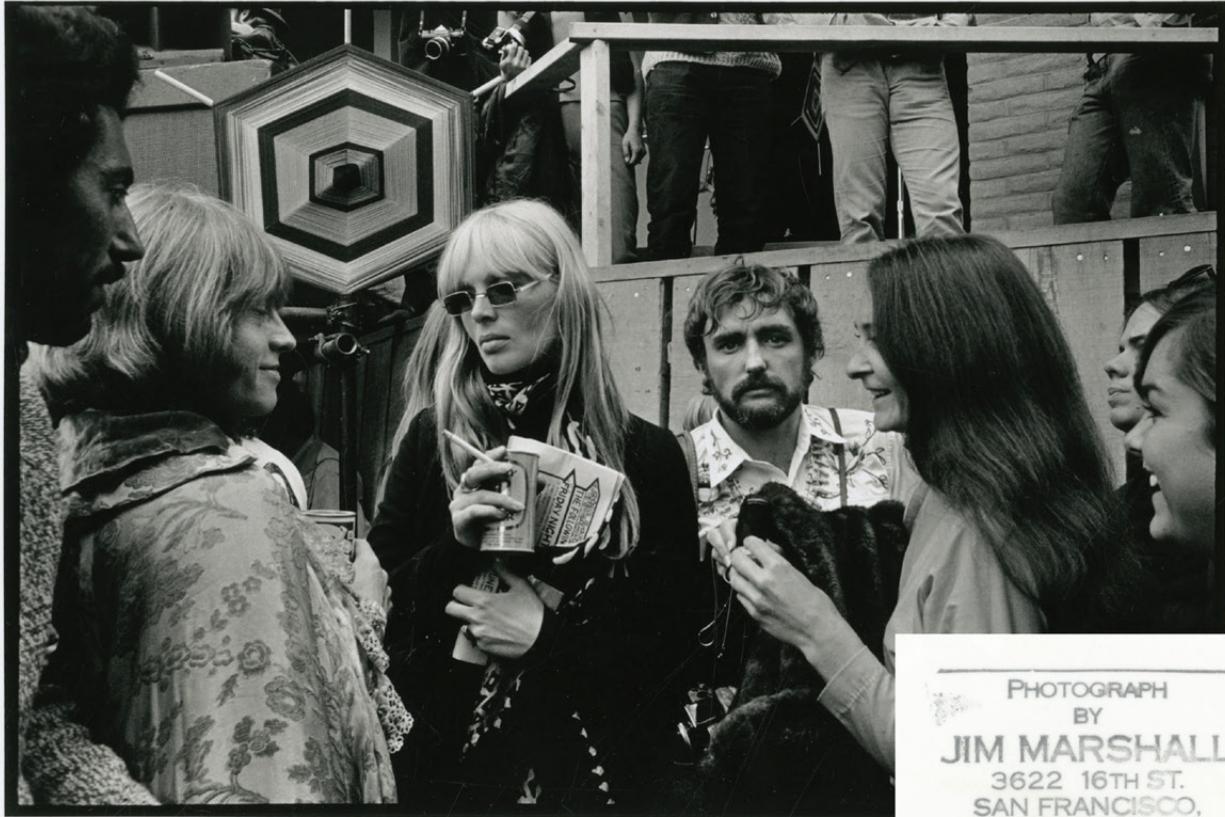
A woman attempts to reenter the dating scene and rediscover herself after her husband leaves her for a younger woman. Nominated for three Academy Awards, including Best Picture, Best Screenplay, and Best Actress. Also nominated for the Palme d'Or at Cannes, where Clayburgh would win Best Actress.

Set and shot on location in New York.

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

\$300

PERSONALS



PHOTOGRAPH
BY
JIM MARSHALL
3622 16TH ST.
SAN FRANCISCO,
CALIFORNIA 94114
415-864-3622
RIGHTS RESERVED

79

JIM MARSHALL

Dennis Hopper, Brian Jones, and Nico at the Monterey Pop Festival, 1967

1967. Double weight photograph of an appropriately blissed out Brian Jones, a coolly aloof Nico, and a typically scary and intense Dennis Hopper (staring straight at the camera), taken at the Monterey Pop Festival in June 1967. Struck by photographer Jim Marshall circa 1990s, with his stamp, holograph identification number, and notations identifying the subjects and location on the verso.

As a photographer for both record labels and magazines such as *Rolling Stone*, Jim Marshall was one of the most prolific and influential chroniclers of rock music during the 1960s and 1970s. Among

his most iconic photographs are images of Jimi Hendrix setting his guitar on fire at Monterey Pop, Johnny Cash performing at San Quentin, and The Beatles backstage at their final live concert at Candlestick Park. In 2014, he was posthumously awarded a Lifetime Achievement Grammy, the only photographer to be so honored.

10 x 8 inches (25 x 20 cm) with wide upper and lower margins. Fine.

\$875

OF INTERESTES



PARIS INTERNATIONALE PRESSE
100, RUE MONTMARTRE, PARIS-2e
483 02-96

80

Bob Dylan in Paris, 1966

1966. Vintage borderless, oversize press photograph of Nobel Prize winning writer Bob Dylan at an press conference during the Paris leg of his 1966 world tour. With the stamp of the Paris International Presse agency on the verso.

After debuting his electric live sound at the 1965 Newport Folk Festival, Dylan embarked on a global tour throughout 1965-1966, backed by musicians who would eventually become members of The Band. Audiences around the world didn't react

anymore favorably to the change in Dylan's style than they did in Newport, with the Paris crowd being particularly hostile, booing him during both his acoustic and electric sets, and causing Dylan to quip "Don't worry, I'm just as eager to finish and leave as you are."

8 x 12 inches (20 x 34 cm). Near Fine with light edge wear.

\$650



81 Young Judy Garland on rollerskates, 1939

1939. Vintage press photograph featuring a 17-year-old Judy Garland having her skates laced up by a handsome young man at the Hollywood Rollerdom. Holograph notations in pencil, pink pencil, and blue ink to the verso, as well as a *Photoplay Magazine* stamp. Shot on March 17, 1939, and published in the June 1939 edition of *Photoplay Magazine*.

Shot only one day after the young Garland wrapped filming for *The Wizard of Oz*, which won her an Academy Award, handprints in front of Grauman's Chinese Theatre, and widespread international

acclaim. Garland often blamed her lifelong prescription pill addiction on her youthful fame, claiming the movie studios gave her barbiturates and amphetamines in order to keep her thin and on a tight shooting schedule.

5 x 4 inches (13 x 10 cm). Very Good condition, with a handful of light creases and adhesive residue to the verso.

\$425



82

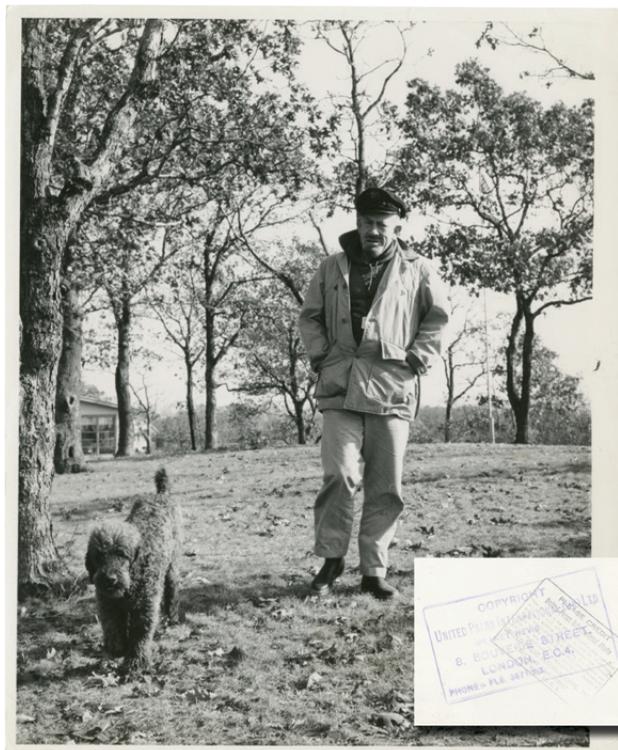
Judy Garland, circa 1937

Circa 1937. Vintage photograph of a young Judy Garland, circa 1937, shortly after she and her mother moved to Hollywood after she received her first contract from MGM.

It was around this time that Garland first teamed with Mickey Rooney in *Thoroughbreds Don't Cry* and *Love Finds Andy Hardy*.

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

\$850



83

John Steinbeck with Charley, 1968

1968. Vintage photograph of John Steinbeck walking with his dog and travelling companion, Charley. With a mimeo snipe and stamps of United Press International (UPI) on the verso.

Eight years prior to this photograph, Steinbeck and Charley took a road trip throughout the United States, their travels chronicled by Steinbeck in 1962's *Travels with Charley*.

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

\$475



84

CECIL BEATON

Gertrude Stein, Alice B. Toklas, and Francis Rose at La Palais Ideal, circa 1939

Circa 1939. Double weight, oversize photograph of Gertrude Stein, Alice B. Toklas and English painter Francis Cyril Rose, photographed by Cecil Beaton circa 1939, and struck circa 1970. From the archives of Transedition publisher, with a holograph notation on the verso by founder Marc Dachy.

9.5 x 12 inches (24 x 30 cm). Light creasing to the upper corners, else Near Fine.

\$675



85 Alice B. Toklas promoting *I Love You, Alice B. Toklas*, 1967

Warner Brothers / Seven Arts, 1967. Vintage borderless, double weight, oversize press photograph of writer Alice B. Toklas used to promote the 1968 film starring Peter Sellers. With credit stamps for Warner Brothers, as well as Pictorial Press and Gamma press agencies on the verso.

Sellers plays a thirtysomething attorney who, dissatisfied with his life and impending marriage, gets high and runs off with a hippie chick (Leigh Taylor-Young), only to discover he's still unhappy.

The title of the film is a reference to "Alice B. Toklas brownies," a slang term for cannabis brownies, a recipe for which Toklas included in her 1954 memoir / cookbook *The Alice B. Toklas Cookbook*.

12.5 x 9.5 inches (32 x 24 cm). Very Good plus with light creasing to the edges.

\$475

PERSONS OF INTEREST



86 Humphrey Bogart and Lauren Bacall at Grauman's Chinese Theatre, 1946

Antwerp: A.B.C. Press, 1946. Vintage photograph from Humphrey Bogart's handprint ceremony at Grauman's Chinese Theatre, on August 21, 1946. Featuring Bogart, foot in the cement, supported on one side by Lauren Bacall and on the other by theater owner Sid Grauman.

At the time this photo was taken Bacall and Bogart had been married for just over a year, following their affair and his divorce from his tumultuous third wife, actress Mayo Methot. Bacall would later be offered her own her own handprints, though she declined the honor, believing herself to not be famous enough.

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

\$325

87 Pablo Picasso, Jean Cocteau, and Francine Weisweiler at a bullfight, 1955

1955. Vintage double weight color vernacular photograph of Pablo Picasso, Jean Cocteau, and Francine Weisweiler watching a bullfight in Vallauris, France. Also included are two double weight color vernacular photographs of the bullfight in progress. Each photograph with identifying holograph notations on the verso.

Picasso lived in Vallauris from 1948 to 1955, and produced *Toros en Vallauris*, a linoleum cut print advertising the bullfights held there the same year this photograph was taken. He was also a frequent guest of socialite Francine Weisweiler, who lived in nearby Saint-Jean-Cap-Ferrat, and herself was a patron and close confidant of Jean Cocteau, who lived with her there from 1950 to the early 1960s, filming parts of his 1960 film *Testament of Orpheus* (*Le testament d'Orphée*) at her villa.

4 x 2.75 inches (10 x 7 cm). Fine.

Bullfight photographs: 2.25 x 2.25 inches (6 x 6 cm). Fine.

\$375





88

Charlie Chaplin and Jean Cocteau, circa 1955

Circa 1955. Vintage borderless press photograph of Charlie Chaplin and Jean Cocteau in Saint-Jean-Cap-Ferrat, France, circa 1955. With the stamp of the Dalmas photo agency and International Magazine Services on the verso, along with identifying holograph notations.

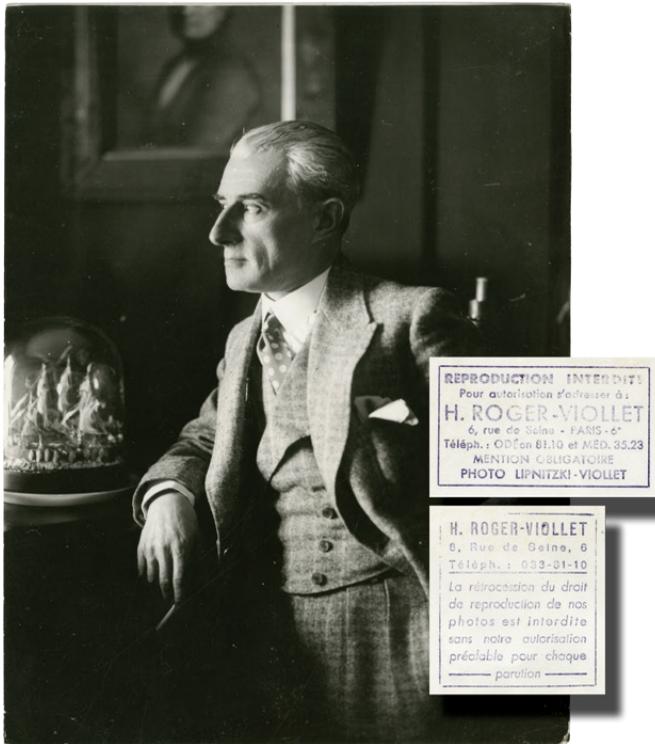
Chaplin and Cocteau first met in 1936, while traveling by boat to Japan, and remained friendly throughout the intervening years. At the time this

photograph was taken, Cocteau was living in Saint-Jean-Cap-Ferrat at the estate of socialite Francine Weisweiller, while Chaplin owned a villa of his own, which he would sell to David Niven a few years later.

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

\$450

PERSONS OF INTEREST



89

BORIS LIPNITZKI

Maurice Ravel, circa 1920s

Circa 1920s. Vintage borderless press photograph of composer Maurice Ravel, circa the 1920s. With the stamp of photo agency Rogers-Viollet crediting Lipnitzki and holograph pencil notations on the verso.

7.25 x 9.5 inches (18 x 24 cm). Very Good plus.

\$325

90

Dashiell Hammett, George Raft, and Frank Tuttle on the set of the *The Glass Key*, 1935

Paramount, 1935. Vintage photograph of author Dashiell Hammett, along with director Frank Tuttle, and star George Raft, on the set of the 1935 film noir. Snipe, stamps, and notations on the verso, all indicating that this photo was used a number of times since it was struck in 1935.

Based on the 1931 novel by Hammett, and the third time one of his novels was adapted to the screen, preceded by *The Maltese Falcon* (1931) and *The Thin Man* (1934).

Grant US. Spicer US Precursor.

\$750





3562-8
 PHOTOGRAPH
 BY
JIM MARSHALL®
 3622 16TH ST.
 SAN FRANCISCO,
 CALIFORNIA 94114
 415-864-3622
 FAX 415-864-4678
 ALL RIGHTS RESERVED

91

JIM MARSHALL**Frank Sinatra and Dean Martin, circa 1960s**

Circa 1960s. Double weight photograph of Frank Sinatra and Dean Martin, circa 1960s. Struck by the photographer Jim Marshall circa 1990s, with his stamp and holograph identification number on the verso.

As a photographer for both record labels and magazines such as *Rolling Stone*, Jim Marshall was one of the most prolific and influential chroniclers of rock music during the 1960s and 1970s. Among his most iconic photographs are images of Jimi

Hendrix setting his guitar on fire at Monterey Pop, Johnny Cash performing at San Quentin, and The Beatles backstage at their final live concert at Candlestick Park. In 2014, he was posthumously awarded a Lifetime Achievement Grammy, the only photographer to be so honored.

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

\$600

PERSONS OF INTEREST

92



ARALDO DE CROLLANZA Leslie Caron, circa 1970s

Circa 1970s. Vintage oversize, borderless press photograph of actor and dancer Leslie Caron, circa 1970s. With stamp of photographer Araldo de Crollanza on the verso.

13 x 8.5 inches (33 x 22 cm). Very Good plus.

\$375

93



Brion Gysin, circa 1975

Circa 1975. Vintage borderless photograph of writer and artist Brion Gysin in Paris, circa 1975, baring his teeth in front of a sign "beware of biting," presumably at the zoo.

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

\$300

94



ROBERT COHEN
John Dos Passos, circa 1960s

Circa 1960s. Vintage borderless press photograph of writer John Dos Passos, circa 1960s. With the stamp of French photographer Robert Cohen on the verso.

7 x 5 inches (18 x 13 cm). Faint paperclip indentation, Near Fine.

\$300

95



Yves Saint Laurent, Catherine Deneuve, and Jean Claude Brialy, 1968

1968. Vintage press photograph of actors Catherine Deneuve and Jean Claude Brialy congratulating fashion designer Yves Saint Laurent on the release of his 1968 spring and summer collection. With a mimeo snipe on the verso from United Press International, dated January 30, 1968, along with later UPI and date stamps.

8.75 x 6.5 inches (22 x 17 cm). About Near Fine.

\$375

96



Karlheinz Stockhausen, circa 1950s

Circa 1950s. Vintage borderless photograph of composer and electronic music pioneer Karlheinz Stockhauser, circa the 1950s. With holograph pencil notations on the verso.

12 x 8.5 inches (30 x 22 cm). Near Fine.

\$475

97



Osvaldo Farrés, 1951

1951. Vintage borderless still photograph of Cuban songwriter and composer Osvaldo Farrés. Featuring Farrés at the piano while two men holding sheet music look on. Archivo Bohemia and Hervé Derrien collection rubber stamps to the verso.

One of Cuba's most significant musicians, Farrés is said to have had an innate ability for composition. His works included well-known hits such as "Perhaps, Perhaps, Perhaps," "Madrecita," "Tres Palabras," and many more, and have been interpreted by countless musicians including Doris Day, Nat King Cole, Pedro Vargas, Maurice Chevalier, Cake, and Bing Crosby, among others. In 1962 Farrés emigrated to the United States, where he resided in New Jersey until his death in 1985.

9.5 x 6.5 inches (24 x 16.5 cm). Near Fine.

\$300



98

ANGELO FRONTONI

Luchino Visconti and Romy Schneider, circa 1970s

Circa 1970s. Vintage photograph of director Luchino Visconti peering out of a large window while Romy Schneider laughs in the background. With the stamp of photographer Angelo Frontoni on the verso, as well as holograph notations and a date stamp of June 3, 1982, roughly a week after Schneider died unexpectedly from a heart attack.

Visconti directed Schneider in two films, first in *Il lavoro*, his segment for the 1962 anthology film *Boccaccio '70*, then in 1972's biopic *Ludwig*, where she returned to the role of Empress Elisabeth of Austria nearly twenty years after breaking through role in the "Sissi" trilogy of films.

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

\$400

PERSONS OF INTEREST



99

Mae West, circa 1930s

Circa 1930s: Los Angeles: Paramount. Vintage photograph of Mae West, circa 1930s, promoting her generally as a contract player for Paramount, where she nearly single-handedly saved the studio from bankruptcy with the success of *She Done Him Wrong*. By the middle of the decade was the highest paid actress in Hollywood.

8 x 10 inches (20 x 25 cm). Stamp of famed French bookstore Le Minotaure on the verso. Faint horizontal crease, Very Good plus.

\$325



100

Pete Brown, circa 1960s

Circa 1960s: Vintage photograph of musician, lyricist, and poet Pete Brown performing, circa the 1960s. With holograph pencil notations in the verso.

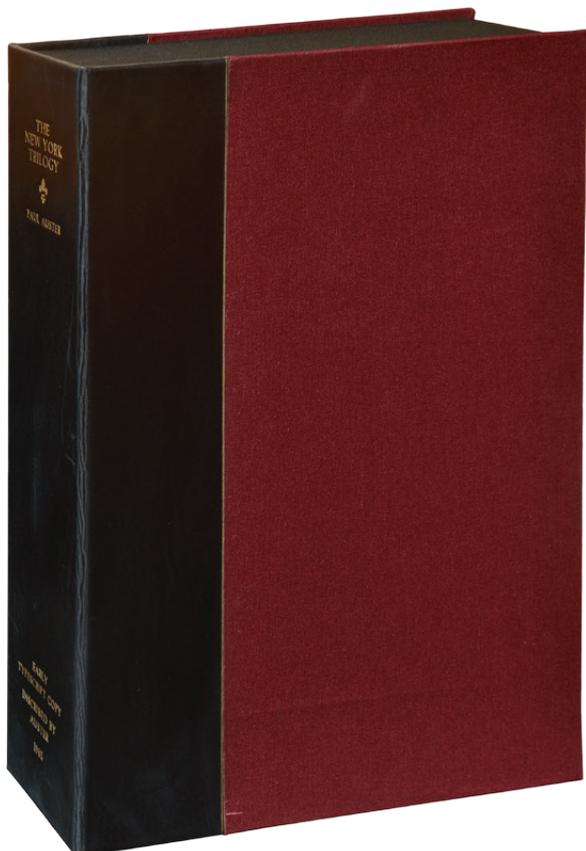
Best known for his work as a lyricist with the band Cream, where he co-wrote a large number of songs, including hits "I Feel Free," "White Room," and "Sunshine of Your Love." Brown also recorded several albums with other bands and as a solo act.

10.75 x 8.25 inches (23 x 21 cm), with a wide bottom margin. Near Fine.

\$325



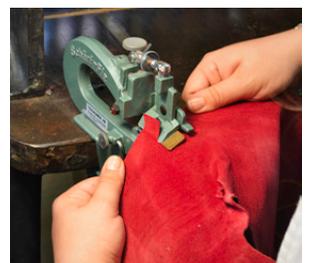
NEED A BOX FOR THAT?



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

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

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





ROYALBOOKS.COM