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CATALOG

SIXTY-EIGHT



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## THE ROYAL BOOKS CREW

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# FEATURED

Inscribed to screenwriter Frank Partos

## 1 **RAYMOND CHANDLER** **The Lady in the Lake**

New York: Alfred A. Knopf, 1943. First Edition.  
Inscribed to Frank Partos on the half title page:  
"For Frank Partos / with love / Raymond Chandler."

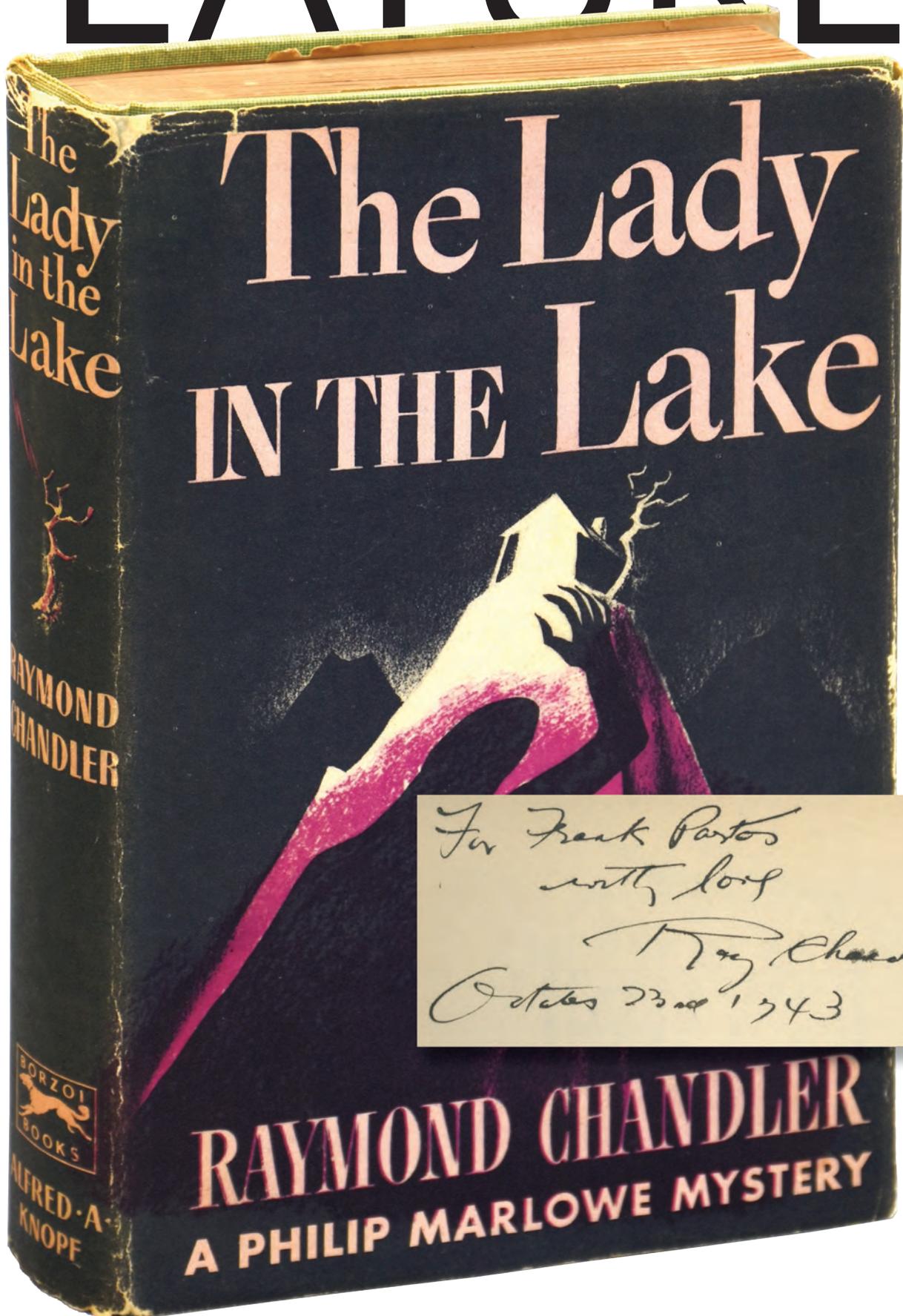
Partos and Chandler co-wrote the screenplay for *And Now Tomorrow* (1944), one of Chandler's few screenwriting efforts. As a screenwriter, Partos was responsible for some of the best genre films of the 1940s. His work includes *Stranger on the Third Floor* (1940), *The Uninvited* (1944), and *The Snake Pit* (1948), each groundbreaking in the areas of film noir, ghost stories, and insane asylums, respectively.

The author's fourth book, and the fourth Philip Marlowe mystery. Basis for the 1947 film, directed by and starring Robert Montgomery.

Near Fine in a Very Good dust jacket with moderate wear at the extremities.

**\$37,500**

# FEATURED



For Frank Partos  
with love  
Ray Chandler  
October 23rd 1943



**2 GEORGES MÉLIÈS**  
 Archive of six letters regarding the director's career  
 in the theater, cinema, and as a merchant, circa 1928-1932

An archive of six extraordinary autograph letters signed, five in French and one in English, by the pioneering film director Georges Méliès, generally considered to be one of the inventors of narrative cinema, revealing a great deal about his little-discussed but profoundly important origins in the Robert-Houdin Theatre in Paris, as well as his work as a magician, and ultimately as a film director. Equally interesting in these letters are various revelations regarding his character, a combination of innocence, boundless enthusiasm, a quizzical nature, a photographic memory, and a great love for artists, magicians, and all performers whose work came under the umbrella of "illusion."

Included with the archive is a full transcription of the letters in English.

Méliès began his career in theater at the Theatre Robert-Houdin, doing extremely creative work in an area that could be described as an intersection of live theater, pantomime, magic, and vaudeville. After seeing an 1895 demonstration by the Lumière Brothers, he became very interested in cinema, and between 1896 and 1914 made over 500 short films. His film work utilized many of the elements from his live performance as a basis for content, and the portion of his work that has survived reveals a storytelling style that revels in Jules Verne-esque fantastical adventure fiction. The films ranged from one to 40 minutes in length, and many were completely abstract, with his intense interest in the effect of "illusion" on an audience that ultimately led to him becoming one the earliest creators of special effects. Importantly, the effects he invented on celluloid were not just a component of his cinema, they were the essence of it.

23 Fév 1928

Cher Monnier

Je pense que vous avez dû recevoir maintenant les 2 premiers articles. Comme je crois, d'après ce que vous me dites, que les renseignements au sujet du Théâtre Robert-Houdin intéressent vos lecteurs, je n'hésite pas à vous envoyer quelques détails. Tout cela pourra prendre place petit à petit quand vous aurez de l'espace disponible, je vous enverrai, avec les photos, un plan détaillé du théâtre.

Après l'heure j'ai reconstitué très exactement, de mémoire, le plan et le tracé de la scène, que vous trouverez ci-joints.

Vous pensez bien que rien de ce qui touche mon pauvre vieux théâtre ne m'est sorti de la mémoire!

36 ans! avec une moyenne de 750 représentations par an (clôture annuelle et matinées comprises), ce qui fait 27.000 représentations!!!!!!!

Quand j'y pense, c'est tout simplement

seront tous  
présence au  
faites exprès;  
tous les  
nombre syndical  
maintenant.

teux, faute  
écrit au  
mon genou,

bonté  
bleu pour  
mbri, je  
la mar-

moi  
t tout  
commerce!

de ces ra-  
sire le  
Ce

ic?  
que  
pas que  
le bon vieux temps, et que

Je me suis jamais si heureux que lorsque je me retrouve avec les Collègues, Comédiens, Cinématographistes, ou plutôt, Digitateurs, et que je me retrouve dans mon élément de première intention.

Si, par la suite, vous y voyez un intérêt pour vos lecteurs, je pourrai vous donner nombre de Chroniques ~~sur~~ relatant la carrière et jusqu'à vos commentaires des articles que j'ai connus à Robert-Houdin. Tout cela est grand dans ma mémoire. Je les ai entendus si souvent que je les sais par cœur.

Certains sont bien amusants, notamment ceux de Reynald et de Solitto; et quand je fais d'eux une imitation, avec leur dimanche, leurs intonations, leur accent, nos camarades de la Chambre syndicale se paient une bonne pinte de rire. Dame! je n'ai pas été comédien pour rien, et les imitations d'accent sont tout à fait dans mes cordes.

Cordialement  
Votré J. Méliès

Just as importantly, Méliès made some of the first cinematic forays into science fiction and horror, and was a pioneer in the making of fantastical adventure films. *The House of the Devil* (1896) and *The Cave of the Unholy One* (1898) are arguably the first horror films ever made. A print of the former was acquired upon its release by Thomas Edison, who duplicated and distributed it with great financial success in the United States. Though Edison paid no royalties to Méliès, the director's name became well-known to filmgoers all over the Western world as a result.

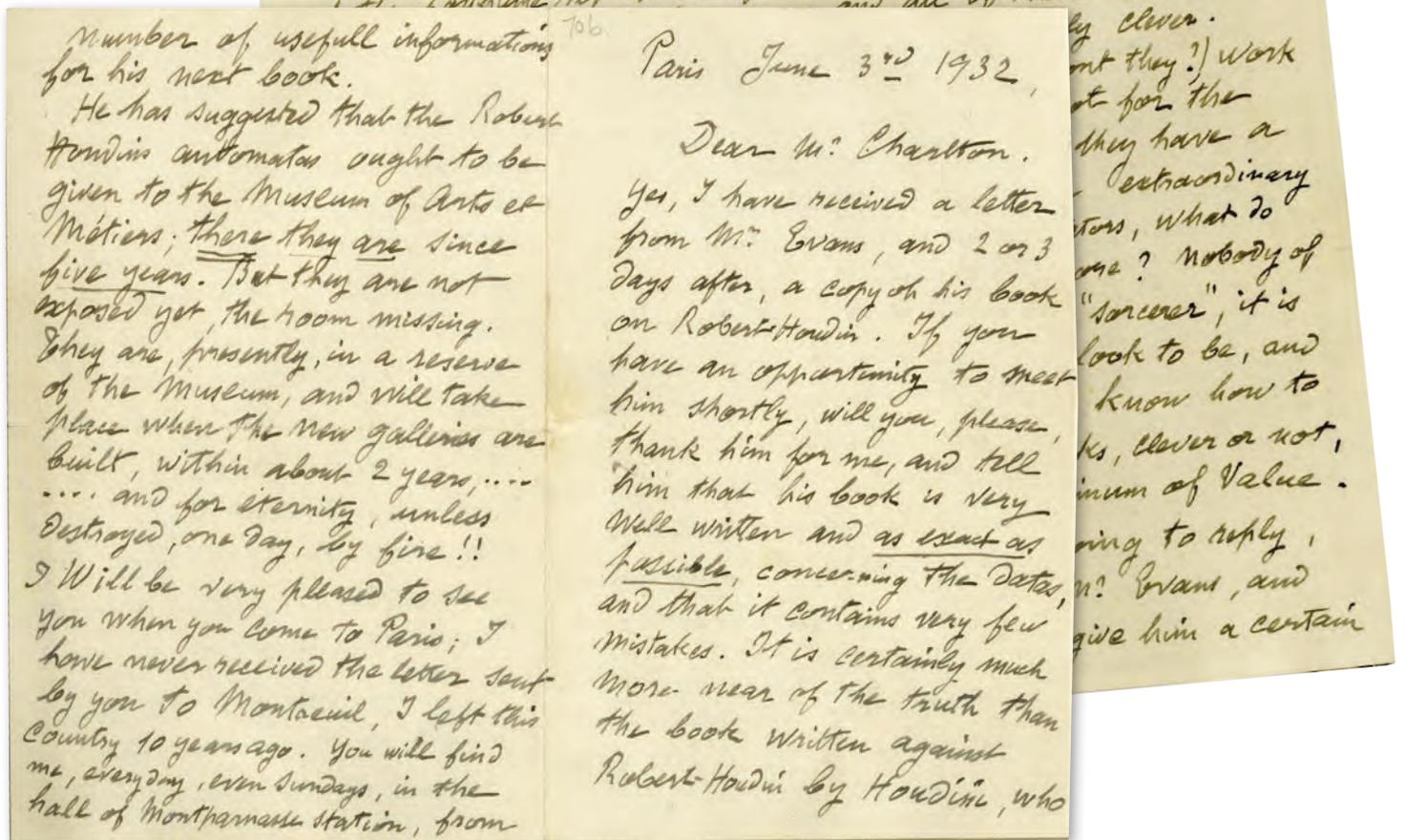
Six years later, Méliès produced what is today his most famous short feature, *A Trip to the Moon* (1902), generally considered to be the first science fiction film, and the first to depict space travel. The film was based very loosely on two popular novels of the time, *From the Earth to the Moon* by Jules Verne and *The First Men in the Moon* by H.G. Wells. The film includes a celebrated scene in which a spaceship pokes itself

into the eye of the man in the moon. It is also thought to be the first pataphysical film, illustrating the "illogicality of logical thinking," a notion that is at the heart of Méliès' filmmaking style.

Méliès did not grasp the value of his films, which in large part led to his film company being forced into bankruptcy in 1913 by large French and American studios. The company was bought out of receivership by Pathé Frères, and because the concept of film preservation was still nearly 20 years away, most of his films were ultimately melted down for boot heels during World War I or recycled to make new film.

Méliès spent the last 24 years of his life working as a toy merchant in Montparnasse Station, and it was during this period that these letters were written. The content of the letters is quite broad and uniformly fascinating, and divides into four groupings:

## FEATURED



(a) a brief but extraordinary 1932 letter in English about his days as a filmmaker.

(b) a grouping of three letters from 1928 regarding his earliest days at Robert-Houdin Theatre, details regarding a series of short pieces he is writing about his life (for a magazine or newspaper), and a proposal to gather the pieces for publication in book form.

(c) a letter from 1929 regarding the proofs of caricatures that Méliès has drawn for the purpose of publication as postcards to be sold to fans of his work.

(d) a brief but significant letter from 1931 regarding an annual "magician's gala," mentioning several of the magicians who performed, a gathering of artists that was clearly at the heart of what preserved Méliès spirit during the years after his film company collapsed.

In the first letter, Méliès speaks candidly of his days as a filmmaker, and the collapse of his company: "You will find me every day, even Sundays, in the hall of Montparnasse station, from 10 o'clock AM to 10 PM I keep there a shop of toys and sweets, since I have unfortunately, lost 3 millions of francs during the war, which I had gained as a producer of motion pictures and pioneer of cinematography."

The next three letters represent the heart of the content of this archive, and have to do with Méliès' earliest days working as a magician in the Robert-Houdin Theatre. These letters deal in some detail with an ongoing memoir being written by Méliès, ending with a letter responding to a proposal for the memoirs to be expanded and published as a book.

In the first letter, Méliès writes: "I think by now you must have received the first two articles. ...I believe that information on the subject of the Robert-Houdin Theatre will interest your readers, so I won't hesitate to send more details. ...Today I constructed the exact floor plans of the stage and back stage from memory and I am enclosing them here. You are right if you think that nothing that happened in my little old theater has escaped my memory. With an average of 750 performances per year, that makes 27,000 performances! When I think about it, that is simply staggering."

He goes on to remark on the irony of his current profession: "[This is] written in great haste (and on my knees, above the market)...from my little store atelier where there is no space for me and I am crowded by, or should I say, drowned in merchandise. I, at 67, a merchant! I who was

22 Fév 1928

Cher Monsieur

Voici la suite de l'article  
sur le théâtre Robert-Houdin.

Je n'ose pas m'étendre  
davantage, il y aurait fort  
à dire sur tous les artistes qui y  
sont passés, mais cela prendrait  
bien de la place!

Enfin, si vous voulez  
quelques renseignements de  
plus, n'hésitez pas à me  
les demander, quand vous  
publiez, je suis à votre dispo-  
sition.

Au moment de vos vacances,  
si vous pouviez être à Paris

fin Juin, nous serions très  
heureux de vous avoir à  
notre banquet annuel.

Cordialement à Vous

J. Méliès

always an artist first and who always detested business? What is there to do!? Life has reversals like this, and the war has made me lose the result of 47 years of work [One must] resign oneself, and that is what I have done. That doesn't mean that I do not miss the good old days and I am never as happy as when I am together with colleagues, comedians, cinematographers, or magicians, when I am in my own element."

In the final letter of this grouping, Méliès acknowledges with interest a further proposal to produce an edition of his memoirs, which, though never published during his lifetime was likely the basis for the 1945 publication of Méliès' memoirs edited by Maurice Bessy, issued by Editions Prisma and to our knowledge never republished. The letter goes on in great detail about how the linotype should be set up for the book, the importance of illustrations, and other details regarding printing and publication.

The last letter, from 1932, is an enthusiastic review of Robert Evans' 1932 biography of Jean-Eugene Robert-Houdin. Méliès describes the book as "very well written and as exact as possible concerning the dates," and that it "contains very few mistakes. It is certainly more near the truth

than the book written against Robert-Houdin by Houdini, who seems to have been jealous of the posthumous reputation of our old master...[Evans] has evidently written this book in order to break this reputation."

Méliès then goes on at great length about his knowledge from youth of Robert-Houdin's earliest days as a performer, then expounds on the nature of his original trade, and indeed, the philosophy behind the illusion at the heart of cinema: "The conjurers (don't they?) work for the public, not for the professionals; if they have a success and seem extraordinary men to spectators, what do they require more? Nobody of us is really a 'sorcerer,' it is sufficient to look to be, and principally to know how to put our tricks, clever or not, in the maximum of value."

Surviving posters and other ephemera representing Méliès' work are excessively rare; letters in his hand are virtually non-existent. OCLC indicates that there is no institution with autograph material, and auction records show no appearance of any letters since 1975. Virtually all known surviving material is held by the Cinémathèque Française in Paris.

**\$40,000**

### 3 JAMES ELLROY Blood on the Moon

First draft manuscript for the 1984 novel, dated 1981, and here under the working title *L.A. Death Trip*. Inscribed by Ellroy on one of two title pages (with another unused title, *Because the Night*, crossed out), in which the author identifies this typed manuscript as a precursor draft to *Blood on the Moon* and specifies the time period in which it was written.

Also included is an autograph letter signed on Mysterious Press stationery, in which Ellroy calls this "the real live, genuine, cold-blooded 1st draft of *Blood on the Moon*—my 3rd novel. As you will be able to tell, the book needed work—I did it, and the revised edition met the eyes of the world. This edition meets only your baby blues...so I hope you dig it."

As indicated in the Ellroy letter, comparison with the published book shows substantial differences from the manuscript on offer, with plot elements remaining relatively the same, but significant changes to the text.

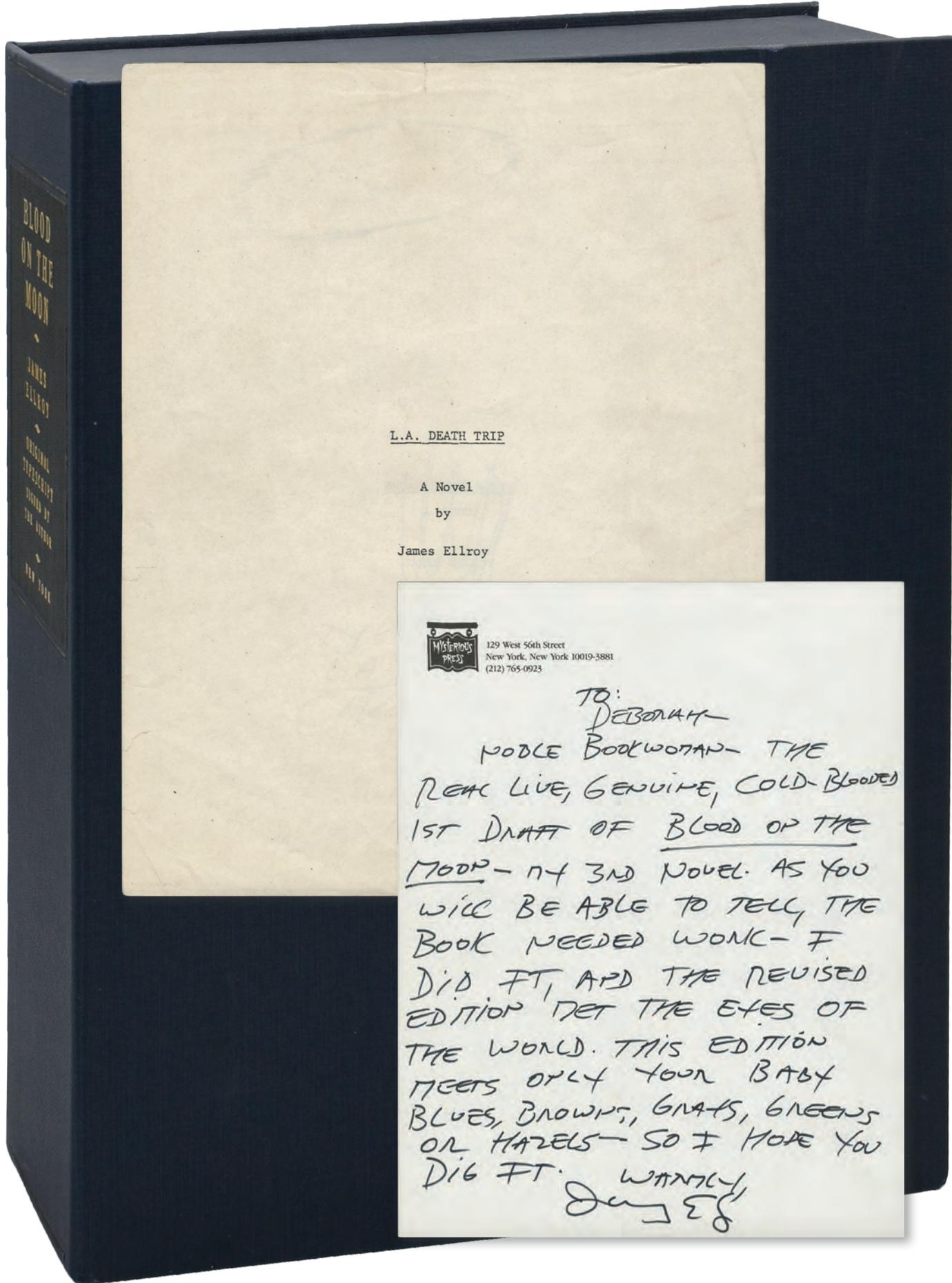
The author's third book and his first to be published in hardcover. The first book in the Lloyd Hopkins trilogy, the second book of which takes one of the unused titles here, *Because the Night*. Basis for the 1988 neo-noir *Cop*, directed by James B. Harris, and starring James Woods, Leslie Ann Warren, and Charles Durning.

An early draft of the manuscript of an early book by one of the masters of hard boiled fiction.

424 pages, original typescript, with some cut-and-paste emendations throughout.

In a custom cloth clamshell box with leather spine label.

**\$8500**



BLOOD ON THE MOON  
 by JAMES ELLROY  
 ORIGINAL DETECTIVE NOVEL BY THE AUTHOR  
 1957 1974

L.A. DEATH TRIP

A Novel

by

James Ellroy



129 West 56th Street  
 New York, New York 10019-3881  
 (212) 765-0923

TO:  
 DEBORAH -  
 NOBLE BOOKWOMAN - THE  
 REAL LIVE, GENUINE, COLD-BLOODED  
 1ST DRAFT OF BLOOD ON THE  
MOON - MY 3RD NOVEL. AS YOU  
 WILL BE ABLE TO TELL, THE  
 BOOK NEEDED WORK - I  
 DID IT, AND THE REVISED  
 EDITION MET THE EYES OF  
 THE WORLD. THIS EDITION  
 MEETS ONLY YOUR BABY  
 BLUES, BROWNS, GNATS, GREENS  
 OR HAZELS - SO I HOPE YOU  
 DIG IT. WARMLY,  
 JAMES ELLROY

## 4 **VLADIMIR NABOKOV (NOVEL)** **TONY RICHARDSON (DIRECTOR)** Laughter in the Dark

Archive of three Draft scripts for the 1969 film by three different screenwriters.

From the estate of film producer Elliott Kastner, whose best known credits include *The Long Goodbye* (Robert Altman, 1973), *The Missouri Breaks* (Arthur Penn, 1976), and *Heat* (Michael Mann, 1996).

The first script is an undated draft script by screenwriter George Bluestone, who previously adapted Winston Graham's 1967 novel *The Walking Stick* for the 1968 Eric Till film, with copied annotations throughout, striking, adding, and adjusting dialogue.

The second is a Second draft script, dated 1st April, 1968, by novelist, playwright and screenwriter Derek Marlow, with copied annotations striking scenes or pages on nearly every page. Marlow said in an interview that he was asked by director Tony Richardson which book he'd like to adapt for a screenplay, and Marlow suggested Nabakov's *Laughter in the Dark*. Two or three months afterward Marlow received a call from Richardson asking him to write the adaptation.

At the time Richard Burton was slated to star alongside Marianne Faithfull. Marlow then went to the US to promote his 1968 novel *Memoirs of a Venus Lackey*, and upon his return to the UK, found out a new screenplay by Edward Bond had been written, and Burton and Faithfull had been replaced.

The third is a draft script, dated 24th June 1968, by Edward Bond. IMDB shows the filming date as starting June 1968, thus likely a draft used early in the production. The first half of the script (to page 66) is on pink paper with the remainder on green paper, with no revision date change.

Based on the 1932 novel by Vladimir Nabokov, updating the original 1930s Berlin setting to 1960s swinging London, about a wealthy art dealer who is seduced and swindled out of his fortune by a young woman and her lover.

Set in London and the Riviera, shot on location in Spain, France, and the United Kingdom.

**\$4500**



## 5 CHARLES DICKENS (NOVEL) ALEC GUINNESS (PLAYWRIGHT, STARRING) Great Expectations

Draft script for the 1939 play, carbon typescript on onionskin. With the name of actress May Hallatt in holograph ink on front wrapper, and holograph annotations in pencil throughout. We could not verify Hallatt's involvement in the 1939 production, although it seems reasonable to infer from this script that the prolific stage and screen actress indeed had been, possibly as stand-in for the role of Miss Havisham, as many of the annotations in the script relate to that character.

In 1939, during a period of unemployment, Alec Guinness, with the aid of his wife, artist, playwright, and actress Merula Sylvia Salaman, began writing a stage adaptation of the 1861 Charles Dickens classic. Upon completion, Guinness shared the manuscript with friends, who decided to form an actor's cooperative, the Actor's Company, with the intention of putting on the production. It was also at this time, September 1939, that Great Britain declared war on Germany, commencing World War II.

The play premiered in December 1939, under the direction of George Devine, at Rudolf Steiner Hall. Marius Goring performed the role of Pip, with Martita Hunt as Miss Havisham, Yvonne Mitchell

as the young Estella, Roy Emerton as Magwitch, and Vera Poliakoff as the adult Estella.

Guinness and Salaman, sitting opposite one another on stage, were the narrators as well as performing the roles of Herbert Pocket and Biddy, respectively. The play received favorable reviews, particularly from *Sunday Times* critic James Agate, and did reasonably well, but the strain of the war prevented it from moving to a larger theatre and the production, as well as the Actor's Company, went bust.

The following year a new production of Guinness' *Great Expectations* began, but was then abandoned when Guinness refused to take part.

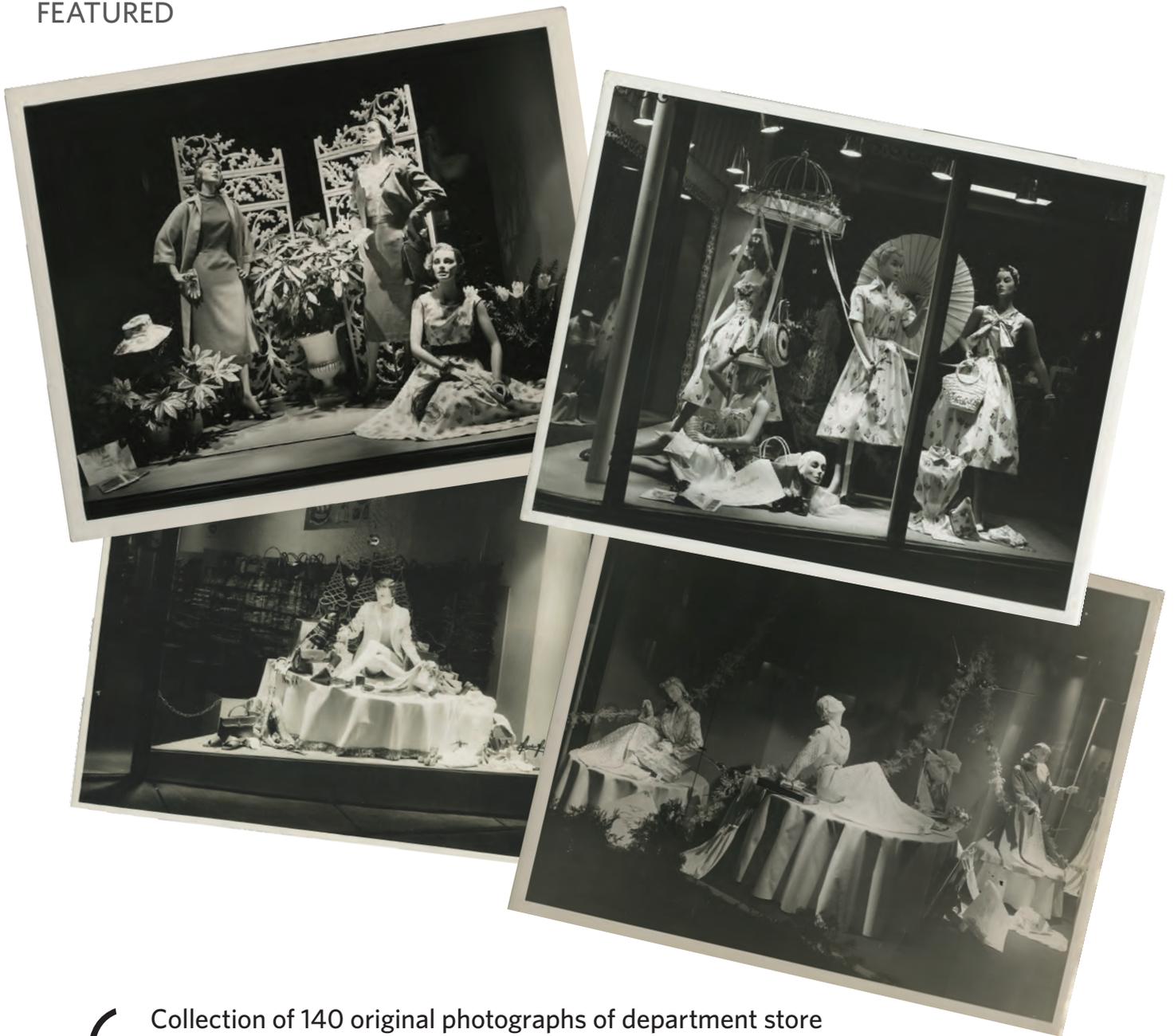
Guinness credits the play for having drawn him from the stage onto film. Upon Salaman's insistence, an actress friend of hers, Kay Walsh and her husband, then thirty-one-year-old film editor David Lean, saw the production, which directly inspired Lean to take the story to the screen and make the classic 1946 film, with Guinness and Hunt reviving their stage roles for the screen.

**\$3500**

May Hallatt.

GREAT EXPECTATIONS

-----eoe-----



## 6 Collection of 140 original photographs of department store window displays in New York City and Southern California, circa 1950s

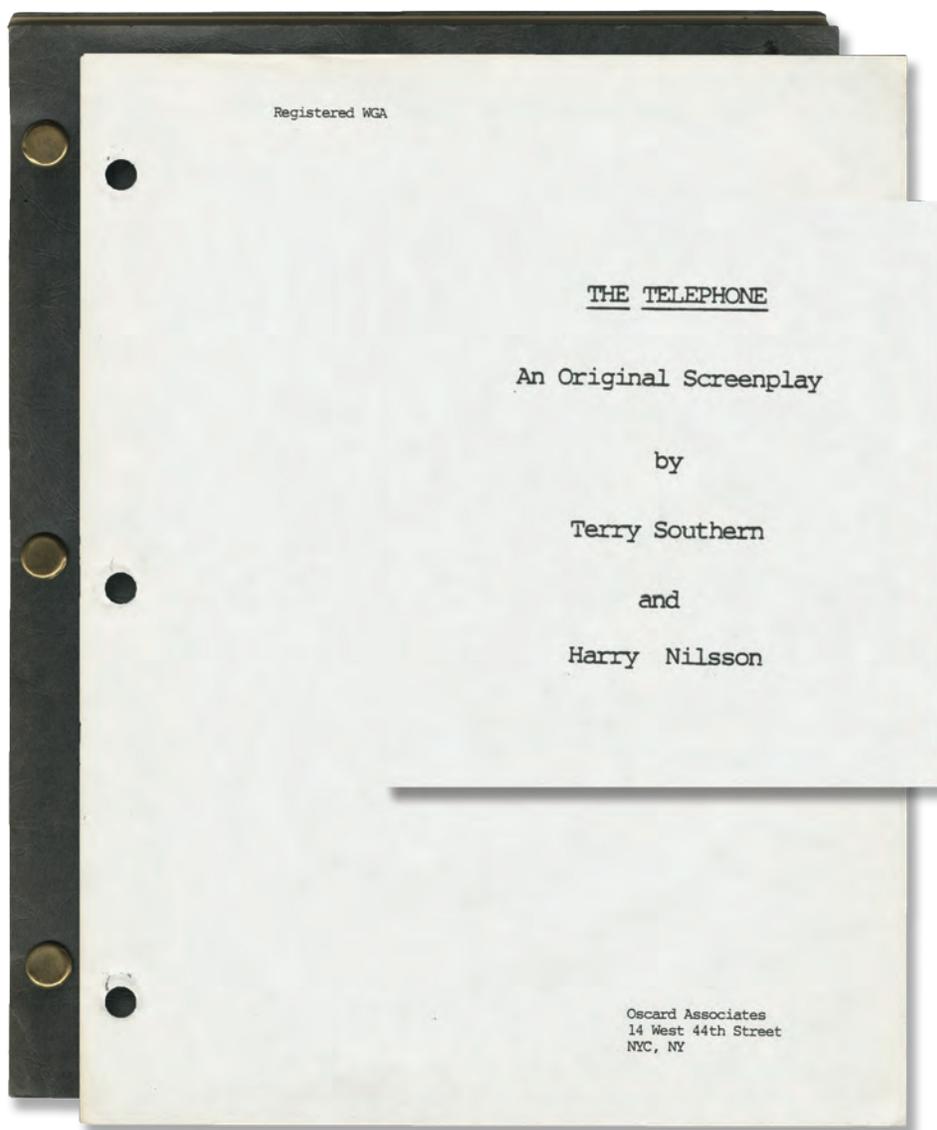
Collection of 140 vintage photographs of department store window displays, nine of which are double weight. Eight photographs dated 1948, four dated 1949, with the rest being circa 1950s. Nearly two thirds with stamps on the verso or other identifying information for the photographers or photography studios.

Roughly half of the photographs feature window displays from Peck & Peck, a New York based chain that at its peak had 78 stores across the United States, including images from its flagship store on 5th Avenue in New York. Also included are 26 photographs of displays at the nearby Stern's, as well as 19 photographs from photography studios in Southern California, including Los Angeles, Long Beach, and Pasadena, eight of which are identified as being from the Buffum's store chain.

The window displays in this collection predominantly feature mannequins showcasing women's clothing and accessories, with a smaller number featuring children and teens, and occasional ones focused on furniture or household decorations. The displays are arranged in such a way that they create abstract, aspirational narratives around travel, parties, and leisure activities, in retrospect giving historical context (not to mention a surreal, frozen-in-time quality) to the Mid-century modern design and fashion. Taken as a whole, a fairly comprehensive look at the focus and psychology of women's advertising and fashion in the American mid-century.

10 x 8 inches. Generally Very Good plus to Near Fine, with slight curling.

**\$2850**



**7 TERRY SOUTHERN, HARRY NILSSON (SCREENWRITERS)  
RIP TORN (DIRECTOR)  
WHOOPI GOLDBERG (STARRING)  
The Telephone**

Draft script for the 1988 film, circa 1986, two copied annotations of a circled "3" and "4" on one page.

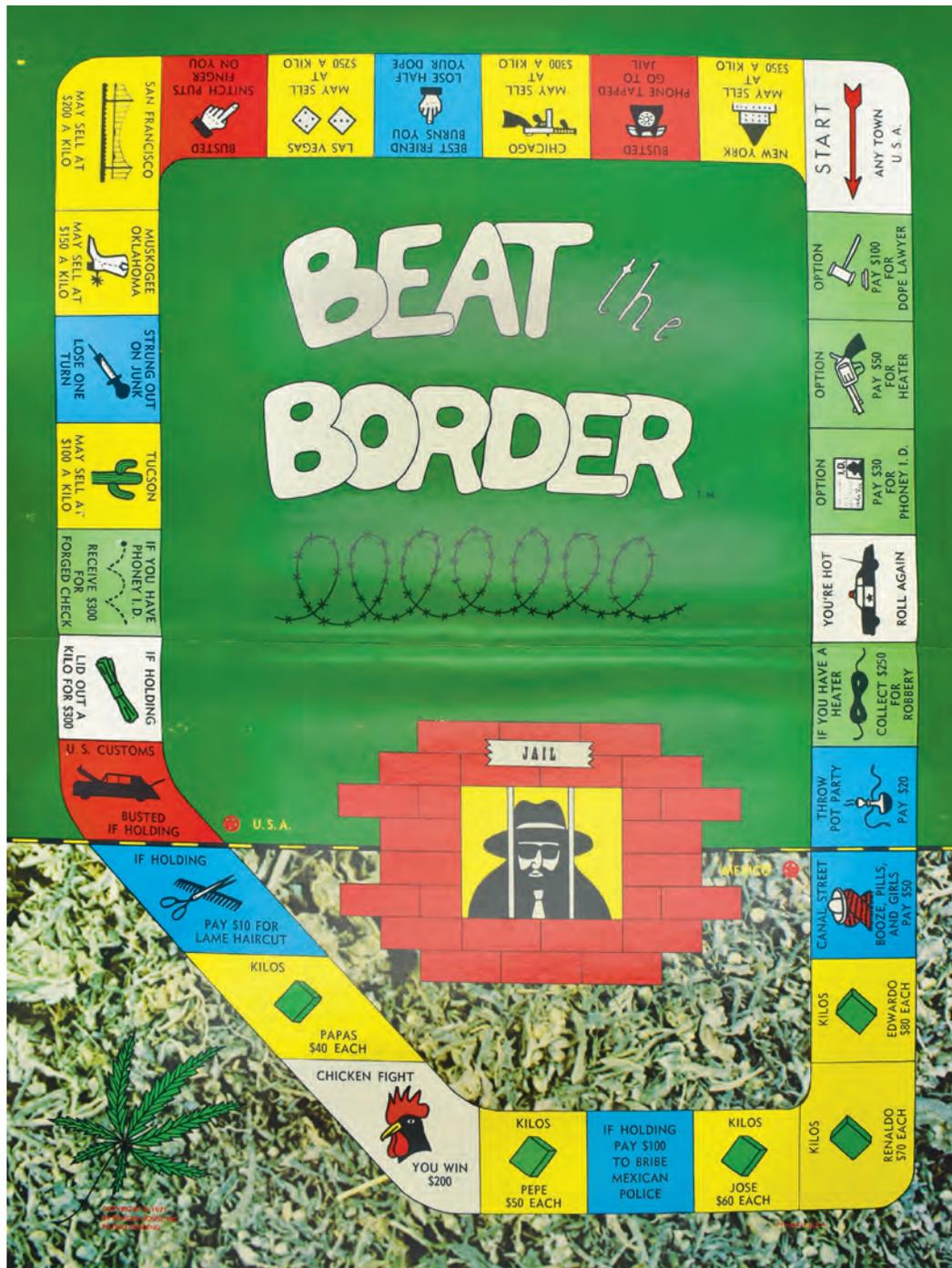
From the estate of film producer Elliott Kastner, whose best known credits include *The Long Goodbye* (Robert Altman, 1973), *The Missouri Breaks* (Arthur Penn, 1976), and *Heat* (Michael Mann, 1996).

Singer/songwriter Harry Nilsson teamed up with Terry Southern to create a truly odd and uncomfortable screenplay about a struggling, unstable actress calling people and businesses on her phone in her apartment. Essentially a one-woman performance, set entirely in a small

apartment with a pet owl, goldfish, and a telephone. Nilsson and Southern enlisted Whoopi Goldberg to play the woman. Rip Torn directed, his first and only time in that capacity. The film included short cameos from Elliott Gould, John Heard, and Severn Darden, as well as the voice of Hervé Villechaize.

The film was universally panned, with Goldberg even filing a lawsuit to prevent its release after Torn's cut was screened at the Sundance Film Festival, but, being unlike any other film, it has since achieved a kind of a cult status.

**\$2000**



# 8 Beat the Border: The Game of Narcotics Traffic

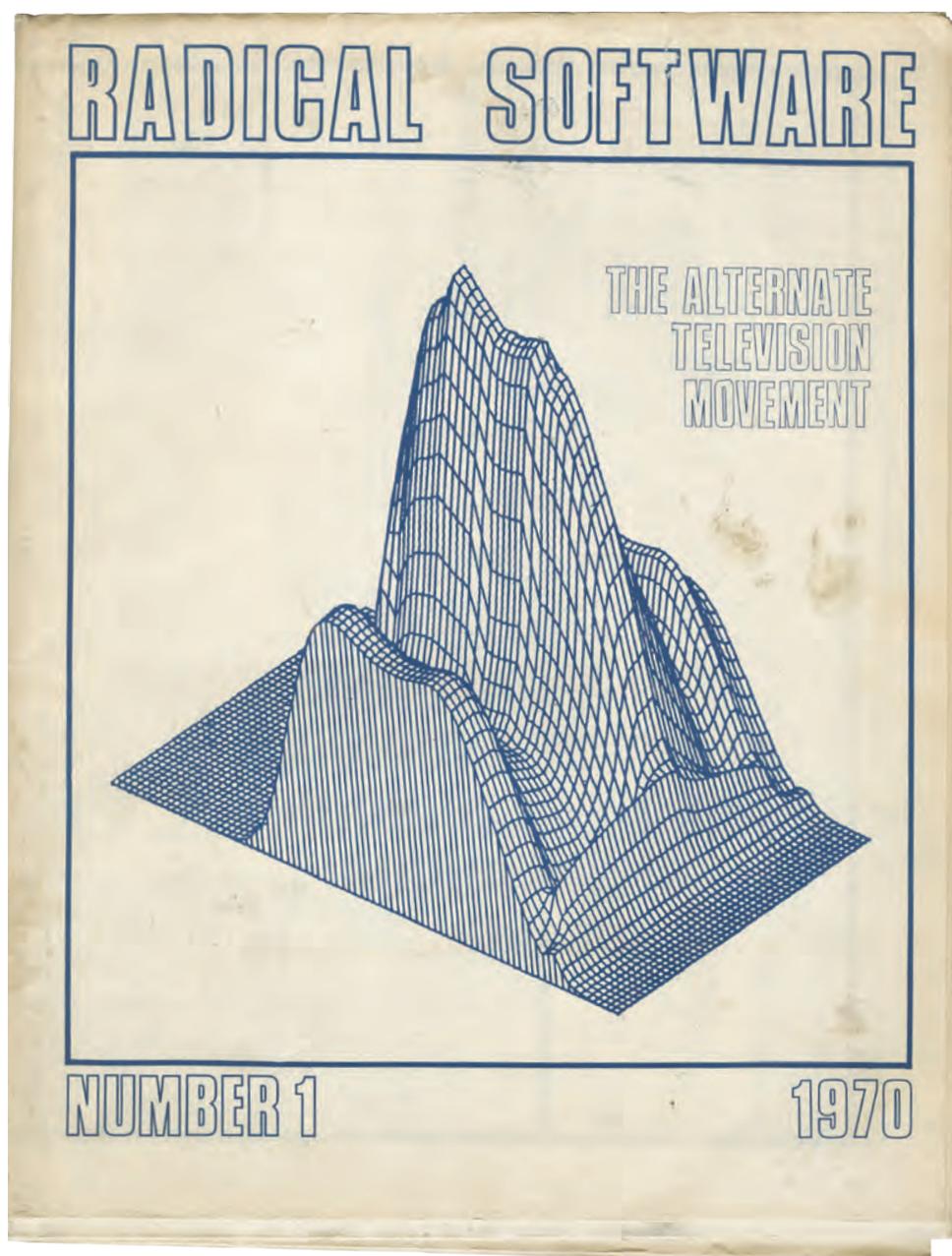
Phoenix, AZ: Border House, 1971. First Edition, with the pictorial marijuana leaf design box top (replaced later with a white box top). Complete, with playing pieces, fake money, cards, and scoring pad in the original, unopened plastic bag. Rare, with no copies in OCLC.

A Monopoly-esque game where players compete to smuggle kilos of marijuana across the Mexican border to sell in American cities like New York,

San Francisco, and Muskogee, while avoiding the cops and other pitfalls. An interesting, humorous record of early 1970s drug culture, including a chart listing both the wholesale and retail prices for a kilo.

Game board and pieces Near Fine or better and unused. Box Very Good plus, with splitting to the corners of the top lid.

**\$2200**



## 9 PHYLIS GERSHUNY, BERYL KOROT (EDITORS) Radical Software

New York City: Raindance, 1970. Second printing of Issue One, with the issue number on the front wrapper and a history of the printings on the rear. First printing of Issue Two, with a questionnaire soliciting feedback from the reader laid in.

Influential journal from the earliest days of the independent video and video art movements, with a focus on how information was edited, disseminated, and controlled, and the use of emerging home recording technologies to free television and video from corporate control, with eleven issues published

between 1970 and 1974. Published by the Raindance Foundation, a self-described "alternate culture think-tank" that focused on the intersection of cybernetics, media, and ecology, and the use of video as an alternative method of communication.

14.5 x 22.5 inches, folded tabloid style. Very Good plus on newsprint, with expected light toning, soil, and edgewear.

**\$1500**



**10** **MARC CONNELLY, WILLIAM KEIGHLY (DIRECTORS)**  
**REX INGRAM (STARRING)**  
**The Green Pastures**

Collection of nine vintage oversize photographs from the 1936 film. Each with a mimeo snipe on the verso.

Based on the 1930 Pulitzer Prize winning play by Marc Connelly, itself based on *O! Man Adam an' His Chillun*, a 1928 collection of pseudo-African American folk tales by Roark Bradford.

One of only a handful of films to feature an all-Black cast made by a major Hollywood studio during the Golden Age, becoming the highest grossing such film, and remaining so until surpassed by *Carmen Jones* in 1954.

14 x 11 inches. Very Good. Curled, with light edgewear and light vertical creasing down the center.

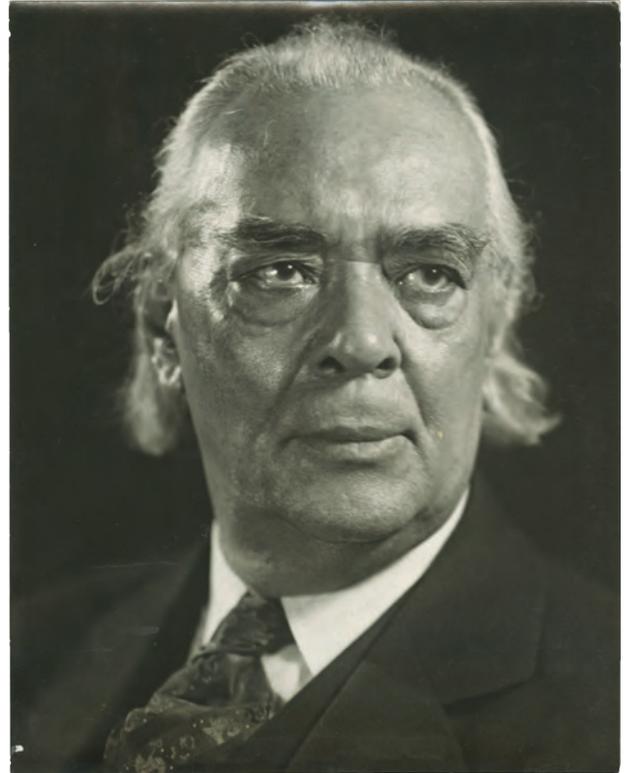
**\$6500**



**11 ALFREDO VALENTE (PHOTOGRAPHER)  
RICHARD B. HARRISON (STARRING)  
Original publicity photograph  
for the 1934 touring production of  
The Green Pastures**

Vintage double weight, borderless photograph of actor Richard B. Harrison used to promote the touring production of the 1930 Pulitzer Prize winning play. With the stamp of photographer Alfredo Valente on the verso, and a mimeo snipe noting that the upcoming performance at Ohio University will be the 1460th since it debuted on Broadway four years earlier.

Based on the 1928 collection of pseudo-African American folk tales *Ol' Man Adam an' His Chillun* by Roark Bradford, the play debuted February 26, 1930 at the Mansfield Theatre. It would run for 16 months and then tour over 200 cities in the United States and Canada with the original cast, including leading actor Richard B. Harrison. Harrison would die almost exactly a year after the performance advertised here, and just after he was featured on the cover of *TIME* magazine, tragically denied the opportunity to take advantage of the fame the role gave him.



7.5 x 9.5 inches. Very Good plus, with light edgewear and a short vertical crease to the bottom edge.

**\$300**

**12 Josephine Baker and her husband  
Jean Lion, circa 1938**

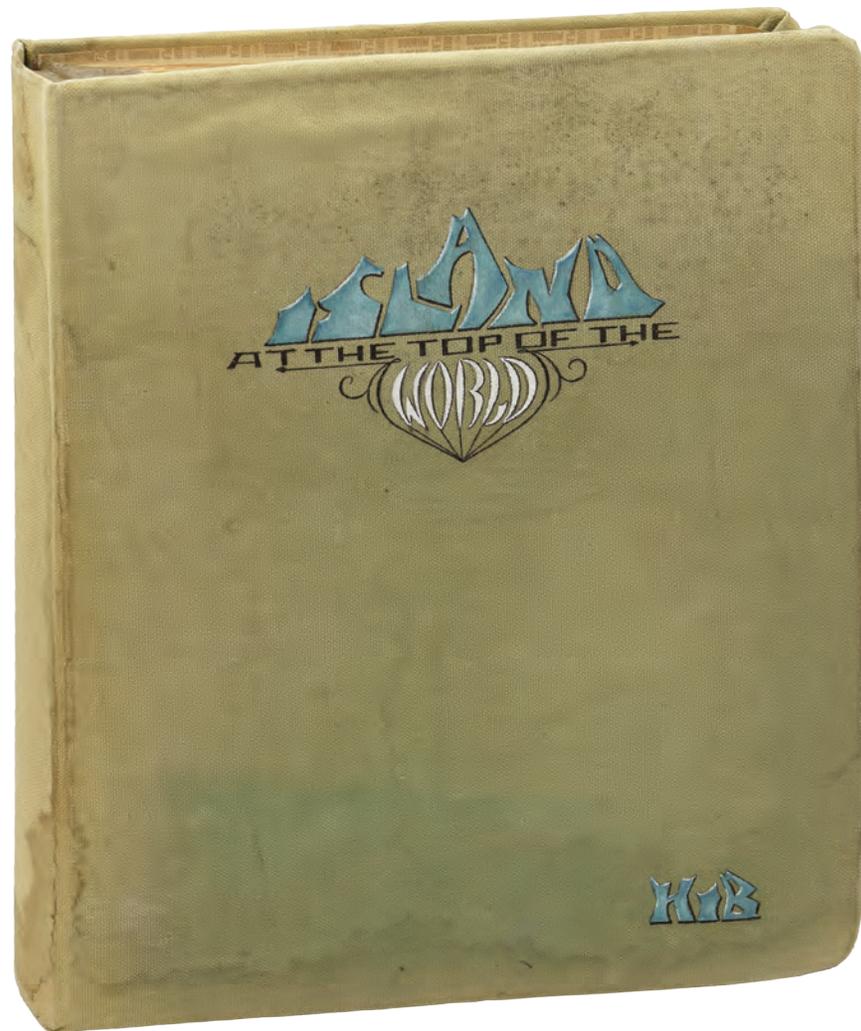
Two original contact strips, five images in total, of Josephine Baker and her husband Jean Lion taking a carriage ride, circa 1938. With agency stamps and holograph annotations on the verso of each.

Strip with two images: 3.5 x 6 inches. Near Fine.

Strip with three images: 3 x 7 inches. Near Fine.

**\$700**





## 13 ROBERT STEVENSON The Island at the Top of the World

Production bible and Revised Final script for the 1974 film belonging to an unknown crew member, with script dated March 2, 1973. Heavily annotated throughout in holograph pencil and ink, primarily dialogue changes, adjustments, and strikes, and occasionally timing notes. Included are Shooting Call sheets, Staff and Crew Sheets, Day out of Days sheets, set lists, 82 pages of Shooting Schedule and 22 pages of Second Unit Shooting Schedule. Housed in a hand painted cloth three-ring binder, with plastic dividers between documents.

Following the script is a single sheet document of "Translations" for the film, a directive instructing actors from the international cast to speak their lines in their native languages, including when to ad lib, and codes for script cues as to whether the actor, or a linguist is to translate the dialogue or not, as well as how translated dialogue is to be recorded.

Based on Donald G. Payne's 1961 novel *The Lost Ones*, about an explorer who launches an expedition to the Arctic in search of his long lost son, discovering an uncharted island, and a lost civilization of Vikings, along the way. Nominated for an Academy Award.

The epic family fantasy/adventure was to be Disney's *20,000 Leagues Under the Sea* for the next generation. It was Disney's costliest motion picture to date, budgeted at \$8 million, and pre-production began at least five years before principal photography. A film notable for its stunning location cinematography and beautiful set designs, including a 220-foot art deco Hyperion Airship and a giant Viking longship.

Shot on location in Norway, Greenland, and Alaska.

**\$1750**

# 14

## Archive of 23 photographs of 1970 National Hotrod Association Winternationals

Archive of 23 color photographs of the 1970 National Hotrod Association Winternationals drag racing event held at the Auto Club Raceway in Pomona, CA.

The photographs include close up images of various cars, as well as shots of cars racing. Included is a generic white envelope that housed the photographs, with a handwritten notation identifying the race and year.

Begun in 1961, the Winternationals are still being run today, as part of the NHRA's yearly Championship Drag Racing series. In addition to its place as the series' traditional season opening race, the Winternationals were also the first NHRA sanctioned race to allow women to compete, in 1962.

5.25 x 3.5 inches. About Fine.

**\$375**



# 15

## Archive of 48 vernacular color photographs of Metallica in concert, 1988

Archive of 48 vernacular color photographs of Metallica on stage, taken during their performance as part of the Monsters of Rock tour, at the Oxford Plains Speedway in Oxford, ME on June 25, 1988.

The tour was headlined by Van Halen and The Scorpions, with Metallica serving as an opening act, along with Dokken and the German metal band Kingdom Come. Metallica would release their landmark 1988 album *...And Justice for All* roughly a month after the conclusion of the tour, catapulting them to new heights of mainstream critical and commercial success.

The Oxford Plains show was notorious, even in a tour that was plagued by technical problems, for destruction of property and food fights, with heavy rain and lightning causing delays that nearly led to a riot when the crowd began throwing chunks of asphalt at the stage.

5 x 3.5 inches. Near Fine. Small paper labels with handwritten notations to the rectos of seven photographs.

**\$475**



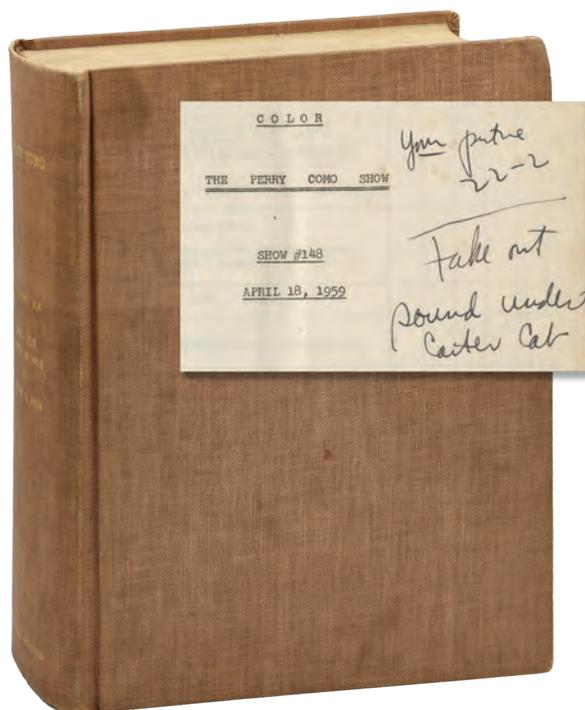
# 16

**PERRY COMO (HOST)**  
**CLARK JONES (DIRECTOR)**  
**The Perry Como Show**

Bound presentation copy containing scripts for eight episodes from Season 11 of the 1948-1967 television show. Copy belonging to screenwriter George Foster, with his name in gilt on the spine and occasional holograph annotations throughout. Included are scripts for episodes 32-39, which aired weekly between April 18, 1959 and June 6, 1959 on NBC. Foster would co-write a total of 17 episodes for show between 1955 and 1959.

Perry Como's television career began in 1948 when NBC brought cameras in to record his radio program. Como would spend the next 20 years hosting televised variety shows for the network. He received his only Emmy Award for the 1959 season, though he was nominated twice more, and show received a total of 20 nominations.

**\$675**



# 17

**Let's Go Mets!**  
**Original airbrushed artwork for**  
**New York Mets logo, 1988**

Original airbrushed artwork rendering the New York Mets logo, artist unknown, dated 1988 in pencil on the verso, along with some other annotations by the artist. We have been unable to locate any other examples of the logo stylized in this fashion.

Acquired from the estate of a longtime advertising executive in the St. Louis area.

Both the source and the blank section at the lower half of the painting suggest that the painting may have been produced for potential ballpark advertisement for Anheuser Busch beer products. All told, a striking piece of artwork relating to pre-digital advertising of the 1980s.

Airbrush paint on board, 23 x 19 inches. About Fine.

**\$475**



18

Annotated by Buñuel throughout

**LUIS BUÑUEL**

**The Exterminating Angel**

Draft script for the 1962 film. With director Luis Buñuel's holograph pencil and ink annotations throughout noting changes and additions to dialogue, and the name of Russian-American director Victor Stoloff in holograph ink to the front of the folder housing the script. Stoloff was associated with Buñuel during Buñuel's brief sojourn in America, and is interviewed in the 2000 documentary *Buñuel in Hollywood*.

Included with the script is an English translation of Buñuel's revisions.

An impossibly rare script for Buñuel's masterpiece, and the penultimate film the director made in Mexico. An incisive, eerie, surrealist comedy about a group of bourgeois guests at a dinner party who realize they inexplicably cannot leave the house. Nominated for the Palme d'Or at Cannes.

Set and shot on location in Mexico.

Criterion 459. Ebert I. Rosenbaum 1000.

**\$25,000**

EL ANGEL EXTERMINADOR

1.- EXT. COMISARIO  
¿Está seguro de lo que dice?

Apar  
hora  
con  
josa  
ja d

PROFESOR  
Haga Vd. la prueba.

El comisario lo mira frunciendo su ceño de policía y hace una seña a los dos acólitos que han escuchado la conversación. Uno de ellos toma al profesor del brazo y lo empuja, indicándole así que siga su camino.

2.- EXT. PROFESOR  
¿No acepta mi proposición? Es-  
tá bien. Me dirigiré a ~~alguien~~ *la prensa. A los*  
~~que pueda imponerla.~~ *poderes públicos. Es necesario*  
*que mi voz se oiga. Estoy seguro de poder solucionar este asunto.*  
Desd  
term  
tien  
que  
encu

Prosigue su camino muy disgustado, mientras el comisario le dice al policía II.

COMISARIO  
¡Otro loco!

En este momento se oye un clamor de voces, mezcla de sorpresa y admiración.

una vuelta.

MAYORDOMO  
(frunciendo el ceño)  
Tenemos veinte personas para el "souper". Solo a Vd. podía ocurrírsele el ir a dar una vuelta ahora.

LUCAS  
(confuso)  
No había pensado en eso. Quizás tenga Vd. razón. Pero le aseguro que volveré lo antes posible.

El criado abre la verja, más el mayordomo trata de impedirlo.

MAYORDOMO  
¡Vd. de aquí no sale!

LUCAS  
No lo tome a mal, se lo ruego. Déjeme salir.

El mayordomo lo mira de arriba abajo.

MAYORDOMO  
Está bien. Váyase. Y no vuelva a poner los pies en esta casa.

Sin contestar, el criado sale y, después de dudar un instante que dirección tomar, camina como quien tiene prisa. El mayordomo malhumorado cierra la verja.

# FILM NOIR

19

The virtually unknown James M. Cain rewrite

**JAMES M. CAIN (SCREENWRITER)**

**JACQUES TOURNEUR (DIRECTOR)**

**Out of the Past**

Estimating script for the 1947 film, dated April 3, 1946. James M. Cain's ultimately uncredited rewrite of Geoffrey Homes' early draft, based on Homes' 1946 novel, *Build My Gallows High*, which was at that time still unpublished.

A rare script, which confirms a claim still listed as unsubstantiated by the AFI Catalog, which notes: "The working title of this film was *Build My Gallows High*. In September 1945, RKO outbid Warner Bros. for the rights to Geoffrey Homes'...unpublished novel, according to a *Los Angeles Times* article. ... Modern sources also claim that James M. Cain rewrote Homes' script with Frank Fenton. Fenton is credited as a contributing writer by [the Screenwriters Guild] but Cain's contribution has not been confirmed by contemporary sources."

Ultimately, sole credit for the script went to Homes, who would make a permanent switch from novels to screenplays after the success of the film, later under his real name Daniel Mainwaring.

Cain would also spend many years in Hollywood, though he only received screenwriting credits on two films, *Stand Up and Fight* (1939) and *Gypsy Wildcat* (1944).

A former private detective lives a quiet life in a small town until his past catches up with him, forcing him to return to the world of crime. An unimpeachable high spot of the genre.

Set in Bridgeport, California, shot in the High Sierra Mountains of Nevada and Reno, as well as locations throughout California.

National Film Registry. Grant US. Hardy, *The BFI Companion to Crime*. Selby Masterwork. Silver and Ward Classic Noir. Spicer US Classic Noir.

**\$15,000**

# FILM NOIR

ESTIMATING SCRIPT

1495

PLEASE RETURN  
TO  
RKO STORY  
FILES

BUILD MY GALLOWS HIGH

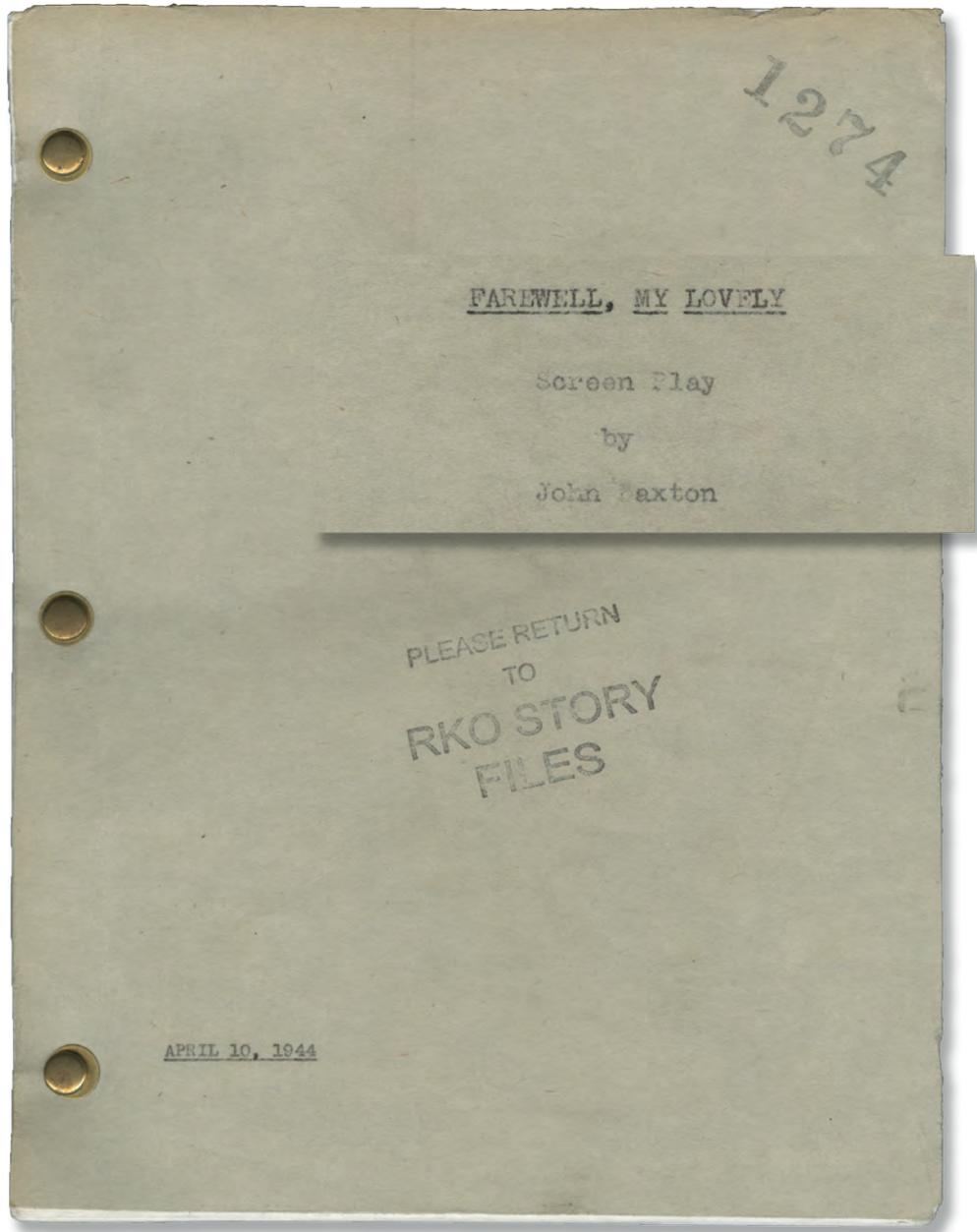
Screen Play

by

James Cain

Based on the Novel by Geoffrey Homes

APRIL 3, 1946



20

Two scripts based on the works of Raymond Chandler

**RAYMOND CHANDLER (NOVEL)**  
**EDWARD DMYTRYK (DIRECTOR)**  
Murder, My Sweet

Draft script for the 1944 film, dated April 10, 1944, and here under the working title *Farewell, My Lovely*.

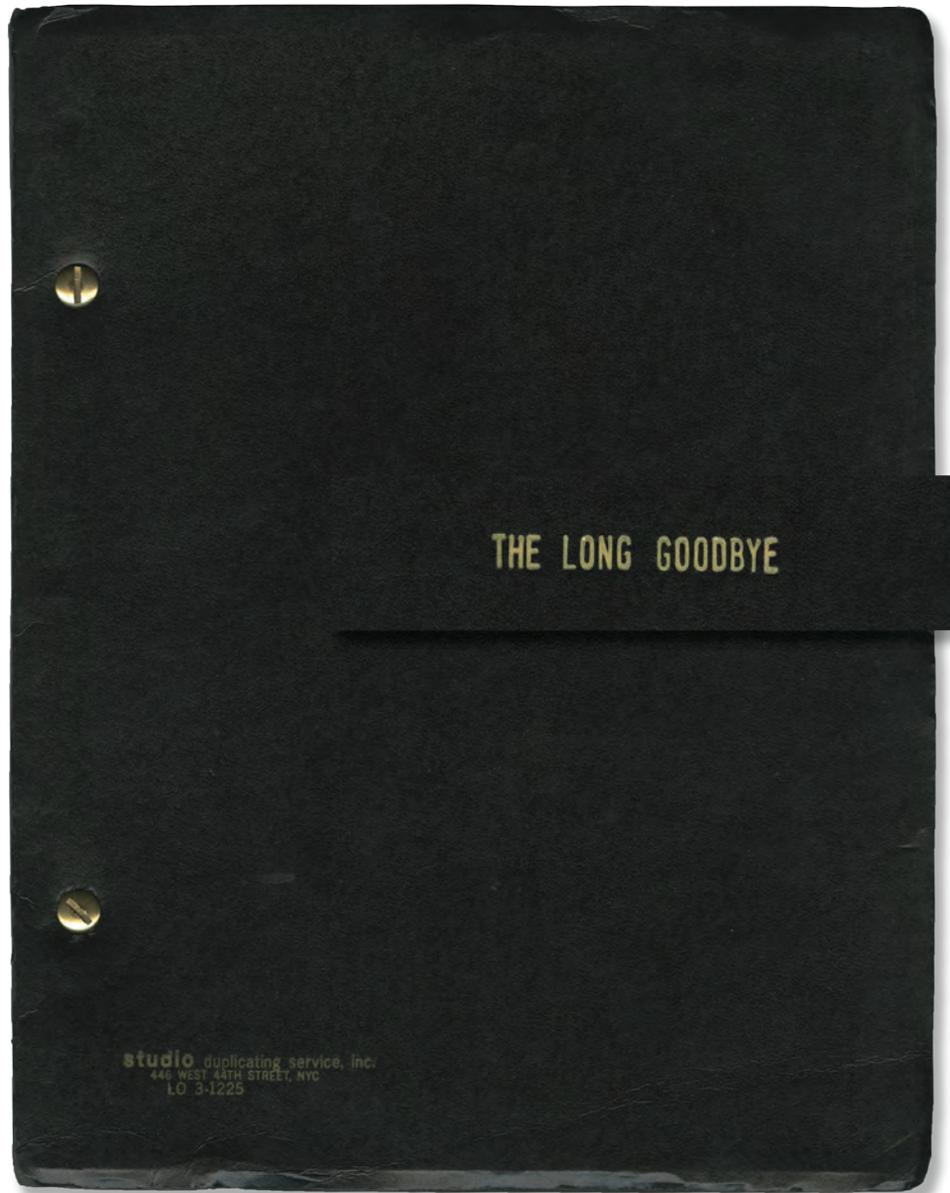
Based on Raymond Chandler's influential 1940 novel *Farewell, My Lovely*, wherein hard-boiled detective Phillip Marlowe is hired by a violent ex-con to locate an old girlfriend, a search which leads Marlowe deeper into a complex web of deceit. Widely considered one of the first films noir, and the first film adaptation of a novel in the Marlowe detective

series, a release which marked the beginning of Chandler's active presence in Hollywood.

Set and shot on location in Los Angeles.

Grant US. Penzler 101. Selby US Masterwork. Silver and Ward Classic Noir. Spicer US Classic Noir.

**\$8500**



## 21 RAYMOND CHANDLER (NOVEL) ROBERT ALTMAN (DIRECTOR) The Long Goodbye

First draft script for the 1973 film, dated September 1971, nine months before production began.

From the estate of film producer Elliott Kastner, whose best known credits include *The Missouri Breaks* (Arthur Penn, 1976), and *Heat* (Michael Mann, 1996).

Based on Chandler's 1953 novel, the sixth and penultimate Philip Marlowe book. Screenwriter Leigh Brackett, who also co-wrote the screenplay for *The Big Sleep* (1946), updated not just the setting from the 1950s to the 1970s, but the attitudes, themes, and relationships as well.

The result was less of a straight adaptation than it was a satire of the traditional detective story, and New Hollywood classic.

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

Grant US. Hardy, *BFI Companion to Crime*. Silver and Ward Neo-Noir. Spicer US Neo-Noir.

**\$7500**

## FILM NOIR

# 22

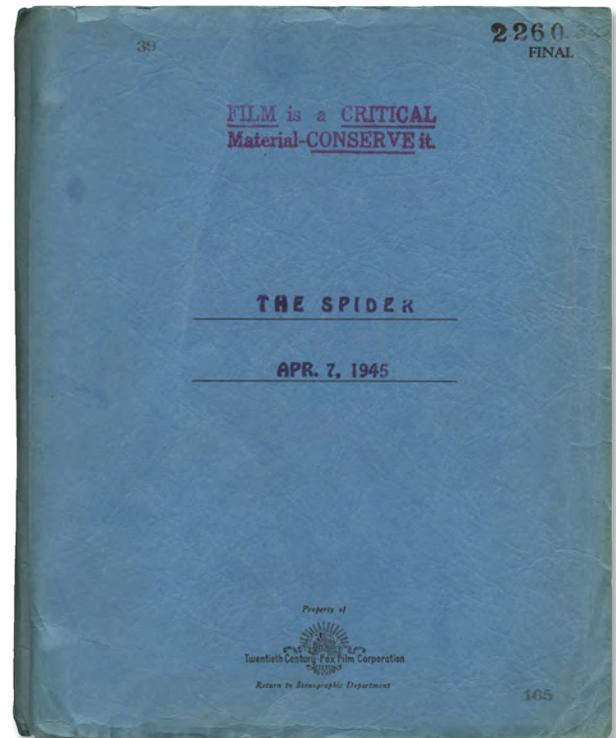
**RICHARD CONTE, ANN SAVAGE (STARRING)  
ROBERT WEBB (DIRECTOR)  
LOWELL BRENTANO, FULTON OURSLER (PLAY)  
The Spider**

Final draft script for the 1945 film, dated APR. 7, 1945. With mathematical annotations in holograph pencil on two pages.

Based on the 1928 play by Lowell Brentano and Fulton Oursler, about a gumshoe hired by a carnival psychic to find his long-lost sister. Previously filmed in 1931, directed by William C. Menzies, and starring Edmund Love and Lois Moran. Perhaps the only crime film of the 1940s to be shot on location in New Orleans.

Lyons US. Selby US. Spicer US.

**\$850**



# 23

**MARK ROBSON  
Edge of Doom**

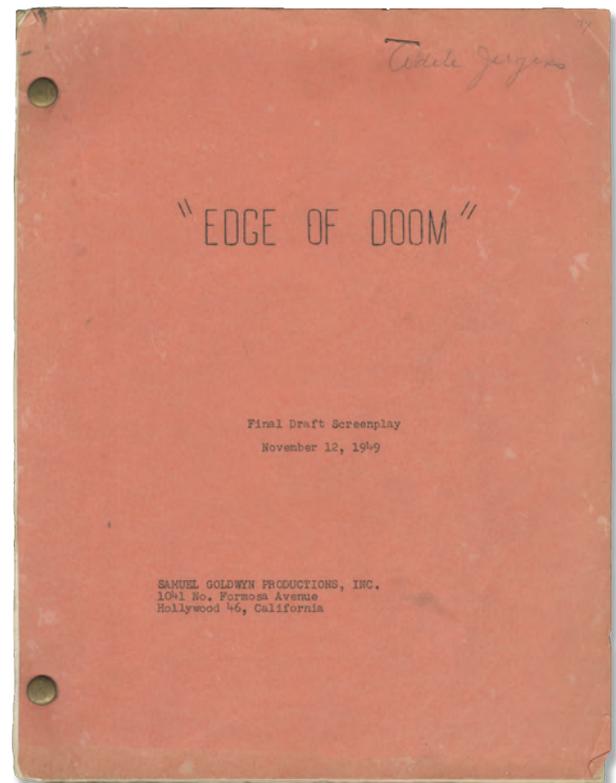
Final draft script for the 1950 film with rainbow revisions, dated November 12, 1949. Copy belonging to actor Adele Jergens, who played Irene in the film, with her name in holograph pencil the front wrapper, title page, and laid in memo, and holograph pencil annotations, circling her character and striking a few lines. Included is a memo from Samuel Goldwyn Productions' stenographic department, and six revision pages. Noted as copy No. 4 in holograph pencil on top right corner of front wrapper.

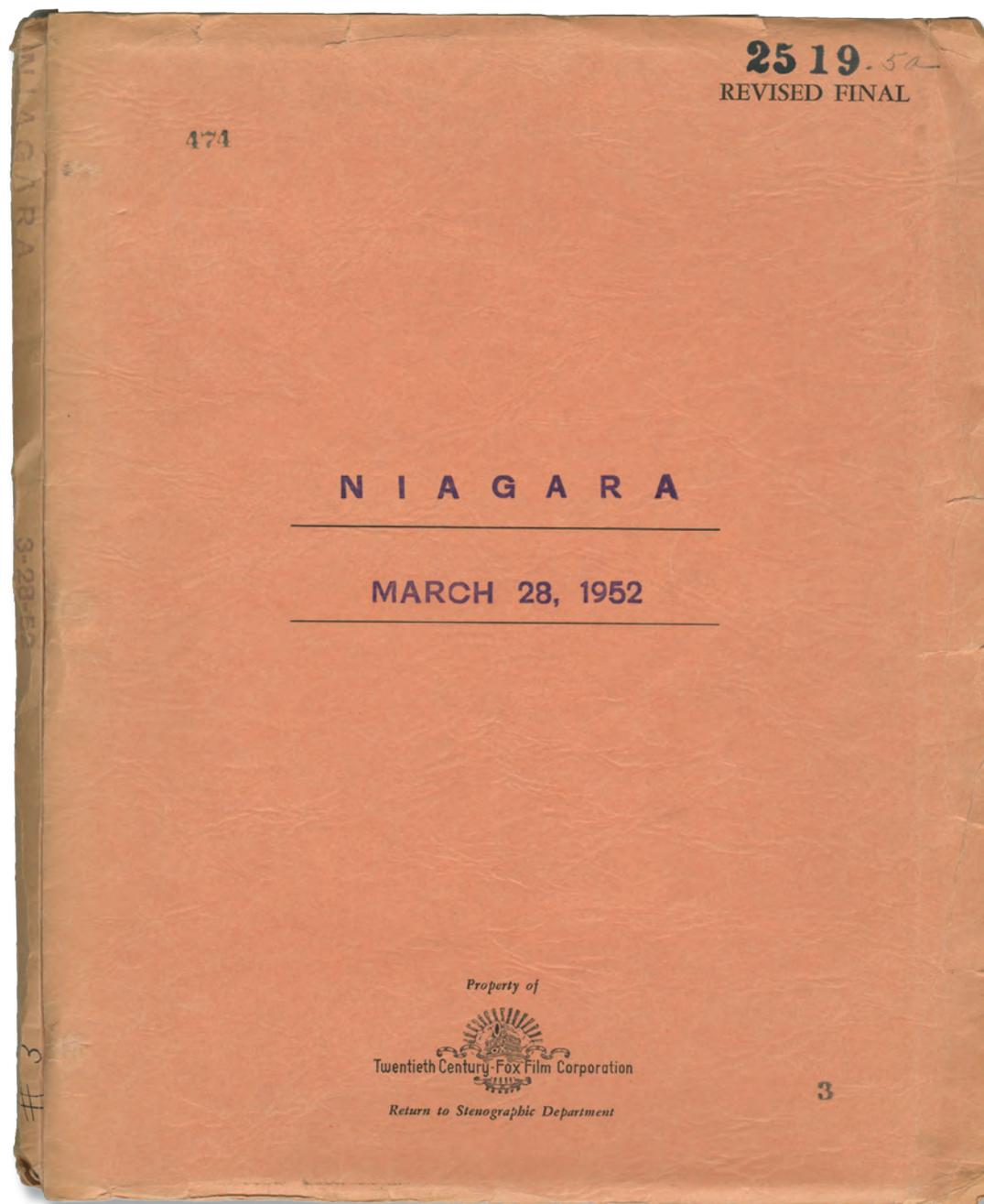
Jergens, who began her career as a model and chorus girl, became one of the quintessential hard-as-nails blondes in film noir and crime potboilers of the 1940s and 1950s and starred in over 50 motion pictures.

Based on Leo Brady's 1949 novel, an essential and unusual noir illustrating the desperation that often accompanies poverty.

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

**\$875**





## 24 HENRY HATHAWAY (DIRECTOR) MARILYN MONROE, JOSEPH COTTEN (STARRING) Niagara

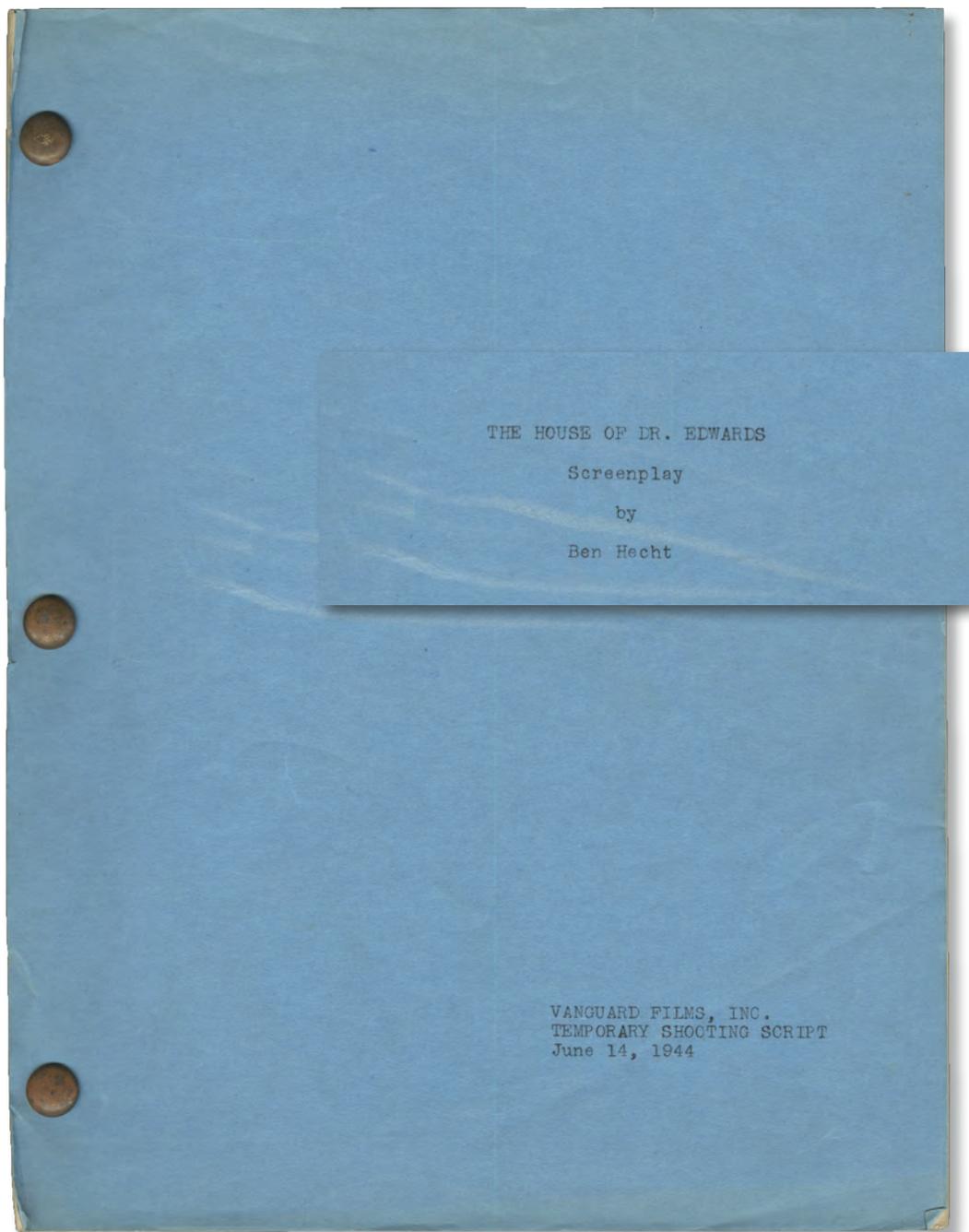
Revised Final Draft script for the 1953 film, dated March 28, 1952. With a single small holograph pencil annotation to the verso of the final leaf.

While honeymooning in Niagara Falls, newlyweds Polly and Ray soon realize that something is deeply wrong with Rose and George Loomis, another couple vacationing at the Falls whom they have befriended. Considered to be actor Marilyn Monroe's breakthrough role, and the first film in which she was given top billing.

Set in Niagara Falls, NY, and shot on location in Niagara Falls, Ontario.

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

**\$2000**



## 25 ALFRED HITCHCOCK Spellbound

Temporary Shooting script for the 1945 film, dated June 14, 1944, and here under the working title, *The House of Dr. Edwards*.

Based on the 1927 novel *The House of Dr. Edwardes* by Hilary Saint George Saunders and John Palmer. Producer David O. Selznick wanted to make a "psychiatric" story for the screen and Alfred Hitchcock persuaded Selznick to buy the rights to the novel, which Hitchcock and his wife were adapting.

Nominated for six Academy Awards including Best Picture, Best Director, and Best Supporting Actor for Michael Chekhov, winning one.

Grant US. Hardy, *The BFI Companion to Crime*. Selby Canon. Silver and Ward Classic Noir. Spicer US Classic Noir.

**\$4500**

**26** **MICHAEL WINNER (DIRECTOR)**  
**CHARLES BRONSON,**  
**JAN-MICHAEL VINCENT (STARRING)**  
**The Mechanic**

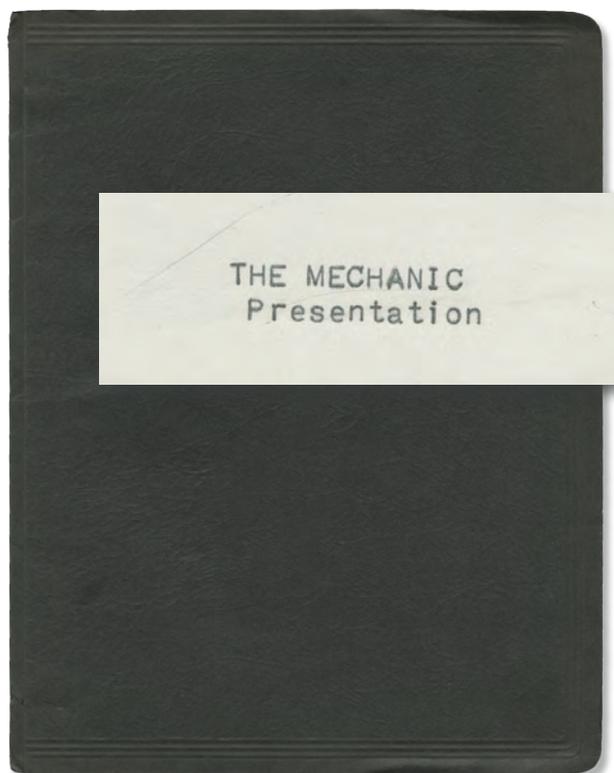
Draft script for the 1972 film. Included is a separately bound 18 page summary and presentation of the film, including a brief biography of screenwriter Lewis John Carlino and a description of the film's prospective appeal to audiences.

An aging assassin trains a young man who wants to be a professional killer. The second of six films director Michael Winner made with actor Charles Bronson, following *Chato's Land* (1972) and preceding *The Stone Killer* (1973), and the *Death Wish* trilogy.

Set and shot in California and Amalfi, Italy.

Grant US.

**\$675**



**27** **JOSEF VON STERNBERG**  
**The Docks of New York**

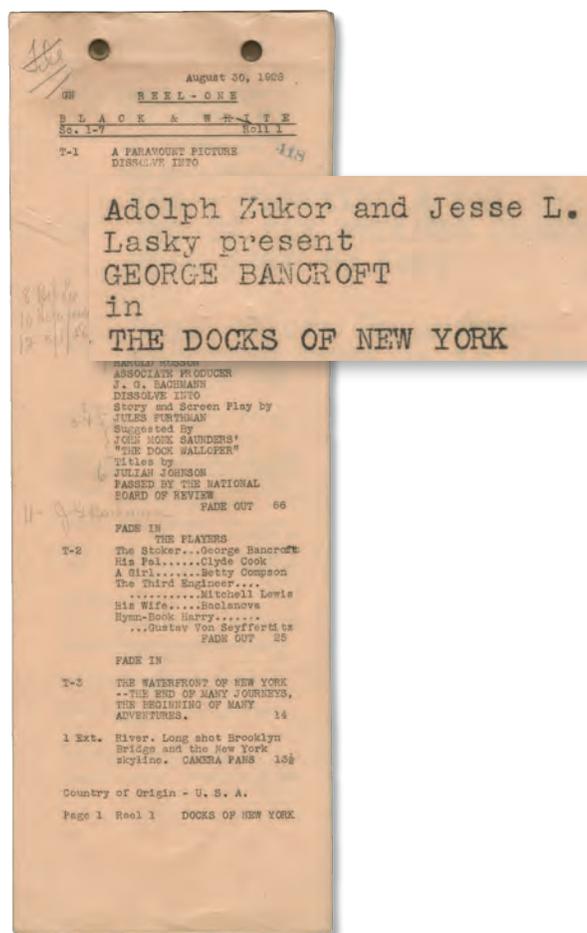
An unusually tall, thin post-production script for the classic 1928 film noir antecedent, dated August 30, 1928. Script broken into eight reels, then broken into rolls, listing every scene and all title cards. First page annotated in holograph pencil.

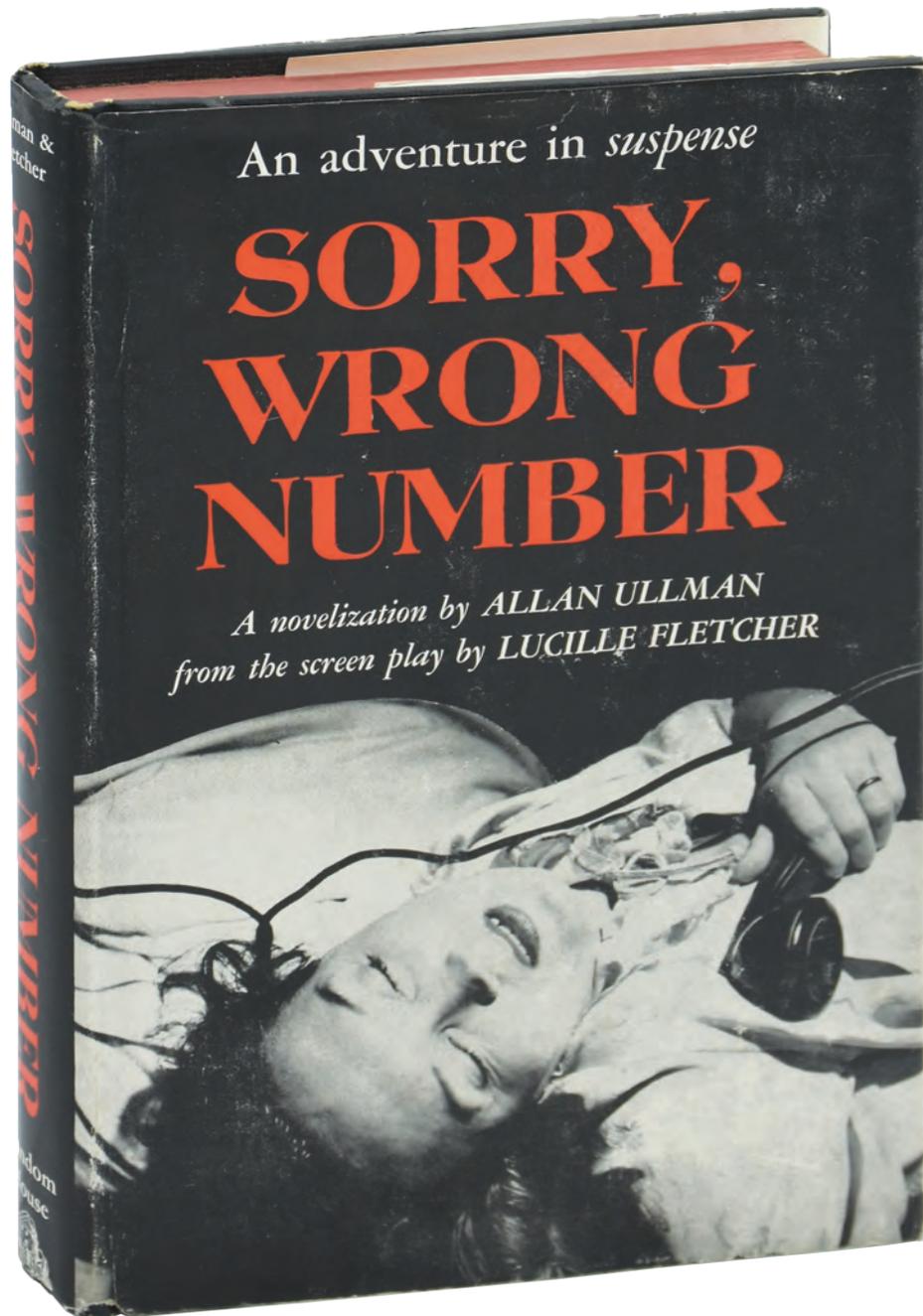
Based on John Monk Saunders' 1928 story "The Dock Walloper," about a sailor who stops a working girl from committing suicide, and subsequently falls in love with her the same night. Widely considered one of director Joseph von Sternberg's finest works, made at the very end of the silent era.

Set in New York.

National Film Registry. Criterion Collection 531. Rosenbaum 1000. Spicer US Noir Antecedent.

**\$350**





**28** **LUCILLE FLETCHER AND ALLAN ULLMAN**  
**Sorry, Wrong Number**

New York: Random House, 1948. First Edition. Review Copy, with a publisher's review slip laid in. With a typed note signed from Ben Washer of Paramount Studios to actress Mary Nash, on Paramount stationery, affixed to the front pastedown. The note describes how the new film adaptation is reflected in this first hardcover edition of the story, and how it differs from the play version that preceded it.

The only published book source for the 1948 film noir, based on the 1943 radio play by Lucille Fletcher, who also adapted it for the screen. The novelization, based on her screenplay, was published just prior to the film's release. The film was directed by Anatole Litvak and starred Burt Lancaster and Barbara Stanwyck, who was nominated for an Academy Award for Best Actress.

Near Fine in a Near Fine dust jacket.

\$1850

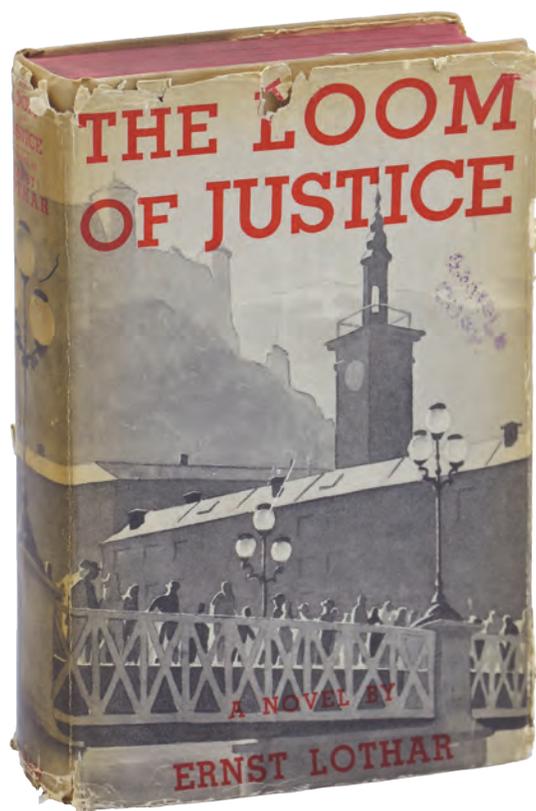
## 29 ERNST LOTHAR The Loom of Justice

New York: G.P. Putnam's Sons, 1935. First American Edition, published in the UK the same year as *The Mills of God*, both preceded by the Austrian edition published the previous year as *Die Mühle der Gerechtigkeit*. Rubber stamp reading "SAMPLE COPY" on the top and bottom page edges, as well as the front panel of the jacket.

A prison novel, basis for the 1948 film noir, *An Act of Murder*, directed by Michael Gordon, and starring Fredric March and Edmond O'Brien. Only the second copy we have ever seen, in or out of jacket.

Very Good plus in an about Very Good dust jacket. Some very light soil along the top edge of the cloth on the front and rear boards, else quite nice, with a rich maroon topstain. Jacket is frayed at the top and bottom edges, with some separation at the folds.

\$375



## 30 ROBERT SIODMAK The Suspect

Vintage studio still photograph from the set of the 1944 film of a pensive Charles Laughton and Ella Raines with director Robert Siodmak. Mimeo snipe on the verso.

One of the great noirs of the early 1940s, a high point for Laughton and the third of a trilogy of masterpieces by Siodmak (beginning with *Phantom Lady* and *Christmas Holiday*), all made—unbelievably—in 1944.

Based on the 1939 novel *This Way Out* by James Ronald, about an unhappily married man who falls in love with a younger woman, only to be investigated by a Scotland Yard detective when his wife dies in what appears to be an accident.

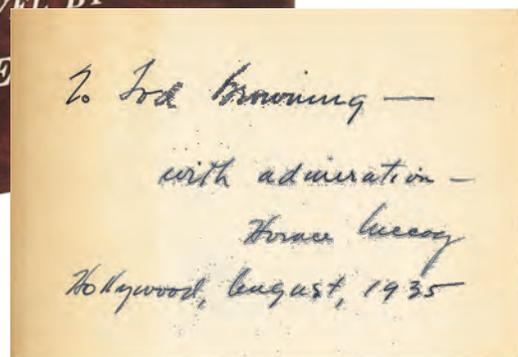
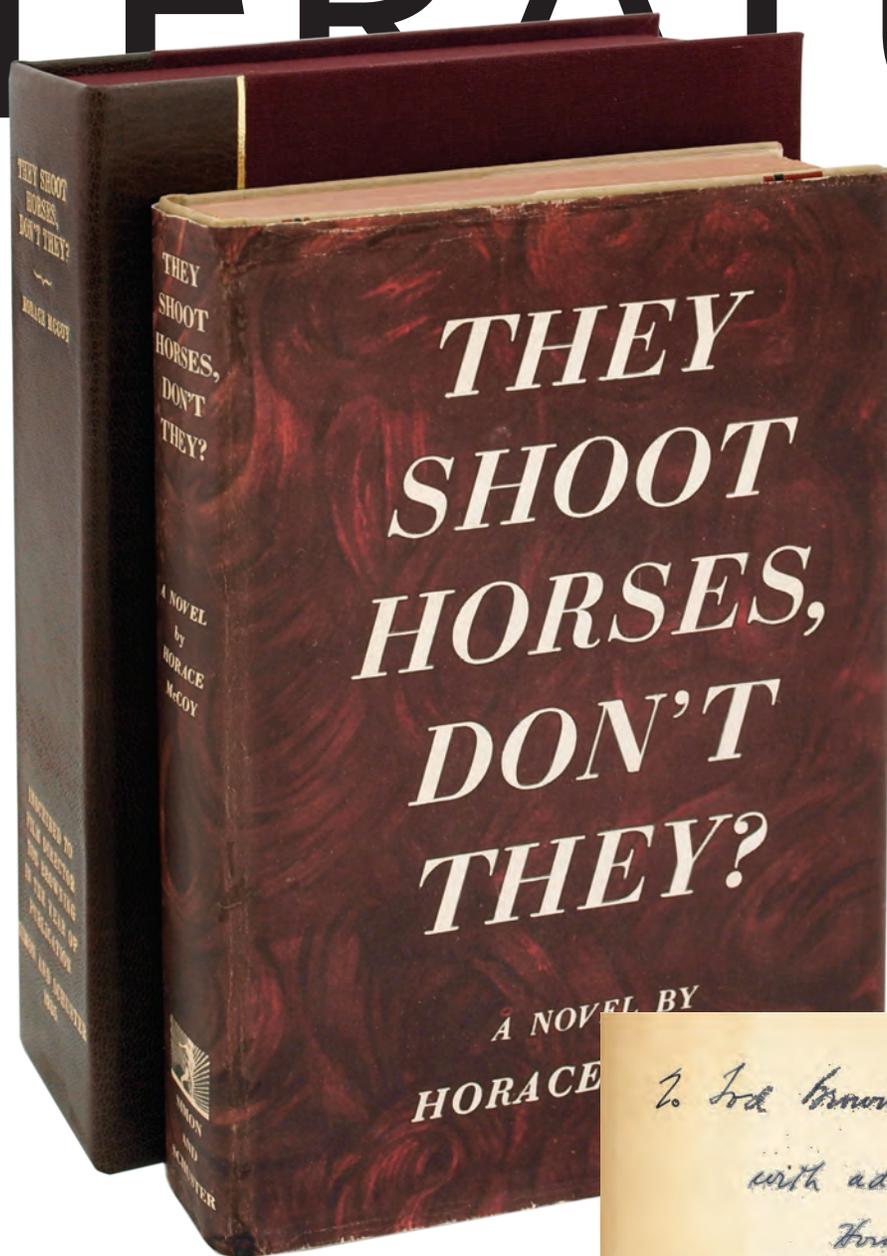
8 x 10 inches. Very Good plus with some creasing on corners.

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

\$300



# LITERATURE



31

Inscribed to director Tod Browning  
**HORACE MCCOY**  
**They Shoot Horses, Don't They?**

New York: Simon and Schuster, 1935. First Edition. Inscribed in the year of publication by the author to legendary director Tod Browning: "To Tod Browning / with admiration / Horace McCoy / Hollywood, August, 1935."

A wonderful association. Horace McCoy was working as a screenwriter in 1935 at the same time Browning was making one of his last films as a director, *Mark of the Vampire*. But it is just as likely that the two men met at dance marathons in Los Angeles, where McCoy was a bouncer, and where Browning was known to attend as a spectator.

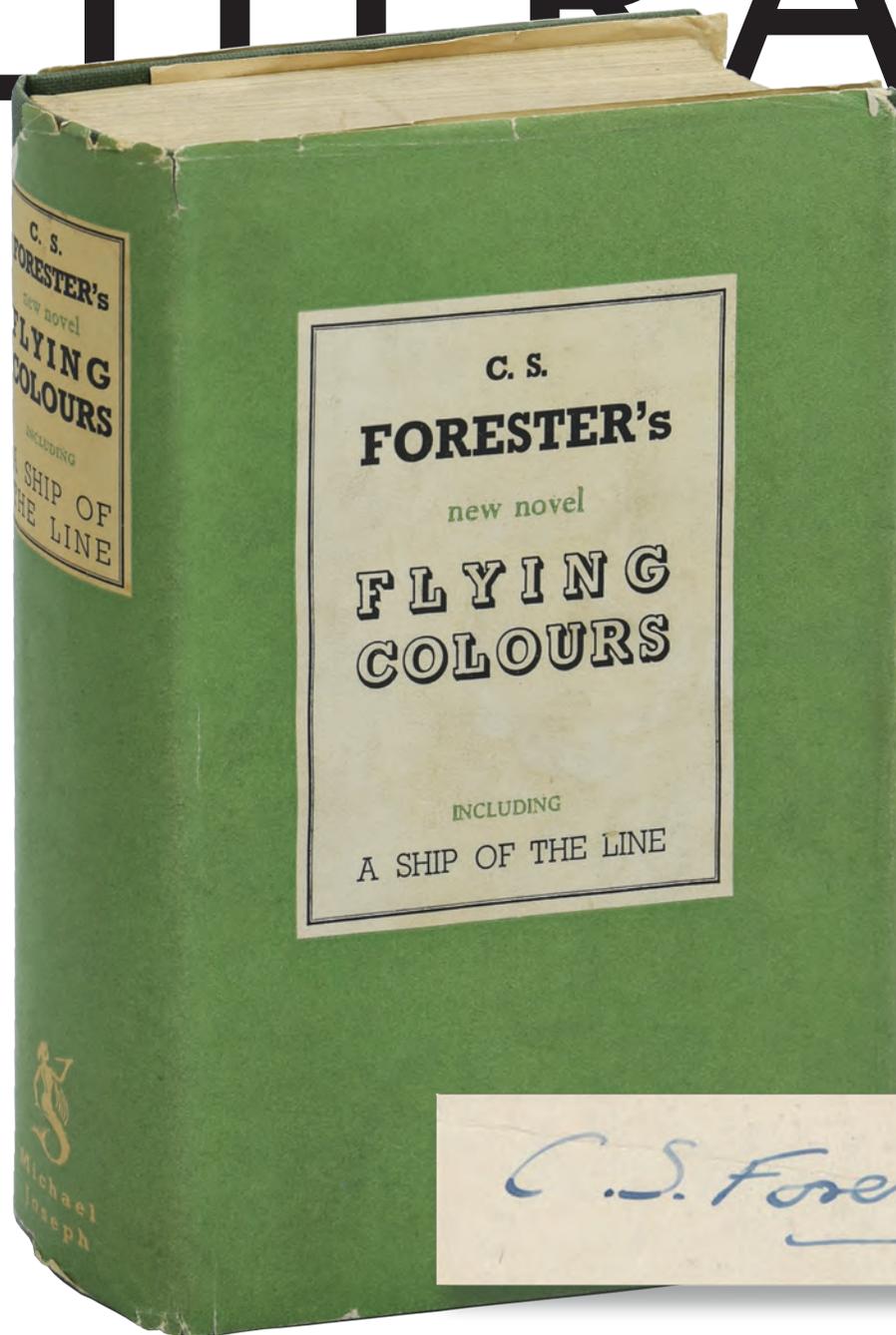
The author's first book, basis for the 1969 Sydney Pollack film, starring Jane Fonda, Michael Sarrazin, Susannah York, and Gig Young.

Near Fine in a lovely, Near Fine dust jacket, with just a touch of restoration to the corners. In a quarter-leather custom clamshell box.

Hanna 2287.

\$12,500

# E LITERATURE



32

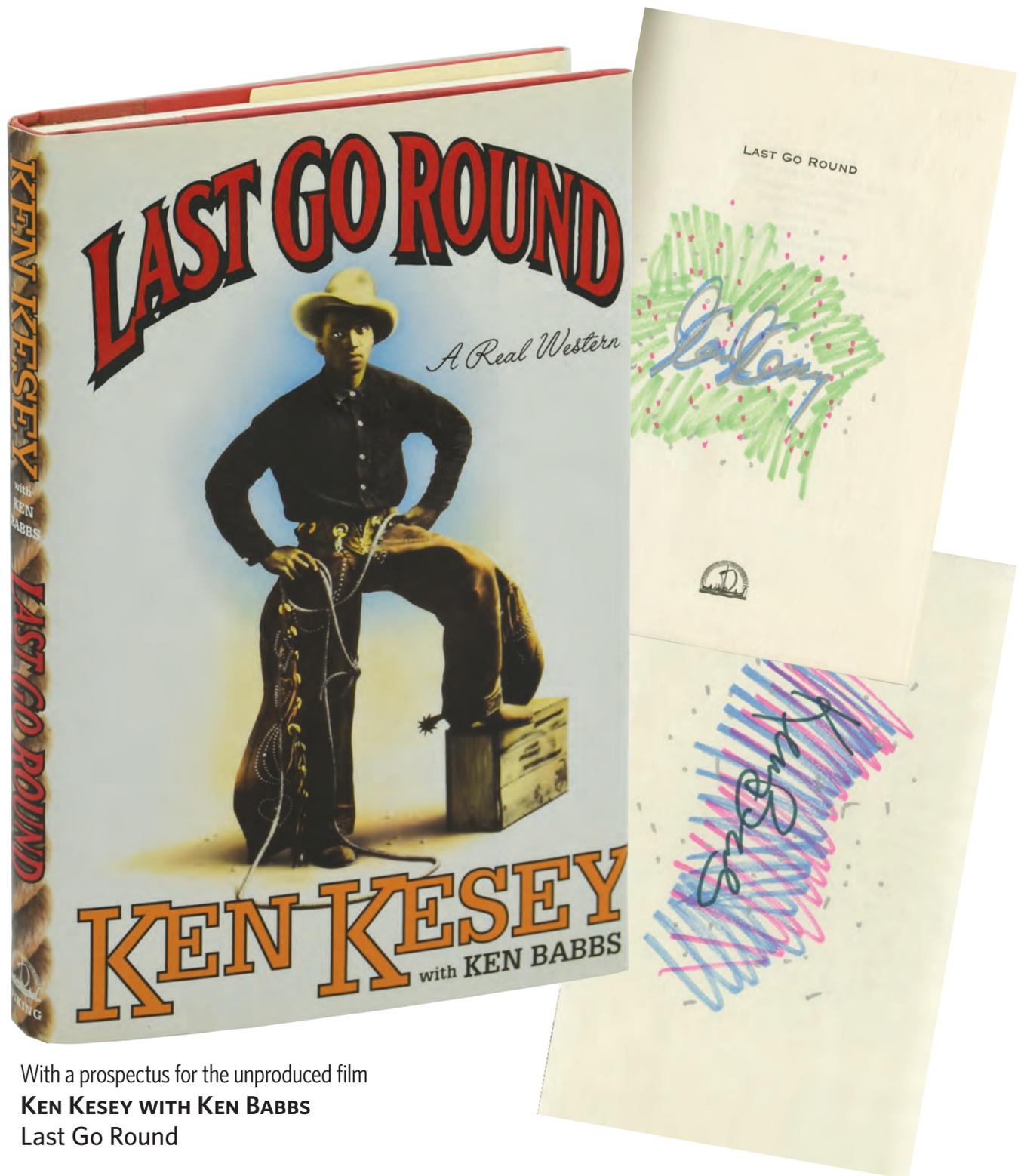
**C.S. FORESTER**  
Flying Colours including A Ship of the Line

London: Michael Joseph, 1938. First UK Edition, and the correct first of *Flying Colors*, preceding the single volume publication. Signed by the author on a special Book Society bookplate designed by Rex Whistler.

The third Hornblower novel published, and the eighth in series chronology, published together with the second. Along with *The Happy Return*, the three form the basis for the 1951 film *Captain Horatio Hornblower*, directed by Raoul Walsh, and starring Gregory Peck and Virginia Mayo.

Very Good in a Very Good dust jacket. Ink notation and owner name to the bookplate on the front pastedown. Slight lean, with light foxing to the page edges. Jacket is lightly soiled, with chipping to the extremities and a few small closed tears.

\$1650



33

With a prospectus for the unproduced film  
**KEN KESEY WITH KEN BABBS**  
 Last Go Round

New York: Viking Press, 1995. First Edition. Signed by the authors, both autographs executed in Kesey's trademark multiple-color marker style. Included is an undated, eight page, fine press prospectus for Kesey's unpublished and unproduced screenplay, written a decade prior to the novel's publication.

Loosely based on the 1911 Pendleton, OR Round Up, which featured a competition between three cowboys of different races, African American George Fletcher, Native American Jackson Sundown, and white John

Spain. Kesey was originally approached in 1983 by fellow ex-Merry Prankster Mike Hagen and a woman named MiSchelle McMIndes to write a screenplay for a prospective film about the Round Up. Kesey agreed, and Hagen and McMIndes formed a production company, Sundown & Fletcher, and began raising money for the project.

Kesey's son died in a car accident the following year, leading him to cease work on the project while it was still in the draft stage. Hagen and McMIndes

# JACKSON SUNDOWN

Jackson Sundown was a boy of eleven when the Nez Perce attempted their retreat into Canada under his uncle, Chief Joseph. It was after the Tribe was forced to return to the reservation in Northern Idaho, as his legs healed from wounds received during the retreat, that he learned to tame the devil in the wild range stock.

By the time he began to compete in the roundups, he stood six feet tall and wore his long black hair in braids. Straight as an arrow, with strong features, he rarely smiled or joked. He walked a little stiffly, but when he straddled a horse he became part of the animal and stuck to the broncos with such nonchalance that round-up crowds went wild. At the Culdresac rodeo, other contestants refused to compete if Sundown entered for fear he would win all the prize money. Round-up manager Al Fonburg solved the dispute by offering the Indian fifty dollars a day to make exhibition rides, but outlawed him from competition. A number of other round ups followed suit.

For half a century Sundown rode anything that moved. Some said he even visited Montana to ride buffalo, just for fun. He competed for the World Championship at Pendleton five times before he finally announced that the Round-Up of 1916 would be the end of his bronco-riding career.

"I'm fifty years old," he said, a rare smile creasing his copper-skinned face. "Pendleton will be my last ride." He was the oldest buckaroo by far that year and drew for his first go-round Casey Jones, the mean little buckskin that had literally launched young George Fletcher's bronco-riding career just a few years before. After a false start—Casey spooked across the arena before Sundown could mount him—the Indian made a solid ride, though the horse was somewhat winded. Wiggles was the horse's name and he was a sunfishing devil. Sundown rode the hombre in a most sensational manner and the crowd just roared.

Of fourteen cowboys in the semi-finals, only three advanced to the finals. The toughest mounts were drawn—Long Tom, Angel and Speedball. The last rider, Sundown climbed aboard Angel, raised his right hand high in the air and pressed his heels tightly against Angel's shoulders. As the blind-backed away, Angel's muscles tensed and his eyes blinked. Suddenly the big bay pivoted twice, then began the series of heaven-high leaps for which he was famous. Sundown's war whoop pierced the dusty afternoon and the ride was on. The Indian's heels raked Angel's shoulders and flanks as rider goaded bronco to his worst. Head down, heels up, the bronco pitched right and left, then pinwheeled toward the rail fence, as watching cowboys scurried for cover. Sundown struck like glue, his big sombrero dancing in the air. The crowd was on its feet in lawless frenzy. "Sundown, Sundown, Sundown," a thousand dusty voices cried in unison. The echo rang back across the arena.

The judges conferred only a moment. Then, as a dozen cowboys rushed to congratulate Sundown the crowd exploded again. Guy Wyrich raced over to Sundown and gave him his mount. The World Champion gracefully swung into the saddle and circled the quarter-mile track in front of the grandstand at an easy lope. The crowd, on its feet, was wild beyond restraint: whistling, yelling, throwing cowboy hats in the air. A roaring wave of applause seemed to carry Jackson Sundown as he circled the arena. The happy Indian, his weathered face lit by a broad smile, acknowledged the praise with a simple wave of his hat.

Adapted by permission from *Rendezvous*, Steber, Gray and Gildemeister (Union, Oregon: Bear Willow Publishing Co., 1978).



# ROUN.

Ken Kesey and Irby Sn

hooked him, steps on him. Oh, this is terrible  
Medics sprinting from ambulance. Sound of vomit  
director signals to go to interview on standby beside the  
the pretty winner of the barrel race.

"Thank God for our bullfighting clown and our me  
emergency—what's that? Okay, down to you  
Mahan, Miss Marlene Eddleman our 1984 barrel r.  
champion"

While the girl is interviewed the ambulance comes e  
ready to pick up. The cyclone fence gate slides open, the t  
pushes through. The stretcher is being carried from the gr  
the ambulance. The old man, sweating and puffing, pu  
way through the onlookers and stops the stretcher before it  
into the ambulance. Reeling in the sun, he looks down  
twisted rider on the stretcher. A leg is crazily askew and a i  
collarbone can be seen protruding from his neck. The ride  
awake, just a boy, tears in his clenched eyes and vomit on h  
Realizing that he is being confronted he opens his eyes enc  
see the old man bent glaring at him. The boy's eyes are  
bluegrey. The old man rears away with a snort of disdain.

"Shit. You ain't no nigger  
Outraged, the boy attempts to rise, hissing  
"Why you rednecked mother—"

But the old man is pulled aside and the stretcher slid i  
ambulance. The old man watches as it pulls away throug  
gate. Behind him the interview continues.

"Marlene it looked to me like your horse was going to k  
that number two barrel over."

"Larry as you know this is my first season on this particu  
horse although he's no newcomer, placing third in the wor  
last year"

The old man stares after the disappearing wall of the  
bulance. His knobby right hand opens and closes at his b  
though remembering how it felt to get hung up on a bull

THE STORY IS THIS: the old man is the white boy who  
usually won the Best All Around that historic year. His w  
lover will narrate the plot. The listener of the narrative is  
boy Windshell whom the old man goes to visit, feeling bad al  
the way his remark was taken. The voice-over can begin as so



# GEORGE FLETCHER

On September 16, 1911, a  
quidly twenty-year old cow-  
boy named George Fletcher  
climbed onto the back of a  
bronco named Sweetey and rode into Round-Up history. In one dusty afternoon, Fletcher had con-  
quered three bucking horses and captured the hearts of a roaring rodeo crowd, but when the dust  
settled, the championship saddle went instead to a white man. Fletcher's bronco-riding career had  
began several years earlier when he asked to borrow an innocent-looking buckskin for a saddle-  
horse. The bronco took off down Main Street and bucked all the way down to the rodeo grounds.  
where the Kit Carson Wild West Show happened to be in progress. Having seen and so doubt-  
heard Fletcher coming, someone from the show opened the arena gates and borrowed horse and  
rider, much to the crowd's delight. Only the town sheriff was unimpressed. Fletcher was arrested for  
riding a horse on the sidewalk.

The September 18, 1911, East Oregonian reported Fletcher's  
winning a horse on the sidewalk.  
In the qualifying ride, Spain drew a meaner buckinghorse  
moss big sore Long Tom, and he made a good  
a mediocre buck, but he rode him loose  
air at every jump. Unimpressed with the way Del  
velled for another horse and Sweetey was brought  
again in splendid style and the spectators shouted  
the judges decreed that Spain had put up the better  
horse. Nonetheless, Fletcher was one of three  
Jackson Sundown, the famed Nez Perce bronco-  
old, made the finals with a hamstring  
Sundown drew Angel for the last go-  
round. Angel brushed an official's horse.  
Angel brushed an official's horse.  
that number two barrel over."

"Larry as you know this is my first season on this particu  
horse although he's no newcomer, placing third in the wor  
last year"

The old man stares after the disappearing wall of the  
bulance. His knobby right hand opens and closes at his b  
though remembering how it felt to get hung up on a bull

THE STORY IS THIS: the old man is the white boy who  
usually won the Best All Around that historic year. His w  
lover will narrate the plot. The listener of the narrative is  
boy Windshell whom the old man goes to visit, feeling bad al  
the way his remark was taken. The voice-over can begin as so

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boy Windshell whom the old man goes to visit, feeling bad al  
the way his remark was taken. The voice-over can begin as so

lost to cowboy John Spain.  
than Fletcher, the in-  
side Fletcher drew Del  
and raked him fore and  
hooked the crowd  
out. Fletcher rode  
their approval, but  
ride, considering the  
rides in the finals  
ider, then 41 years  
on Wheelwell,  
during



continued to shop the film to producers over the next decade, bringing screenwriter Katherine Wilson on board, causing complications with Kesey over rights. Kesey would publish the novel, his last, without their input, and his fictionalized version of events lead to a dispute with Spain's decedents over the cowboy's portrayal, further complicating any potential film.

Kesey's death in 2001 renewed interest in the film, but the tangled legal status of the screenplay prevented producers from moving forward. Kesey's widow, Faye, sued Hagen, McMIndes, and Wilson

for rights to the screenplay, and the project has not moved forward.

Prospectus: 28 x 12 inches unfolded, double gate fold format. Fine.

Book: Fine in a Fine dust jacket.

Housed together in a custom red cloth clamshell box with a black leather title label, spine titles in gilt.

\$2200

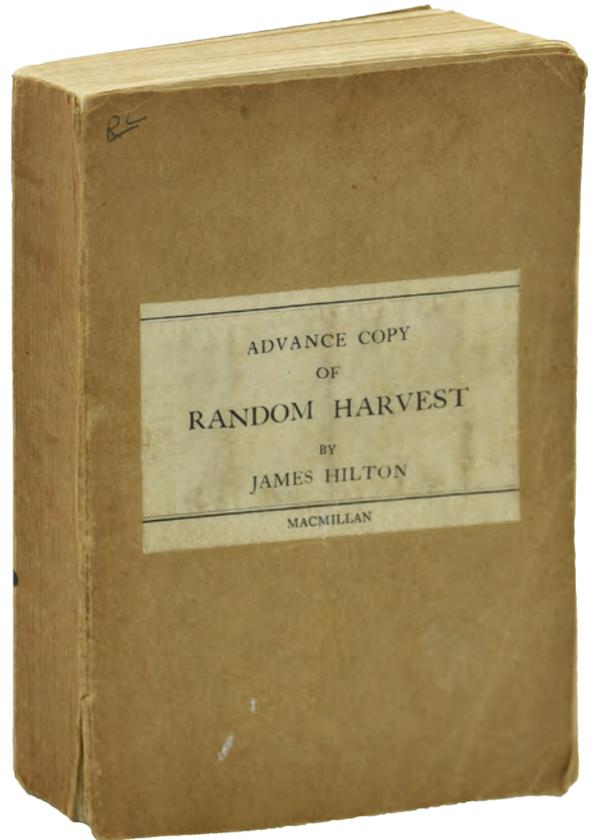
**34** **JAMES HILTON**  
**Random Harvest**

London: Macmillan, 1941. Uncorrected Proof, preceding the First UK Edition.

Basis for the classic 1942 film starring Ronald Colman and Greer Garson, one of the dreamiest, most surreal romances ever to be committed to celluloid. The first proof copy we have ever encountered, and we imagine most likely the last.

Plain brown paper wrappers with publisher's label on the front wrapper. About Very Good, with spine lean and roll from having been well read, otherwise binding is sound and pages are supple.

**\$1500**



**35** **JAMES HILTON**  
**Random Harvest**

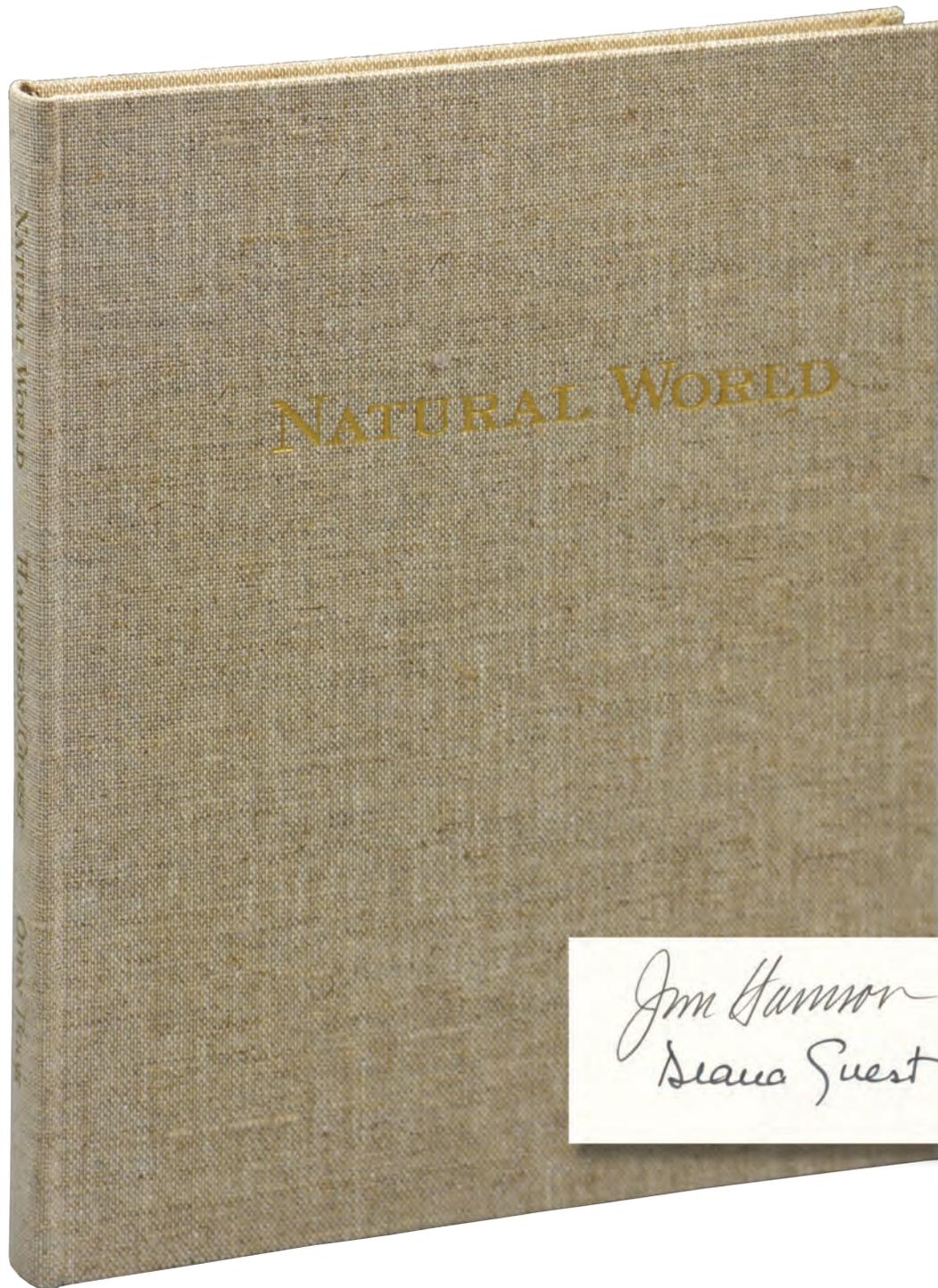
London: Macmillan, 1941. First UK Edition, preceding all others.

Basis for the classic 1942 film, directed by Mervyn LeRoy, and starring Ronald Colman and Greer Garson.

Very Good plus in a Very Good dust jacket. Binding very slightly cocked, else book is clean and bright. Jacket is lightly toned at the spine, with small chips at the spine ends (no lettering affected), and a 2-inch closed tear along the left edge of the front panel.

**\$450**





36

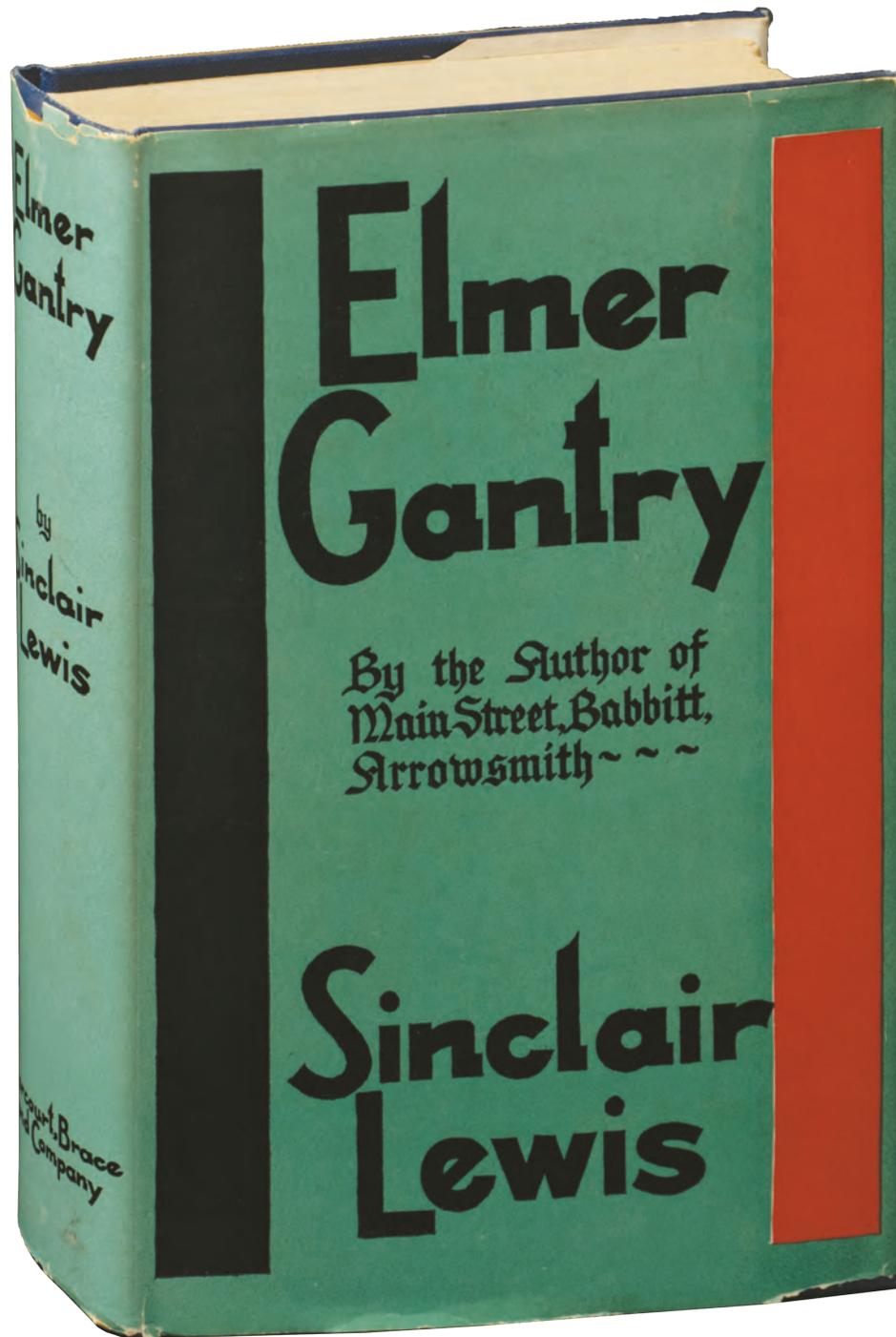
**JIM HARRISON (POETRY)**  
**DIANA GUEST (SCULPTURES)**  
 Natural World: A Bestiary

New York: Open Book, 1982. Limited Edition. One of 350 copies, of which only 100 were for sale (and this being No. 56), signed by both Harrison and Guest on the half-title page.

A charming edition of poetry accompanied by black and white images of Guest's sculptural work.

Fine and unread without dust jacket as issued.

\$975



**37** SINCLAIR LEWIS  
Elmer Gantry

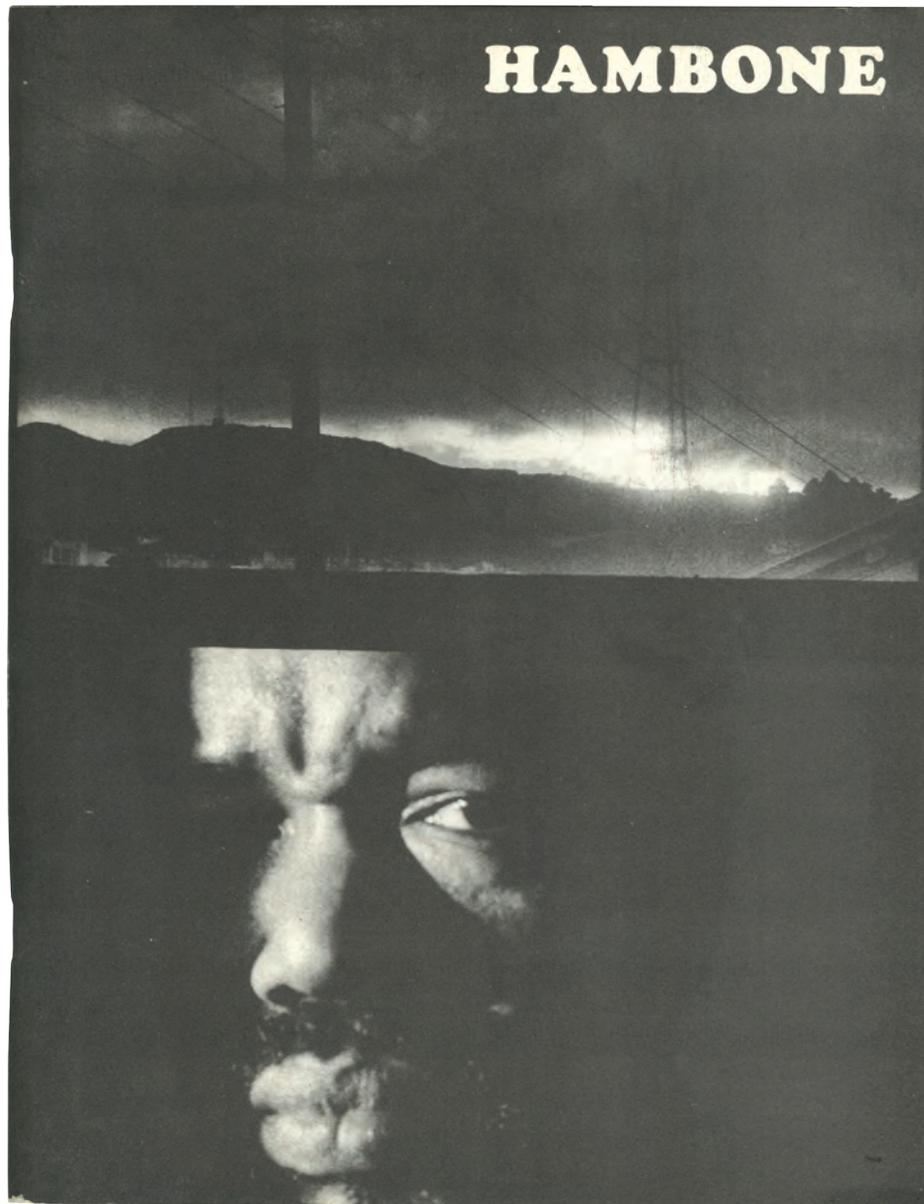
New York: Harcourt, Brace, 1927. First Edition, first issue, with "Gantry" misspelled "Cantry" on the book's backstrip.

Basis for the 1960 film starring Burt Lancaster and Jean Simmons, and directed by Richard Brooks. One of Lewis' most popular novels, and one that created an uproar among the religious evangelical communities that it satirizes. It stands among *Main Street*, *Babbitt*,

and *Arrowsmith* as Lewis' lasting contribution to twentieth century American literature.

Fine in a Very Good plus dust jacket. A few very slender chips at the top and bottom edge (see image), else jacket is bright and Near Fine.

\$975



38

**NATHANIEL MACKEY, AL YOUNG (EDITORS)****Hambone No. 1, Spring 1974 and No. 2, Fall 1982**

Stanford, CA / Santa Cruz, CA: Committee for Black Performing Arts / Hambone, 1974, 1982. Issue One and Two of the influential but infrequently published African American literary journal. Scarce.

Volume Two contains the first publication of Sun Ra's "Your Only Hope Is Now A Lie," based on a talk he gave in December 1979 at Soundscape in New York City.

The first issue of *Hambone* was published in 1974, while poet and founder Nathaniel Mackey attended Stanford University. The second issue wouldn't be published until 1982, and a total of

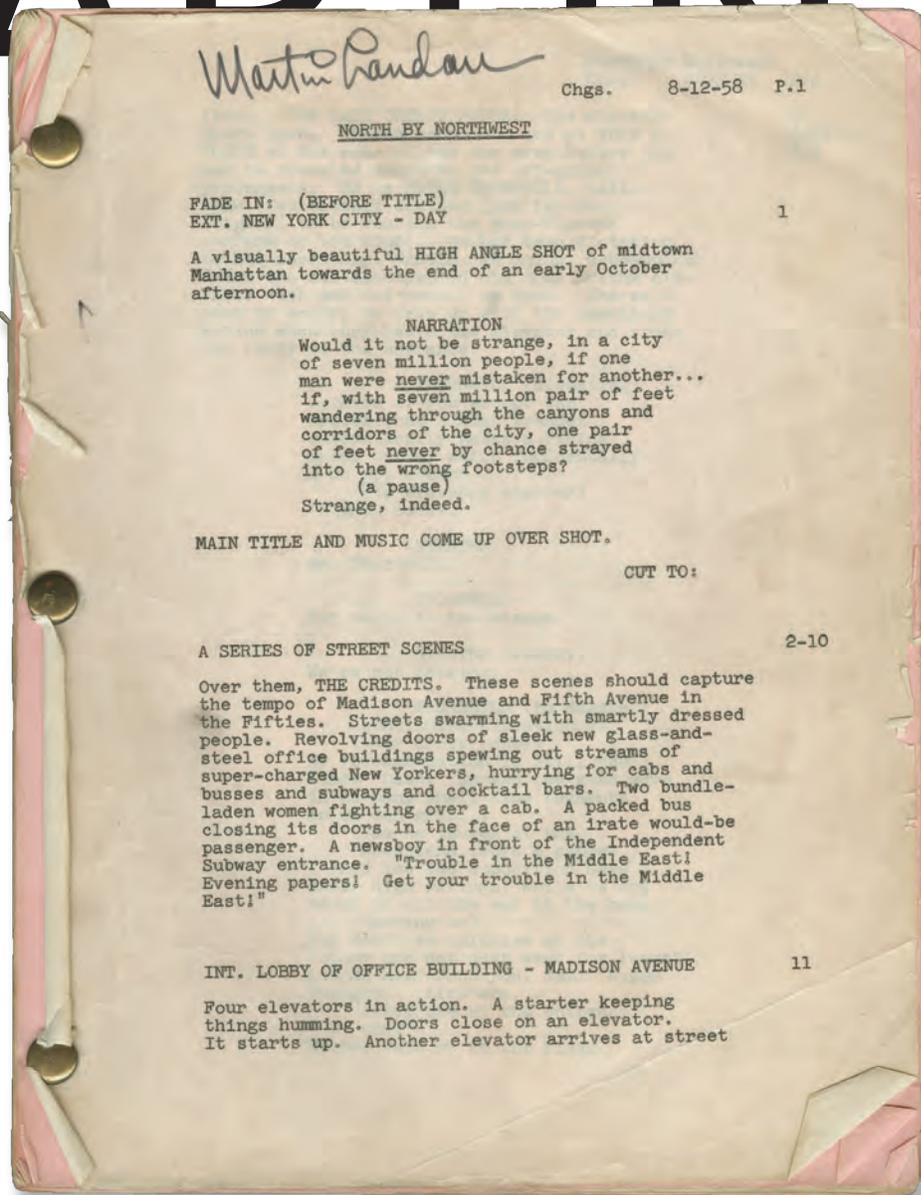
21 issues have been published, the most recent being in 2015. As a poet, Mackey received the National Book Award for his 2006 collection, *Splay Anthem*, as well as a 2010 Guggenheim Fellowship, and the 2015 Bollingen Prize for American Poetry.

Volume One: 8.5 x 11 inches. Near Fine in stapled wrappers, with light rubbing.

Volume Two: 5.5 x 8.5 inches. Near Fine in perfect bound wrappers, with a faint reader's crease and light rubbing.

**\$600**

# M A D T I N I L A



39

A collection of annotated scripts belonging to actor Martin Landau

## ALFRED HITCHCOCK North by Northwest

Draft script for the 1959 film, dated 8-12-58. Copy belonging to actor Martin Landau with his signature in holograph pencil on top of first page, and annotations in holograph ink and pencil throughout, primarily making note of action and dialogue for Landau's character Leonard.

Martin Landau's second film role, and a memorable early one, as James Mason's sadistic henchman.

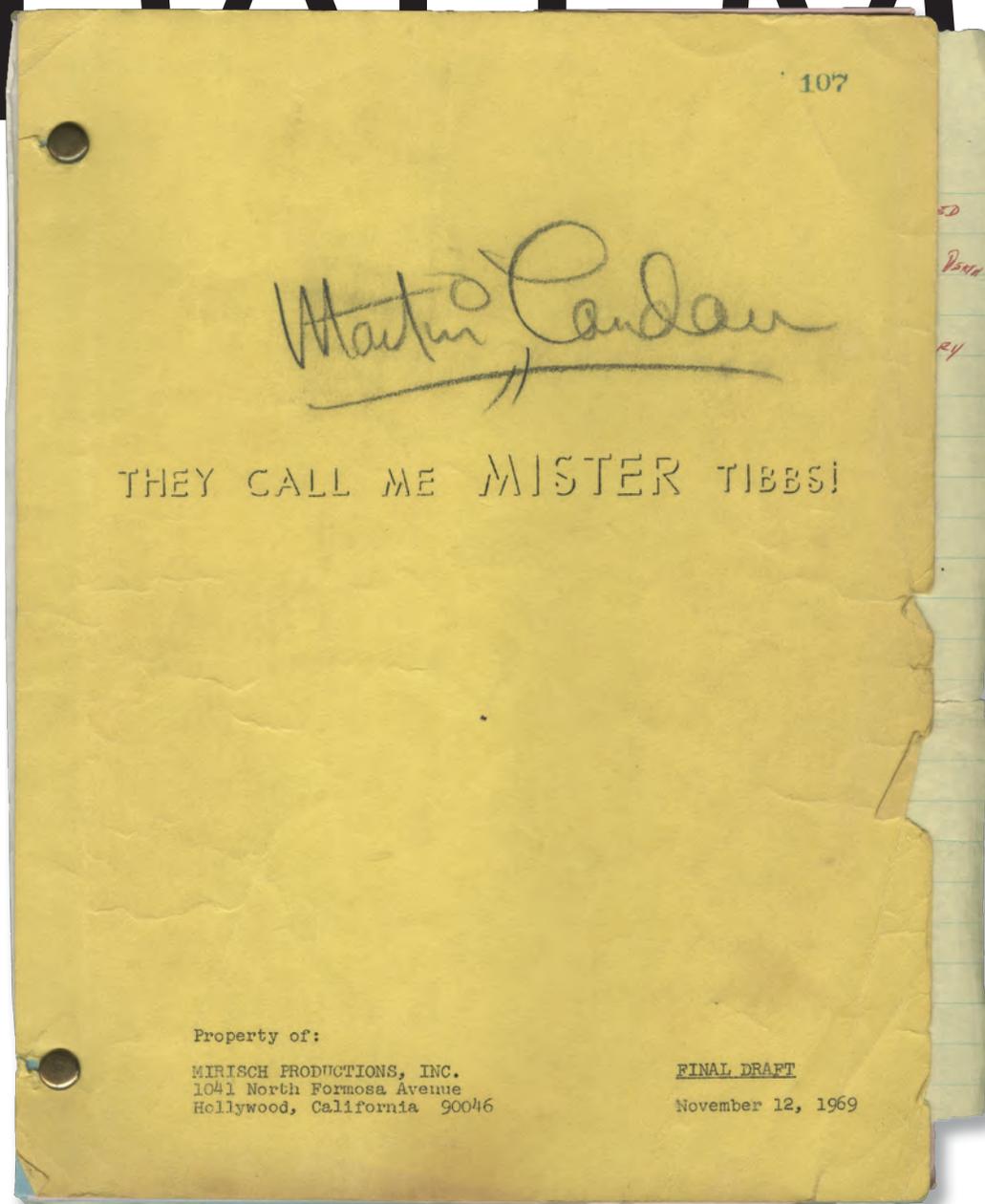
Considered to be one of Hitchcock's best, the last of four the director made with Cary Grant, with a score by Bernard Hermann and a famous title sequence by Saul Bass.

Nominated for three Academy Awards, including Best Original Screenplay.

Shot in Hollywood and in various locations across the United States.

National Film Registry. Godard, *Histoire(s) du cinéma*. Grant US. Rosenbaum 1000. Penzler 101.

\$12,500



## 40

### GORDON DOUGLAS They Call Me MISTER Tibbs!

Final Draft script, dated November 12, 1969, for the 1970 film. Copy belonging to actor Martin Landau, with his holograph pencil and ink annotations throughout, and his ownership signature to the front wrapper. With 13 revision pages and a handwritten shooting schedule laid in. Also included are several production documents, including a distribution press release flyer and three handmade maquette sketches for same, and two reference photographs featuring Landau.

The second installment in director Gordon Douglas' trilogy featuring Sidney Poitier as Virgil Tibbs, preceded by *In the Heat of the Night* (1967) and

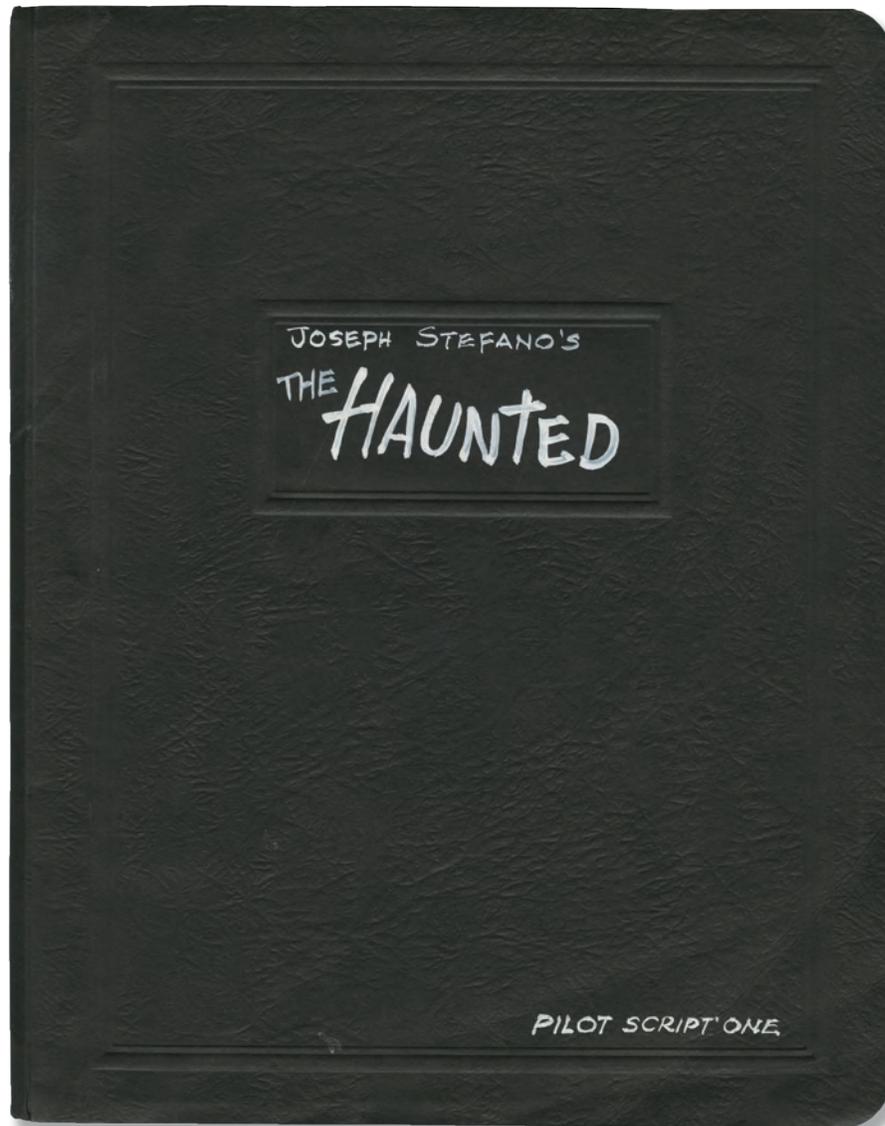
followed by *The Organization* (1971). This time, Tibbs investigates the murder of a call girl, with the evidence pointing to a local street preacher.

Set and shot on location in San Francisco, CA.

Photographs: Two vintage reference photographs taken by Edith Dahlfeld from the 1970 film. With Dahlfeld's stamp to the verso. 8 x 10 inches.

Maquette sketches: 17 x 14 inches.

**\$1650**



With an original film print inscribed by the director to Landau

41

**JOSEPH STEFANO**  
**The Ghost of Sierra de Cobre**

First Draft script, dated July 27, 1964, for the 1964 television film, which originally aired on CBS. With actor Martin Landau's copied annotations throughout. Included are a set of synopses for proposed episodes, a shooting schedule, a distributor's announcement booklet, and various other documents related to production.

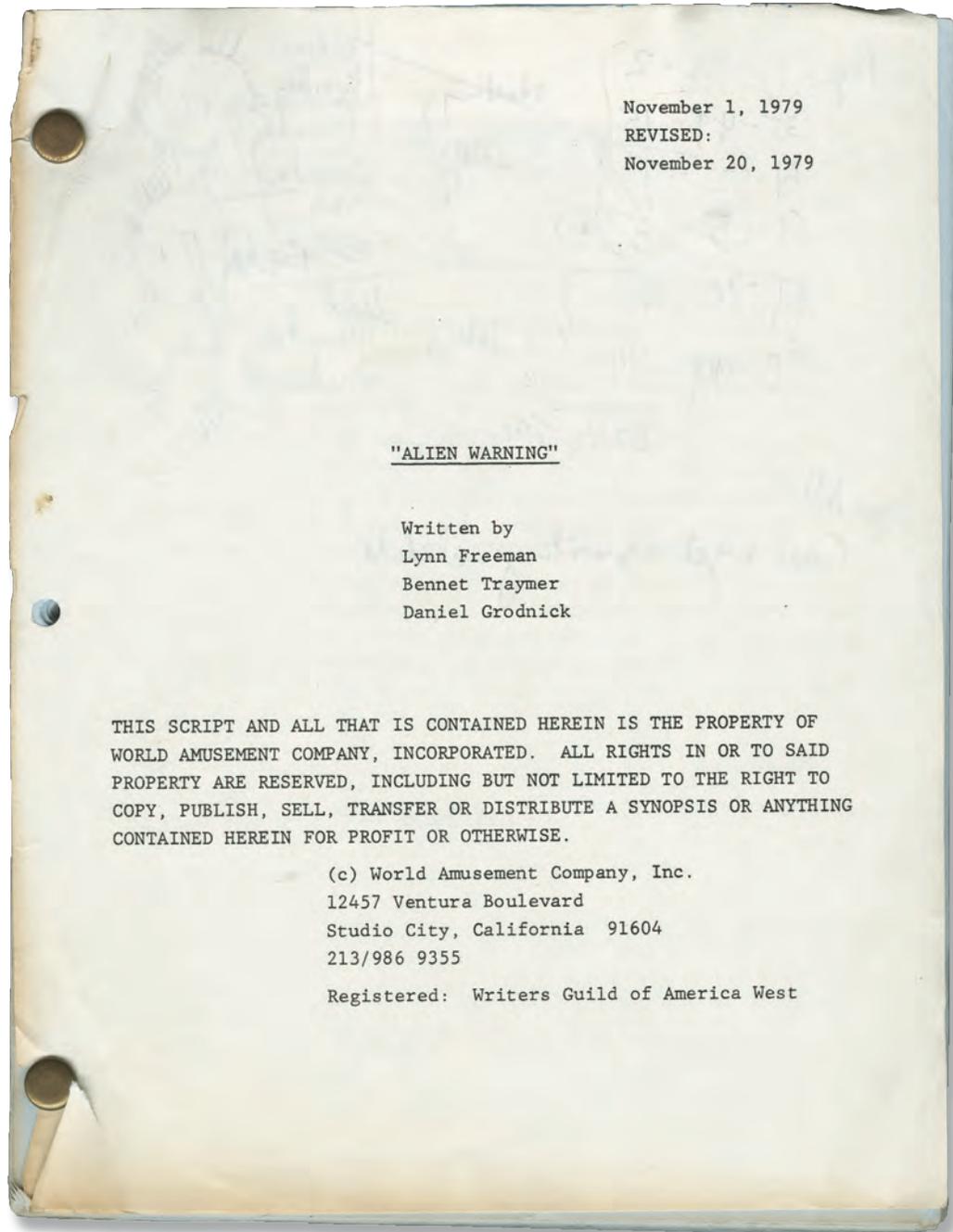
Also included is an original print of the film, in its original mailing case with cloth straps, dated 2/18/65, addressed from director Joseph Stefano to Landau on the mailing label in holograph black ink, and inscribed by Stefano to Landau at the top left corner of the case in the same ink: "To Martin / Whose splendid brilliance and warmth put the

special spark in this bright fire / Your grateful and admiring friend / Joe Stefano."

Fearful of being buried alive, a woman installs a phone in the crypt in which she plans to be in case of emergencies. Months after her death, the phone begins to ring, presenting a new ghostly case for Landau's paranormal investigator.

The film was intended to be the pilot for a new paranormal thriller series tentatively titled *The Haunted* (as titled on the front wrapper), but the series wasn't picked up, and the pilot was released as a television movie after additional footage was shot.

\$4500



42

**GREYDON CLARK**  
Without Warning

Revised Draft script for the 1980 film, dated November 20, 1979, and here under the working title *Alien Warning*. Copy belonging to actor Martin Landau, with his holograph ink and pencil annotations throughout. Laid in with the script are a 22 page typed shooting schedule and three copied handwritten call sheets.

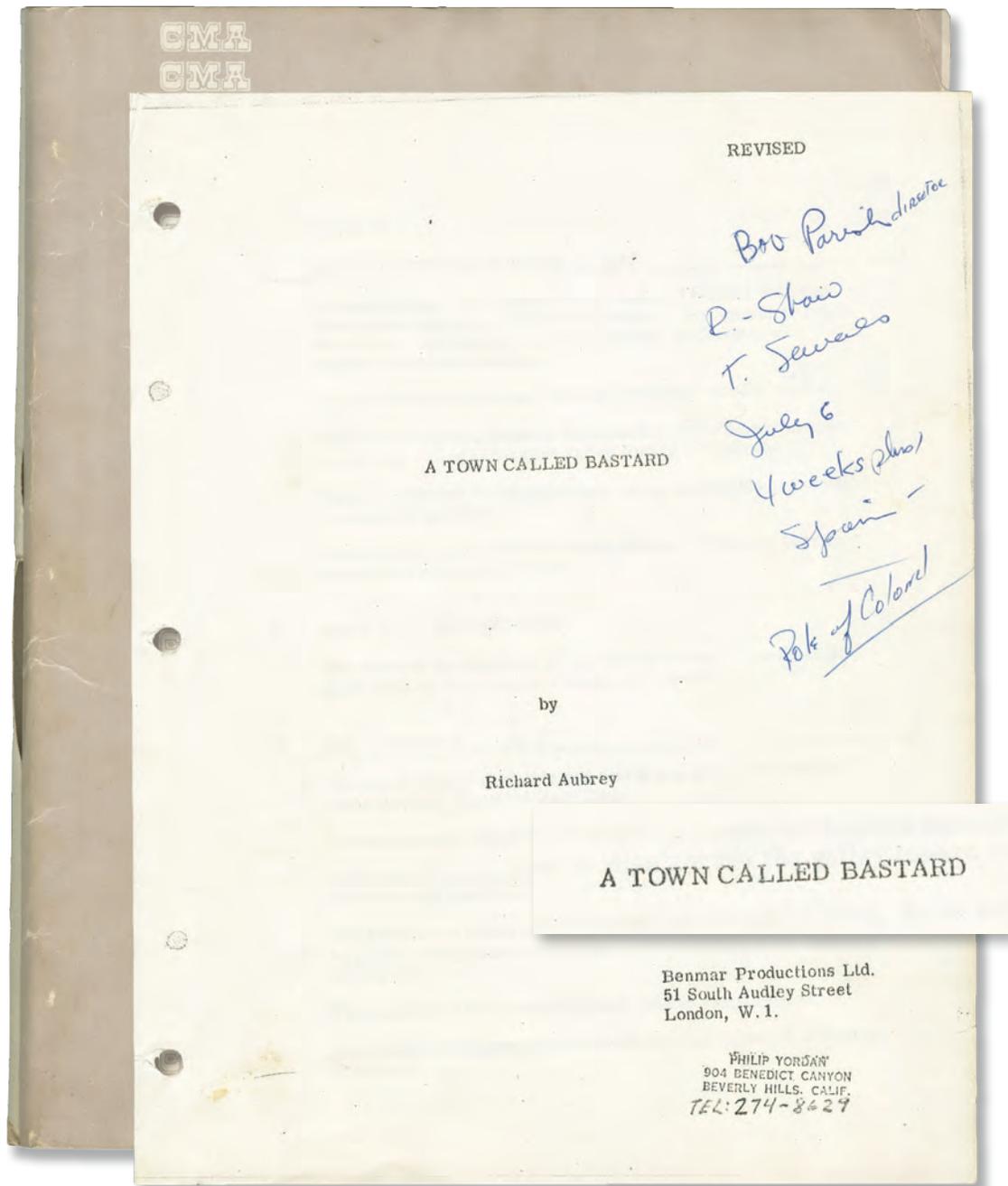
A group of teenagers on a camping trip are relentlessly hunted down by an extraterrestrial who uses smaller, jellyfish-esque creatures with needle-

tipped tentacles as living weapons. The majority of the film's budget was purportedly spent crafting the head of the alien, costing producer-screenwriter Daniel Grodnik \$19,000.

Set in the American Midwest, shot on location in Malibu, California.

Nightmare USA.

**\$1750**



# 43 ROBERT PARRISH

## A Town Called Hell

Revised Draft script for the 1971 UK / Spanish Western, here under the original title *A Town Called Bastard*. Copy belonging to actor Martin Landau, with his holograph ink annotations on the title page. Laid in with the script are a number of production documents, including a set of approximately 50 revision pages with annotations by Landau.

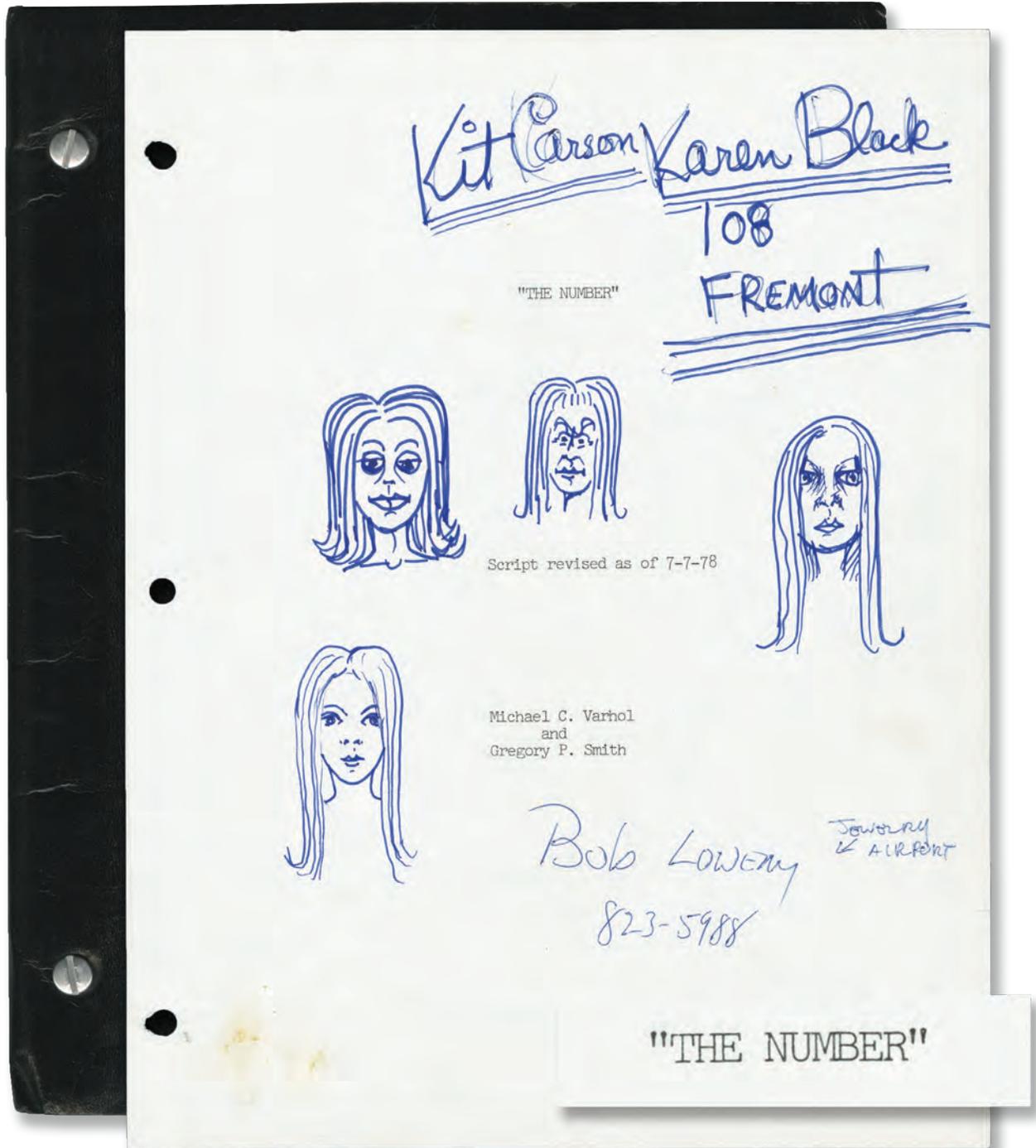
A woman whose husband was wrongfully killed by Mexican revolutionaries arrives in a corrupt village, offering a reward to anyone who can help her

bring the revolutionary leader to justice. The title was changed for the US release, as "bastard" was considered offensive.

Set in the fictional Mexican town of Bastard (or Hell), shot on location in Madrid and Andalusia, Spain.

Pitts 4471.

\$1850



**44 ROY BOULTING**  
The Last Word

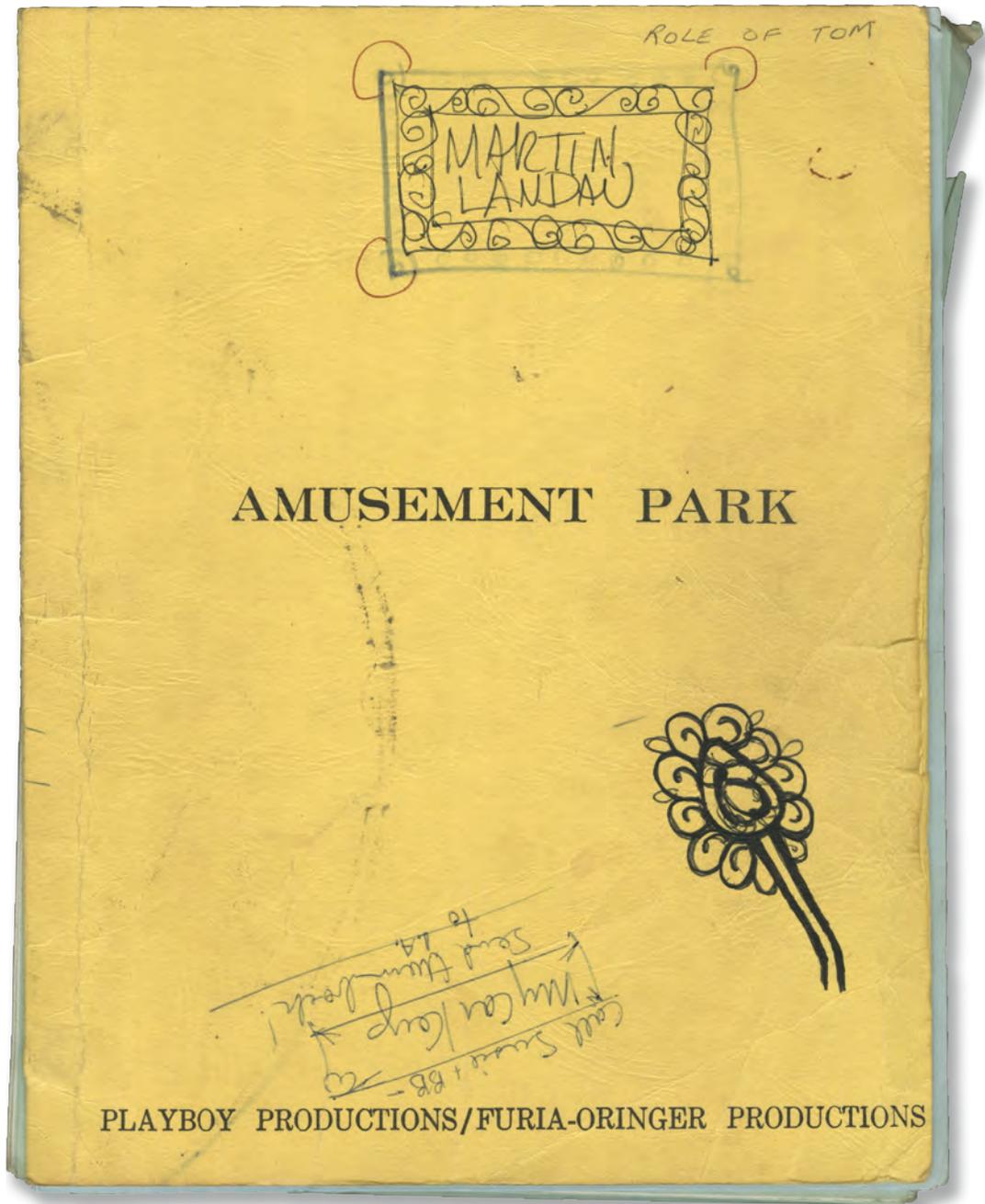
Revised Draft script for the 1979 film, dated 7-7-78, and here under the working title *The Number*. Copy belonging to actor Martin Landau, with his extensive holograph pencil and ink annotations throughout.

Realizing that his family faces eviction due to a corrupt real estate deal, a desperate inventor takes a police

officer hostage in the hopes that news coverage of the event will allow him to expose the fraud.

Shot on location in Richmond, Virginia.

**\$1500**



45

**E.W. SWACKHAMER**

**The Death of Ocean View Park**

Final Draft script for the television film, dated June 4, 1979, and originally aired on ABC on October 19, 1979. Actor Martin Landau's copy, with his holograph name on the front wrapper, and ink and pencil annotations throughout. Laid in with the script are a set of eleven blue revision pages, as well as ten photographically reproduced call sheets with copied handwritten annotations.

Partygoers find themselves trapped at an amusement park besieged by a hurricane during Fourth of July festivities. The planned destruction of the actual Ocean View Park in Norfolk, VA, including its legendary roller coaster, predated the film—the amusement park was variously blown up and burned down over the course of production.

Set and shot on location in Norfolk, Virginia.

\$1250

# 46

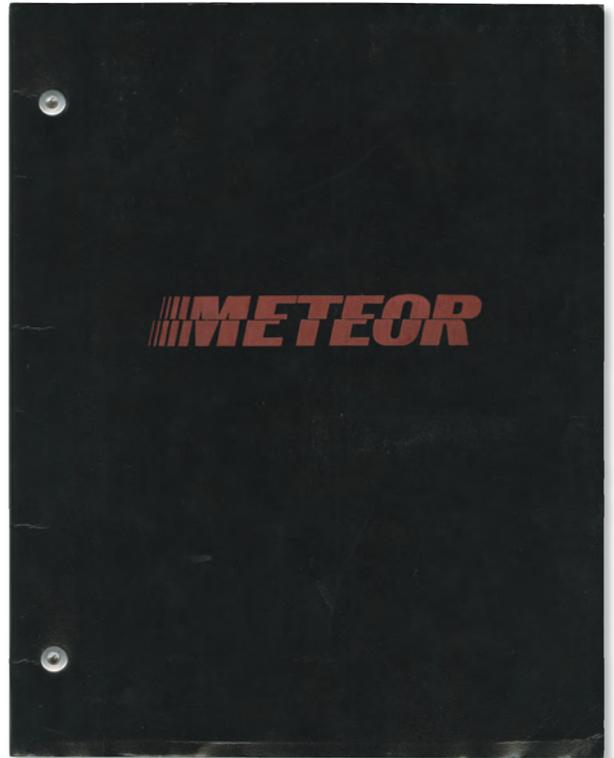
## RONALD NEAME Meteor

Draft script for the 1977 film, dated October 19, 1977. Copy belonging to actor Martin Landau, with his signature on the title page, and holograph ink and pencil annotations throughout. Laid in is an 18-page revised shooting schedule signed by Landau, and additional material related to production.

The USSR and NASA must join forces and double their nuclear firepower to destroy a massive meteor headed straight for Earth before it effectively wipes out humankind.

Set in Washington, DC and California.

**\$1450**



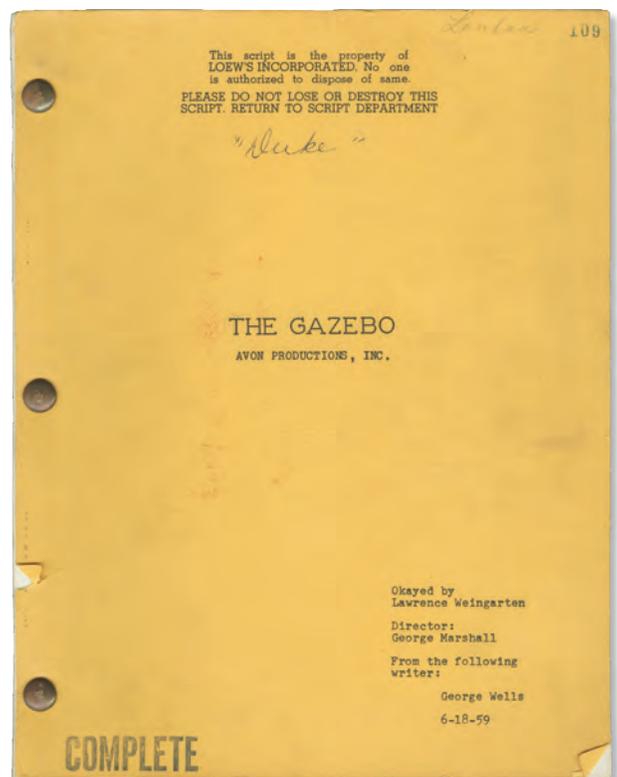
# 47

## GEORGE MARSHALL The Gazebo

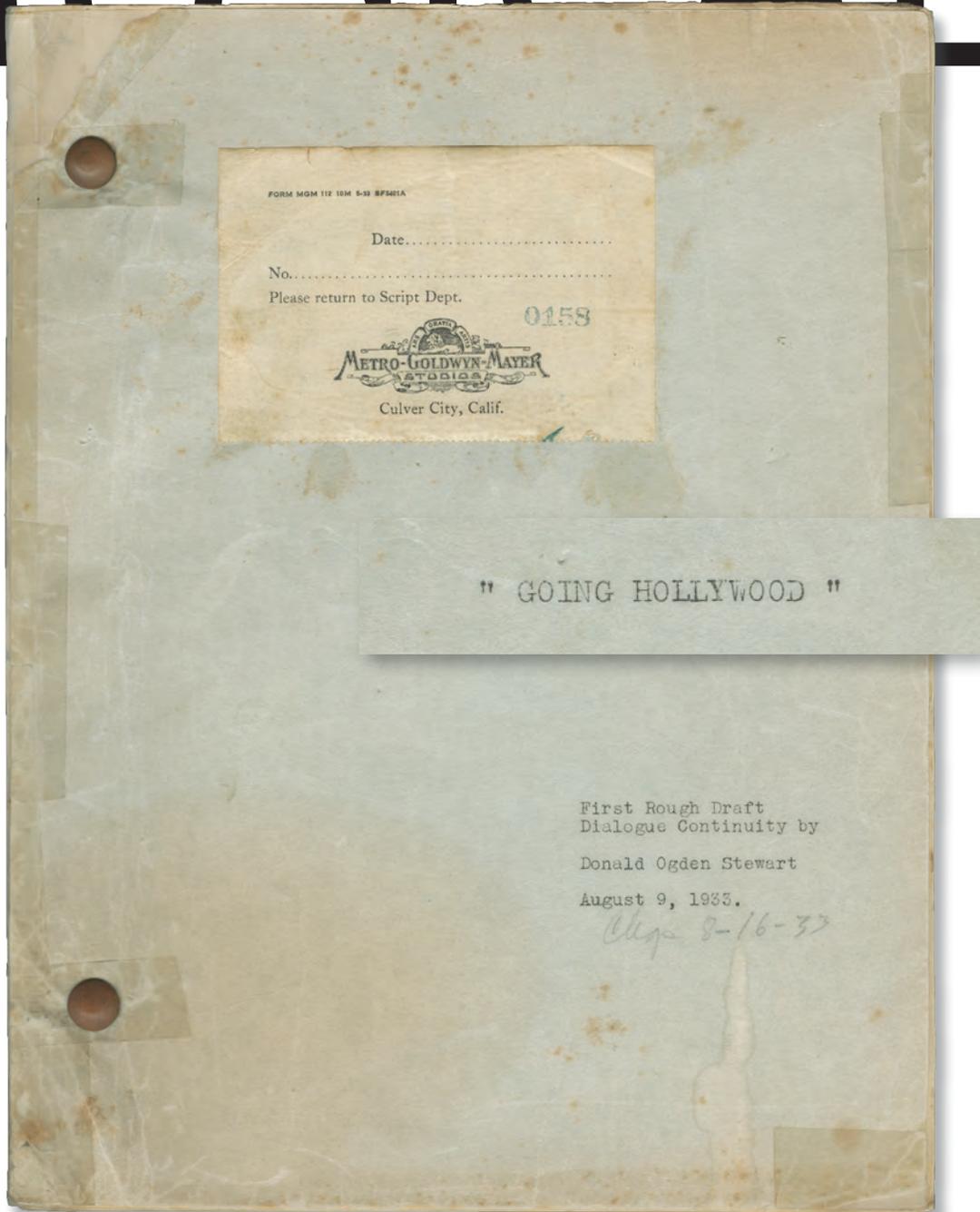
Draft script for the 1959 film, dated June 18, 1959. Copy belonging to actor Martin Landau, with his name and character's name to the front wrapper in holograph pencil. Included with the script are two film programs and a set of laid-in revision pages.

A black comedy based on the 1958 play by Alec Coppel, about a television writer who shoots and kills a would-be blackmailer and buries him under a gazebo in his family's backyard—only to discover he has murdered the wrong man.

**\$675**



# MUSICALS



48

**RAOUL WALSH (DIRECTOR)**  
**MARION DAVIES, BING CROSBY (STARRING)**  
**Going Hollywood**

First Draft script for the 1933 film, dated August 9, 1933. Single holograph notation in pencil to the front wrapper noting the date of the revision pages in the script. Script concludes with lyrics to five Marion Davies numbers.

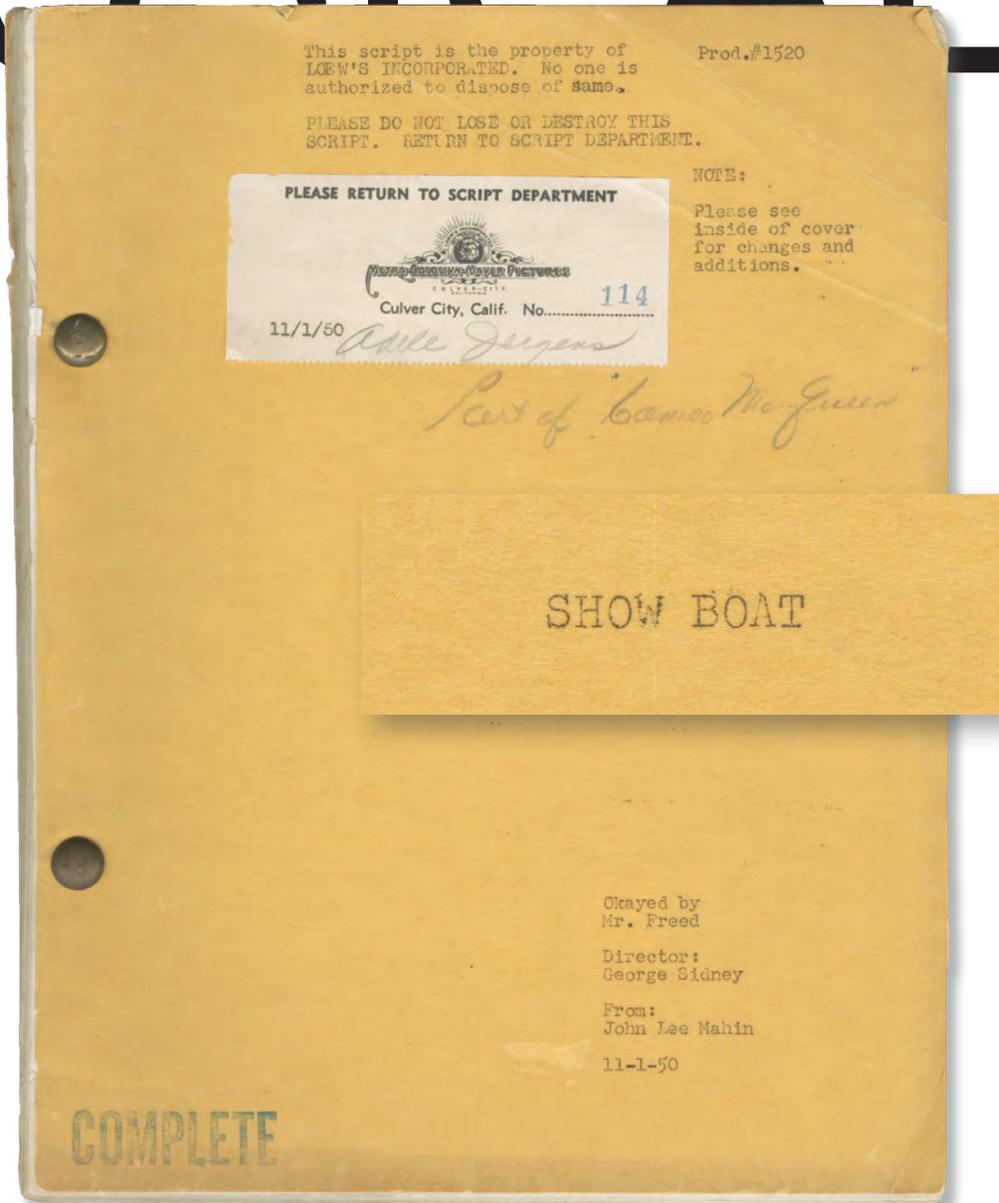
Based on a story by noted writer Frances Marion. A lonely French teacher at an all-girls school becomes infatuated with the voice of a radio crooner, played

by Bing Crosby in his first role for MGM, and decides to follow him to Hollywood. A rare moment of levity from director Raoul Walsh, better known for his later dramas and gritty films noir with Warner Brothers.

Hirschhorn, *The Hollywood Musical*.

**\$750**

# MUSICALS



## 49 **GEORGE SIDNEY (DIRECTOR)** **AVA GARDNER (STARRING)** Show Boat

Draft script for the 1951 film. Copy belonging to actor Adele Jergens, with her name in holograph pencil to the front wrapper. With a few copied holograph annotations to the script noting page numbers and dates, and several holograph pencil annotations noting dialogue for Jergens' character, Cameo McQueen.

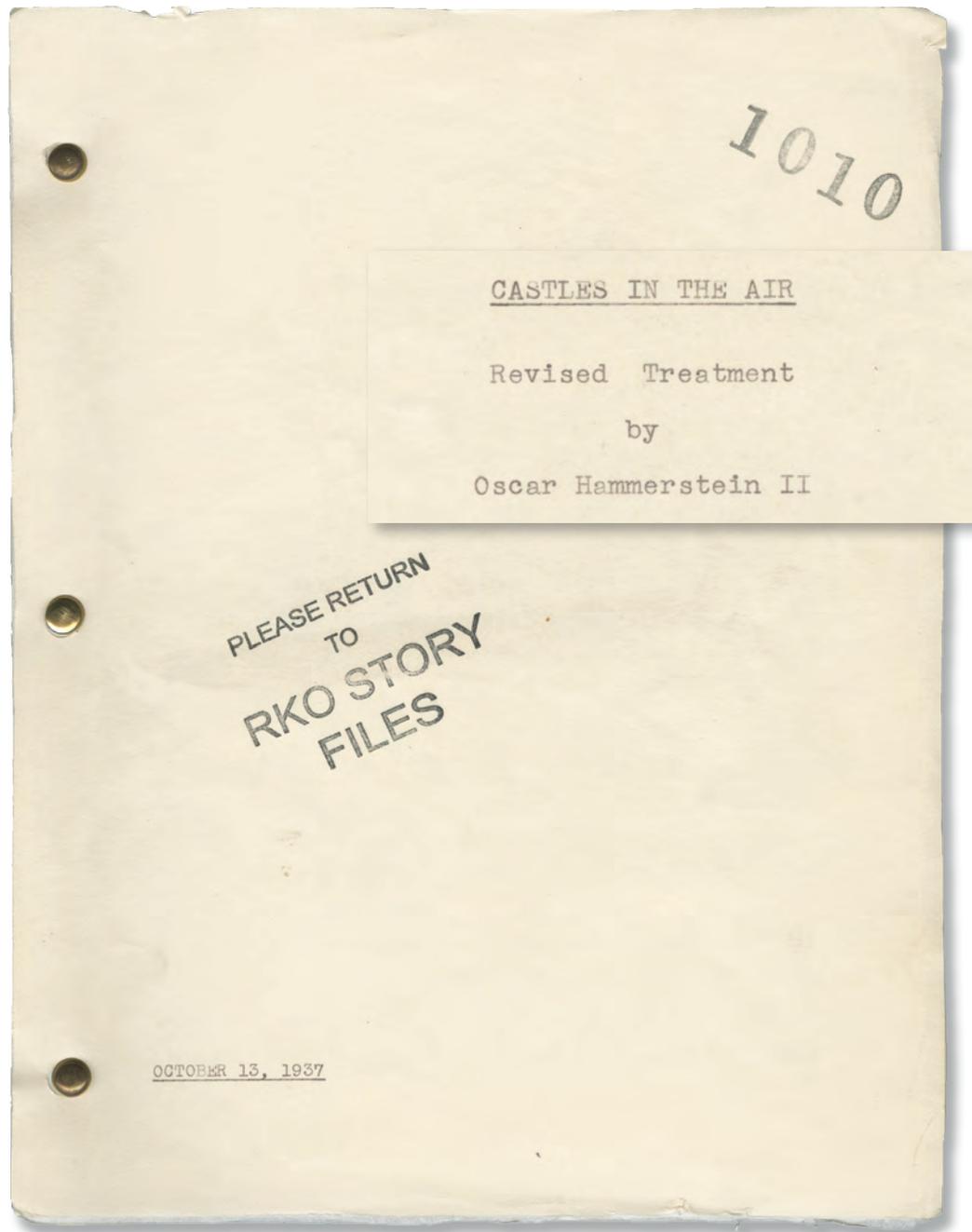
Based on the 1927 musical, which was in turn based on Edna Ferber's 1926 novel. A wildly popular MGM hit, wherein the daughter of the captain of the Cotton Blossom, a traveling show boat, falls for a roguish gambler. Although the 1951 film adaptation was noted for its focus on the dance and romance elements of the

story, the film also tentatively raised the issue of racial discrimination, specifically anti-miscegenation laws, through a side plot showing the two leading actors (a white-passing black woman and white man) on the Cotton Blossom getting arrested and removed from the show when the boat stops in Mississippi.

Set in New Orleans, Chicago, and Mississippi, and shot partially on location in Natchez, Mississippi.

Hirschhorn, *The Hollywood Musical*.

**\$650**



**50 FRED ASTAIRE, GINGER ROGERS**  
**The Story of Vernon and Irene Castle**

Treatment script for the 1939 film, dated October 13, 1937, and here under the working title *Castles in the Air*.

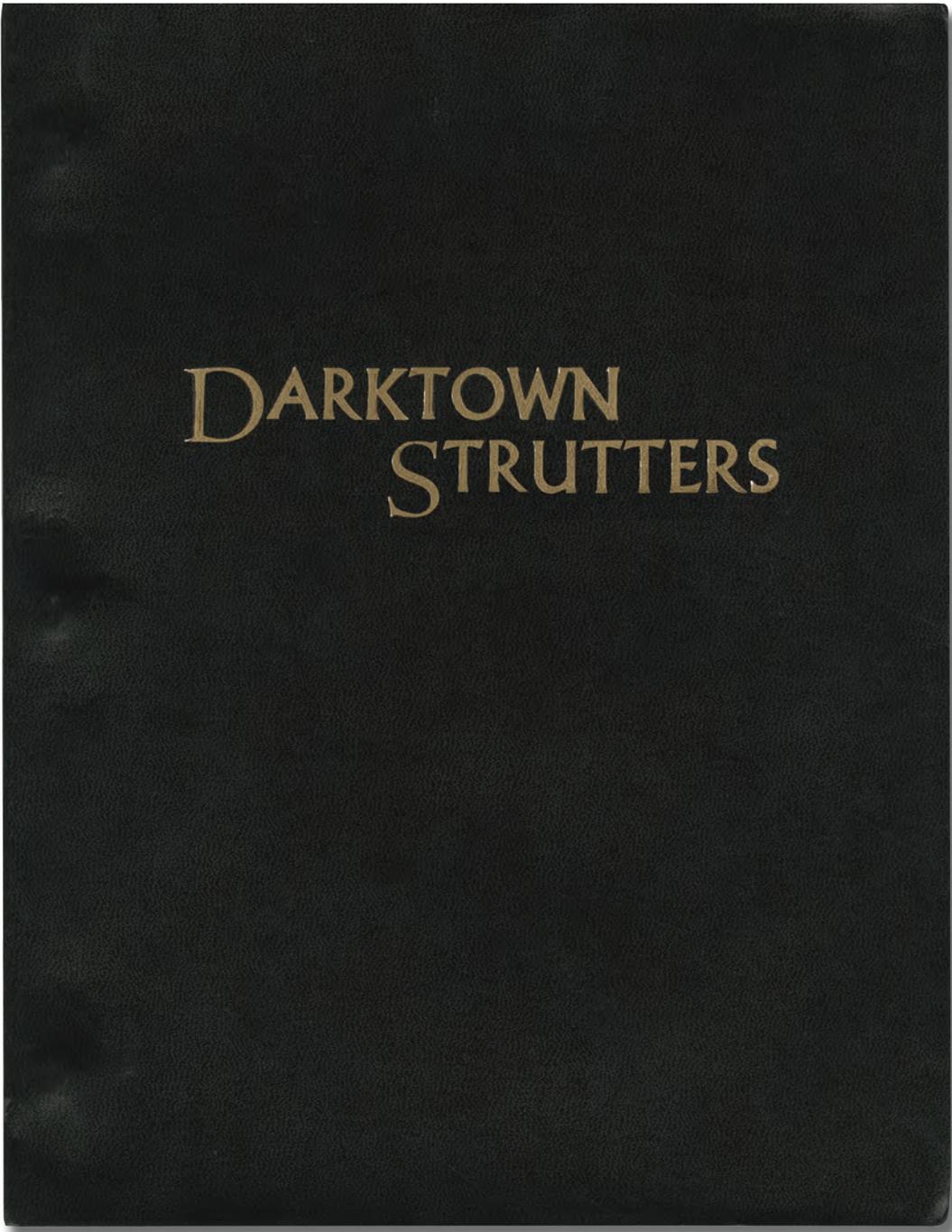
Based on real-life ballroom dancers Irene and Vernon Castle, who rekindled an interest in Western ballroom dancing in the early 20th century. Irene Castle served on the film's production team and was purportedly quite difficult to please, criticizing actor Ginger Rogers' refusal to bob her hair (a style that Castle popularized in the US) and, more broadly, the

ensorship restrictions prohibiting illicit elements of the Jazz Age. Astaire and Rogers final musical made with RKO.

Set in New Jersey, New York, Paris, and London.

Hirschhorn, *The Hollywood Musical*.

**\$3500**



DARKTOWN  
STRUTTERS

**51** **WILLIAM WITNEY**  
**Darktown Strutters**

Draft script for the 1975 blaxploitation musical comedy.

A cult classic, about members of singing, dancing, all-female biker gang who investigate the disappearance of prominent black community leaders, including the mother of the lead biker.

Produced by Gene Corman, and re-released by brother Roger's New World Pictures in 1977 as *Get Down and Boogie*.

Parish and Hill 76.

**\$750**

**52 ROY DEL RUTH**  
**The Chocolate Soldier**

Two vintage oversize, borderless, double weight photographs from the 1941 film. Signed, struck, and mounted by MGM photographer Bert Lynch.

Loosely based on Ferenc Molnár's 1924 play *Testör*, previously adapted to film in 1931 as *The Guardsman*, about husband who tests his wife's fidelity by disguising himself as another man, which she sees through immediately, and tortures him accordingly. The feature film debut of opera star Rise Stevens. Nominated for three Academy Awards.

Photographs 12.75 x 9.75 and 9.75 x 12.75 inches, mounted to 16 x 20 inches. Photographs Near Fine with some light edgewear. Boards very good plus with some edgewear, toning at edge, and a tidemark visible on the verso.

Hirschhorn, *The Hollywood Musical*.

\$450



**53 ARTHUR LUBIN**  
**New Orleans**

Vintage studio still photograph of Louis Armstrong and Billie Holiday from the 1947 film. Agency stamp on the verso.

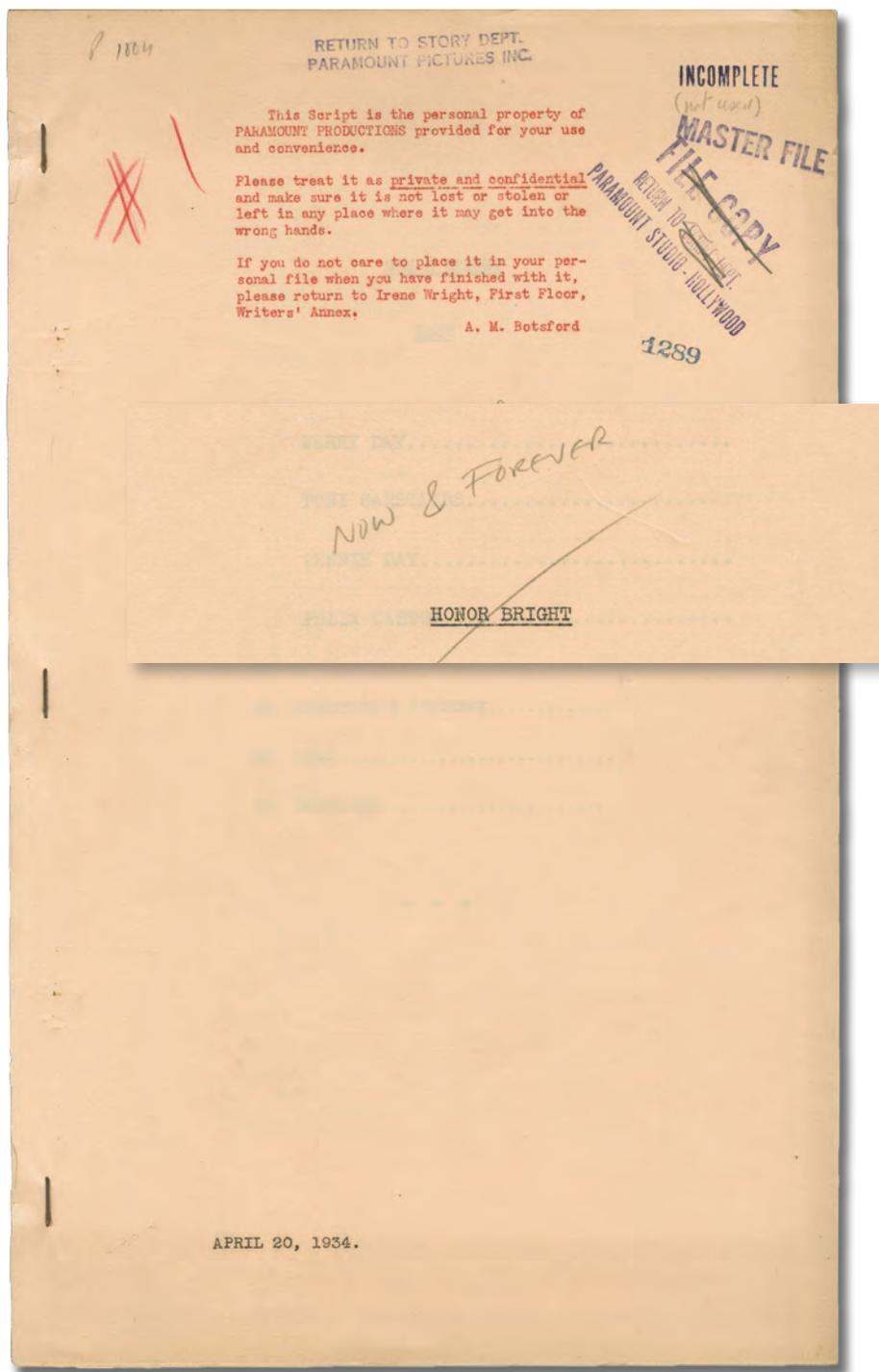
A musical romance featuring Holiday, Armstrong, and an all star cast of jazz musicians, including Kid Ory, Zutty Singleton, Barney Bigard, and Bud Scott.

10 x 8 inches. Near Fine.

Hirschhorn, *The Hollywood Musical*.

\$475





**54 HENRY HATHAWAY (DIRECTOR)  
GARY COOPER, CAROLE LOMBARD, SHIRLEY TEMPLE (STARRING)  
Now and Forever**

Draft script for the 1934 film, dated April 20, 1934, noted as incomplete on the front wrapper, and here under the working title *Honor Bright*.

In an attempt to go straight, a con man and his girlfriend take in his young daughter, who has been living with his deceased wife's wealthy family. One of Shirley Temple's earliest starring roles, and her first and only on-screen appearance with Carole Lombard.

\$675

## MUSICALS

### 55 RICHARD WHORF Luxury Liner

Vintage promotional photograph from the 1948 film.  
With a mimeo snipe on the verso.

A young girl stows away on a cruise full of musical stars after her father, who happens to be the captain, refuses to take her along. Featuring opera singers Lauritz Melchior and Marina Koshetz, and band leader Xavier Cugat.

10 x 8 inches. Near Fine.

Hirschhorn, *The Hollywood Musical*.

\$375



### 56 RICHARD LESTER (DIRECTOR) THE BEATLES (STARRING) Help!

Vintage borderless photograph from the set of the  
1965 film. With holograph annotations, mimeo snipe  
and agency stamps on the verso.

The Beatles second film, a wild musical-comedy following the band on adventures around the globe as Ringo is pursued by a cult out to take him as a sacrifice. Here the boys are pictured in the Bahamas, finding fish in the sea with very little effort.

9.5 x 7.5 inches. Near Fine.

\$350



# 57

**NORMAN Z. McLEOD (DIRECTOR)**  
**BING CROSBY, BOB HOPE,**  
**DOROTHY LAMOUR (STARRING)**  
**Road to Rio**

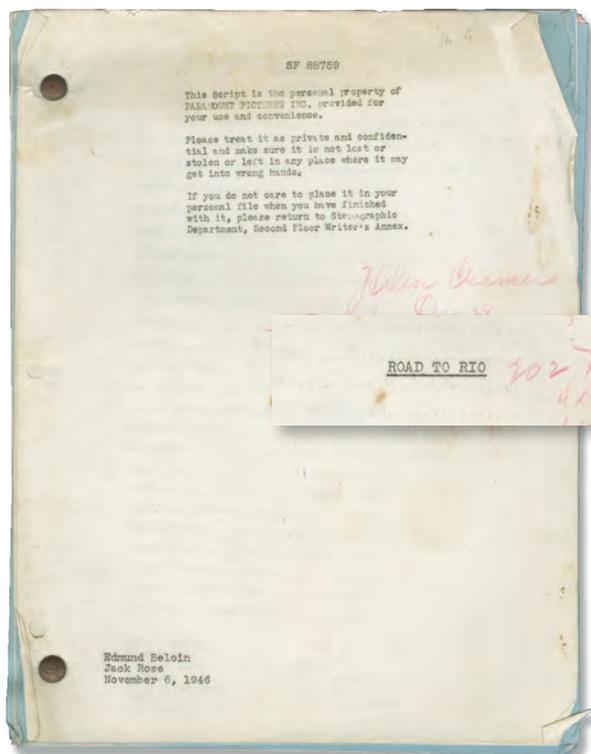
Draft script for the 1947 film, dated November 6, 1946. Copy belonging to music associate Troy Sanders, with his name in holograph ink and pencil to several pages, and holograph pencil and ink annotations regarding musical numbers in the film throughout.

The fifth in Bing Crosby and Bob Hope's popular *Road to...* comedy adventure series, and the first of the series to be jointly produced by both. Two out-of-work musicians stow away on a Brazil-bound ocean liner. While on board, they encounter a woman being hypnotized by her gold-digging aunt into an arranged marriage, and the two men quickly concoct a harebrained plan to save her by passing her off as a nightclub singer in Rio.

Set in New Orleans, Louisiana and Rio de Janeiro, Brazil.

Hirschhorn, *The Hollywood Musical*.

\$450



# 58

**VICTOR SCHERTZINGER (DIRECTOR)**  
**CAROLE LOMBARD (STARRING)**  
**Safety in Numbers**

Second Draft script for the 1930 pre-Code film, dated January 9, 1930. Cast list with holograph ink and pencil annotations tipped in, and distribution receipt signed by composer and lyricist George Marion Jr. laid in.

A young man is set to inherit a large sum from his uncle on the caveat that he learn the ways of the world beforehand. As such, he enlists three chorus girls to guide him around the underbelly of New York City. An early uncredited role for Carole Lombard, who performs the song "You Appeal to Me."

Set in New York.

Hirschhorn, *The Hollywood Musical*.

\$650



# NONFICTION

59

Copy belonging to the Oscar-winning producer of *The Sting*

**DAVID W. MAURER**

**The Big Con**

New York: Bobbs-Merrill, 1940. First Edition.  
Boldly signed by the author on the front flyleaf.

Copy belonging to Tony Bill, producer of the 1973 film *The Sting*, based on cons outlined in the book, with a letter of provenance from Bill.

Tony Bill won the Oscar for Best Picture for the film, which also won Best Director, Best Screenplay, and four others, and was nominated for three more, including Best Actor for Robert Redford.

The definitive non-fiction book on various cons of the day, renowned as the source for the cons in the 1973 George Roy Hill film, *The Sting*, starring Paul Newman and Robert Redford, the story for which was based on an original screenplay.

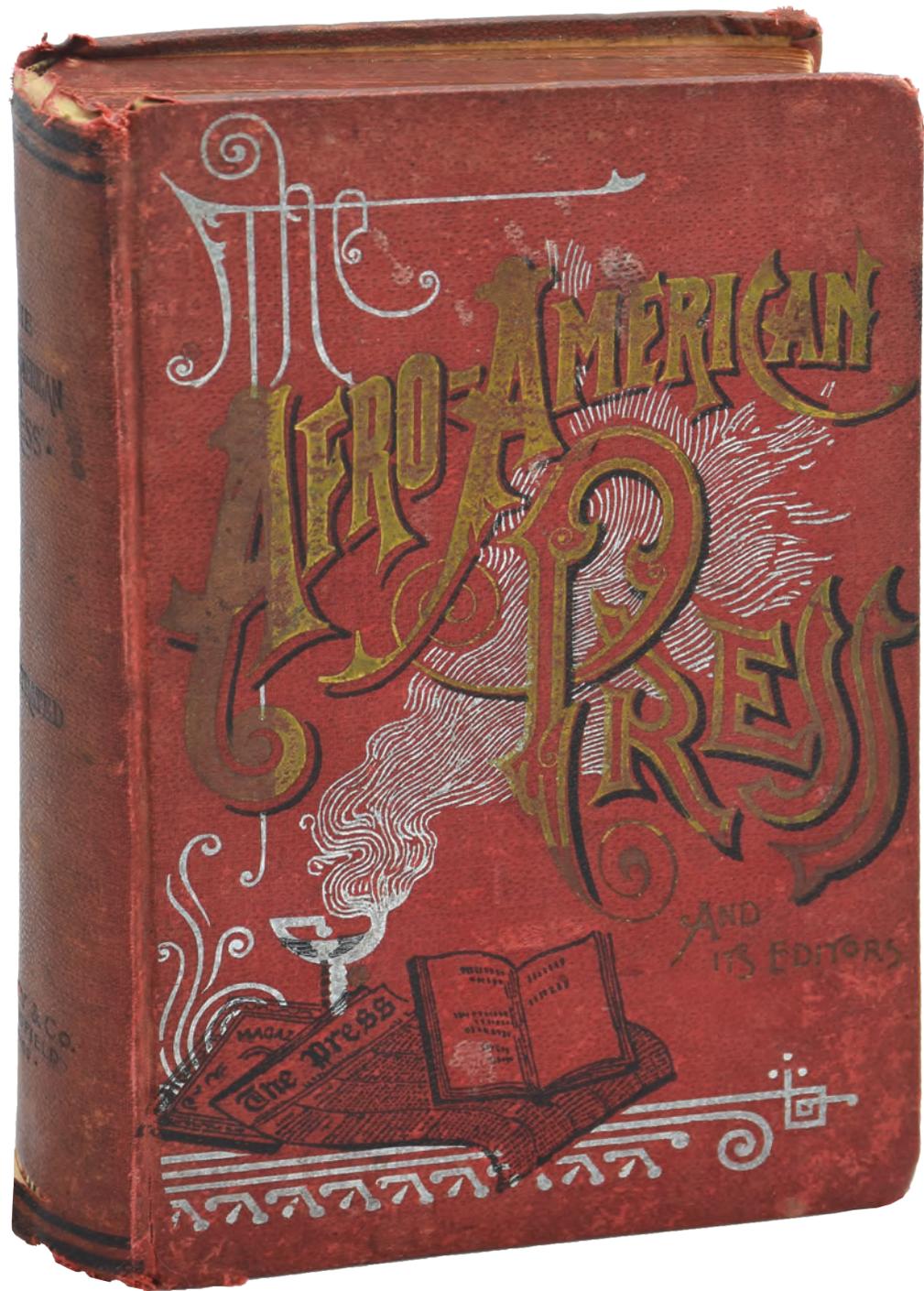
Near Fine in an about Near Fine dust jacket. Jacket is the best we have encountered, with none of the usual color fading, only a single short closed tear and a bit of rubbing to the rear panel. In a custom quarter-leather clamshell box.

**\$12,500**

ON NONFIC



Lawrence Sanders



**60** **GARLAND I. PENN**  
**The Afro-American Press and Its Editors**

Springfield, MA: Willey, 1891. First Edition. A history of African-American newspapers beginning in 1827 and continuing through to the book's publication, with over 70 biographical sketches of editors and journalists, including a separate chapter dedicated to female African American journalists, and essays on the state of the Black press and its relationship to "Anglo-Saxon" newspapers. Rare.

About Very Good in maroon cloth boards with titles and design in gilt, white, and black. Boards soiled and toned, with fraying to the spine ends and corners, and slightly shaken spine.

**\$1850**

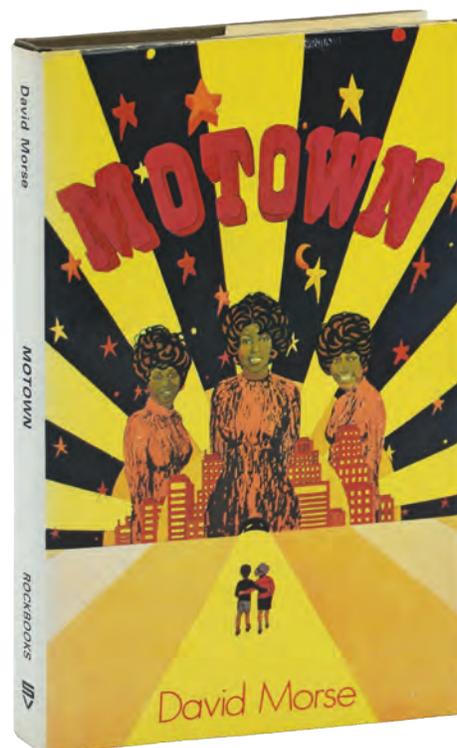
## 61 DAVID MORSE Motown and the Arrival of Black Music

London: Studio Vista, 1971. First UK Edition, preceding all others. Published simultaneously in hardcover and softcover, this being the rare jacketed hardcover variant.

The first comprehensive, critical history of Motown Records.

Near Fine in a Near Fine dust jacket.

\$875



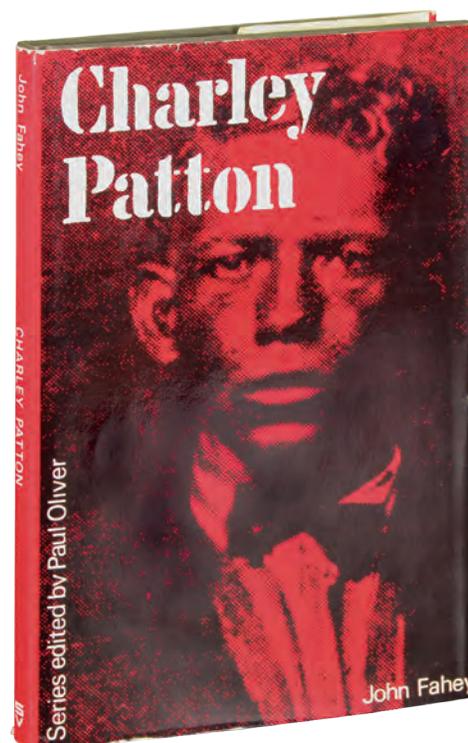
## 62 JOHN FAHEY Charley Patton

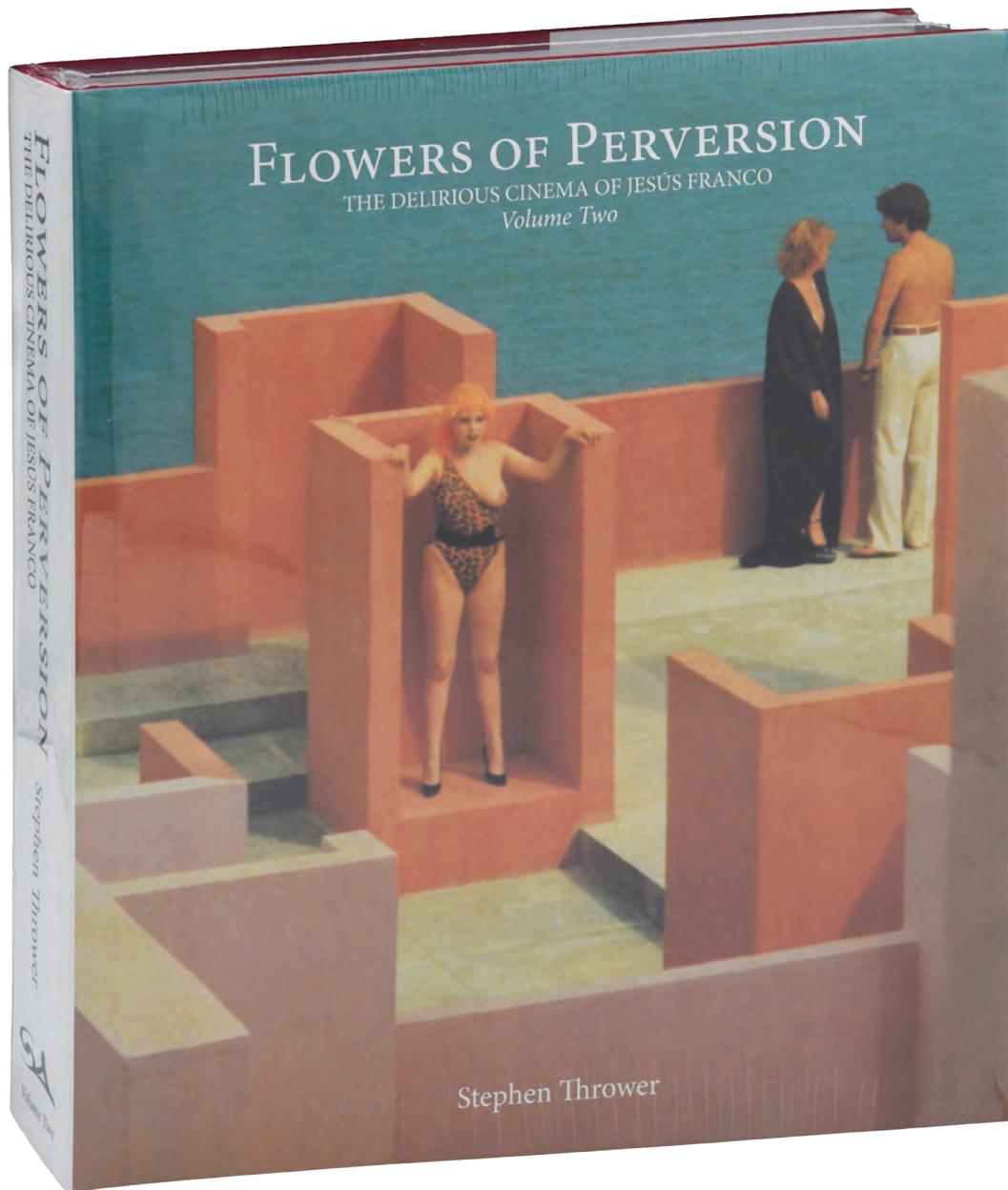
London: Studio Vista, 1970. First Edition. The scarce hardcover edition (also published in a slightly more common softcover variant). Photo illustrated throughout.

Folklorist and noted musician John Fahey's brilliant, fanatical analysis of his hero Charley Patton's catalogue. One of the most important books on American blues published in the twentieth century. Part of a series of books on the blues edited by Paul Oliver and published in the late 1960s and early 1970s.

Fine in a bright, Near Fine dust jacket.

\$1250





63

**STEPHEN THROWER**

**Flowers of Perversion: The Delirious Cinema of Jesus Franco, Volume 2**

London: Strange Attractor Press, 2018. First Limited Edition, one of 500 non-numbered copies, as issued.

With a sealed white card envelope containing a set of full-color postcards and an illustrated bookplate signed by author Stephen Thrower, with the currently unknown limitation number stamped in red at the bottom of the plate.

Included with the limited edition, as called for, is separate book entitled *The Sinister Case of Dr. Franco*, a lush visual guide through a briefcase full of intriguing material left behind by the director.

The final word on the wild career of exploitation filmmaker Jess Franco, who devoted nearly every single day of his life to making the films he wanted to make, breaking cinematic rules and international laws along the way. An exhaustively detail and lavishly illustrated compendium.

Both books brand new, in publisher's shrinkwrap. Postcard set still in sealed white card envelope, also brand new.

**\$600**

# 64

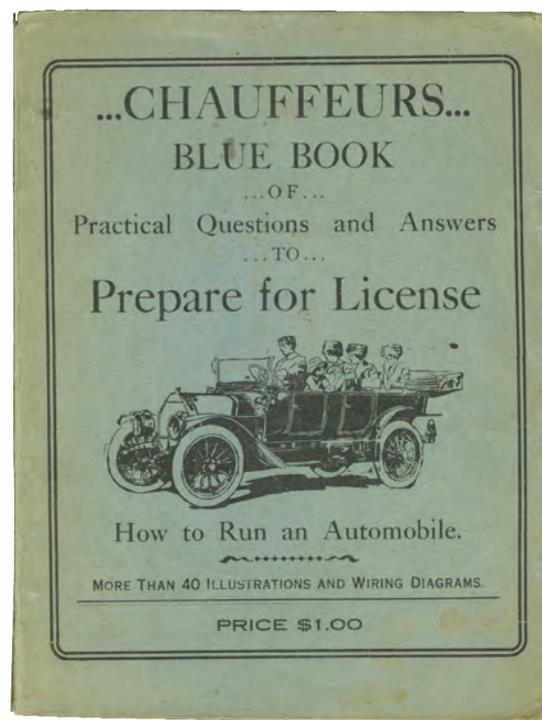
**CHARLES V. MILWARD**  
**Chauffeurs Blue Book of Practical  
 Questions and Answers to Prepare for  
 License**

Philadelphia: Charles V. Milward, 1911. First Edition.  
 Rare, with OCLC listing no institutional holdings.

A manual from the earliest days of the automobile,  
 featuring sections on operating, maintaining,  
 and servicing cars, with over 40 illustrations and  
 technical diagrams.

Very Good, side stitched in illustrated wrappers.  
 Wrapper soiled, with creasing to the rear panel.

**\$325**



# 65

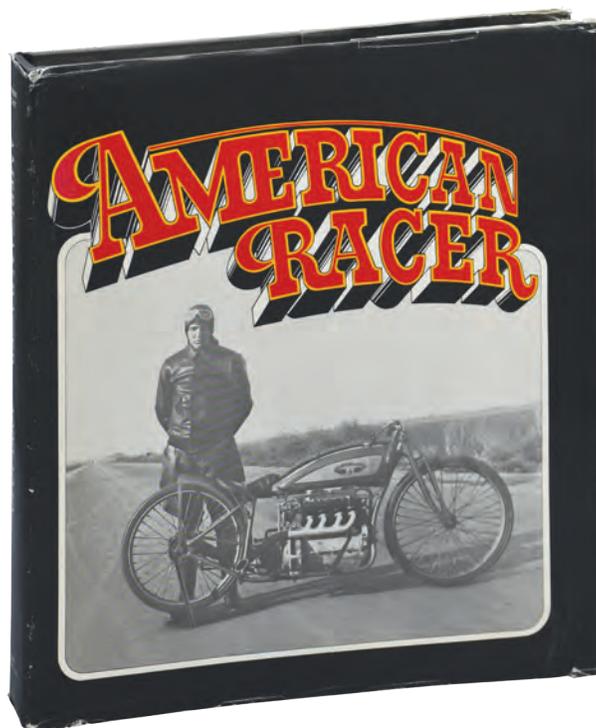
**STEPHEN WRIGHT**  
**American Racer 1900-1940**

Huntington Beach, CA: Megden, 1979. First Edition.

A history of the first 40 years of American  
 motorcycle racing.

Front board slightly bowed, else Near Fine in a  
 Very Good plus dust jacket. Jacket lightly rubbed,  
 with light edgewear.

**\$400**



# SCIENCE FI

66

Hasta la vista, baby

**JAMES CAMERON (DIRECTOR)**

**ARNOLD SCHWARZENEGGER, LINDA HAMILTON (STARRING)**

**Terminator 2: Judgment Day**

Revised Draft script for the 1991 film, dated February 19, 1991. Script pages watermarked "T20029" and bearing the ownership watermarks of director Cameron's production company, Lightstorm Entertainment, as called for. With an alternate ending to the film, which was shot but ultimately cut before release.

Included is a set of pencil sketches featuring concept art, as well as shooting schedules, props lists, and other production documents.

The second film in what has become an ongoing multi-media franchise, incorporating six feature films, a television series, video games, comic books, novels, toys, and even an amusement park ride.

Winner of four Academy Awards, and nominated for two more, including Best Cinematography.

While the first film is arguably the most profitable low budget film ever made, the sequel was the first with a production budget of over 100 million dollars, featuring groundbreaking CGI and visual effects, and jaw dropping action sequences, becoming one of the highest grossing R-rated films of all time.

Set in Los Angeles, shot on location throughout California and in Santa Fe, New Mexico.

**\$4500**

# CTIONS SCIE

**TERMINATOR 2: JUDGMENT DAY**

A Screenplay by

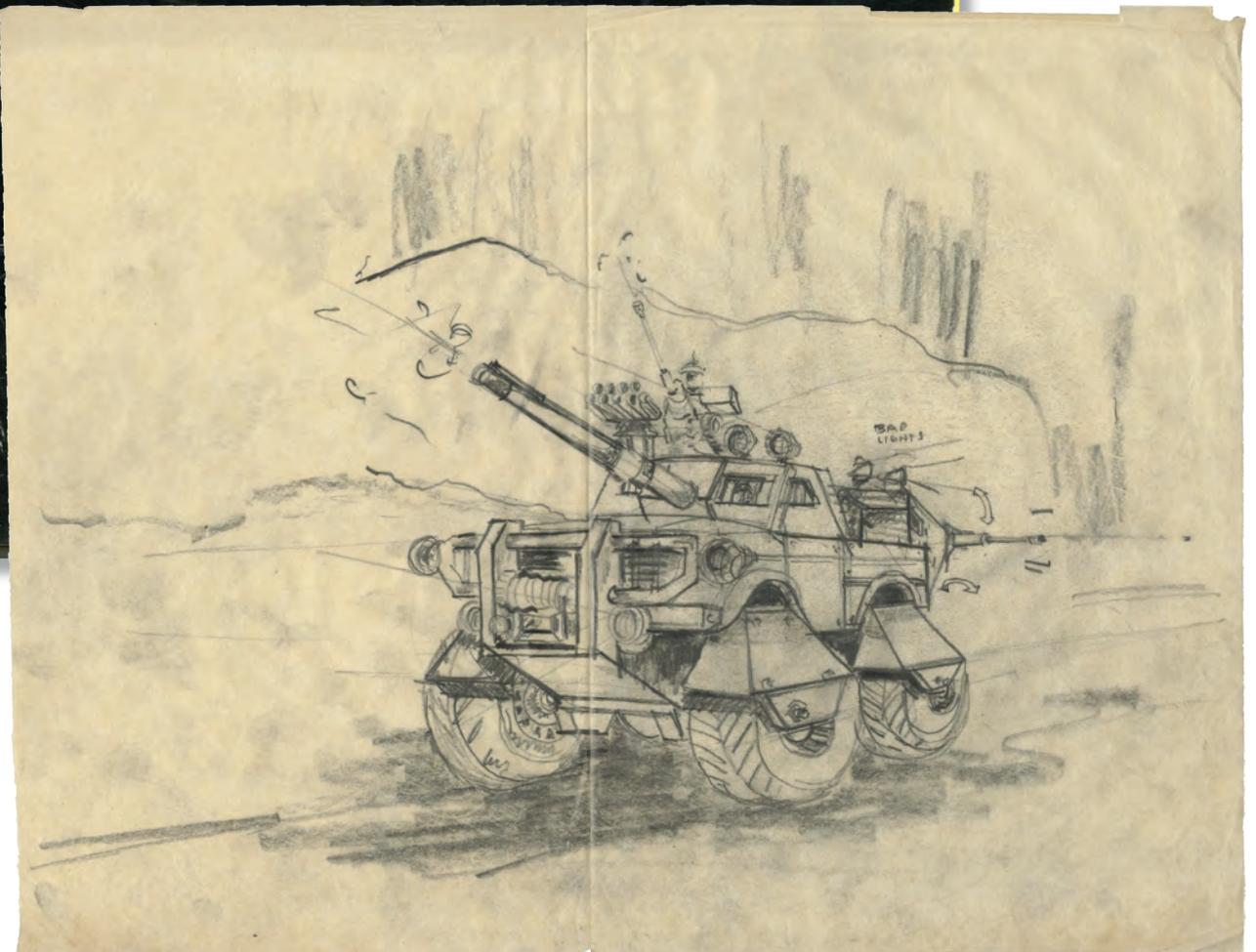
James Cameron

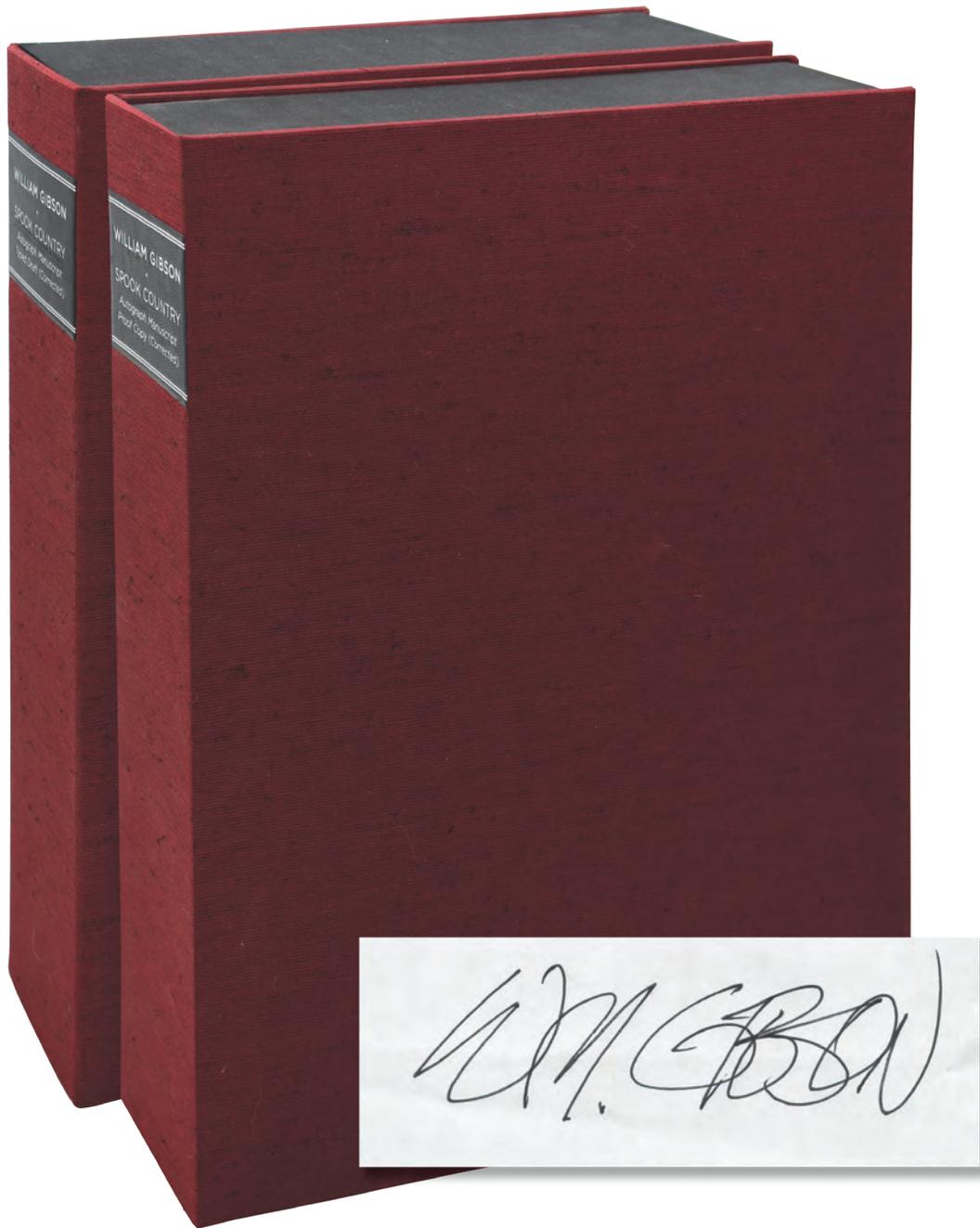
and

William Wisher

Revised February 19, 1991

T20029





**67** **WILLIAM GIBSON**  
**Spook Country**

Archive containing the author's original corrected printed typescript and corrected galleys for the 2007 novel, both dated February 2006. Annotations in both documents by author William Gibson and a proofreader in various colors of holograph ink (typically Gibson's are in red and proofreaders' are in green).

The second novel in the loose trilogy bookended by *Pattern Recognition* (2003) and *Zero History* (2010), the author's first contemporaneously set works, as opposed his overtly futuristic earlier work.

Corrected manuscript:  
483 pages, with 373 pages showing holograph corrections in red by Gibson, and holograph corrections in green and blue by the proofreader to virtually every page.

Corrected galleys:  
386 pages, with holograph pencil corrections by proofreaders to virtually every page.

**\$6500**

1. WHITE LEGO

Rausch," said the voice in Hollis Henry's cell. "Node," it said.

She turned on the bedside lamp, illuminating the previous evening's empty can of Asahi Draft, from the Pink Dot, and her sticker-encrusted PowerBook, closed and sleeping. She envied it.

"Hello, Philip." Node was her present employer, to the extent that she had one, and Philip Rausch her editor. They'd had one previous conversation, the one which had resulted in her flying to L.A. and checking into the Mondrian, but that had had much more to do with her financial situation than with any powers of persuasion on his part. Something in his intonation of the magazine's name, just now, those audible italics, suggested something she knew she'd quickly tire of.

She heard Odile Richard's robot bump lightly against something, from the direction of the bathroom.

"It's three there," he said. "Did I wake you?"

"No," she lied.

Odile's robot was made of Lego, white Lego exclusively, with some odd number of black-tired white plastic wheels underneath, and what she assumed were solar power cells screwed across its back. She could hear it moving patiently, however randomly, across the carpet of her room. Could you buy white-only Lego? It looked right at home here, where lots of things were white. Nice contrast with the Aegean-blue table legs.

"They're ready to show you his best piece," Rausch said.

"When?"

do: is this pink some font as numeral?

yes. but, Comp: please set periods after numerals (not look so large. fix throughout. Thanks!)

1-2

des no quot. mk on there.

QUESTIONS

(no opening per layout quotes)

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no opening OK on chapter openers

but OK on section openers, e.g., p. 38

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Set 12pt DINCond-Medium track 20 sink to 7m reg hat l

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1st Pass Pages 11-12

MASTER

bungees, a ph  
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"We're go  
The old n  
he offered his  
arrangement, N  
hand, but said nothing.

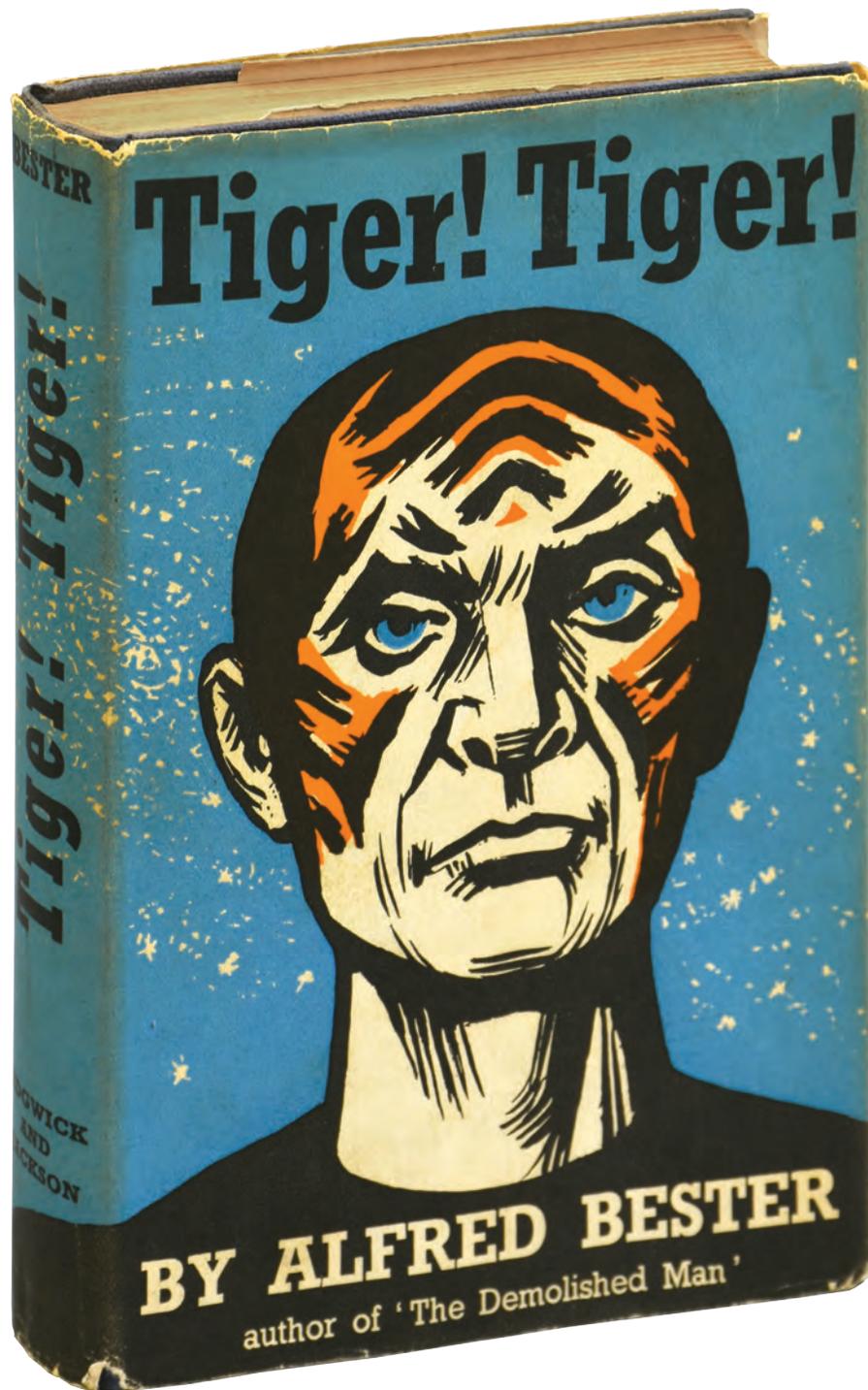
ix (X)

Tito, wrapped from waist to armpits, beneath his jacket **STETS** and sweatshirt, in sixty feet of black nylon climbing rope, with the rare earth magnets down the front of his jeans, the black respirator bulging out of one side pocket of the green jacket, and the yellow hardhat under his arm, led the way downstairs.

**TRUST ME!**

Stop jacket, but

Would it be needfully difficult to access the rope from between both the jacket and the sweatshirt? Would it be wear the rope between the jacket & the sweatshirt?



68

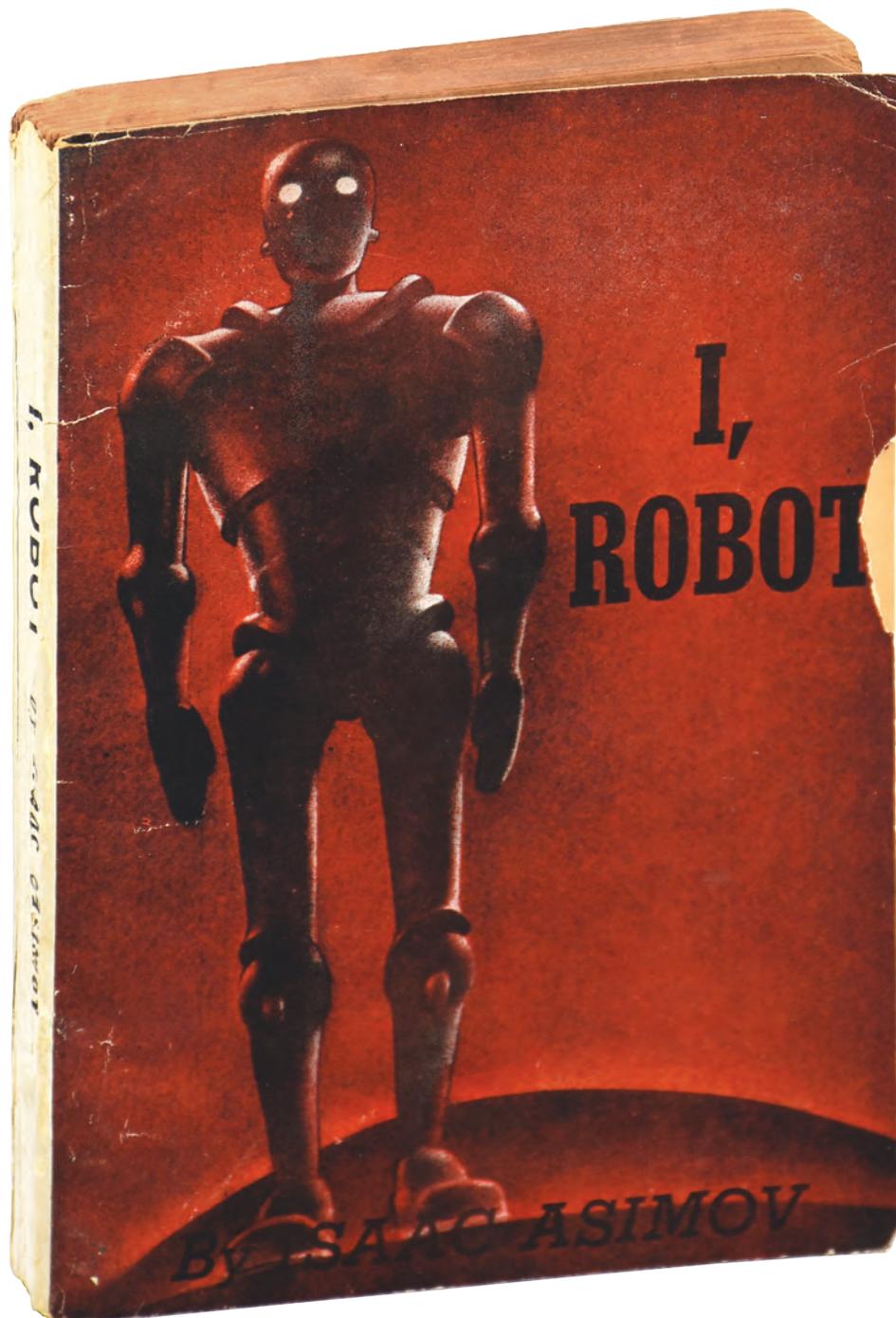
**ALFRED BESTER**  
Tiger! Tiger!

London: Sidgwick and Jackson, 1956. First UK Edition, preceding all others. Published in the US as *The Stars My Destination*.

A high spot of science fiction literature, hugely influential on the later genre of cyberpunk, and a favorite of many authors, including William Gibson, Michael Moorcock, and Neil Gaiman.

Near Fine in a bright, Near Fine dust jacket. Just a hint of the usual age toning to the page edges. Jacket has a couple of tiny corner nicks and the usual toning to the page edges, else lovely.

**\$1850**



## 69 ISAAC ASIMOV I, Robot

New York: Gnome Press, 1950. First Edition. Presumed Armed Forces edition, or the publisher's short-lived attempt to produce paperbacks, bound in wrappers identical to the jacket art of the hardcover edition. More scarce than the hardcover, a stopper for Asimov collectors.

Asimov's classic work, a collection of short stories that had immediate and lasting impact on both

science fiction and popular culture, introducing the author's now legendary "Three Laws of Robotics."

Very Good plus in illustrated wrappers. A small chip to the front wrapper, a larger corner chip to the rear wrapper, silverfish damage to some preliminary pages, and light shelfwear and toning overall.

**\$2500**



**70** **RAY BRADBURY (SHORT STORIES)**  
**JACK SMIGHT (DIRECTOR)**  
**ROD STEIGER (STARRING)**  
**Be Your Own Illustrated Man**

Six vintage temporary tattoos issued as a promotional item for the 1969 film. With the both the original envelope housing the tattoos, and a Warner Brothers mailing envelope addressed to film critic, photographer, and poet Michael S. Dworkin.

The decals are inspired by the designs for the tattoo makeup worn up Rod Steiger in the film, with the promotional copy inviting the recipient to "be your own illustrated man." The only example we have encountered, unsurprising given the temporary nature of the item.

Based on three short stories from Bradbury's acclaimed collection, "The Veldt," "The Long Rain," and "The Last Night of the World."

Tattoos variously sized between 4.25 x 5.75 and 8.75 x 4 inches. All but one tissue guard attached. Bright and Near Fine.

Promotional envelope 5.25 x 10 inches. Chip to the flap and bruising from wear it was opened, else Near Fine.

**\$850**

**71 JONATHAN FRAKES (DIRECTOR, STARRING)  
PATRICK STEWART (STARRING)  
Star Trek: First Contact**

Revised Third Draft script for the 1996 film, dated June 6, 1996.

The second film featuring the characters from the television show *Star Trek: The Next Generation*, following 1994's *Star Trek Generations*, and the eighth feature film overall in the ongoing *Star Trek* franchise. Notably, the first *Star Trek* film in which none of the characters from the original 1966-1968 television series appear.

The crew of *The Enterprise* travels back in time to stop popular series villains The Borg from preventing humanity from discovering warp speed and thus interstellar travel. Nominated for an Academy Award.

**\$875**



**72 JOHN BOORMAN (DIRECTOR)  
SEAN CONNERY,  
CHARLOTTE RAMPLING (STARRING)  
Zardoz**

Collection of six vintage borderless photographs from the 1974 film. Crop annotations in holograph pencil on the verso of one of the photographs.

After the critical and commercial success of 1972's *Deliverance*, director John Boorman was given almost total creative freedom for his next film. He responded by costuming Sean Connery (in only his second post-Bond film) in red briefs and suspenders, thigh-high boots, a handlebar mustache, and a long braid, and setting him loose in a utopian city of nearly catatonically bored immortals as a ruthless killer doing the violent bidding of a giant, floating, talking stone head. Somewhat obviously, the film has since become a cult classic.

7 x 9.25 inches. Near Fine.

Arrow 1147.

**\$675**



**73** **RIDLEY SCOTT (DIRECTOR)**  
**HARRISON FORD, RUTGER HAUER (STARRING)**  
**Blade Runner**

Vintage borderless photograph from the 1982 film.

Based on the 1968 novel, *Do Androids Dream of Electric Sheep?* by Philip K. Dick. Like Stanley Kubrick's *2001* in 1968, and building on the claustrophobic, dystopian vision director Ridley Scott had already developed in *Alien* (1979), *Blade Runner* set a standard for science fiction cinema that resulted an irrevocable influence on the genre. The bar was raised not just with regard to visual style, but with the invocation of socio-political themes that had prior to that time only existed in science fiction literature.

10 x 8 inches. Very Good plus, light edgewear and creasing.

National Film Registry. Carson and Connolly, *Destroy All Movies*. Clover, *Men Women and Chainsaws*. Ebert III. Grant US. Penzler 101. Rosenbaum 1000. Silver and Ward Neo-Noir. Spicer US Neo-Noir.

**\$325**



**74** **DON SIEGEL**  
**Invasion of the Body Snatchers**

Vintage studio still photograph from the 1956 film.

Based on the 1955 Jack Finney novel *The Body Snatchers*, about a small town doctor who discovers that the population of his town is being replaced by emotionless alien duplicates. One of the few horror films of the era that qualify as film noir.

8 x 10 inches. Near Fine, with light edgewear.

National Film Registry. Rosenbaum 1000. Selby US Masterwork. Silver and Ward Classic Noir. Spicer US Classic Noir.

**\$300**



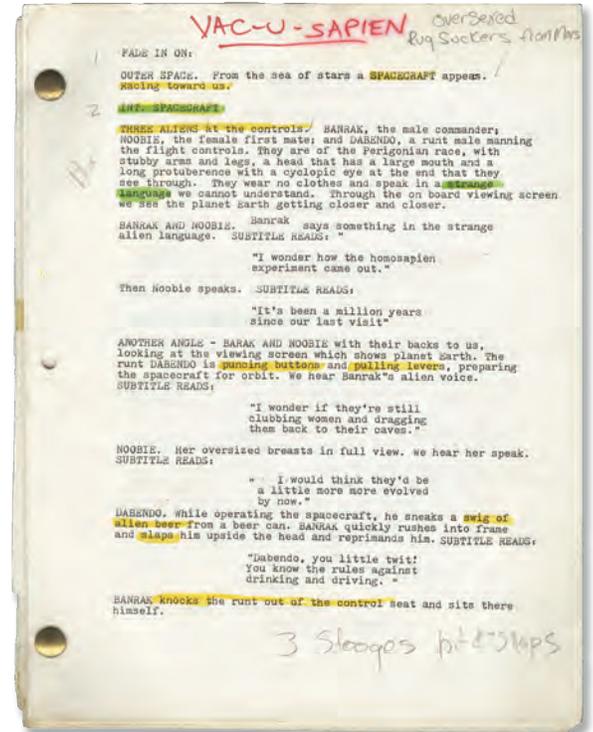
# 75 MICHAEL PAUL GIRARD

## Oversexed Rugsuckers from Mars

Draft script for the 1989 film, here under its working title *Vac-U-Sapien*. With extensive holograph pencil and ink annotations on virtually every page. Bound in after the script are two handwritten pages of notes and four typed pages of effects and sets for the film.

Michael Paul Girard's first directorial effort, wherein aliens return to Earth for the first time in ten million years to see what has become of their "human experiment." After declaring the experiment a failure, the aliens decide that, due to humans' untidiness, crossbreeding vacuum cleaners and humans will produce a better race of beings to inhabit the planet. They subsequently create a sentient vacuum cleaner which is programmed to reproduce with earthlings. A splendid Z-budget effort, considered by some to be the worst movie ever made. And yet, a script for it exists.

\$875



# 76 TED POST (DIRECTOR)

## CHARLTON HESTON, KIM HUNTER (STARRING)

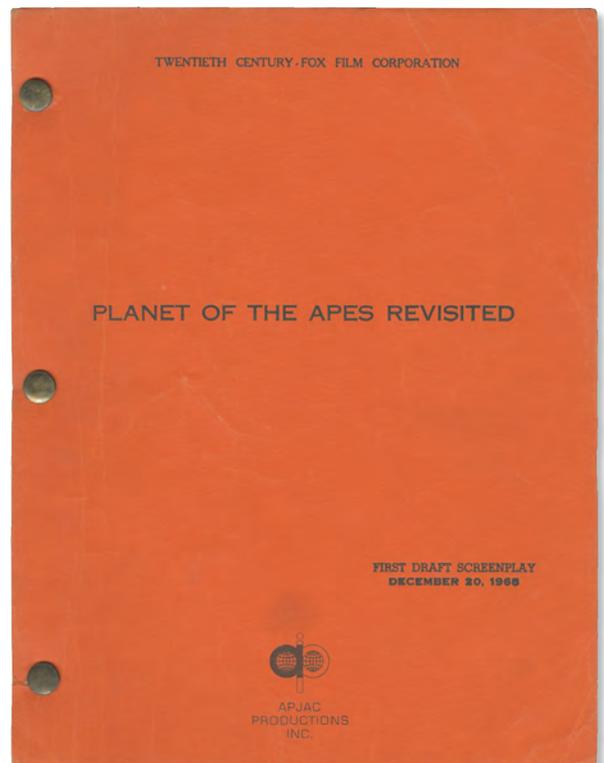
### Beneath the Planet of the Apes

First Draft script for the 1970 film, dated December 20, 1968, and here under the working title *Planet of the Apes Revisited*.

The second and decidedly the most bizarre of the wildly popular five-film series begun with 1968's *The Planet of the Apes*, about a group of astronauts searching for the crew from the original film, only to discover mutated telepathic humans living in the ruins of the New York subway system and worshiping a planet destroying nuclear bomb. We told you it was bizarre.

Set on future earth and shot on location in Calabasas, CA and Cantil, CA.

\$675



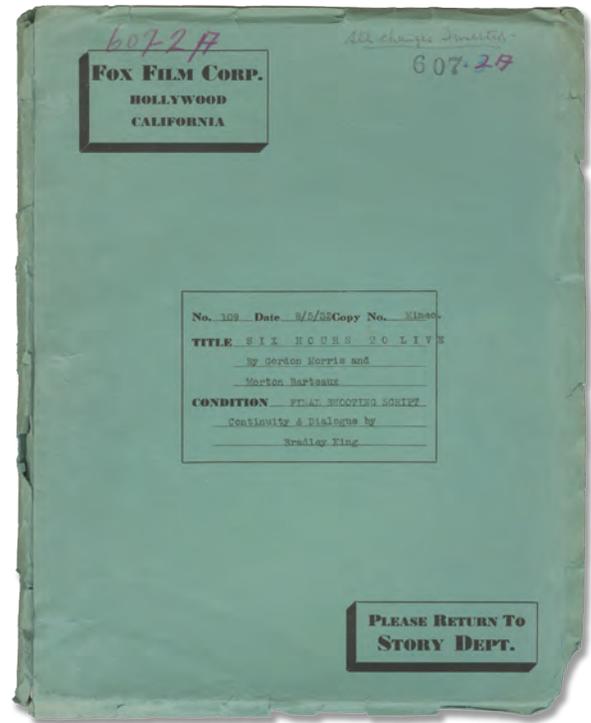
**77** **WILLIAM DIETERLE**  
**6 Hours to Live**

Final Shooting script for the 1932 film, dated 8/5/32, and here under the working title *6 Hours to Live*. With holograph pencil annotations to the front wrapper.

By way of a scientific experiment, a murder victim is revived from death, but has only six hours to find his killer.

An early directorial effort by the great William Dieterle, foreshadowing the dark elements that would eventually define his work in film noir.

\$750



**78** **JACK GOLD (DIRECTOR)**  
**RICHARD BURTON, LEE REMICK (STARRING)**  
**The Medusa Touch**

Two draft scripts for the 1978 film.

From the estate of film producer Elliott Kastner, whose best known credits include *The Long Goodbye* (Robert Altman, 1973), *The Missouri Breaks* (Arthur Penn, 1976), and *Heat* (Michael Mann, 1996).

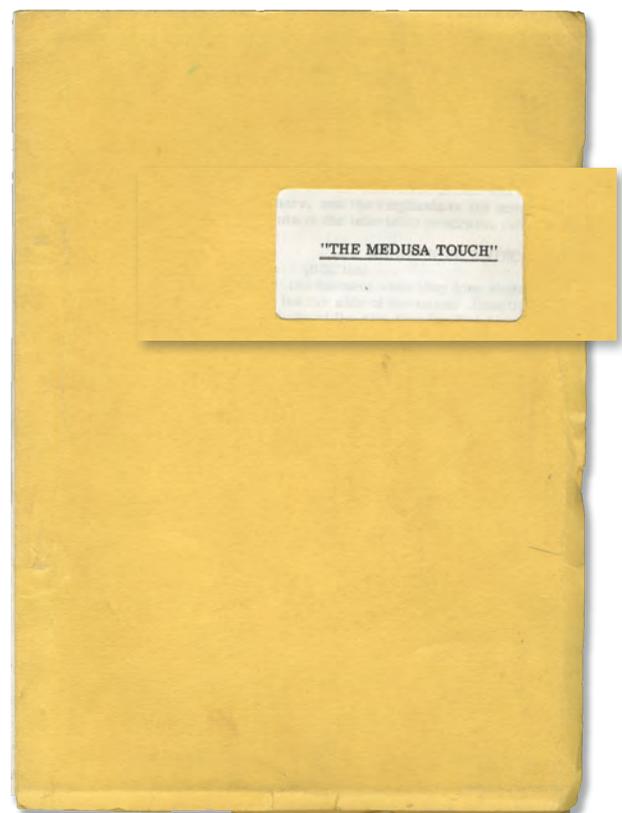
First script dated April 1977. With brief annotations on one page. Laid in is a typed page of what appears to be unspecified dialogue.

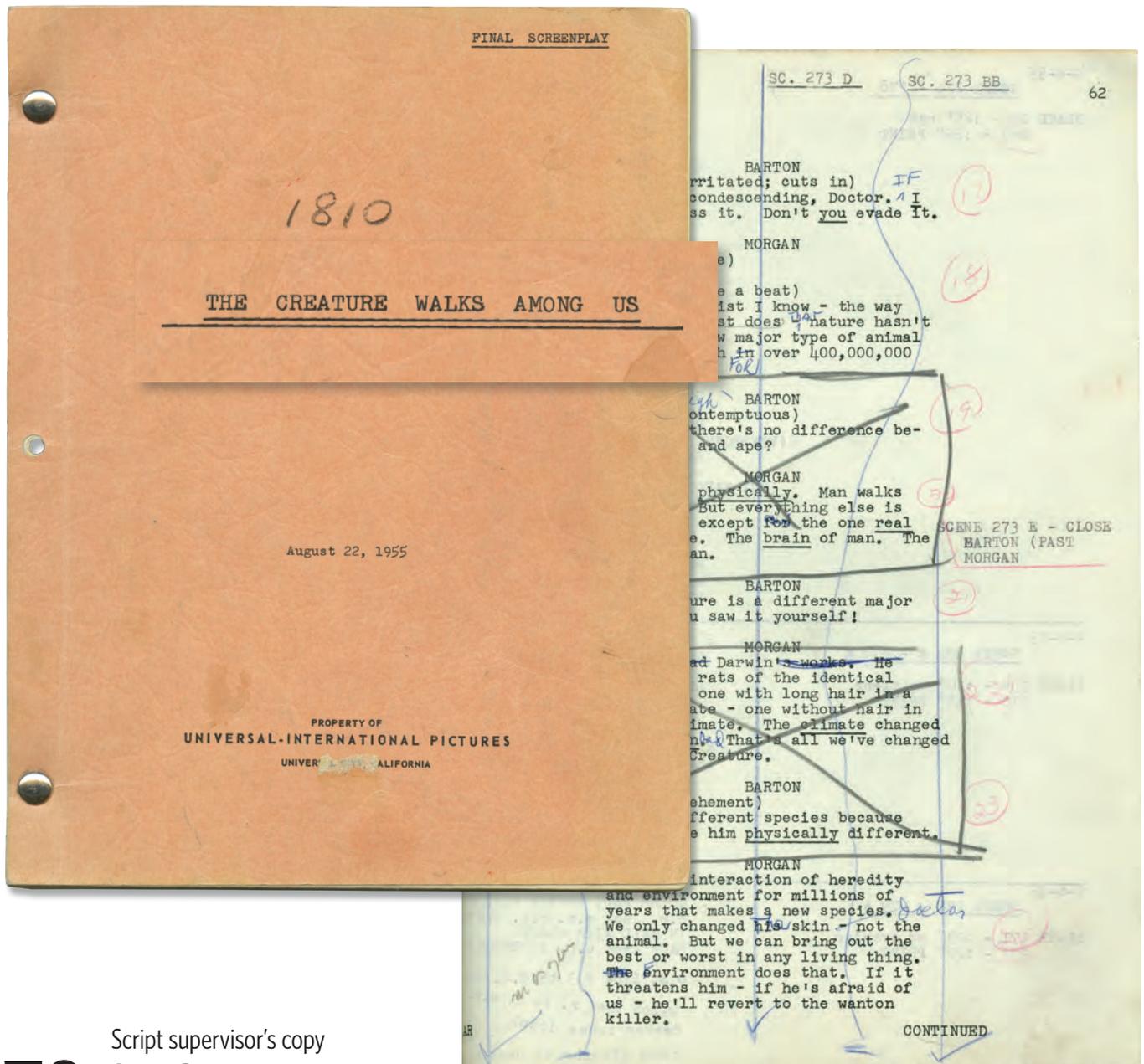
Second script undated, with holograph annotations throughout, commenting on character motivation or dialogue, primarily to Richard Burton's character of Morlat.

A detective and a psychiatrist, investigating the attempted murder of one of her patients, begin to suspect him of having powerful psychokinetic abilities.

Set in and shot on location in England.

\$475





79

Script supervisor's copy  
**JOHN SHERWOOD**  
**The Creature Walks Among Us**

Revised Final Draft script for the 1956 film, dated August 22, 1955. Copy belonging to the script supervisor, Adele Cannon, profusely annotated throughout in holograph ink and pencil. Included is a vintage studio still photograph from the film, featuring the Creature and people in peril.

Third installment in the "Gill-man" series, after *Creature from the Black Lagoon* (1954) and *Revenge of the Creature* (1955). After a laboratory fire severely damages the Creature's gills, the head of the research team suggests an operation that will allow their subject to breathe air and walk on land. The operations seems successful, until a violent

confrontation leaves the Creature badly injured. Alone in alien territory, the Gill-man shuffles off into the sea in anticlimactic resolution.

Where the first two films employed then-genre bending 3D effects, this conclusion to the series was issued in 2D. Champion diver Ricou Browning again portrays the creature in the underwater sequences, and Don Megowan as the land-walker.

Set in Florida.

**\$2000**

# THEATRE T



80

## THE LIVING THEATRE Paradise Now

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

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

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

After a dispute with the IRS led to the closing of their New York City theater in 1963, Julian Beck and

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

Program: 4.25 x 10.5 inches, 30 pages, saddle stitched in wrappers. Near Fine.

Photographs: Various sized between 7.75 x 5.75 inches and 12 x 7.75 inches. Near Fine.

**\$950**

# THE FATE OF THE



## 81 La Mama ETC Poster Archive, 1975-1976

Archive of four posters from productions hosted by La Mama Experimental Theatre Club, including *Fragments of a Trilogy* (Andrei Serban & Elizabeth Swados, 1975), *A Rat's Mass* (Adrienne Kennedy & Cecil Taylor, 1976), *Anais* (Tom O'Horgan, 1976), and *Quarry* (Meredith Monk, 1976).

Founded in 1961 by African-American "Off-Off Broadway" pioneer Ellen Stewart, La Mama ETC became home for the underfunded and the underrepresented, giving theatre innovators, such as Sam Shepard, Philip Glass, and Tom O'Horgan, a space to develop their art.

Stewart offered her space to numerous artists at different stages in their career, and La Mama ETC became the epicenter of creative culture from widely varied backgrounds. Represented are performances by legends and unknowns working together while promoted by Stewart and her company during the furiously productive 1975 and 1976 seasons.

*Fragments of a Trilogy* paired Romanian immigrant Andrei Serban with composer Elizabeth Swados. Black Art Movement member Adrienne Kennedy's drama *A Rat's Mass* was staged by jazz musician Cecil Taylor. Composer Meredith Monk utilized the La Mama Annex space for her opera *Quarry*. After productions of *Hair* and *Jesus Christ Superstar*, Tom O'Horgan returned to the La Mama stage for *Anais: A Dance of Words Based on the Diaries of Anais Nin* conceived with Judson Dance Theater performer Victor Lipari.

14 x 22 inches to 22 x 32 inches, Very Good to Near Fine and rolled except *Quarry*, which is folded with toned edges, minor soiling, and a small repaired tear at the verso.

\$1250

## 82 Original photograph of Tallulah Bankhead rehearsing a vaudeville sketch, 1929

Vintage borderless press photograph of actors Tallulah Bankhead, Bernard Nedell, and Ernest Jay rehearsing a one-act vaudeville sketch titled *The Snob* for a variety show taking place at the Palladium in London on December 2, 1929. With the stamp of Graphic Photo Union press agency and mimeo snipe on the verso.

Bankhead's vaudeville stage debut, written by screenwriter and playwright Edwin Burke, which toured England for five weeks.

9 x 7 inches. Very Good plus, with a small chip to the lower left corner and a small diagonal crease to the upper right corner.

\$425



## 83 Original photograph of Josephine Baker, 1934

Vintage oversize, double weight photograph of Josephine Baker in character as Dora from the 1934 revival of Jacques Offenbach's 1875 operetta *La creole*. With a holograph pencil annotation to the verso identifying the production.

The operatic debut of the longtime comedienne, actor, and dancer. The production, which was staged at the Theatre Marigny in Paris, was the first time Jacques Offenbach's comic operetta had been staged since its 1875 debut.

9 x 11 inches. Very Good plus, with pinholes to the corners, light curling, and a small diagonal crease to the lower left corner.

\$750



# 84

## ARTHUR MILLER A View from the Bridge

Vintage photograph from a rehearsal for the 1956 London premiere with playwright Arthur Miller, theater director Peter Brook, and actors Anthony Quayle and Mary Ure. Snipe and *Sunday Telegraph*, *The Daily Telegraph* and Keystone Press Agency Ltd stamps on the verso.

*A View from the Bridge* debuted as a one-act play on Broadway on September 9, 1955 at the Coronet Theatre. Miller subsequently revised the play to two acts (the version with which audiences are most familiar), and had its premiere at the New Watergate theatre in London's West End on October 11, 1956, running through April 20, 1957. Under the direction of Peter Brook, the cast included Richard Harris, Anthony Quayle, Megs Jenkins, Mary Ure, Brian Bedford, Ian Bannen and Michael Gwynne.

8 x 10 inches. Very Good plus, some faint creasing, some crop marking in white ink and faint outlining of the figures on the recto.

\$375



# 85

## Original photograph of Marilyn Monroe and Arthur Miller arriving at London Airport, 1956

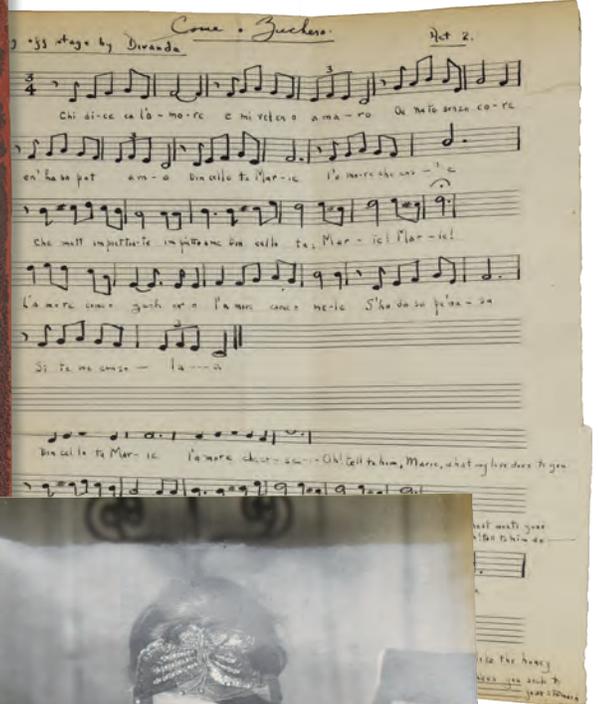
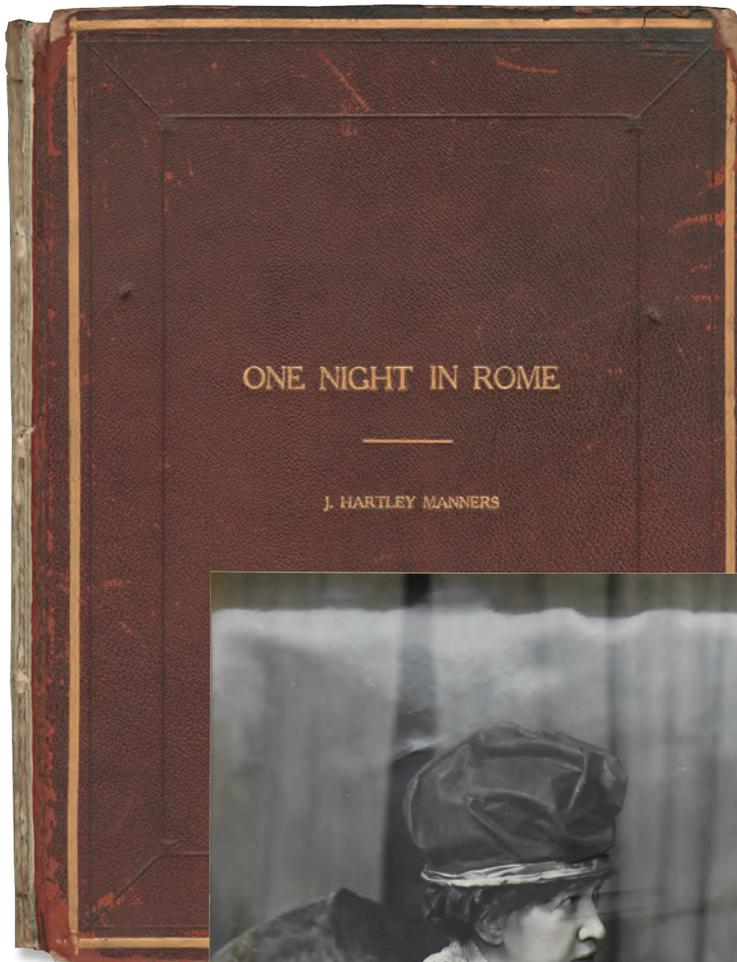
Vintage photograph of Marilyn Monroe and then-husband Arthur Miller in the back seat of a car arriving at London Airport in 1956. With a mimeo snipe dated 27-8-56 and several Keystone G.m.b.H agency stickers and rubber stamps to the verso.

Miller was in England for rehearsals for the West End production of his 1956 play *A View from the Bridge*, which premiered October 11, while shooting for Monroe's 1957 film *The Prince and the Showgirl* began in London shortly before the photograph was taken.

10 x 8 inches. Very Good plus, slightly wavy with light wear and light diagonal creasing to the corners.

\$475





## 86 J. HARTLEY MANNERS One Night in Rome

Presentation script for the 1919 play belonging to J. Hartley Manners. The play opened on Broadway at the Criterion Theatre on December 2, 1919 and closed on February 28, 1920, for a total of 107 performances. Bound in full brown leather with gilt titles and with Manners' name to the front board, with 23 black and white photographs, hand-drawn stage layouts, and a handwritten score for the song "Come o Zuchero" bound in.

The wife of a deceased, disgraced Italian traitor tries to clear her name from his accusations by appearing several years later in London and passing herself off

as a fortune teller to the wealthy elite. Basis for the 1924 film of the same name, adapted by Manners for the screen. The final of three films starring Manners' wife, actress Laurette Taylor, all of which were based on her husband's plays. Taylor reprised her Broadway role for the film, and is said to have enjoyed making the *One Night in Rome* film so much that she kept a personal print of it at her home to show to guests.

Set in Italy and London.

**\$1500**

## 87 SYLVESTER LEAKS Trouble, Blues, N' Trouble

Draft script for an unproduced play.

Noted in the script as being based on an unpublished novel, likely an expansion of Sylvester Leaks' short story "Trouble, Blues, and Trouble," which was included in Langston Hughes' landmark 1967 anthology *The Best Short Stories by Negro Writers*.

Leaks was a writer, theatre producer, and community activist, who served as the editor of the Nation of Islam newspaper *Muhammad Speaks* from 1960-1965.

\$1500

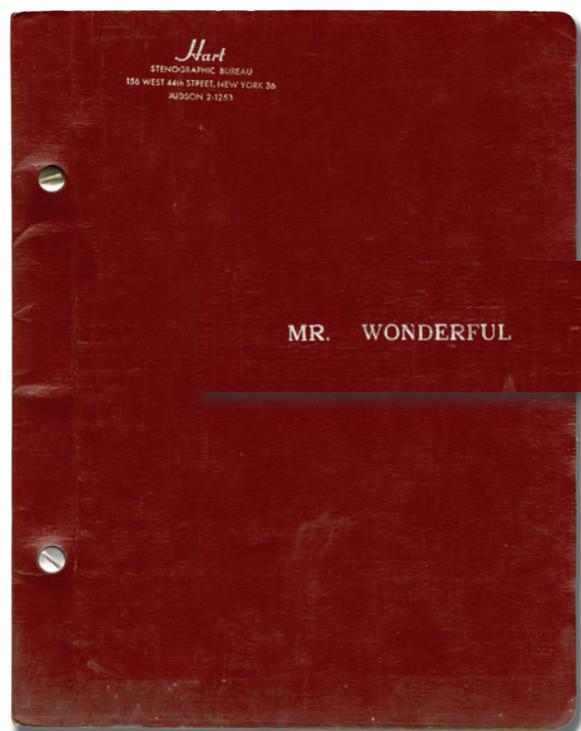


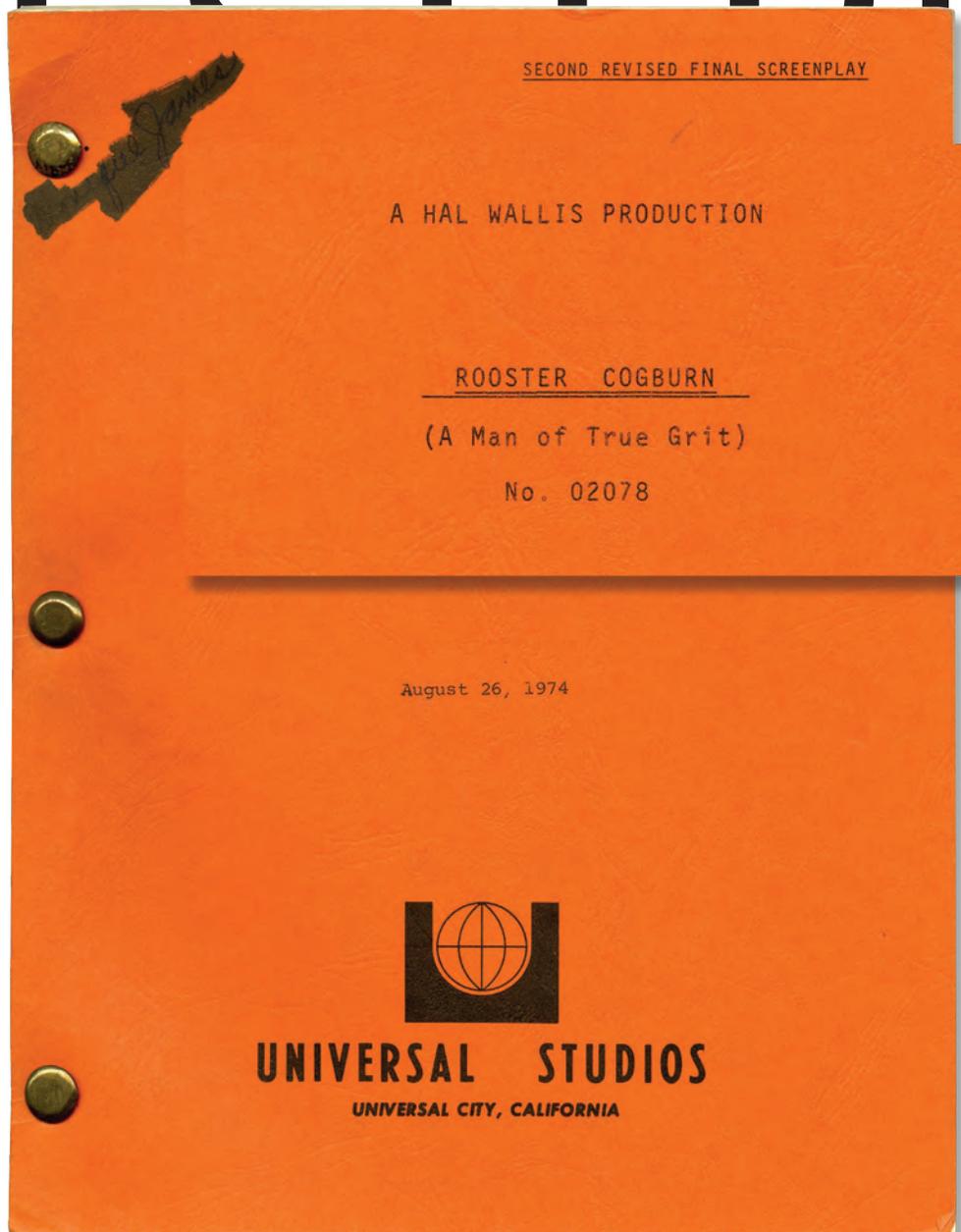
## 88 SAMMY DAVIS JR. (STARRING) JOSEPH STEIN, WILL GLICKMAN (BOOK) JERRY BOCK, LARRY HOLOFCENER, GEORGE DAVID WEISS (MUSIC, LYRICS) Mr. Wonderful

Draft script for the 1956 Broadway musical, which opened at the Broadway Theatre on March 22, 1956, and ran for 383 performances before closing on February 23, 1957. With a three page "prop inventory" bound in at the rear.

Based on a story by Will Glickman and Joseph Stein about an entertainer, and his struggles in show business, and conceived as a vehicle for Sammy Davis Jr. Davis' performance received rave reviews and helped to launch him beyond night clubs and into the superstardom he would see by the end of the decade.

\$975





89 Four starring the Duke  
**STUART MILLAR (DIRECTOR)**  
**JOHN WAYNE, KATHARINE HEPBURN (STARRING)**  
Rooster Cogburn

Second Revised Final Screenplay for the 1975 film, dated August 26, 1974, and seen here with a working subtitle, *A Man of True Grit*. Copy belonging to uncredited producer's assistant Monique James, with her name in holograph ink (obscured) on the front wrapper.

Based on the manly central character from Charles Portis' classic 1968 novel, *True Grit*. Wayne reprises his role as the drunken, hard-nosed US Marshal, Rooster Cogburn, teaming up with Katharine Hepburn as Eula Goodnight.

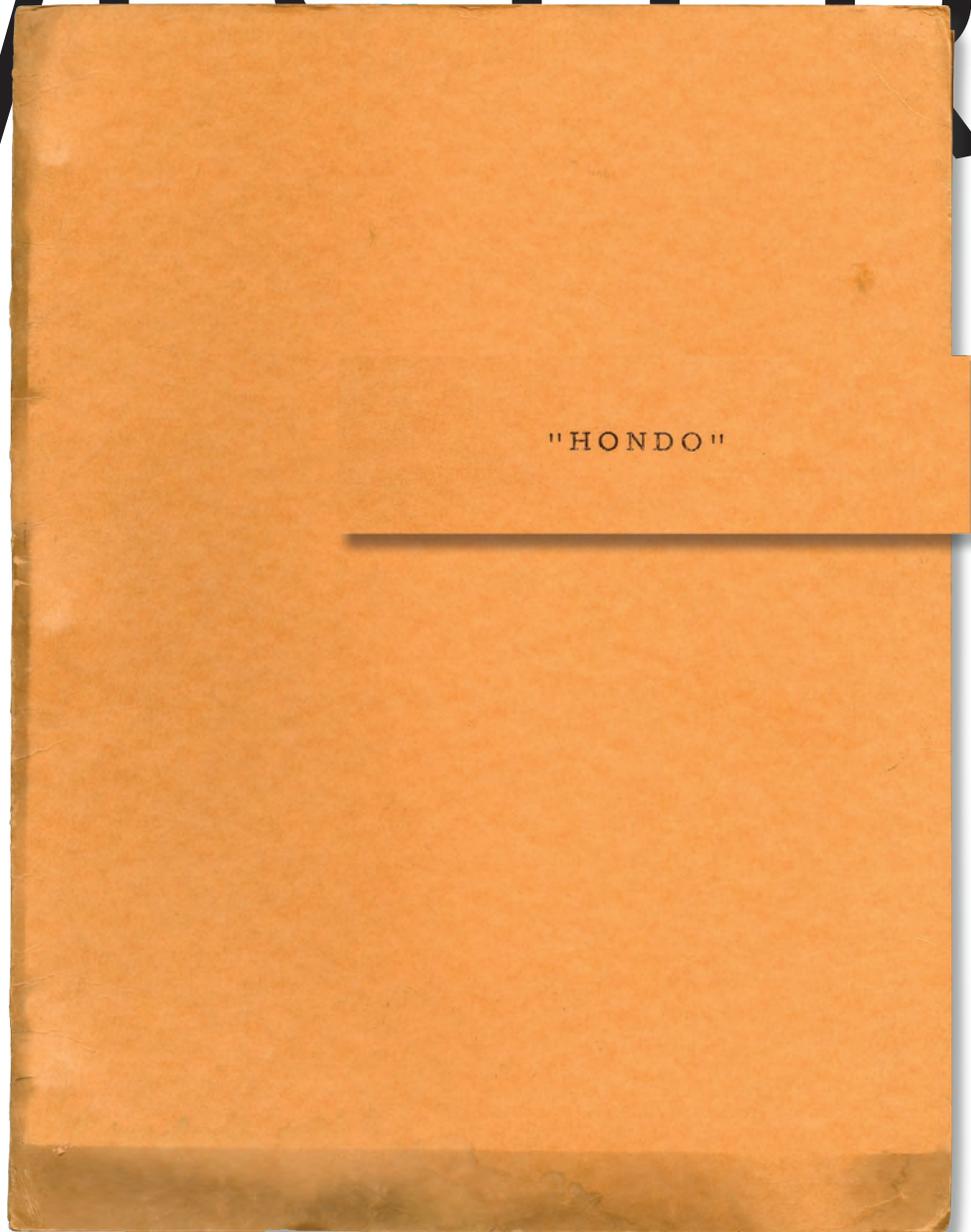
Together they track those responsible for the murder of Eula's father.

Producer Hal Wallis' final film credit. His notable films include *Casablanca* (1942), *The Maltese Falcon* (1941), and *True Grit* (1969).

Shot on location in Oregon.

Pitts 3602.

\$950



90

**JOHN FARROW (DIRECTOR)**  
**JOHN WAYNE (STARRING)**  
**LOUIS L'AMOUR (SHORT STORY)**  
Hondo

Final script for the 1953 film, dated March 12, 1953. Copy belonging to actor Tom Irish, with his name to the front wrapper and his holograph annotations throughout.

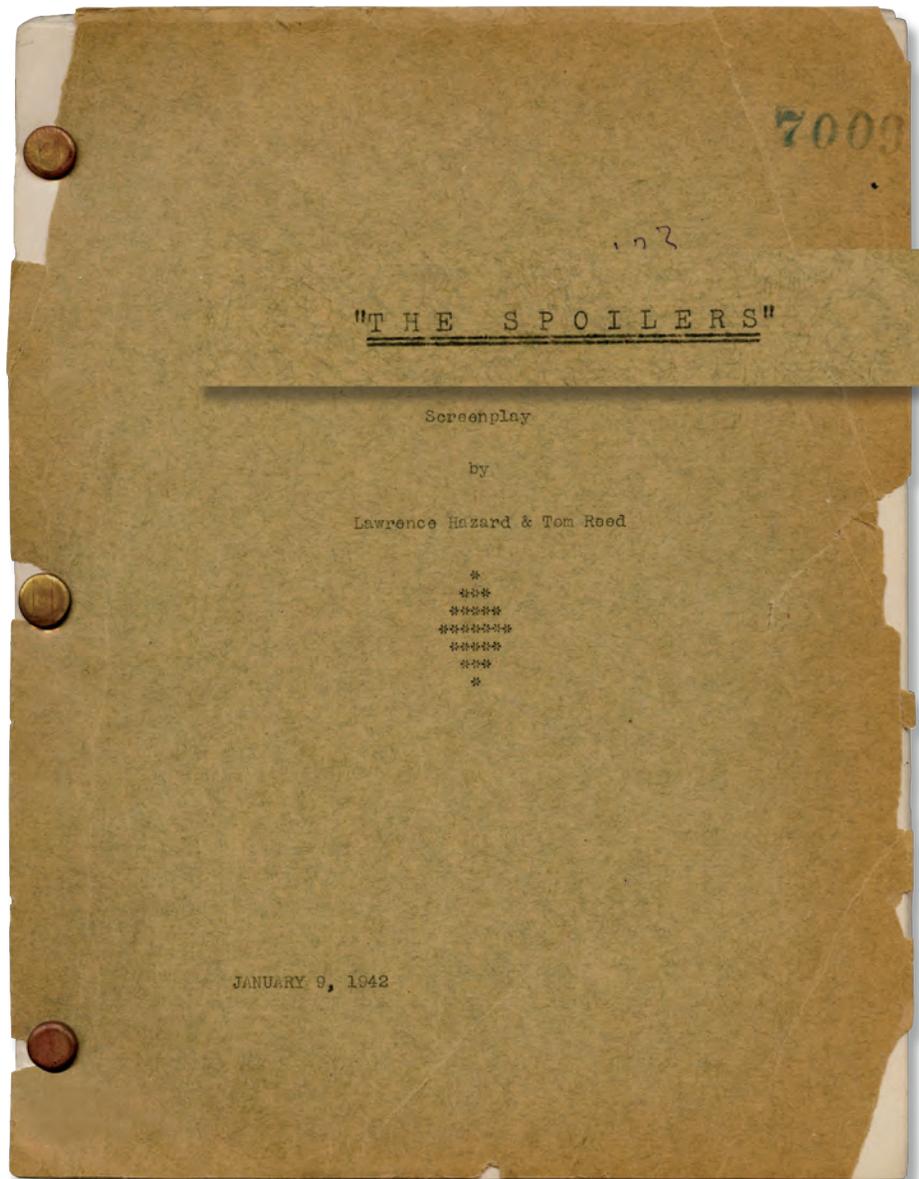
Based on the short story "The Gift of Cochise" by Louis L'Amour, published in *Collier's* magazine on July 5, 1952. Though easily one of John Wayne's best performances, *Hondo* was virtually unviewable until the early 1990s due to a conflict within the Wayne estate. Geraldine Page, in her film debut, received an Academy Award nomination for her role as the Wayne's love interest.

Shot in Stereoscopic 3D, a technique invented in late 1952, in which two projectors are used to screen the film while the audience wears 3D glasses. As opposed to widely-used gimmicks like objects coming at the camera, director John Farrow used the format to more evocatively portray the depth of the Mexican desert.

Set at a remote ranch in the Arizona Territory, shot on location in Mexico, Arizona, and Utah.

Pitts 1921.

\$875



**91** **RAY ENRIGHT (DIRECTOR)**  
**JOHN WAYNE, MARLENE DIETRICH (STARRING)**  
**REX BEACH (NOVEL)**  
**The Spoilers**

Draft script for the 1942 film, dated January 8, 1942. Copy belonging to studio secretary Marion Pecht, with her annotations in holograph pencil throughout, noting revisions to dialogue and direction, and her name on several pages.

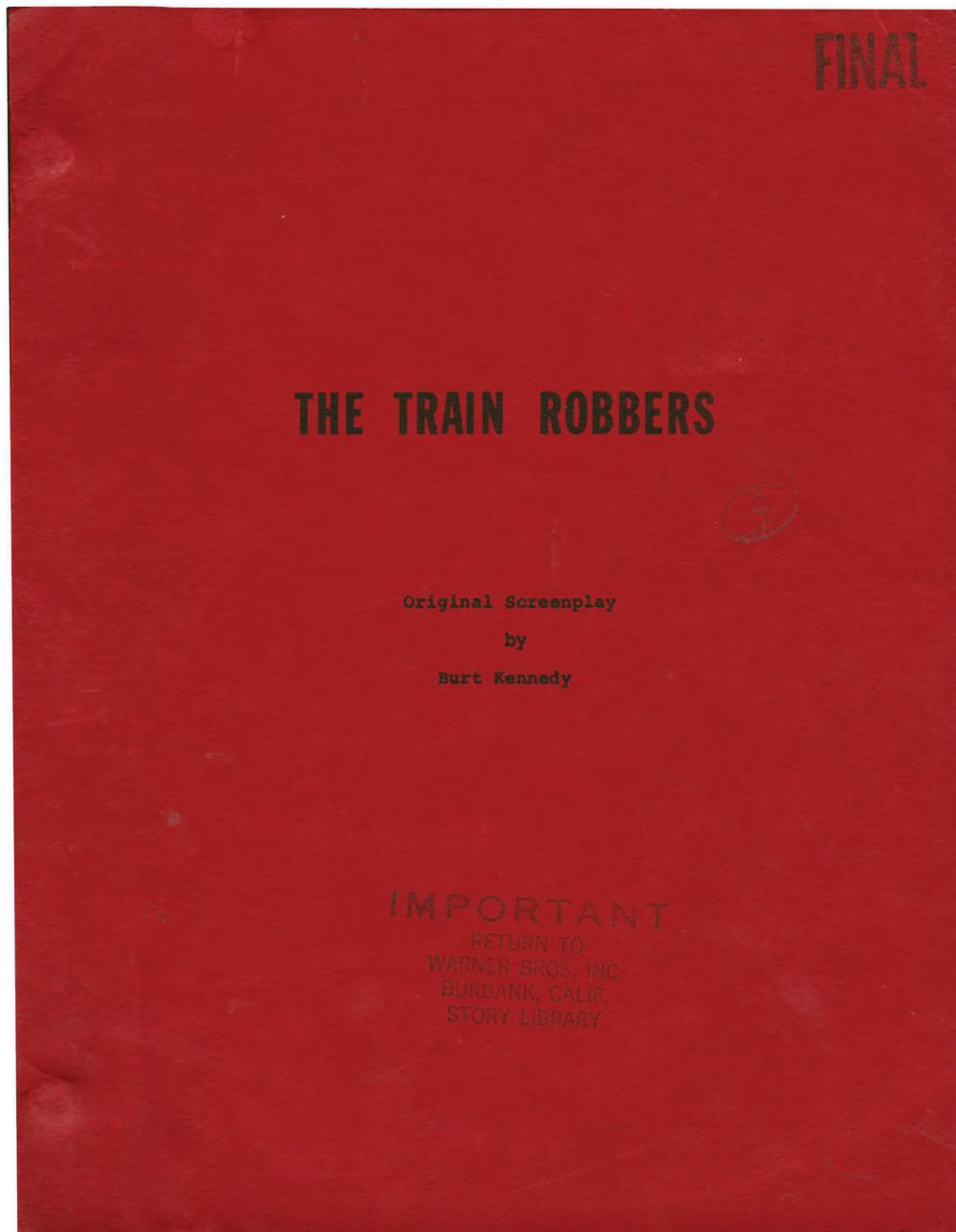
Based on Rex Beach's 1906 novel, about two prospectors fighting to save their claim from a corrupt commissioner with the help of a saloon singer. Poet Robert W. Service makes a cameo and recites some of his poetry.

Arguably the most successful, best known of the five screen versions of Beach's Klondike western. Nominated for an Academy Award.

Set in Alaska in the 1890s.

Pitts 4072.

**\$850**



**92** **BURT KENNEDY (DIRECTOR)**  
**JOHN WAYNE, ANN-MARGRET (STARRING)**  
**The Train Robbers**

Revised Final script for the 1973 film.

Fast-paced John Wayne train heist film, with Ann-Margret starring as a widow who needs to recover gold stolen and stashed by her late husband. She persuades a gunhand named Lane (Wayne) to ride into Mexico with her and recover the loot. Once in Mexico, they're tailed by a large group of bandidos, and a lone horseman who seems to know their every move.

Set in Mexico and shot on location there.

Pitts 4523.

**\$325**

# 93

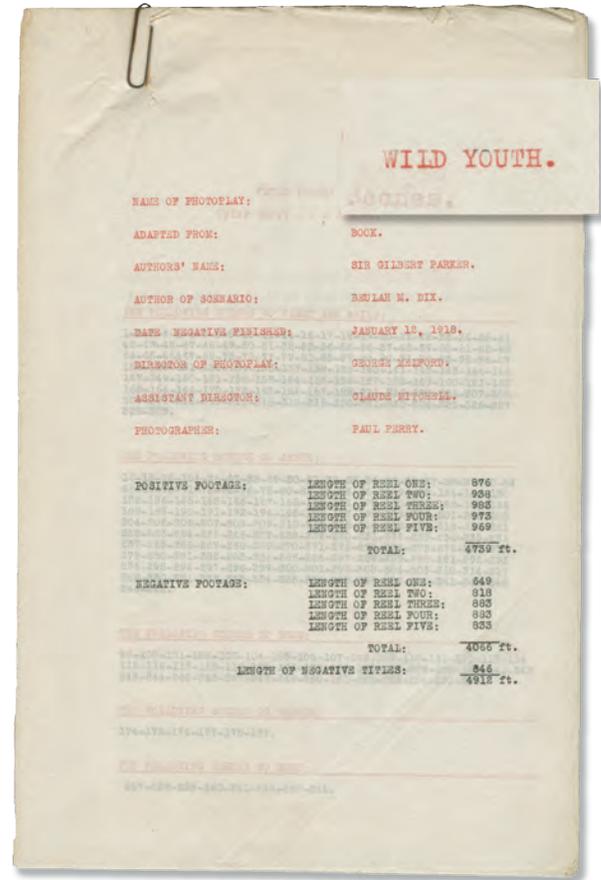
## GEORGE MELFORD

### Wild Youth

Post-production script for the lost 1918 silent film. Black and red ribbon carbon typescript on onionskin, including eight pages of intertitles before the script. First page of script includes the name, in cursive, of "Miss Rossen" in holograph pencil on upper right (possibly a secretary in the stenographic department.)

Based on Gilbert Parker's 1919 novel, about a young woman trapped in an abusive marriage with an older man who falls in love with a young rancher, only for him to be accused of kidnapping when she goes missing after a riding accident.

\$475



# 94

## RICHARD FLEISCHER

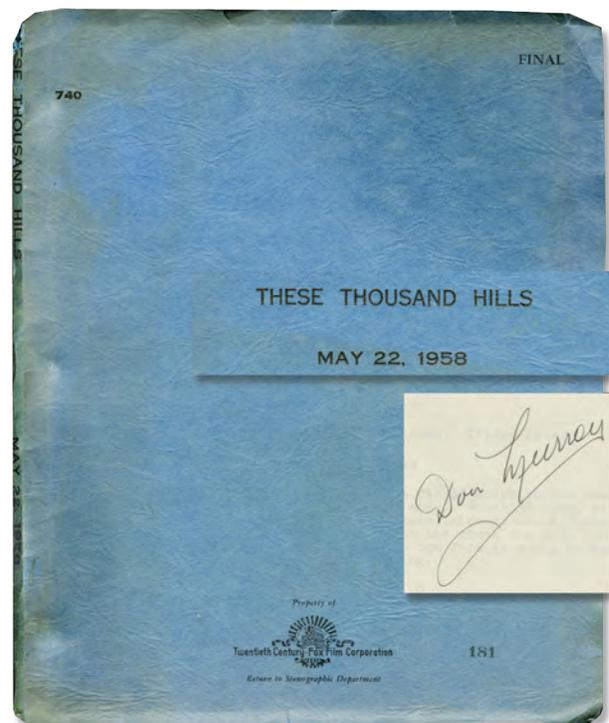
### These Thousand Hills

Final script for the 1959 film, dated May 22, 1958. Signed by lead actor Don Murray on the title page.

Based on the 1956 novel by Pulitzer Prize winning author A.B. Guthrie, Jr., the third installment in his sextet about the Old West. An unusual Western, with touches of the darkness characteristic of film noir, a character study of a cowboy who aspires to ascend the ranks of the burgeoning Wyoming society. He borrows the life savings of a saloon girl to start his ranch, and then marries into a higher rank. Though at first he distances himself from the saloon girl in order to run for US Senator, Murray must then come to her aid when a rancher has beaten her.

Pitts 4333.

\$750



**95** **SAL MINEO (STARRING)**  
**LEWIS FOSTER (DIRECTOR)**  
**DAVID APPEL (NOVEL)**  
**Tonka**

Final Shooting script for the first half of the 1958 film, thus incomplete as issued, dated April 9, 1958. With lead actor Sal Mineo's name in holograph ink on two revision leaves, and his character's name in pencil on the front wrapper.

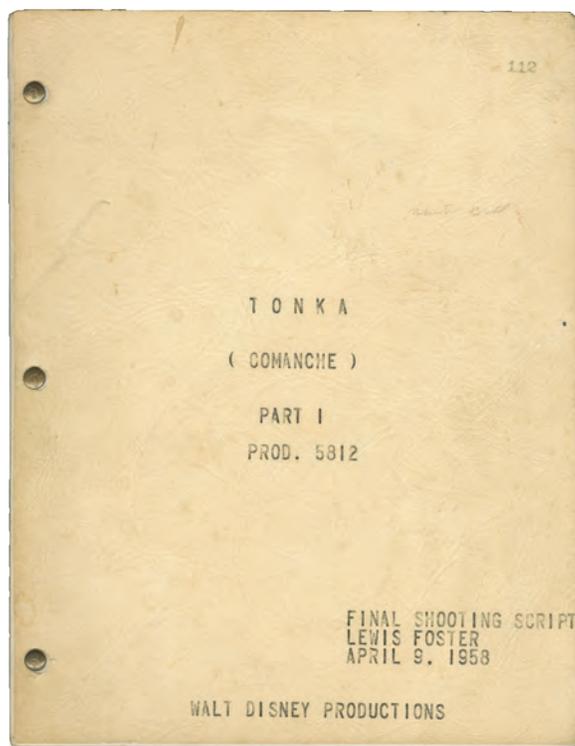
Laid in is a small leaf with holograph ink notations including the name of director Lou Foster, actors Fess Parker and Jerome Courtland, and characters White Bull and Captain Keogh. Parker was originally hired for the role of Keogh but refused second billing, and was replaced by Philip Carey. Jerome Courtland played the role of Lieutenant Henry Nowlan in the film.

Based on David Appel's 1951 novel *Comanche: Story of America's Most Heroic Horse*, about the bond between a young Sioux and a the titular horse, who end up on opposite sides of the Battle of Little Big Horn.

Set in Montana Territory and shot on location in Oregon.

Pitts 4457.

\$675



**96** **JORGE LOPEZ PORTILLO**  
**Five Bold Women**

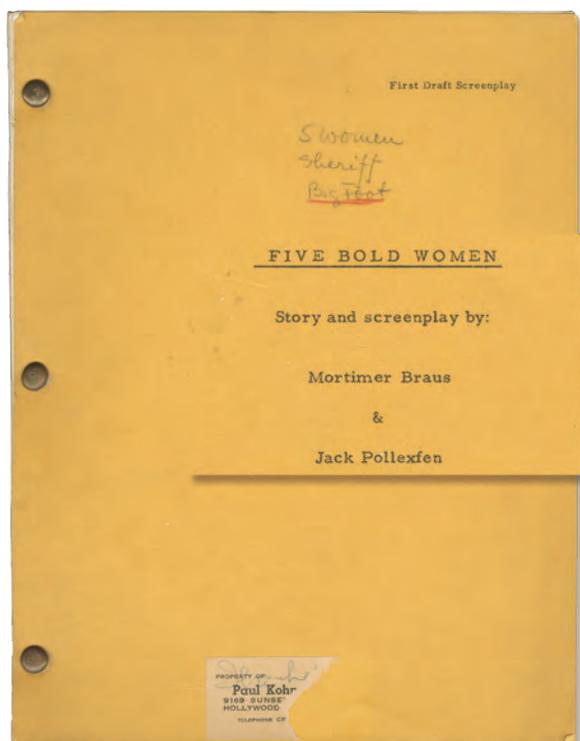
First Draft script for the 1960 film, dated December 1957. With holograph annotations on front wrapper and title page in pencil and ink, and a partial sticker for the Paul Kohner Agency on the lower front wrapper.

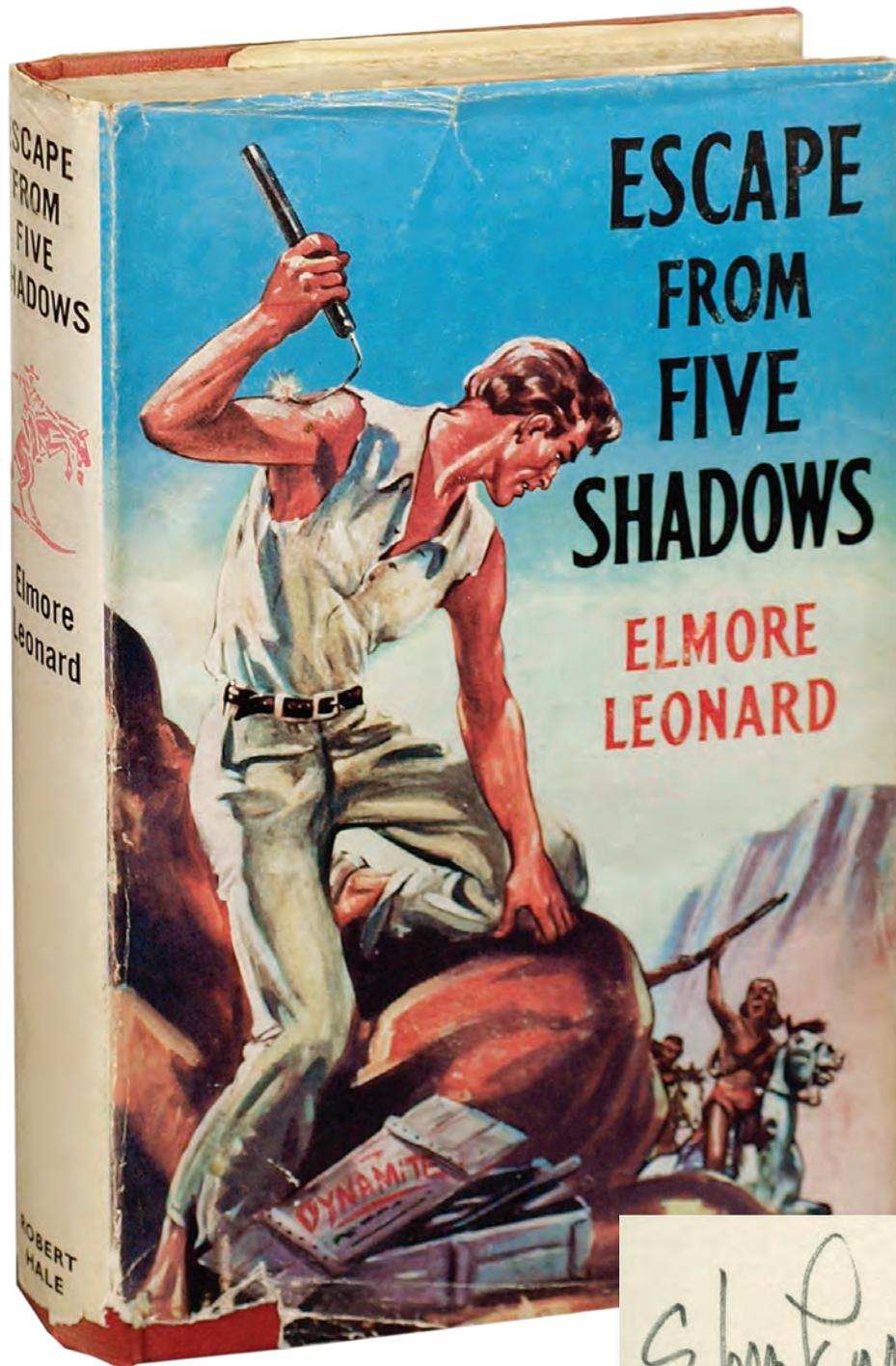
The transport of five female killers to a Texas prison is waylaid by a band of attacking Comanches, dissent among the guards, bad weather, and an outlaw husband's attempt to free his wife.

Set and shot on location in Texas.

Pitts 1353.

\$750





*Elmore Leonard*

**97** **ELMORE LEONARD**  
Escape from Five Shadows

London: Robert Hale, 1957. First UK Edition. Signed by the author on the title page.

In our experience, perhaps the author's rarest title, much more difficult than the already-scarce American edition published by Houghton Mifflin the previous year.

Very Good plus in a Very Good or better dust jacket. Faint ring stain on the front board, light foxing to the top page edges, else book is bright and clean. Jacket is chipped at the heel, with some associated shallow creasing, and several tiny closed tears at the extremities.

\$5500

# 98

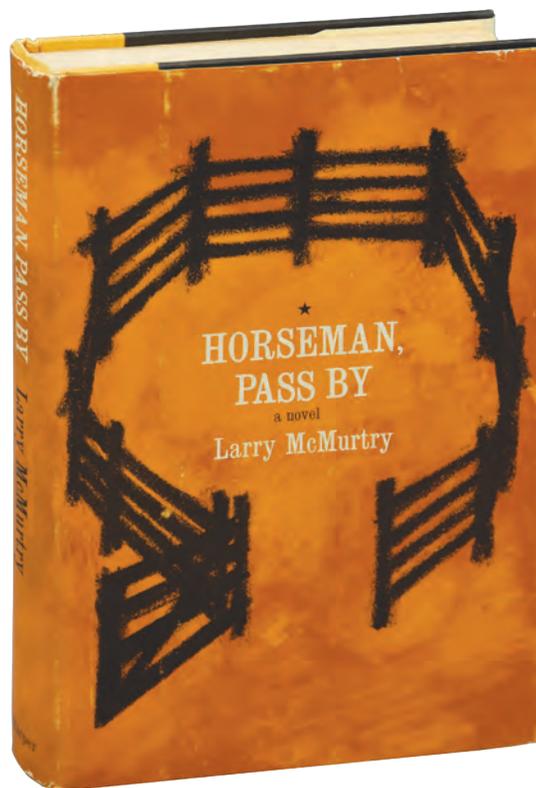
## LARRY MCMURTRY Horseman, Pass By

New York: Harper and Brothers, 1961. First Edition.  
The author's first book.

Basis for the classic 1963 film, *Hud*, directed by Martin Ritt, and starring Paul Newman, Patricia Neal, and Melvyn Douglas, the latter two in Oscar-winning performances.

Easily Near Fine in a Near Fine, price-clipped dust jacket. A strip of offsetting to the front endpaper, and just a touch of the usual rubbing to the jacket, else quite sharp.

\$950



# 99

## DAVID MILLER (DIRECTOR) BERT LYNCH (PHOTOGRAPHER) Billy the Kid

Collection of five vintage oversize, borderless, double weight photographs from the 1941 film, shot, struck, mounted on board, and signed by MGM photographer Bert Lynch.

Loosely based on the 1926 Walter Noble Burns' biography *The Saga of Billy the Kid*, and a remake of King Vidor's 1931 classic. A highly fictionalized account of the relationship between Pat Garrett, here re-named Jim Sherwood and Billy "the Kid" Bonney.

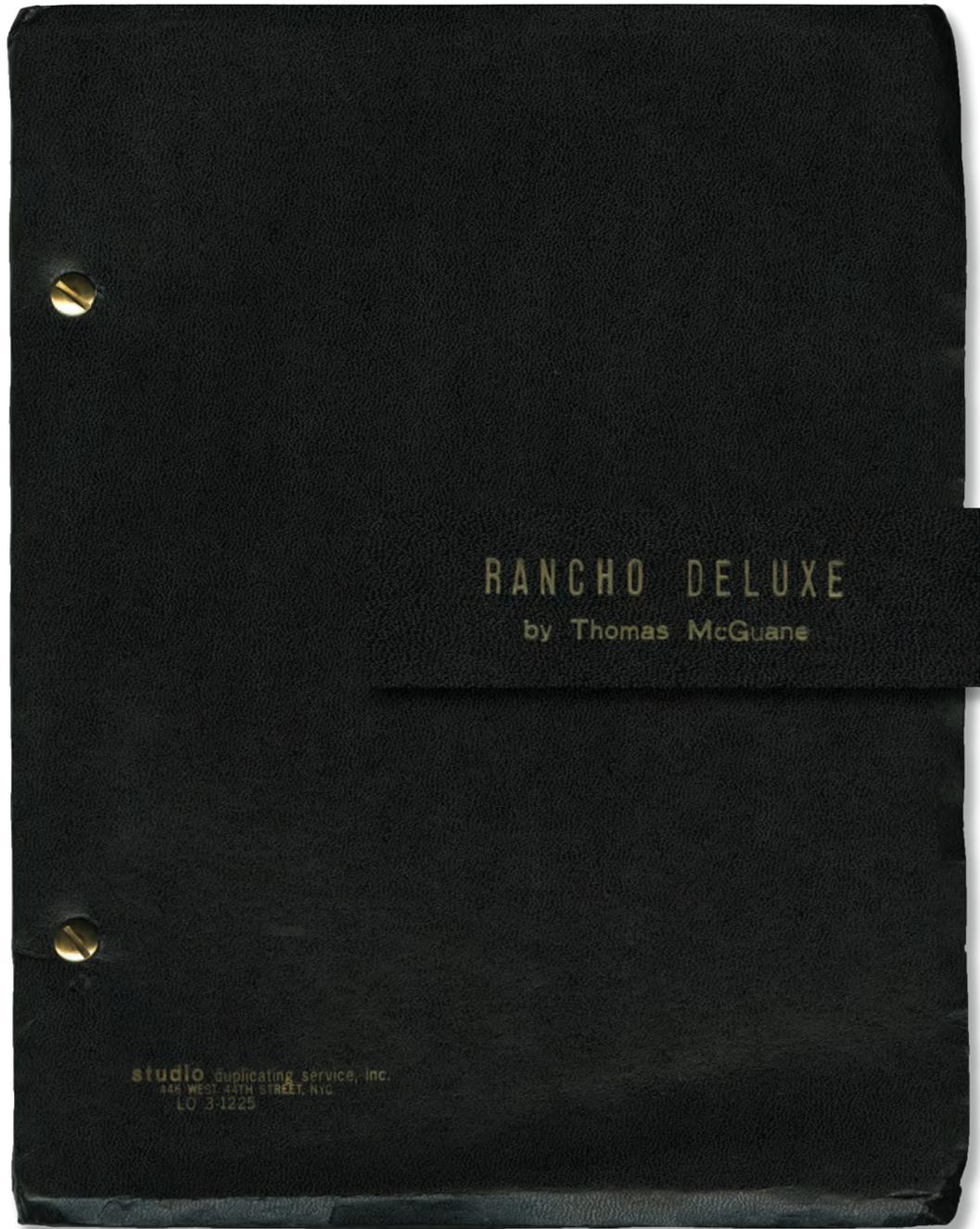
Set in Arizona, Utah and California.

Three horizontal photographs 12.75 x 9.75 inches and two vertical photographs 9.75 x 12.75 all mounted onto 16 x 20 inches. Photos Near Fine with some light edge wear, boards very good plus with some edge and corner wear, toning at edge and tidemarks.

Pitts 332.

\$450





100

**FRANK PERRY (DIRECTOR)**  
**JEFF BRIDGES, SAM WATERSTON (STARRING)**  
Rancho Deluxe

Revised Draft script for the 1975 modern-day Western.

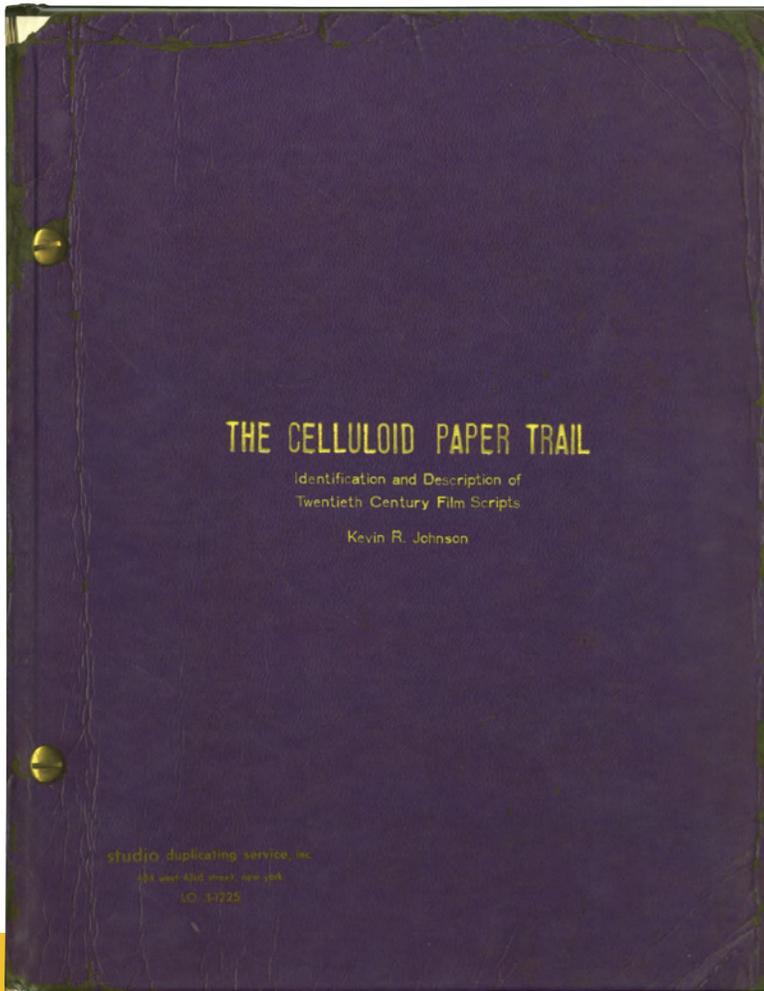
One of only two original screenplays written solely by noted author Thomas McGuane, preceding *The Missouri Breaks* in 1976. A cult favorite, and one of a string of wonderful films with literary origins to be directed by Frank Perry between 1968 and 1987, a satire of modern-day, decidedly non-traditional ranchers in Montana.

Set and shot on location in Yellowstone National Park and Livingston, Montana.

Pitts 3252.

**\$975**

# THE CELLULOID PAPER TRAIL



Oak Knoll Press is pleased to announce the publication of Kevin R. Johnson's *The Celluloid Paper Trail*. The first book ever published on film script identification and description, lavishly illustrated and detailed. Designed for any book scholar, including collectors, archivists, librarians, and dealers.

Available now at [royalbooks.com/cpt](http://royalbooks.com/cpt) or by calling 410.366.7329.

Please feel free to let us know if you would like your copy signed or inscribed by the author.

## ABOUT THE BOOK

The film script is an example of rare book that defies nearly every norm. It is issued, not published, and rather than having the properties of a traditional first edition, a given script is instead one of many drafts that fit within the development and production of a motion picture. Adding to its complexity is the fact that methods and styles of issuance and printing changed considerably over the course of the 20th century.

*The Celluloid Paper Trail* is the first book published specifically to aid scholars in the identification and description of the 20th century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend both the content,

construction, and history of American and British film scripts. Scripts considered in the book range from the 1920s to the 1980s, the period during which the art of cinema was birthed, developed, and perfected.

## ABOUT THE AUTHOR

Kevin R. Johnson is a rare book dealer and a scholar of the nexus between film and literature. He is the author of two previous works published by Oak Knoll Press: *The Dark Page* and *The Dark Page II: Books that Inspired American Film Noir*. He curated an exhibition of rare photographs of film directors on the set at the AFI Silver Theatre and Cultural Center in 2012, and has lectured and taught at the Academy of Motion Picture Arts and Sciences, Yale University and the University of Virginia's Rare Book School.



ROYAL BOOKS