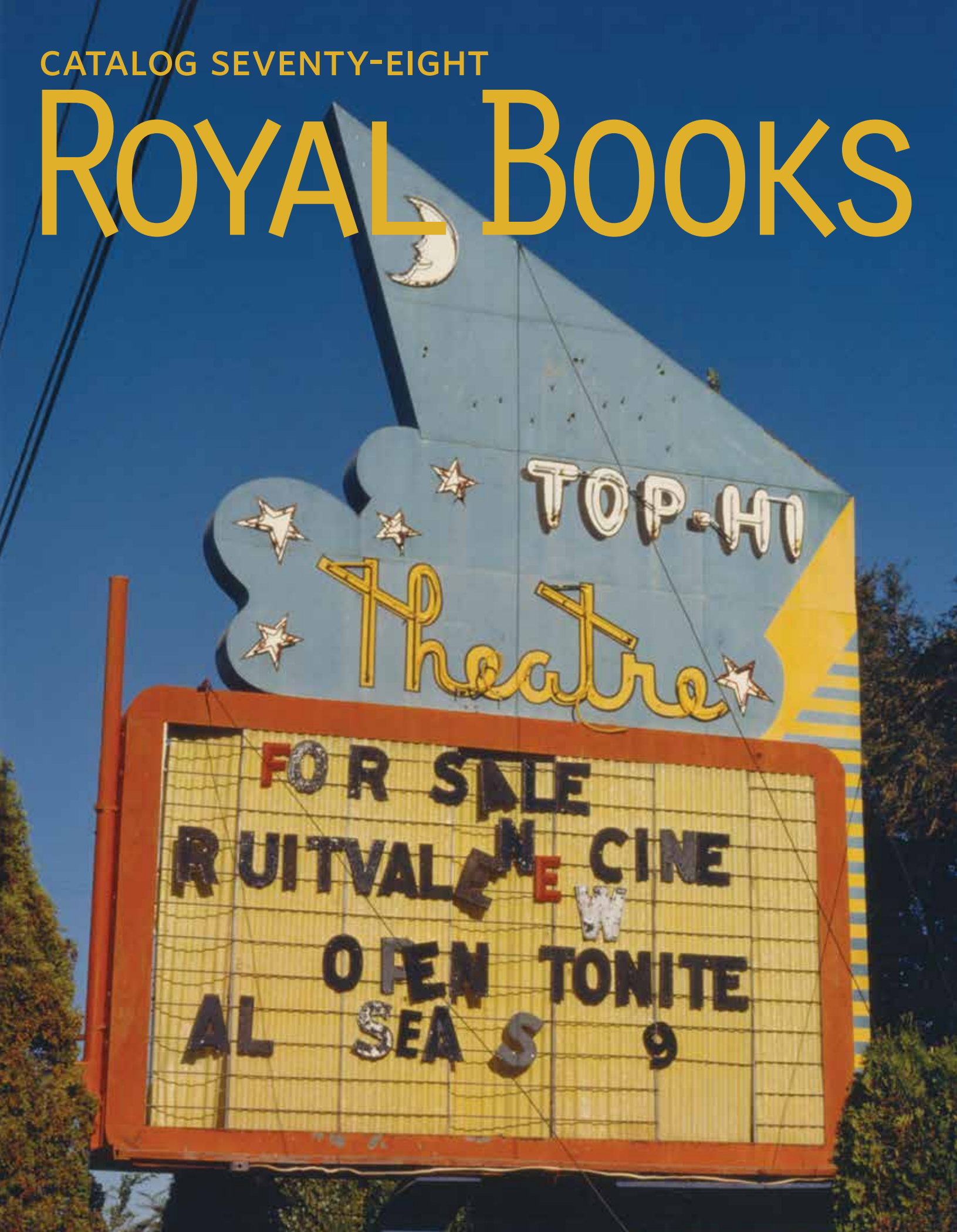


CATALOG SEVENTY-EIGHT

# ROYAL BOOKS



## TERMS AND CONDITIONS

All books are first editions unless indicated otherwise. All items in wrappers or without dust jackets advertised have glassine covers, and all dust jackets are protected by new archival covers. Single, unframed photographs housed in new, archival sleeves.

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

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## THE ROYAL BOOKS CREW

Kevin Johnson, Ezra Warwick, Tim Boniface,  
Jodi Feldman, and Beth Kopp.

Catalog design and layout by Lucy Nguyen.



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# FEATURED

1

**JAMES DEAN, NATALIE WOOD (STARRING)**  
**NICHOLAS RAY (DIRECTOR)**  
**Rebel Without a Cause**

Final script for the 1955 film, dated March 25, 1955. Round robin copy, signed on the front wrapper by actors Dennis Hopper, Corey Allen, Beverly Long, Frank Mazzola, and Steffi Sidney, as well as composer Leonard Rosenman and screenwriter Stewart Stern.

Director Nicholas Ray's searing study of juvenile delinquency, generational divide, and moral decay in suburban America, loosely based on Robert Lindner's 1944 book *Rebel Without a Cause: The Hypnoanalysis of a Criminal Psychopath*. Released less than a month after James Dean's death, the film was an enormous

success for Warner Brothers and catapulted Dean to icon status. Winner of three Academy Awards: Best Writing for Ray, Best Actress for Natalie Wood, and Best Supporting Actor for Sal Mineo.

Set and shot on location in Los Angeles.

National Film Registry. Ebert III. Godard, *Histoire(s) du cinema*. Rosenbaum 1000.

**\$18,500**



# FEATURED

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WARNER BROS. PICTURES, INC.  
BURBANK, CALIFORNIA

**FINAL**

For Eric -

All best wishes

from

Frank Stess

Thank you,

Eric -

Carol

Ellen

REBEL WITHOUT A CAUSE

*D. H. [Signature]*

**IMPORTANT**

RETURN TO  
WARNER BROS. INC.  
BURBANK, CALIF.  
STORY LIBRARY

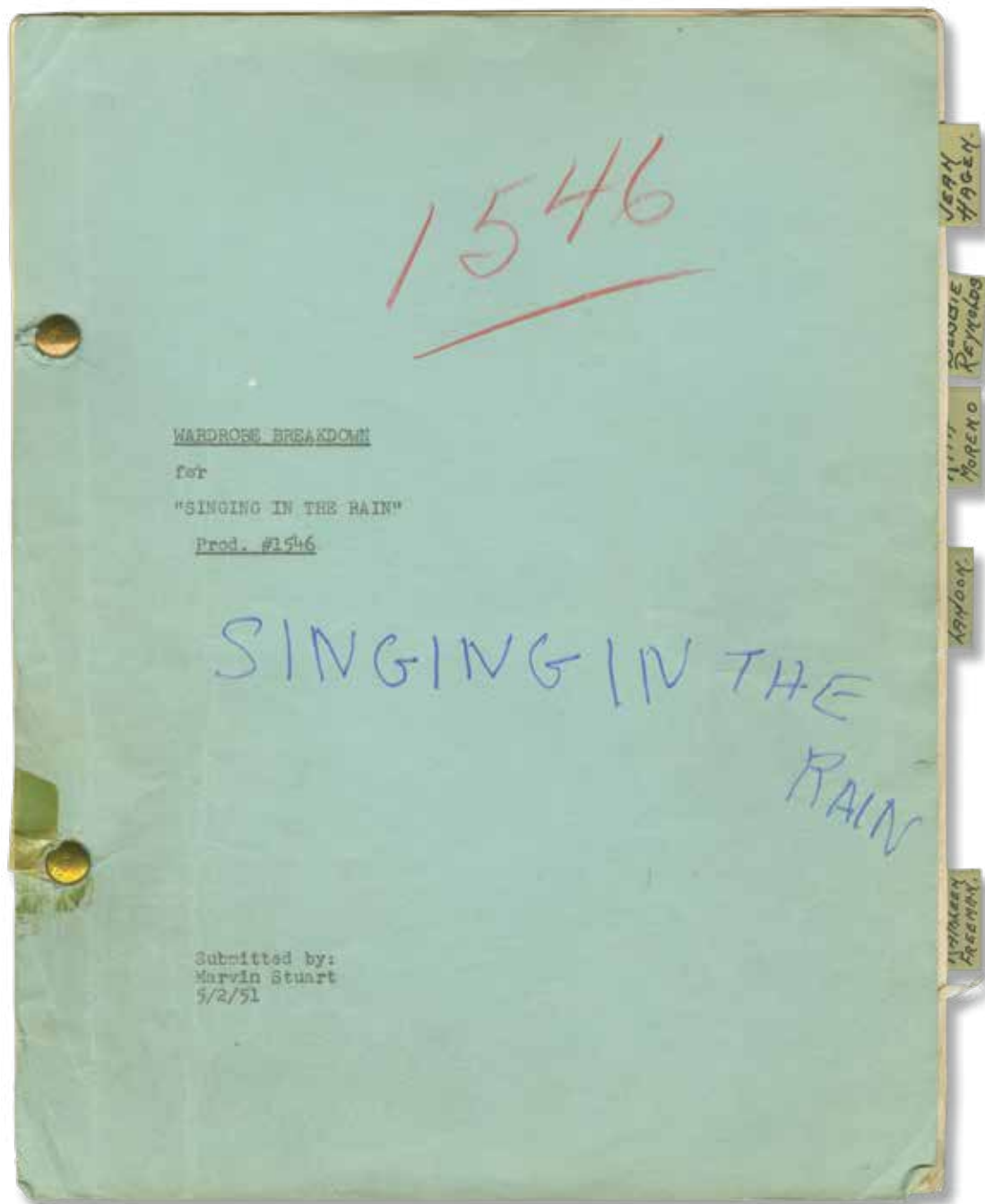
*[Signature]*  
99

March 25, 1955

*[Signature]*

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RETURN TO STENOGRAPHIC DEPARTMENT.

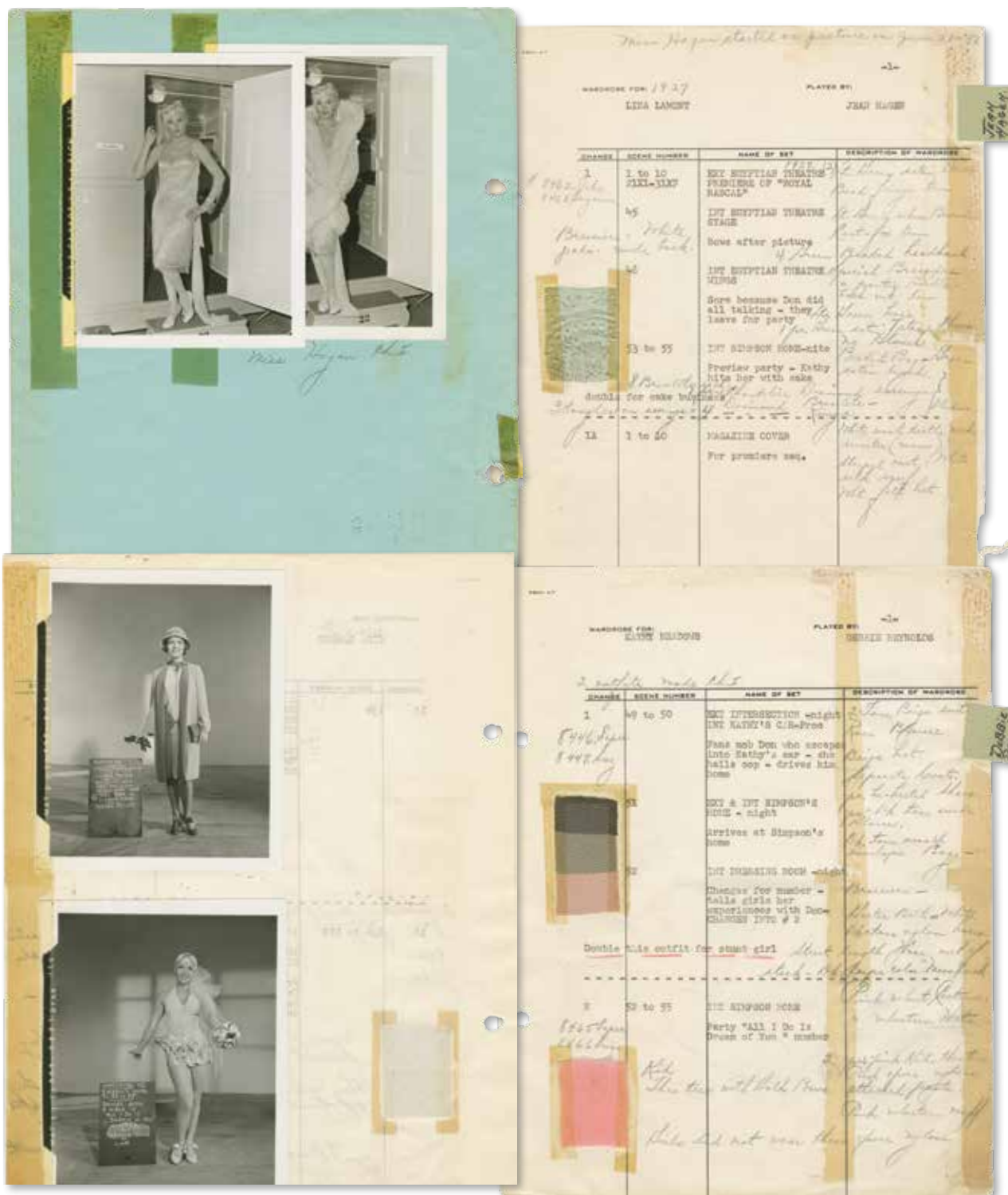


## 2 GENE KELLY (DIRECTOR, STARRING) STANLEY DONEN (DIRECTOR) Singin' in the Rain

Vintage Wardrobe Breakdown script for the classic 1952 film, dated May 2, 1951. Noted on the front wrapper as belonging to assistant director Marvin Stuart, and created by the film's three uncredited wardrobe designers—Joan Joseff, Vicki Nichols, and Dave Saltuper—as the contents attest.

An astonishing piece of ephemera from one of the most important American musical films of the

twentieth century. The document lays out costuming for the actresses in the film, with handwritten tabs affixed to the fore-edges noting sections specific to leading actresses Jean Hagen, Debbie Reynolds, Rita Moreno, Kathleen Freeman, and Judy Landon. Each section breaks down costuming for each scene, typically accompanied by tipped-in wardrobe test shots and corresponding color fabric samples.



Costumes for the film were created by prolific designer Walter Plunkett, then already well known in Hollywood for fashioning Scarlett O'Hara's wardrobe in *Gone with the Wind* (1939). Plunkett's designs drew inspiration from classic 1920s styles—dropped waist dresses, geometric patterns, fur collars, and high-waisted trousers—but incorporated cinematically heightened elements, such as vivid colors, tighter cuts, and ornate suit and dress patterns. Plunkett

developed roughly 500 costumes in total for the film, resulting in a striking visual palette that balanced authentic period design with modern sensibilities.

Additional images can be seen on our website.

National Film Registry. Rosenbaum 1000. Schrader 42.

\$17,500



### 3 **GEORGE HURRELL** Collection of ten original oversize photographs, comprising George Hurrell's Portfolio III series

Ten original oversize photographs taken by noted photographer George Hurrell, comprising his Portfolio III series. Each photograph signed and numbered by Hurrell, all No. 39 from an edition of 50. Shot between 1932 and 1944, and struck by Hurrell in 1979.

Hurrell produced a total of 23 series, each comprised of ten images, struck from his original negatives and printed in various sizes, this being the largest. This portfolio includes some of Hurrell's most stunning and innovative glamour portraits from Hollywood's Golden Age, with circa 1930s-1940s images of John Barrymore, Charles Boyer, James Cagney, Joan Crawford, Veronica Lake, Gilbert Roland, Ann Sheridan, Gene Tierney, Anna May Wong, and Jascha Heifetz.

A trained painter, Hurrell was encouraged to pursue photography by Edward Steichen in the

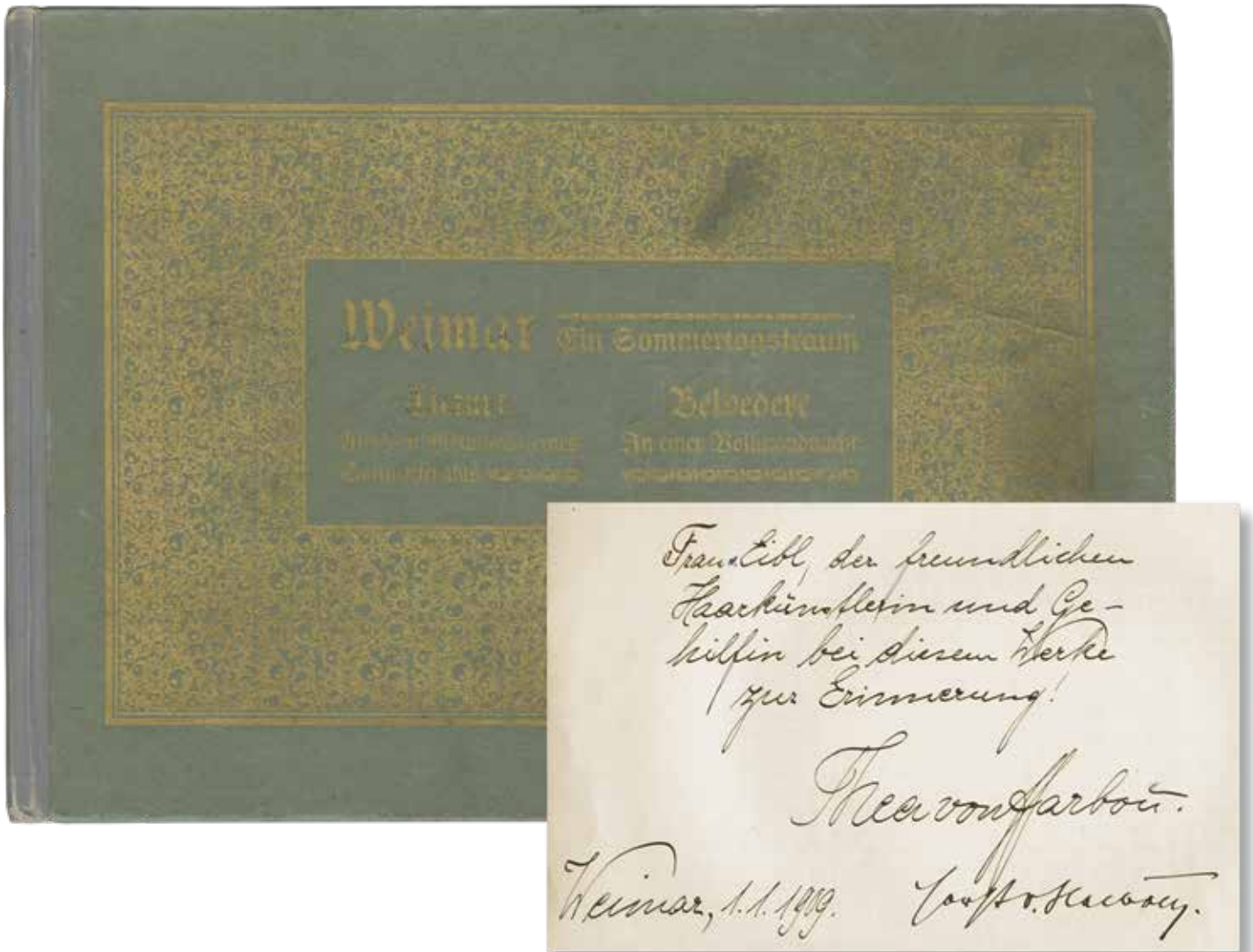
mid-1920s. By the late 1920s Hurrell had opened a photography studio in Los Angeles, specializing in society portraits, a venture that would soon draw the attention of Hollywood. In 1930 he was asked to join MGM as head portrait photographer, quickly becoming one of the most sought-after photographers of the stars. His career would encompass Hollywood as well as fashion and glamour photography for the top publications of the period, and he is now considered one of the most influential and accomplished portrait photographers of the twentieth century.

Photographs 36 x 48 inches, mounted onto rigid polystyrene board as issued. Fine. Shipping billed at cost. Images of all the photographs can be found on our website.

**\$12,500**







# 4

## THEA AND HORST VON HARBOU

**Weimar: Ein Sommertagsstraum. Tiefurt: aus den Memoiren eines Sonnenstrahls. Belvedere: In einer Vollmondnacht**

Weimer: Verlag der Hofbuchhandlung Alexander Buschke Nachf, 1908. First Edition.

A very early work by writer, actress and filmmaker Thea von Harbou, best known for writing and co-directing *Metropolis* (1927) with her then-husband Fritz Lang. The only recorded presentation copy, inscribed in the year after publication by both Thea and her brother Horst (who would go on to be the still photographer for several of Lang's early films): "Frau Eibl, der freundlichen Haarkünstlerin und Gehilfin bei diesem Werke, zur Erinnerung! ["Frau Eibl, the friendly hair-stylist and helper in this work / to your memory!"] / Thea von Harbou. Horst von Harbou. Weimar, 1.1.1909."

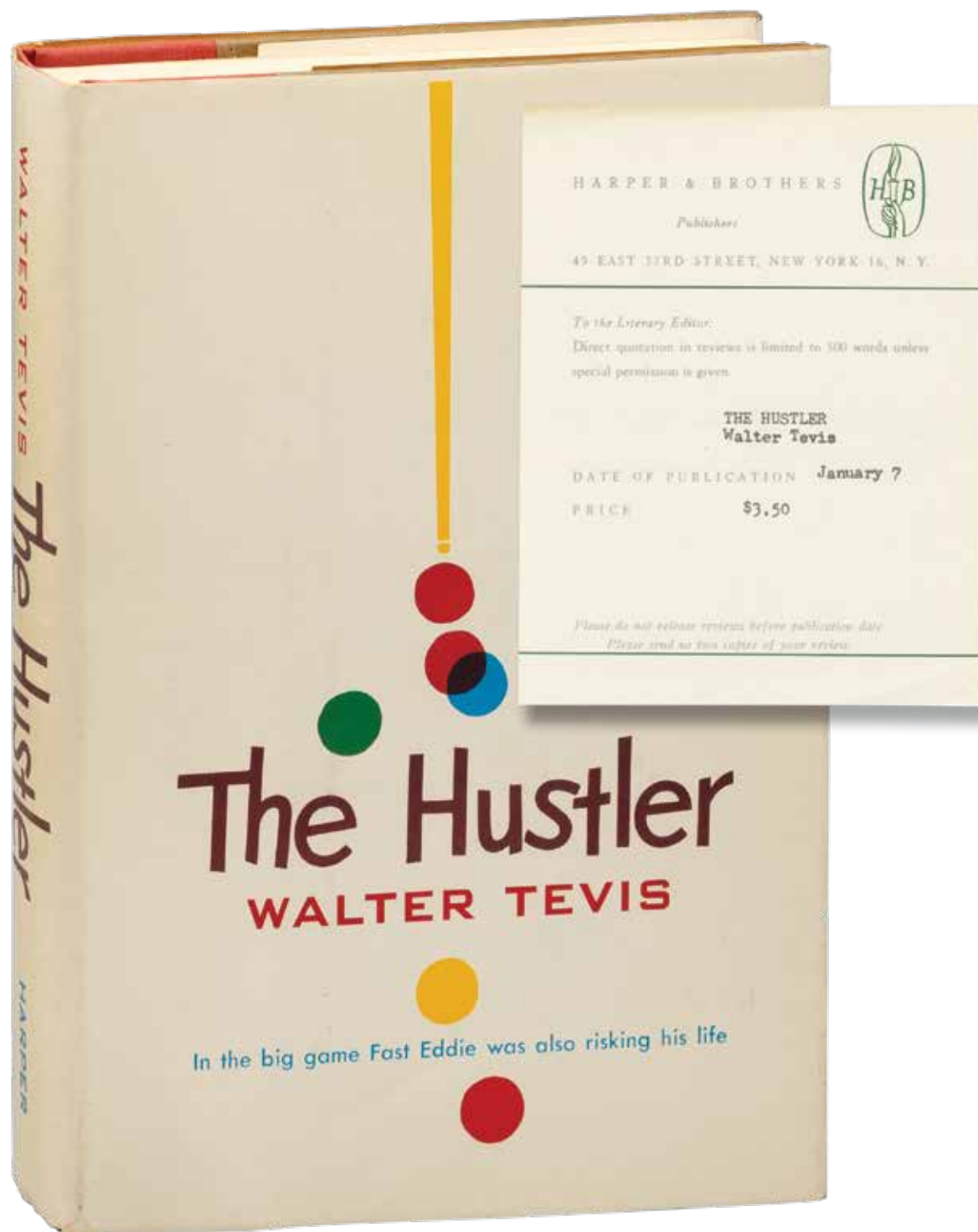
A poetic romance, illustrated throughout with photographs taken circa 1908, depicting the languid posturing of the young von Harbou siblings and their friends against the picturesque backdrops of Weimar Park, Tiefurt House, and the Schloss Belvedere.

An unusual book, very much in keeping with the von Harbou siblings' Prussian aristocratic upbringing, but markedly different from the political seriousness of Thea's later work, almost entirely a rebellion against the privilege of her youth.

Landscape octavo. Very Good or better, with boards very slightly bowed, hinges starting, and gilt slightly dulled. A lovely copy overall.

**\$7500**





## 5 WALTER TEVIS The Hustler

New York: Harper and Brothers, 1959. First Edition.  
Review Copy, with publisher's review slip laid in.

Basis for the classic 1961 film noir directed by Robert Rossen, starring Paul Newman, Jackie Gleason, Piper Laurie, and George C. Scott.

Near Fine in a Near Fine dust jacket. A nearly pristine copy of the author's iconic book.

In a custom maroon quarter-leather clamshell box.

**\$6500**



6

**MICHAEL POWELL, EMERIC PRESSBURGER (DIRECTORS)**  
**MOIRA SHEARER, ANTON WALBROOK (STARRING)**  
**The Red Shoes**

Collection of 16 vintage reference photographs from the 1948 British film. Printed British mimeo snipes affixed to the versos as issued. Included with the photographs is a single leaf program from the original British release of the film.

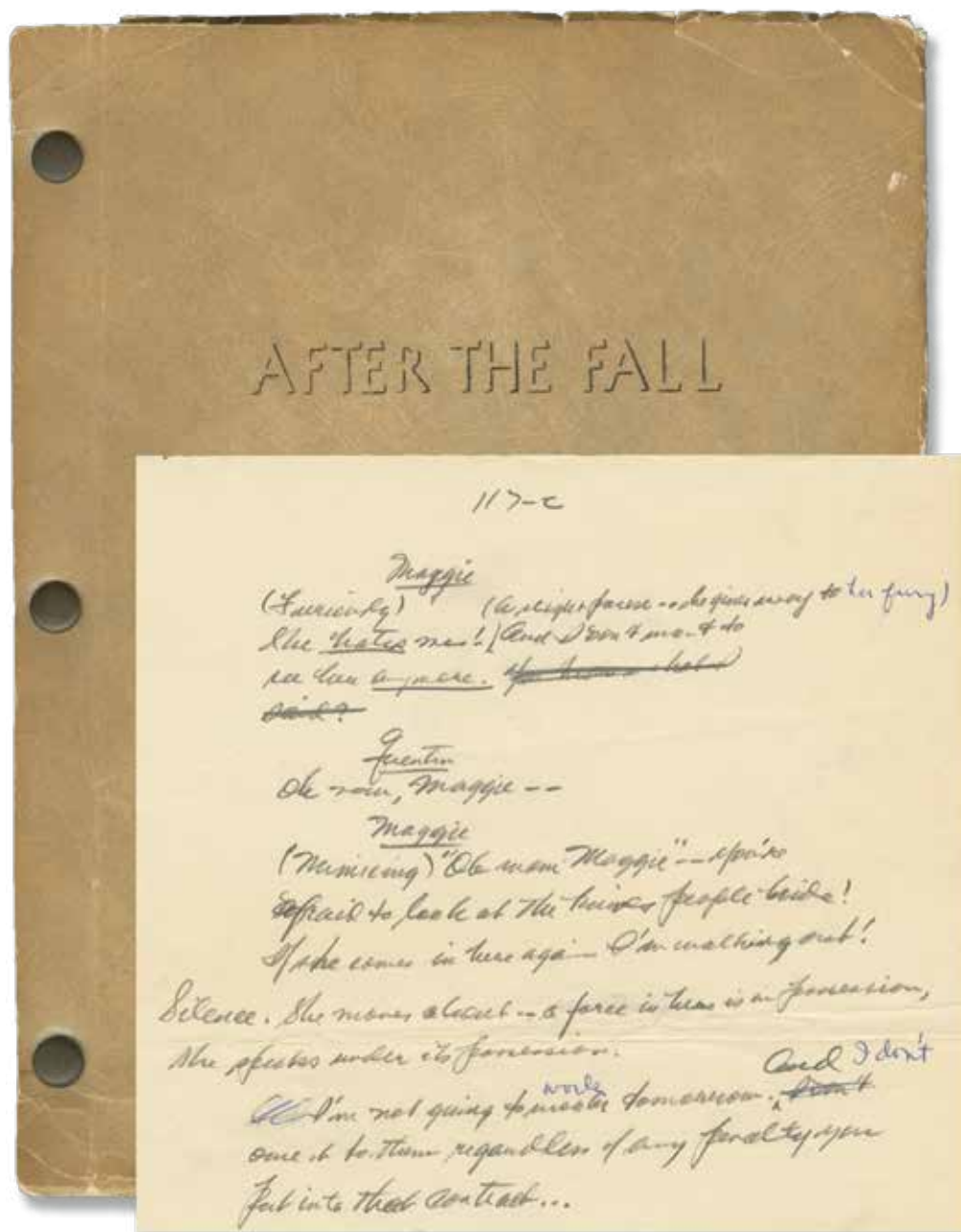
Loosely based on the 1845 fairy tale by Hans Christian Andersen. Michael Powell's tenth collaboration with his longtime partner Emeric Pressburger, a critical success and worthy successor to their 1947 Technicolor classic, *Black Narcissus*.

Photographs measuring 8 x 10 inches. Generally Near Fine, one with faint foxing on the margins. Program measuring 8 x 10 inches. Very Good plus.

Additional images can be seen on our website.

Criterion Collection 44. Ebert III. Rosenbaum 1000. Schrader 41.

**\$3250**



With manuscript revisions by Miller

7

## ARTHUR MILLER After the Fall

Draft script for an unproduced film. Laid in with the script are four autograph revision pages, undated, executed in pencil in Arthur Miller's hand, with additional holograph ink annotations in a different hand. The first leaf of the revision pages has a carbon typescript note along the top edge, noting "Corrections made by Arthur Miller for the movie version of 'After the Fall.'" Revision pages incorporated into pages 117-A through 117-C of the script.

Based on Miller's 1964 play. A thinly veiled, cynical portrayal of the author's then-recent divorce from Marilyn Monroe. Ultimately adapted for television in 1974, directed by Gilbert Cates, starring Faye Dunaway, Christopher Plummer, and Bibi Anderson, with a teleplay by Miller.

Additional images can be seen on our website.

**\$6500**





8

**JERZY ZIELEZINSKI WORKING AS GEORGE ZIEL**  
**One Foot in Hell**

Original gouache painting by noted pulp illustrator George Ziel, created for Wilene Shaw's 1961 paperback novel *One Foot in Hell*. Annotations in holograph ink on the verso, noting the publisher name, date received (4/21/61), date wanted (5/4/61), and issue No. D524.

Polish-American illustrator George Ziel worked as a commercial artist for paperback publishers for nearly three decades. He was best known for his

dark, moody aesthetic, perfectly suited to both the gothic fiction craze of the 1960s, and to the science fiction and horror crazes of the 1970s.

14 x 18.75 inches. Gouache on stiff board. Very Good plus, with a small chip at the bottom left corner, and old tape residue at the bottom right corner, artwork not affected.

**\$4500**



## 9 HARRY BARTON Loser By a Head

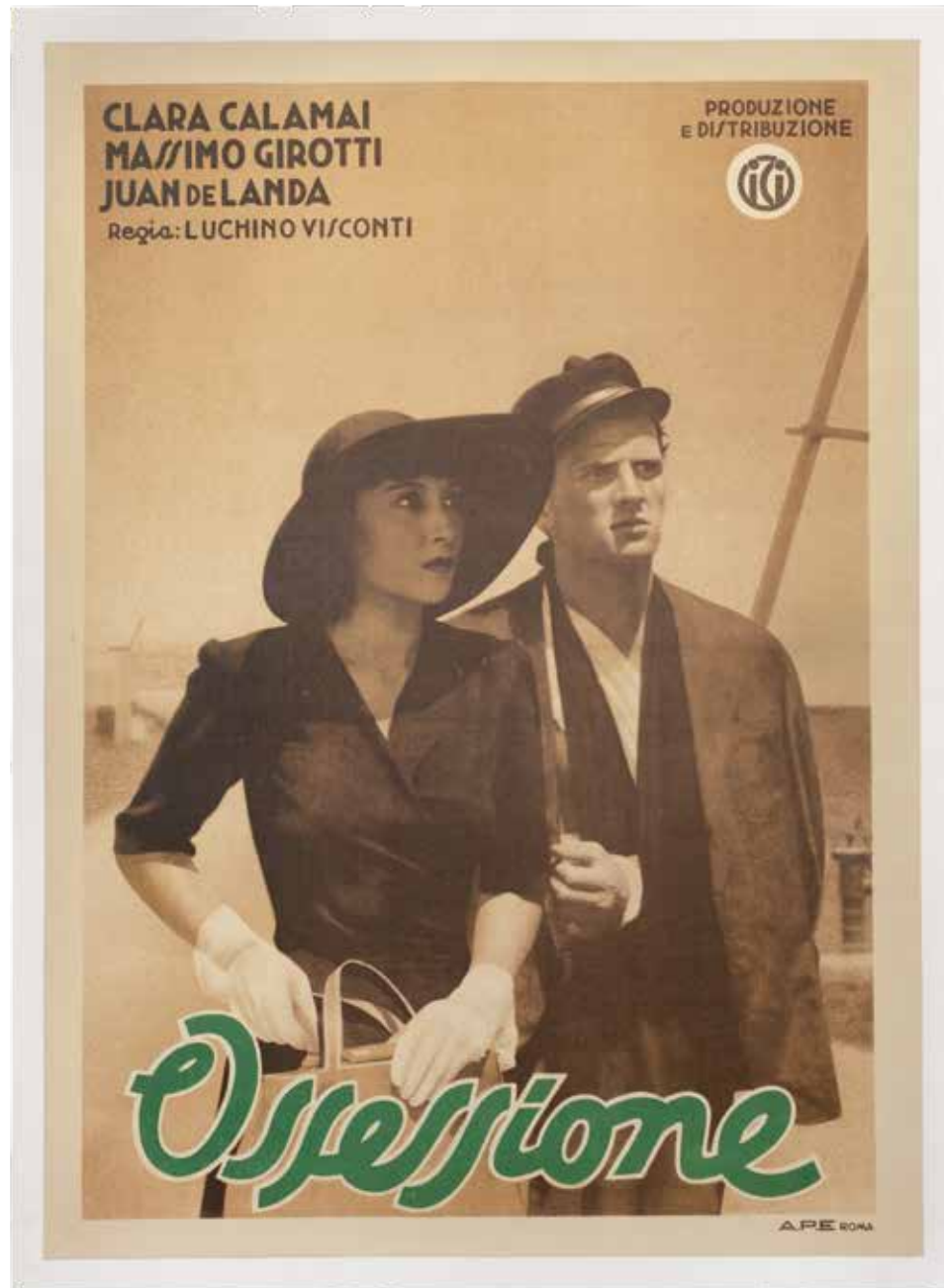
Original gouache painting by pulp illustrator Harry Barton, created for Harry Gidding's 1957 paperback novel *Loser By a Head*. Annotations in holograph pencil on the verso, noting the novel title and the issue No. D-225.

Harry Barton began his career as a commercial artist in a sign shop in the mid-1920s. He moved to New York with his wife in 1938, studying at the Art Students League alongside noted illustrator Sam Cherry. Through Cherry's acquaintance he formed

friendships with fellow artists Ernest Chiriacka and Rafael Desoto. Barton would go on to work for a number of mainstream publishers, creating covers for Avon, Bantam, Dell, Monarch, and Pocket Books throughout the 1950s and 1960s.

18.75 x 26 inches. Gouache on stiff board. Very Good plus, with light adhesive residue at the board edges.

**\$3500**



# 10

**JAMES M. CAIN (NOVEL)**  
**LUCHINO VISCONTI (DIRECTOR)**  
**Osessione [The Postman Always Rings Twice]**

Complete set of three vintage Italian posters for the legendary 1943 Italian film noir.

Based on James M. Cain's 1929 novel *The Postman Always Rings Twice*, preceding the US film adaptation by three years. Director Luchino Visconti's trenchant first feature, an unauthorized adaptation of Cain's novel, is often cited as the first neorealist film.

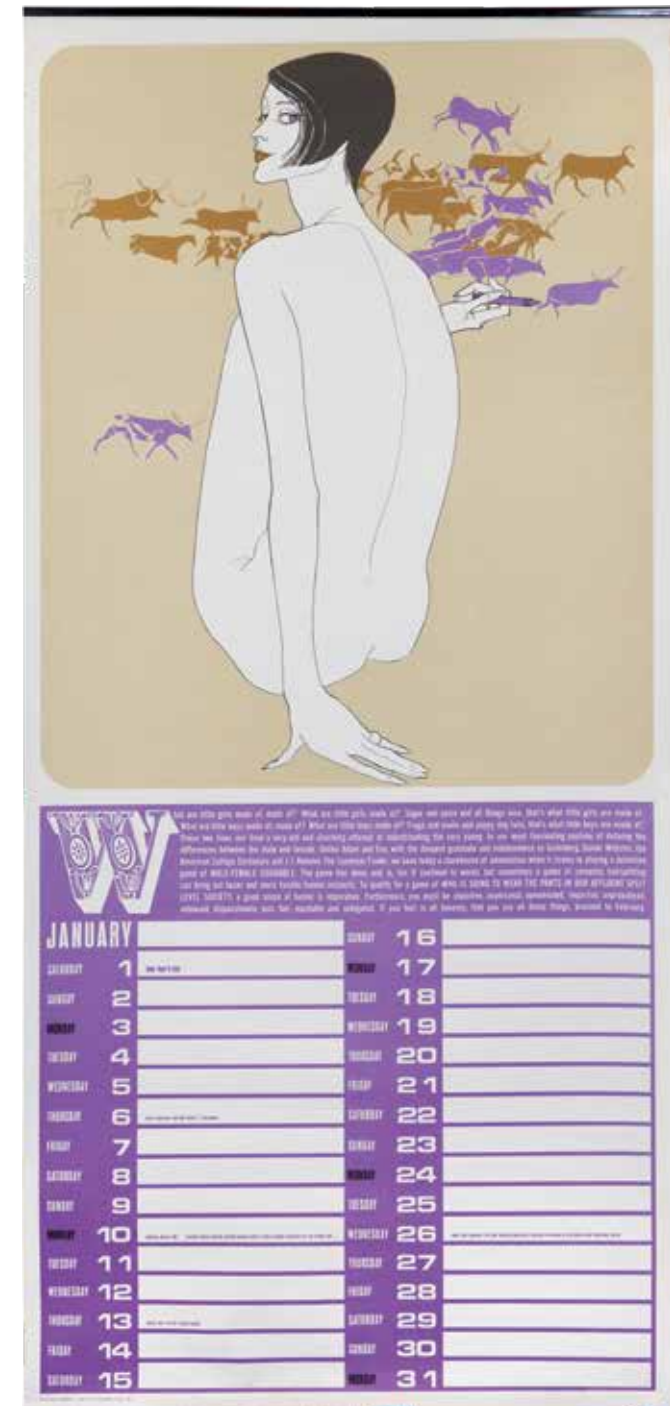
Visconti himself saved a print of the film—the only reason it exists today, Mussolini having ordered the negative destroyed. The reaction to the film wasn't much better in the US, as Cain's publisher Alfred A. Knopf kept the feature off American screens until 1976.

27.5 x 19.5 inches. All three posters about Fine with modest restoration. Each on archival linen, rolled.

**\$3750**

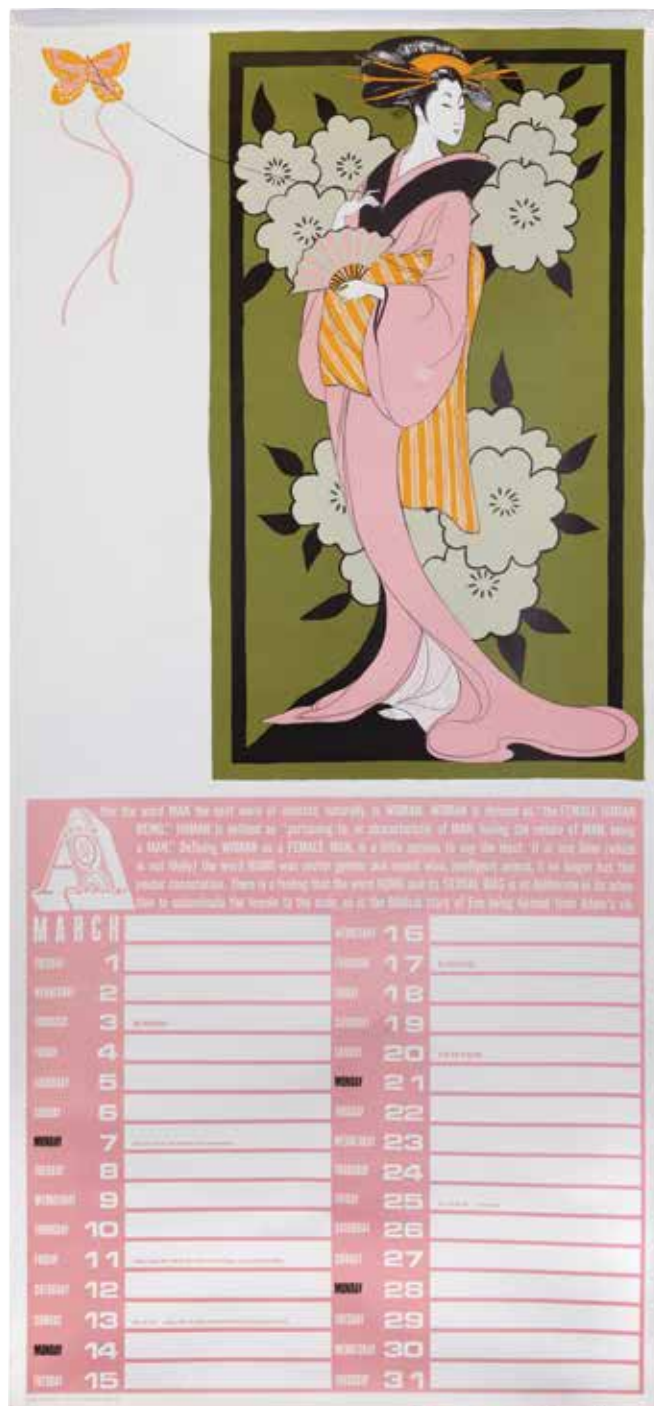






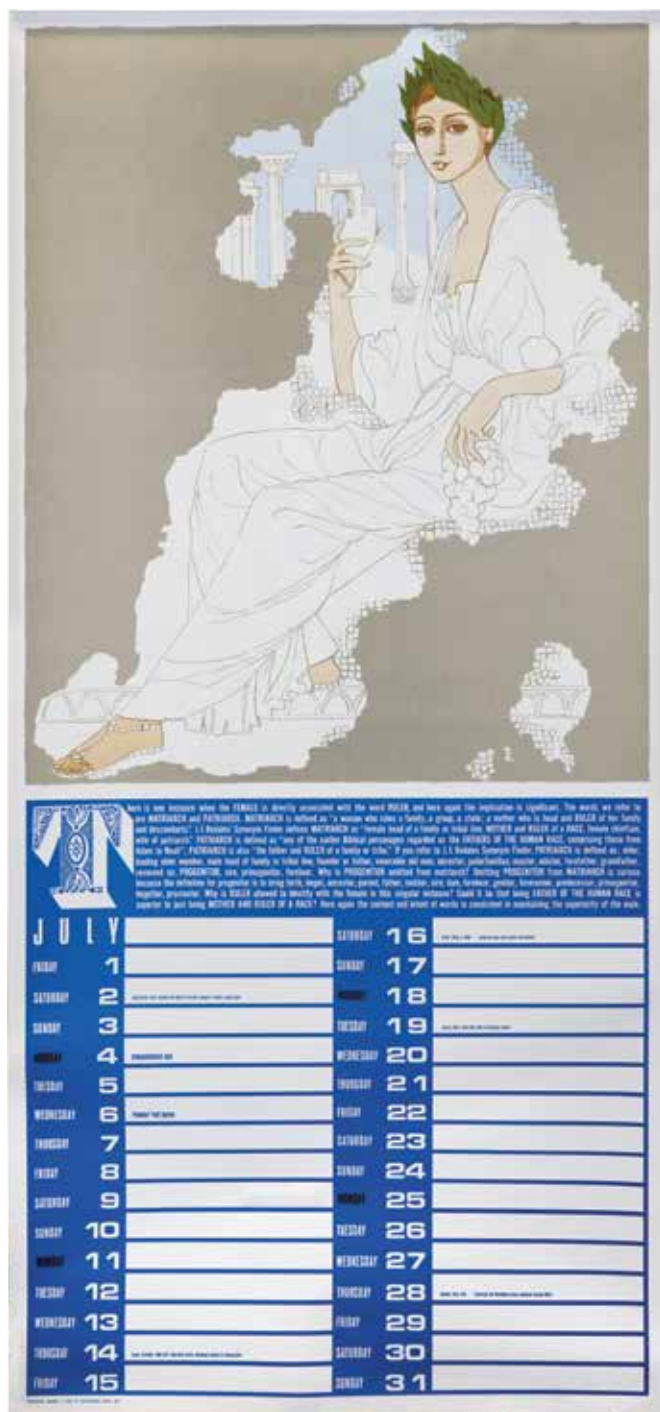
**11 BETTY BRADER (ILLUSTRATOR)**  
**JIM YOUNG (TEXT)**  
Perennial Woman '66

Vintage wall calendar for the year 1966, composed of twelve calendar sheets illustrated with twelve lithographs, held together at the top edge with a metal rod.



Bay Area publisher Determined Productions was founded by Connie Boucher in 1961, largely creating licensed products—including some of the first *Peanuts* merchandise. The company quickly expanded, producing books and ephemera on a variety of topics, including astrology, the occult, and alcohol.



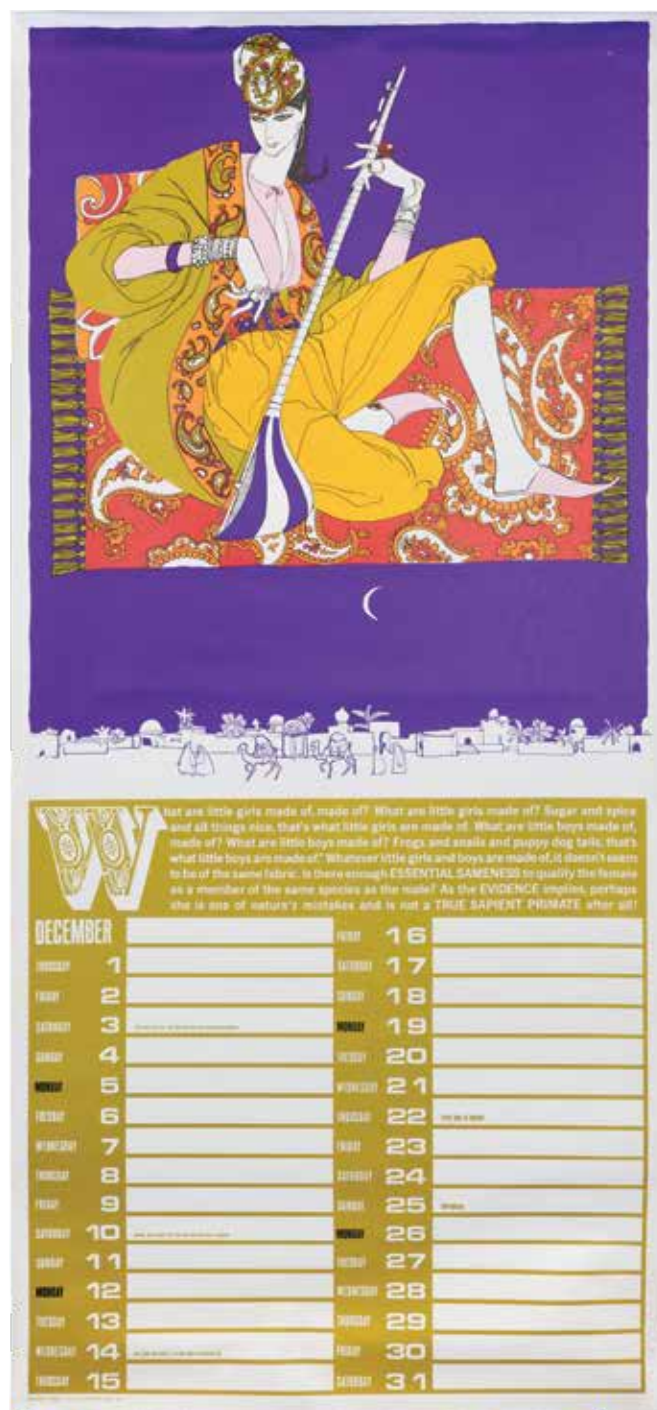


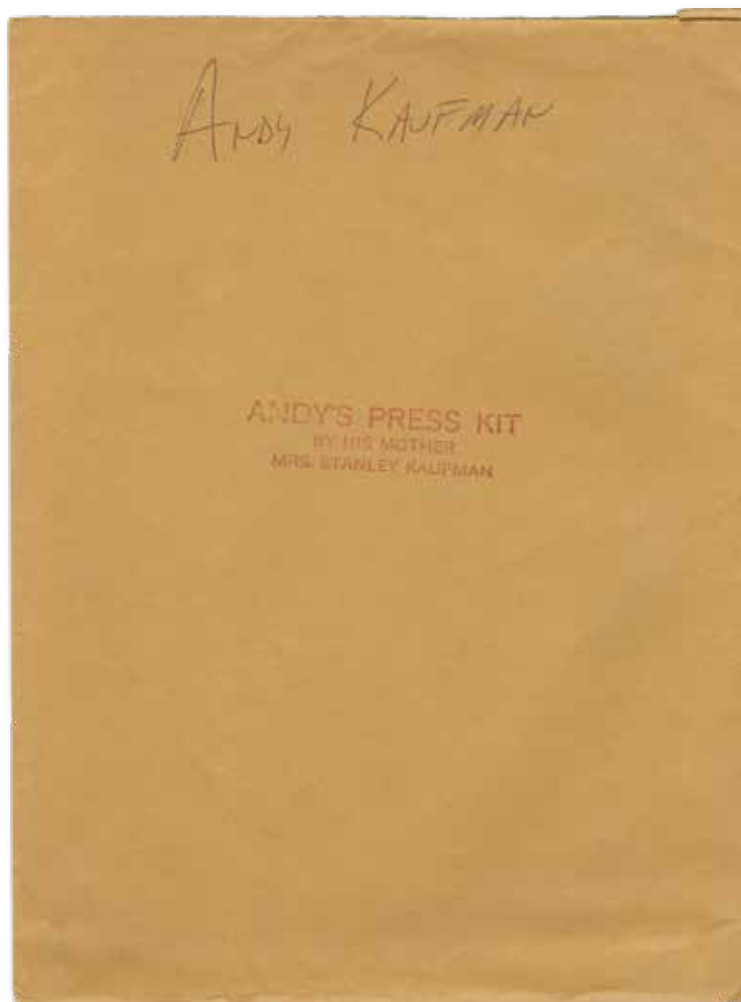
With a vibrant, feminist overtone, the calendar on offer here features illustrations of women from around the world posed in bright, nationally specific garments, with text focusing on the way language is often used to discriminate against women.

Not found in OCLC.

Housed in the original pictorial paper tube. 19 x 14 inches, rolled as issued. Calendar sheets Fine. Paper tube Near Fine, with light wear at the right end of the tube.

\$3500





12

## ANDY KAUFMAN

### Andy's Press Kit by His Mother Mrs. Stanley Kaufman

Vintage press kit for comedian and performance artist Andy Kaufman, circa 1979. All materials housed in a manila envelope, with "Andy's Press Kit by His Mother Mrs. Stanley Kaufman" stamped on the front. Unique or nearly so.

Press kit composed of ten pieces of printed ephemera, including newspaper clippings, copies of articles and reviews, a program for Kaufman's legendary 1979 performance at Carnegie Hall, a picture of Kaufman in character as Tony Clifton, and a biography and contact information for The Love Family, the cloyingly sweet and earnest family act that opened Kaufman's Carnegie Hall show.

A gathering of ephemera purportedly assembled by Kaufman's mother (though it could have just as easily been done by Kaufman himself), designed to promote the performance artist at the height of his career, much of the material relating to his infamous Carnegie Hall performance.

A self-described "song and dance man," Andy Kaufman came to national prominence as a guest on the inaugural broadcast of *Saturday Night Live*, and later as the beloved character Latka Gravas on the television sitcom *Taxi*. Throughout his career Kaufman deconstructed nearly all expectations of what constituted comedy performance, and left an indelible mark on all standup comedy that followed.

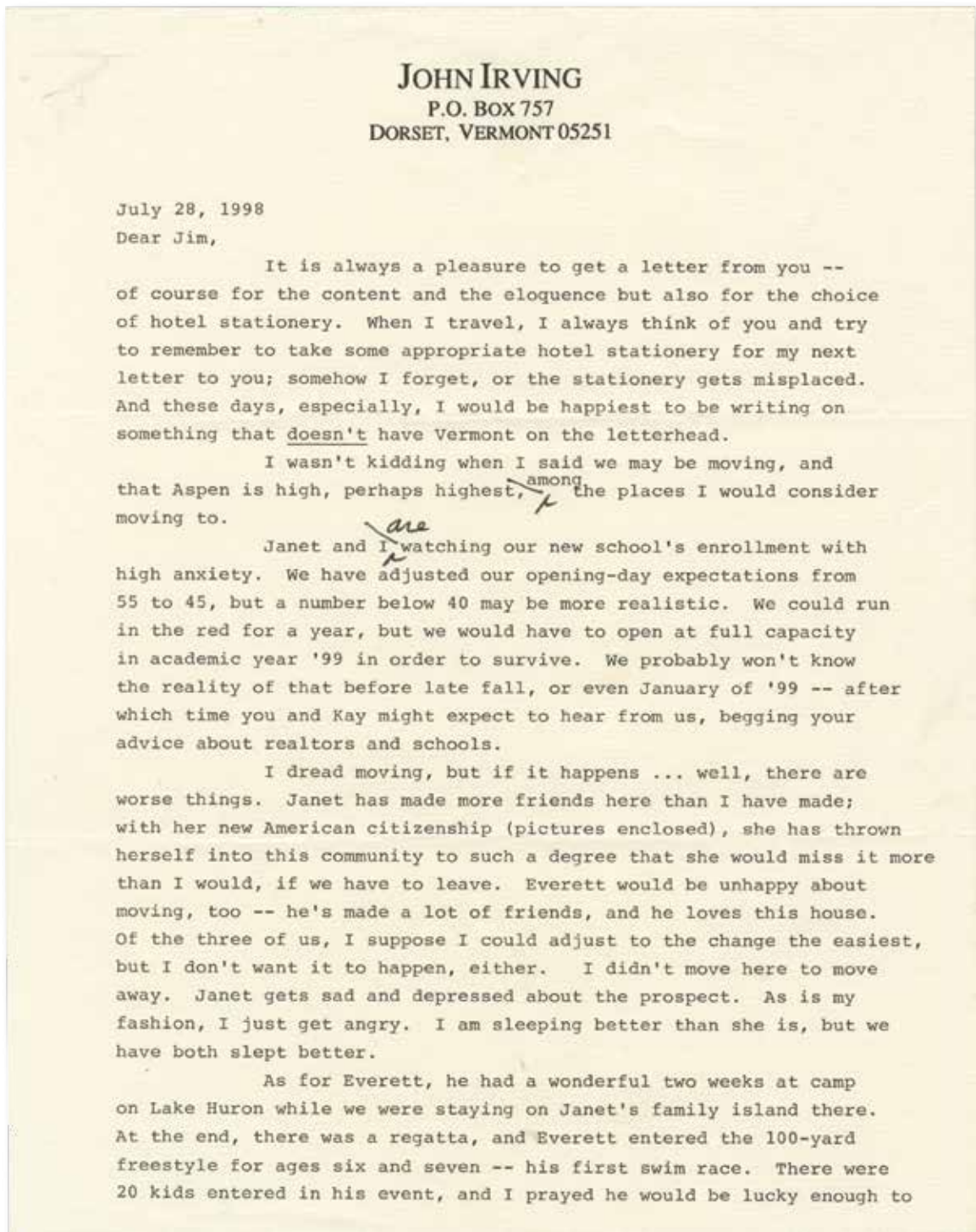
Materials vary in size, from 14.5 x 22 inches to 5.5 to 8.5 inches. Very Good plus to Near Fine overall, with some toning and light edgewear overall.

Manila envelope measuring 9 x 12 inches. Very Good plus, with some creasing and closed tears on the top flap.

**\$2750**







# 13 Original three-page typed letter signed from John Irving to James Salter

A three-page typed letter signed from John Irving to James Salter, with the first leaf on Irving's letterhead, dated July 28, 1998. Six annotations in holograph ink in Irving's hand, correcting grammar.

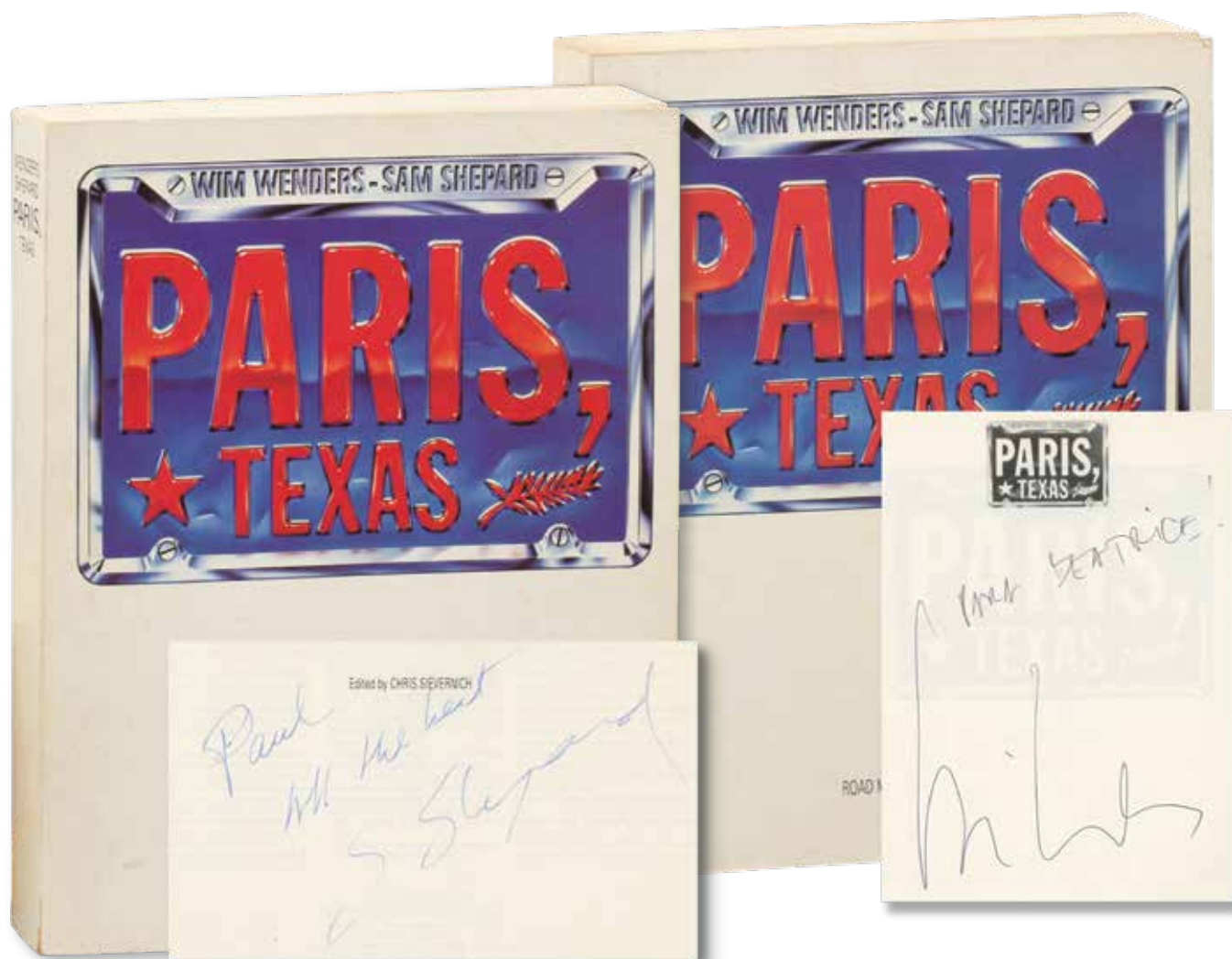
A charming letter regarding family matters, Random House editor Kate Medina, and pre-production of the 1999 Academy Award winning film *The Cider*

*House Rules*, based on Irving's 1985 novel. Irving's screenplay would win the 2000 Academy Award for Best Adapted Screenplay.

Letter measuring 8.5 x 11 inches. Folded twice horizontally for mailing, else Near Fine.

**\$2450**





## 14 WIM WENDERS AND SAM SHEPARD Paris, Texas

Berlin: Road Movies / Greno, 1984. Two copies of the First Edition of this title, a trade softcover original, inscribed by screenwriter Sam Shepard and director Wim Wenders, respectively. First issue, without the Ecco Press device on the rear panel, and lacking the credit on the front panel that reads, "Written by Sam Shepard" and "Adaptation by L.M. Kit Carson," appearing on all subsequent issues.

Wenders' definitive film, with an original screenplay by Shepard that stands among the author's finest work as a novelist and a playwright. Winner of the Palme d'Or at the Cannes Film Festival in 1984.

This book, published simultaneously with the film, begins with a transcription of the final script in English, German, and French, followed by a section with stills from the film alongside photographs taken on location by Wenders.

The Wenders copy is about Near Fine, with a few faint vertical creases at the spine panel, and is inscribed on the front endpaper: "Für Beatrice! / Wim Wenders."

The Shepard copy is about Fine with no creasing or significant wear to note, and is inscribed to film director Paul Bartel on the title page: "Paul / All the best / Sam Shepard."

A wonderful document of a great international film production that captured the mood of Texas and the American southwest like few films before or since, along with two decidedly uncommon autographs. Volumes housed together in a custom green quarter-leather clamshell box.

**\$2750**



15

Clifford Odets begins

**CLIFFORD ODETS (SUBJECT)**

**FLORENCE VANDAMM (PHOTOGRAPHER)**

**Waiting for Lefty**

Vintage photograph of playwright Clifford Odets and actor Roman Bohnen in costume for Odets' 1935 play *Waiting for Lefty*. Inscribed by Odets: "To Wally / Sincerely / Clifford Odets." Odets appeared alongside Bohnen in Scene V, *The Intern Episode*, a segment about two doctors. Stamp of noted Broadway photographer Florence Vandamm on the verso.

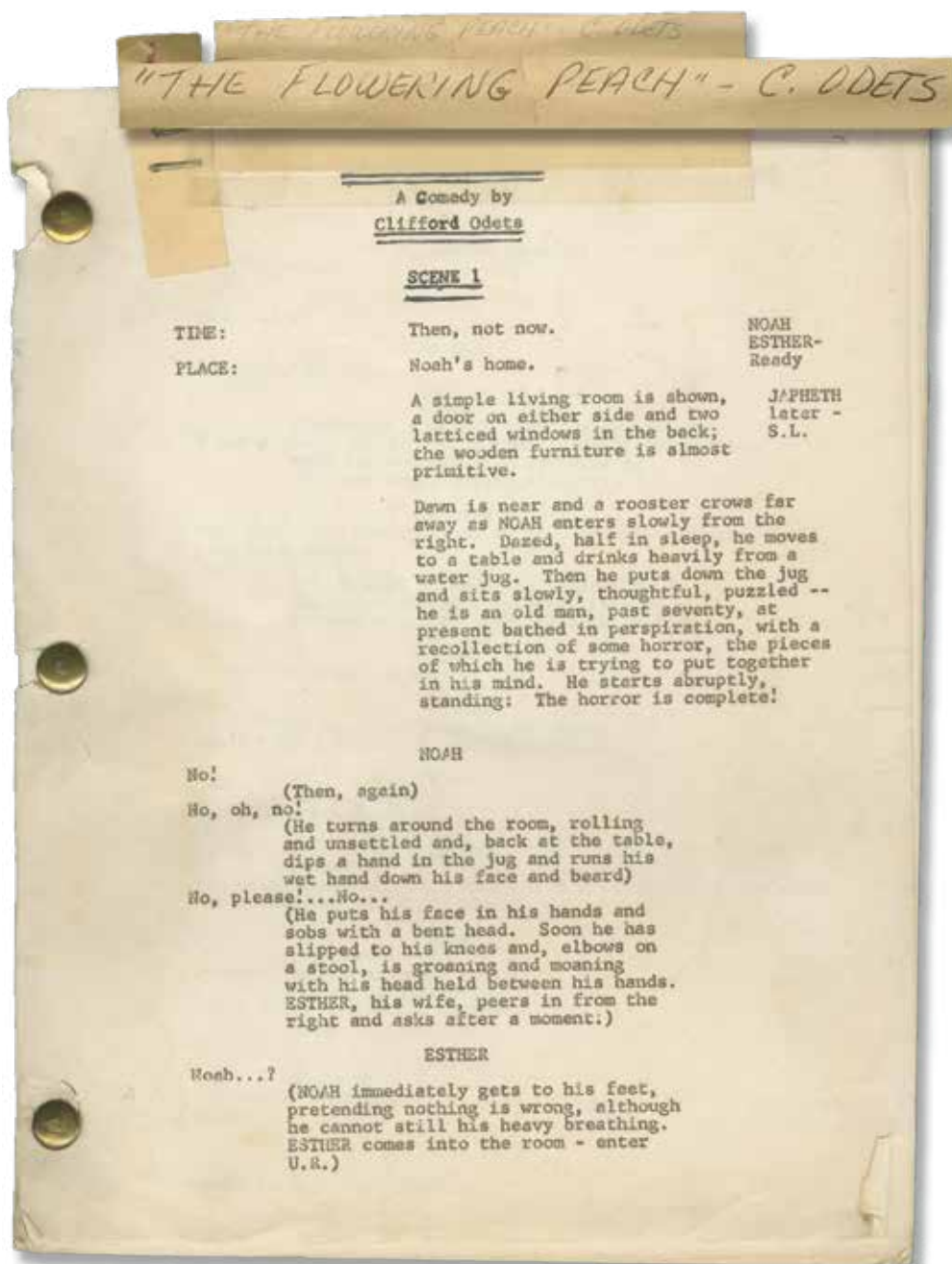
*Waiting for Lefty* debuted off-Broadway at the Civic Repertory Theatre on January 6, 1935, one of the most celebrated openings in American theatre history, and documented in Harold Clurman's *The Fervent Years*, his history of the Group Theatre. Elia Kazan, later in the Broadway cast, writes about it in his autobiography,

*A Life*. The play opened on Broadway on March 26, 1935, alongside another Odets short play, *Till the Day I Die*, written especially for the double bill. The play's success resulted in international recognition for Odets, heralded as a major new voice.

Florence Vandamm is one of the most important photographers for the Broadway stage in the early twentieth century. Her archive is held in the New York Public Library.

8 x 10 inches. Near Fine.

**\$1850**



16

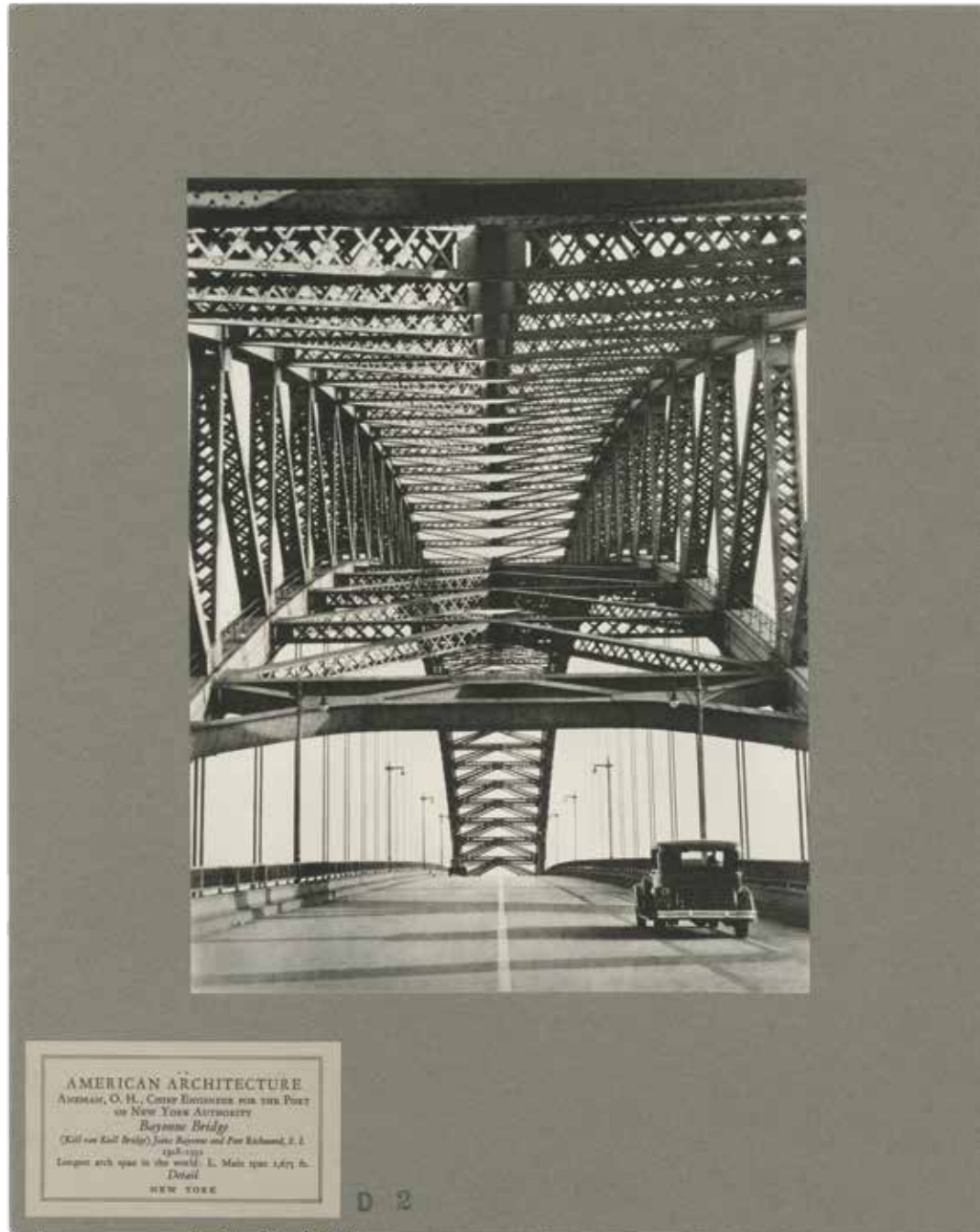
## CLIFFORD ODETS The Flowering Peach

Draft script for the 1954 play, undated, circa 1954. The last theatrical effort to be written and directed by Clifford Odets. Paper tabs stapled along top edges, with scene numbers written in red holograph ink indicating scenes. Title and Odet's name in holograph ink on card stock affixed to the title page with cello tape, with a secretarial annotation noting the script as an office copy behind the card stock. Bound in before the script is a list itemizing props needed for each scene.

The play premiered at the Belasco Theatre on December 28, 1954, running for 135 performances, before closing on April 23, 1955.

Inspired by the fifteenth century Wakefield and Chester cycle of mystery plays, and later remade as the 1970 Broadway musical *Two by Two*, starring Danny Kaye. An unusual play for Odets, a humorous, modern take on the Biblical story of Noah.

**\$3250**



17

**FAY S. LINCOLN**

Original photograph of the Bayonne Bridge in New York City

Vintage photograph of the Bayonne Bridge, connecting Staten Island in New York City with Bayonne, New Jersey. Shot by photographer F.S. Lincoln circa 1932 (the same year the bridge's construction was completed). American Architecture magazine labels and specifications of the Chief Engineer for the Port of New York Authority on the recto and verso.

An artful, "head-on" geometric viewing of the massive structure, the sixth-longest steel arch bridge in the world, one of four connecting New Jersey with Staten Island.

Photograph 7 x 9.25 inches, mounted on contemporary gray art board measuring 11 x 14 inches. Near Fine.

**\$1650**





18

## Original oversize retail display photograph of the Lippman Kamprite Trailer

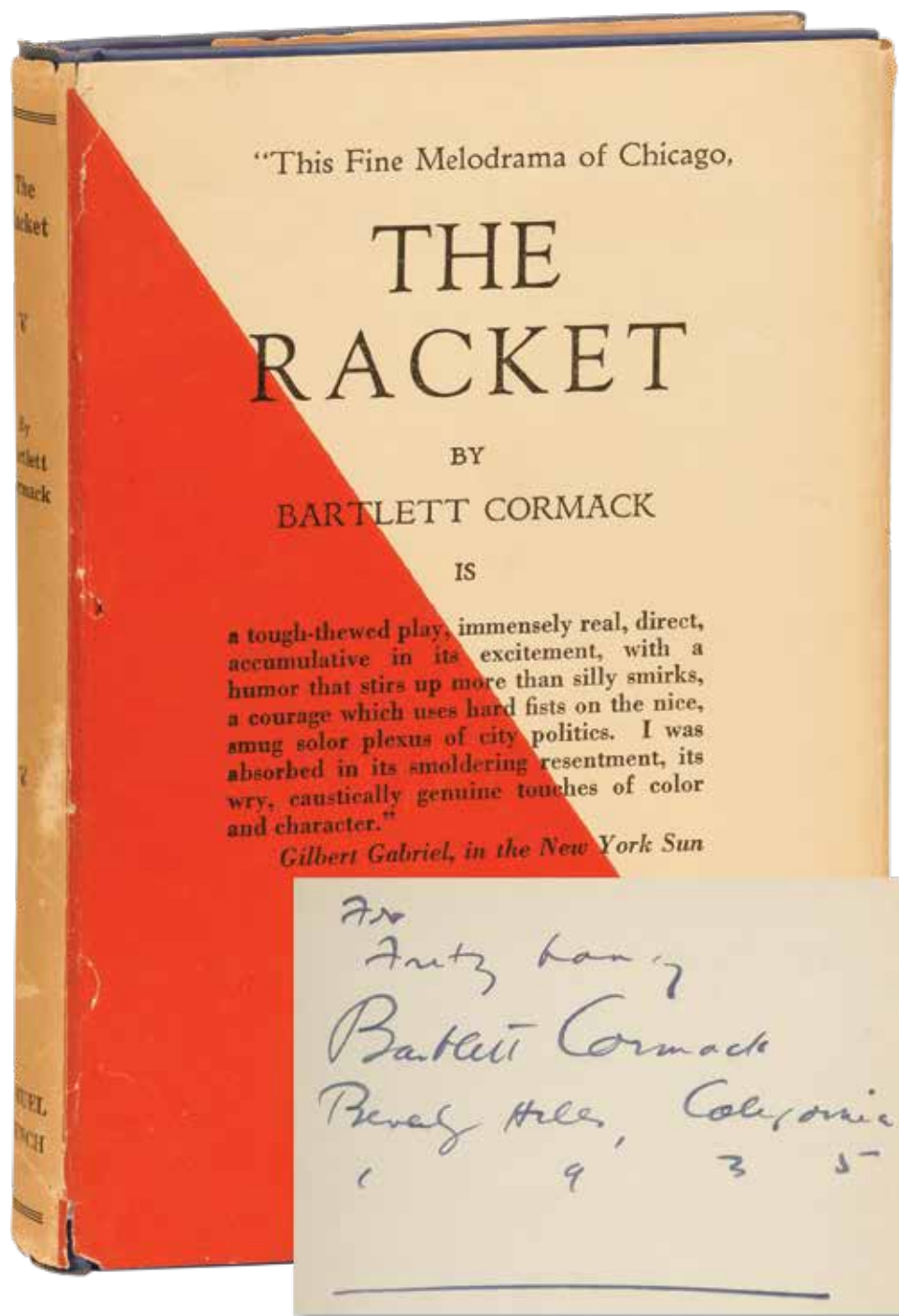
Vintage oversize double-weight composite retail display photograph, showing 18 images of the Lippman Kamprite Trailer, circa 1922.

Originally produced in 1921 in St. Louis, Missouri, the Lippman Kamprite Trailer was one of the earliest self-contained travel trailers. Advertised as "a real camp home in three minutes," the trailer boasted beds for four, a privacy partition, hammocks for

clothes, and a tail lamp. The composite photograph on offer here displays the assembly and functionality of the trailer in eighteen images, and was almost certainly used for retail display. A charming relic of the golden age of motor camping.

13.5 x 19.5 inches. About Very Good plus.

**\$2250**



19

Key film noir source, inscribed to Fritz Lang

**BARTLETT CORMACK**

**The Racket**

New York: Samuel French, 1928. First Edition.  
Inscribed by the author to Fritz Lang: "For / Fritz Lang  
/ Bartlett Cormack / Beverly Hills, California / 1935."

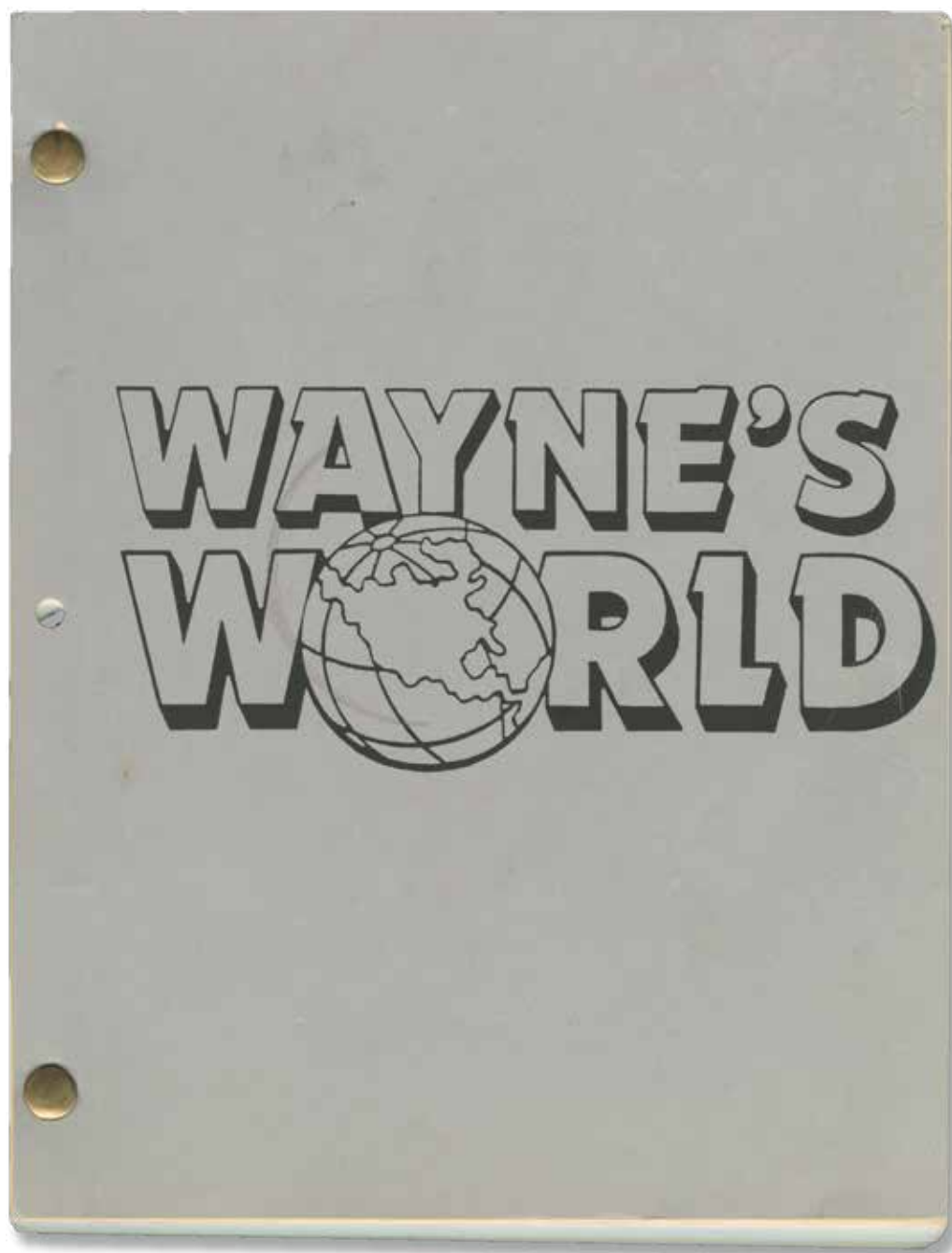
Basis for the 1951 film noir directed by John  
Cromwell and starring Robert Mitchum, Lizabeth  
Scott, and Robert Ryan.

Near Fine in a Very Good plus example of the rare  
dust jacket.

The Dark Page II: 1959-1965, p. 38.

**\$1650**





# 20

**MIKE MYERS (SCREENWRITER, STARRING)**  
**DANA CARVEY (STARRING)**  
**PENELOPE SPHEERIS (DIRECTOR)**  
**Wayne's World**

Revised Draft script for the classic 1991 comedy, dated August 5, 1991, with rainbow revisions.

Based on a recurring Saturday Night Live sketch originated by Mike Myers, the film proved a critical and commercial success, shaping the slang of the 1990s and perhaps even more importantly, creating the most beloved lip-synching scene of the twentieth century.

Set and shot on location throughout Chicago and the Chicago suburbs, including Cicero, Aurora, Berwyn, and Covina, and in San Francisco, Inglewood, Cerritos, West Covina, and Los Angeles, California, and in Scottsdale and Mesa, Arizona.

**\$1500**

# AFRICANA



## David Greene

Won an Emmy Award for directing the first installment of "Roots"

**MEMORIES:** "I was very overwhelmed being asked to do it. I just read [the script] and couldn't stop crying. Alex Haley was a beautiful man. In fact, he called me less than two weeks before he died. I hadn't spoken to him in years. I said, 'What's on your mind, Alex?' He said, 'I just wanted to talk to you,' and about 10 days later he died."

**AFTERMATH:** "I don't think my work in 'Roots' was my best work. But the thing about 'Roots' was it didn't need to be done well. The whole world was waiting for it. It was such a powerful story that hadn't been done before, it didn't have to be done all that well."

**CURRENT STATUS:** Winner of four Emmy Awards, Greene directed the 1996 CBS miniseries "Season of Purgatory" and "Breach of Faith: Family of Cops II," set to air Feb. 2 on CBS.

## 21 DAVID GREENE (DIRECTOR) MAYA ANGELOU (STARRING) Roots

Archive of material from the 1977 television mini-series, including one Second Draft script dated April 16, 1976, three vintage photographs, and various production materials and newspaper clippings. Archive belonging to director David Greene, with his name on the title page and several revision pages. Missing three pages, likely as used or issued.

The Second Draft script represents the first three hours of the mini-series—the original intended airing format for the first night, or *Part I*, of the series. ABC would ultimately decide to combine the final hour of *Part I* with *Part II*, resulting in two 2-hour programs.

The three photographs are from the set of the mini-series in Savannah, Georgia, and include one black-and-white photograph of Greene with producers Stan Margulies and David L. Wolper, one color photograph of Greene behind the camera, and one color photograph of author Alex Haley and actor Thalmus Rasulala.

Based on the 1976 novel *Roots: The Saga of an American Family* by Alex Haley, a multigenerational depiction of the African American experience, from kidnapping in West Africa to the end of the Civil War. Nominated for 37 Primetime Emmy Awards, winner of nine, including Outstanding Directing for Greene for Part I.

Shot on location in Los Angeles and Santa Clarita, California, and in Savannah and St. Simons Island, Georgia.

Photographs: 10 x 8 inches.

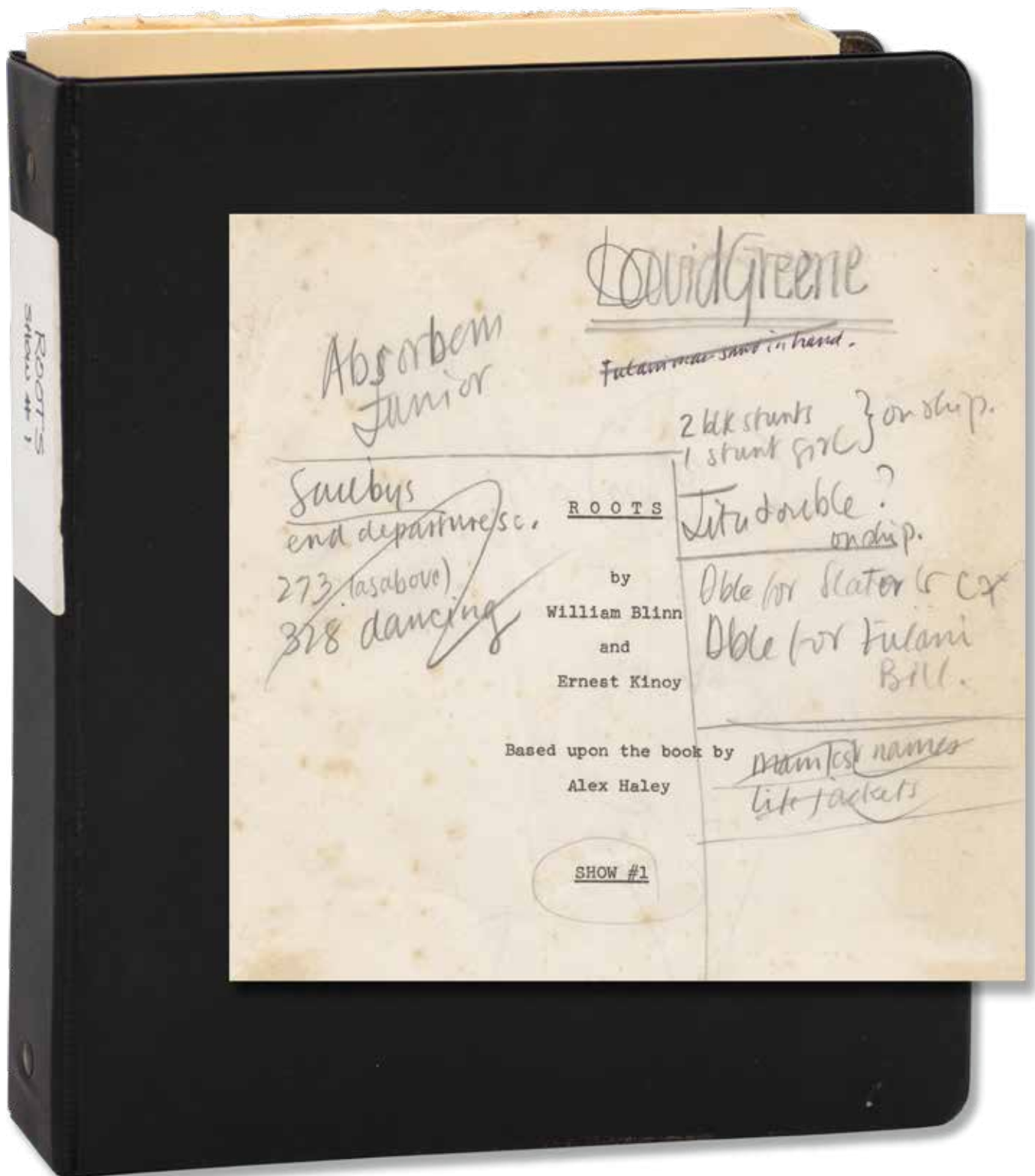
Production materials: 5 x 7 inches and 8.5 x 11 inches.

Newspaper clippings: 11.5 x 13.5 inches and 10 x 9 inches. All material Very Good to Near Fine.

Additional images can be found on our website.

**\$8500**

# AMERICAN IN







22

**S. ROY LUBY (DIRECTOR)**

**WILLY CASTELLO, LONA ANDRE, CARLETON YOUNG (STARRING)**

**Race Suicide**

Vintage one sheet poster for the 1938 film.

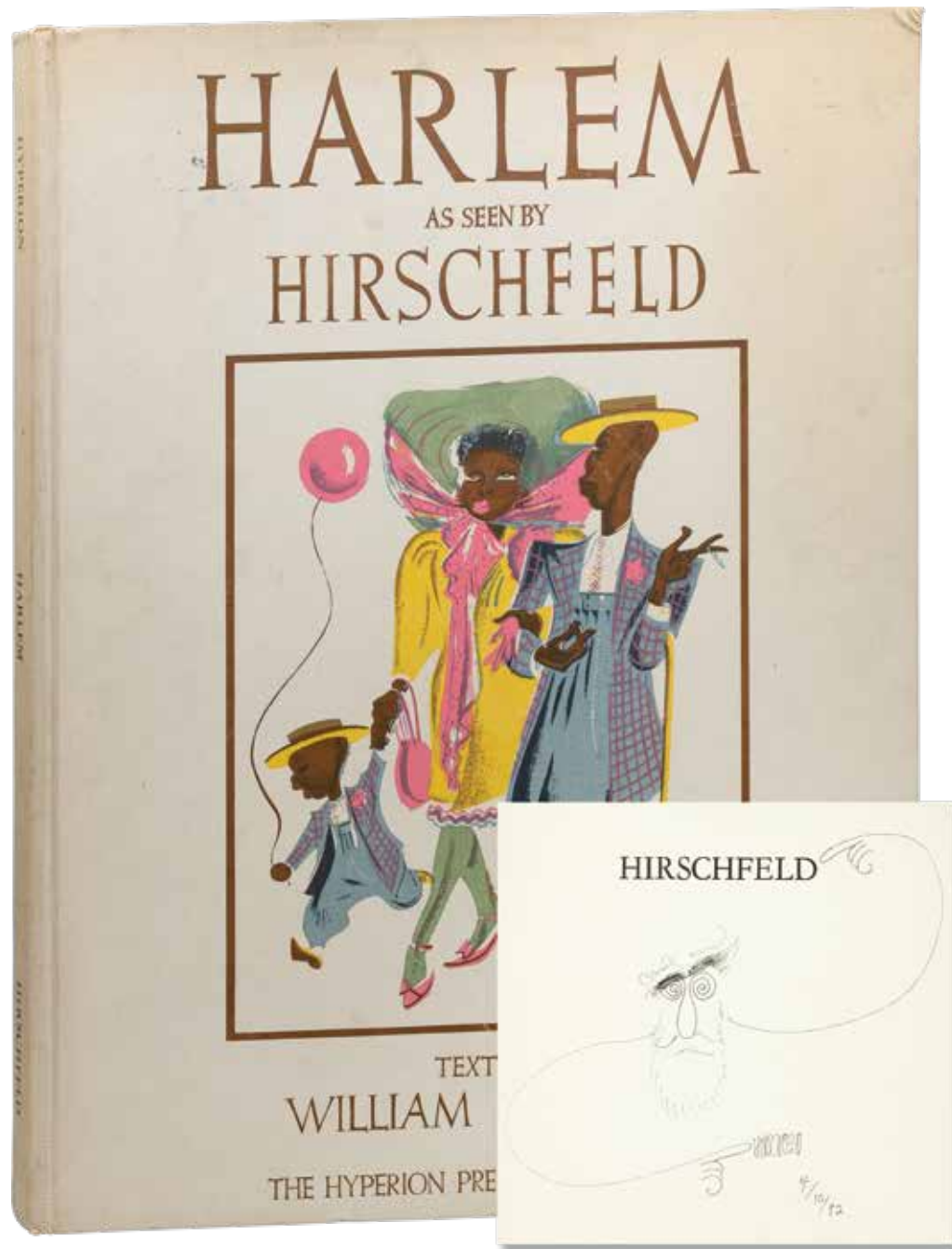
An early exploitation film masquerading as an educational exposé of the medical underground, about a district attorney who becomes hell-bent on taking down an overzealous doctor who is pressuring young women into procuring illegal abortions. "Race suicide" was an alarmist term used in eugenics rhetoric in the mid-nineteenth and early twentieth centuries, and referred to the supposed birth rate differential between "desirable" (i.e., white, wealthy,

educated, Protestant) and "undesirable" (religious and racial minorities, poor, uneducated, immigrant, criminal) populations, with the former under threat of becoming extinct as a result of overpopulation by the latter. A disturbing and fascinating document of the intersection of the eugenics and anti-abortion movements of the 1930s.

27 x 41 inches. Linen backed and rolled. Near Fine.

**\$4500**





23

**AL HIRSCHFELD (ILLUSTRATIONS)****WILLIAM SAROYAN (TEXT)****Harlem as Seen by Hirschfeld**

New York: Hyperion Press, 1941. Tall folio. Limited Edition, one of 1000 numbered copies (this being No. 498). Signed and dated 4/16/92 on the half-title page by Al Hirschfeld, along with a self-portrait.

Considered by many to be noted caricaturist and longtime Harlem resident Hirschfeld's greatest work, a collection of 24 vibrant color lithographs capturing the street life and jazz scene of Harlem.

About Near Fine, with no dust jacket as issued, lacking the rare slipcase. Faint soil on the board edges, with occasional spots of foxing on the pages and light glue darkening on the lithograph edges as is almost always found. An unusually well-preserved copy.

**\$4250**



24

JOSEPHINE BAKER (SUBJECT)

PAUL MOHR (ILLUSTRATOR)

J'ai Deux Amours! mon Auto-Thermos et mon Perco-Thermos

Vintage French advertisement for Thermos coffee makers, featuring actress Josephine Baker.

Produced at the height of Baker's popularity in France after World War II, the advertisement cheekily plays on the dual meaning of Baker's 1931 song "J'ai deux amours" ("I have two loves"). While the song ostensibly refers to a love triangle, contemporary audiences would have understood the

unspoken reference to Baker's widely known bisexuality, with the "two loves" being a man and a woman.

59 x 38.75 inches. Linen backed and rolled. Near Fine with some professional restoration and repair at the original folds.

\$3750



25

Collection of seven original pennants for African American baseball teams, circa 1940s

Archive of seven vintage felt pennants for African American baseball teams, circa 1940s.

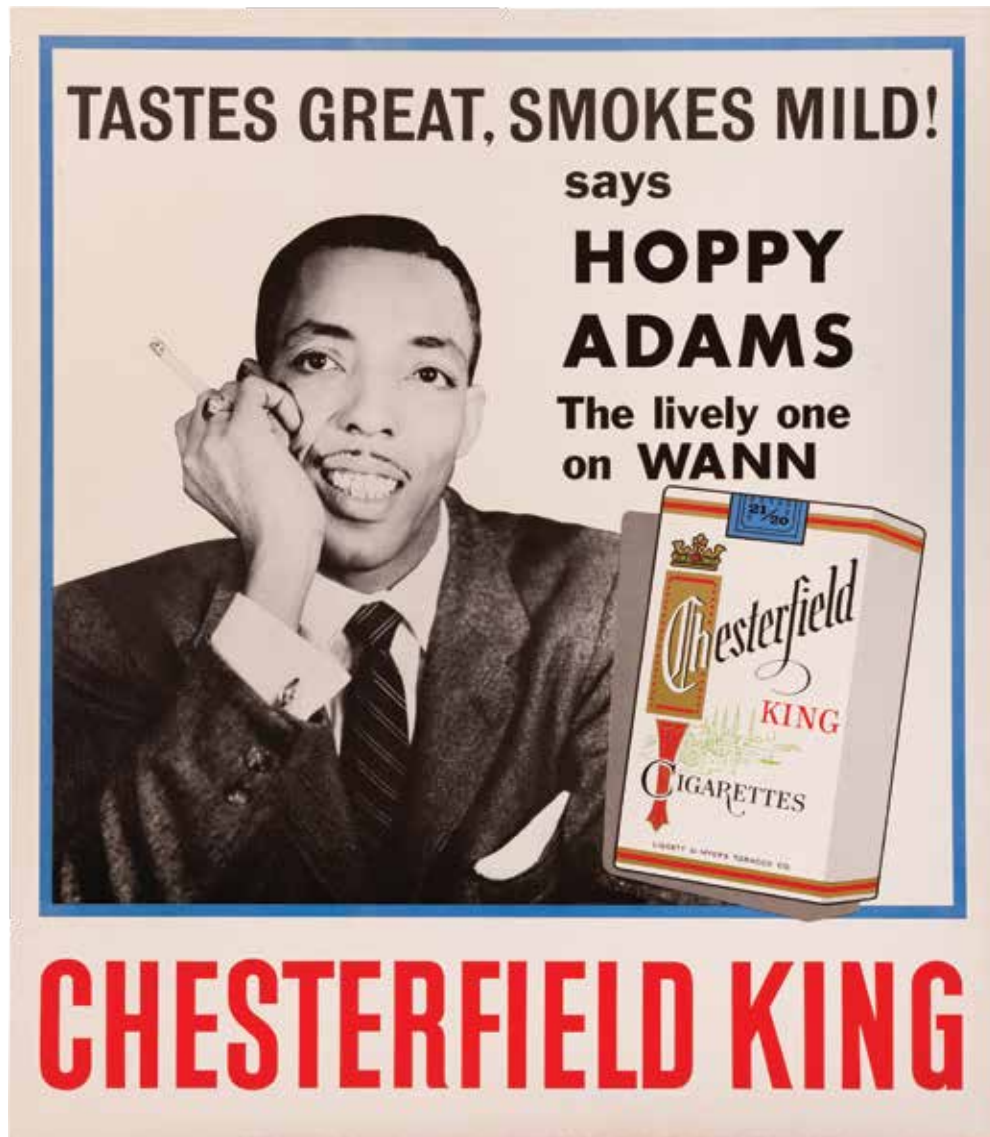
Teams represented include the Newark Eagles, the Philadelphia Stars, the New York Cuban Stars, the Homestead Grays, the Baltimore Elite Giants, and

the New York Black Yankees, with two pennants for the Homestead Grays included.

24 x 7.5 inches. Near Fine.

**\$2500**





26

### Original Chesterfield King Cigarettes poster featuring Hoppy Adams

Vintage four-color cigarette advertisement poster, circa 1955. One of the earliest examples of cigarette advertising targeting the African American market, featuring beloved Maryland disc jockey Hoppy Adams, one of the most popular disc jockeys for "race music," gospel, soul, and rhythm and blues during the 1950s.

In 1955, Liggett and Myers, Chesterfield's parent company, began one of the earliest cigarette advertising campaigns aimed at the African American market, advertising heavily in magazines such as *Ebony*, *Our World*, and *Tan*, as well as designing advertising for storefronts and retail locations (such as the poster on offer here). The campaign also included the underwriting of a series of documentary films affiliated with Chesterfield cigarettes, highlighting African

American achievements, which were screened at predominately African American theaters, as well as over 100 African American colleges, where free cigarettes were distributed during the screenings.

Born Charles W. Adams, Jr., Hoppy Adams was a much-adored radio personality on Annapolis-based WANN radio station, one of the earliest stations to cater to the African American community. Adams quickly became WANN's star personality, and remained so for over 30 years. By the late 1950s WANN boasted the largest African American radio market outside of New York.

19.5 x 22.5 inches. Near Fine.

\$2200





27

**LORRAINE HANSBERRY (PLAYWRIGHT)  
ERNESTINE JACKSON, RALPH CARTER, HELEN CARTER, JOE MORTON (STARRING)**  
**Raisin [A Raisin in the Sun]**

Collection of thirteen vintage borderless photographs from the 1973 Broadway musical, including six photographs from the original 1973 show and seven photographs of touring casts from 1975. Eleven photographs with printed mimeo snips affixed to the versos. Included with the collection are two publicity documents regarding the play's initial release, circa 1975.

Based on Lorraine Hansberry's classic 1959 play *A Raisin in the Sun*. The musical made its Broadway debut at the 46th Street Theatre on October 18, 1973, transferring to the Lunt-Fontanne Theatre on

January 13, 1975, and closing in December after 847 performances. Nominated for nine Tony Awards, winning two, including Best Musical.

Photographs: Approximately 8 x 10 inches. Generally Near Fine.

Publicity material: One document consisting of two leaves, partially bound with a single staple on the top left corner, and one document a single leaf. Both documents 8.5 x 14 inches. Near Fine.

**\$1250**



DYNAMIC ARTISTS  
Recording Stars

**The Fabulous  
WALLER FAMILY**  
(804) 282-6690

Exclusive Direction  
TOM CEPHAS and JOE CARTER  
Dynamic Management Company  
P.O. Box 25654  
Richmond, Virginia 23260



28

## Archive of material relating to Richmond, Virginia-based musical group The Fabulous Waller Family

Archive of professional and vernacular photographs, flyers, newspapers, letters, and various ephemera relating to African American musical group The Fantastic Waller Family, circa late 1970s-1980s.

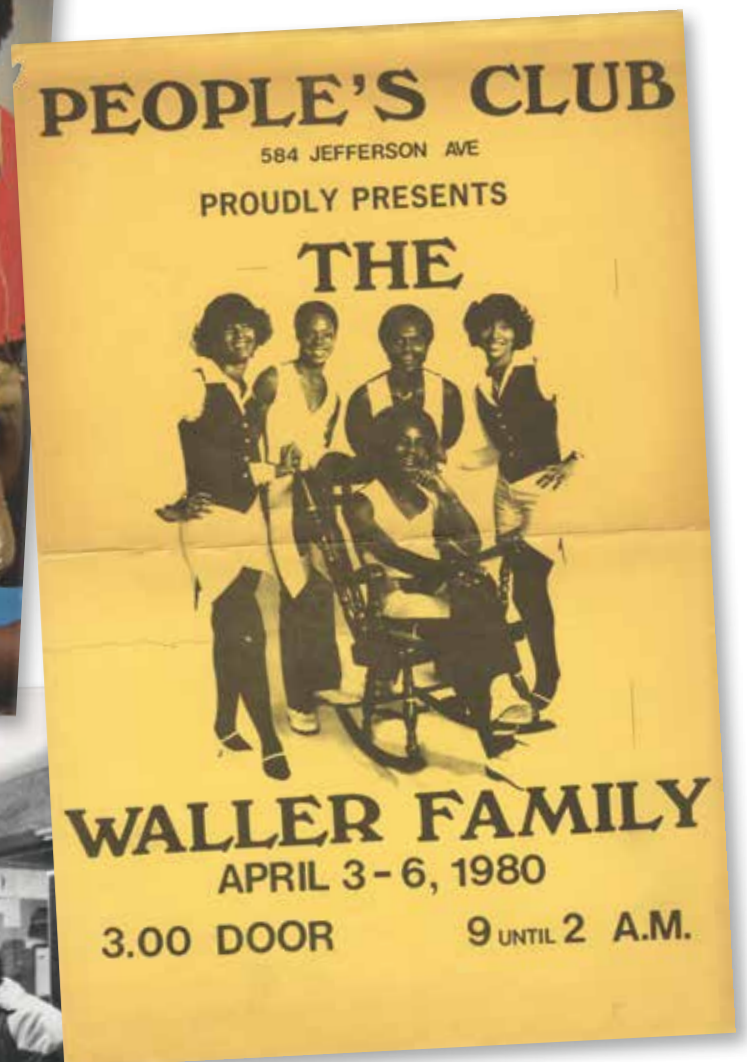
Formed in Richmond, Virginia in the mid-1970s, the show and dance band consisted of three brothers (Harry, Bruce, and Chris), two sisters (Karen and Sandra), and a five-piece horn backing band. The ensemble performed variously as The Waller Family, The Fantastic Waller Family, The Fabulous Waller Family, and The Wallers, playing a blend of R&B, soul, disco, funk, and pop. The group toured extensively throughout the east coast and southern

US between the late 1970s and 1990s, but was still active as recently as the early 2000s.

The archive contains over 75 unique photographs of the band performing and recording, a mix of promotional shots and professional and vernacular shots. The photographs also include two copies of a contact sheet (10 images), six strips of negatives (14 images), and two photographs of the band's 1981 performance on the WTVT television show *The Connection*.

The archive also features a number of promotional materials, including a poster for a performance at the Rochester People's Club of New York, material





advertising the Kozy Kat Club and Alpha Audio recording studios of Richmond, magazines and newspaper clippings concerning the band, over 25 flyers, five "club" calendars, and a press release.

Of particular note are ten letters, variously dated between January 1982 and July 1984, commending the band on their performances, with many written after performances at historically Black colleges and universities in the US.

Photographs, negatives, and contact sheets: 4 x 5 inches to 13 x 10 inches. Near Fine overall. Several

photographs housed in a Near Fine blue binder measuring 9.5 x 11.75 inches.

Flyers, newspapers, letters, and other ephemera: Very Good plus to Near Fine overall.

Poster: 11 x 17 inches, folded horizontally. Very Good, with a six inch horizontal closed tear just below center. All told, one linear foot of material.

Additional images can be found on our website.

**\$2750**



29

## RAJO JACK (SUBJECT)

Archive of 63 original photographs relating to Southern California midget auto racing

Archive of 63 vintage vernacular and professional photographs, along with a number of newspaper and program clippings, all relating to midget auto racing in Southern California, circa 1937-1938. All materials housed in a string-bound scrapbook, with captions in holograph ink adjacent to most photographs.

Of particular note in the archive are five photographs of African American "outlaw" racer Rajo Jack, the first driver to integrate into the all-white sport—nearly two decades before Jackie Robinson broke the "color barrier" in Major League baseball in 1947.

Born Dewey Gatson in 1905, Jack would never have been able to compete on a national level in the American Automobile Association (AAA) due to his

race, so he instead competed in the American Racing Association (ARA), the largest racing body to allow him to compete—making him an "outlaw" racer in the eyes of the AAA, and largely restricting him to West Coast racing. A continual target of discrimination, Jack would frequently claim to be of Native American or Portuguese heritage in order to race, although he was largely welcomed by his fellow drivers out of respect for his talent. These supporters would frequently band together to insist on Jack receiving equal service at segregated restaurants and motels. Jack won races up and down the West Coast in stock cars, midgets, big cars, and motorcycles, and in 2003 he was inducted into the West Coast Stock Car Hall of Fame, followed by the National Sprint Car Hall of Fame in 2007.





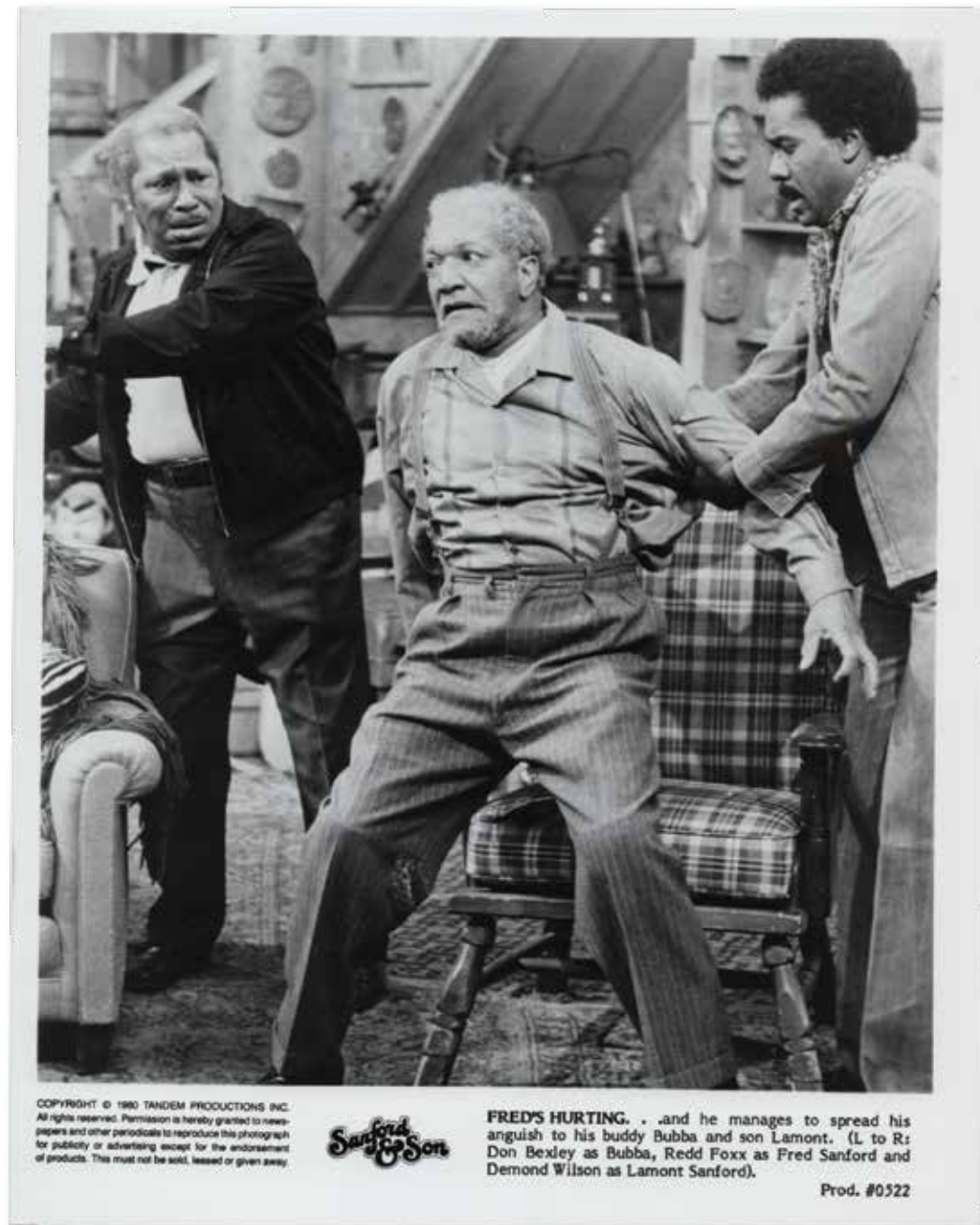
Archive also includes content relating to drivers Fred Frame and the Robson brothers, as well as the Oakland Speedway and the Southern Ascot Speedway. Other noted drivers in the collection include Travis 'Spider' Webb, Tex Petersen (including one photograph signed by Petersen), Einer 'Swede' Lindskog, Harry Lester, Morris 'Slim' Mathis, Hal Robson, and Harry Secrest.

An impressive and extensive archive of photographs of the South California midget auto racing scene of

the 1930s, with a rare grouping of photographs of Rajo Jack at the height of his career.

Scrapbook measuring 12.25 x 13.5 inches. Very Good, with most leaves brittle and separated from binding. Photographs generally 5 x 3.25 inches, with one as small as 1.25 x 1.5 inches, and several as large as 5 x 3.25 inches. Very Good plus to Near Fine.

**\$2450**



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**Sanford  
& Son**

**FRED'S HURTING.** . .and he manages to spread his anguish to his buddy Bubba and son Lamont. (L to R: Don Bexley as Bubba, Redd Foxx as Fred Sanford and Demond Wilson as Lamont Sanford).

Prod. #0522

## 30 **REDD FOXX, DEMOND WILSON (STARRING)** **BUD YORKIN (CREATOR)** Sanford and Son

Collection of 15 vintage photographs relating to the 1972-1977 television series. Eleven photographs with printed mimeo snipes affixed to the versos. Two photographs are from the short-lived series spin-off series *Sanford*, which ran from 1980 to 1981.

Especially notable among the set is a photograph of actor Redd Foxx receiving an Entertainer of the Year award from the NAACP in 1973, accompanied by actor Ossie Davis.

Based on the 1962-1974 British sitcom *Steptoe and Son*. A landmark in African American situational comedy, one of the highest-rated series on American television from its first season through 1976.

Eleven photographs measuring 9 x 7 inches and four photographs measuring 8 x 10 inches. Generally Near Fine. More images available on our website.

**\$1500**

AFRICAN AMERICAN INTEREST







31

**GIL SCOTT-HERON**

**Reel-to-reel tape recording for a 1978 anti-PCP public service announcement**

Vintage reel-to-reel tape recording of a 1978 anti-drug public service announcement by noted soul and jazz musician-poet Gil Scott-Heron. Included with the tape is an audio CD and MP3 file of same.

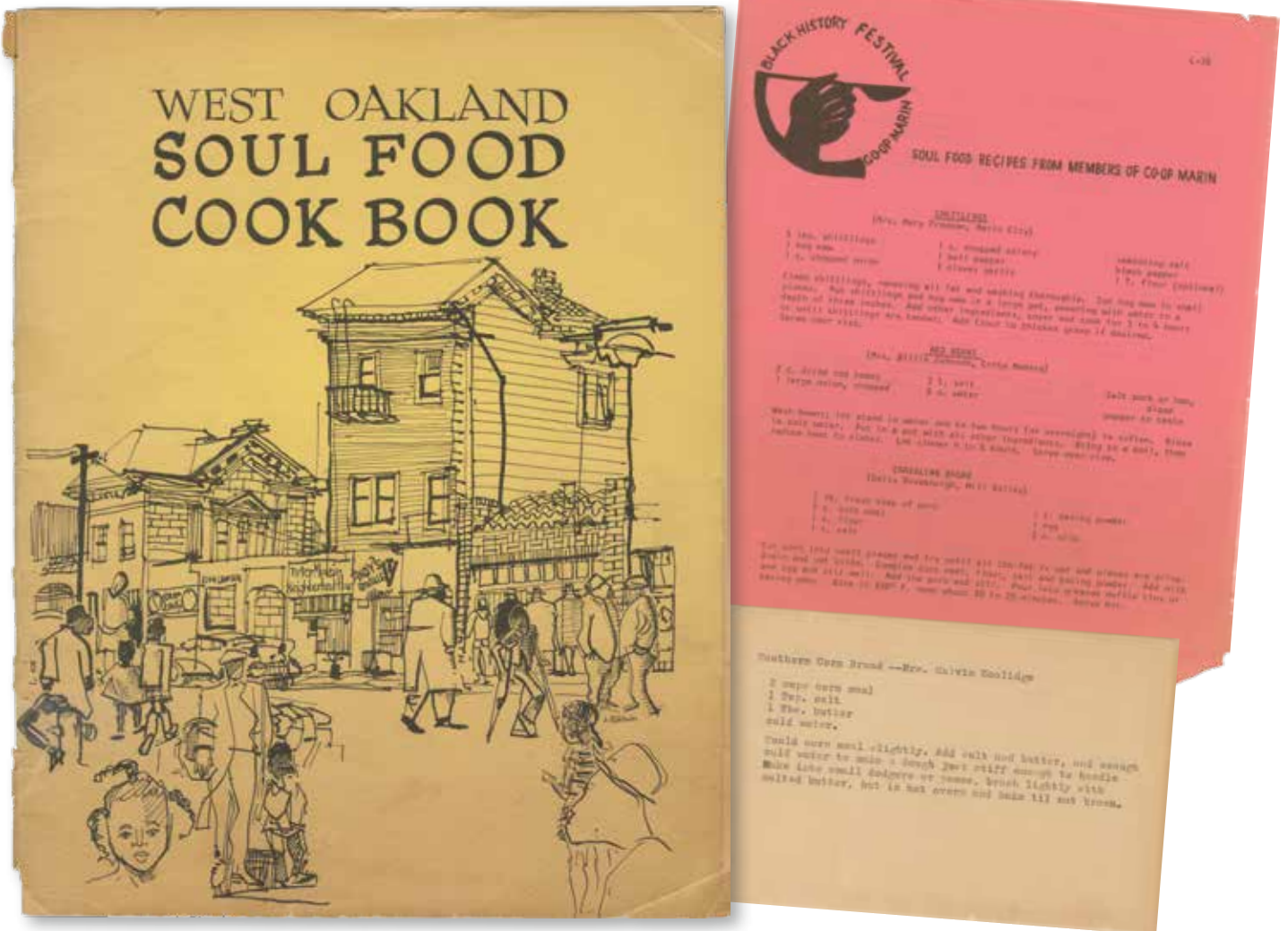
The recording features Scott-Heron narrating both 15-second and 30-second radio spots about the dangers of PCP use over clips from his song "Angel Dust" from his 1978 album *Secrets*. Scott-Heron

himself would famously battle cocaine addiction throughout the 1980s and 1990s, and served time in prison twice on drug possession charges.

Reel-to-reel tape housed in a white cardboard box with an Arista Records label affixed to the front. Box measures 5.25 x 5.25 inches. Near Fine.

**\$975**





**32** DOROTHY KUFFMAN (EDITOR)  
JOHN BALDWIN, AUDREY DEJOURNETTE (ILLUSTRATIONS)  
West Oakland Soul Food Cookbook

Oakland: Peter Maurin Neighborhood House, circa 1960s. First Edition. An illustrated soul food cookbook produced for a fundraiser by the Peter Maurin Neighborhood House, a volunteer-run, Catholic soup kitchen, homeless shelter, and recreation center located at 1486 Seventh Street in Oakland, California.

Founded in 1963, the Peter Maurin House was named after French Catholic social activist Peter Maurin, founder of the Christian anarchist Catholic Worker Movement. The center grew throughout the ensuing years, launching a number of community projects, including a co-op nursery, a book club, and a home rehabilitation program for low-income community members.

The cookbook created by the group, likely sometime in the mid-1960s, presents a variety of recipes

contributed by community members, ranging in origin but mostly rooted in southern cuisine—possibly attributable to the large influx of African Americans in Oakland who arrived in the Bay Area as part of the Second Great Migration from the southern states during the 1940s and 1950s. The cookbook also includes four individual recipe pages laid in, two with the logo of Black History Festival at the top edge, as well as a typescript index card with a recipe for cornbread.

8.5 x 11 inches. 24 leaves, with text on rectos and versos. About Very Good, with side stapled wrappers, moderately edgeworn, with a small chip on the heel and a short closed tear on the spine that has been partially repaired with cello tape.

\$850

## AFRICAN AMERICAN INTEREST

33

**RICHARD LANG (DIRECTOR)**  
**NORMAN ALDEN, RAY DANTON (STARRING)**  
**Blood, Black, and White**

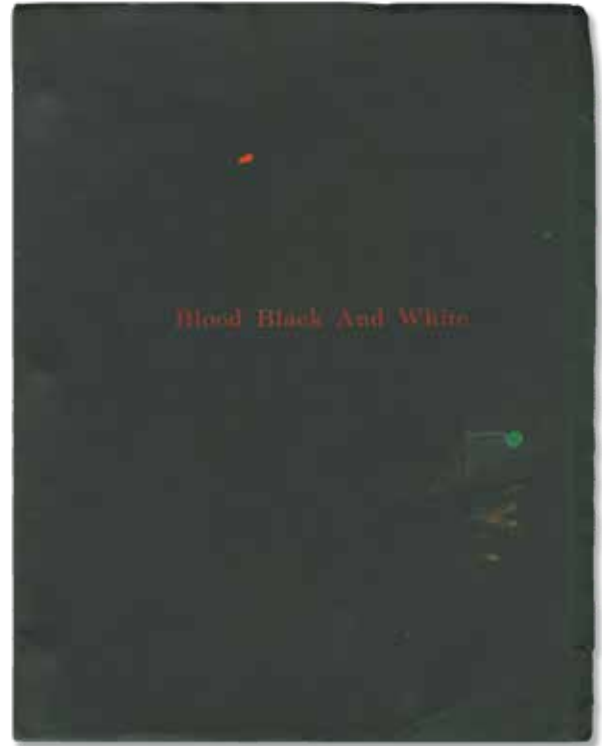
Revised Shooting script for the 1973 film, dated May 12, 1973.

The mafia attempts to muscle in on an African American numbers-running ring. Richard Lang's directorial debut, followed by the better-known *A Change in Seasons* (1980).

Shot on location in Cleveland, Ohio.

Not cited in Parish and Hill.

**\$675**



34

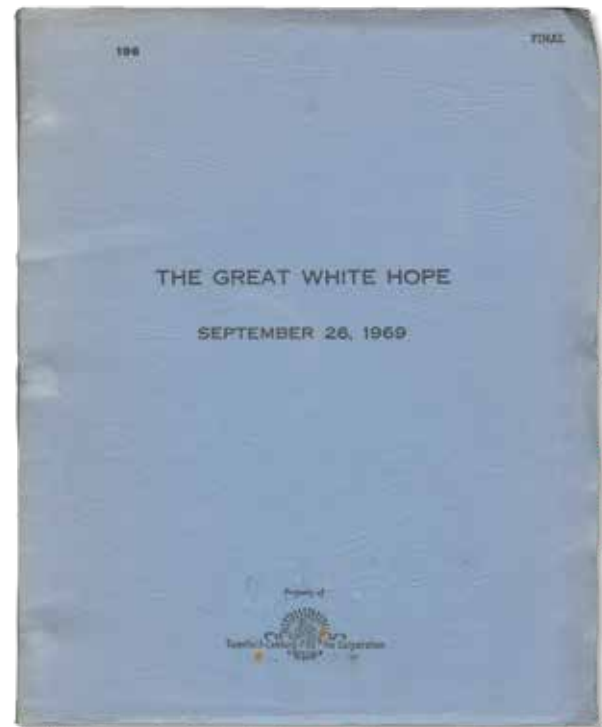
**MARTIN RITT (DIRECTOR)**  
**JAMES EARL JONES, JANE ALEXANDER**  
**(STARRING)**  
**The Great White Hope**

Final Draft script for the 1970 film, dated September 26, 1969. Laid in with the script is a production memo dated November 5, 1969, attached to two blue revision pages that correspond to the revision pages bound into the script.

Based on Howard Sackler's 1968 Pulitzer Prize and Tony Award-winning play, a fictionalized account of the life of Black boxing champion Jack Johnson. James Earl Jones, in his first starring role, and Jane Alexander, in her first film credit, were both nominated for Oscars, reprising their lead roles from the Broadway production.

Shot on location in London, Arizona, and Barcelona.

**\$850**



# 35

Original flyer for a benefit performance contest by the Oakland Community Chorus and the San Francisco Community Chorus at the Dreamland Auditorium

Vintage flyer for a benefit performance by the Oakland Community Chorus and the San Francisco Community Chorus at the Dreamland Auditorium on July 1, 1929.

The winning chorus would go on to represent San Francisco at the California Chorus Contest at the Hollywood Bowl on July 29, 1929. The concert featured performances by noted African American actors Naomi McCullough-Pharr and George Jones, singing songs from the 1929 film *Hearts in Dixie*—Hollywood's first film with an all-Black cast.

8.5 x 11 inches. Bifold. Very Good plus with faint creasing.

\$850



# 36

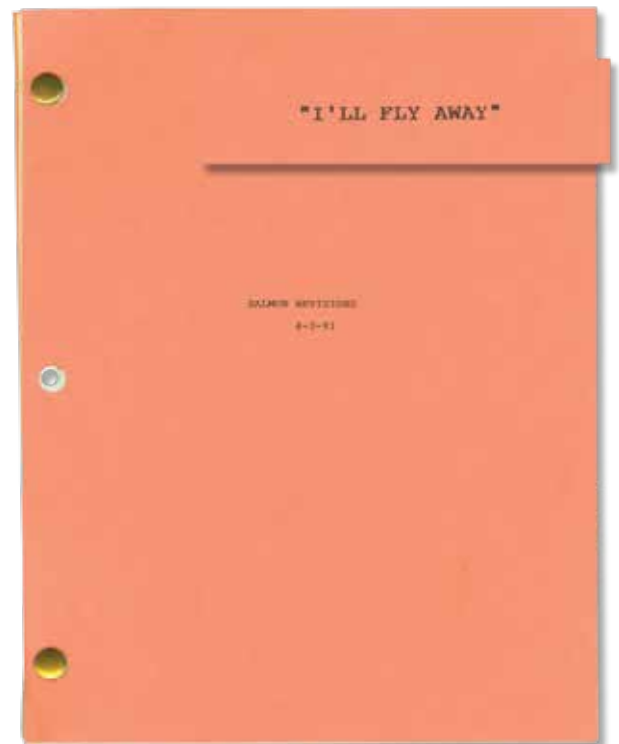
**SAM WATERSTON (STARRING)**  
**IAN SANDER (DIRECTOR)**  
*I'll Fly Away: Then and Now*

Archive of three screenplays for the 1993 television film. Archive includes two Revised First Draft scripts and one Revised Draft script with rainbow revision pages. Both Revised First Draft scripts incomplete as issued.

The film originally aired on PBS on October 11, 1993, and was based on the television series that aired on NBC from 1991 to 1993. An African American woman returns to her small southern hometown for the first time in decades, causing her to recall the troubled circumstances of her departure.

Full provenance available.

\$575



(NY6-Dec.31)--KING ASSASSINATION--Aides of the Rev.Martin Luther King Jr. point in the direction from which they believe his assailant fired as he lies dying on a Memphis, Tenn., motel balcony in 1968. On Saturday the House Assassinations Committee released its conclusion that the killings of President John F.Kennedy and Rev.King might have been the results of conspiracies.(AP Laserphoto)(See AP AAA Wire Story)(pb11047f1s) 1978 COPYRIGHT 1968 TIME INC. NO NO



## 37 JOSEPH LOUW (PHOTOGRAPHER)

Original wire photograph of the assassination of Martin Luther King, Jr., following the release of the findings of the House Select Committee on Assassinations

Vintage borderless wire photograph of the assassination of Martin Luther King, Jr. on April 4, 1968, taken by Joseph Louw for Time magazine. Published following the 1978 release of the findings of the US House Select Committee on Assassinations.

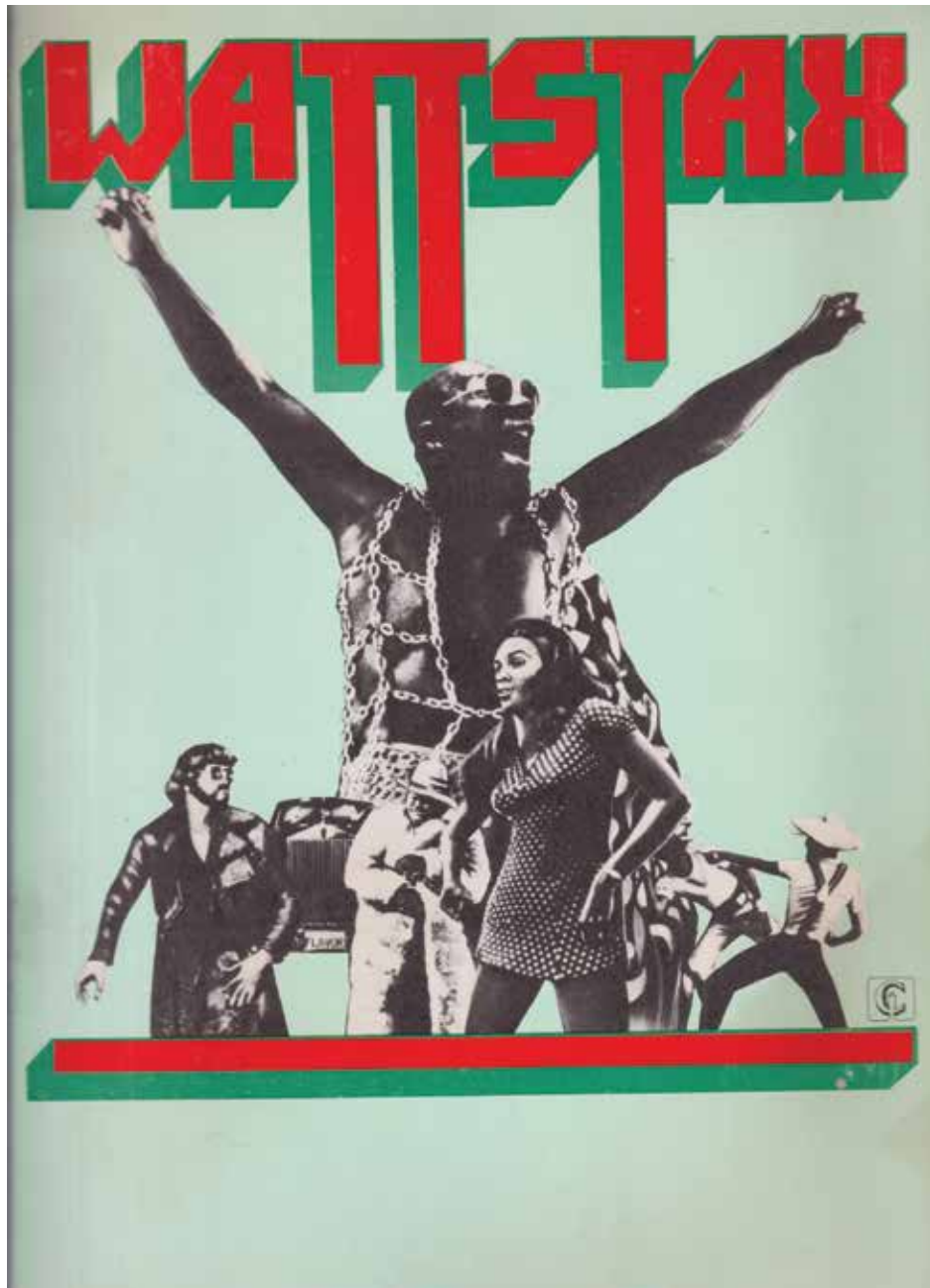
The House Select Committee on Assassinations was established in 1976 to investigate the assassinations of President John F. Kennedy and

Martin Luther King, Jr., in 1963 and 1968, respectively. Investigations were completed in 1978, finding both assassinations the results of conspiracies, with no US government agency involved.

8 x 6.25 inches, thermal duplication. Near Fine.

**\$675**





38

**ISAAC HAYES, THE STAPLE SINGERS, RICHARD PRYOR, CARLA AND RUFUS THOMAS, THE BAR-KAYS (STARRING)**

**MEL STUART (DIRECTOR)**

**Wattstax**

Vintage press kit for the French release of the 1973 US documentary film. Full-color illustrated folder, containing seven black and white photographs, and three gatherings of promotional reading material. Promotional reading material in French.

The 1972 Watts Summer Festival was held by Tennessee label Stax Records at the Los Angeles

Coliseum to commemorate the seventh anniversary of the 1965 Watts riots against police brutality.

Photographs and promotional material Near Fine, folder Very Good plus.

National Film Registry.

**\$550**

## AFRICAN AMERICAN INTEREST

39

### DIEGO GOLDBERG

#### Two original photographs of graffiti artist A-One in New York

Two vintage oversize borderless photographs of African American graffiti artist A-One in 1982. Mimeo snipes on the verso dated December, 1982, noting the name of photographer Diego Goldberg.

Anthony Clark, widely known by the moniker A-One, was a founding member of a number of New York street art groups, most notably the *Tag Master Killers*. Admired by many contemporary New York underground artists, including Jean-Michel Basquiat and Keith Haring, his work was featured in the 1984 Venice Biennale—making him the youngest artist, at 20 years old, to be shown in the Biennale that year.

11.75 x 8 inches. Fine.

\$750



40

### LOUIS ARMSTRONG (STARRING) HARALD PHILIPP (DIRECTOR) Auf Wiedersehen

Collection of four vintage borderless photographs from the 1961 film, including three photographs showing Louis Armstrong performing and one taken on the set, showing Armstrong with a fan.

A little-known German comedy featuring Armstrong and His All Stars performing four songs.

Set and shot on location in West Germany.

Two photographs 6.75 x 5 inches, and two photographs 5 x 6.75 inches. Near Fine.

\$475



41

**TINA TURNER, IKE TURNER (STARRING)**  
**ANDRÉ FLÉDÉRIC (DIRECTOR)**  
*Poiret est à vous*

Vintage reference photograph from the 1975 Christmas Eve television special *Poiret est à vous*, showing Ike and Tina Turner performing with the Ikettes. Mimeo snipe on the verso.

The show originally aired December 24, 1975, and was one of Ike and Tina's last performances together before the pivotal year of 1976, when Ike's cocaine addiction and years of abusive behavior towards Tina would begin to destroy both their marriage and their musical partnership.

9.75 x 7 inches. Near Fine.

\$550



42

**PAUL SOMMER (DIRECTOR)**  
**DICK NELSON (STARRING)**  
*River Ribber*

Collection of eight vintage reference photographs from the 1945 animated film.

A short film following the misadventures of the eponymous main characters, a group of river workers, including two animated characters in blackface. Sequel to the 1943 short film *Professor Small and Mr. Tall*.

10 x 8 inches overall, with wide margins, images measuring 4.5 x 3.5 inches. Generally Near Fine.

\$475



# ARCHIVES



43

**JOHN MARGOLIES**

Archive of ten original oversize photographs of drive-in theaters, taken variously between 1977 and 1982

Archive of ten vintage oversize photographs of drive-in theaters across America, shot by John Margolies between 1977 and 1982. Three photographs struck

in 1981 and seven photographs struck in 1991. All photographs signed by the photographer on the verso, identifying name, date, and location.



# ARCHIVES







States represented in the archive are Texas, Virginia, Ohio, California, Washington, and Michigan.

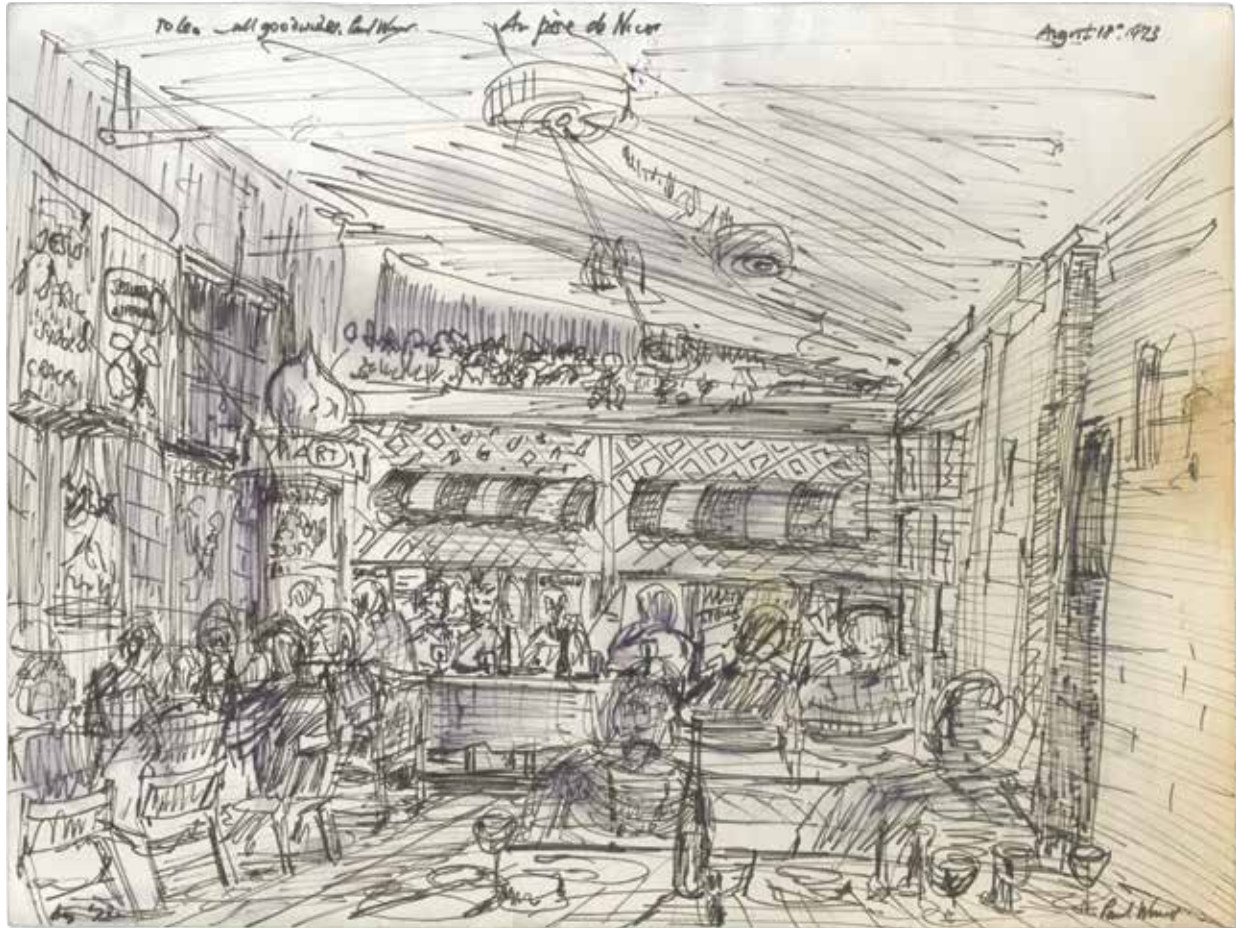
Architectural critic, photographer, and author John Margolies is best known for his photographs of novelty architecture, most notably roadside attractions built during America's automobile culture of the 1950s, shot between 1969 and 2008. Approximately 400 of Margolies' photographs appear in the 2010 monograph, *John Margolies:*

*Roadside America*. In 2016 the Library of Congress created *The John Margolies Roadside America Photograph Archive* as part of the public domain, featuring 11,710 color slides of his photographs.

All photographs Near Fine or better. All images in the archive can be seen on our website.

**\$18,500**





## 44

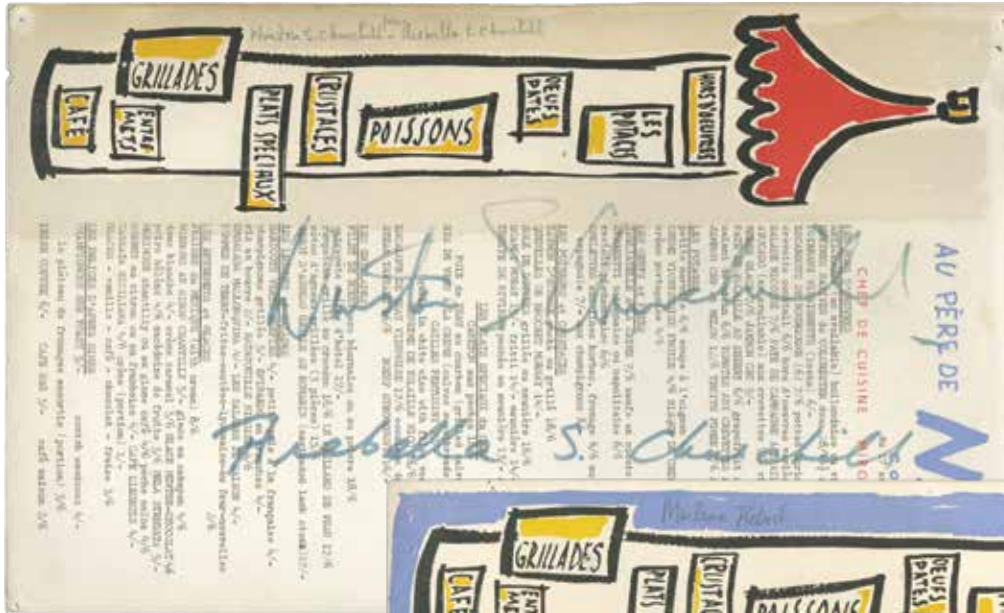
## Two-decade run of signed menus from the Cafe Au Pere de Nico in London

Archive of 80 daily menus from the Cafe Au Pere de Nico in Chelsea, London, signed by visiting luminaries, spanning world leaders to icons of the entertainment world, displayed in the cafe for nearly two decades between 1956 and 1974. Offered together with an inscribed sketch by Paul Winner, showing the restaurant's interior, dated August 18, 1973.

At the end of the 1960s and the beginning of the 1970s, Cafe Au Pere de Nico was one of the most popular Chelsea restaurants, both for London socialites as well as the "court crowd" that made their way over from The Royal Court Theatre. Menus at Au Pere de Nico were handmade on a daily basis, each with the given day's date printed at the top, making for an interesting time-stamp for each autograph. In many instances the date of a signature corresponds to a known production in which a given celebrity appeared at the Royal Court Theatre.

Autographs include: Winston and Arabella Churchill, John Gielgud, Mick Jagger, Laurence Olivier, Rex Harrison, Alec Guinness, Douglas Fairbanks, Jr., Marlene Dietrich, Dirk Bogarde, Andre Previn, Omar

Sharif, Louis Armstrong, Rudolf Nureyev, Harold Pinter, Vivien Leigh, Richard Widmark, Susannah York, Sidney Poitier, George Sanders, Donald Pleasance, Diana Rigg, Vincent Price, Peter Cook, Claire Bloom and Rod Steiger, Richard Harris, Glenda Jackson, Margaret Court, Janet Suzman, Joan Bakewell, Wolf Mankowitz, Millicent Martin, Micheal Mac Liammoir, Bernard Levin, Celia Johnson, Dave Allen, Robert Morley, Lance Percival, Virginia McKenna and Bill Travers, Beatrice Lillie (Lady Peel), Malcolm Sargent, Michael Rennie, Maggie Smith, Brian Rix, Bill Simpson, Peter Wyngarde, Huw Wheldon, Anthony Quayle, Anthony Steel, Mai Zetterling, Emlyn Williams, Michael Bentine, David Tomlinson, Kay Hammond, Susan Hampshire, Clement Freud, Joyce Grenfell, Andrew Cruickshank, Cicily Countneidge, Fenella Feilding, Richard Briers, Kate Boyle, John Betjeman, Francis Chichester, Jack Hawkins, Stanley Holloway, Paul Scofield, Hermione Badeley, Peggy Ashcroft, Max Adrian, Alan Badel, Alan Patrick Herbert, Peter Bull, Barbara Kelly, Sylvia Syms, Osbert Lancaster, Davy Kaye, Corbet Woodall, Trevor Howard, Googie Withers, and Eric Portman.



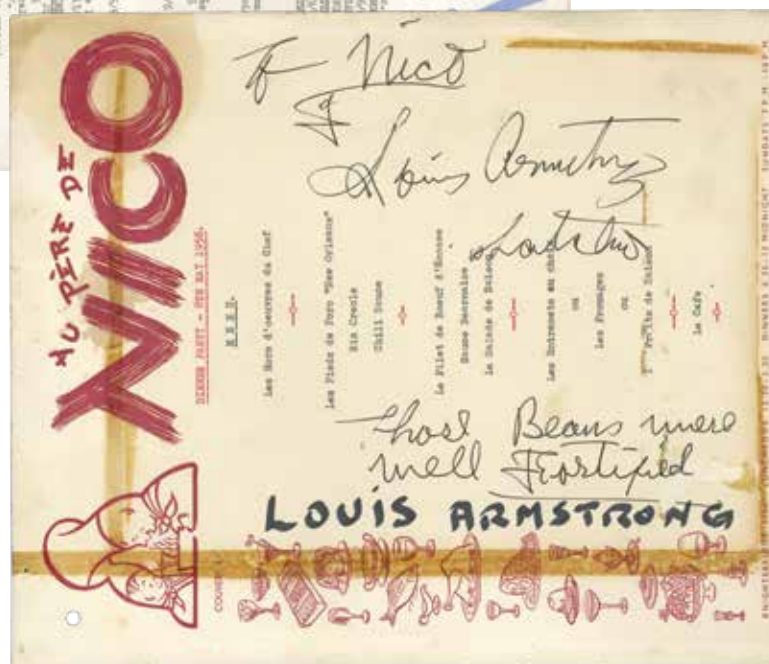
WINSTON CHURCHILL



MARLENE DIETRICH



MICK JAGGER

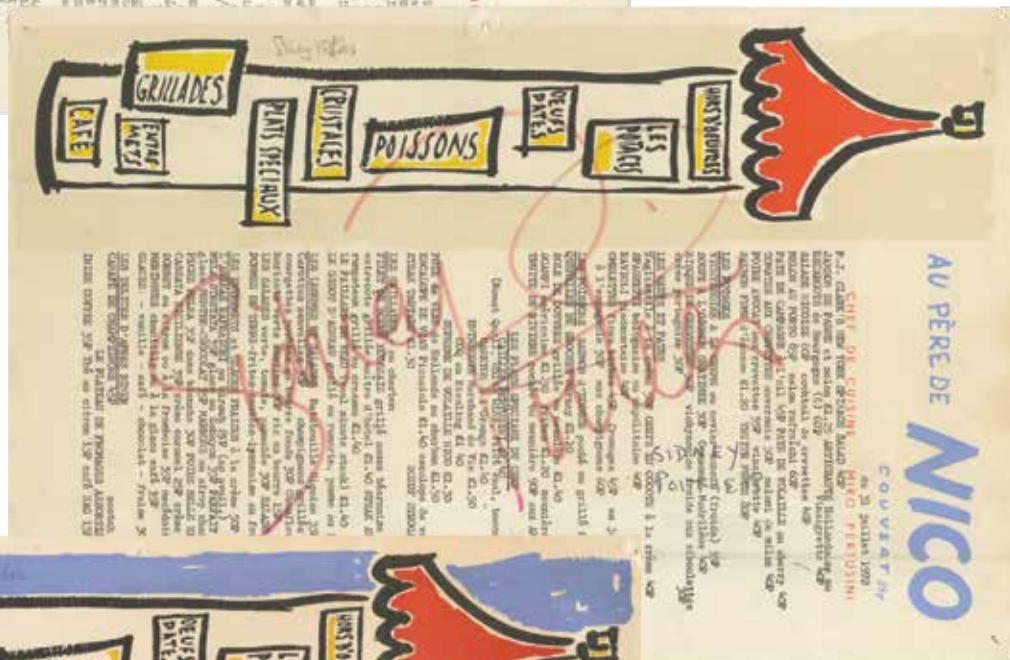


LOUIS ARMSTRONG

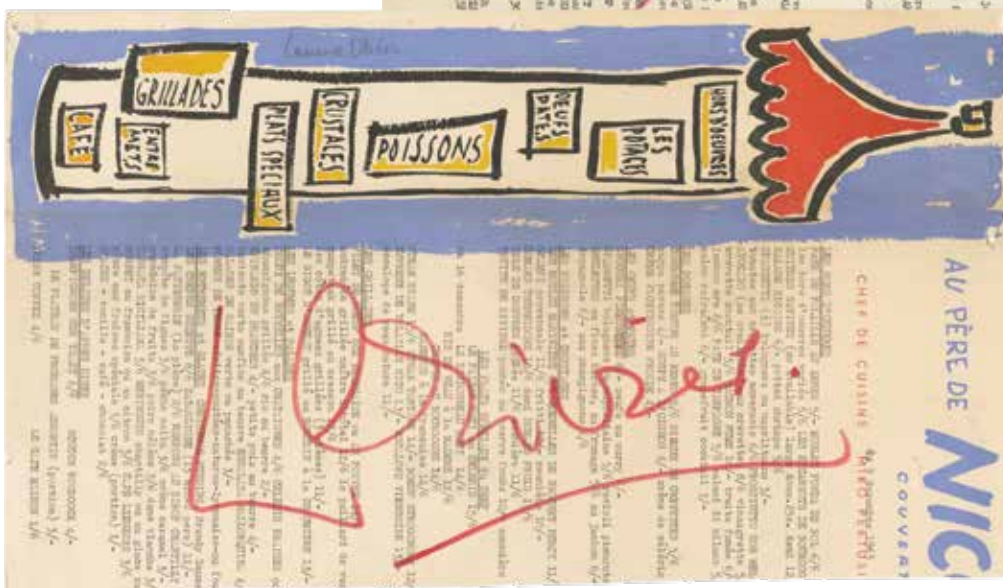




ALEC GUINNESS



SIDNEY POITIER



LAURENCE OLIVIER

A snapshot of celebrity culture during one of London's most vibrant periods as a nexus in the world of the arts—a portrait of an era.

Additional images can be found on our website.

\$9500

Very Good plus overall, cropping to some of the menus, pinholes at the corners, and general wear from daily exposure. In an illustrated solander box.





45

## Collected archives of 40 original photographs of The Dolly Sisters

Collected archives of 40 vintage photographs of notorious vaudeville performers Rosie and Jenny Dolly, known professionally as The Dolly Sisters, all shot in the 1910s and 1920s. Collection consists of ten small archives of photographs assiduously assembled over a period of time, with multiple photographers' stamps and signatures on the versos and rectos, respectively.

The collection represents a veritable who's who of portrait photographers of the early twentieth century, including Walery, Ruben Sobol, Apeda Studio, The Campbell Studio, Frank Foulsham

and A.C. Banfield, Ira D. Schwarz, and James Abbe. Many photographs signed directly by the photographers in holograph pencil on the rectos in addition to the photographer's stamp on the verso. Five photographs note the name of Paris Plaisirs, an early French music and dance magazine, on the bottom right corners of the rectos.

Especially notable in the collection is a photograph credited to Walery that has been inscribed by the sisters on the bottom right corner of the recto: "To Charlotte with good wishes / Dolly Sisters."



The photographs span the height of the sisters' popularity, shot in the studio, onstage, and at home, the majority showing the sisters in performance, sporting a variety of outlandish costumes. One striking photograph, taken to promote the 1916 play *His Bridal Night*, shows the sisters with long, dark hair, about four years before switching to the bobbed haircuts for which they became known.

Born in Hungary in 1892, twin sisters Jancsi and Roszika Deutsche moved to America with their family in the early 1900s. Urged on by their mother, the pair began performing in Boston in 1906, rising through the vaudeville and Broadway ranks as teenagers, and eventually Americanizing their names to Jenny and Rosie Dolly. By 1911 they were star attractions in the Ziegfeld Follies, aided more by their vampish good looks and glamorous personas than any uncommon theatrical talent.

The sisters would go on to make a fortune touring European dance halls, but quickly realized that engaging the interests of lovestruck benefactors was a far easier way to earn a living. Rosie and Jenny kept a string of wealthy patrons in their back pockets, including *Daily Express* owner Max Beaverbrook, "Diamond Jim" Brady, William Randolph Hearst, and The Prince of Wales. In 1922 the sisters signed a six-week contract to appear at the Hotel Royal in Deauville, where their nightly scores at the casino

tallied in the millions, largely funded by department store magnate Harry Selfridge.

The sisters faced a slow decline in popularity during the Great Depression, losing lovers and husbands while their business ventures began to fail. In 1933, Jenny was mutilated in a violent car accident, after which she burned through her savings and substantial jewel collection to finance surgeries to repair her appearance, ultimately committing suicide out of despair in 1941. Two years later Rosie made \$52,500 by selling the rights to a film adaptation of their lives, starring Betty Grable and June Haver, but the film was a failure, and Rosie would attempt suicide in 1962, before dying in 1970 of heart failure.

An extraordinary collection, documenting the rise of two of the biggest stars of the early twentieth century, perhaps the earliest celebrities to be "famous only for being famous," seen through the eyes of some of the most important portrait photographers of the period.

Photographs ranging in size from 4.25 x 6 inches to 12 x 17 inches. Generally Near Fine, with occasional faint age toning and brief wear at the corners.

All photographs can be seen on our website.

**\$9500**



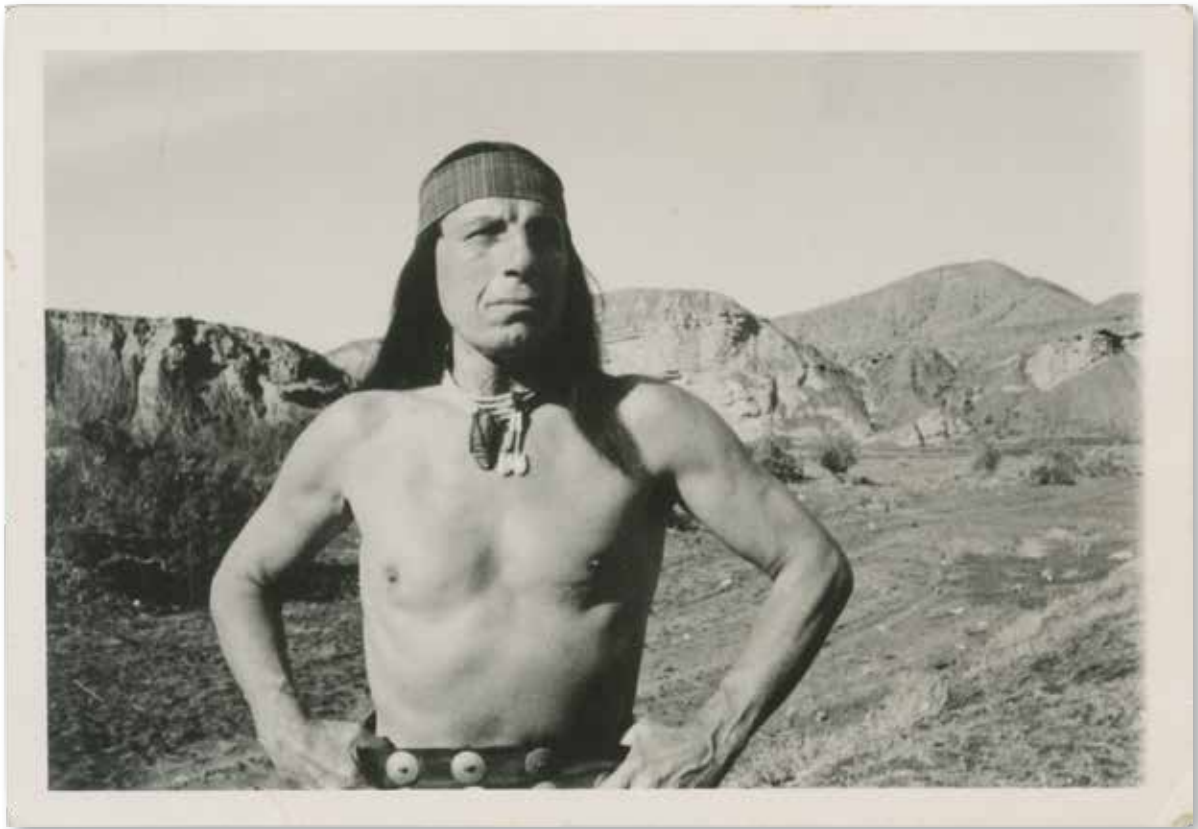
*Ann Hastings*



*Ann Hastings*







46

## Archive of original photographs and correspondence belonging to Iron Eyes Cody

Archive of 46 vintage photographs, as well as several letters, cards, and a comic book, from the estate of Iron Eyes Cody, circa 1930s-1970s. Most photographs with annotations in Cody's hand on the rectos and versos, and many with his stamps on the versos.

In the 1970s there were few faces more ubiquitous than that of Iron Eyes Cody, owing largely to his memorable appearance as the "crying Indian" in the *Keep America Beautiful* public service announcement, originally released on Earth Day in 1971 and airing throughout the 1970s. Cody identified publicly and privately as Native American throughout his entire adult life, despite it being revealed in the mid-1990s that he was in fact a second-generation Italian American.

The archive features a number of photographs of various Native Americans and Native American ceremonies. One photograph of particular note shows a Native American ceremony, with annotations in Cody's hand on the bottom margin, identifying a subject in the photograph as "My Father Plume Cody Cherokee," and claiming to still have his father's "war bonnet" and "buck skin coat."

The archive also includes two inscribed photographs: one from burlesque performer Betty Falconer, and one from Western child actor Bobby Clack to Cody's brother, Joseph William "Silver Moon" Cody. Also included is a 1937 vernacular photograph of the members of the Tim McCoy Wild West Show, a Western-themed act with the Ringling Brothers Circus. Seven photographs are film stills, only two of which are identified: one from the 1931 film *The Conquering Horde* (seen here under the working title *Stampede*) and one from the 1941 film *The Round Up*.

The correspondence in the archive includes an autograph letter regarding early European settlers and their betrayal of Native Americans, with an annotation in Cody's hand, claiming the letter to have been written by his grandmother, "Birdie Cody," in 1905. Also among the correspondence is a typed note signed from Abigail Van Buren (of *Dear Abby* fame) to a reader, responding to a request for Cody's contact information, and two hand-illustrated Christmas cards addressed to Cody.

Lastly, the archive includes a copy of the comic book adaptation of the 1956 Walt Disney film *Westward Ho The Wagons!*, with an annotation by Cody on the front wrapper, noting, "Iron Eyes as Many Stars."



Cody appeared in more than 200 films and over a hundred television programs from the 1920s to the 1980s. Originally taking the name "Iron Eyes" for the 1948 Western comedy film *The Paleface*, Cody maintained the moniker for the rest of his career. In 1936 Cody married Native American archaeologist Bertha Parker Pallan and the two adopted two children of Dakota-Maricopa descent.

In 1996, New Orleans newspaper *The Times-Picayune* would publish an article questioning Cody's heritage, revealing that he was a second generation Italian American of Sicilian descent, born Espera Oscar de Corti in Kaplan, Louisiana, in 1904. The story was corroborated by Cody's half-sister May Abshire, and by several legal documents, including baptismal

records. Cody would nevertheless maintain his image as Native American, and denied his Italian heritage until his death in 1999.

Photographs from 2.75 x 2 inches to 8 x 10 inches, the majority being in a 3 x 5 inch format. Very Good to Near Fine overall. Housed in mylar photograph sleeves in a Very Good plus black three-ring binder.

Letters, cards, and comic book range in size from 6 x 3.5 inches to 7.25 x 10.5 inches. All materials Very Good plus to Near Fine.

More images can be seen on our website.

**\$6500**



## 47

Archive of material relating to actress Lillian Gish, including Gish's portable typewriter, two original manuscripts for her 1969 book *The Movies, Mr. Griffith, and Me*, and various ephemera

Archive of material relating to silent film actress and film preservation advocate Lillian Gish.

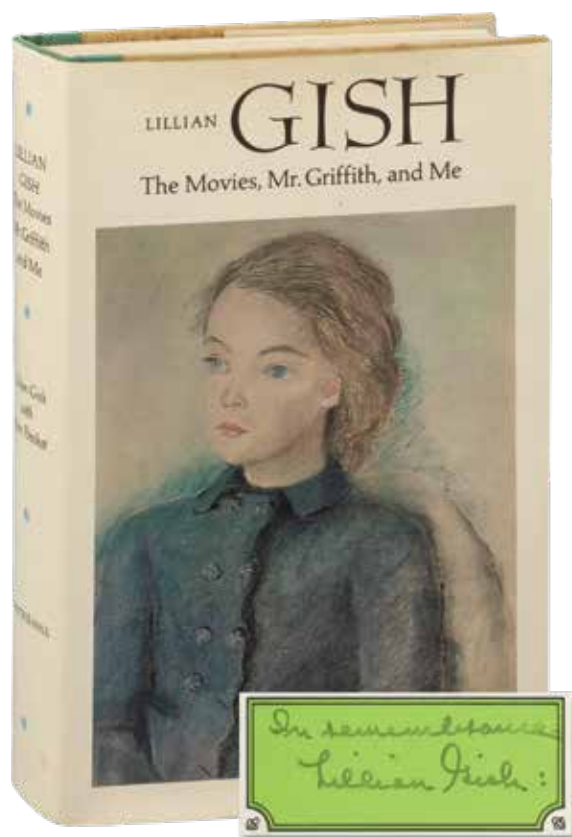
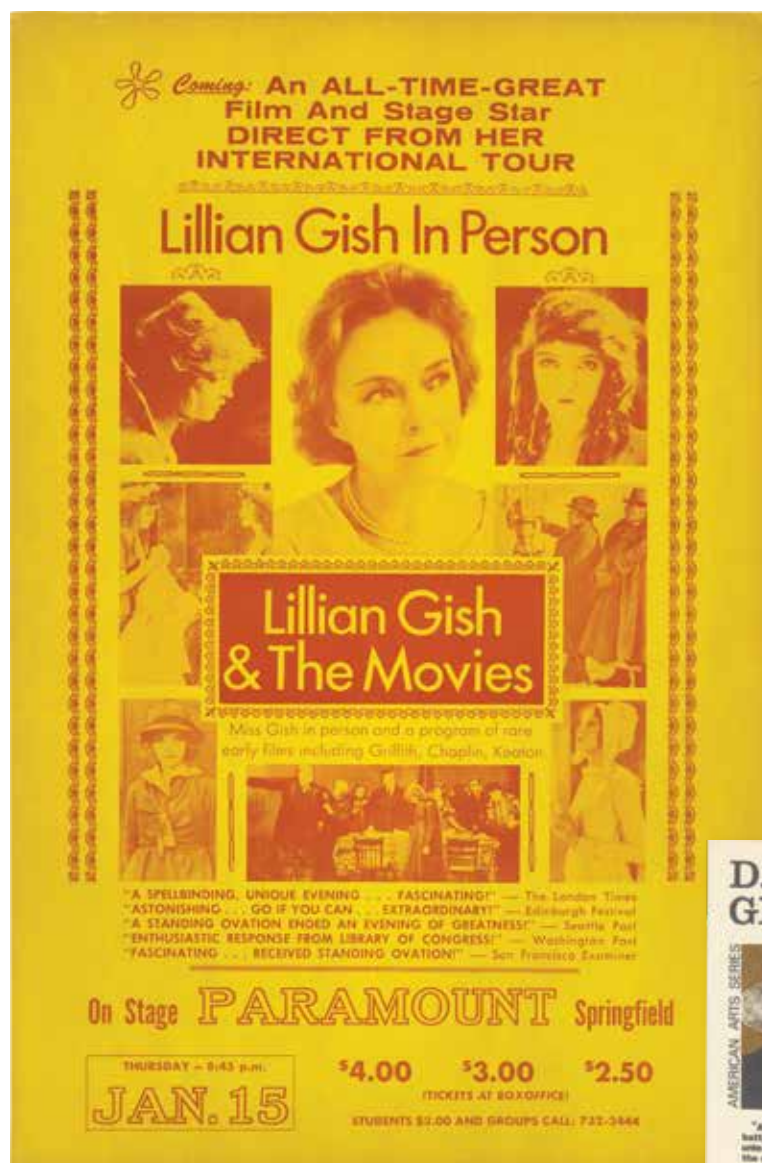
Included in the archive is the Olivetti Lettera 22 portable typewriter Gish used to type her 1969 memoir *The Movies, Mr. Griffith, and Me*, as well as two manuscripts for the book: one typescript with editorial annotations in holograph pencil throughout, and one mimeographed copy. The archive also includes a First Edition copy of the book, with the bookplate of actor and producer Frank Buxton affixed to the front pastedown. Bookplate signed by Gish, and laid in with the book is a warm manuscript note from Gish.

Also included in the archive are several scripts for Gish's one-woman touring show *Lillian Gish and the*

*Movies—The Art of Film 1900-1928*, housed in two binders, circa 1973. One binder holds two copies of the same script. The other binder, undated, holds a xerographically duplicated script, circa 1973.

Additionally included are approximately 40 pages from an unpublished book, *The Faith of Lillian Gish*, with editorial and substantive annotations in Gish's hand throughout, as well as two proposals for the book and a small dossier of biographical material about Gish's early life. Lastly, the archive includes four fliers and four programs for her touring show, circa 1979, as well as two posters and a first day of issue cover promoting a D.W. Griffith stamp produced by the US Postal Service in 1975.





Often referred to as "The First Lady of American Cinema," Lillian Gish was one of the most successful actresses of the silent era. After a decade of work as a stage actress, Gish made her film debut with her sister Dorothy in legendary director D.W. Griffith's one-reel film *An Unseen Enemy* (1912). Griffith helped cultivate Gish's innocent, ethereal image, casting her in his popular 1915 film *The Birth of a Nation*, as well as in *Intolerance* (1916), *Broken Blossoms* (1919), *Way Down East* (1920), and *Orphans of the Storm* (1921). After the advent of sound film Gish returned to the stage, with occasional film and television appearances, including an Oscar-nominated performance in *Duel in the Sun* in 1946.

Gish was instrumental in obtaining the Griffith collection of films for the Museum of Modern Art, and in her later years gave lectures on the early

film industry, touring internationally and often accompanied by screenings of newly restored silent films. She received a Special Academy Award in 1971, and an American Film Institute Lifetime Achievement Award in 1984, becoming the second female recipient of the latter. Gish is today remembered for pioneering the art of screen acting.

Material ranging in size from 30 x 41 inches to 6.5 x 3.75 inches. Generally Near Fine to Very Good plus. Typewriter housed in original brown canvas carrying case, with British Airways Concorde paper tag. Very Good plus, moderately worn.

Additional images can be found on our website.

**\$5500**



## 48 Archive of 13 original oversize photographs, including five signed by Russ Meyer, from the director's personal collection

Archive of thirteen vintage oversize photographs by director Russ Meyer, including twelve in color and one in black-and-white. Five photographs signed by Meyer on the verso. All of the photographs are from an edition of 20 and are numbered on the verso, with all twelve color photographs numbered "1/20," and the black and white photograph numbered "2/20." Struck circa 2001, from Meyer's personal collection.

Meyer is best known for his distinctive films in the sexploitation genre of the 1960s and 1970s, but also worked as a still photographer throughout his career, shooting for *Playboy* in the magazine's early years, including three centerfolds, one of which starred his then-wife, Eve Meyer.

The earliest photographs in the collection, consistent with the "nudist" aesthetic of the period, are "Model Playing Ping Pong" (circa 1962), and "Blonde in the Grass" (circa 1964).

Notable in the archive are Meyer regulars Lorna Maitland and Haji, as well as the titular star of Meyer's final film, *Pandora Peaks* (2001).

All photographs 11 x 14 inches. Fine. Two matted with 8 ply archival mats, with mats measuring 16 x 20 inches. Four with remnants of archival tape in the top margins. All as originally preserved by Meyer.

Additional images can be found on our website.

**\$4750**



## 49 Archive of 74 original photographs from the Wagner Sign Service, circa 1950s-1960s

Archive of 74 vintage black-and-white photographs from the Wagner Sign Service, circa 1950s-1960s. Each photograph features the name of the local manufacturer or installer, location, and the type of Wagner Sign assembly used, as well as Wagner Sign Service's Chicago address.

Archive includes 69 single-image photographs, four composite photographs with two images each, and one composite photograph with three images.

A tremendous assemblage of photographs of novel marquee signage made during the midcentury American automobile boom of the 1950s and 1960s. Archive features photographs taken in over 20 states, with photographs of marquees for grocery stores, restaurants, motels, shopping centers, automobile dealerships, sports arenas, and a drive-in theater, among many other businesses. The marquees are usually comprised of a playful combination of neon and Wagner's signature plastic and metal copy letters.

The Wagner Sign Service was founded in Chicago by Irwin Wagner in 1928. Wagner's easily changeable, slotted, dimensional letters, usually lit from behind, allowed for regular copy changes and quickly proved essential for theaters, heralding a significant change in marquees nationwide. By the 1940s Wagner began using lightweight, weatherproof plastic letters, later combined with neon or fluorescent tubes and light bulbs, to create personalized marquees. By the 1960s the signs were ubiquitous across the American landscape. 3M purchased Wagner Sign Service in the 1970s following the death of Irwin Wagner.

8 x 10 inches. Near Fine overall.

Additional images can be found on our website.

**\$4500**





"THE HIT WOMAN"  
 HIT WOMAN  
 [Working Title]

## 50 Archive of material belonging to sexploitation director and producer Don Schain, including 16 original screenplays, 80 set photographs, legal correspondence, fan mail, and production documents

Substantial archive of material belonging to noted sexploitation director and producer Don Schain. Included in the archive are 16 draft scripts for produced and unproduced films, approximately 80 color and black-and-white photographs of Schain with his then-wife Cheri Caffaro and other cast and crew members on the set, and an abundance of production material, including legal correspondence and agreements, fan mail for Caffaro, and production reports. All told, approximately three linear feet of material.

Don Schain worked as a producer and director for nearly five decades, with a career spanning from sexploitation and softcore to Disney Channel television movies. Schain made his directorial debut in 1970 with *The Love Object*, followed by the successful 1971 sexploitation film *Ginger*, starring Caffaro as the titular crime-fighting private detective. Caffaro starred in two *Ginger* sequels, *The Abductors* (1972) and *Girls Are For Loving* (1973), as well as the Schain films *Savage Sisters* (1974) and *She's Too Hot to Handle* (1977).

# DAILY PRODUCTION REPORT

DATE RECORDED		Snow and Rain		DAY/DATE		Friday, Dec. 8, 1972	
				27		HOURS OF SHOOTING	
and "Girls are For Loving"		PRODUCED BY		S. Desideria			
By Don Schuda		START DATE		11/6/72		EST. FINISH DATE 12/16/72	

SCENE NAME	SCENE	REEL	DESCRIPTION	LOCATION
SCENE 1	28	27	Ext./Day	Concord Raceway
SCENE 2	1	1		
SCENE 3	29	28		

TIME RECORDED	REEL	SCENE	TIME	REEL	SCENE	TIME	REEL	SCENE	TIME
3:00 P.M.									
3:15 " "									
3:30 P.M.									
3:45 " "									
4:00 P.M.									
4:15 " "									
4:30 P.M.									
4:45 " "									
5:00 P.M.									
5:15 " "									
5:30 P.M.									
5:45 " "									
6:00 P.M.									
6:15 " "									
6:30 P.M.									
6:45 " "									
7:00 P.M.									
7:15 " "									
7:30 P.M.									
7:45 " "									
8:00 P.M.									
8:15 " "									
8:30 P.M.									
8:45 " "									
9:00 P.M.									
9:15 " "									
9:30 P.M.									
9:45 " "									
10:00 P.M.									
10:15 " "									
10:30 P.M.									
10:45 " "									
11:00 P.M.									
11:15 " "									
11:30 P.M.									
11:45 " "									
12:00 A.M.									

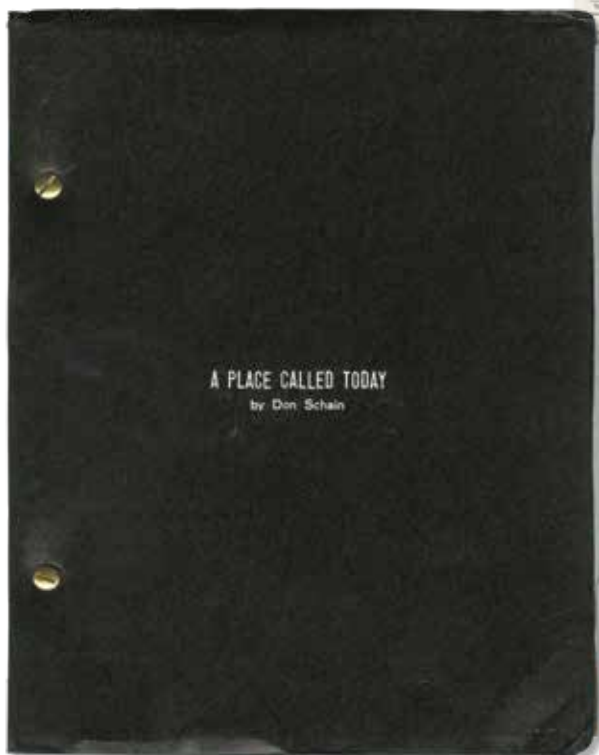
  

TIME RECORDED	REEL	SCENE	TIME	REEL	SCENE	TIME	REEL	SCENE	TIME
3:00 P.M.									
3:15 " "									
3:30 P.M.									
3:45 " "									
4:00 P.M.									
4:15 " "									
4:30 P.M.									
4:45 " "									
5:00 P.M.									
5:15 " "									
5:30 P.M.									
5:45 " "									
6:00 P.M.									
6:15 " "									
6:30 P.M.									

ANALYSIS OF PENDING LEGISLATION  
ON OBSCENITY AND PORNOGRAPHY  
AS IT AFFECTS THE MOTION PICTURE  
INDUSTRY AS A BUSINESS

Donald H. Weinstein

© 1998 Blackwell Science Inc. *Journal of Internal Medicine* 243: 105–112



The archive includes scripts for the following films: *A Place Called Today* (1972), *Girls Are For Loving* (1972), *Track of the Moon Beast* (1976), *She's Too Hot to Handle* (1977), *The Great American Girl Robbery* (1979), and *Tom and Huck* (1995).

Additional images can be found on our website.

\$7250





51

## Archive of 26 original mid-Atlantic roadside alert signs with advertisements

Archive of 26 vintage photographs of mid-Atlantic roadside alert signs with advertisements, circa 1930s-1940s. Includes 21 double weight photographs and two matte-finish. Three photographs bear annotations in holograph pencil on the verso.

The collection contains thirteen photographs of alert signs advertising Champion spark plugs, seven advertising hotels (the Biltmore in Dayton, Hotel Sinton in Cincinnati, Hotel Adelphia in Philadelphia, Hotel Schenley in Pittsburgh, Hotel Webster Hall in Detroit, and two for Hotel Elizabeth Carteret in Elizabeth, New Jersey), three advertising radio stations (WJW and WADC of Akron and WSPD of Toledo), and three for various automobile and travel-related businesses.

Ostensibly designed to warn drivers of forthcoming crossroads, turns, or junctions, the roadside alert signs presented here were perhaps more effective for the prime advertising real estate of their plinths. The circular "alert" section, containing text or symbols of approaching traffic changes and usually containing a center piece of reflective glass, was mounted to a large freestanding base, used for advertising automobile products, radio stations, local businesses, and travel locations.

8 x 10 inches. Very Good plus to Near Fine, with some light edgewear overall, and several with even fading.

**\$3500**





## 52 Archive of fifteen original photographs of automobile tire testing by the US Rubber Company

Archive of fifteen vintage photographs of automobile tire testing by the US Rubber Company at the Lancaster, California proving grounds, circa 1950s. United States Rubber Company credit stamps and identification number stamps on the versos, and fourteen with printed mimeo snipes affixed to same.

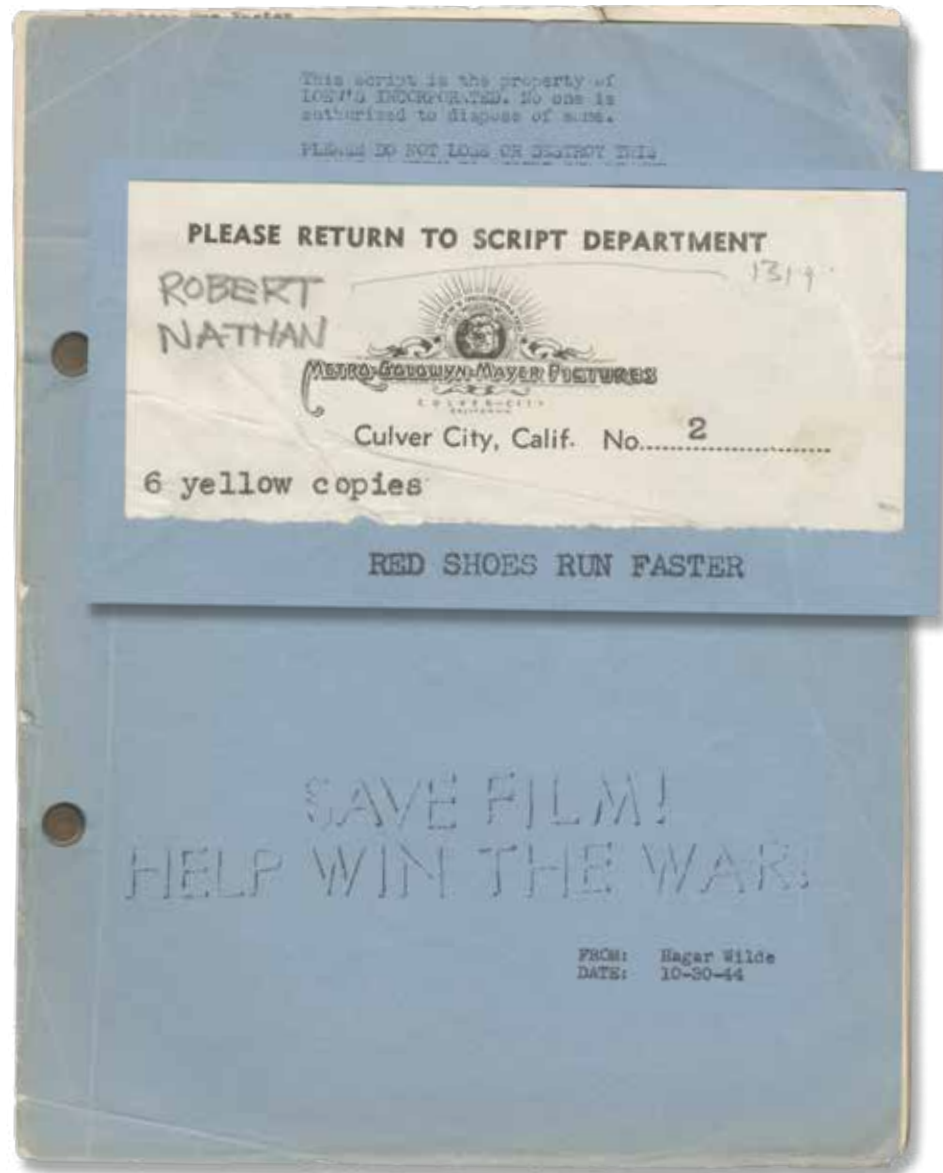
The tires in the collection are noted as US Royal Air Ride Tires and US Royal Master Tires, with the test vehicles averaging 760 miles a day in the desert terrain of the Lancaster proving grounds. Tests in the

photographs appear to assess the tires' endurance against a number of roadway factors, including flint causing chipping, steel cones, and excessive mud, and tracks designed to test the tires' performance with skidding, zig-zagging, and driving over potholes.

8.5 x 10 inches. Near Fine overall.

Additional images can be found on our website.

**\$1650**



53

**ROBERT NATHAN****Archive of five original scripts for five unproduced films and plays**

Archive of five vintage scripts for five unproduced films and plays, written by and belonging to novelist and poet Robert Nathan, dated between 1939 and 1970. Three scripts with holograph pencil annotations, ostensibly made by Nathan, and one with a single copied holograph annotation.

Included in the archive are: one draft script for a film titled *Red Shoes Run Faster*, one script for a play titled *The Ice Maiden*, one early treatment script for a film adaptation of Nathan's novel *Mr. Whittle and the Morning Star* (here under the working title *Mr. Whittle's Apocalypse*), one draft script for a film titled *The Fundamentalist*, and one draft script for a film adaptation of Nathan's novel *So Love Returns*.

Born in New York, Robert Nathan attended Harvard briefly before choosing to drop out and take an advertising job to support his family. In 1919 Nathan wrote his first novel, the semi-autobiographical *Peter Kindred*, and would go on to find success as a writer, most notably with *The Bishop's Wife* in 1928 and *Portrait of Jennie* in 1940 (both of which were adapted into films in 1947 and 1948, respectively). Nathan would also pen a number of plays, children's books, and poetry collections, even dabbling in screenwriting with *The Clock* in 1945 and *Pagan Love Song* in 1950.

**\$2850**



54

**RENÉ CLAIR (DIRECTOR)****MICHELE MORGAN, GÉRARDE PHILIPPE, BRIGITTE BARDOT (STARRING)****The Grand Maneuver**

Archive of 867 original keybook photographs from the 1955 French film. All photographs housed in three spiral bound notebooks. Nearly all photos numbered in holograph ink on the recto, and all numbered in mimeograph on the verso.

Director René Clair's first color film, based largely on his childhood experiences. A notorious womanizing lieutenant bets that he can seduce a young divorced milliner before his company begins its summer maneuvers. Photographer Serge Beauvarlet would

capture images of actress Brigitte Bardot throughout the mid- to late-1950s, snapping stills in *Her Bridal Night* (1956), *Naughty Girl* (1956), *La Parisienne* (1957), and *The Night Heaven Fell* (1958).

Photographs 3.5 x 4.5 inches. Very Good overall, several with bruises from offsetting paste, and several detached from the leaves.

**\$2400**





55

## Archive of 31 press photographs relating to the AIDS crisis, taken in Broward County, Florida, 1985-1993

Archive of 31 black-and-white press photographs documenting the response to the AIDS crisis in Broward County, Florida, taken between 1985 and 1993. Most photographs with captions and newspaper stamps on the versos and rectos.

A diverse and somber archive, capturing various aspects of the early impact of the HIV/AIDS crisis, including images of patients, family and survivors, caregivers and healthcare workers, group homes and hospice care, and local and national activism. Archive features images of activists Mark Landsfeld, Damian Von Damico, Paul Sergios, and Bob Kunst, as well as a photograph from an AIDS awareness rally in Fort

Lauderdale led primarily by African American parents and children. Especially notable is an image from 1991, evidencing a turning point in public perception of the crisis, in which employees of a local Kentucky Fried Chicken are seen signing a homemade card for Magic Johnson, weeks after Johnson's public disclosure of his HIV-positive diagnosis. Johnson's announcement, followed by his outspoken activism, greatly helped in de-stigmatizing the disease at the time.

8 x 10 inches. One photograph with a chip at the top right corner, else Near Fine overall.

**\$2750**



56

**CHARLES WATSON**

Archive of 148 vernacular photographs of Indiana custom truck and tractor pulls

Archive of 148 photographs of custom truck and tractor pulls held in Indiana, taken by amateur photographer Charles Lloyd Watson, circa 1978.

A former racetrack photographer, Watson was a prolific motorsports photographer from Jeffersonville, Indiana.

Included in the archive are 142 standard color snapshot prints, five standard black-and-white snapshot prints, and one 8 x 10 color print. The photographs capture several indoor and outdoor events, and were likely taken in the Indiana area.

Truck and tractor pulls became popular in the midwest and southern regions of the United States in the 1950s and 1960s. Pulls generally consisted of tractors in varying weight classes competing in towing a drag, which was either composed of dead weight or a group of people stepping onto a sled

at fixed positions in order to increase resistance as the pull continued. The late 1970s would prove to be a seminal and transitional period for the sport, with modified tractors with multiple engines and "monster trucks" beginning to make their appearance at pulls, culminating in 1988 when a tractor with seven engines was built.

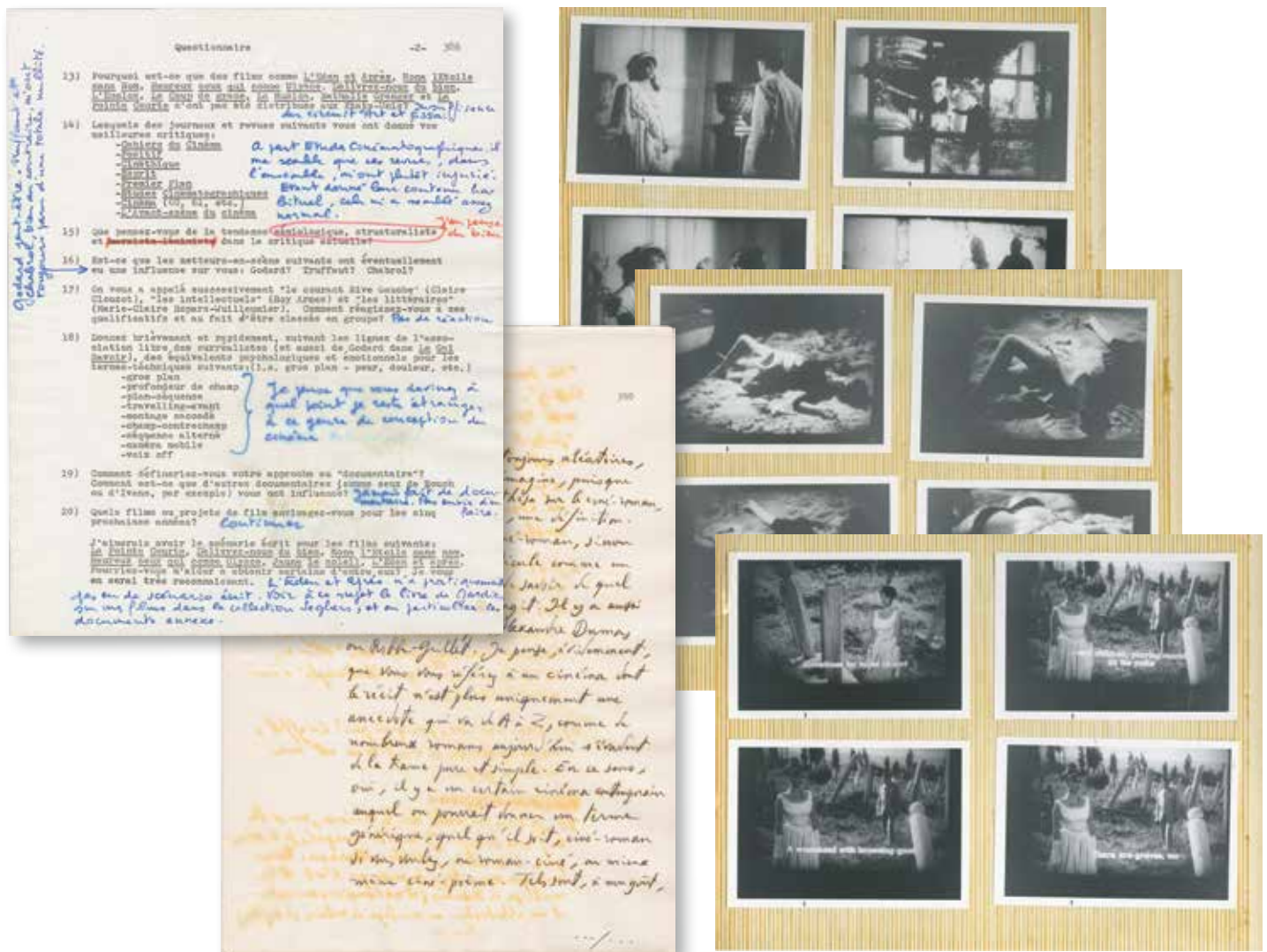
An impressive and extensive photographic archive of modified trucks and multiple engine pulling tractors at a particularly formative time for what would prove an enduring American pastime.

147 photographs 5 x 3.5 inches. One photograph 10 x 8 inches. About Near Fine. Album 13.25 x 8.75 inches. Near Fine.

Additional images can be found on our website.

**\$1850**





# 57 ALAIN ROBBE-GRILLET, JEAN CAYROL, HENRI COLPI (CONTRIBUTORS) AGNES VARDA, ALAIN RESNAIS (SUBJECTS) WILLIAM VAN WERT (AUTHOR)

## The Theory and Practice of the Cine-Roman

Archive of research material used by William F. Van Wert in preparing his dissertation *The Theory and Practice of the Cine-Roman* (Arno Press, 1978). Included are three responses by filmmakers Alain Robbe-Grillet, Henri Colpi, and Jean Cayrol to a questionnaire written by Van Wert, and an album of 142 vernacular photographs taken by Van Wert during screenings of Rive Gauche films.

In hopes of understanding the literary influence on the works of the Rive Gauche movement, Van Wert sent directors a twenty-question survey. The responses from Robbe-Grillet, Colpi, and Cayrol range from extensive to brief—Colpi writes a six-page letter addressing each question in detail, while Cayrol simply invites Van Wert to tape a conversation in Paris because of his difficulty in

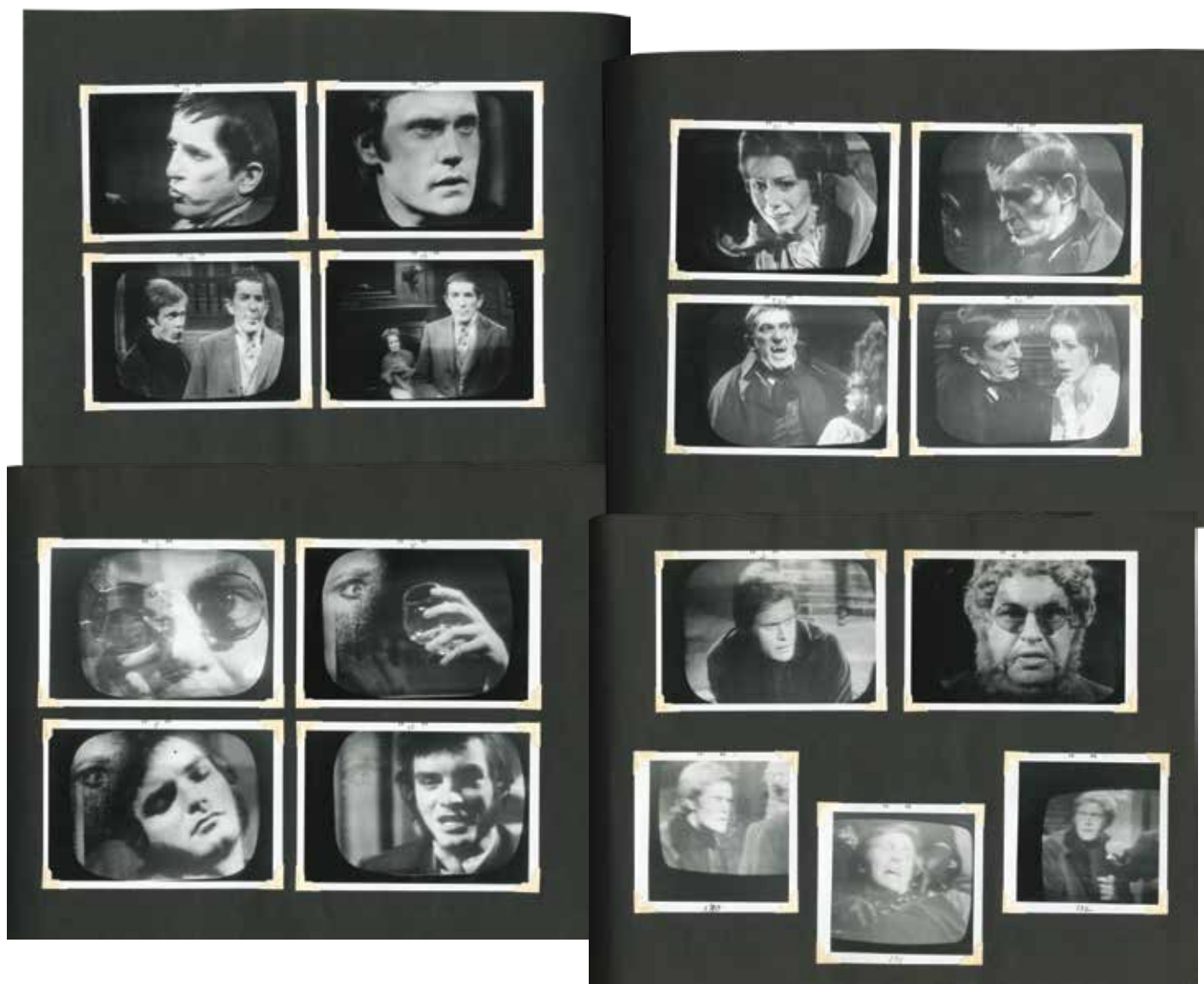
expressing ideas in writing. Robbe-Grillet provides a generous response directly on the questionnaire, describing his reactions to contemporary filmmakers and numerically ranking the importance of each aspect of filmmaking. A fascinating and illuminating look at the methodology and opinions of three prominent filmmakers of the Rive Gauche movement.

Letters 8.5 x 11 inches to 8.5 x 11.5 inches. Very Good overall, housed in a supplied binder. Photographs 4 x 6 inches. Fine, housed in the binder used by Van Wert. Binder Very Good.

Additional images can be found on our website.

**\$2500**





58

**DAN CURTIS (CREATOR)****JONATHAN FRID, GRAYSON HALL, ALEXANDRA ISLES (STARRING)****Dark Shadows**

Archive of 298 vernacular photographs from the legendary 1966-1971 soap opera horror television series, shot from a television screen, carefully housed in a 29-page photograph album. A peculiar and substantial archive, anonymously shot and compiled circa 1969-1970.

A remarkable document of the obsessive fandom that accompanied the strange and long-running daytime program, the like of which have never been repeated.

*Dark Shadows* aired on weekdays, maintaining a curious hybrid of gothic horror, science fiction, and the paranormal. It aired on ABC from June 27, 1966, to April 2, 1971, totaling 1225 episodes. The original series spawned an ongoing franchise, which included the 1970 film *House of Dark Shadows* and the 1971

sequel *Night of Dark Shadows*, both directed by series creator Dan Curtis.

24 photographs measure 2 x 2 inches, 165 photographs measure 3.5 x 3.5 inches, and 109 measure 5 x 3.5 inches. All but 77 of the photographs have a holograph notation at the margin, noting the year they were developed.

Album 15.25 x 11 inches, string bound. Near Fine. All photographs present, none loose, generally about Near Fine.

Additional images can be found on our website.

**\$2500**



59

## Archive of 103 vernacular photographs by documentary filmmaker Barnett Addis

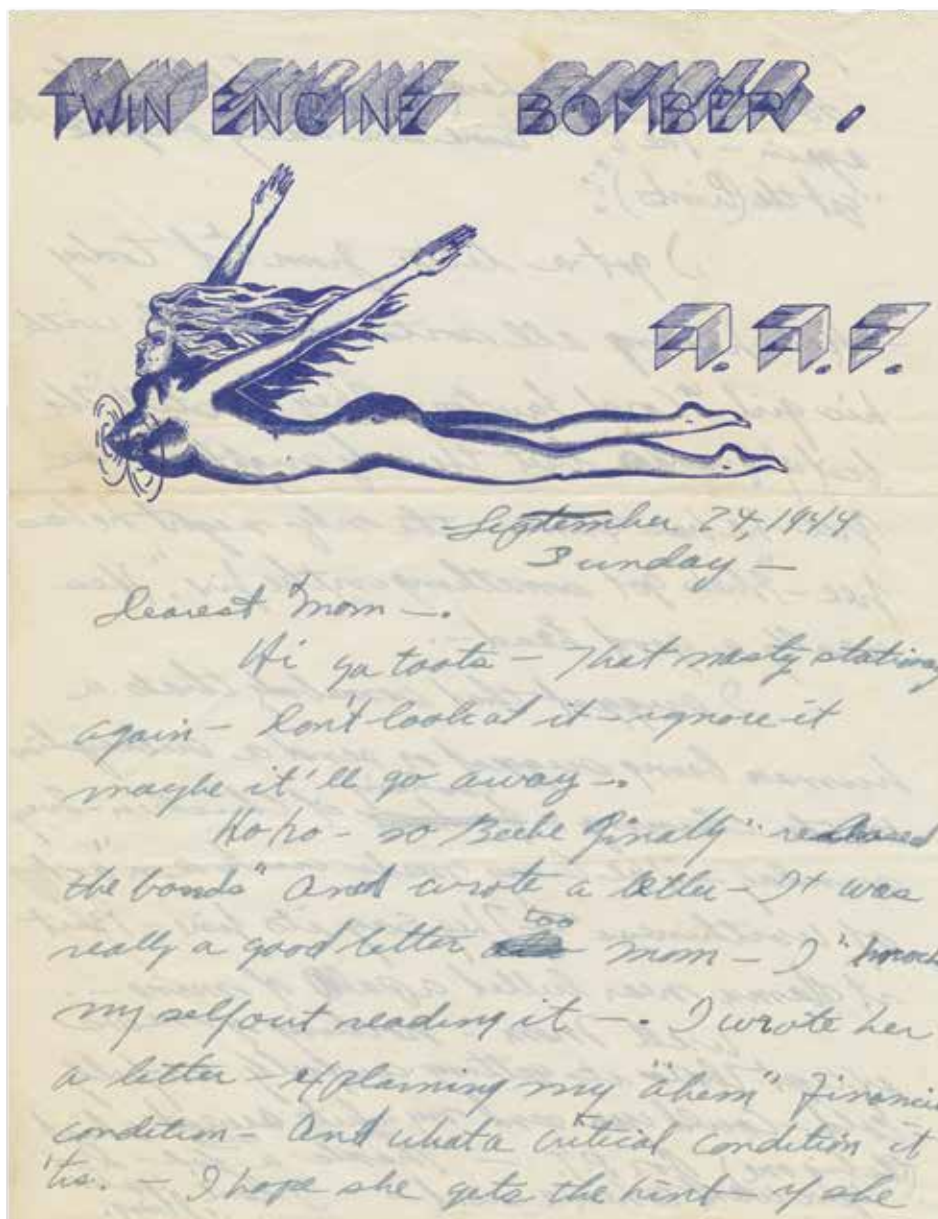
Archive of 103 vintage vernacular photographs by psychologist and documentary filmmaker Barnett Addis, circa 1950s-1960s. 21 photographs with Addis' stamp on the verso.

As a faculty member, and later director, of the Behavioral Science Media Laboratory at UCLA, Addis made numerous education and instructional films on subjects relating to mental health and psychological or developmental disorders. These include *Tourette's Syndrome: The Sudden Intruder* and *Nurse-Patient Interaction* (both 1976), and *Suicides* (1981). His best known films are two documentaries on Joseph Sullivan, *Infantile Autism: The Invisible Wall* (1967) and *Portrait of an Autistic Young Man* (1985), which were used extensively as research by Dustin Hoffman while preparing for his Oscar-winning turn in *Rain Man*.

The photographs in the archive were taken over a broad range of locations and show a documentarian's eye for detail, with occasional annotations mentioning films or other projects. Included in the archive are images of the New York City skyline, street photographs, and photographs of chess players in Washington Square Park, circa 1967-1968. Archive also includes a number of photographs of young people in the Haight-Ashbury neighborhood of San Francisco in 1968, photographs of farm buildings and equipment in Hollis, Oklahoma in 1962, and photographs of Monument Valley, circa 1963.

Most photographs 10 x 8 inches, occasionally trimmed or mounted to card stock. Generally Very Good plus to Near Fine.

**\$2500**



60

## Archive of eleven manuscript letters from a US military trainee to his mother

Archive of eleven manuscript letters, written by what appears to be a US Naval Aviation student named Jim, addressed to his mother. Letters span September 10 to November 23, 1944, and are written on humorous, occasionally erotic, stationery.

The letters variously discuss Jim's classes, down time, and concerns regarding family and friends back home, with particular attention to a "Beebe"—possibly a girlfriend or close female friend. Several letters mention his transmitter kit and "occuloscopes" (likely oscilloscopes), suggesting that he was training in some capacity as an aviator, although given the letters' timing it is uncertain whether Jim was actually deployed during World War II.

A description of a weekend trip to Columbus, Beaver Dam, Burnett, and Fond de Lac, as well as a later day trip to Janesville, suggest that Jim was training somewhere in Wisconsin.

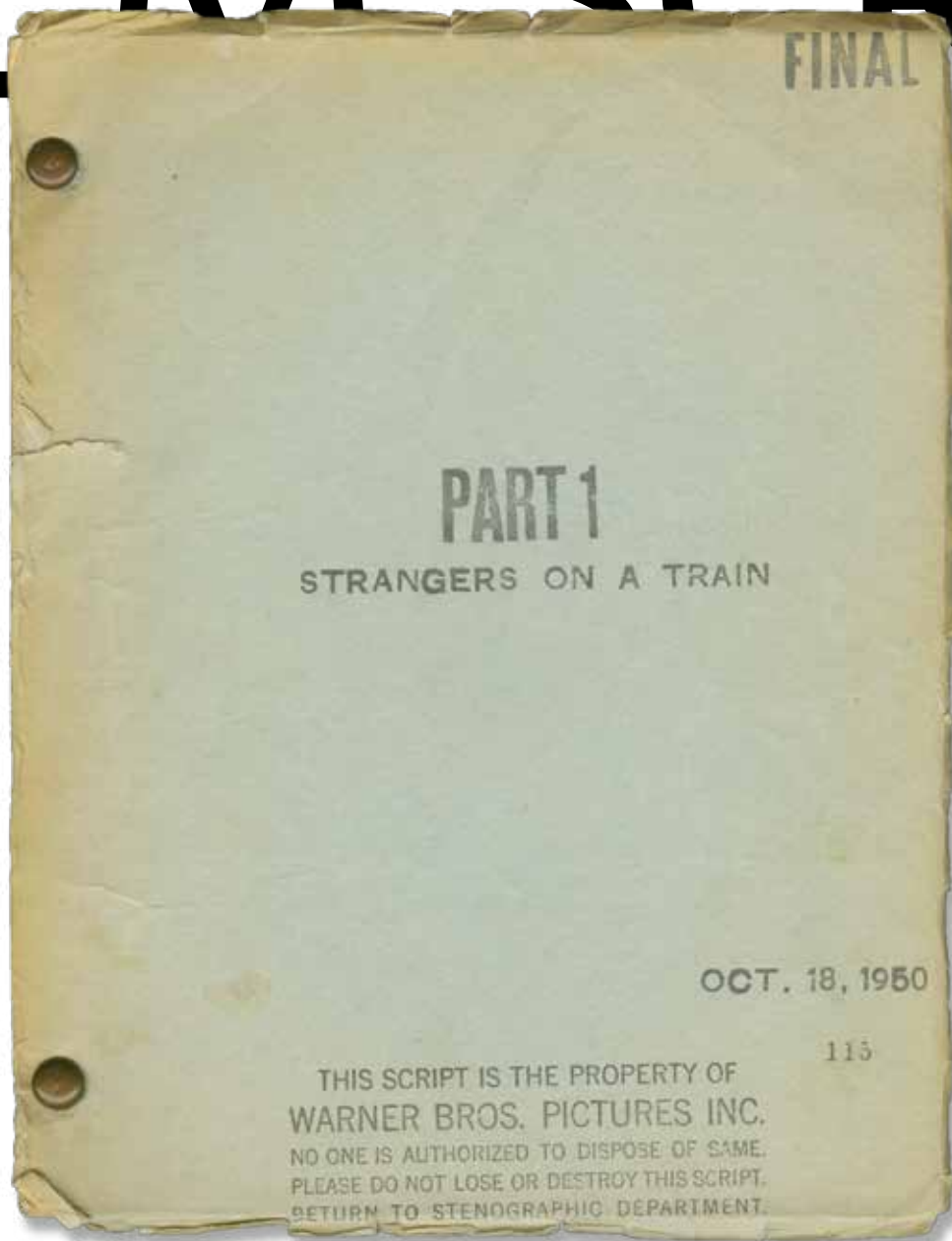
A charming collection, providing an unguarded glimpse into the life of a young military student, written shortly before the end of World War II.

Letters 8.5 x 11 inches. About Fine.

**\$850**



# FILM SCRIPT



61

**ALFRED HITCHCOCK (DIRECTOR)**

**PATRICIA HIGHSMITH (NOVEL)**

**Strangers on a Train**

Final Draft script for the 1951 film, dated October 18, 1950. Although the front wrapper and the first distribution page identify the script as Part I, the script presented here is the complete Final Draft divided into four parts (Parts I-IV), each with its own distribution page. Laid in are twelve call sheets, dating from October 31, 1950 through December 23, 1950, nearly all heavily annotated.

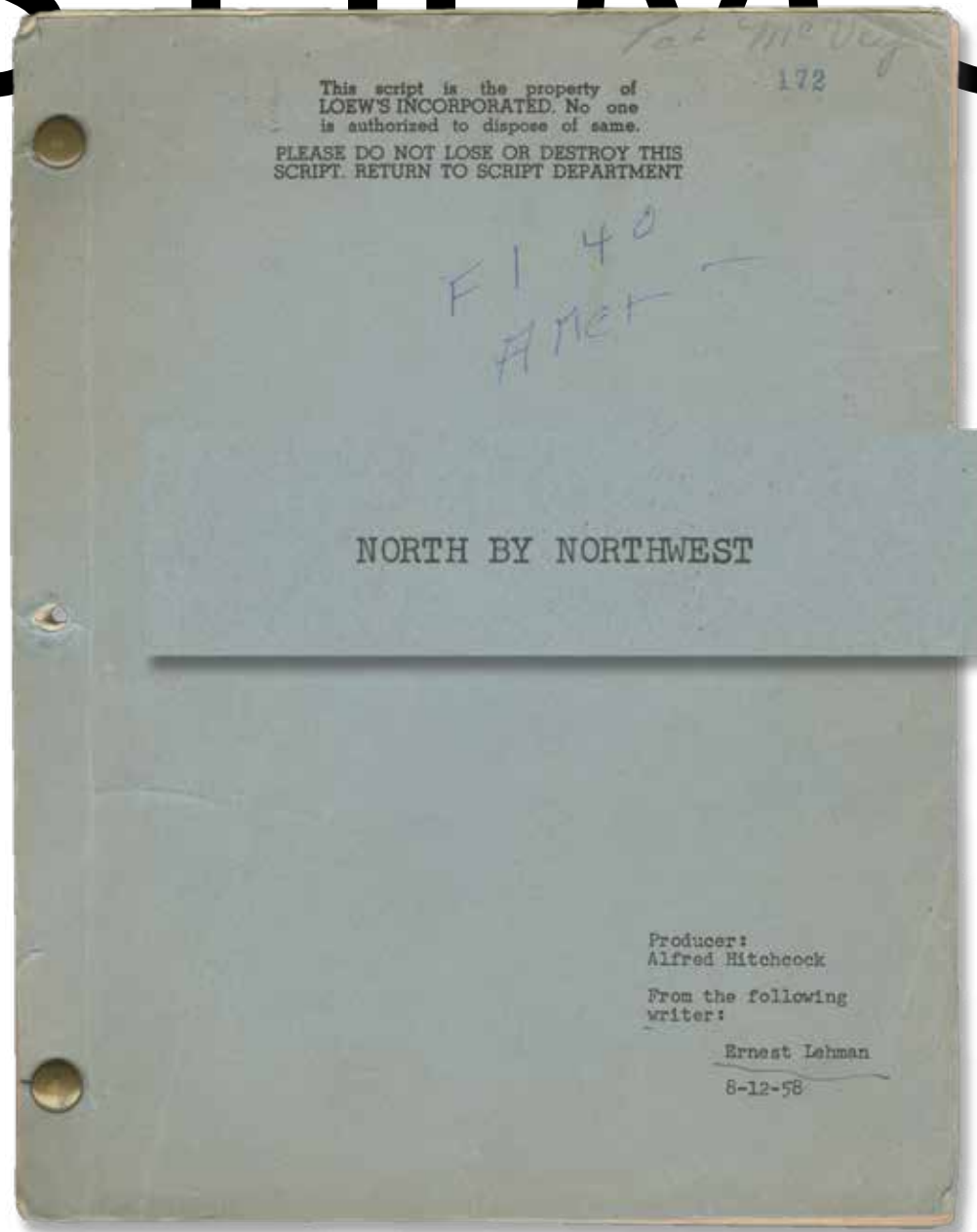
Based on the 1950 novel by Patricia Highsmith.  
A Hitchcock classic, following a psychotic socialite

and a tennis pro who meet on a train, where they form a partnership to "exchange murders." The plan seems infallible until one person shirks his end of the deal.

Shot on location in New York, Los Angeles, Washington DC, and Connecticut.

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

**\$22,500**



62

**ALFRED HITCHCOCK (DIRECTOR)**  
**CARY GRANT, EVA MARIE SAINT, JAMES MASON (STARRING)**  
**North by Northwest**

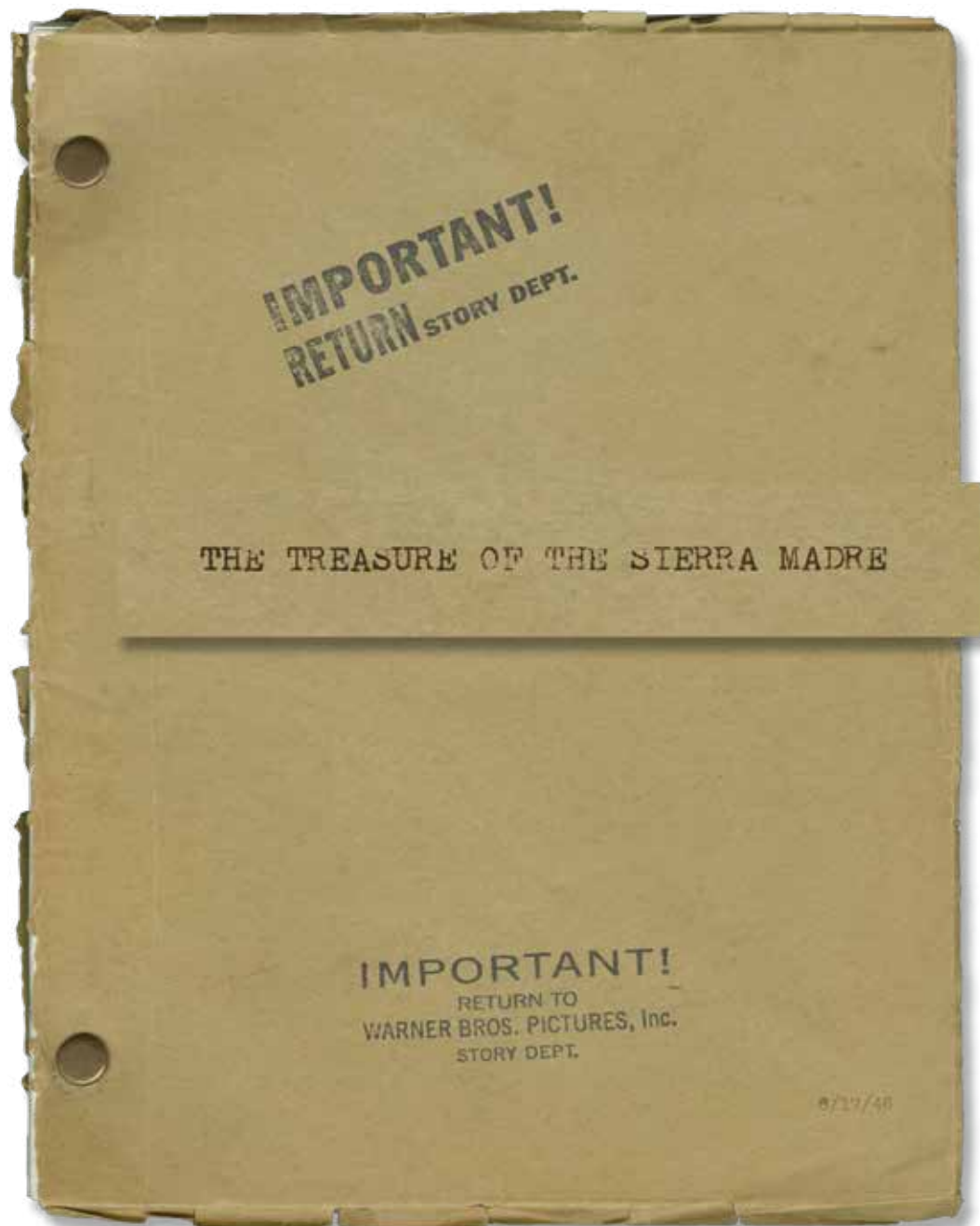
Draft script for the 1959 film, dated August 12, 1958. Copy belonging to actor Patrick McVey, with his signature in holograph pencil on the front wrapper. Annotations on the front wrapper and eight pages.

Widely considered one of Alfred Hitchcock's finest films, 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.

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

**\$9500**



63

**JOHN HUSTON (DIRECTOR)**  
**HUMPHREY BOGART (STARRING)**  
**The Treasure of the Sierra Madre**

Draft script for the 1948 Western film, dated August 17, 1946.

Based on the 1927 novel by B. Traven, about two American drifters who join forces with an aging prospector to search for gold in the mountains of Mexico. One of the first Hollywood films to be shot on location outside the US. Nominated for four Academy Awards, winning three, including Best Director and

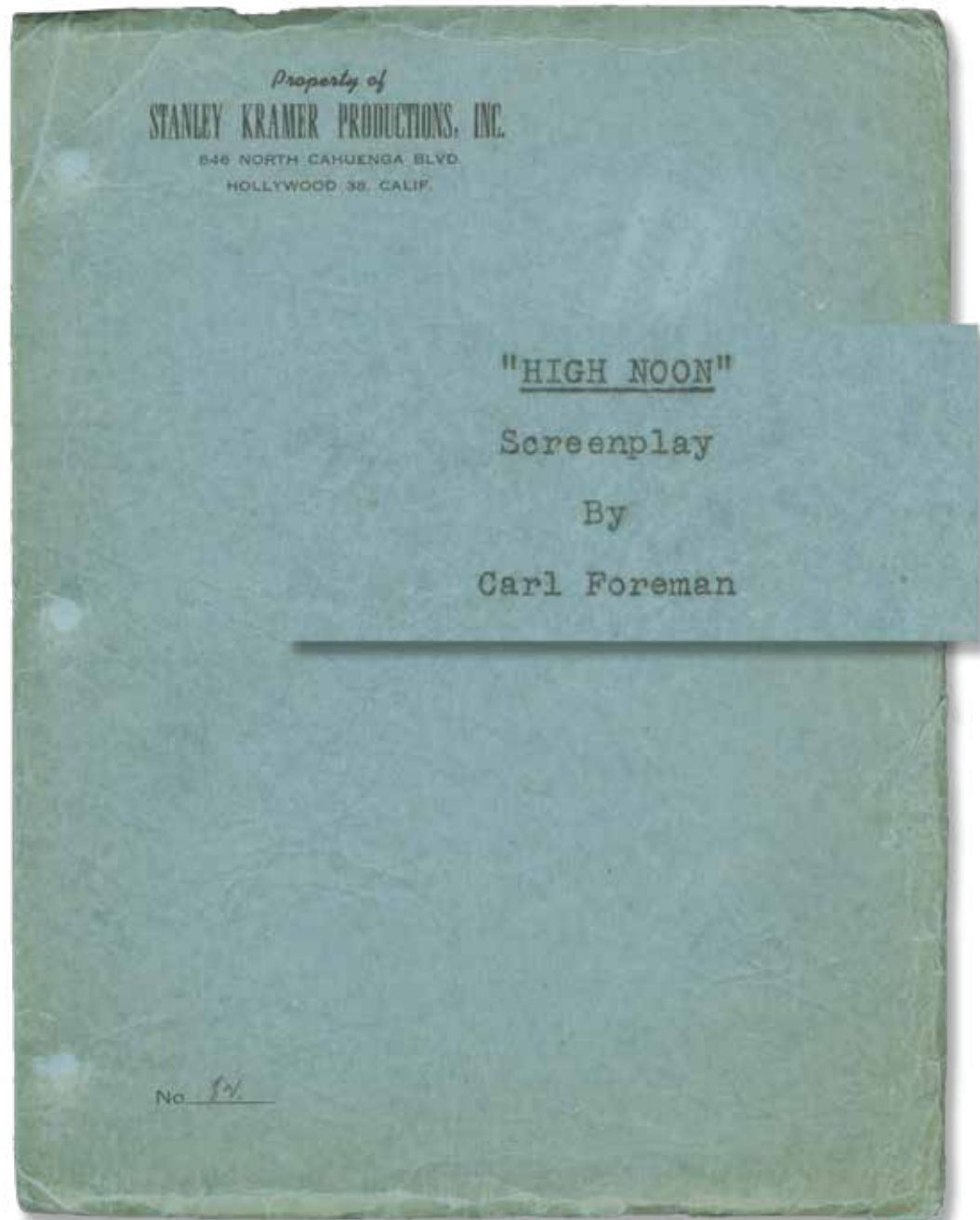
Best Screenplay for John Huston—the only two Oscars he would receive throughout his career.

Shot on location in Tampico and Durango, Mexico.

National Film Registry. Ebert II. Grant US. Pitts 4543. Selby US. Spicer US.

**\$14,500**





64

**FRED ZINNEBANN (DIRECTOR)**

**GARY COOPER, THOMAS MITCHELL, LLOYD BRIDGES (STARRING)**

**High Noon**

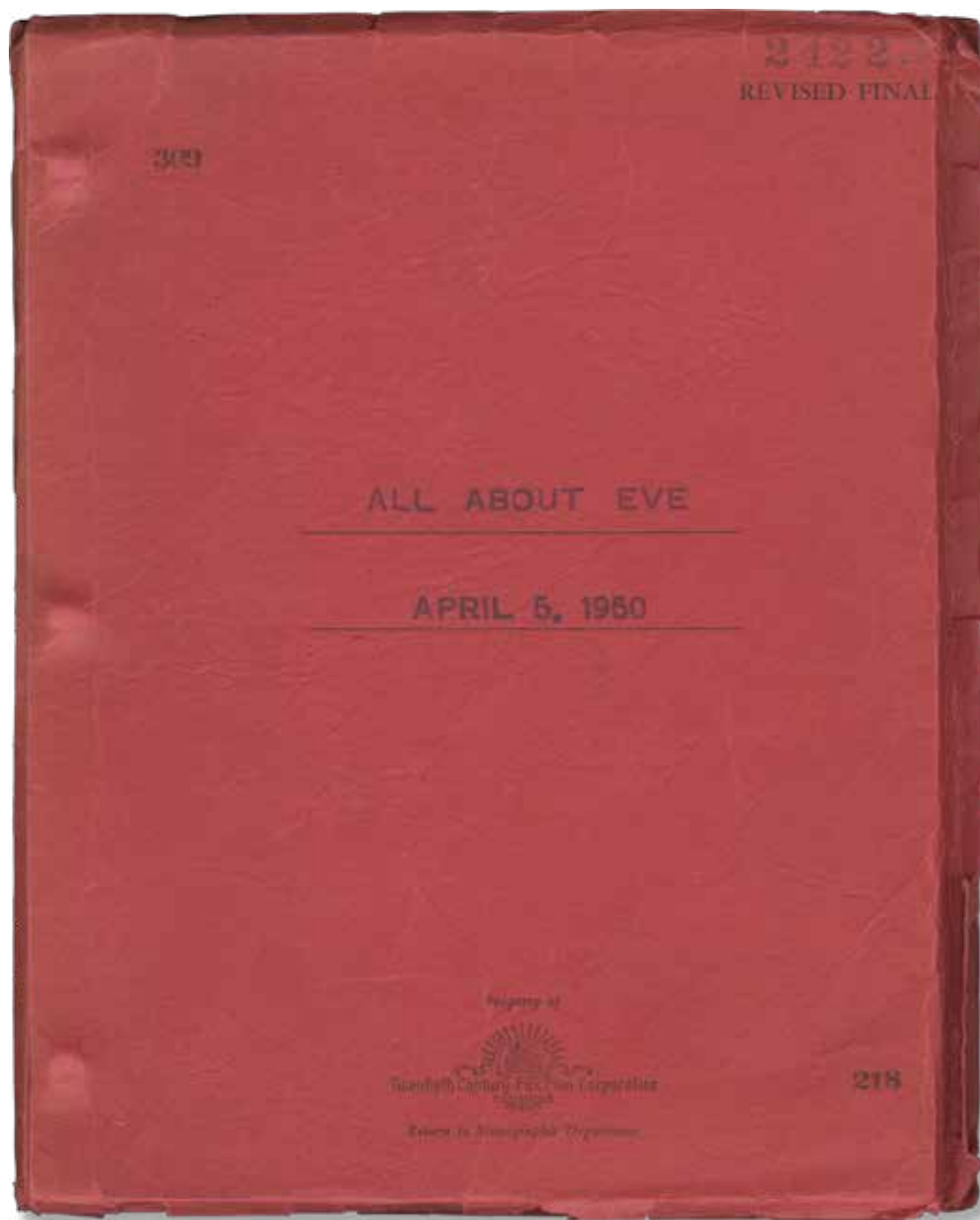
Early Draft script for the 1949 film, dated July 30, 1951, and seen here under the working title *High Noon*.

A town marshal faces off against three vengeful killers on the eve of his wedding. Nominated for seven Academy Awards, winning four, including Best Actor for Gary Cooper.

Set in New Mexico, shot on location in Warnerville and Jamestown, California.

National Film Registry. Pitts 1877.

**\$15,000**



65

**JOSEPH L. MANKIEWICZ (DIRECTOR)**

**BETTE DAVIS, ANNE BAXTER, GEORGE SANDERS (STARRING)**

**All About Eve**

Revised Final script for the legendary 1950 film, dated April 5, 1950.

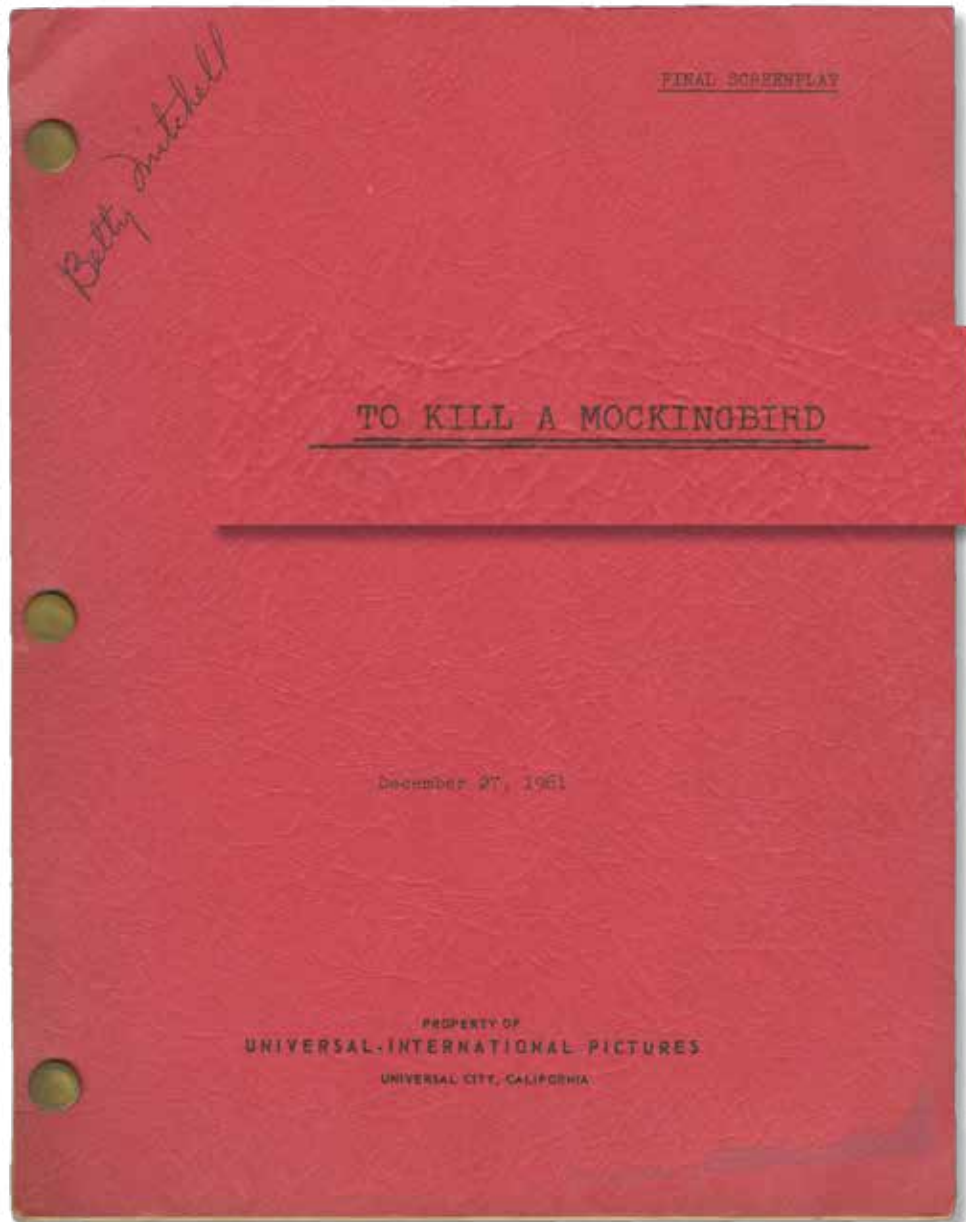
Based on the 1946 story *The Wisdom of Eve* by Mary Orr. Bette Davis is a Broadway star who finds her life slowly and insidiously overtaken by her new assistant, an ambitious young woman named Eve. Nominated for 14 Academy Awards, winning six, including Best Picture. The only film in Oscar history to receive four acting nominations for women—Davis and Baxter for

Best Actress, and Celeste Holm and Thelma Ritter for Best Supporting Actress.

Set and shot on location in New York, San Francisco, and New Haven.

National Film Registry. Criterion Collection 1003. Ebert I. Rosenbaum 1000.

**\$9850**



66

**HARPER LEE (NOVEL)**  
**ROBERT MULLIGAN (DIRECTOR)**  
**GREGORY PECK (STARRING)**  
**To Kill a Mockingbird**

Final script for the classic 1962 film, dated December 27, 1961. Copy belonging to uncredited unit publicist Betty Mitchell, with her name on the front wrapper in holograph ink.

Based on the 1960 Pulitzer Prize-winning novel by Harper Lee. One of the greatest and most loved literary adaptations ever to reach the screen, and the film debut of Robert Duvall, in a dialogue-free role, as Boo Radley. Nominated for eight Academy Awards,

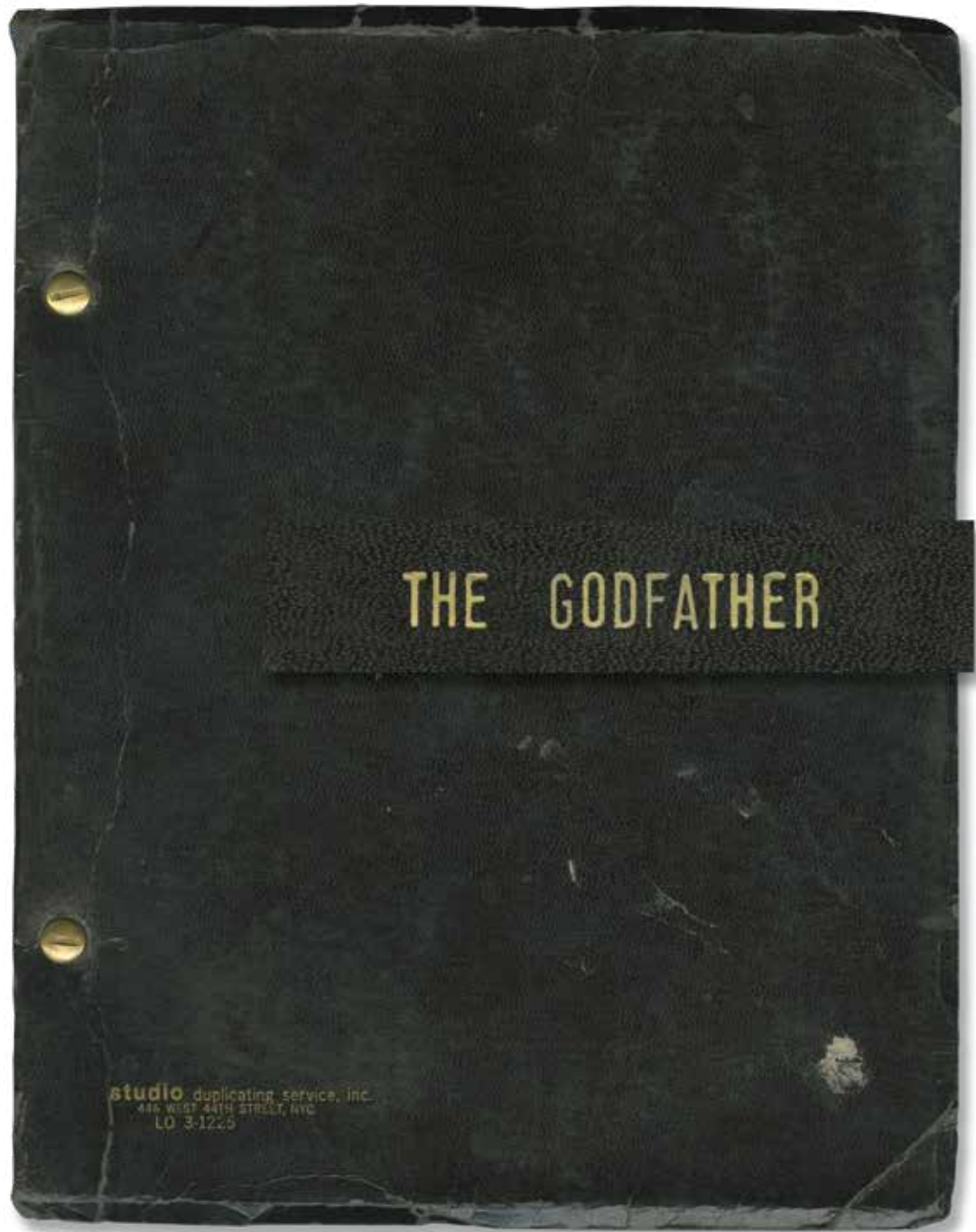
winning three, including Best Actor for Gregory Peck and Best Screenplay. Nominated for the Palme d'Or.

Set in the fictional town of Maycomb, Alabama, and shot on location in Monroeville, Alabama and Pasadena, California.

National Film Registry. Penzler 101.

**\$7500**





**67 FRANCIS FORD COPPOLA (DIRECTOR)**  
**MARLON BRANDO, AL PACINO (STARRING)**  
**The Godfather**

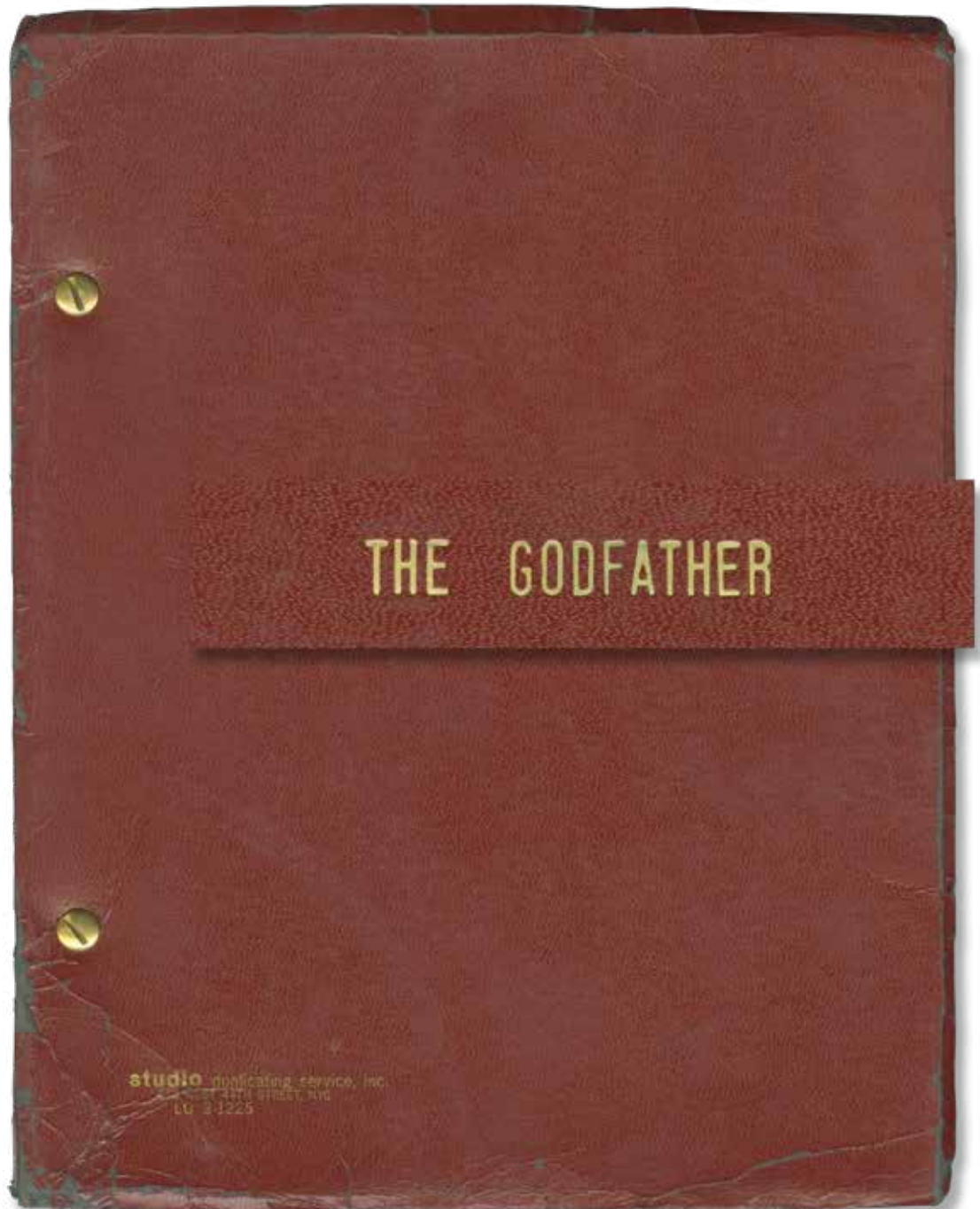
Second Draft script for the 1972 film, dated March 1, 1971. Studio Duplicating Service wrappers.

Based on the 1969 novel by Mario Puzo, who co-wrote the screenplay with director Francis Ford Coppola. Considered by many to be one of the greatest gangster films ever made, and an inestimable

influence on the portrayal of organized crime in cinema and television.

National Film Registry. Ebert I. Penzler 101. Schrader Canon Fodder 16. Sight and Sound 2022.

**\$8500**

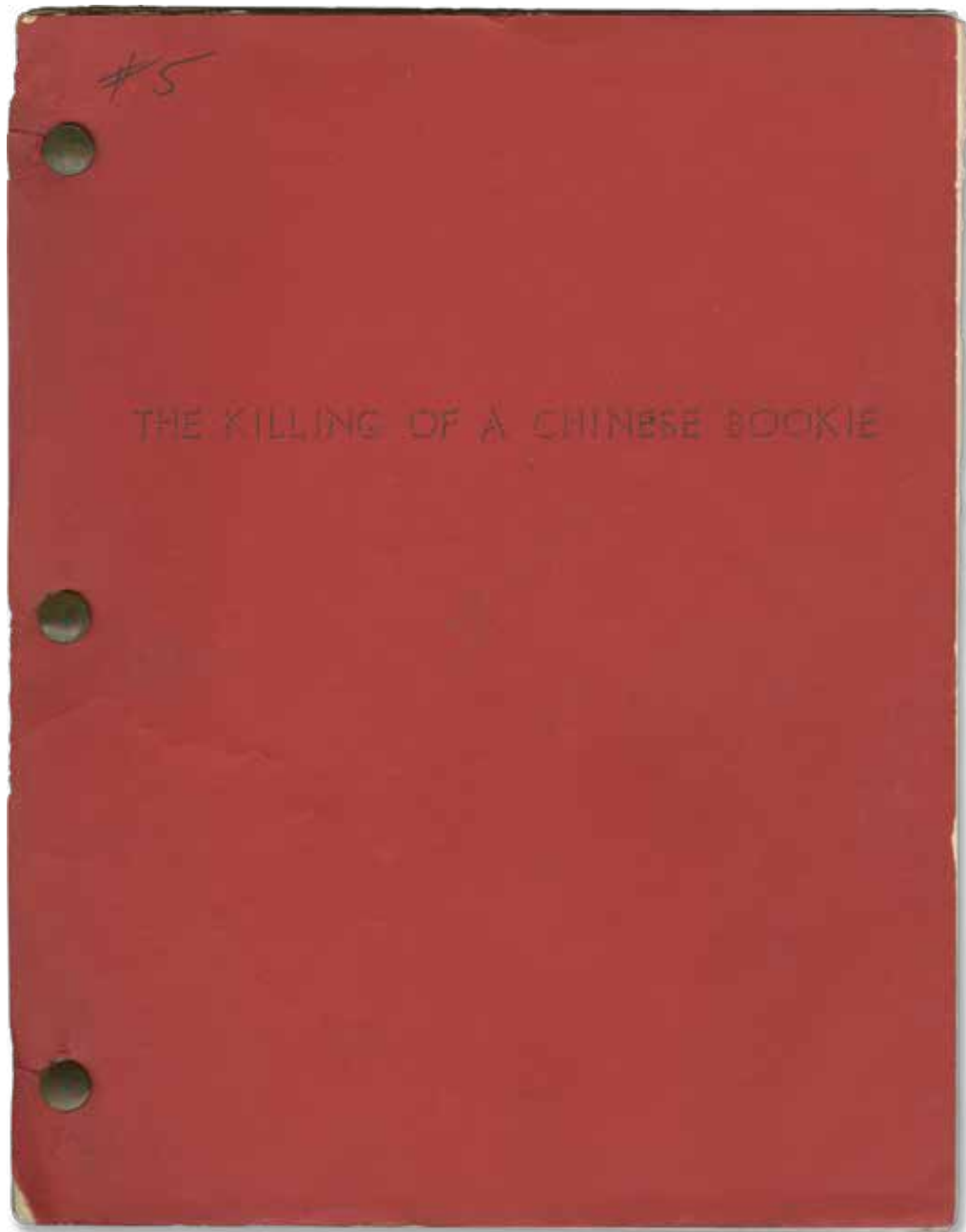


**68 FRANCIS FORD COPPOLA (DIRECTOR)  
MARLON BRANDO, AL PACINO (STARRING)  
The Godfather**

Third Draft script for the 1972 film, dated March 29, 1971, and used principally for the segments of the film shot on the West Coast. Studio Duplicating Service wrappers.

Nominated for eleven Academy Awards, winning three, including Best Picture, Best Adapted Screenplay, and Best Actor for Marlon Brando.

**\$9500**



69

**JOHN CASSAVETES (DIRECTOR)**

**BEN GAZZARA (STARRING)**

**The Killing of a Chinese Bookie**

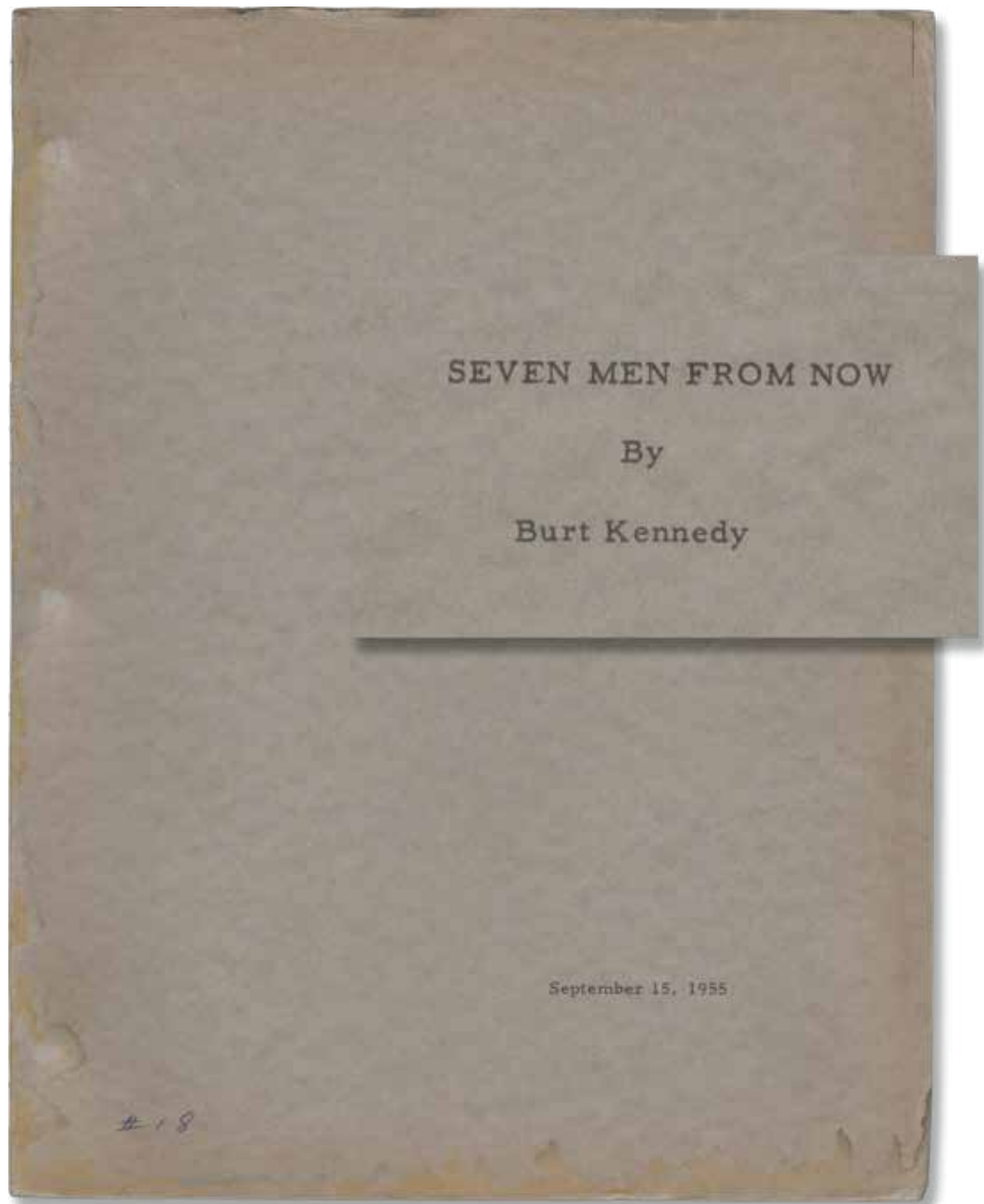
Draft script for the 1976 film, dated June 1975. Copy belonging to crew member Lanie Heffernan, with her annotations in holograph ink on two pages in the script, including her name on the top right corner of revision page 2A. Laid in with the script is a 30-page shooting schedule dated July 7, 1975, and a four-page staff and crew list dated July 8, 1975.

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

Criterion Collection 254. Silver Classic Noir. Spicer US.

**\$3500**





70

**BUDD BOETTICHER (DIRECTOR)****RANDOLPH SCOTT, GAIL RUSSELL, LEE MARVIN (STARRING)****Seven Men from Now**

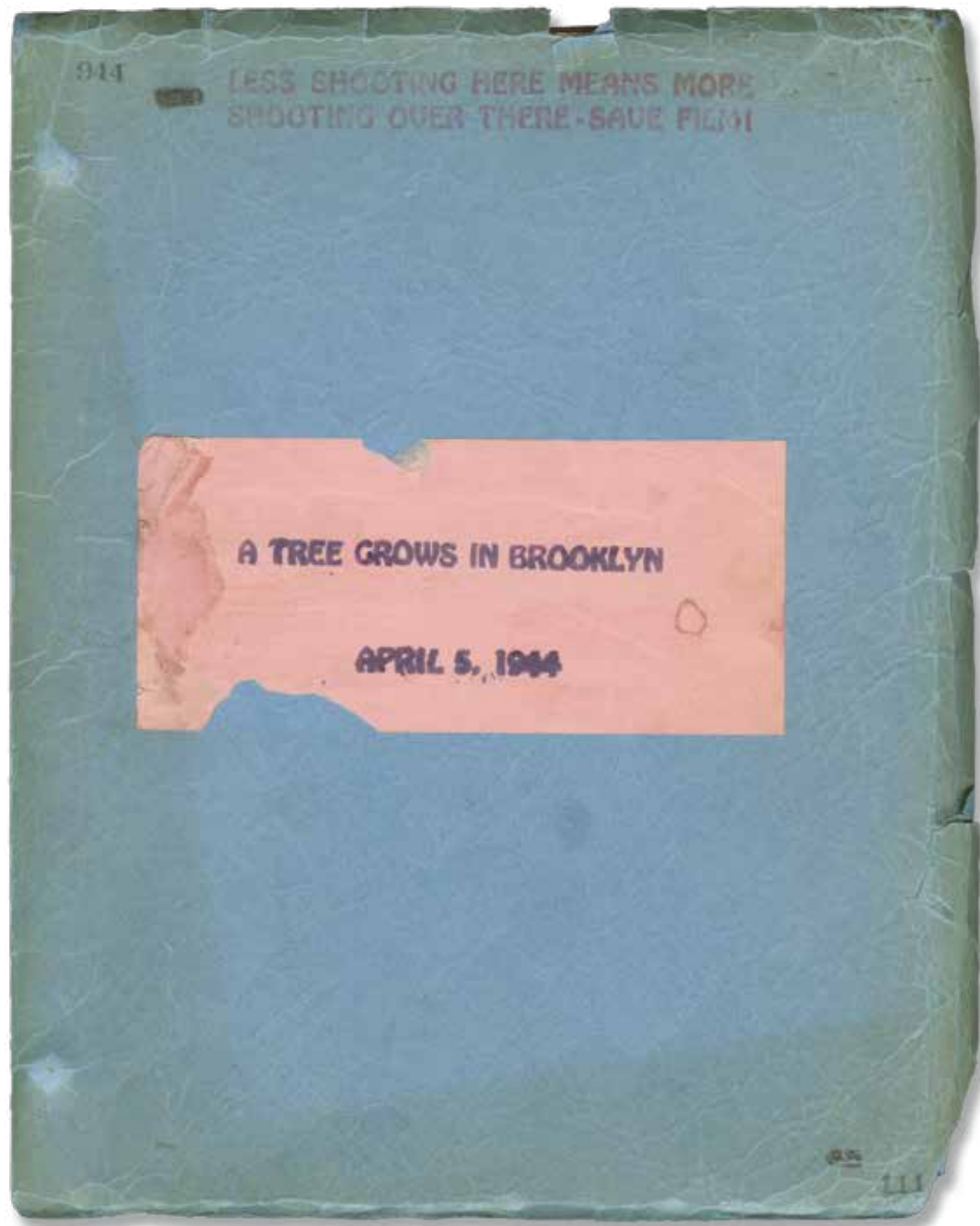
Draft script for the 1956 revisionist Western, dated September 15, 1955.

Near the end of Randolph Scott's career, Budd Boetticher and a small team of others planned a series of intelligent films that would combine Scott's minimalist acting style with Boetticher's lean approach to filmmaking. The result was what is today known as the Ranown cycle, a rich canon that formed a strong stylistic whole. Apart from ardent fans of

Westerns and directors such as Clint Eastwood, Don Siegel, and Sergio Leone, these films went unrecognized by most until Martin Scorsese made a case for them in his 1995 BFI documentary, *A Personal Journey with Martin Scorsese Through American Movies*.

Pitts 3788. Schrader Canon Fodder 52.

**\$4500**



71

**ANITA LOOS (SCREENWRITER)**

**ELIA KAZAN (DIRECTOR)**

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

**A Tree Grows in Brooklyn**

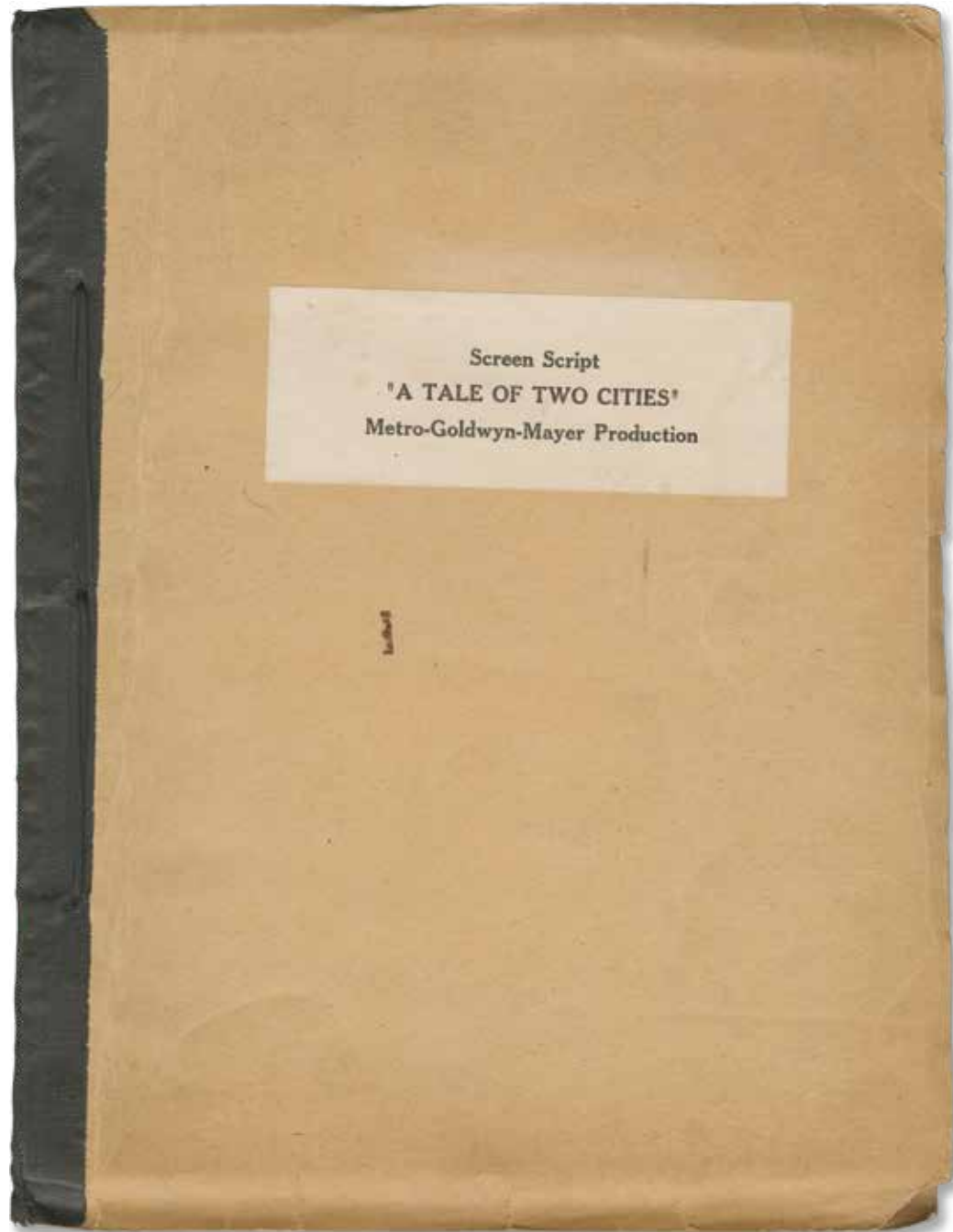
Final Shooting script from the 1945 film, dated April 5, 1944. Credit on the title page for screenwriter Anita Loos, who would go uncredited in the final film.

Based on the classic 1943 coming-of-age novel by Betty Smith, about a family living in a tenement neighborhood in Williamsburg. Nominated for an

Academy Award for Best Screenplay, and winner of an award for Best Supporting Actor for James Dunn.

National Film Registry.

**\$3850**



**72** **CHARLES DICKENS (NOVEL)**  
**JACK CONWAY (DIRECTOR)**  
**RONALD COLMAN, BASIL RATHBONE (STARRING)**  
**A Tale of Two Cities**

Draft script for the 1935 film, undated, circa 1935.

Based on Charles Dickens' classic 1859 novel, about a love triangle between a French aristocrat, an alcoholic English lawyer, and a young woman named

Lucie in the years before and during the French Revolution. Nominated for two Academy Awards, including Best Picture.

**\$5500**



**73 CHRISTOPHER REEVE, MARLON BRANDO,  
GENE HACKMAN, NED BEATTY, JACKIE  
COOPER, GLENN FORD (STARRING)  
RICHARD DONNER (DIRECTOR)  
Superman**

Revised Draft script for the 1978 film, undated, circa 1978. An early draft, with Guy Hamilton credited as director on the title page. Hamilton would eventually drop out when production moved to England, where he was a tax exile, to be replaced by Richard Donner.

The origin story of Jerry Siegel and Joe Shuster's famed superhero. The wildly popular film foreshadowed the later success of Hollywood superhero franchises, and firmly established Christopher Reeve as the ultimate Superman, returning for three sequels in 1980, 1983, and 1987.

Shot on location in New York, California, New Mexico, and Arizona in the US, and in Canada and England.

National Film Registry. Ebert IV.

**\$2850**



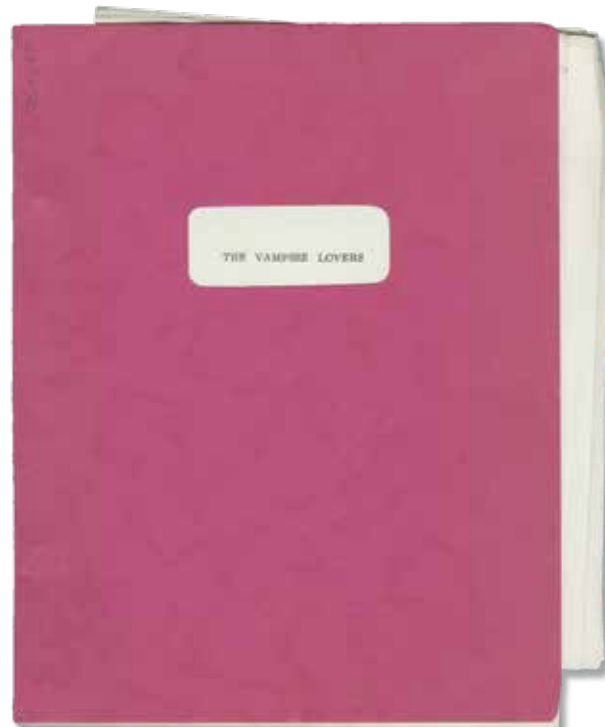
**74 ROY WARD BAKER (DIRECTOR)  
PETER CUSHING, INGRID PITT (STARRING)  
The Vampire Lovers**

Draft script for the 1970 film, dated December 15, 1969. Copy belonging to an unknown crew member, with their holograph ink annotations on the front page and throughout, noting substantive revisions and strike-throughs.

Based on the classic 1872 novella *Carmilla* by Sheridan Le Fanu. Hammer's first co-production with American International, and the first installment in Hammer's heavily lesbian-themed Karnstein Trilogy, followed by *Lust for a Vampire* (1971) and *Twins of Evil* (1971). Ingrid Pitt began her brief career in exploitation with this film, followed by vampire roles in *The House that Dripped Blood* (1971) and *Countess Dracula* (1971).

Johnson and Del Vecchio, p. 317.

**\$2500**



**75** **ELIA KAZAN (DIRECTOR)**  
**JOHN STEINBECK (SCREENWRITER)**  
**MARLON BRANDO, ANTHONY QUINN (STARRING)**  
**Viva Zapata**

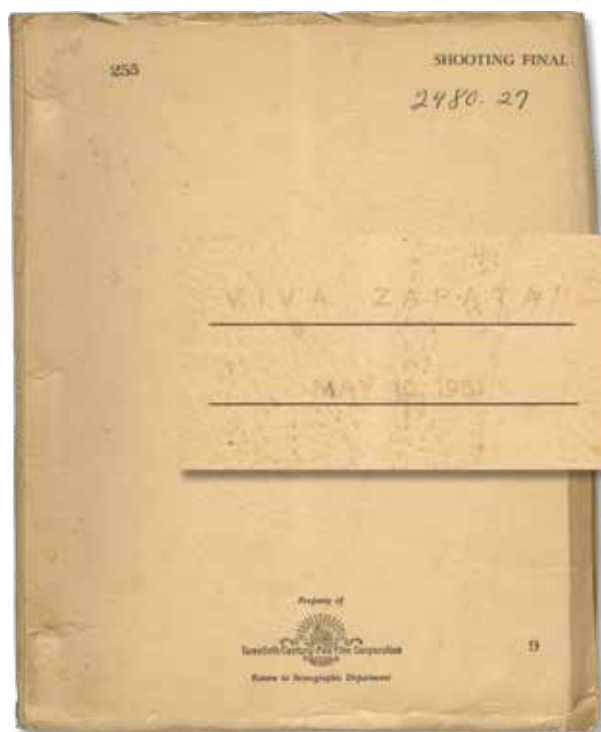
Shooting Final script for the 1952 film, dated May 16, 1951.

A fictionalized account of the life of Emiliano Zapata, the culmination of screenwriter John Steinbeck's long-standing fascination with the Mexican revolutionary. Steinbeck and director Elia Kazan, both former Communists, are said to have used this film to metaphorically express how they felt Communism in the Soviet Union had gone off the rails. Nominated for four Academy Awards, winning one for Best Supporting Actor for Anthony Quinn.

Shot on location throughout Mexico, and in New Mexico, Colorado, and Texas.

Pitts 4751.

\$3250



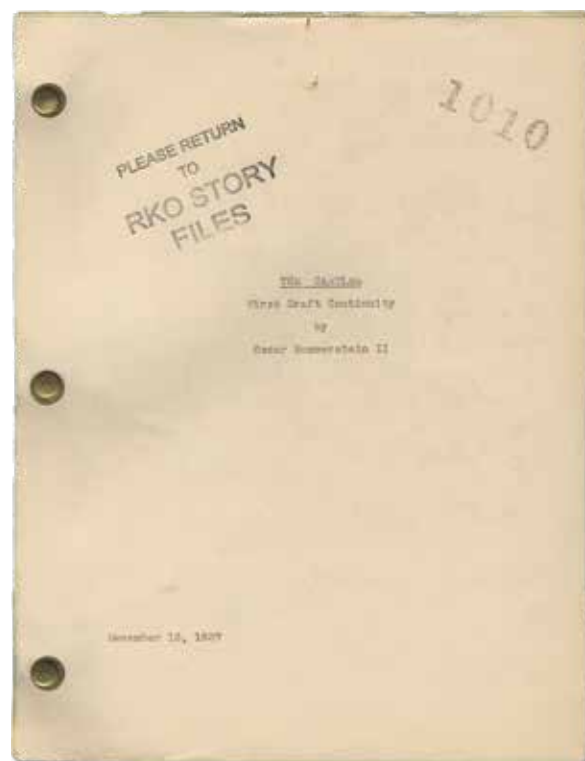
**76** **FRED ASTAIRE, GINGER ROGERS (STARRING)**  
**H.C. POTTER (DIRECTOR)**  
**The Story of Vernon and Irene Castle**

First Draft script for the 1939 musical film, dated December 13, 1937, and seen here under the working title *The Castles*.

Based on real-life ballroom dancers Irene and Vernon Castle, who rekindled an interest in Western ballroom dancing in the early twentieth century. The real Irene Castle served on the film's production team and was purportedly quite difficult to please, criticizing the censorship restrictions which prohibited licentious—and, Castle argued, accurate—portrayals of the Jazz Age. A rare departure from the musical comedy style that characterized Fred Astaire and Ginger Rogers' earlier films, and the final musical the pair would make for RKO.

Hirschhorn, *The Hollywood Musical*.

\$3500



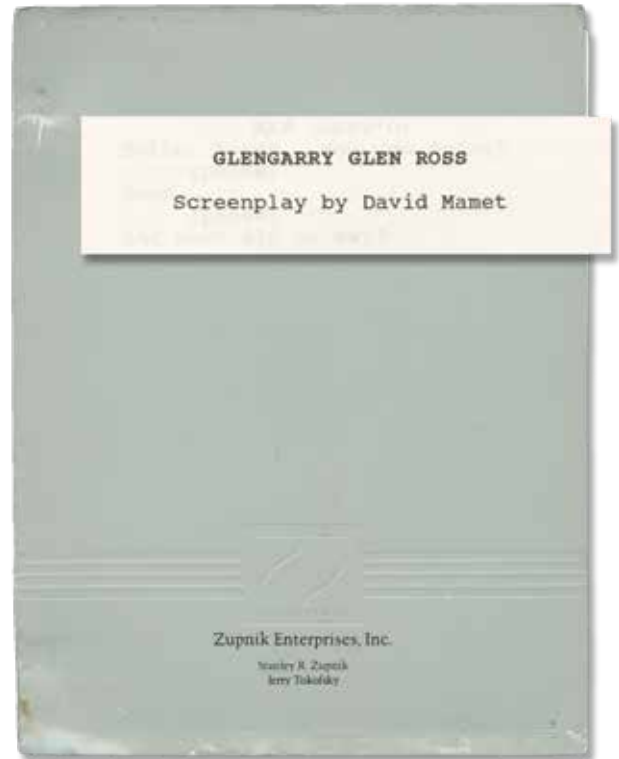
# 77

**DAVID MAMET (PLAYWRIGHT)**  
**JAMES FOLEY (DIRECTOR)**  
**Glengarry Glen Ross**

First Draft screenplay for the 1992 film, undated, circa 1992.

Adapted for the screen by David Mamet, based on his 1984 play, with one of the most formidable casts of male actors ever assembled: Alec Baldwin, Jack Lemmon, Al Pacino, Jonathan Pryce, Alan Arkin, Ed Harris, and Kevin Spacey. Perhaps the finest representation of Mamet's world on celluloid, without a single mis-step or weak link in a cast full of heavyweights, considered by many to be the late-century equivalent of Arthur Miller's *Death of a Salesman*.

**\$2000**



# 78

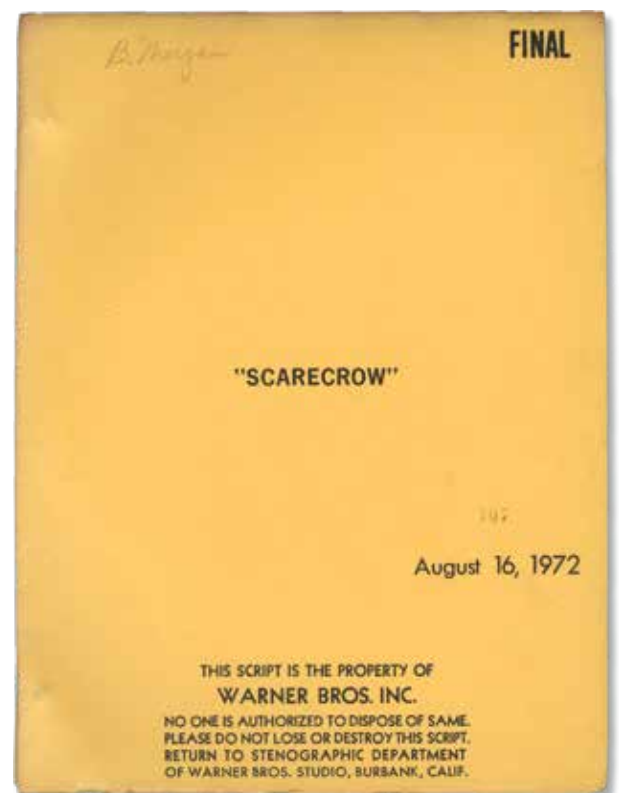
**JERRY SCHATZBERG (DIRECTOR)**  
**GENE HACKMAN, AL PACINO (STARRING)**  
**Scarecrow**

Final Draft script for the 1973 film, dated August 16, 1972. Copy belonging to an unknown crew member, with their name in holograph pencil on the front wrapper.

Two drifters set out on a journey east from California towards Pittsburgh, hoping to start a business together when they arrive. A key film from the New Hollywood era and one of the best proletarian-minded works of the 1970s. Winner of the Palme d'Or.

Shot on location in Denver and Canon City, Colorado, in Detroit and Hamtramck, Michigan, and in Reno, Nevada.

**\$1450**





**79 JIM ABRAHAMS, DAVID ZUCKER, JERRY ZUCKER (DIRECTORS)  
VAL KILMER, OMAR SHARIF, PETER CUSHING (STARRING)  
Top Secret!**

Shooting Script for the 1984 film, dated June 24, 1983. Copy belonging to publicist Brian Doyle, with his name and position in holograph ink on the verso of the title page. Laid in are 13 borderless photographs from the film, including four reference photographs taken on the set of the film.

A dashing pop star travels deep behind the Iron Curtain, only to fall in love with a member of the resistance. A followup to the hit 1980 film *Airplane!*, an insane parody of Cold War spy thrillers, Elvis Presley, "beach party" movies, and World War II films. A box office disappointment at the time of release, it has since become a beloved cult classic.

Shot on location in England.

**\$1650**

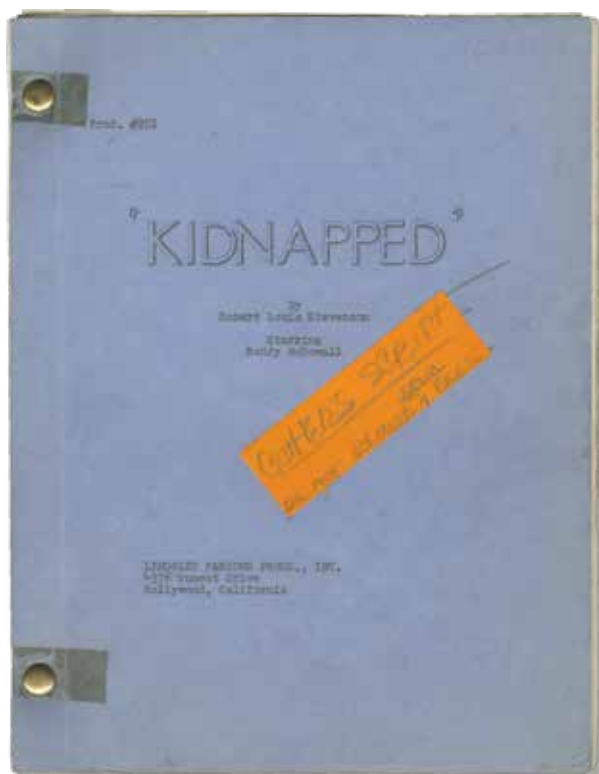


**80 ROBERT LOUIS STEVENSON (NOVEL)  
WILLIAM BEAUDINE (DIRECTOR)  
Kidnapped**

Lined Draft script for the 1948 film. Copy belonging to uncredited script supervisor Ilona Vas, with her extensive annotations on rectos and versos throughout. Bound in after the script are three form pages in which Vas lists each major character and the script page in which the character first appears.

Based on the 1886 novel by Robert Louis Stevenson, first published in the May to July 1886 issues of *Young Folks* magazine. Adapted for film and television ten times, first in 1917, directed by Alan Crosland and starring Raymond McKee, and most recently in 2005 as a television movie directed by Brendan Maher and starring James Anthony Pierson.

**\$1850**



# MUSIC MU



81

**VAUGHAN OLIVER (DESIGNER)**  
**SIMON LARBALESTIER (PHOTOGRAPHER)**

Collection of three alternate artwork proof designs for the 1989 album *Doolittle* by the Pixies

Three early never-issued alternate artwork proof designs for the classic 1989 album. Developed by British graphic designer Vaughan Oliver, with photography by Simon Larbalestier. Unique.

In 1980, Oliver and photographer Nigel Grierson formed the graphic design partnership 23 Envelope. In 1982 the duo were invited to create sleeve art for the 4AD record label by co-founder Ivo Watts-Russell. Under 23 Envelope and v23, Oliver would give 4AD one of the most acclaimed and distinguished visual identities of any record label of the 1980s and 1990s, designing album art for the Cocteau Twins, This Mortal Coil, Dead Can Dance, Colourbox, and

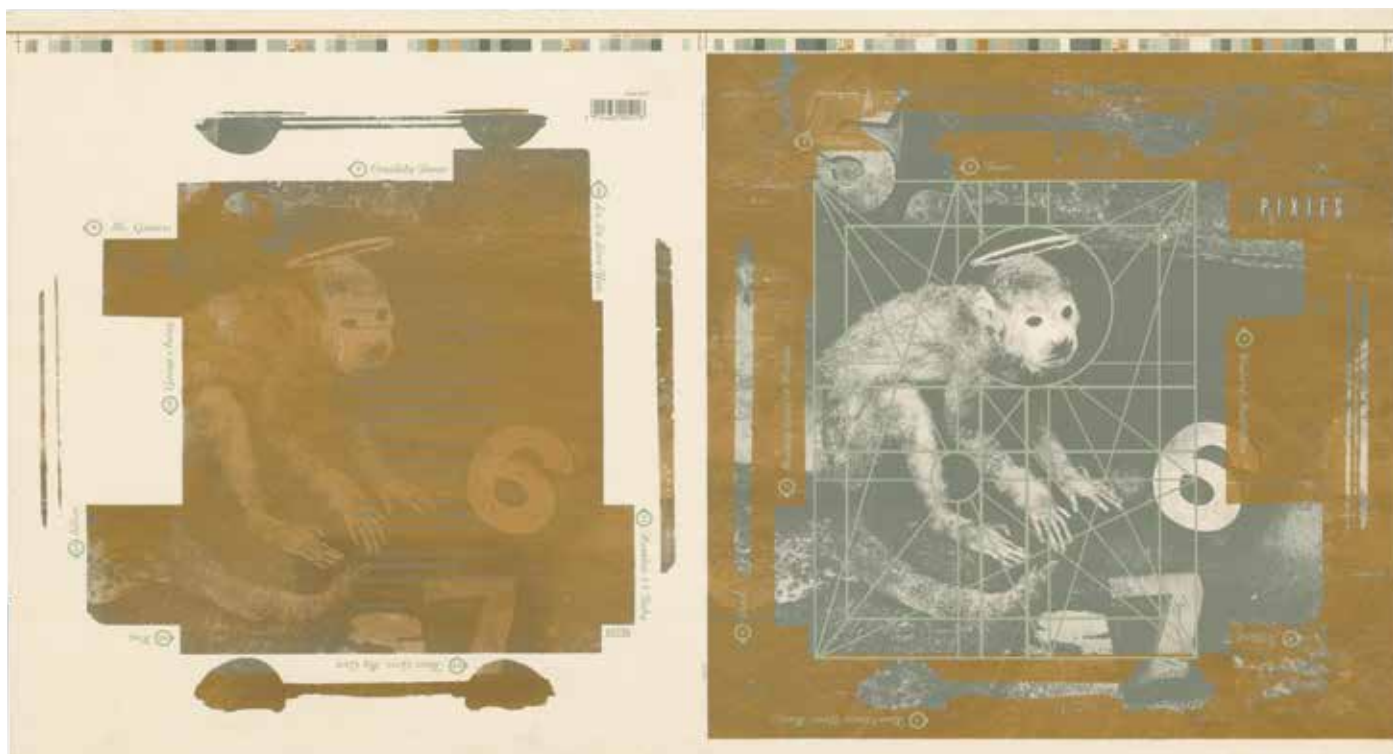
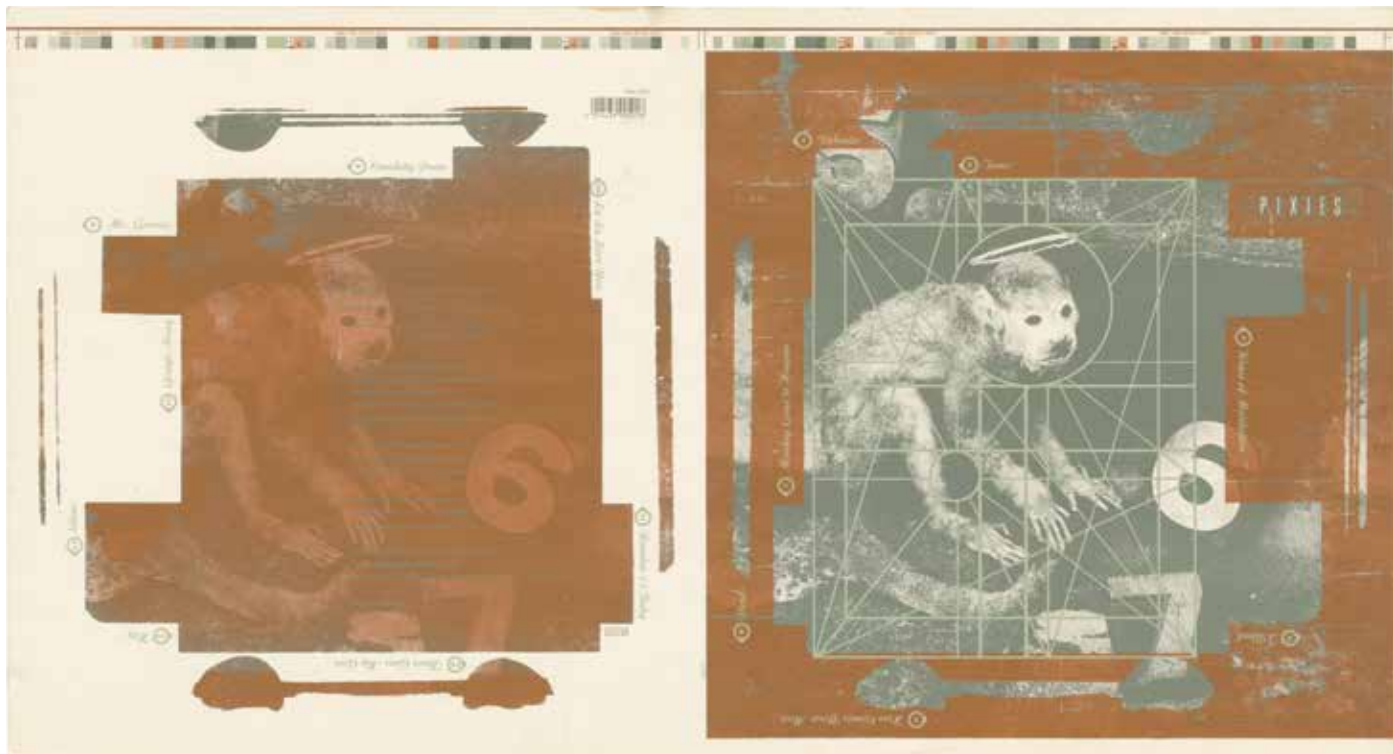
the Pixies, among many others. Oliver managed the graphic design for the Pixies' entire discography during his lifetime, with *Doolittle* being the most celebrated.

Photographer Simon Larbalestier is best known for his collaborative work with Oliver under 23 Envelope and v23. He provided photography for all the Pixies albums, helping to give the band their distinctive and opulent visual style.

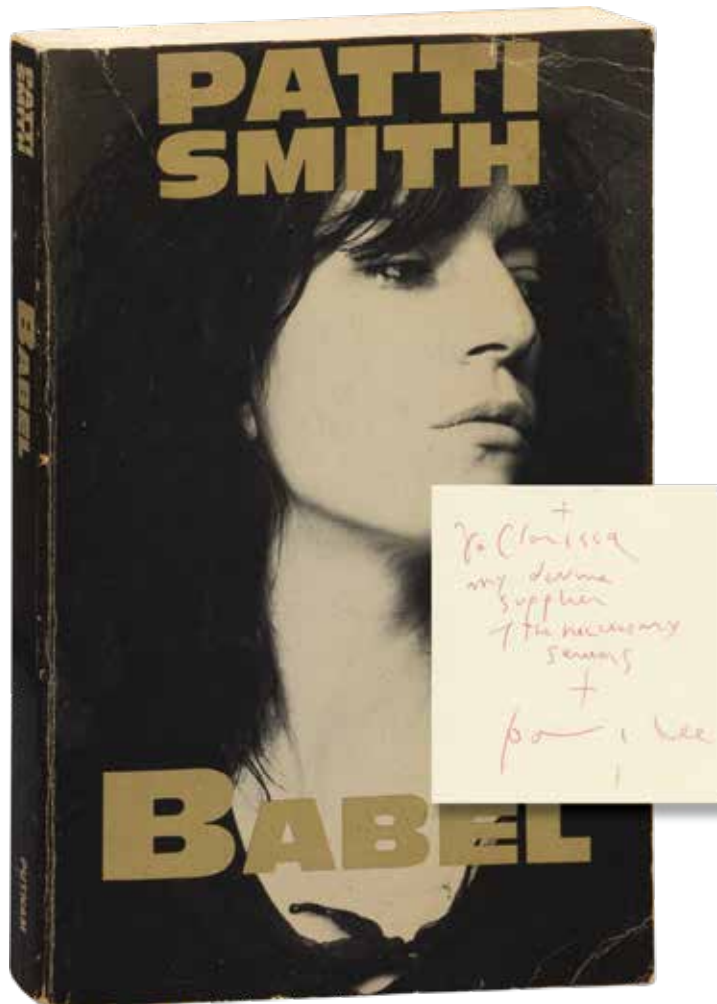
25.25 x 13.75 inches on heavy card stock. Near Fine overall.

**\$13,500**

# SIC MUSIC







## 82 PATTI SMITH Babel

New York: G.P. Putnam's Sons, 1978. First Edition, softcover, issued simultaneously with the hardcover edition. Inscribed by Patti Smith in a contemporary hand to noted art curator Clarissa Dalrymple on the half-title page: "To Clarissa / My divine supplier of the necessary serums / Patti Lee."

Laid in are two letters from Smith, both with their original mailing envelopes addressed in Smith's hand, to writer Glenn O'Brien. The first is a typed letter signed, postmarked May 19, 1972, thanking O'Brien for mentioning Smith's first book, *Seventh Heaven* (1972), in *Interview* magazine. The second is an autograph letter signed, undated but postmarked 1976, written on the verso of a French TWA map while on tour, regarding an O'Brien piece in *Oui* magazine, as well as playfully expressing Smith's keenness for the magazine's May 1976 covergirl, Sylvia Kristel.

Dalrymple is an independent art curator who championed early exhibitions of many of contemporary art's most crucial players. She has been heavily immersed in the New York art scene since the early 1970s.

O'Brien, a member of Andy Warhol's Factory in the 1960s, was a fixture of New York's punk and art scenes for over five decades. The first editor of *Interview* magazine, O'Brien also worked as editor of *Rolling Stone* and *High Times* magazines. O'Brien is also known for hosting the New York public access show *TV Party*, which aired from 1978 to 1982.

Very Good plus in illustrated card wrappers. Housed in a custom clamshell box and chemise.

Letters and envelopes Very Good plus to Near Fine overall.

**\$7500**



## 83 ROBERT MAPPLETHORPE (PHOTOGRAPHER) Wave

Vintage oversize promotional record store poster for the Patti Smith Group's 1979 album *Wave*. Cover photograph by Smith's longtime friend and former partner Robert Mapplethorpe.

Smith's fourth album, produced by Todd Rundgren, and the third and final album released from the Patti Smith Group. Featuring the classic tracks "Frederick" (dedicated to Smith's fiancé, MC5 guitarist Fred "Sonic" Smith) and "Dancing Barefoot," named one of *Rolling Stone* magazine's 500 Greatest Songs of

*All Time* and covered by artists as diverse as U2, Allison Moorer, Pearl Jam, and Simple Minds, among others.

36 x 36 inches, on heavy cardboard stock, with two small grommets for hanging at the top corners and a center horizontal fold, as issued. Light edgewear and faint rubbing at the extremities, else Near Fine.

**\$2500**



84

**MARTIN KAYE**

Original poster for a 1978 performance by The Patti Smith Group at Paradiso, Amsterdam

Vintage single color silkscreen poster for a 1978 performance by The Patti Smith Group at Paradiso, Amsterdam. Designed by Martin Kaye.

The opening act, Cake, was a Dutch reggae pop group, not to be confused with the 1990s alternative rock band from Sacramento, California.

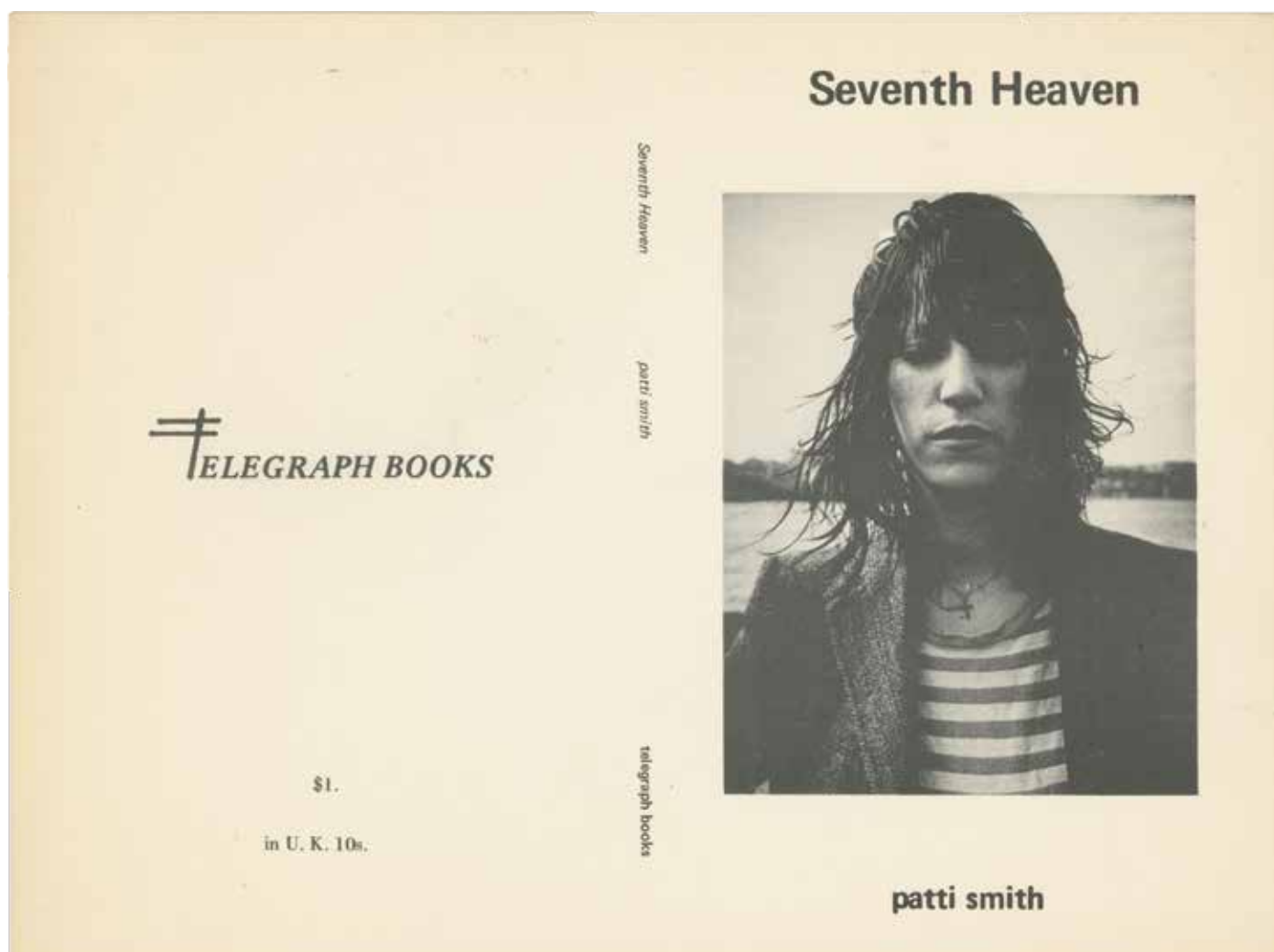
In 1978 The Patti Smith Group was touring in promotion of their third studio release, the highly acclaimed and commercially popular *Easter*, which contained one of Smith's most recognizable songs, "Because the Night," co-written by Bruce Springsteen.

Martin Kaye, one of the foremost poster designers of the punk era, was the Paradiso's longest serving in-house designer, from 1972 until 1983, with his studio in the basement of the venue. Kaye's silkscreen posters were usually produced in an edition of 125 copies which he would distribute throughout Amsterdam himself, accompanied by his dog Lady.

24 x 17 inches. Near Fine.

**\$2250**





85

**PATTI SMITH**  
**Seventh Heaven**

Original printer's proof for the cover of the First Edition published by Telegraph Books in 1972.

Patti Smith's first published collection of poetry.

7.5 x 10 inches. Light toning on the extremities, else Near Fine.

**\$1650**



86

**ROBERT WHITAKER**  
*Yesterday and Today*

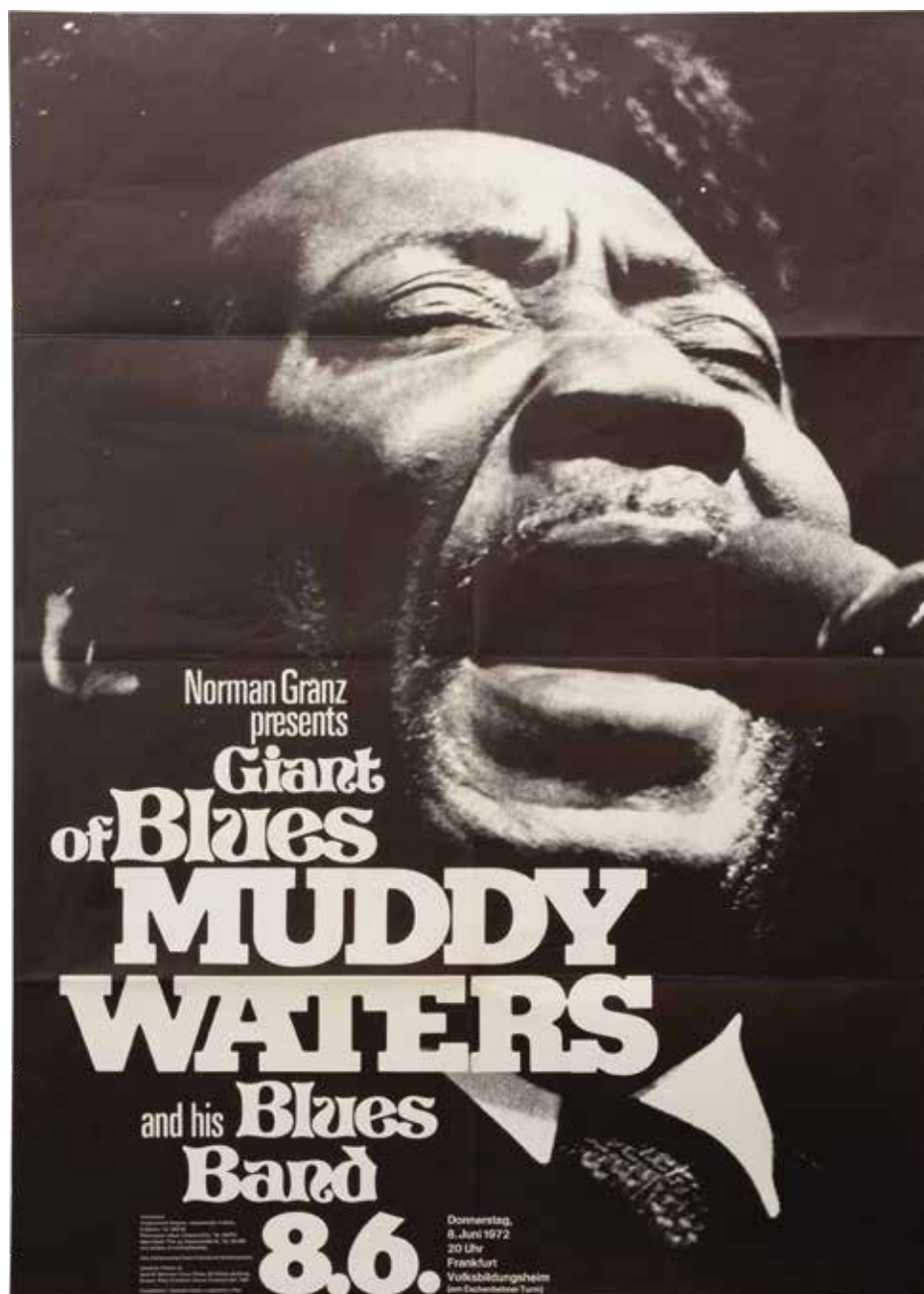
Vintage undistributed promotional poster for the notorious "butcher cover" of the Beatles' 1966 album *Yesterday and Today*. The photograph was quickly withdrawn by Capitol Records after public outrage, to be replaced by the "steamer trunk" photograph.

The poster has been bootlegged numerous times: vintage copies have the word "Incredible" printed in bright red across the top, and the Capitol logo at the

bottom in jet black (as opposed to dark brown). Many of the known bootlegs have a small bluish blemish, with a light dot at the center, just to the right of the word "Yesterday" on the album cover.

18 x 22 inches. Easily Near Fine, never distributed, unfolded and rolled as issued.

**\$6500**



87

**GÜNTHER KIESER****Muddy Waters and His Blues Band**

Vintage concert poster for Muddy Waters' performance at the Volksbildungsheim, in Frankfurt, Germany, on July 8, 1975.

Designer and artist Günther Kieser is best known for the concert posters he created for German promoters Lippmann & Rau. Working initially with designer Hans Michel and then on his own, Kieser designed a number of iconic posters for jazz artists including Duke Ellington, Ella Fitzgerald, Count Basie, and Miles Davis, and rock artists including the Grateful Dead,

Fleetwood Mac, The Doors, and The Who. His most famous poster, advertising a series of 1968 German shows by The Jimi Hendrix Experience, depicted Hendrix with multi-colored neon tubes flowing from his hair.

23.75 x 33 inches, machine folded as issued. With two pin holes at the top corners, and light toning on the verso, else Near Fine.

**\$5000**





88

# **BURT GOLDBLATT**

## **Archive of 19 photographs of key mid-century American jazz musicians**

Archive of 19 photographs of mid-century jazz and blues icons, taken by noted jazz photographer Burt Goldblatt between the 1940s and 1960s. All with Goldblatt's credit stamp on the verso, and nearly all unpublished to our knowledge.

Included are photographs of Wes Montgomery, Woody Herman (4), Ron Carter, Dexter Gordon, Lionel Hampton (2), Johnny Hodges, Milt Jackson (2), "Cannonball" Adderley, Maxine Sullivan, Nat Adderley (2), Bud Freeman, Monk Montgomery, Buddy Montgomery, Phil Woods, and others.

Goldblatt is known for his photographic work for album covers from the late 1950s to 1960s. His credits include

work for Billie Holiday, Herbie Mann, Carmen McCrae, and others.

18 of the photographs bear Goldblatt's stamp on the verso (in various stamp formats over a 30-year period), though all are from his archive.

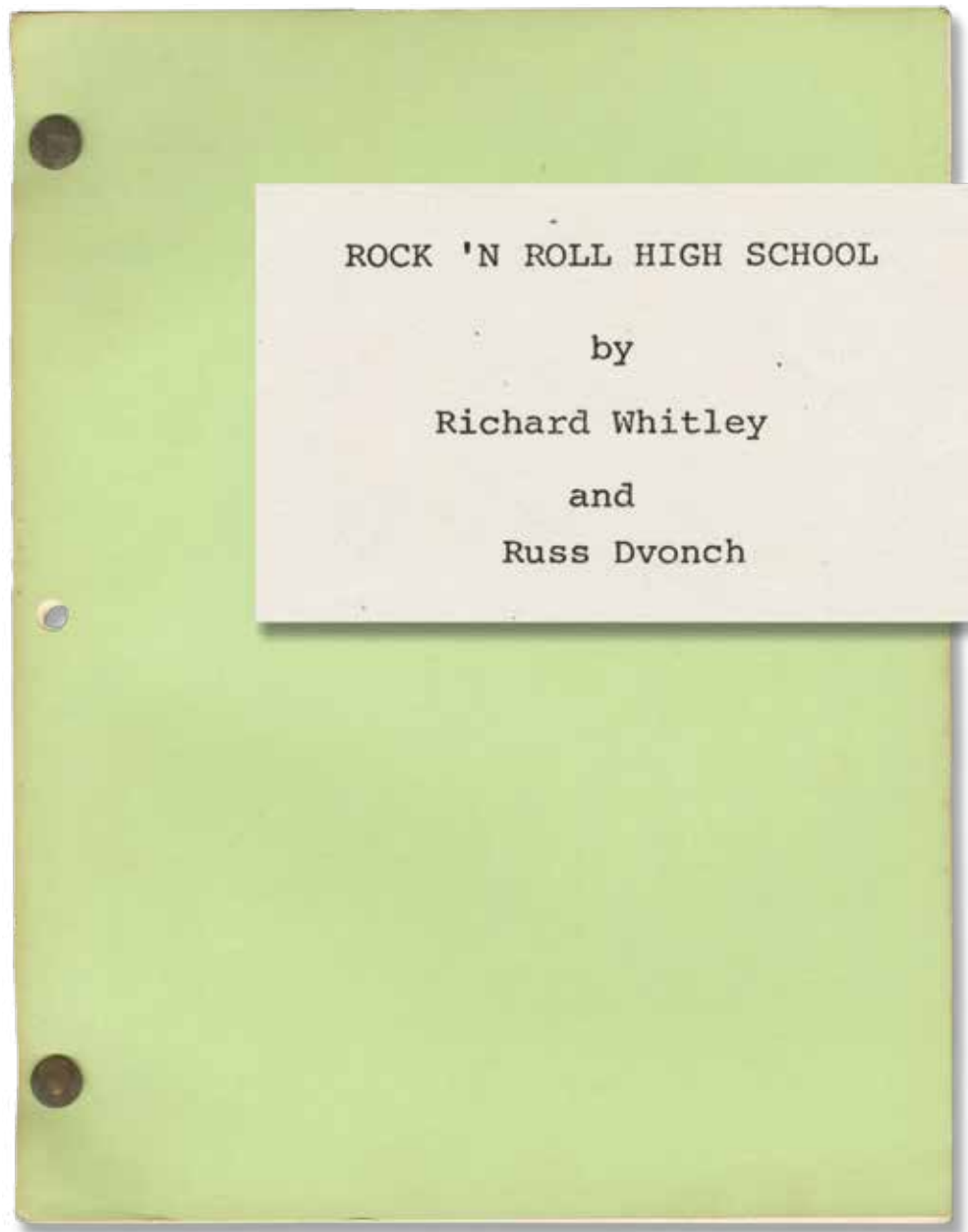
17 photographs approximately 8 x 10 inches, two approximately 5 x 7 inches.

Very Good to Near Fine, one with a vertical crease.

Additional images can be found on our website.

**\$4500**





89

**THE RAMONES (STARRING)**  
**ALAN ARKUSH (DIRECTOR)**  
**ROGER CORMAN (PRODUCER)**  
Rock 'n' Roll High School

Final Draft script for the 1979 film, dated October 5, 1978. Copy belonging to actor Dick Miller, with his holograph pencil and ink annotations on several pages. Accompanying the script is a cast list and contact sheet for the film.

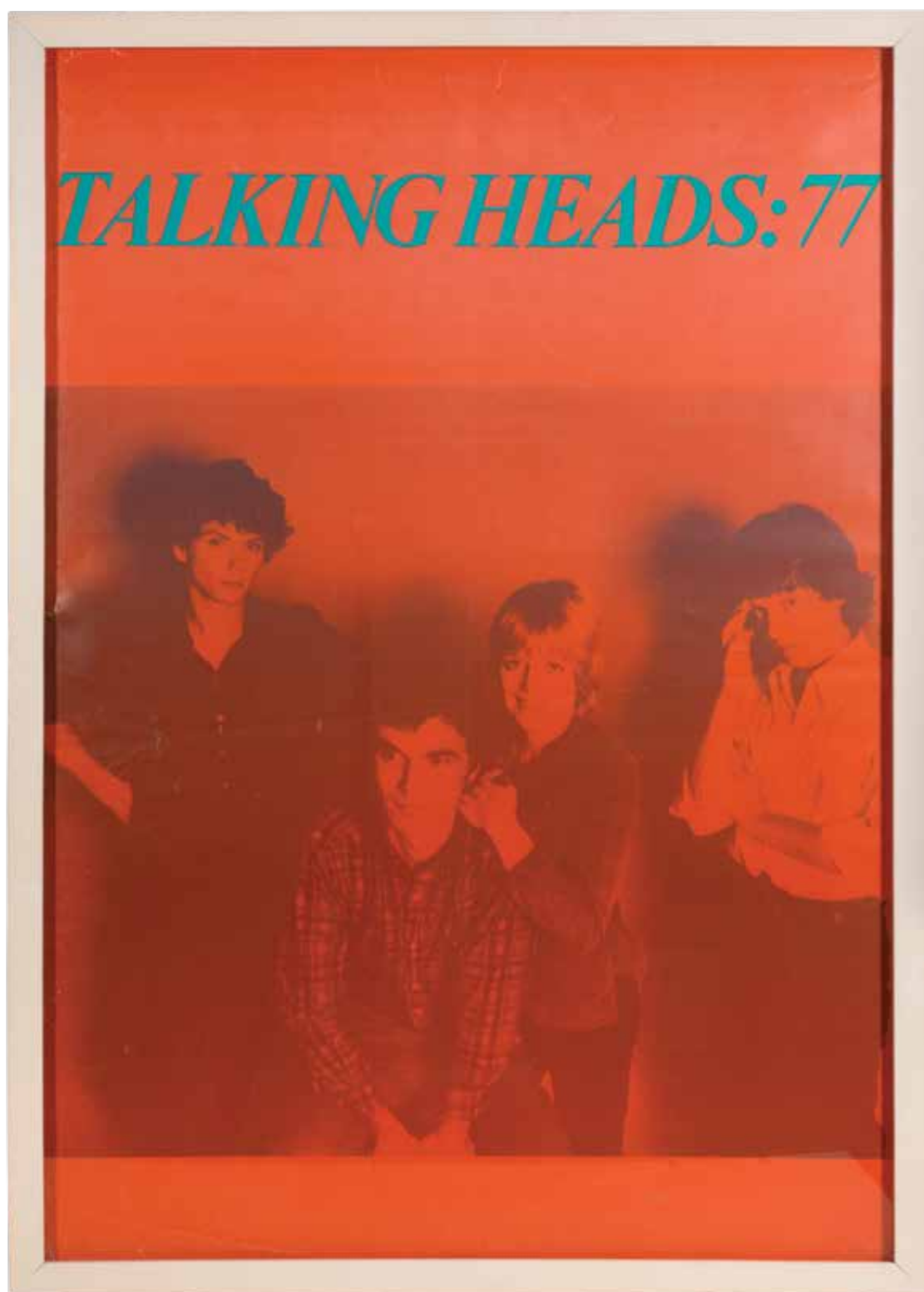
Interestingly, there is no direct reference to The Ramones in the script—the band that the film's character Riff Randall is obsessed with was left blank, so that the name of whichever group New World

Pictures chose to appear in the film could be inserted. A cult classic, about rock music-addicted high school students who, with the help of The Ramones, take control of their school from the teachers and principal.

Carlson and Connolly, *Destroy All Movies*. McPadden, *Heavy Metal Movies*.

**\$3500**





90

### Talking Heads 77

Vintage UK tour poster for the Talking Heads' first tour outside US borders in—you guessed it—1977. Any vintage posters from the first year of the band's existence are uncommon, and this is one we have never encountered before.

27.5 x 19 inches. In a custom archival frame. Very Good plus, with a few faint creases, but still clean, bright, and completely unfaded.

**\$2850**



91

**CAPTAIN BEEFHEART AND THE MAGIC BAND**

Original poster for the 1977 concert at the Fête du nouveau Populaire de Paris, inscribed by Beefheart

Vintage concert poster for a performance by Captain Beefheart and the Magic Band at the Fête du Nouveau Populaire de Paris on November 19, 1977. Boldly inscribed by Beefheart (under his legal name) to Warner Brothers Records national publicity director Robert Merlis: "To Robert Merlis / Thank you / Don Van Vliet." A rare two-color graphic variant of the art from the classic 1969 album *Trout Mask Replica*.

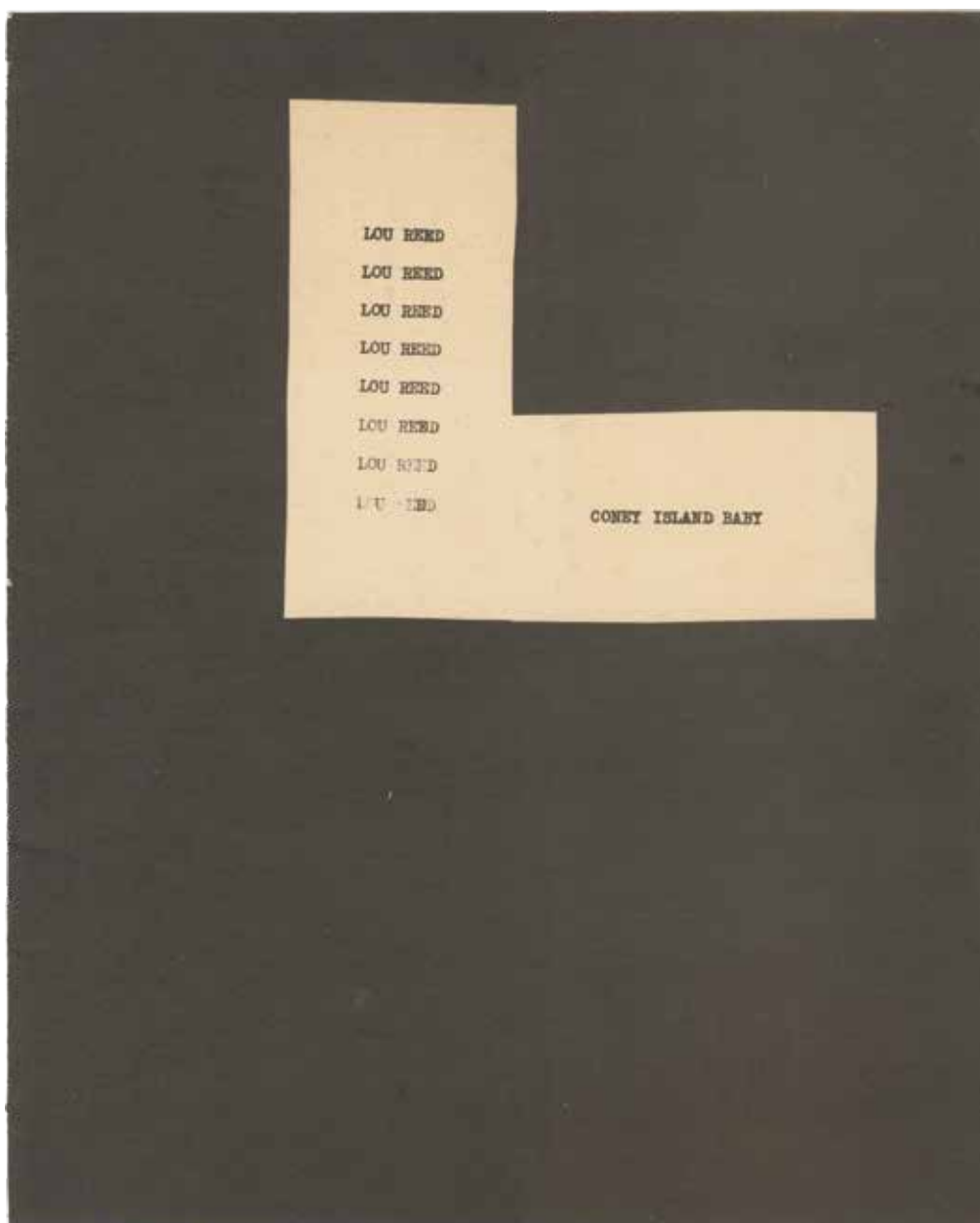
In 1977, Don Van Vliet emerged from the only drought of his career, 1973-1976, and put together an ensemble that was the equal of the one that recorded *Trout Mask Replica* in 1969. He took that ensemble on tour, and upon return from the tour recorded the

classic *Shiny Beast (Bat Chain Puller)*, launching the final phase of his storied musical career.

The 1977 concert at Le Nouvel Hippodrome was part of a two-day music festival in support of the French Nationalist Socialist Party, held for an audience of about 10,000 people. It was the only performance by the band in Europe between November 1975 and October 1980.

23.75 x 34.25 inches. Linen backed and rolled. With some faint rubbing along bottom text, and very faint waterstaining, else Near Fine.

**\$2250**



92

**LOU REED (ARTIST)****ANDREW WYLIE (DESIGNER)****MICK ROCK (PHOTOGRAPHY)****LESTER BANGS, DAVID BOWIE, RALPH J. GLEASON, JOHN ROCKWELL, ANDY WARHOL (QUOTES)****Coney Island Baby**

Vintage press booklet for Lou Reed's 1975 album *Coney Island Baby*, designed by Andrew Wylie, with photographs by Mick Rock. Containing edited lyrics from the album's title track, and featuring quotes by Lester Bangs, David Bowie, Ralph J. Gleason, John Rockwell, and Andy Warhol. Rare.

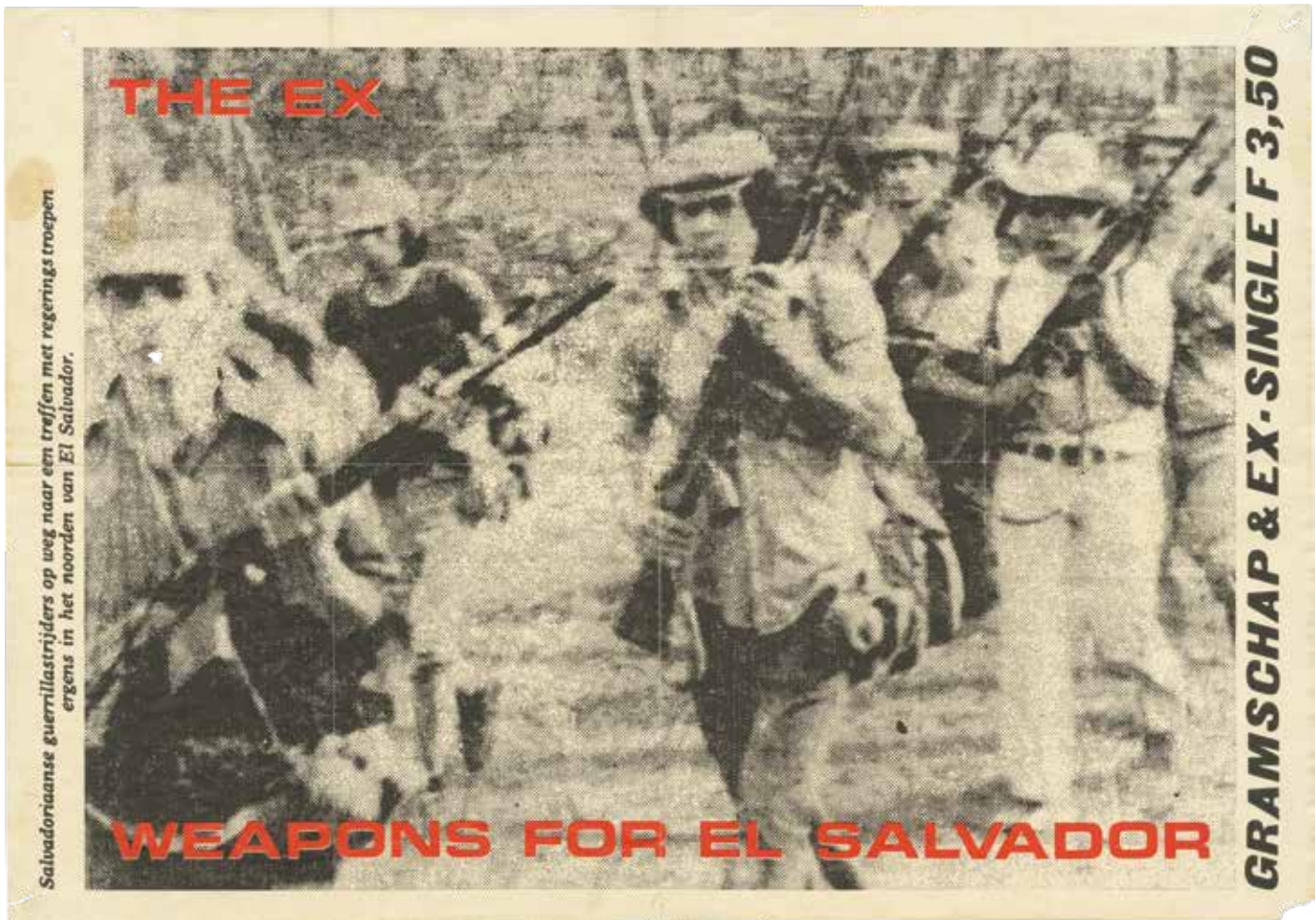
An unusual press booklet, befitting Reed's output from the 1970s, designed and produced in a

decidedly 1970s, DIY, New York underground style. In the 1980s Wylie would become Reed's long-term literary agent.

8.5 x 10.75 inches, side-stapled in card wrappers. Four pages. Faint rubbing on the wrappers, with light toning overall, else Near Fine. Crisp and clean.

**\$950**





93

## THE EX Weapons for El Salvador

Vintage poster for the early 1981 single. Discogs lists the single as "War is Over (Weapons for El Salvador)," and notes that it was released with a poster and lyric booklet—likely the poster found here.

The poster features text in Dutch along the left border, captioning the photograph and translating to "Salvadorian guerrillas en route to clash with government forces somewhere in northern El Salvador."

Formed during the Dutch punk explosion of 1979, The Ex have been steadily producing music for 40

years, blending a variety of genres including punk, free jazz, and folk music. In the early 2000s the band formed a running collaboration with legendary Ethiopian saxophonist Getatchew Mekuria, leading to more than a hundred concerts and two recordings.

23.75 x 16.75, folded as issued. Very Good, with a few thumb sized stains, a small chip at the lower right corner, and four pin holes at the other three corners.

**\$475**



94

**SANDRO GIRELLA**

Original photograph of Chet Baker and Ruth Young in Milan

Vintage borderless oversize photograph of musicians Chet Baker and Ruth Young with an unknown man in Milan, circa 1977. Stamp of photographer Sandro Girella on the verso.

Baker would record his album *The Incredible Chet Baker Plays and Sings* in Milan in 1977.

8 x 12 inches. Very Good plus, with light creasing at the corners.

**\$450**

**95 NAT KING COLE, EARTHA KITT,  
CAB CALLOWAY, ELLA FITZGERALD,  
MAHALIA JACKSON (STARRING)  
St. Louis Blues**

Vintage borderless reference photograph from the 1958 film, showing actor Nat King Cole at the piano, with Eartha Kitt watching from behind. Stamp of National Film Archive on the verso, along with cropping annotations in holograph pencil and ink.

A dramatization of the life of African American composer and musician W.C. Handy, from his early experiences with his preacher father to his success as a blues songwriter.

10 x 8 inches. Near Fine.

Hirschhorn, *The Hollywood Musical*.

**\$450**



**96 NAT KING COLE, EARTHA KITT, CAB  
CALLOWAY, ELLA FITZGERALD, MAHALIA  
JACKSON (STARRING)  
ALLEN REISNER (DIRECTOR)  
St. Louis Blues**

Vintage borderless reference photograph from the 1958 film, showing Bing Crosby visiting actors Nat King Cole and Eartha Kitt on the set—a convergence of three of the greatest popular vocalists of the 1950s. Printed mimeo snipe affixed to the verso.

9.5 x 7.5 inches. Near Fine.

Hirschhorn, *The Hollywood Musical*.

**\$450**





## 97 LENA HORNE, TOMMY DORSEY (STARRING) Broadway Rhythm

Vintage photograph from the 1944 film musical, showing actors George Murphy, Ginny Simms, and Tommy Dorsey. Small printed snipe affixed to the verso.

Loosely based on the 1939 musical play *Very Warm for May* by Jerome Kern and Oscar Hammerstein II. A retired vaudevillian clashes with his son, a successful Broadway producer, who believes modern audiences need more sophisticated entertainment.

Set in New York.

10 x 8 inches. Very Good plus overall, with brief wear at the corners.

Hirschhorn, *The Hollywood Musical*.

**\$375**



## 98 LOUIS ARMSTRONG (STARRING) EDWARD R. MURROW (DIRECTOR) Satchmo the Great

Vintage studio still photograph from the 1957 documentary film, showing legendary television commentator Edward R. Murrow sitting next to jazz great Louis Armstrong.

A biography following Armstrong and his band as they embark on a world tour.

Shot on location in Cape Town, South Africa, in London, England, and in Memphis, New Orleans, and New York in the US.

10 x 8 inches. Very Good plus, faintly and evenly toned.

**\$475**



99

**DANNY KAYE, BARBARA BEL GEDDES,  
LOUIS ARMSTRONG (STARRING)  
MELVILLE SHAVELSON (DIRECTOR)  
The Five Pennies**

Vintage reference photograph of actor Danny Kaye telling a joke to actor Louis Armstrong and Armstrong's wife Lucille on the set of the 1959 film. Printed mimeo snipe and cropping annotations on the verso.

Based on the rise to success of jazz cornet player and bandleader Loring Red Nichols. Nominated for four Academy Awards.

Set in Los Angeles and New York.

8 x 10 inches. Near Fine.

**\$375**



100

**DUKE ELLINGTON (COMPOSER)  
JAMES STEWART, LEE REMICK,  
BEN GAZZARA (STARRING)  
OTTO PREMINGER (DIRECTOR)  
Anatomy of a Murder**

Vintage photograph of Lee Remick, Duke Ellington, and Jimmy Woode rehearsing on the set of the 1959 film.

The first major Hollywood film to feature a score by an African American composer. Composed by Ellington and Billy Strayhorn (uncredited) and performed by Ellington's Orchestra, the score won three Grammy Awards in 1959.

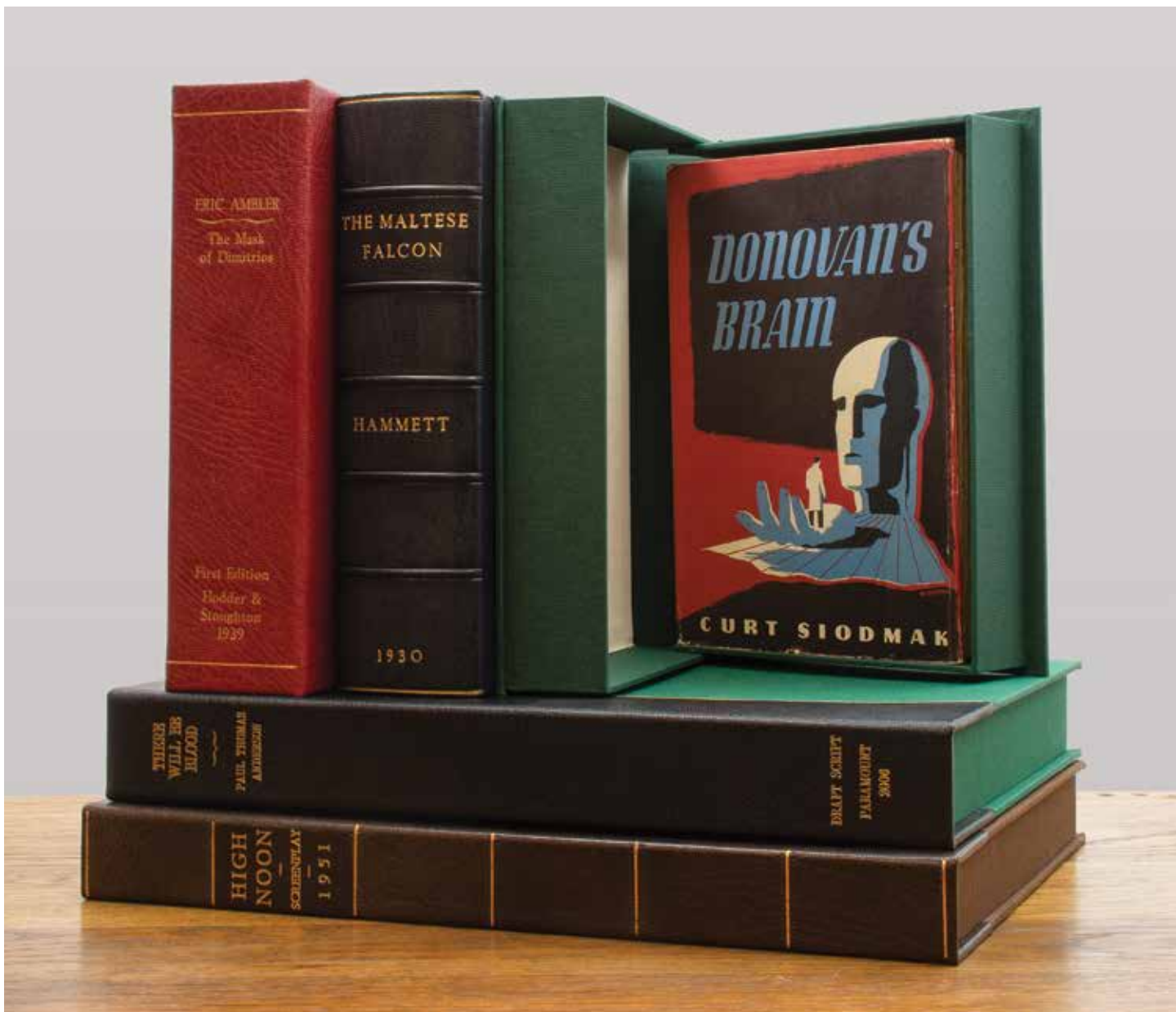
Based on the 1958 novel by John D. Voelker, writing under the pseudonym Robert Traver. Nominated for seven Academy Awards.

10 x 8 inches. Near Fine, with very light creasing.

National Film Registry. Criterion Collection 600. Penzler 101. Rosenbaum 1000. Spicer US. Grant US. Selby US.

**\$325**





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