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CATALOG FIFTY-ONE

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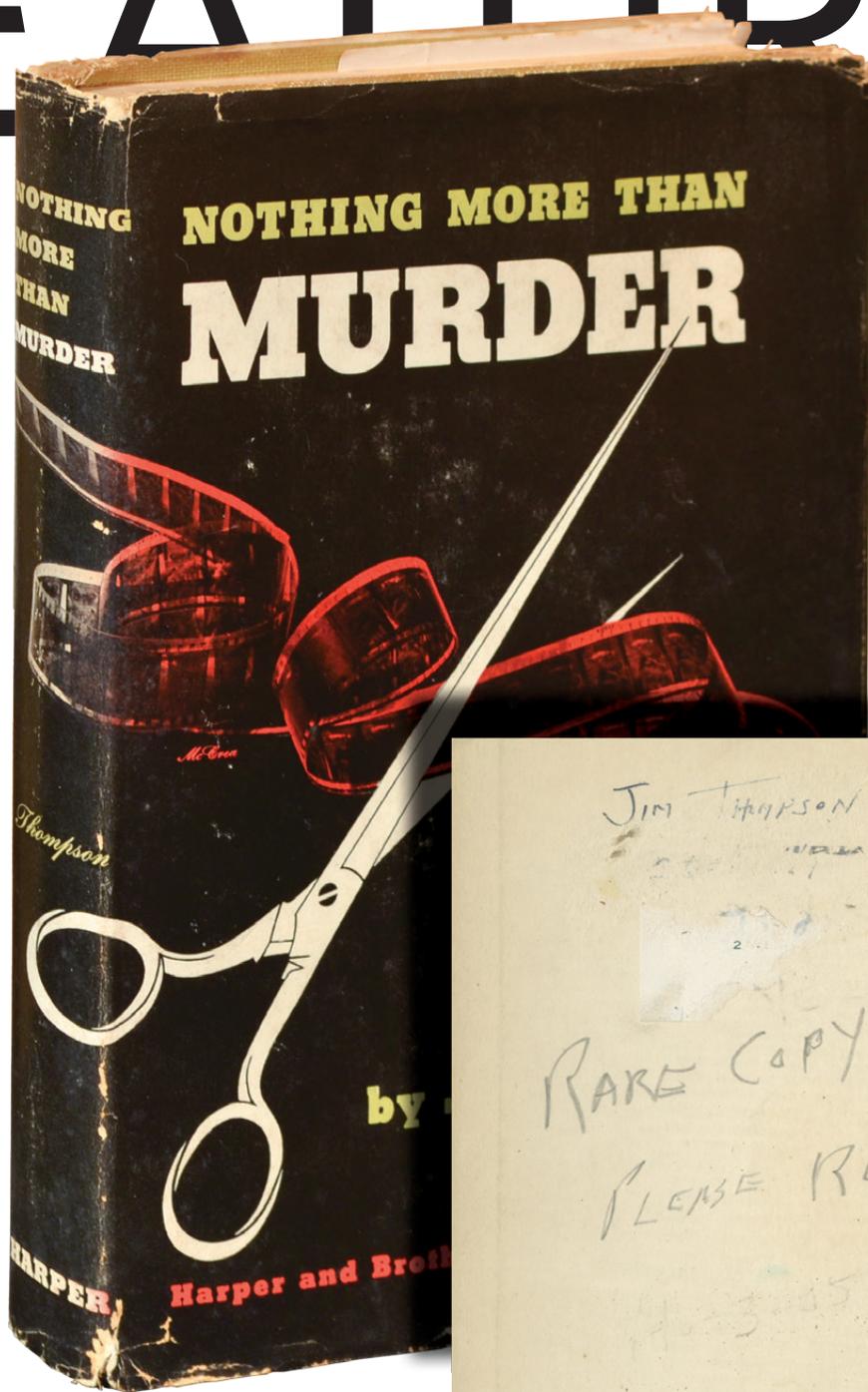
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FEATURED



Author's copy, with full provenance

1

JIM THOMPSON

Nothing More Than Murder

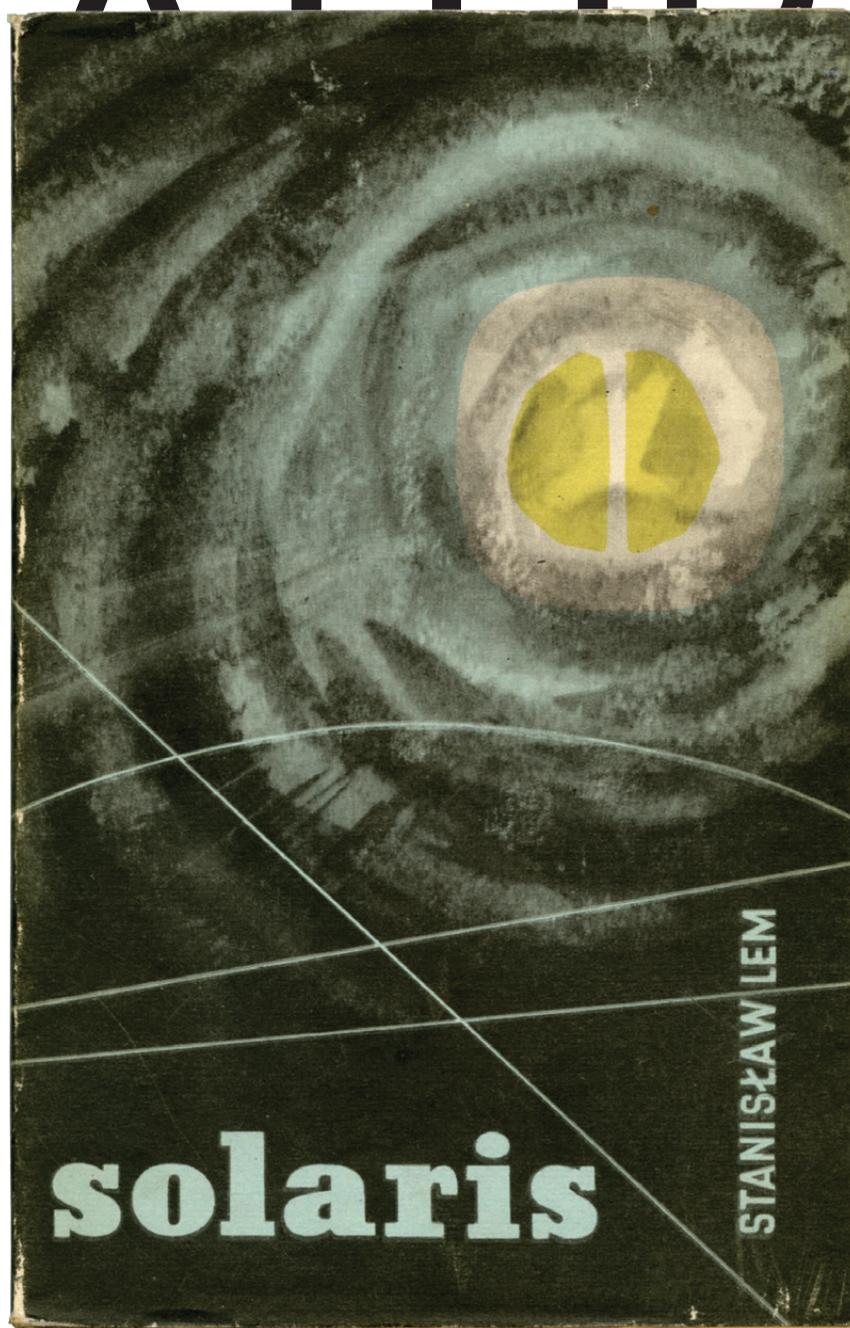
New York: Harper and Brothers, 1949. First Edition. Author's copy, with his ownership name and notation on the front endpaper: "Jim Thompson / RARE COPY / PLEASE RETURN." Remnants of Thompson's previous address label on same, as well as an attempted erasure of his old telephone number in holograph ink. From the estate of Jim Thompson, and with a letter of provenance from Thompson's daughter Sharon Reed-Thompson.

The author's third and final novel to be published in hardcover, followed by a career of paperback originals.

About Very Good in a Very Good dust jacket.

\$15,000

FEATURED



2 **STANISŁAW LEM** Solaris

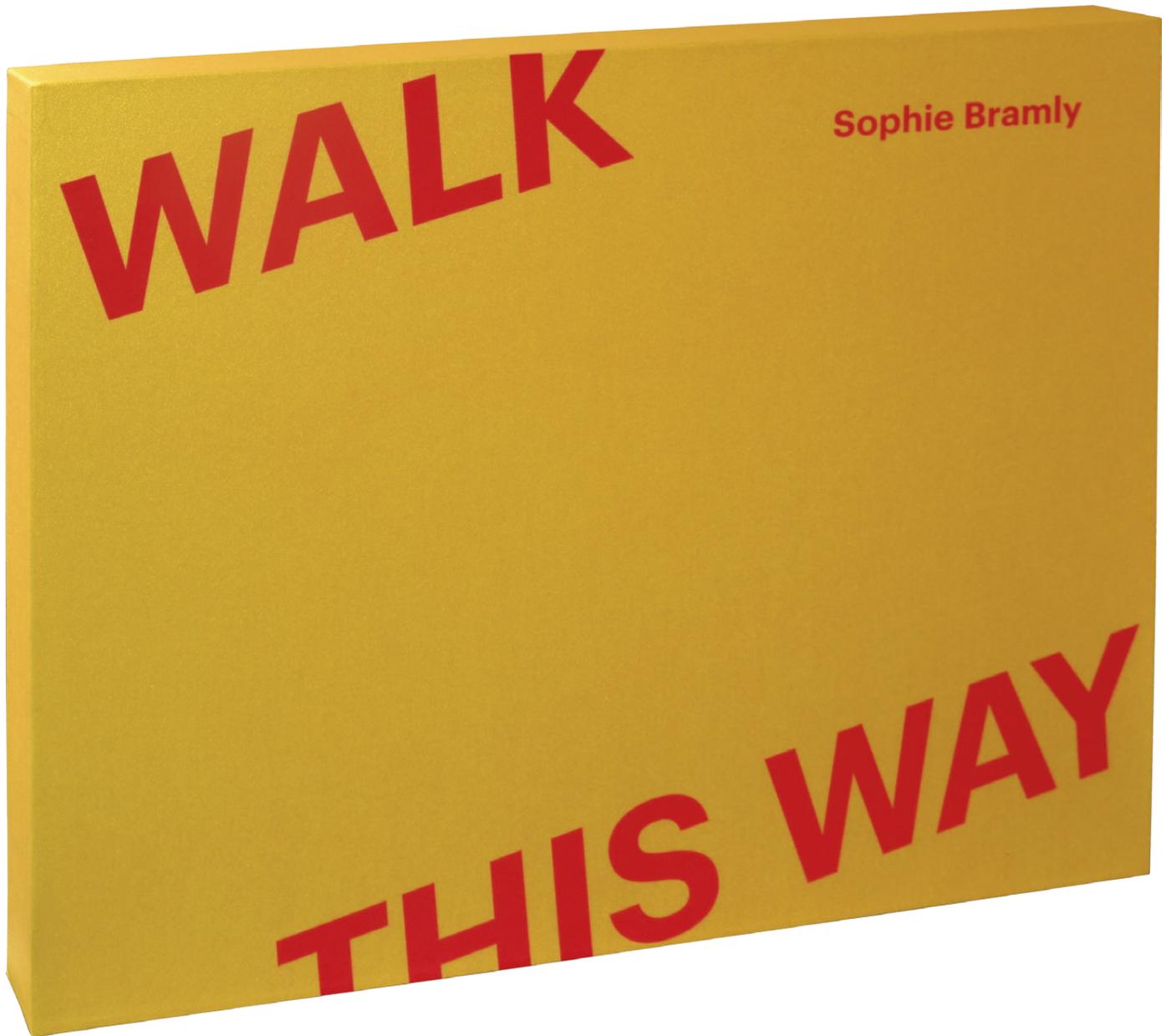
Warsaw: Wydawnictwo Ministerstwa Obrony Narodowej, 1961. First Polish Edition, preceding all others. Not published in another language until the French edition in 1964, and not in English until the Walker edition in 1970.

Lem's seminal novel about a vast ocean world that resists communication from the outside by imposing hallucinations on its visitors. One of the most famous science fiction novels of the twentieth century, with printings well into the millions. Filmed three times

with great imagination: first by Russian director Boris Nirenburg in 1972, then in 1974 by Russian director Andrei Tarkovsky, and most recently in 2002 by American director Steven Soderbergh.

Near Fine in wrappers, in a Near Fine example of the rare dust jacket. Jacket has a thumbnail size chip at the rear panel, else exceptional.

\$4500



Copy No. 1

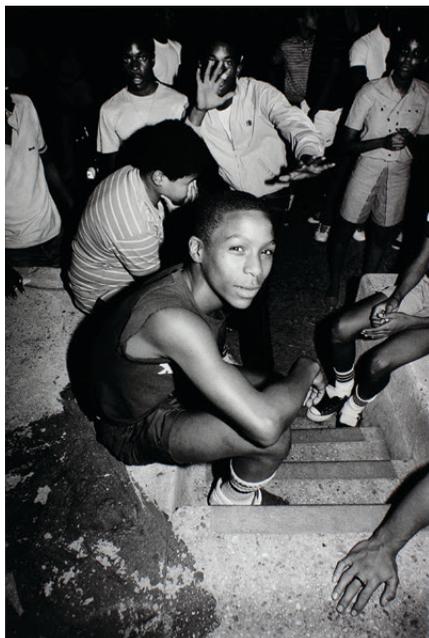
3

SOPHIE BRAMLY
Walk This Way

Paris: Editions 213 / Steidl, 2015. Deluxe Limited Edition portfolio. One of five copies (this being copy No. 1) of photographer Sophie Bramly's complete portfolio of 47 matte finish photographic prints in both black and white and color, depicting the emerging hip hop scene of 1980s New York. Signed and numbered by the photographer on the limitation page, and again on the verso of each photograph. Housed in a gold and red multi-tiered custom box.

Also included is a copy of the limited edition softcover, published by Galerie 213, one of 500 copies (this being no. 058) containing a signed and numbered print by Bramly. With an introduction by Fab 5 Freddie.

Arguably the most important photography portfolio documenting American hip hop that has ever been published, *Walk This Way* intimately showcases the burgeoning genre's emergence in 1980s Bronx New York, as captured via scenes backstage, in the homes of the artists, at art galleries, and of course while performing. Photographer Sophie Bramly left her native France to spend four years immersing herself in hip hop, becoming close friends with many artists, dancers, and their families. Compelled by the raw, vibrant energy of rap and hip hop, Bramly captured the outcast scene before it was considered a commodity, at a time when only a handful of clubs featured the music.



The early and largely African American scene represented a positive creative alternative to the poverty-related violence often found in the South Bronx, and has since become such a ubiquitous force that its stylistic influence can be found in nearly every facet of modern American culture, including in language, clothing, dancing, and the use of DJ sampling. Featuring Afrika Bambaataa, Kool Herc, Russell Simmons, The Beastie Boys, Run DMC, Keith Haring, Futura 2000, Herbie Hancock, The Furious Five, and more, this portfolio contains images of some of hip hop's greatest early innovators.

A versatile and multifaceted artist, Bramly later returned to Paris to host Europe's *Yo! MTV Raps*

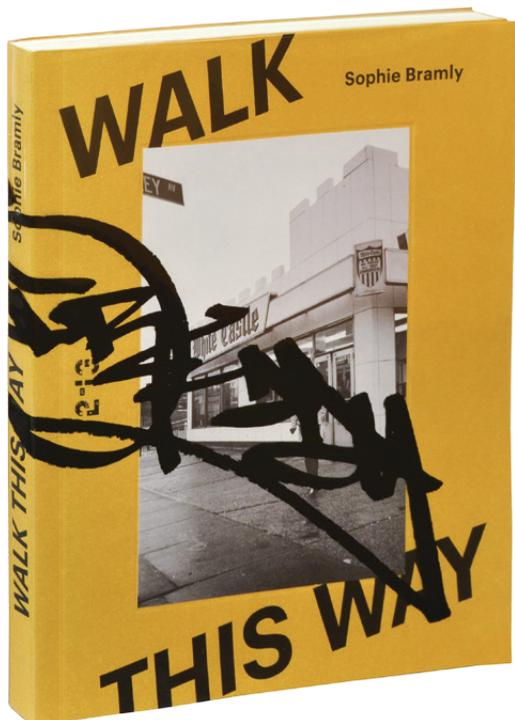
before creating a series of documentaries on sex and music, then going on to start her own production company that focused largely on female-oriented pornography.

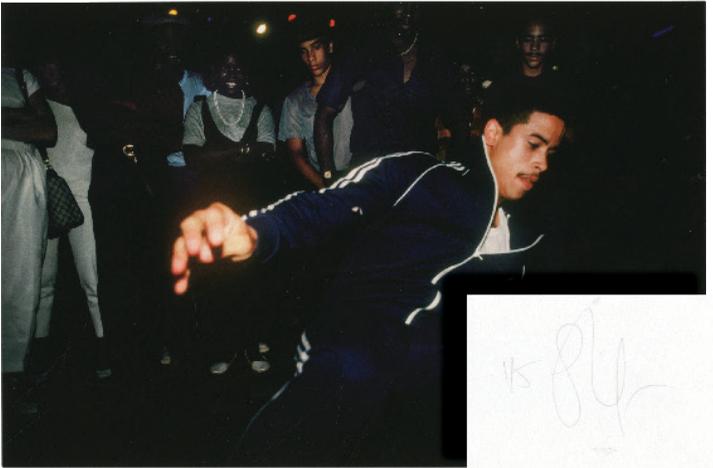
Portfolio includes: four 16 x 20 inch prints, twelve 7 x 9 inch prints, nine 5 x 7 inch prints, and twenty-two 11 x 9 inch prints, housed in a custom box. All photographs Fine, and housed in a Fine custom box.

Limited Edition: Fine in wrappers and a Fine printed acetate dust jacket.

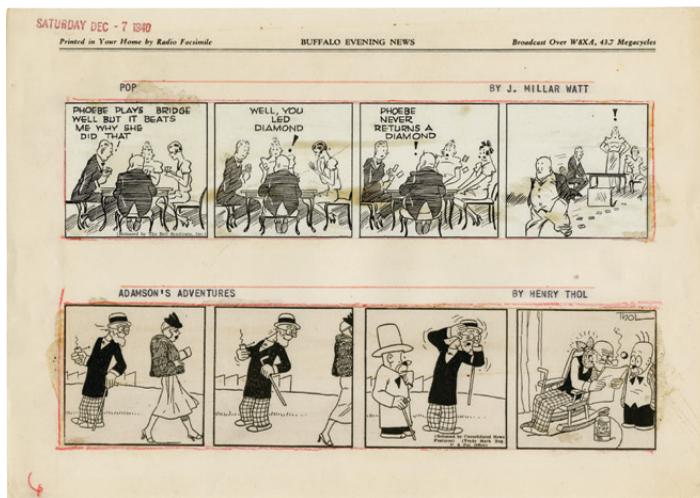
\$75,000

FEATURED





FEATURED



4 Archive of paste-ups for radiofax news articles from the Buffalo Evening News, 1940

Buffalo, NY: Buffalo Evening News, 1940. Archive of ten original paste ups of radiofax news articles by the *Buffalo Evening News*, dated variously between January 17 and December 7, 1940.

Radiofax, or radiofacsimile, was developed in the early twentieth century as a way to transmit images wirelessly using radio waves. RCA began manufacturing teleprinters for home use in the late 1920s, allowing people to receive and print local newspapers, as well as receive updated and breaking news, at home. Radiofax news services remained popular into the 1950s, when they were largely replaced by television. The technology is still used today by government weather services and the shipping industry.

The paste ups in this archive would have been prepared at the offices of the *Buffalo Evening News*, scanned and transmitted by radio to subscribers

in the area. Each paste up is date stamped, most with page numbers or brief layout guidelines in red pencil. Two of the paste ups feature copies of two comic strips (*Adamson's Adventures* by Henry Thol and *Smatter Pop* by Payne). The rest feature news items, including a visit by FDR to Buffalo and several items regarding the war in Europe, with photographs tipped directly onto the page.

An archive of scarce ephemera regarding a mostly forgotten method of media communication, which nevertheless served a precursor to both television and the wifi of today.

Paste ups 8. x 11 inches (22 x 28 cm), generally Very Good plus or better. Tipped in photographs Near Fine.

\$850



**5 JOHN CASSAVETES (DIRECTOR)
BEN GAZZARA, CATHERINE WONG, SEYMOUR CASSELL (STARRING)
The Killing of a Chinese Bookie**

Beverly Hills, CA: Faces Music, 1976. Original poster for the 1976 film, this being Style E, a striking two-color calligraphic design, with the film title printed in Chinese and Cassavetes' name printed in English. One of eight styles, all rare, issued by Faces Music, Cassavetes' small independent production company.

Faces was a company as radical as the director himself, and made small runs of posters in a wide

variety of non-standard sizes and using an artful, immediately recognizable style that represented a complete departure from standard film advertisement.

15 x 21 inches (38 by 53 cm). Fine, on archival linen, rolled.

\$3500



6 **MICHAEL CRICHTON (NOVEL)**
PAUL BACON (ARTIST)
The Great Train Robbery

Circa 1975. Original full color jacket design artwork by designer Paul Bacon for Michael Crichton's best selling 1975 novel. Signed by Bacon at the lower corner of a paper matting affixed to the board with masking tape. Artwork pertaining to jacket design is scarce, and this is the only piece we have ever handled by the legendary designer.

Acrylic and pen on board, with stunningly bright colors and fine, detailed line work not quite done justice by the printed jacket. Likely the final before production, as it matches the published version exactly, and Bacon typically did not do multiple takes of his ideas.

Designer of more than 6000 books covers over a career that spanned five decades, Paul Bacon was

as influential as he was prolific, creating iconic covers for books like *Catch-22*, *One Flew Over the Cuckoo's Nest*, *Slaughterhouse Five*, *Shogun*, and *Jaws*. He designed covers for several of Crichton's novels in addition to *The Great Train Robbery*, including *The Andromeda Strain*, *Terminal Man*, and *Eaters of the Dead*. In addition to books jackets, Bacon designed over 200 jazz album covers, mostly for Riverside Records.

Included is a copy of the First Edition of the novel. Very Good plus in an about Near Fine dust jacket.

Board 20 x 14 inches (51 x 35 cm). Image 16 x 11 inches (41 x 28 cm). Fine.

\$3250



**7 LOUISE BROOKS (STARRING)
 ANDRE PICARD, YVES MIRANDE (PLAY)
 ADOLPHE MENJOU, NOAH BEERY, VIRGINIA VALLI (STARRING)
 Evening Clothes**

Los Angeles, CA: Paramount Pictures, 1927. Vintage hand color tinted lobby card for the 1927 silent film. Pictured are a curly haired Louise Brooks, looking past an oblivious Wallace Beery and toward a typically sly Adolphe Menjou.

Based on the French play *L'homme en habit* (*The Man in Evening Clothes*) by Andre Picard and Yves Mirand. Today considered a lost film.

11 x 14 inches (28 x 35 cm). Near Fine.

\$1750



You too can star opposite Jayne Mansfield

8

JOSEPH COSSMAN (DESIGN)

JAYNE MANSFIELD (APPROPRIATED IMAGE)

Intimate Strangers

Los Angeles, CA: Joseph Cossman, circa 1955. Original merchandising poster for a non-existent film, created by entrepreneur Joseph Cossman for no other purpose than to sell the poster via mail order to individuals who wished to live in a world where they co-starred with Jayne Mansfield as their romantic female lead. In this case, the lucky man was Ernie Cisney.

The poster was printed first as a four-color poster lacking the name of the co-star below Jayne Mansfield's, and when ordered the purchasing party's name would be added. Apart from the names of Cossman and Mansfield, along with a wild appropriation of the Fawcett Gold Medal logo at the top right corner, none of the names on the poster represent real persons in the film industry.

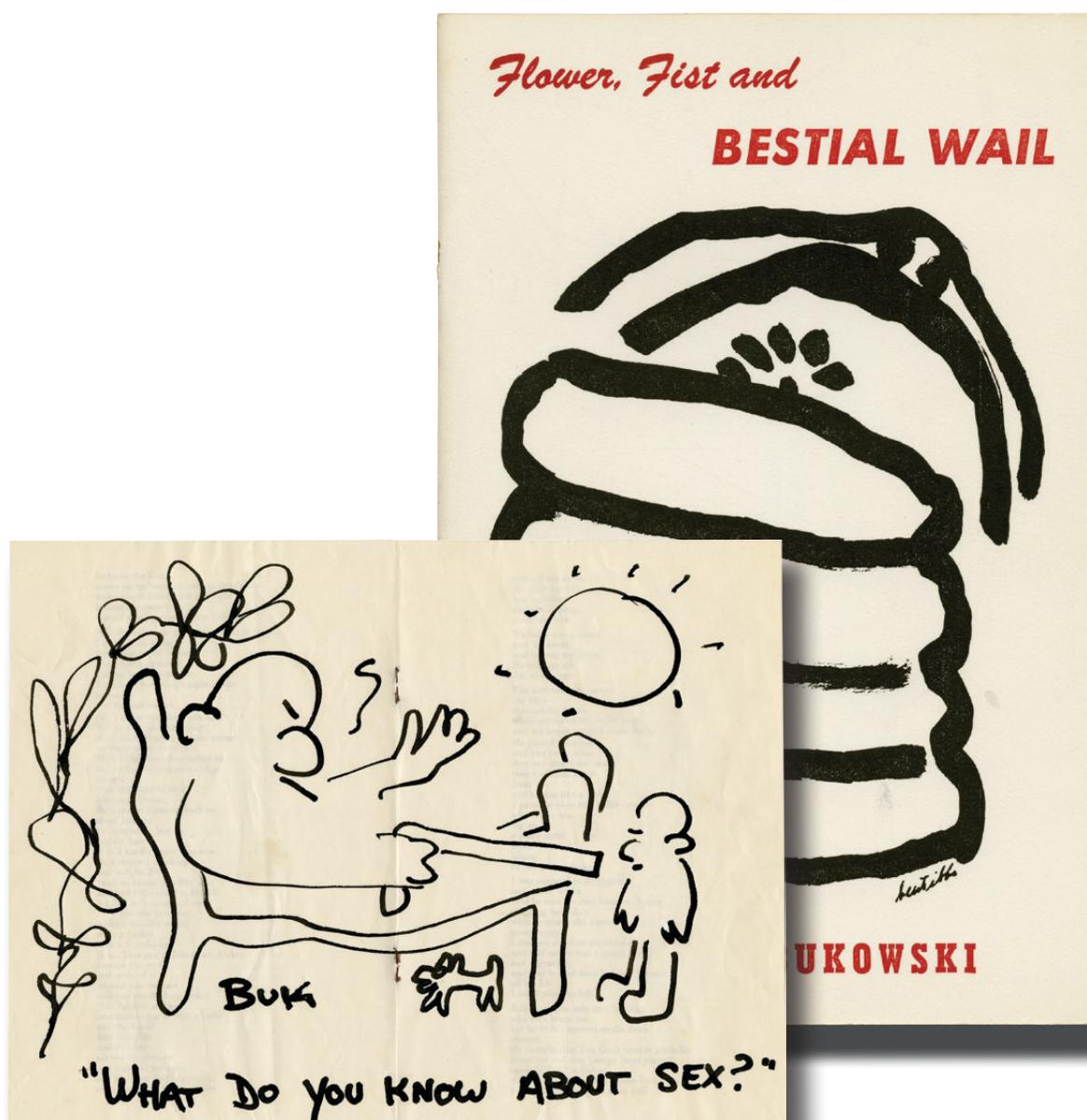
Cossman was a mail-order magnate, responsible for the invention and marketing of such memorable

1950s products as the Spud Gun and the Ant Farm, marketed entirely through comic books, newspapers, and magazines. The poster here represents an attempt on Cossman's part to sell posters as inventions rather than an advertisement of an actual film. Though it no doubt never crossed Crossman's mind, a fascinating early example of meta-advertising.

Research has produced two other examples of the poster (images only) with the same design but different fictional names, this being the only actual example of the poster we have handled or seen.

17 x 28 inches (44 x 71 cm). Folded, with a few pinholes at the corners, a couple of short separations at the folds, and a tiny chip at one corner. Very Good overall.

\$425



One of Five Author's Copies

9 CHARLES BUKOWSKI Flower, Fist and Bestial Wail

Eureka, CA: Hearse Press, 1960. First Edition. One of no more than five "author's edition" copies with an original illustration by the author bound in. During the 1970s, Bukowski still had a number of copies of this book and decided to make between three and five unique copies by binding in original artwork or poetry—beginning a practice that would continue later with the author's Black Sparrow Press publications.

The author's literary debut, a chapbook of poetry, preceded by two broadsides. The illustration in this copy shows an old man pointing his cane at a young boy and growling: "What do you know about sex?"

Bukowski would go on to international fame and become one of the most prolific modern writers on the west coast, continuing an ethos begun by Jack Kerouac, Allen Ginsberg, and John Fante.

Publisher's illustrated saddle-stitched wrappers, 8 x 5 inches (21 x 14 cm), 28 unnumbered pages. Fine. In a cloth clamshell box, Near Fine.

Krumhansl 3.

\$12,500



10

DAVID HOCKNEY (SUBJECT)

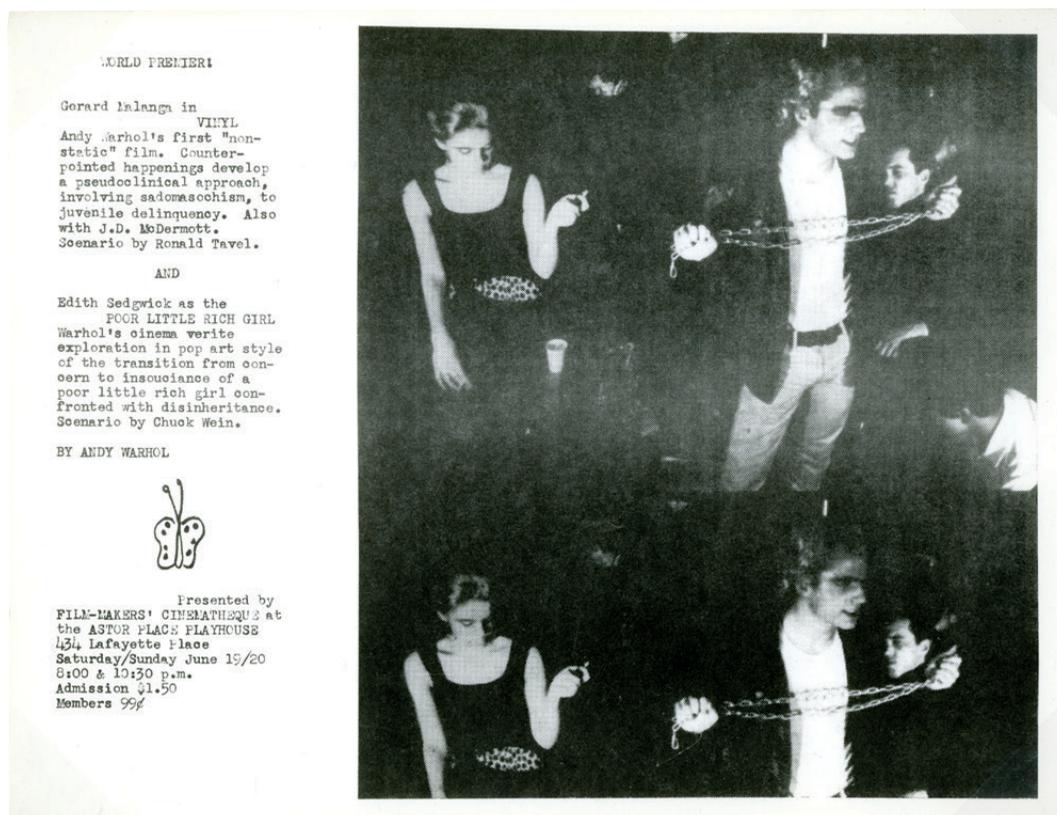
JACK HAZAN (DIRECTOR, CINEMATOGRAPHER, PHOTOGRAPHER)

A Bigger Splash

London: Buzzy Enterprises, circa 1972-1973. Small archive of three vintage black-and-white double weight reference photographs from Jack Hazan's 1973 film about artist David Hockney, mixing documentary and fictionalized elements (both represented here). With some notations on the verso of each, and each with a reference number.

8 x 7 inches (21 x 17 cm), with irregular margins as struck. Fine.

\$1450



11

ANDY WARHOL (DIRECTOR)
ANTHONY BURGESS (NOVEL)
RONALD TAVEL (CONCEPT)
GERARD MALANGA, ONDINE, EDIE SEDGWICK (STARRING)

Vinyl and Poor Little Rich Girl world premiere at the Filmmakers' Cinematheque

New York: Andy Warhol, 1965. Vintage mimeograph poster advertising the world premiere of Andy Warhol's seminal films, *Vinyl* and *Poor Little Rich Girl*. Photo illustrated with a repeating image of Sedgwick and Malanga from the film. Both films were shot by Warhol at the Factory.

Technically, this was the first screening of *Poor Little Rich Girl* and the second screening of *Vinyl* at Jonas Mekas' Filmmakers' Cinematheque (the first screening of *Vinyl* was on June 4, 1965, also at Filmmakers' Cinematheque, according to the website Warholstars).

Variouly cited as Warhol's either most or least "entertaining" film, *Vinyl* is an experimental adaptation of Anthony Burgess' *A Clockwork Orange* (for which Warhol legitimately paid \$3000 for rights), but unlike Kubrick's version, it is a pop music extravaganza that predicted the many others that would follow, featuring songs by The Rolling Stones, The Kinks, Martha and the Vandellas, The Isley Brothers, and others.

Shot by Warhol and Gerard Malanga in Edie Sedgwick's apartment, *Poor Little Rich Girl* was

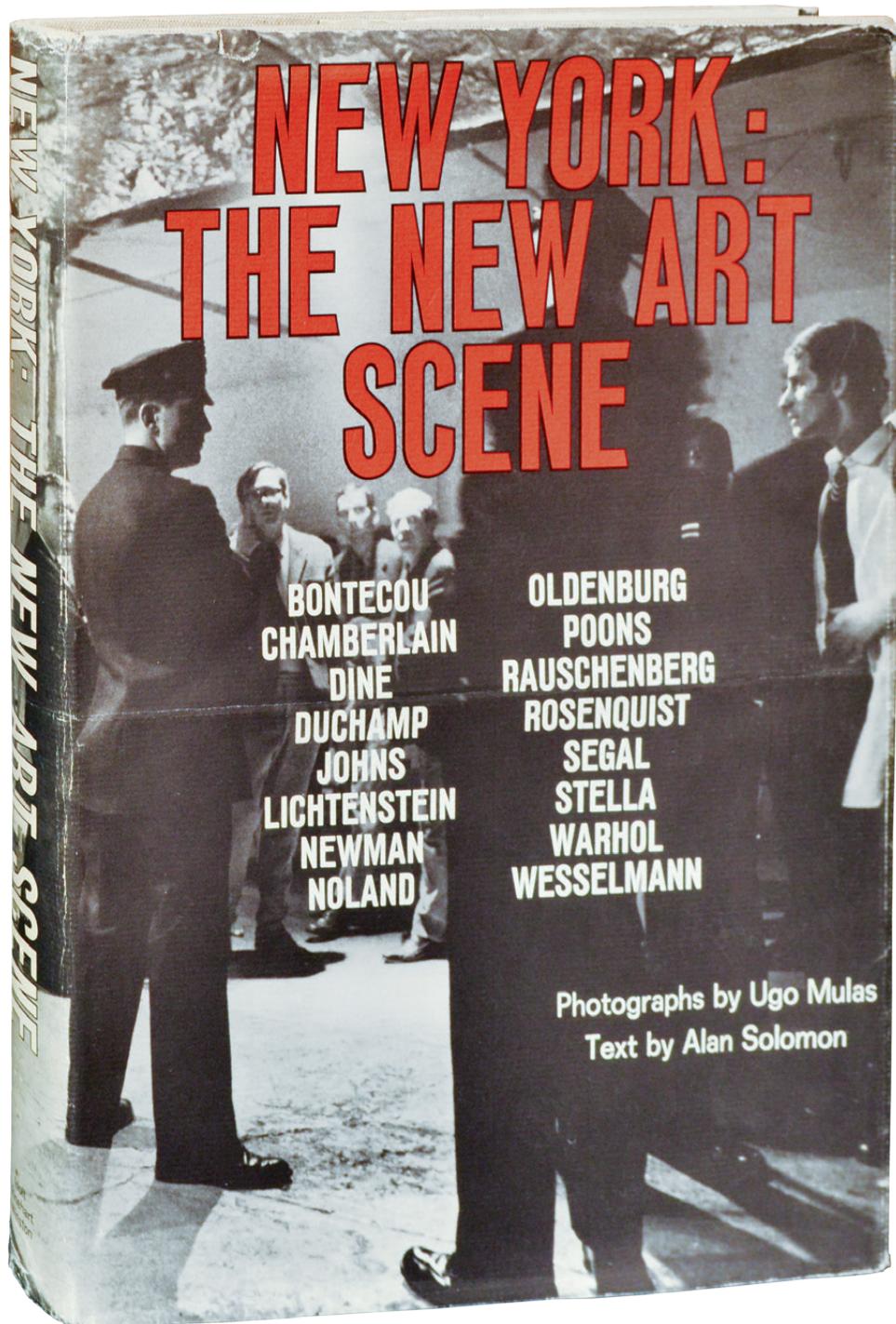
conceived as a "day in the life" of "socialite" Sedgwick, and was at least conceptually autobiographical. IMDB's description of the story seems to sum up its intentions best: "A young, jobless woman stays in bed, reads, talks on the phone, smokes cigarettes, makes fresh coffee, and tries on some clothes from a large wardrobe."

Vinyl was Edie Sedgwick's first speaking role in a Warhol film, preceded by a non-speaking part in Warhol's *Horse* (1965), and *Poor Little Rich Girl* (1965) was the first film to feature Sedgwick as the star. All were made the same year Warhol met Sedgwick, between January and June of 1965. *Vinyl* was filmed unrehearsed, and was also performed live in various stage productions.

11 x 8 inches (28 x 21 cm). Archivaly mounted in a black metal frame with wooden back brace. Near Fine.

Maréchal 5.

\$5500



12 **UGO MULAS**
New York: The New Art Scene

New York: Holt, Rinehart, and Winston, 1967. First Edition. A comprehensive and now seminal history of the watershed New York art scene in 1966, featuring essays and photographs relating to Marcel Duchamp, Barnett Newman, Lee Bontecou, John Chamberlain, Jim Dine, Jasper Johns, Roy Lichtenstein, Kenneth Noland, Claes Oldenburg, Larry Poons, Robert Rauschenberg, James Rosenquist, George Segal, Frank Stella, Andy Warhol, and Tom Wesselmann.

Near Fine in a strong Very Good plus, price clipped dust jacket. Jacket is complete and clean, with a few minor splits at the hinge folds. A very attractive copy of a book where, due to its fragile jacket, subtle differences in condition are significant.

\$1850



13 KENNETH ANGER (DIRECTOR) JONAS MEKAS (DIRECTOR)

Scorpio Rising and The Brig: Double feature at the Filmmakers' Cinematheque in Boston, February 1967

Boston: Filmmakers' Cinematheque, 1967. Original poster for a 1967 double feature of Kenneth Anger's *Scorpio Rising* (1964) and Jonas Mekas' *The Brig* (1964) at the Boston branch of the Filmmakers' Cinematheque.

A unique pairing of classic-underground films from two of the biggest names in avant-garde filmmaking in the late 1960s. *Scorpio Rising*, a homo-erotic biker epic focusing on Brooklyn's Hell's Angels chapter with a pop music soundtrack, and *The Brig*, Mekas' tale of military degradation made in collaboration with Judith Malina and Julian Beck's The Living Theatre.

Anger and Mekas became two of the most dominant figures in underground filmmaking while coming from remarkably different backgrounds. Anger grew up in and around Hollywood, starring in Max Reinhardt and William Dieterle's *A Midsummer Night's Dream* (1935) as a child. He wrote the

gossip-filled exposé *Hollywood Babylon* (1959) before creating his seminal psychedelic films *Invocation of My Demon Brother* (1969) and *Lucifer Rising* (1972). Mekas, a Lithuanian immigrant who fled Europe during World War 2, settled in New York and became the most prominent voice of New American Cinema, a movement whose principles he articulated in his long-running *Village Voice* column. In 1969 he founded Anthology Film Archives and continued to create landmark films such as *Walden* (1969) and *Reminiscences of a Journey to Lithuania* (1972).

Though very different in style, tone, and intent, two of the most significant films to come out of the American avant-garde in the mid-1960s.

Poster 8.25 x 11 inches. Near Fine.

\$1250



14 JACQUES RIVETTE Paris Belongs to Us

Paris: Ajym Films, 1961. Original French moyenne poster for the 1961 French film. Winner of the 1962 Sutherland Trophy for best first or second feature by the British Film Institute. Scarce, with only two copies found in Ciné-resources.

A labor of love released after numerous financial woes and a three-year production schedule, *Paris Belongs to Us* did not cause the same stir as did the debuts of Rivette's *Cahiers du Cinéma* peers, though today it is seen as a film with an importance on the same level as the first works of Truffaut, Godard, and Chabrol.

Rivette retained his post at the journal throughout the 1960s, even serving as editor from 1963 to 1965, as the French New Wave was in full swing. It wasn't until the start of the 1970s that Rivette's filmmaking career took off, but the sensibilities and aesthetic values behind beloved masterpieces such as *Celine and Julie Go Boating* and *La belle noiseuse* are well on display in an exceptional first effort.

Rivette's career is generally defined by his adherence to long-form storytelling and a sense of structural reflexivity. This first feature serves as a perfect

preamble to the epics that followed, offering early insight into his sense for both larger scope and narrative complexity. At a confident 140 minutes, the runtime of *Paris Belongs to Us* is roughly 40 minutes longer than any other first feature of the French New Wave (though it pales in comparison to his later work, particularly the twelve-hour *Out 1*). Further, with its focus on a theatrical Shakespeare production, Rivette uses film to comment on its relationship to the stage, a theme he would address in future films.

Set and shot in the streets and apartments of Paris.

23 x 31 inches (58 x 80 cm), folded as issued. Small exhibitor or distributor stamp to recto and verso. About Near Fine with small, clean staple holes at corners and vertical fold, very minor fold separation at edges and center. A wonderful of example of an unrestored and scarce poster for a landmark debut feature.

BFI 656.

\$2350



15

ALAIN RESNAIS (DIRECTOR)
CHRIS MARKER (ASSISTANT DIRECTOR)
 Night and Fog

Paris: Argos Films, circa 1956. Original French moyenne poster for the 1955 film, printed for use as part of a program with other films during its initial release. Winner of the 1956 Prix Jean Vigo and Grand prix du cinéma française. Rare, with no copies found in OCLC or Ciné-ressources.

Set to premiere as part of the 1956 Cannes Film Festival, Alain Resnais' starkly unsentimental masterpiece of documentary filmmaking caused waves immediately. After robust journalistic criticism and threats of mass protest, and following a nearly successful attempt by the German embassy to bar the film from screening, festival organizers decided to screen the film out of competition, where it received high critical praise before going on to receive two of France's most prestigious cinematic prizes.

Alain Resnais relied on original footage shot by Ghislain Cloquet and Sacha Vierny, with whom Resnais would continue to work throughout his

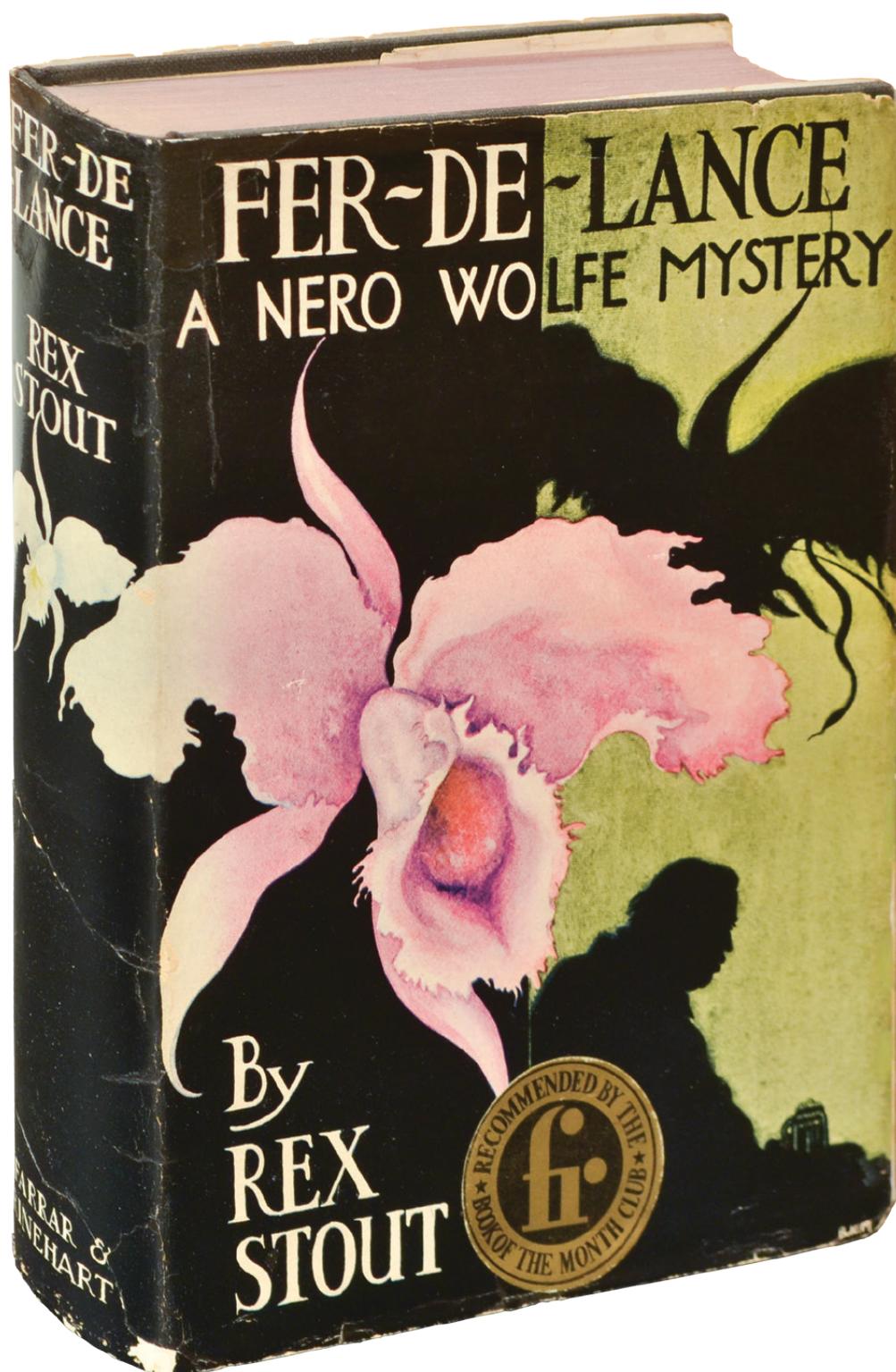
career, as well as archival news and documentary reels and the unflinching commentary of author, poet, and sometimes filmmaker Jean Cayrol, who was imprisoned in the Gusen Concentration Camp in 1943, for a uniquely devastating look at the human toll of war.

Shot on location in Auschwitz and Majdanek.

23.5 x 31.5 inches (60 x 80 cm), printed in red, blue, and dark blue, folded as issued. Very Good plus with bottom right corner repaired with scotch tape on verso, very minor fold separation at center, and holograph notations to verso. A very presentable overall appearance for an unrestored and rare ephemeral piece for one of the most important documentaries ever made.

Criterion Collection 197.

\$1750



16 **REX STOUT**
Fer-de-lance

New York: Farrar and Rinehart, 1934. First Edition. The first Nero Wolfe mystery, a Haycraft-Queen cornerstone.

Near Fine in a Near Fine example of the scarce dust jacket with the Farrar and Rinehart circular "recommendation" sticker on the front panel (issued

with most known copies of the jacket). Pink topstain very bright, gilt bright and complete, jacket with only a couple of tiny chips, some expert repairs and restoration at the upper spine panel, and some strengthening along the flap folds

\$25,000



17 REX STOUT The Red Box

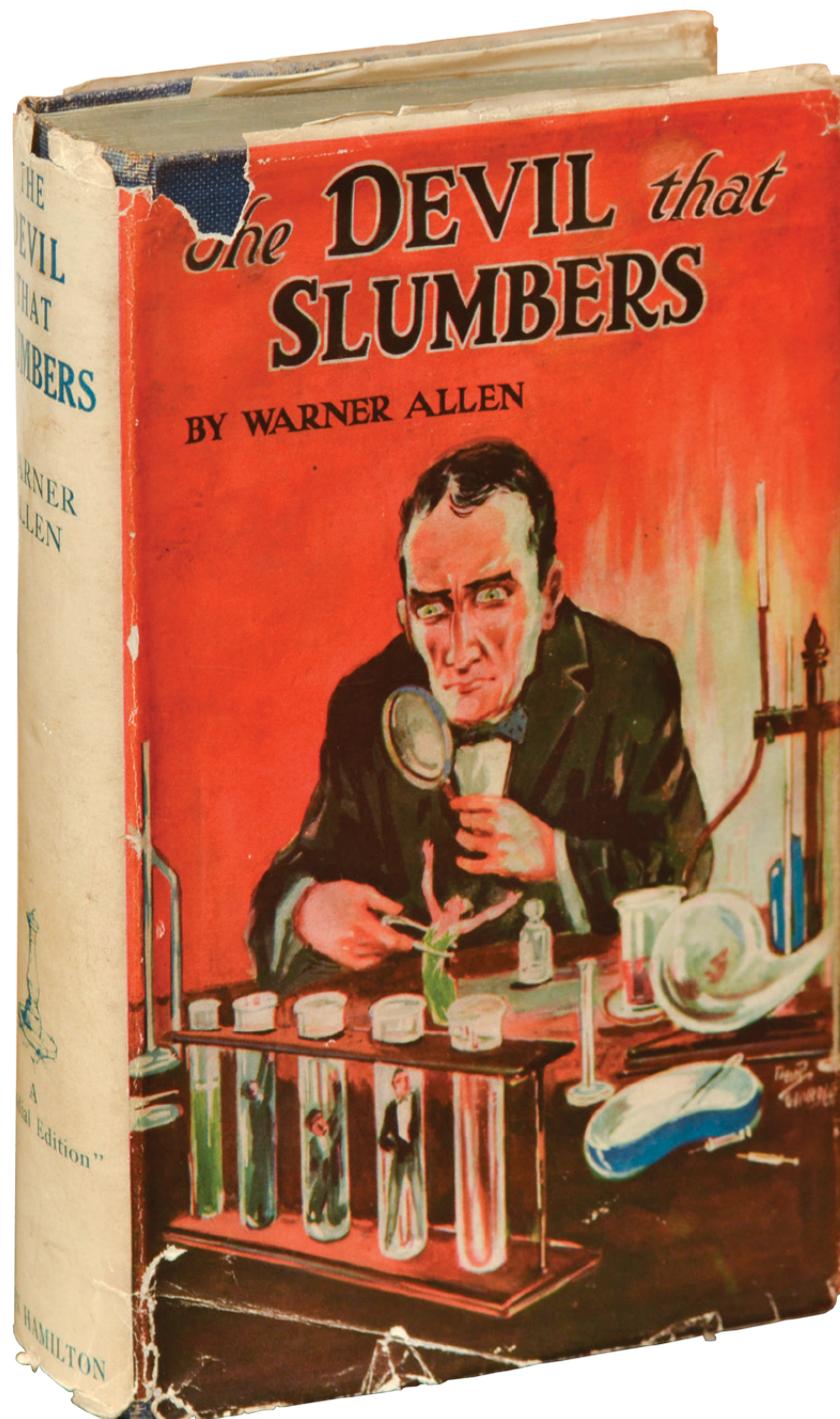
New York: Farrar and Rinehart, 1937. First Edition.

The fourth Nero Wolfe mystery, and one of the scarcest in jacket.

Very Good in a Very Good dust jacket. Spine lean, and some wear along the joints, else book is bright

and clean. Jacket is complete, with a touch of fading to the red titling on the spine, small chips at a couple of corners, and a split along the front flap fold running about halfway down. A bright, presentable copy.

\$9500



18

WARNER ALLEN
The Devil that Slumbers

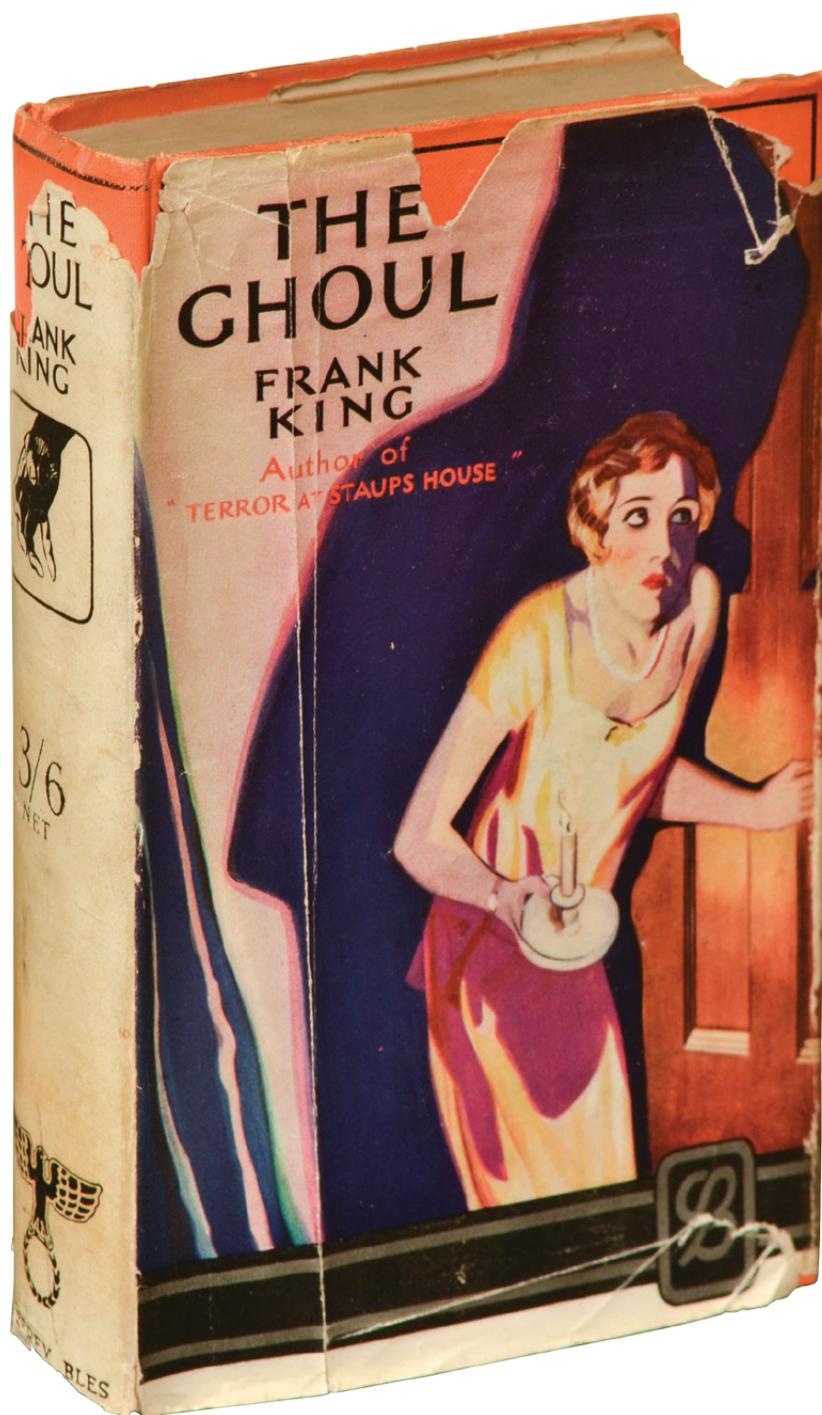
London: John Hamilton, 1925. First Edition. Rare in or out of jacket.

Pulp thriller in which a journalist and a detective battle the Expropriation Society, a criminal organization whose ostensible goal is the establishment of a worldwide communist utopia. The Society's seemingly impossible crimes are the results of an insane doctor's careful use of post-hypnotic suggestions on his unsuspecting patients. The concluding chapter of the novel

prefigures the lurid weird menace scenarios of the Shudder Pulps of the 1930s.

Rear board mottled, else Very Good in a Very Good dust jacket. Jacket is chipped, with the "T" in "The" on the front panel missing, with a few short closed tears, light creasing, and a dampstain to the verso of the front panel.

\$1650



19 FRANK KING The Ghoul

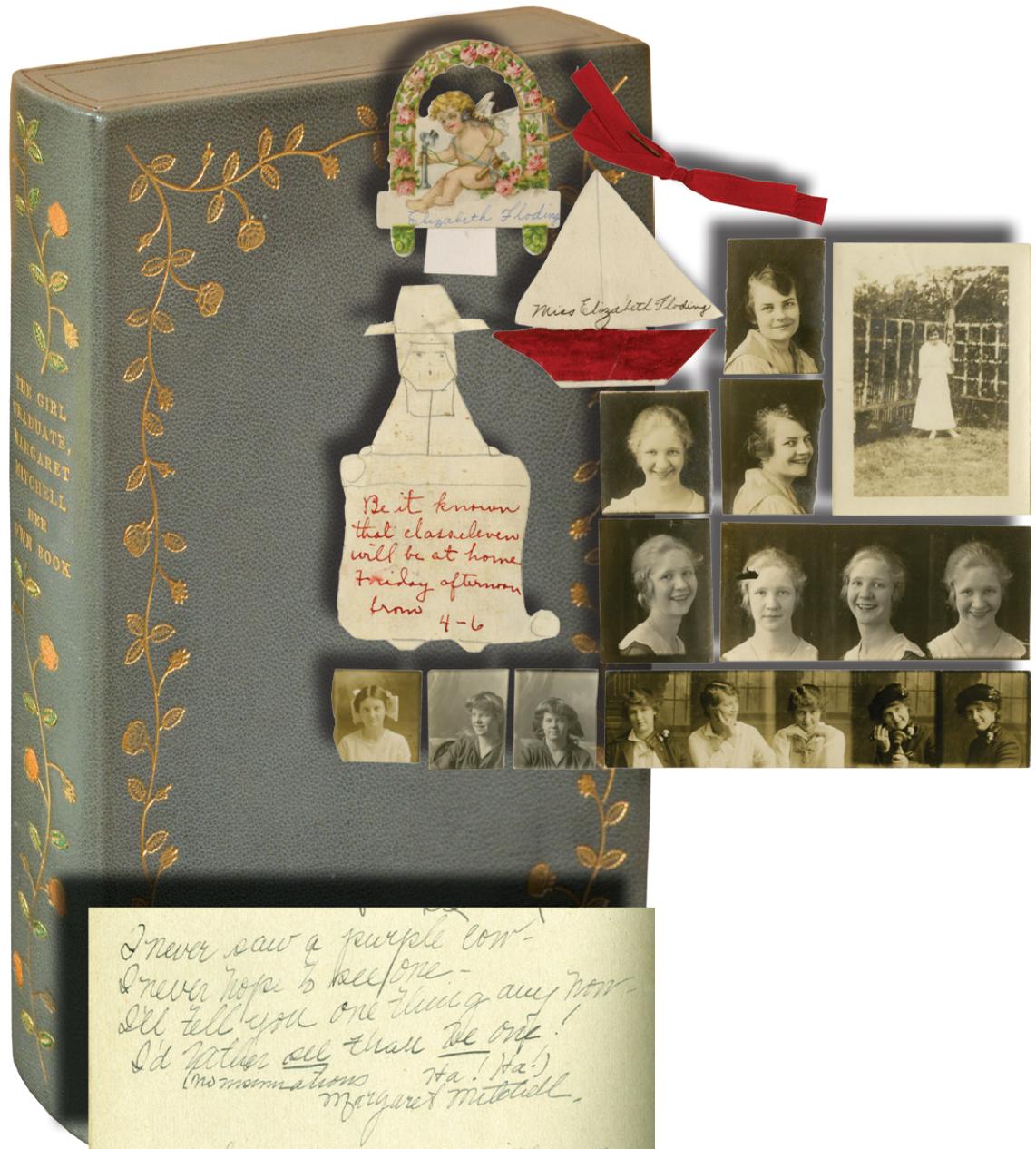
London: Geoffrey Bles, 1928. First Edition. Rare in jacket.

A pulp thriller about a criminal mastermind, known only as The Ghoul, who has plunged London into a crime wave. Basis for the 1933 film of the same name, directed by T. Hayes Hunter and starring Boris Karloff. The film added mystical elements to the story in order to capitalize on Karloff's previous film, *The Mummy*, but rationalized them during the

conclusion, in keeping with the non-supernatural source material.

Very Good plus in an about Very Good example of the rare dust jacket. Jacket is chipped, with loss to the title and author name at the crown, spine toned, vertical creasing to the front panel, but illustration still crisp and bright.

\$3500



20

MARGARET MITCHELL

LOUISE PERRETT

SARAH K. SMITH

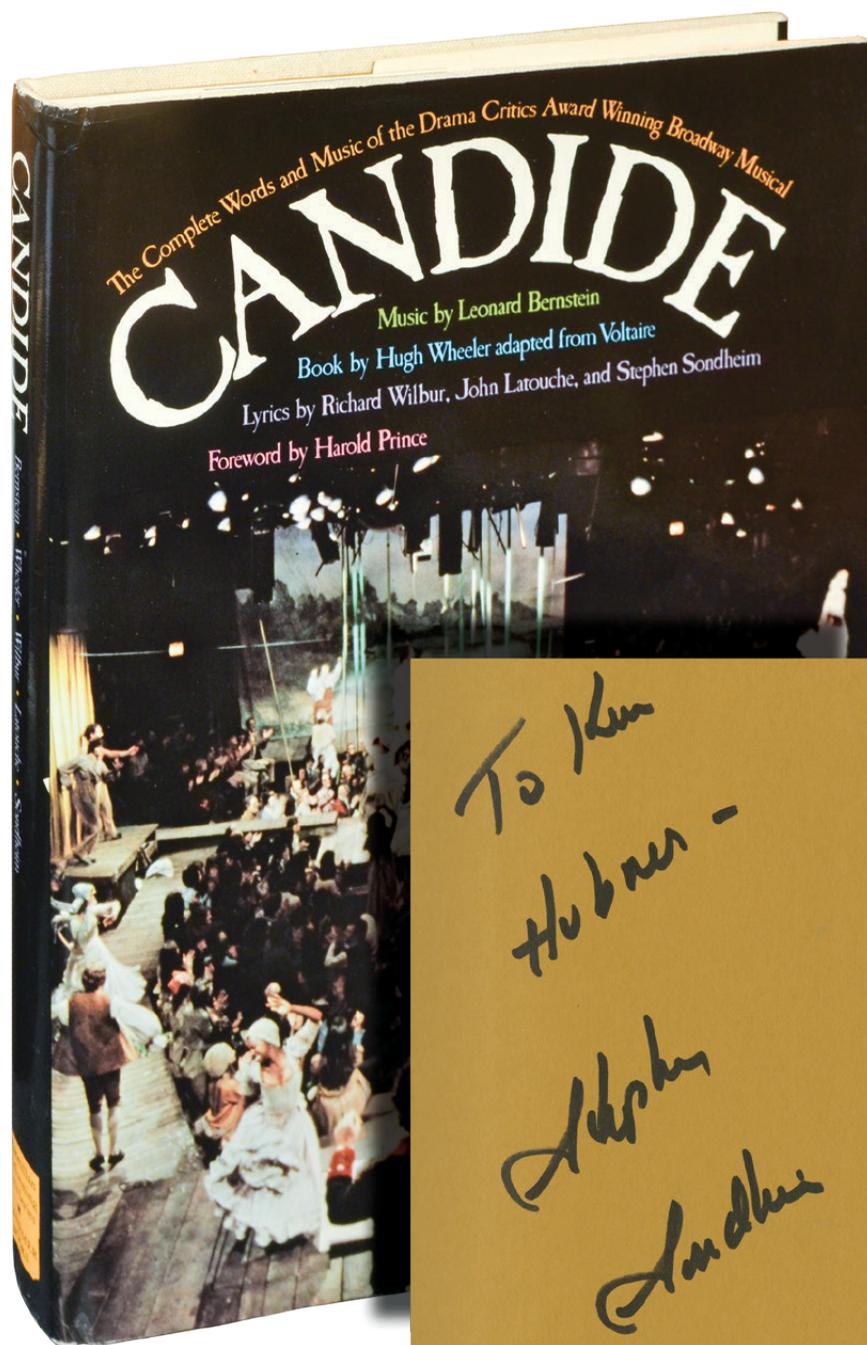
The Girl Graduate: Her Own Book

Chicago: The Reilly & Britton Co. , 1917. First Edition. Blank book-style yearbook (largely still blank) belonging to Elizabeth Floding with numerous inscriptions and well wishes from various students and faculty, including a four-line Gellett Burgess poem written to Floding by Margaret Mitchell: "I never saw a purple cow, I never hope to see one, I'll tell you one thing anyhow, I'd rather see than be one! Ha! Ha! Margaret Mitchell." Additional ephemera also laid in, including a piano recital program and various small photographs.

Gone With the Wind writer Mitchell attended private girls' school Washington Seminary in Atlanta Georgia, where presumably Floding was a classmate. The book also contains an inscription to Floding from English teacher Eva Paisley, whom Mitchell would credit as the first to recognize her writing talent. Floding would go on to attend Emory University.

Very Good plus, housed in a custom gray cloth chemise and gray leather slipcase decorated with gilt titles and decorative gilt roses.

\$3500



21

Inscribed by Sondheim

STEPHEN SONDHEIM (LYRICS)

LEONARD BERNSTEIN (MUSIC)

RICHARD WILBUR, JOHN LATOUCHE (LYRICS)

HAROLD PRINCE (FOREWORD)

Candide

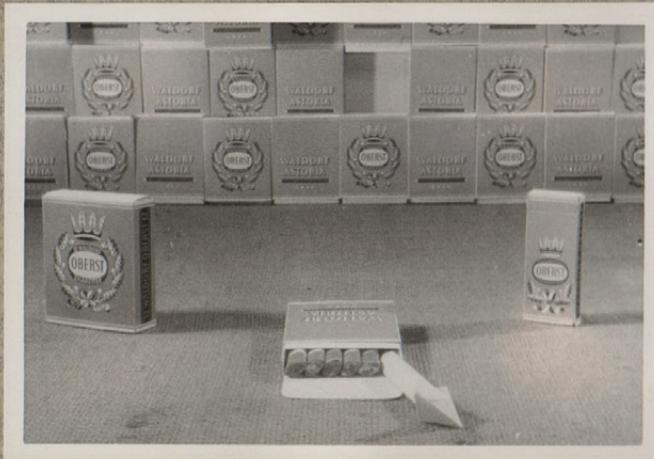
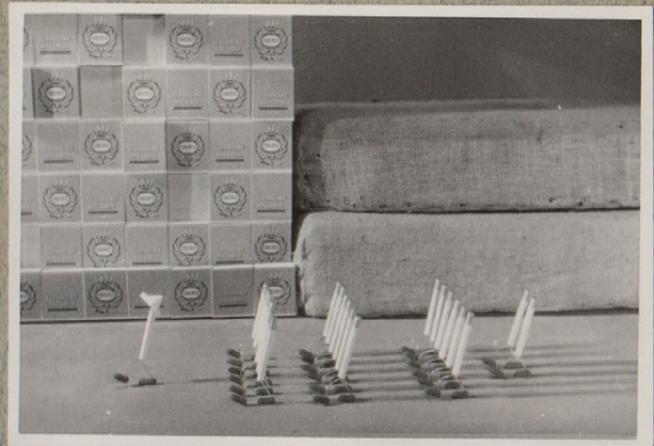
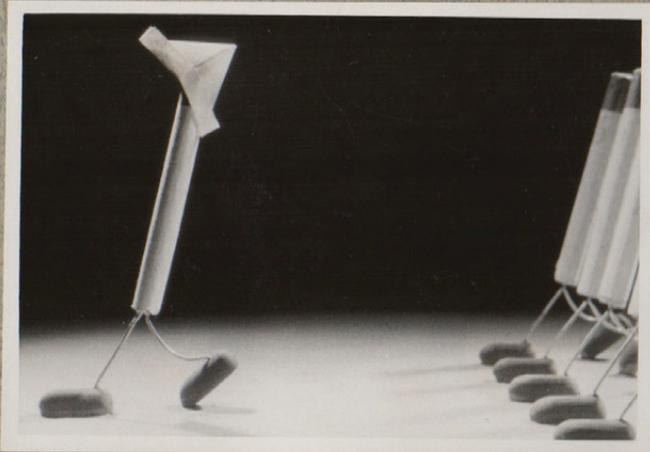
New York: Macmillan / Schirmer Books, 1976. First Edition. Quarto. Inscribed by Stephen Sondheim on the front endpaper.

A deluxe edition, containing the complete music and lyrics to the 1976 stage musical, interspersed with

glossy color plates from the premiere throughout. Uncommon to find even unsigned.

Near Fine in a Near Fine dust jacket.

\$2000



22

GEORGE PAL

Archive of original photographs from the Puppetoons studio in Hungary, circa 1932

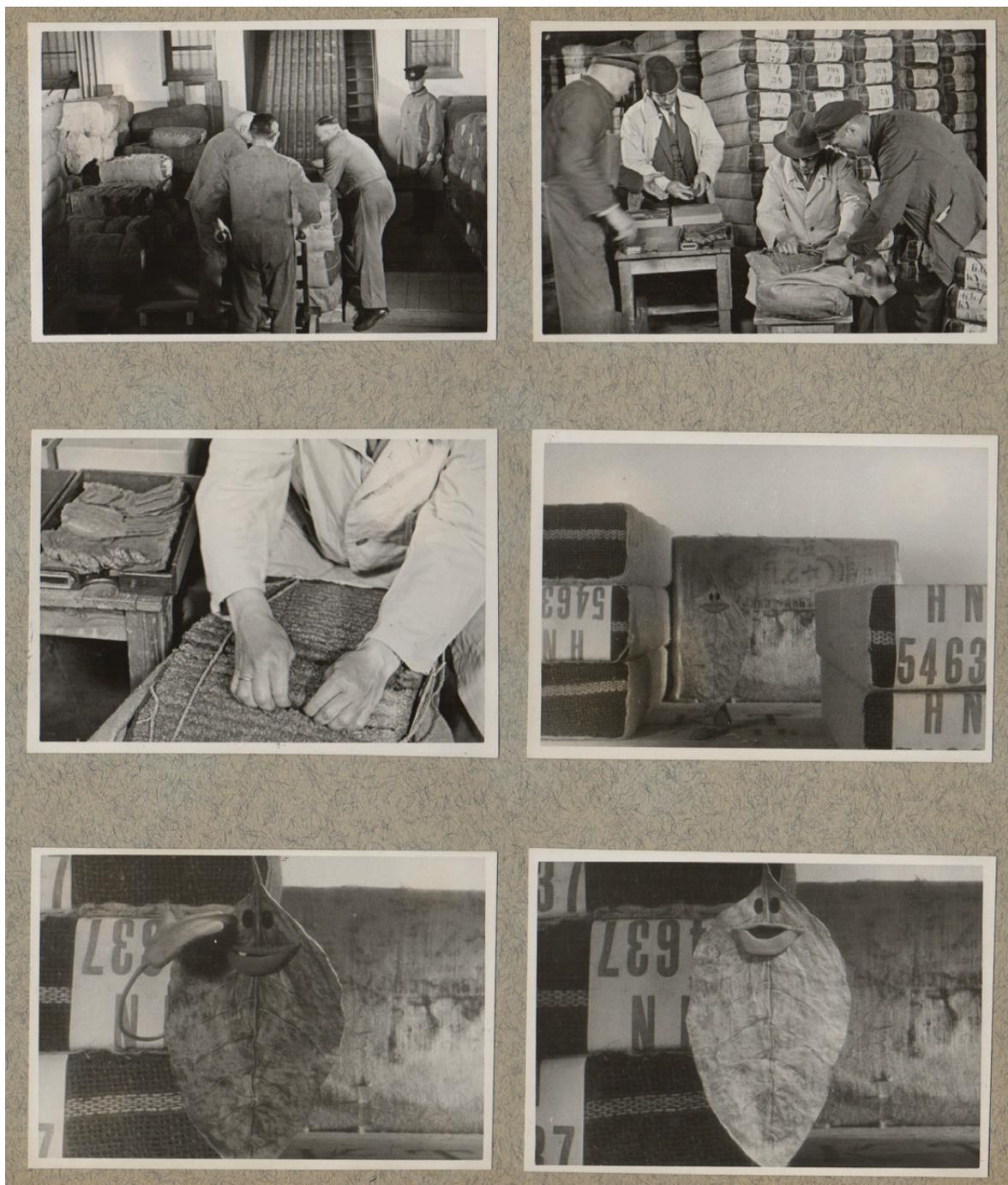
Circa 1932. Original photo album archive consisting exclusively of work photos from George Pal's first major studio in Hungary, where he developed his famous Puppetoons stop-motion animation. With Pal's bookplate to front free end-paper and his ownership stamp to inside front and back covers. 68 vintage photographs, all mounted with adhesive to 39 leaves, rectos only, along with some related material. Ostensibly complete.

George Pal is perhaps best remembered as the producer of several science fiction and fantasy films in the 1950s, including *When Worlds Collide* (1951) and *The War of the Worlds* (1953). He also directed

Tom Thumb (1958), *The Time Machine* (1960), and *The Wonderful World of the Brothers Grimm* (1962).

Prior to his emigration, however, Pal had a varied and successful career in Europe, where he developed the Puppatoon method. Puppetoons are a form of replacement animation, in which a series of different hand-carved wooden puppets (or puppet parts) are substituted in each frame, as opposed to traditional stop-motion animation, where a single puppet is used.

Pal won an honorary Oscar in 1943 for this intricate, time consuming technique, which is illustrated here



with loving accuracy, revealing Pal's methodology and vision. The majority of the photographs are production images and action stills from *Midnight* (1932), an early Pal advertising effort featuring dancing cigarettes, widely recognized as the first Puppetoon animation.

In addition to the photographs from *Midnight*, a set of 17 photographs titled *Heiraten und nicht verzweifeln* (*Spouses do not despair*), likely contemporary, advertising a household cleaning product. Finally, eight German press clippings on Pal and his methods are mounted to the final six leaves.

A rich and handsome album, documenting at least several commercial animation projects undertaken by Pal before his emigration to the US, and likely produced for showcasing Pal's early advertising shorts to perspective clients. An exceptional record of animation history and production, illustrating the kind of methodology that is typically lost to time.

Original screw bound linen boards. Binding lacking one screw, else Fine.

\$8500



23

Clara Bow, Jean Arthur, and the talkie debut of Jean Harlow
GEORGE ABBOTT, JOHN V. A. WEAVER (PLAYWRIGHTS)
ETHEL DOHERTY (SCREENWRITER)
JOSEPH L. MANKIEWICZ (TITLES)
CLARA BOW, JEAN ARTHUR, JEAN HARLOW (STARRING)
 The Saturday Night Kid

Original banner poster for the 1929 Hollywood film. Like six-sheets and twenty-four sheet posters, banners were produced in smaller numbers than standard one sheets and were far less likely to be kept or preserved.

Studios began producing banners in the 1920s and they were painted using striking, full-color silk screen art on canvas (as in this case) or bookbinder's cloth. Beginning in the late 1930s the studios transitioned to a cheaper card stock material, still silk screening in



a mono-tone color scheme and adding a photograph pasted to the banner.

The Saturday Night Kid shares its theatrical source material with the silent film *Love 'Em and Leave 'Em*, (Paramount Pictures, 1926) released just three years prior. This remake, one of the early talkies, stars Clara Bow and Jean Arthur as sales clerk sisters pursuing the same man, in the roles originally portrayed by Evelyn Brent and Louise Brooks, respectively, and features Jean Harlow in her first speaking role.

Set in New York City, shot at Paramount Studios.

119 x 36 inches (302 x 93 cm), rolled on linen. Very Good, with wear at fold lines, light scratches, small stains to title panel, and some minor restoration work.

\$3500

AMERICAN



24 TAMARA GEVA (DANCER) ARTHUR SCHWARTZ, HOWARD DIETZ (PLAYWRIGHTS) "Two Faced Woman" from Flying Colors

1901. Vintage oversize photograph of a dance scene titled "Two-Faced Woman" from the 1932 musical, *Flying Colors*, a musical revue written by Arthur Schwartz and Howard Dietz. With a contemporary stamp from the Culver Picture Service on the verso.

A study from the black face era as it branched off from the minstrel show era and merged into more varied contexts and high-end musical revues. The photograph here depicts 15 female dancers, seven of them white (on the right) and seven of them African American (on the left), with a single dancer in the

middle (played by Russian ballet dancer Tamara Geva) who is white but painted half in black face, struggling between the two factions.

11 x 14 inches (28 x 35 cm). Near Fine, with archival tape reinforcement at the verso, assumed to be contemporary, as both the Culver reference stamp and reference number are stamped against the tape reinforcement.

\$950

AMERICAN



25 NED WAYBURN (PRODUCER) Minstrel Misses

1903. Two vintage glossy photographs, together comprising a before-and-after look of the black face minstrels in *Ned Wayburn's Minstrel Misses*, a 1903 vaudeville act that debuted on July 27, 1903, conceived by Wayburn, and leading to a number of important developments in stage performance. The costuming alone in both photos is in itself a study in contrast between the often complex technical aspects of a production and the racially insensitive content of the same.

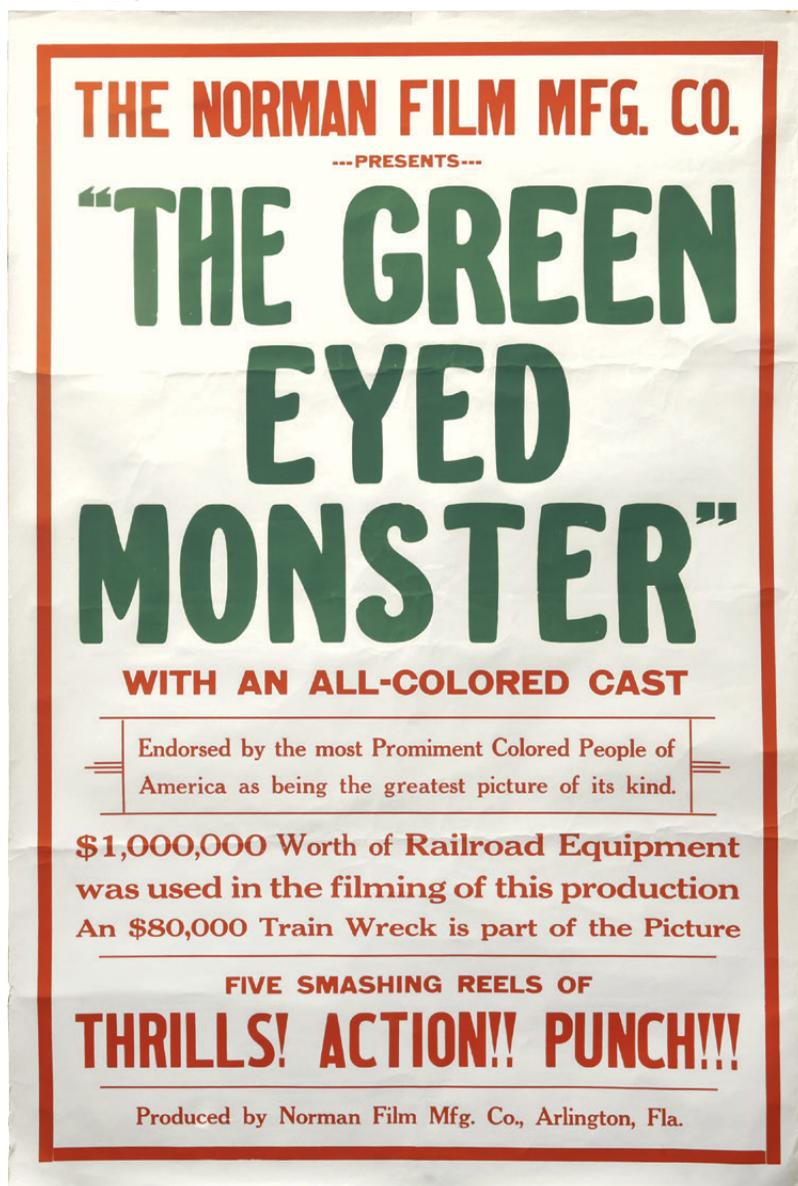
The performance was designed as a single scene, wherein a chorus of 17 white "young and comely girls" march on stage wearing long coats of a fantastic design, then retire to little tables at the rear of the stage and proceed to put on black face. A minstrel show would follow, where the performers

would sit in a semi circle, playing tambourines and bones, then performing songs and dances until the finale, "My Dixieland Daisy."

Wayburn continued to elaborate on this style of performance with future performances, including *Girls of 1904*, and continued to elaborate further into tap steps and other dance idioms (such as the Cakewalk and the Strut), earning him a reputation as one of the premier directors of show dance routines. (Constance Valis Hill, *Tap Dancing America: A Cultural History*).

12 x 9 inches (30 x 23 cm). Near Fine, each photo with a single small tape remnant on the verso.

\$1650



26

RICHARD NORMAN (DIRECTOR)

JACK AUSTIN, LOUISE DUNBAR, STEVE REYNOLDS, ROBERT STEWART (STARRING)

The Green-Eyed Monster

Jacksonville, FL: Norman Film Studios, 1919. Original US one sheet poster for the now-lost 1919 silent film. The first film to be made with an all-black cast by Norman Pictures, which came to specialize in cinema starring all-black casts and distributed to African-American movie houses. From the Norman Film archive, thus rolled rather than folded, with a letter of provenance attesting to same.

Motivated by the success of Oscar Micheaux, the father of African-American cinema, Norman debuted the first of what would be many all-black films with *The Green Eyed Monster*. The film was not initially a success, due to a dim response to its comedic elements. Norman edited the film and re-shot portions of it to make it a straight drama, and its 1920 re-release was a huge success. The edited

portions later became part of a slapstick romantic comedy short also released in 1919, *The Love Bug*.

The film's story centers on a passionate love triangle intercut with a vicious rivalry competition between two train companies to land a high-dollar mail contract. As with this poster, Norman went to great lengths to advertise the expense of the film's action sequences, including a rescue from burning car, fist fights, a pistol duel, an abduction, a locomotive chase, and a violent train wreck that purportedly cost \$80,000.

28 x 42 inches (71 x 107 cm). Rolled, Very Good to Near Fine.

\$1500



27

The first all-black film from the legendary Norman Studios

RICHARD NORMAN (DIRECTOR)

JACK AUSTIN, LOUISE DUNBAR, STEVE REYNOLDS, ROBERT STEWART (STARRING)

The Green-Eyed Monster

Jacksonville, FL: Norman Film Studios, 1919. Original US six sheet illustrated poster for the now-lost 1919 silent film.

A stunning illustrated poster, evoking the violence and grandeur of a famous (and purportedly expensive) scene from the film involving a train wreck, as well the film's African American content.

81 x 81 inches (71 x 107 cm). In sections, as issued. Very Good or better overall, quite bright and colorful, with only minor wear.

\$3500



28

Lou Gossett skips school, begins career
LOUIS PETERSON (PLAYWRIGHT)
LOUIS GOSSETT, MAXINE SULLIVAN (STARRING)
Take a Giant Step

John Erwin, 1953. Two vintage oversize double weight photographs from the premiere of the 1953 play. Both photos feature a very young Louis Gossett (who later changed his stage name to Louis Gossett, Jr.), and one features African American actress and singer Maxine Sullivan. Both photos credit photographer John Erwin and the Lyceum Theatre in New York, as well as producers Thomas Noyes and Lyn Austin. One photo has its credits etched on the white margin at the bottom (from the negative), the other with more formal printed credits.

The first play on Broadway to have been written by an African American playwright. Louis Peterson made his breakthrough with the play, about the

challenges of a black youth growing up in a white neighborhood. Louis Gossett, in the lead role, was still in high school at the time. It was adapted to the screen by Peterson in 1959.

The play ran for eight weeks at the Lyceum Theatre, and was revived in 1954 Off-Broadway for another 246 performances. In 1991, *Jump Cut* magazine reassessed the play (and subsequent screenplay), calling it a pioneering work.

11 x 14 inches (22 x 28 cm). Near Fine.

\$850



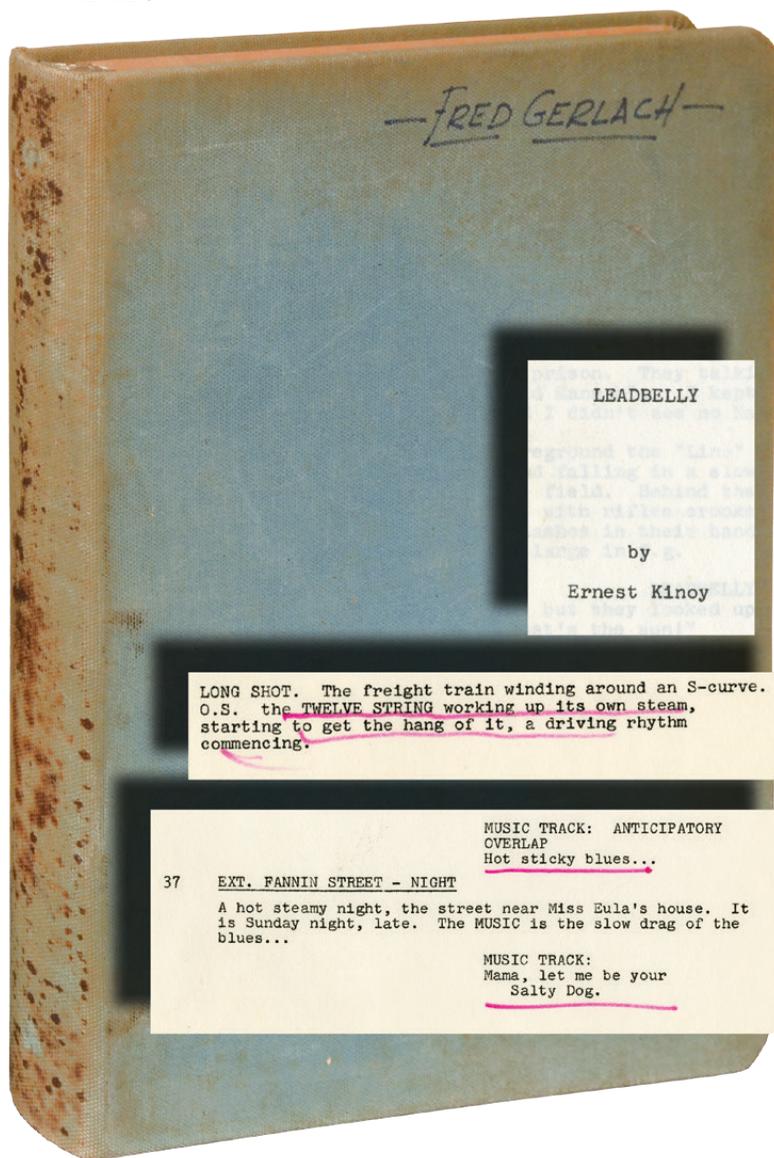
29 **HARRIETT BEECHER STOWE (NOVEL, PLAYWRIGHT)**
JOSEPH BYRON (PHOTOGRAPHER)
Uncle Tom's Cabin

1901. Vintage oversize double weight photograph of the entire cast of the 1901 stage production of *Uncle Tom's Cabin*, adapted by Harriett Beecher Stowe from her novel. Contemporary stamp for Culver Pictures of New York on the verso, as well as a stamped reference number 4690. Photographed by Joseph Byron, with his name and "N.Y." at the bottom left of the recto, from where it was etched on the negative.

12 x 9 inches (32 x 23 cm). Near Fine, with archival tape reinforcement at the verso, assumed to be contemporary, as both Culver reference stamp and reference number are stamped against the tape reinforcement.

\$875

AFRICAN AMERICAN INTEREST



30

Copy belonging to Fred Gerlach, one of the great musicians of the 1960s folk movement

GORDON PARKS (DIRECTOR)

ERNEST KINOY (SCREENWRITER)

ROGER E. MOSLEY, PAUL BENJAMIN, MADGE SINCLAIR, ALAN MANSON (STARRING)

Leadbelly

New York: Brownstone Productions / David Paradine Productions, circa 1976. Draft script for the 1976 film. Copy belonging to uncredited crew member and blues musician, Fred Gerlach, with his name in holograph ink on the front board of the binder housing the script, and holograph notations throughout relating to various musical sequences of the film.

Fred Gerlach (1925-2009), a native of Detroit, was a contemporary of Woody Guthrie and Pete Seeger during the postwar revival in American folk music, and like Huddie William "Lead Belly" Ledbetter, was an innovative pioneer of the twelve-string guitar. Gerlach's major recordings were for the Folkways

Records company, and he was a major influence on artists that followed, including guitarist Jimmy Page of Led Zeppelin, who rearranged Gerlach's rendition of the Lead Belly song "Gallows Pole" for his band's third album.

Gordon Parks' film chronicles the life of Huddie Ledbetter, emphasizing the musician's youth in segregated South and his time in prison, while focusing on Ledbetter's efforts to be a free man through the music he created.

Shot on location in Texas.

\$1500

AFRICAN AMERICAN INTEREST

31

JOHN LEE HOOKER (SUBJECT)

Original Vee Jay press kit photo of John Lee Hooker

Chicago: Vee-Jay Records, circa 1960. Vintage single weight press kit photograph of a young John Lee Hooker, with a credit at the bottom for Vee-Jay Records in Chicago, the label associated with Hooker's most famous early recordings.

In the photo, shot at the beginning of Hooker's tenure with Vee Jay, the smiling bluesman holds his prize 1952 Les Paul, sporting a trapeze tailpiece and P-90 pickups. Vee Jay was the first label to find studio musicians who could get a handle on Hooker's idiosyncratic timing, and added a rhythm section to his recordings. Vee Jay recorded and released his breakthrough single, "Boom Boom," in 1962.

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

\$325



32

STEPIN FETCHIT (ENTERTAINER)

Original Fox Film Company promotional photograph of Stepin Fetchit

Los Angeles, CA: Fox Film Corporation, circa 1929. Vintage sepia promotional photograph of African American actor and stage entertainer, Stepin Fetchit. Fetchit's first film for Fox was an early talkie, *The Ghost Talks*, and we assume that the photo was issued around that time, and no later than 1935, when Fox Film Company became Twentieth Century-Fox.

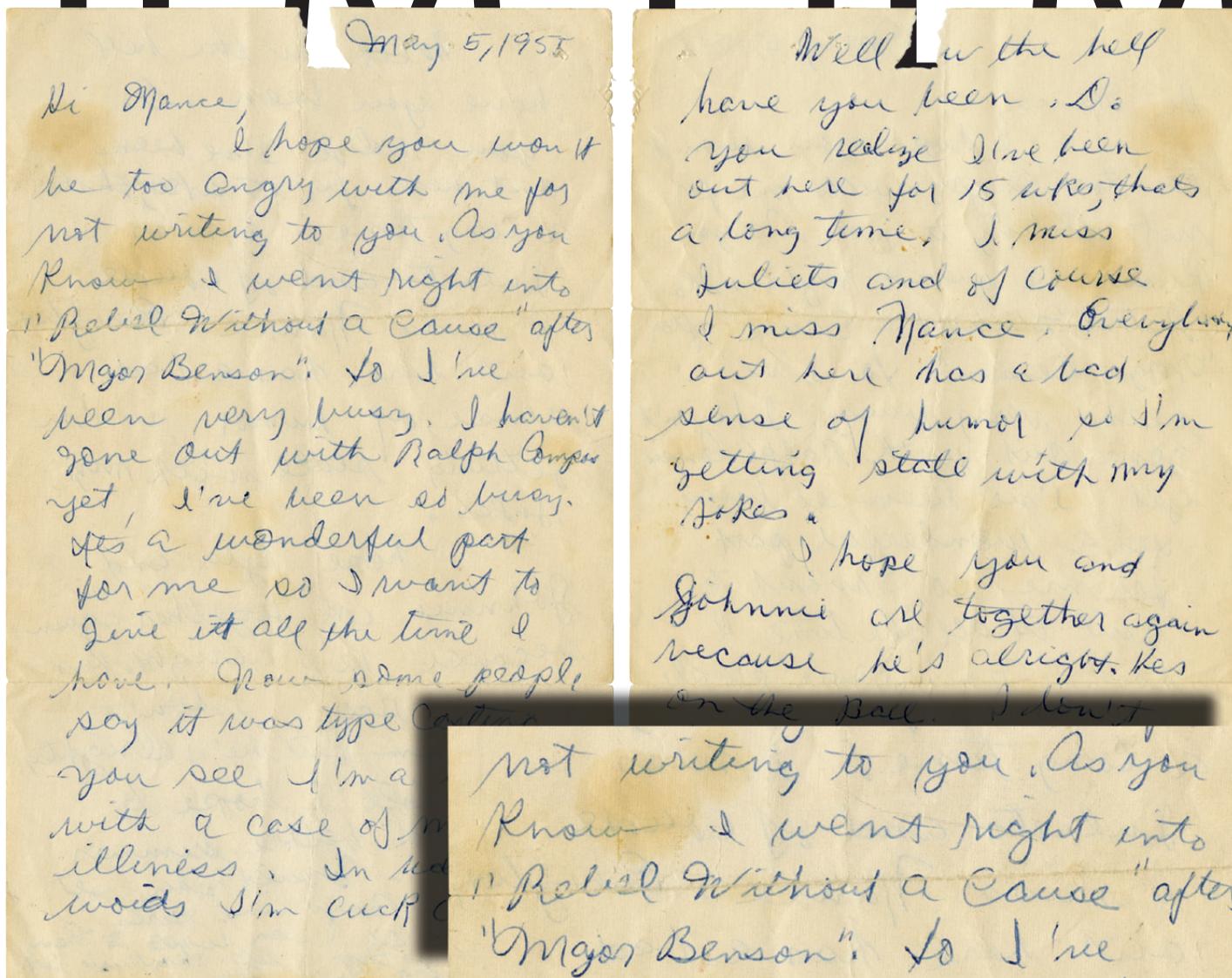
Stepin Fetchit was the stage name of Lincoln Theodore Monroe Andrew Perry, who claimed a birth date of May 30, 1902, but may have been born as early as 1892. He was born to West Indian immigrants, and at the age of 12 ran off to join the carnival, soon thereafter working on his own, even forming his own companies as an entertainer, and was a film star and a millionaire by the end of the 1920s.

8 x 10 inches (20 x 25 cm). A touch of fray and tide marking along the top edge, else Very Good plus.

\$475



FILM FILM



33

NICHOLAS RAY (DIRECTOR)
JAMES DEAN, SAL MINEO, NATALIE WOOD (STARRING)

Autograph letter signed by Sal Mineo, written during the shooting of *Rebel Without a Cause*

Burbank, CA: Warner Brothers, 1955. Autograph letter signed by Sal Mineo, written while he was filming *Rebel without a Cause*, dated May 5, 1955.

A letter addressed to "Nance," most likely Mineo's cousin Nancy Harlowe. He speaks about having moved quickly from *Major Benson* (*The Private War of Major Benson*, released the same year), and about how incredibly busy he has been.

Mineo notes about his part in *Rebel*: "It's a wonderful part for me so I want to give it all the time I have ... some say it was typecasting, you see I [play] a boy with mental illness ... Do you realize I've been out for her for 15 weeks?"

The mention of typecasting in the letter was prophetic, as the role (and a subsequent one in *Giant*) pigeonholed Mineo into a type that he struggled the next 20 years to escape. By the 1960s Mineo was too old to play the type of a young and sexually confused boy he had been typecast as, and that, along with the fact that he was openly bisexual, led to a slow decline in his career.

Note paper, single leaf with content on recto and verso, 8 x 5 inches (20 x 12 cm). Very Good, paper supple, with a small chip at the top edge (content not affected).

\$1850

FILM FILM



34

STANLEY KUBRICK (DIRECTOR)

TERRY SOUTHERN (SCREENPLAY)

BOB PENN (STILL PHOTOGRAPHER)

PETER SELLERS, GEORGE C. SCOTT, STERLING HAYDEN, SLIM PICKENS (STARRING)

Dr. Strangelove, or, How I Learned to Stop Worrying and Love the Bomb

Culver City, CA: Columbia Pictures, 1964. Vintage photograph of director Stanley Kubrick on the set of the 1964 film. Attributed to still photographer Bob Penn.

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

\$750



35

VITTORIO DE SICA
Umberto D.

Rome: Rizzoli-De Sica-Amato, 1952. Original Pressbook for the Italian release of the 1952 film, this being the English language international variant.

Bi-fold program on card stock. 4 pages inclusive of wrapper. Very Good, with brief creasing at a few corners, and a small professional repair at the bottom right corner of the front wrapper.

\$550



36

ERICH VON STROHEIM
Foolish Wives

Los Angeles, CA: Universal Pictures, 1922. Original deluxe advertising herald for the US release of the 1922 film. In keeping with the grandiose style of the film it represents, the herald features an accordion fold inset showing numerous images from the film. A rare bit of ephemera from one of the landmark films of the silent era.

Von Stroheim's third film as a director, at time the most expensive film ever made. The overruns led to producer Irving Thalberg eventually shutting down production and taking over editing the film himself, cutting nearly three hours from the footage, in the first of several instances in the next few years that would assert the primacy of the studio over that of the director.

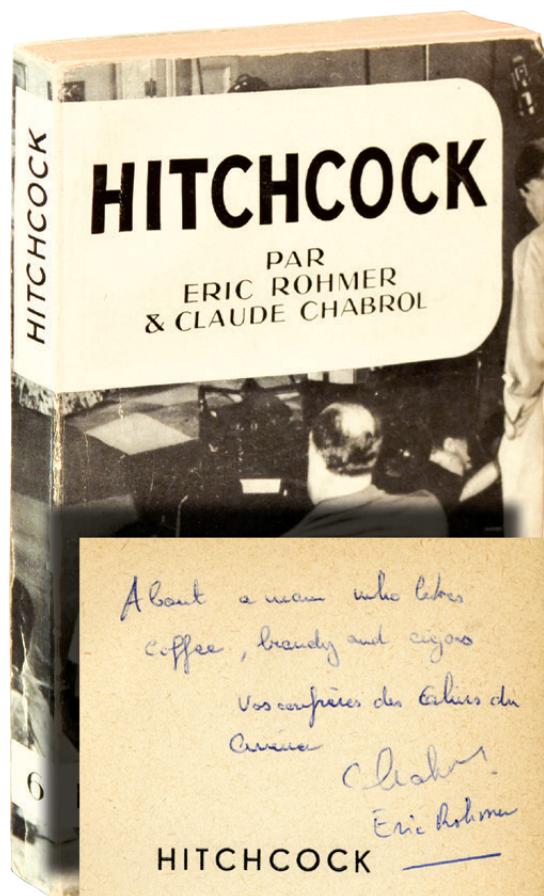
3 x 6 inches, folded, opens to 3 x 20 inches. About Very Good only, and quite fragile. Self wrappers detached from interior accordion folded leaves, and with a nearly complete split to fold. Lightly soiled with some faint dampstaining overall.

National Film Registry.

\$450

37

ERIC ROHMER AND CLAUDE CHABROL
Hitchcock



Paris: Editions Universitaires, 1957. First French Edition, preceding the American by nearly twenty years. Inscribed on the half title page by Chabrol and Rohmer: "About a man who likes coffee, brandy, and cigars / vos confrères du Cahiers du Cinema / Chabrol / Eric Rohmer." Also laid in is a small publisher's prospectus for this title, with a blurb and information about upcoming titles in the same series on Rene Clair, King Vidor and Eric von Stroheim.

Only the second copy we have seen signed by both authors, who in the years that followed would become flagship directors of the French New Wave. Eric Rohmer and Claude Chabrol wrote this book near the beginning of their respective careers, and would both go on to become highly individual and respected filmmakers in their own right. A classic study of Hitchcock's early-to-mid career films, one of the most important books on cinema printed in the twentieth century.

Very Good plus in wrappers.

\$3500

38

In the original stamped sack envelope
AKIRA KUROSAWA (DIRECTOR)
ED MCBAIN (NOVEL)
TOSHIRO MIFUNE (STARRING)
High and Low



Los Angeles: Continental Distributing, 1964. Complete set of four vintage lobby cards from the US release of the 1963 film, including the original stamped sack envelope in which the cards were issued. Between 1963 and 1964, Kurosawa's film was released only in Japan, Italy, and US, not seeing distribution elsewhere until 1967.

Lobby cards 8 x 10 inches (20 x 25 cm). Near Fine. Sack envelope Very Good, with some wear at the extremities.

Criterion Collection 24. Selby, p. 267. Spicer. p. 466.

\$650

FILM NOIR



39

**ROBERT ALTMAN, BLAKE EDWARDS, DAVID O. McDEARMON,
LAMONT JOHNSON, ROBERT ELLIS MILLER, BORIS SAGAL,
JACK ARNOLD, GEORGE STEVENS JR., ALAN CROSLAND JR. (DIRECTORS)
LEWIS REED, VICK KNIGHT, KEN KOLB, LESTER AARON PINE,
P.K. PALMER, TONY BARRETT (SCREENWRITERS)
CRAIG STEVENS, LOLA ALBRIGHT, HERSCHEL BERNARDI,
HOPE EMERSON, MINERVA URECAL (STARRING)
HENRY MANCINI (COMPOSER)**

Archive of scripts for 56 episodes of *Peter Gunn*

Los Angeles, CA: Twentieth Century-Fox, 1958-1960. Archive of scripts and revision pages for 56 episodes of the hip private-eye detective television series *Peter Gunn*. Copies belonging to screenwriter Lewis Reed, with his holograph name to the front wrapper of each episode.

Included are screenplays for nearly half of the 114-episode run of the noir influenced television series starring the sophisticated, sharp-dressed, modern jazz-loving private eye Peter Gunn, played by Craig Stevens. Probably the only television show that ever rivaled the best film noir of the big screen, with minimalist dialogue and bleak, open-ended conclusions that challenge even the best of television today. Creator Blake Edwards, who later spawned both *Breakfast at Tiffany's* and the *Pink Panther* comedy film series starring Peter Sellers, would

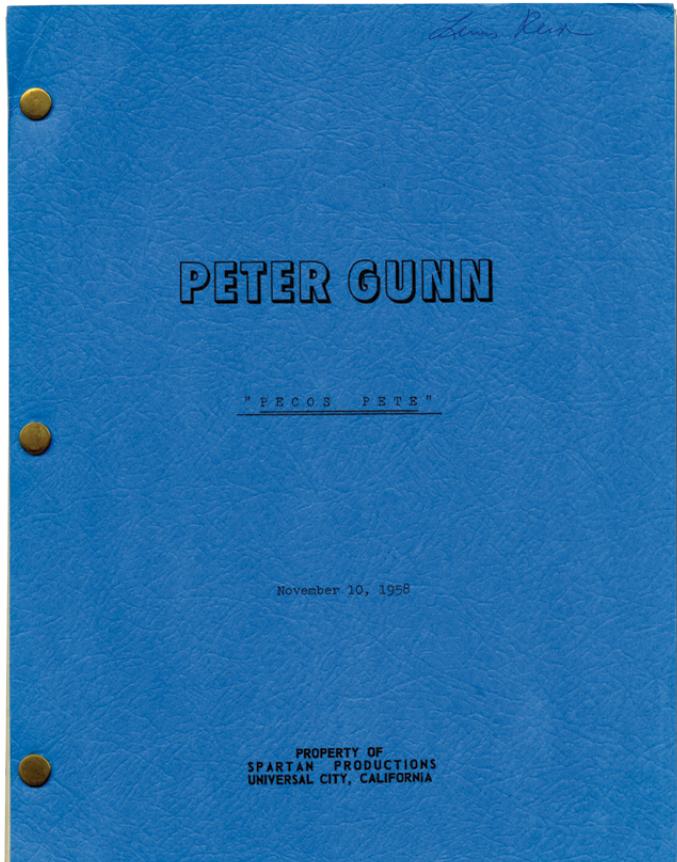
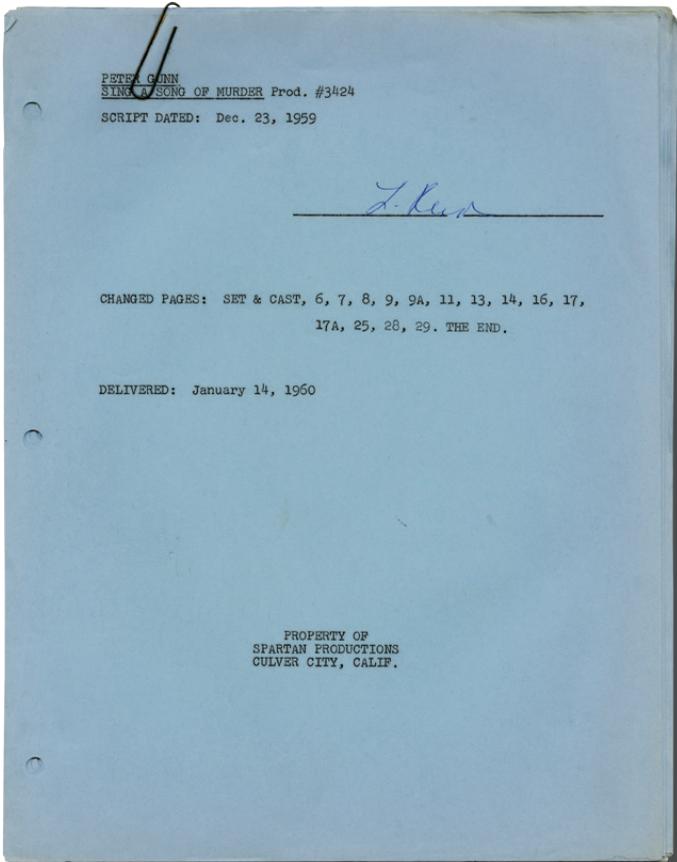
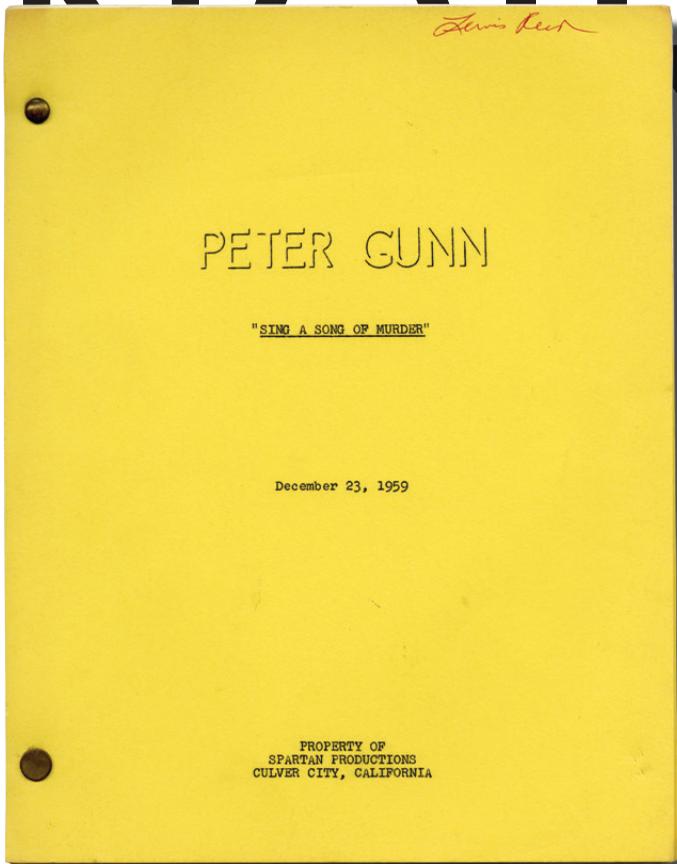
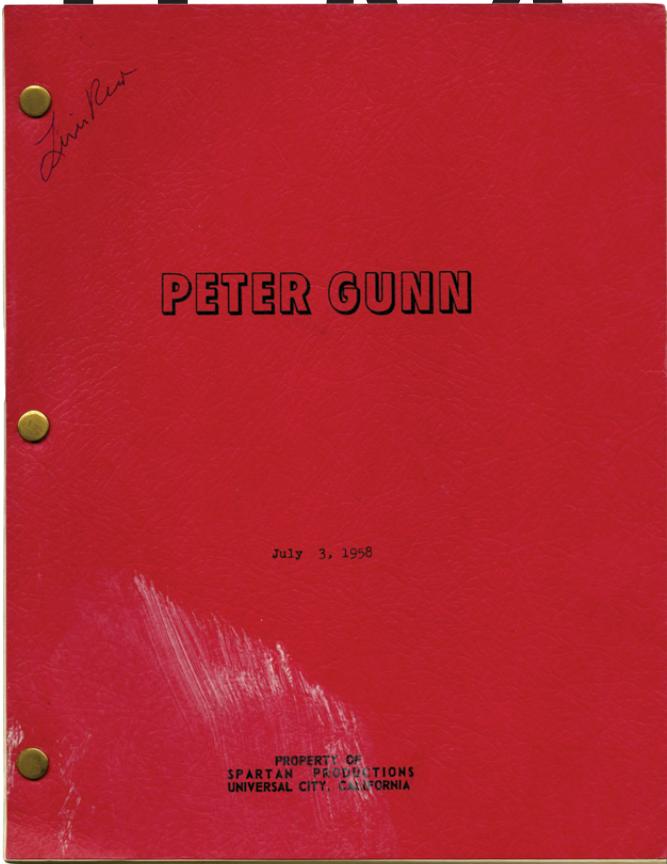
use the success of *Peter Gunn* to jump start his film career.

Nominated for eight Primetime Emmy Awards and a Grammy Award.

Composer Henry Mancini also won an Emmy and two Grammy Awards for the show's well-loved theme song, including the first Grammy ever awarded for Album of the Year.

\$7500

FILM NOIR





40

Sam and Ali confer

JIM THOMPSON (NOVEL)
SAM PECKINPAH (DIRECTOR)
ALI MCGRAW (STARRING)
The Getaway

Los Angeles, CA: First Artists / National General Pictures, 1972. Vintage double weight press photograph from the 1972 film. An iconic photograph, showing Sam Peckinpah in conversation with Ali MacGraw on the set. With the stamp of credited still photographer Mel Traxel on the verso.

Peckinpah at the peak of his powers, a ballet of violence, and to date easily the finest adaptation of a Jim Thompson novel ever produced. Other grand

alliances made this one of the great crime films of the New American Cinema, including a supremely confident Steve McQueen as an anti-hero, and a young Walter Hill—who first encountered McQueen on the set of *Bullitt* four years prior—handling the screenplay.

7 x 10 inches (17 x 25 cm). Near Fine.

\$750



41

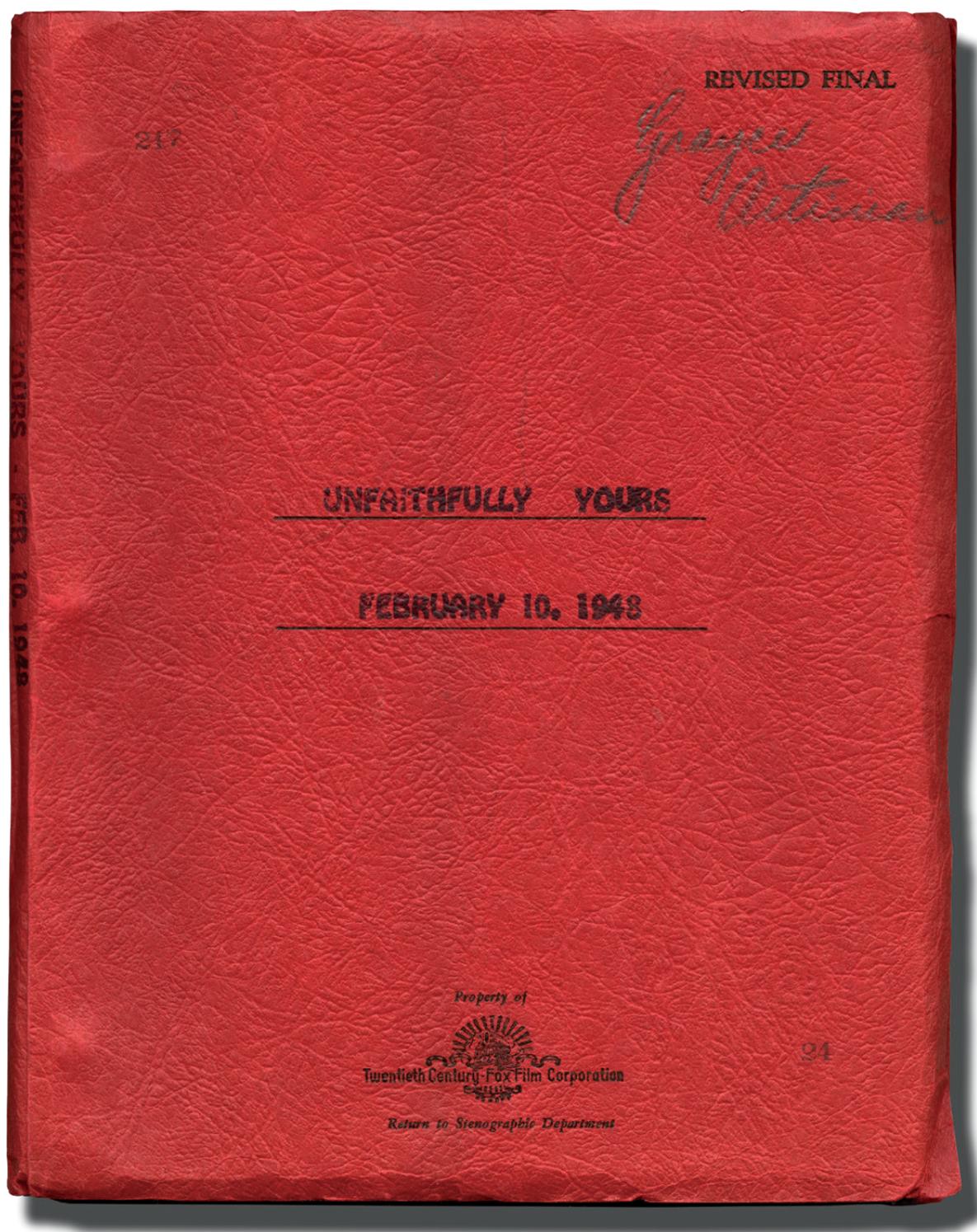
Sam and camera confer
JIM THOMPSON (NOVEL)
SAM PECKINPAH (DIRECTOR)
The Getaway

Los Angeles, CA: First Artists / National General Pictures, 1972. Vintage contact sheet from the 1972 film. Very nearly an art piece illustrating the eloquence of Sam Peckinpah's mise-en-scene, a sequence of photographs showing a Texas state trooper's police car as the engine catches fire, causing the car to consume itself in smoke. 35 images, 33 of which make up the police car sequence, two of which show an actor dressed as a Texas lawman reviewing his lines on location.

This sequence shot on location on Hopkins Street, in San Marcos, Texas.

8 x 10 inches (20 x 25 cm). Three-hole punch at the left, as used.

\$450



42

PRESTON STURGES (DIRECTOR)

REX HARRISON, LINDA DARNELL, RUDY VALLEE, BARBARA LAWRENCE (STARRING)

Unfaithfully Yours

Los Angeles, CA: Twentieth Century-Fox, 1948.
Revised Final draft script for the 1948 film. Copy belonging to an uncredited member of the film cast or crew, with that person's name in holograph pencil on the front wrapper. Notations in holograph pencil on the title page, noting members of the cast, and on a few pages.

Housed in a custom cloth clamshell box. From the Richard Manney collection of film noir.

Criterion Collection 292. Selby, p. 135.

\$3500



43

**PRESTON STURGES (DIRECTOR)
LINDA DARNELL, REX HARRISON (STARRING)
Unfaithfully Yours**

Berlin: Nero AG, 1948. Vintage photograph of director Preston Sturges and actors Linda Darnell and Rex Harrison on the set of the 1948 film.

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

Criterion Collection 292.

\$450



44

**ROMAN POLANSKI (DIRECTOR)
CATHERINE DENEUVE (STARRING)
LAURIE TURNER (PHOTOGRAPHER)
Repulsion**

1965. Collection of three reference photographs featuring Roman Polanski and Catherine Deneuve on the set of the 1965 film. Shot by still photographer Laurie Turner.

Two of the photos in this set reflect one another, one showing Polanski in the foreground and Deneuve in a mirror, and the other in reverse. The third shows Polanski at work on one of the film's claustrophobic final scenes, wherein hands are emerging from both walls of a narrow hallway. The third still has a mimeo snipe on the verso describing the film.

Polanski's second feature film, and first film in English, heralding the arrival of one of the twentieth century's greatest directors.

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

Criterion Collection 483. Grant, pp. 538. Hardy, The BFI Companion to Crime, pp. 287-288. Spicer, p. 451.

\$1450

FILM NOIR



45

Welles, Young, and Rhett the dog, on the set
ORSON WELLES (DIRECTOR, STARRING)
EDWARD G. ROBINSON, LORETTA YOUNG (STARRING)
The Stranger

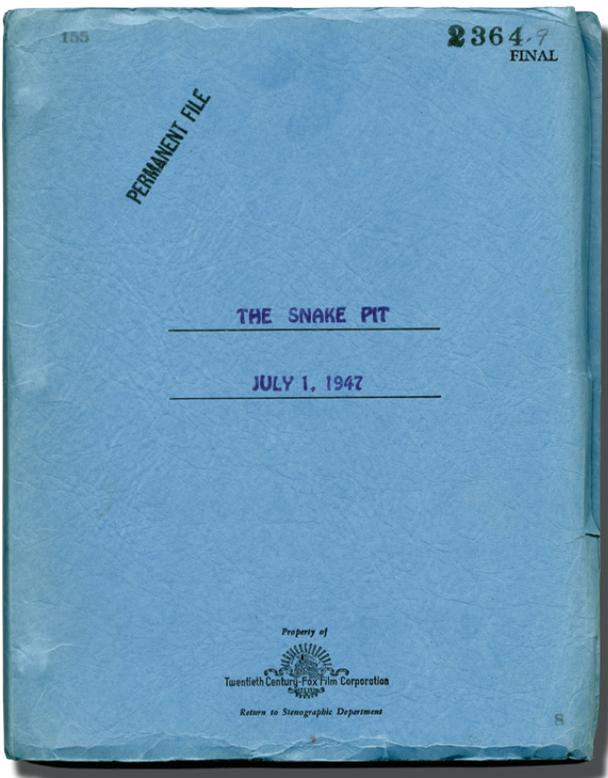
Santa Monica: RKO Radio Pictures, 1946. Vintage linen-backed keybook photograph from the set of the 1946 film. Shown are Orson Welles, Loretta Young, and Rhett the dog, accompanied by a team of cameramen and cinematographer Russell Metty.

Nominated for an Academy Award for Best Writing.

8 x 10 inches (20 x 25 cm). Very Good plus, with tipped on description at verso and with keybook punch holes removed.

Grant, pp. 612-613. Selby Canon, p. 126. Silver, pp. 282-283. Spicer, p. 419.

\$650



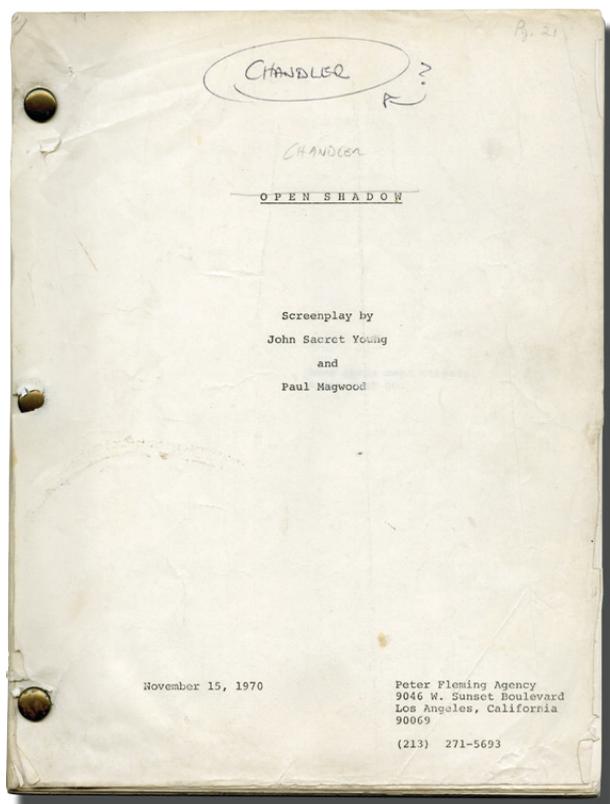
46

ANATOLE LITVAK (DIRECTOR)
MARY JANE WARD (NOVEL)
FRANK PARTOS (SCREENWRITER)
MILLEN BRAND (SCREENWRITER)
OLIVIA DE HAVILLAND (STARRING)
The Snake Pit

Los Angeles: Twentieth Century-Fox, 1947. Final draft script for the 1948 film. Based on the 1946 semi-autobiographical novel of the same name by Mary Jane Ward.

The story of a woman who suffers a psychological breakdown, and who we then follow through her long recovery at a mental institution. Filming was preceded by three months of intense research by director Litvak in an attempt to accurately portray practices used by mental institutions of the day, including hydrotherapy and electric shock treatments. The film had such an effect on audiences that it is said to have led to psychiatric facility reforms in many states. Winner of an Academy Award for Best Sound Recording and nominated for five others, including Best Picture.

\$1500



47

PAUL MAGWOOD (DIRECTOR)
JOHN SACRET YOUNG (SCREENWRITER)
WARREN OATES (STARRING)
 Chandler

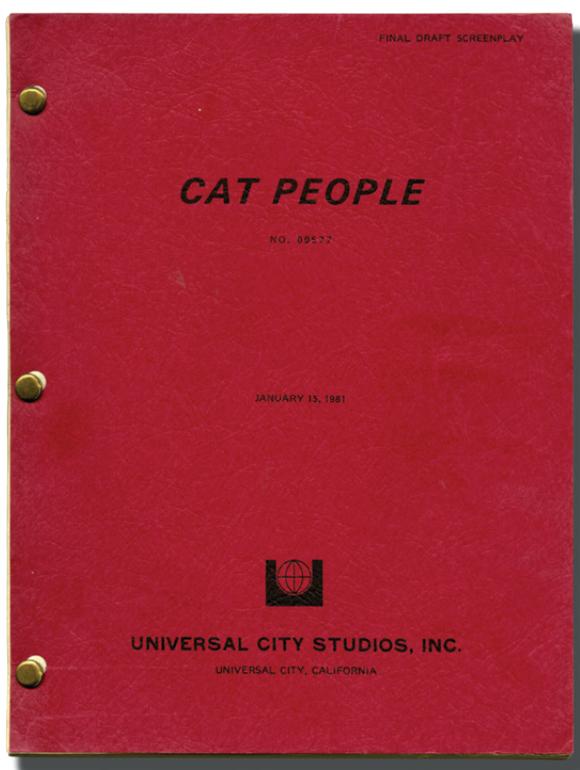
Los Angeles, CA: Peter Fleming Agency / Metro-Goldwyn-Mayer, 1970. Draft script for the 1971 film, *Chandler*, here under the working title, *Open Shadow*. Copy belonging to the camera operator, Ronald Vidor, with his name in holograph ink on the rear wrapper.

Director Magwood's noirish gangster thriller about Chandler (the incomparable Warren Oates), an aging private eye, hired to find a person missing from witness protection (Caron) who is being sought by gangsters. Magwood would later apologize for the film, claiming that a studio chief at MGM massively re-cut the film, adding deleted scenes and changing the film score.

Set in Los Angeles, shot on location in throughout California.

Grant, p. 115. Hardy, *The Gangster Film*, p. 297. Spicer, p. 426.

\$450



48

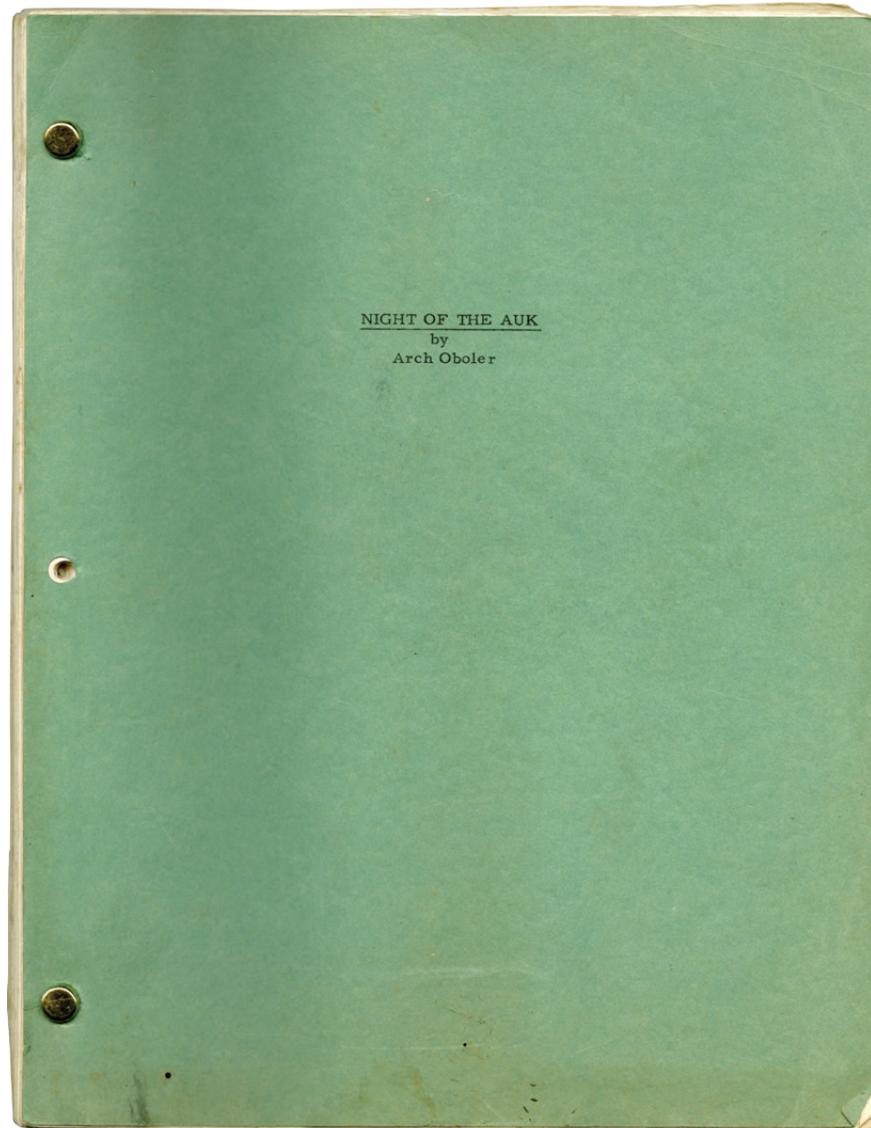
PAUL SCHRADER (DIRECTOR)
ALAN ORMSBY (SCREENWRITER)
DEWITT BODEEN (SCREENWRITER)
NASTASSJA KINSKI (STARRING)
 Cat People

Universal City, CA: Universal Pictures, 1981. Final Draft script for the 1982 film, preceding its release by about 18 months.

A loose remake of the 1942 Val Lewton classic, focusing on the erotic horror aspects of the original.

Shot on location in New Orleans.

\$450



49

WILLIAM SHATNER (STARRING)
ARCH OBOLER (SCREENWRITER)
NIKOS PSACHAROPOULOS (DIRECTOR)

Play of the Week: Night of the Auk

Hollywood, CA: National Telefilm, circa 1960. Draft script for "Night of the Auk," an episode of the 1959-1961 series, *Play of the Week*. Written for screen by Arch Oboler, whose notable film and TV credits include *Bewitched* (1945), *Oboler Comedy Theatre* (1949), *Five* (1951), *Bwana Devil* (1952), and *Hi, Grandma!* (1958). From the estate of Arch Oboler.

Play of the Week ran for two seasons as a syndicated anthology series, staging a different play every week, and made use of some of the best talent on Broadway. Notable directors included Sidney Lumet, Don Richardson, Harold Clurman, and José Quintero. Notable performers included Robert Redford, James Caan, Peter Falk, George Segal, Eli Wallach, Charles Grodin, Lillian Gish, Eartha Kitt, Walter Matthau, Edward Asner, Shelley Winters, and more.

"Night of the Auk" (Season 1, Episode 30, May 2, 1960) was written by Arch Oboler as a three act play about astronauts returning to Earth after the first landing on the moon. The play originally debuted on Broadway in December, 1956, but was a flop, and ran for only eight performances, despite being directed by Sidney Lumet and starring Christopher Plummer and Claude Rains. This television version was broadcast as part of the aforementioned series by National Education Television (NET), with a new cast and director, including an early performance by a young William Shatner.

Lentz, p. 2016.

\$475



50

ROBERT SIODMAK (DIRECTOR)
ERNEST HEMINGWAY (STORY)
ANTHONY VEILLER (SCREENWRITER)
BURT LANCASTER, AVA GARDNER (STARRING)
The Killers

Universal City, CA: Universal Pictures, 1946. Two variant programs and a small herald-size poster from the original release of the 1946 film. Includes the original jumbo program with a die-cut front wrapper, a smaller program with a similar design (not die-cut) made after the earliest reviews came out, and a small two-sided, three-color poster.

A breakthrough role for Gardner, as well as the screen debut of Lancaster, the film follows Hemingway's story closely for the first 20 minutes, then explores both what led to the killing and its aftermath.

Jumbo program: 14 x 20 inches (40 x 51 cm). Saddle stitched self wrappers. About Very Good, with

fraying along the spine and a single horizontal fold from mailing.

Regular size program: Saddle stitched self wrappers. 10 x 13 inches (26 x 34 cm). Very Good plus, with a single faint horizontal fold from mailing.

Poster: Single leaf. 9 x 12 inches (23 x 31 cm). Very Good plus, with two faint horizontal folds.

National Film Registry in 2008. Hannsberry, pp. 167-168. Hardy, *The BFI Companion to Crime*, p. 192. Selby (1984) 215. Silver, pp. 163-164. Spicer, p. 413.

\$550



51

CARL THEODOR DREYER (DIRECTOR)

RENA MANDEL (STARRING)

Vampyr

Paris: Film-Production Carl Dreyer, 1932. Vintage double weight matte finish French still photograph from the 1932 film. Shown is Rena Mandel as Gisele.

Vampyr was a German-French co-production, and Dreyer, who maintained strict creative control over his films, has production companies in both Berlin and Paris. This photo was issued from the Paris office, with a label crediting Film-Production Carl Dreyer affixed to verso, with the French title of *L'Etrange Aventure de David Gray*, the production office's Paris address, and a credit for Mandel.

The film was funded by Baron Nicholas de Gunzburg, a German aristocrat and non-professional actor who acted in the lead role under the pseudonym Julian West. Gunzburg plays a student of the occult who arrives to a small village outside of Paris. He finds the village to be rife with supernatural creatures who are

luring the townspeople to suicide so that they can become servants of the devil.

Dreyer's first sound film, for which dialogue had to be recorded in three languages. As a result very little dialogue was recorded and title cards used for much of the story, with most dialogue and effects added in post production. The film was shot in 1930 and 1931, but its distributor UFA delayed the debut in Berlin until May 1932, as they wanted the American film adaptations of *Dracula* and *Frankenstein* to play first.

6 x 8 inches (16 x 21 cm). About Near Fine.

Criterion Collection 437. Flynn, p. 41.

\$1250

52



JOSEPH LOSEY (DIRECTOR)
MICHEL GINFRAY (PHOTOGRAPHER)
ALAIN DELON (STARRING)
Mr. Klein

1976. Vintage photograph of director Joseph Losey and Alain Delon on the set of the 1976 film.

Shot by French photographer Michel Ginfray for Gamma, with a stamp for both parties on the verso, along with a printed mimeo snipe in French and brief notations in holograph ink.

Delon plays Mr. Klein, a French-Catholic art dealer during the Nazi occupation. Strapped for cash, Klein takes financial advantage of his Jewish neighbors, knowing that they have no legal recourse. In an ironic turn of events, Klein is himself mistaken for a missing Jew, a man who has been using Mr. Klein's name as a cover for his secret operations.

8 x 11 inches (20 x 29 cm). Near Fine.

Grant, p. 434.

\$675

53



JOSEPH LOSEY (DIRECTOR)
GIANCARLO BOTTI (PHOTOGRAPHER)
ALAIN DELON (STARRING)
Mr. Klein

1976. Vintage photograph of director Joseph Losey and Alain Delon on the set of the 1976 film. With a few contemporary ink notations on the verso.

Shot in Paris and Strasbourg, France.

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

Grant, p. 434.

\$425

54



HENRI-GEORGES CLOUZOT (DIRECTOR)
STANISLAS-ANDRE STEEMAN (NOVEL)
LOUIS JOUVET, SIMONE RENANT (STARRING)
BERNARD BLIER (STARRING)
Quai des Orfevres

Paris: Majestic Films, 1947. Vintage photograph from the 1947 film. In this image, Simone Renant is questioned by a polite but relentless Louis Jouvét at the police station whose address is the film's title.

7 x 6 inches (19 x 15 cm). Fine.

Criterion Collection 193. Buss, p. 197. Grant, p. 526. Selby Masterwork, p. 226. Spicer, p. 455.

\$350

55



17 keybook photos
SIDNEY J. FURIE (DIRECTOR)
W.H. CANAWAY, JAMES DORAN (SCREENWRITERS)
MICHAEL CAINE, GORDON JACKSON (STARRING)
The Ipcress File

Universal City, CA: Universal Pictures, 1965. Collection of 17 vintage linen backed studio keybook still photographs from the US release of the 1965 film. Many featuring a young Michael Caine.

8 x 10 inches (20 x 25 cm). Very Good plus.

Linen-backed, with keybook five hole punches to the left side, as called for.

\$750



56

13 keybook photos

FRITZ LANG (DIRECTOR)**EDWARD G. ROBINSON, JOAN BENNETT (STARRING)****The Woman in the Window**

Los Angeles: Mercury Productions / RKO Radio Pictures, 1966. Set of 13 double weight keybook still photographs from the 1942 film. Linen backed as issued. From the collection of Terry Witmer, with his rubber stamp on the verso of each photograph. Based on the 1942 novel by J.H. Wallis, *Once Off Guard*.

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

Grant, pp. 713-714. Hardy, *The BFI Companion to Crime*, p. 348. Neibaur 992. Schrader 35. Selby *Masterwork*, p. 141. Silver, pp. 336-337. Spicer, p. 422.

\$1850

57



FRITZ LANG (DIRECTOR)
GLORIA GRAHAME (STARRING)
LEE MARVIN, GLENN FORD (STARRING)
VAN PELT (PHOTOGRAPHER)
 The Big Heat

Culver City, CA: Columbia Pictures, 1953. Collection of ten vintage reference photographs from the 1953 film noir. All shot by photographer Van Pelt, with his Columbia Studios stamp on the verso of each.

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

Grant, p. 65. Hardy, The BFI Companion to Crime, pp. 48-49. Magill, Vol. 3, pp. 1154-59. Pronzini and Muller, p. 533. Selby Masterwork, p. 24. Silver, pp. 29-30. Spicer, p. 405.

\$425

58



FRITZ LANG (DIRECTOR)
NORMAN KRASNA (STORY)
C. KENNETH LOBBEN (STILL PHOTOGRAPHER)
VIRGINIA VAN UPP (SCREENWRITER)
SYLVIA SIDNEY, GEORGE RAFT (STARRING)
 You and Me

Los Angeles, CA: Paramount Pictures, 1938. Vintage studio still photograph from the set of the 1938 film noir antecedent. Shown are director Fritz Lang and George Raft on the set. Stamps on the verso crediting photographer C. Kenneth Lobben, Paramount, and an exclusivity notice.

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

Complete collation details available on request.

Spicer, p. 403.

\$725

59



Nine double weight photos
RUDOLPH MATÉ (DIRECTOR)
VAN PELT (PHOTOGRAPHER)
WILLIAM HOLDEN (STARRING)
NINA FOCH, LEE J. COBB (STARRING)
 The Dark Past

Culver City, CA: Columbia Pictures, 1948. Collection of nine double weight photos from the 1948 film noir. All stamped on the verso by Van Pelt.

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

Grant, pp. 161-162. Selby Canon, p. 39. Silver, pp. 89-90. Spicer, p. 408.

\$450

60



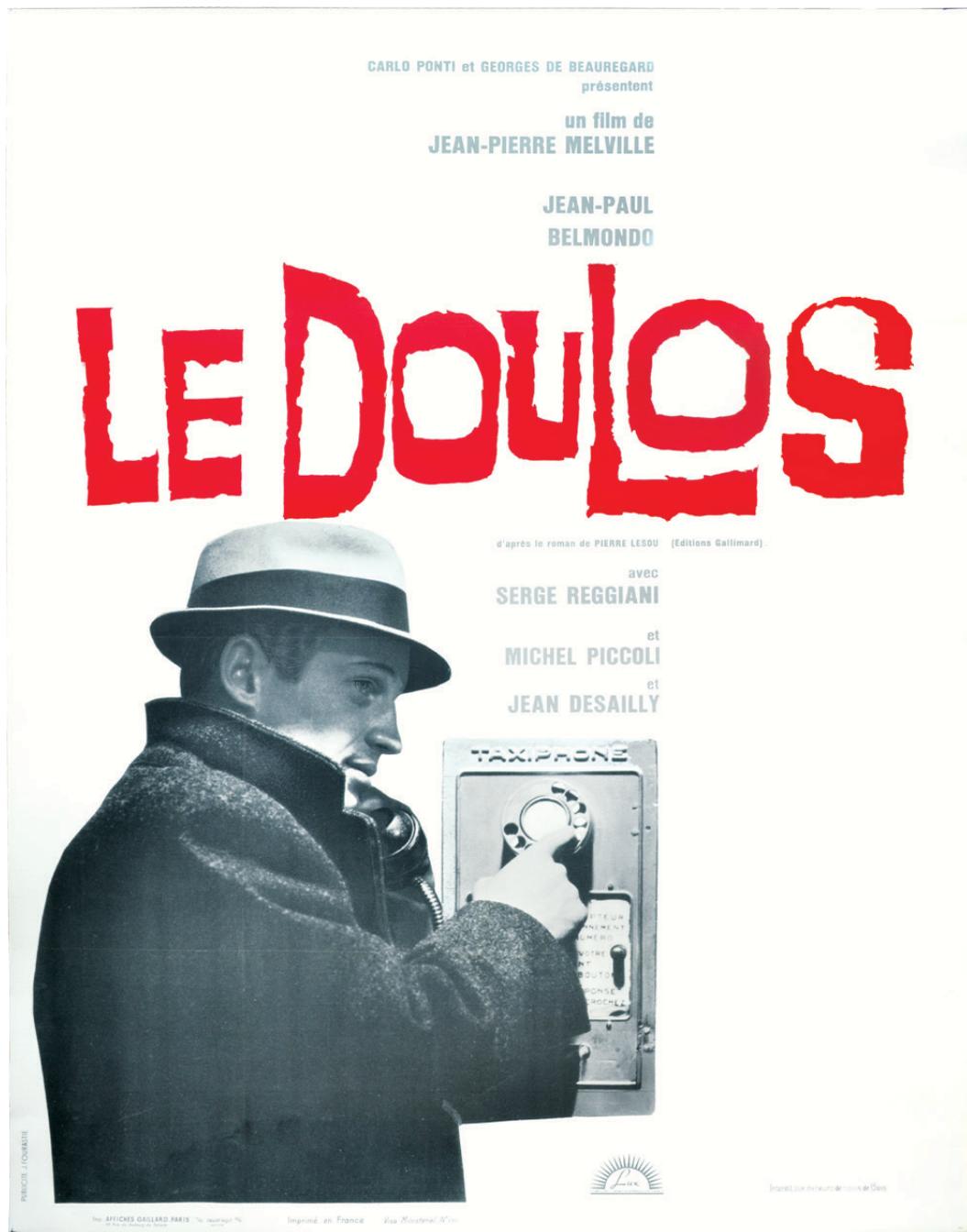
27 still photos
RUDOLPH MATÉ (DIRECTOR)
A.L. "WHITEY" SCHAFFER (PHOTOGRAPHER)
WILLIAM HOLDEN, NANCY OLSON, BARRY FITZGERALD (STARRING)
 Union Station

Los Angeles: Paramount Pictures, 1950. Collection of 27 vintage photographs from the 1950 film noir. Most with snipes or a stamp crediting A.L. "Whitey" Schaffer on the verso.

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

Grant, p. 678. Hardy, The BFI Companion to Crime, p. 335. Selby Canon, p. 175. Silver, p. 313. Spicer, p. 421.

\$850



61

JEAN-PIERRE MELVILLE (DIRECTOR)
PIERRE LESOU (NOVEL)
JEAN-PAUL BELMONDO, SERGE REGGIANI (STARRING)
Le doulos

Paris: Pathé Contemporary Films, 1962. Vintage French grande poster for the 1962 French film noir. One of two styles issued, with no priority.

Director Melville's seventh film, and narratively perhaps his most complex, a major cinematic entry in the birth of the modern anti-hero. The story unfolds by way of two characters, Maurice and Silien, and consistently switches back and forth between them, leading the audience to grasp randomly for a distinct protagonist (despite the fact that both are

criminals). As the story unfolds, themes of loyalty and friendship subtly and devastatingly emerge.

47 x 63 inches (119 x 160 cm). Rolled, on archival linen. Near Fine.

Criterion Collection 407. Buss, p. 176. Grant, p. 199. Selby Masterwork, p. 215. Spicer, p. 454.

\$750



62

JEAN-PIERRE MELVILLE (DIRECTOR)

ALAIN DELON (STARRING)

Le samourai

Paris: Compagnie Industrielle et Commerciale Cinématographique, 1967. Vintage French grande format poster for the 1967 French film noir.

Arguably Jean-Pierre Melville's crowning achievement (though we feel there are no low points in his oeuvre), wherein Delon plays an icy hitman who is utterly anonymous, living alone in an apartment with only a small bird for company. Things are fine until he meets a woman and forms a relationship, thus breaking his cardinal rule.

47 x 63 inches (119 x 160 cm). Rolled, on archival linen. Near Fine.

Criterion Collection 306. Buss, p. 201. Grant, p. 557. Spicer, p. 455.

\$950

63



JEAN-PIERRE MELVILLE (DIRECTOR)

JOSÉ GIOVANNI (NOVEL)

LINO VENTURA (STARRING)

Le deuxième souffle

Paris: Les Productions Montaigne, 1966. Vintage French grande poster for the 1966 French film noir.

Director Melville's ninth film, and while this is saying something, probably his bleakest. Ventura plays a mobster who emerges from prison determined to reclaim his old crime empire, only to find that times have changed since he left. Railing against said changes, he sends himself and his family on a downward spiral that pits nearly everyone on both sides of the law against him.

47 x 63 inches (119 x 160 cm). Rolled, on archival linen. Near Fine.

Criterion Collection 448. Buss, pp. 173-174. Grant, p. 181. Spicer, p. 453.

\$675



64

JEAN-PIERRE MELVILLE (DIRECTOR)
ALAIN DELON, YVES MONTAND (STARRING)
 Le cercle rouge

Paris: Euro International Film, 1970. Vintage French grande poster for the 1970 French film noir.

Director Melville's twelfth film, and his second in color. Probably the director's most ambitious work, the culmination of many themes developed in his previous work, played out through the filter of the crime genre. A triumph of visual storytelling as well, with two stunning 30-minute sequences, at the beginning and end of the film respectively, played out with no dialogue whatsoever.

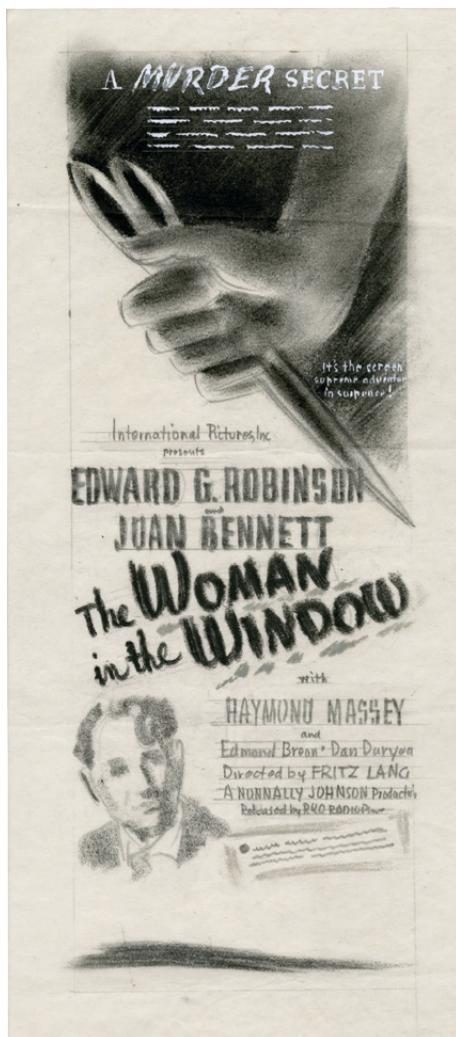
47 x 63 inches (119 x 160 cm). Rolled, on archival linen. Near Fine.

Criterion Collection 218. Buss, p. 168.
 Grant, pp. 112-113. Spicer, p. 453.

\$550

ADVERTISING

A collection of conceptual advertising art sketches, all by the same unknown artist, for key RKO and MGM releases in 1944. Sketches executed variously in graphite, charcoal, and gouache on onion skin paper. Each leaf is tipped to white paper stock at the corner, as originally presented. Size ranges from 6 x 8 inches to 16 x 17 inches. Condition is Very Good or better overall, all leaves supple, with occasional small stains and light wear.



65

FRITZ LANG (DIRECTOR)
J. H. WALLIS (NOVEL)
NUNNALLY JOHNSON (SCREENWRITER)
EDWARD G. ROBINSON, JOAN BENNETT, DAN DURYEA (STARRING)
The Woman in the Window

Santa Monica, CA: RKO Radio Pictures, circa 1944. Collection of eight original preliminary advertising concept art sketches for the release of the seminal 1944 film noir.

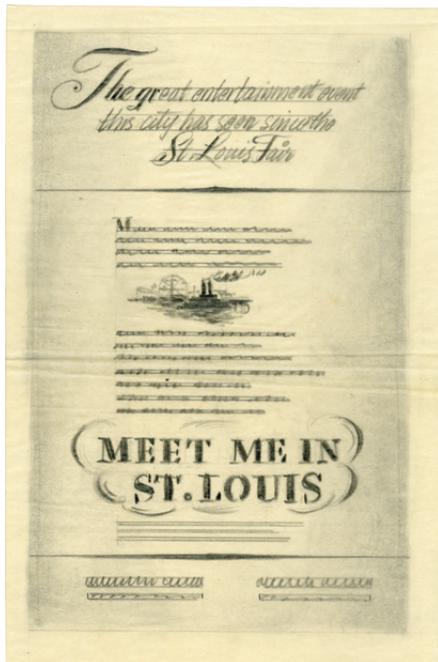
The sketches reflect different styles and feature traces of the film's poster motifs, such as Joan Bennett crawling, a man being dragged, as well as

the film's tag line: "The Screen's Supreme Adventure in Suspense."

Grant, pp. 713-714. Hardy, The BFI Companion to Crime, p. 348. Neibaur 992. Selby Masterwork, p. 141. Silver, pp. 336-337. Spicer, p. 422.

\$850

ING ADVERT



66

VINCENTE MINNELLI (DIRECTOR)
SALLY BENSON (NOVEL)
JUDY GARLAND, MARGARET O'BRIEN (STARRING)
Meet Me in St. Louis

Beverly Hills, CA: MGM, circa 1944. Substantial collection of 12 original preliminary advertising concept art sketches. Includes one finished color ad mat printed proof.

A broad and varied advertising campaign, including two drafts for the film's premiere in St. Louis, that focuses on a several of the film's strengths. There's Judy Garland, in arguably her biggest post-Wizard of Oz role, the music, with several trolley vignettes,

already capitalizing the success of "The Trolley Song," the film's child star, Margaret O'Brien, whose receipt of the Juvenile Award was the film's only Academy Award win despite four more nominations, and the iconic early twentieth century Mississippi River imagery.

National Film Registry.

\$1750



67

RICHARD THORPE (DIRECTOR)
WILLIAM POWELL, MYRNA LOY, ASTA (STARRING)
The Thin Man Goes Home

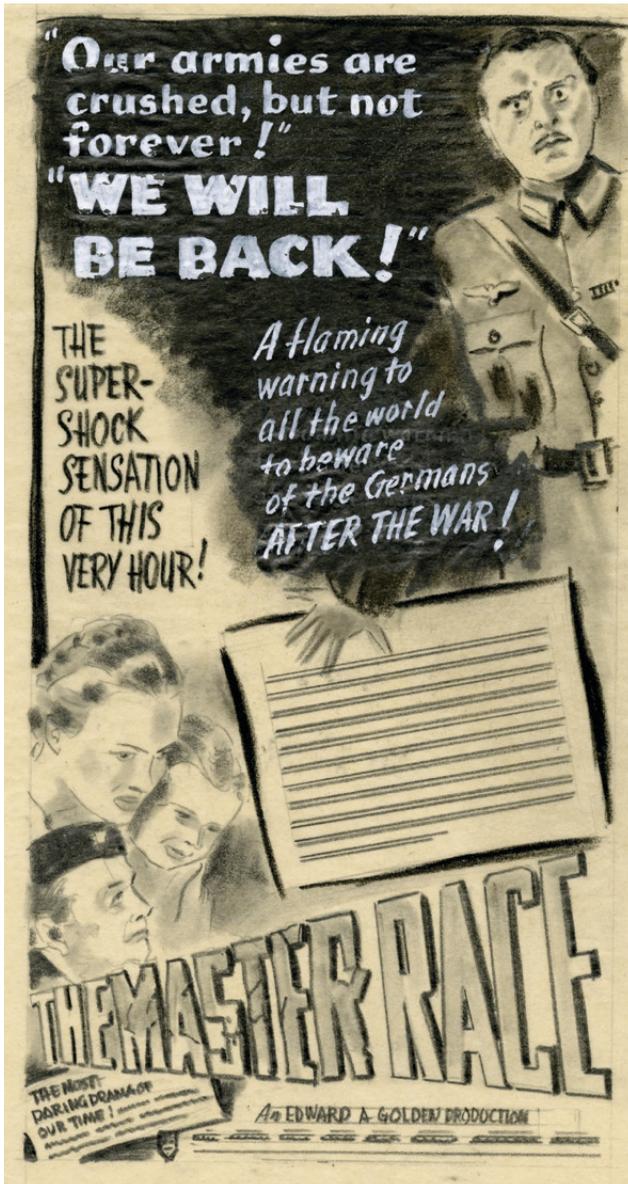
Beverly Hills, CA: MGM, circa 1944. Collection of 13 original preliminary advertising concept art sketches for the release of the penultimate Nick and Nora misadventure. Includes four finished ad mat printed proofs.

Released four years after *Shadow of the Thin Man*, *The Thin Man Goes Home* was the first Thin Man film not directed by W. S. Van Dyke, whose premature death

shocked MGM just two years prior. Studio yeoman Richard Thorpe took the reigns and delivered a solid entry in the beloved franchise.

Most advertisements focus on Asta, the screen couple's charming canine co-star, some in which he imaginatively speaks to the movie going public.

\$1250



68

HERBERT J. BIBERMAN (DIRECTOR)
LLOYD BRIDGES (STARRING)
 The Master Race

Santa Monica, CA: RKO Radio Pictures, circa 1944. Collection of six original preliminary advertising concept art sketches for the release of the 1944 anti-Nazi film by a member of the Hollywood Ten.

Released in September of 1944, after D-Day but before the surrender of the German forces, the

text-heavy design that sensationalizes the film's plot of continued Nazi subversion in liberated territory as the war closes and differs substantially from the film's poster campaign.

\$400

PHOTOGRAPH



69

Avedon behind

RICHARD AVEDON (PHOTOGRAPHER)

NORMAN JEWISON (DIRECTOR)

STEVE MCQUEEN, FAYE DUNAWAY (STARRING)

The Thomas Crown Affair

1967. Vintage double weight photograph of Steve McQueen and Faye Dunaway, shot by Richard Avedon for a fashion shoot in conjunction with the film. With two stamps on the verso: one crediting Richard Avedon, and one noting that the photo must be returned to Time, Inc.

An unpublished photograph relating to a film with heavy fashion pedigree. McQueen's wardrobe was designed by Alan Levine and Ron Postal, and Dunaway's trendsetting costumes were made by Theadora Van Runkle.

The quintessential 1960s caper film, about an adventurous banker (McQueen) who believes he has committed the perfect bank heist, but comes up against a feisty insurance investigator who will stop at nothing to get her man. The film was edited to a 90-minute score by Michel Legrand, who also wrote "The Windmills of Your Mind," the latter winning the Oscar for Best Song, and today a jazz standard.

8 x 10 inches (21 x 25 cm). Fine.

\$6500

APHS PHOTO



70

Avedon in front

RICHARD AVEDON (SUBJECT)

RENNIE DAVIS (SUBJECT)

EARL SEUBERT (PHOTOGRAPHER)

Richard Avedon holds up photograph of Rennie Davis

Chicago: Earl Seubert, 1970. Vintage photograph of Richard Avedon holding up a photograph of Rennie Davis (of the Chicago Seven) for an exhibition held in Chicago in June 1970. Shot by Tribune photographer Earl Seubert, with his stamp on the verso, as well as several date stamps (all from June 1970), and a clip

of the published photo from the Tribune.

7 x 11 inches (18 x 28 cm). Near Fine.

\$850



PLEASE CREDIT PHOTO BY
CURT GUNTHER

LIFE PICTURE COLLECTION

71

CURT GUNTHER (PHOTOGRAPHER)

Sharon Tate

1967. Vintage double weight keybook photograph of Sharon Tate, shot in 1967 by photographer Curt Gunther, on assignment for *LIFE* magazine as part of a piece on the film adaptation of Jacqueline Susann's *Valley of the Dolls*. With a stamp crediting Gunther and a stamp for the *LIFE* magazine collection on the verso.

Freelance photographer Curt Gunther came to the US from Germany in the late 1940s and earned a his reputation while photographing The Beatles'

first North American tour in 1964. In his most successful years he worked freelance for many major magazines and newspapers.

Gunther's shoot for *LIFE* magazine was designed to show Tate at home, in her daily life, and on the set.

8 x 10 inches (20 x 25 cm). Three keyhole punches along the left margin as called for. Near Fine.

\$975



72

CAROL BURNETT**Three original oversize photographs from the set of Carol and Company, 1966**

1966. Set of three remarkable double weight photograph of Carol Burnett, Rock Hudson, Frank Gorshin, and Ken Berry on the set of one of Carol Burnett's earliest television specials, *Carol and Company*, which aired on October 9, 1966.

CBS tested the waters with Carol Burnett four times with specials between 1963 and 1966. This photograph was shot on the set of the fourth of these, introducing audiences to several of her own characters, her unique brand of skits, and choice guest stars. Ken Berry, featured in one photograph,

would go on to become an important fixture in Ms. Burnett's stable of comedians.

About one year later, on September 11, 1967, *The Carol Burnett Show* made its debut. It was wildly successful, quickly becoming the most popular variety show in the history of television, running for 11 seasons until 1978.

14 x 11 inches (25 x 41 cm). Fine.

\$1275



73 Chaplin on the set
CHARLES CHAPLIN (DIRECTOR, SCREENWRITER, STARRING)
ROLAND TOTHEROH (CINEMATOGRAPHER)
The Gold Rush

Los Angeles, CA: United Artists, 1925. Vintage double weight reference photograph from the 1925 film, showing an out-of-costume Chaplin lining up a two camera shot while cinematographer Roland Totheroh looks on.

The only photograph we have seen of Chaplin working behind the camera, here accompanied by the man how would shoot much of his work,

including his greatest films — *The Kid*, *City Lights*, *Modern Times*, *The Great Dictator*, and, of course, this one.

10 x 8 inches (25 x 20 cm). About Near Fine. Slightly curled, with minor creasing and wear to a couple of corners.

\$1500



Dreyer on the set

74

CARL THEODOR DREYER (DIRECTOR)
RUDOLPH MATE (CINEMATOGRAPHER)
MARIA FALCONETTI (STARRING)

The Passion of Joan of Arc

1928. Vintage double weight photograph from the set of the 1928 film. Shown are Dreyer and his crew, including cinematographer Rudolph Mate, setting up a ground shot of one of the film's French clergymen.

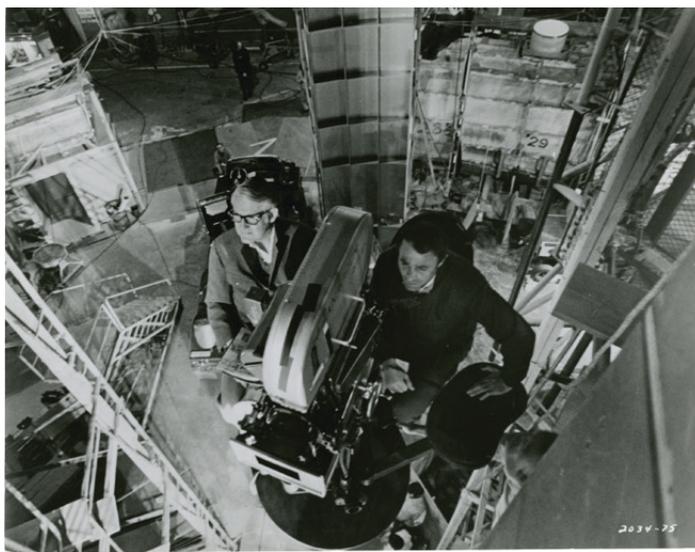
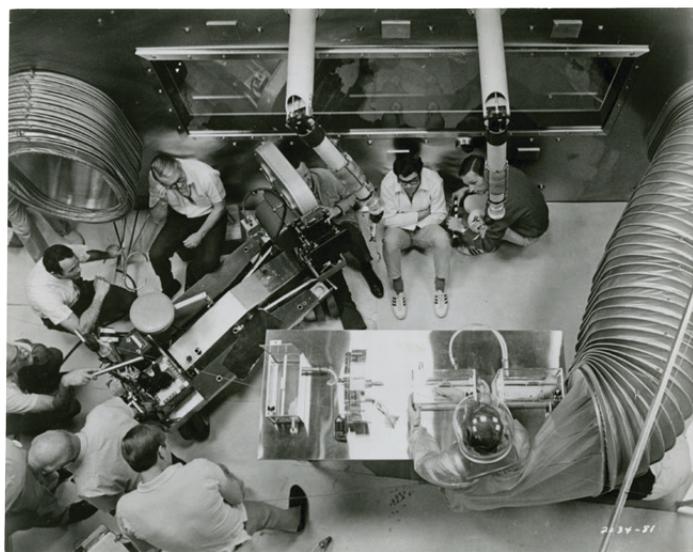
A rare photograph of the director at work on his masterpiece. The film was shot on one huge concrete set modeled on medieval architecture in order to realistically portray the Rouen prison where Joan was held. The film is known for its cinematography and use of close-ups. Dreyer also

didn't allow the actors to wear make-up and used lighting designs that made the actors look more grotesque. The latter element is evident in this photograph, as one of the crew is holding up a board to reflect light onto the actor, and a hole has been dug in order to get a ground-up perspective.

9 x 7 inches (23 x 18 cm). In an archival mat. Very Good to Near Fine, with a small stain on the verso.

\$1875

PHOTOGRAPHS



75

Wise on the set

ROBERT WISE (DIRECTOR, PRODUCER)

MICHAEL CRICHTON (NOVEL)

NELSON GIDDING (SCREENWRITER)

The Andromeda Strain

Universal City, CA: Universal Pictures, 1970.
Collection of six reference photographs from the set of the film, shot in April 1960. Five of the six remarkable photographs show Wise both in the desert and in the midst of the elaborate sets designed to simulate the film's massive underground

laboratory. With printed snipes on the verso of each photograph.

7 x 9 inches (18 x 24 cm). Near Fine.

\$450



76

Ekberg lying down on the set

FEDERICO FELLINI (DIRECTOR)

MARCELLO MASTROIANNI, ANITA EKBERG (STARRING)

NINO ROTA (COMPOSER)

La Dolce Vita

Rome: Riama Film, 1960. Original oversize double weight photograph of Anita Ekberg lying on the ground in the fountain scene, from the set of the 1960 film.

12 x 9 inches (30 x 23 cm). Minute wear at two corners, else Near Fine.

\$1250



77

VITTORIO DE SICA (DIRECTOR)
ANGELO PENNONI (PHOTOGRAPHER)
CESARE ZAVATTINI (SCREENWRITER)
CARLO BATTISTI (STARRING)
VIRGILIO MARCHI (SET DESIGNER)
Umberto D.

1952. Vintage oversize double weight matte finish photograph from the set of the 1952 film.

A sobering and striking image of the film's destitute loner and his dog Flike, standing in the streets of Rome late in the evening. Shot by the film's still photographer Angelo Pennoni, using a striking example of designer Virgilio Marchi's meticulously designed and lit set.

Generally considered the masterpiece of the post-

WWII Italian neorealist movement. Winner of the New York Film Critics Circle Award for Best Foreign Film, and director De Sica was nominated for the Grand Prix at the 1952 Cannes Film Festival.

16 x 12 inches (41 x 30 cm). Very Good, with some scuffing at the extremities.

Criterion Collection 201

\$3000



78

WILLIAM WELLMAN (DIRECTOR)**LOUISE BROOKS (STARRING)****JIM TULLY (NOVEL)****Beggars of Life**

Los Angeles, CA: Paramount / Famous Lasky Corporation, 1928. Vintage reference photograph from the US release of the 1928 film. Based on Jim Tully's 1924 book, *Beggars of Life: A Hobo Autobiography*.

The story of a girl (Louise Brooks, known only as "The Girl") who kills her treacherous stepfather, disguises herself as a boy, joins up with a vagabond (Richard Arlen as "The Boy") and attempts to escape the country into Canada.

The first Paramount film to have a small amount of spoken dialogue, added in post-recording to the music and effects track. Much of it was filmed

on location, including footage of an actual train derailment. Louise Brooks performed her own stunt in a scene where she jumps onto a moving train.

Brooks' appearance in the film as a boy began a trend in popular film beauties playing androgynous roles, culminating 13 years later when Veronica Lake played another boyish vagabond character simply called "The Girl" in *Sullivan's Travels*. Preston Sturges was likely inspired by the William Wellman scenario.

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

\$1275



79

FRED ASTAIRE AND GINGER ROGERS (STARRING)
VAN NEST POLGLASE (ART DIRECTOR)
CARROLL CLARK (ART DIRECTOR)
DAVE GOULD, HERMES PAN (CHOREOGRAPHERS)
THORNTON FREELAND (DIRECTOR)
Flying Down to Rio

Los Angeles, CA: RKO Radio Pictures, 1933. Vintage single weight studio still photograph from the 1933 film musical,

One of the most famous dance debuts in film history, featuring the iconic team of Fred Astaire and Ginger Rogers performing "The Carioca." Not only was it their debut, and the highlight of the film, but it set a dance and music craze, making the pair bankable worldwide for a string of classic films.

Dave Gould and Hermes Pan worked out the lengthy routine, all placed on an art deco set designed by Carroll Clark and Van Nest Polglase.

The still has the unusual distinction of being coded twice on the negative (FDR-248 and P.707-142). A rare lobby card shows a similar image, though not as crisp as the one in the photograph being offered.

8 x 10 inches (20 x 25 cm). A few pinholes at each of the four corners and one at top center, Very Good plus overall.

\$600



80

TWIGGY

Twiggy stands next to a mannequin made in her image for Paris Match | Marie Clair

Paris: Paris Match / Marie Clair Paris, circa 1960. Vintage fashion photograph of Twiggy standing between a custom mannequin of herself and presumably the mannequin's creator. Shot for *Paris Match / Marie Claire Paris* circa 1960, with the *Paris Match* stamp on the verso, as well as the stamps of Brazilian publications *Claudia* and *Panorama*, to whom the photo was sent and subsequently archived.

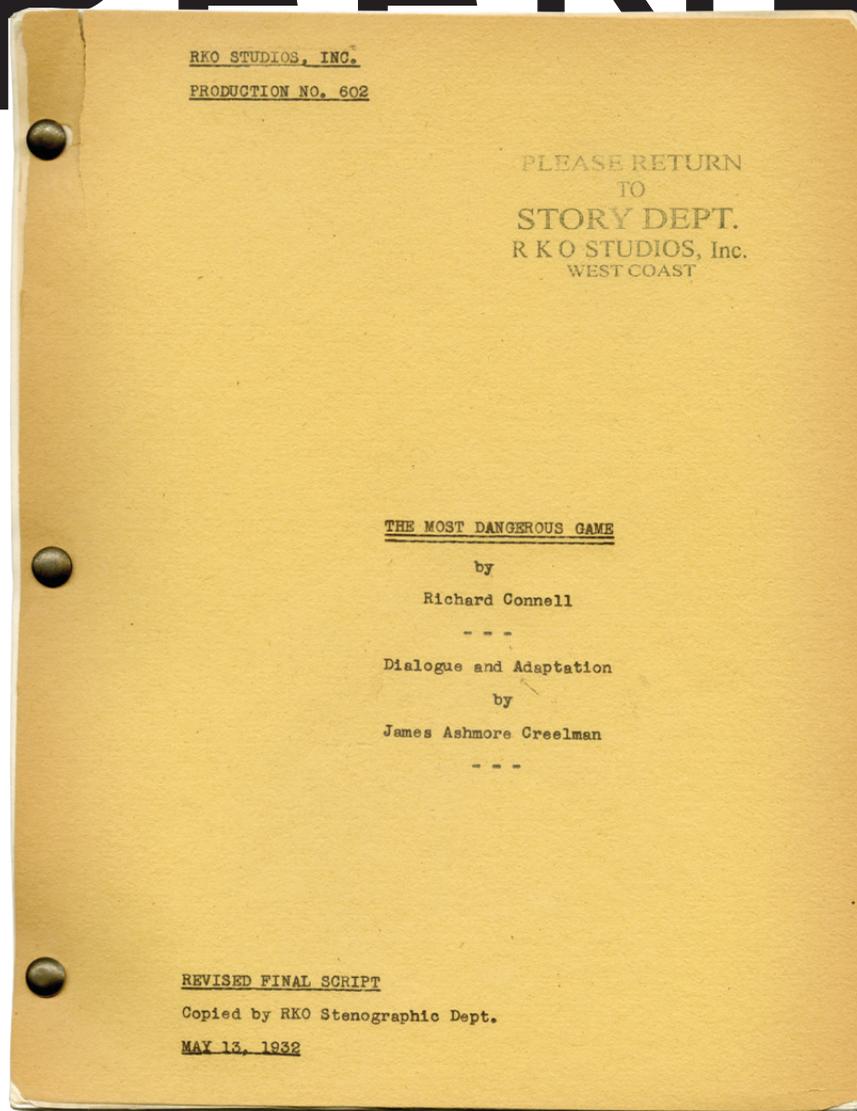
Having become a phenomenon just one year after having been photographed modeling a new hairstyle

she tested for London for hairdresser Leonard, Twiggy (born Lesley Hornby) was a teen with an international career. In 1967 she was featured in *Vogue*, as well as a number of fashion magazines, and was heavily merchandised. Her androgynous, adolescent body changed the fashion industry and was a topic of controversy.

Very Good, with signs of handling and some creasing at the corners.

\$450

SCREENPLAY



Man is...

81

IRVING PICHEL AND ERNEST B. SCHOEDSACK (DIRECTORS)

JAMES ASHMORE CREELMAN (SCREENWRITER)

RICHARD CONNELL (STORY)

JOEL MCCREA, FAY WRAY (STARRING)

The Most Dangerous Game

Los Angeles, CA: RKO Radio Pictures, 1932. Screenplay archive for the 1932 film. Archive consists of a Revised Final script and a typescript rewrite of the film's opening sequence onboard a yacht. The rewrite credits an unknown screenwriter named "Eliscu." Based on the Richard Connell short story, first published in *Colliers* in 1924.

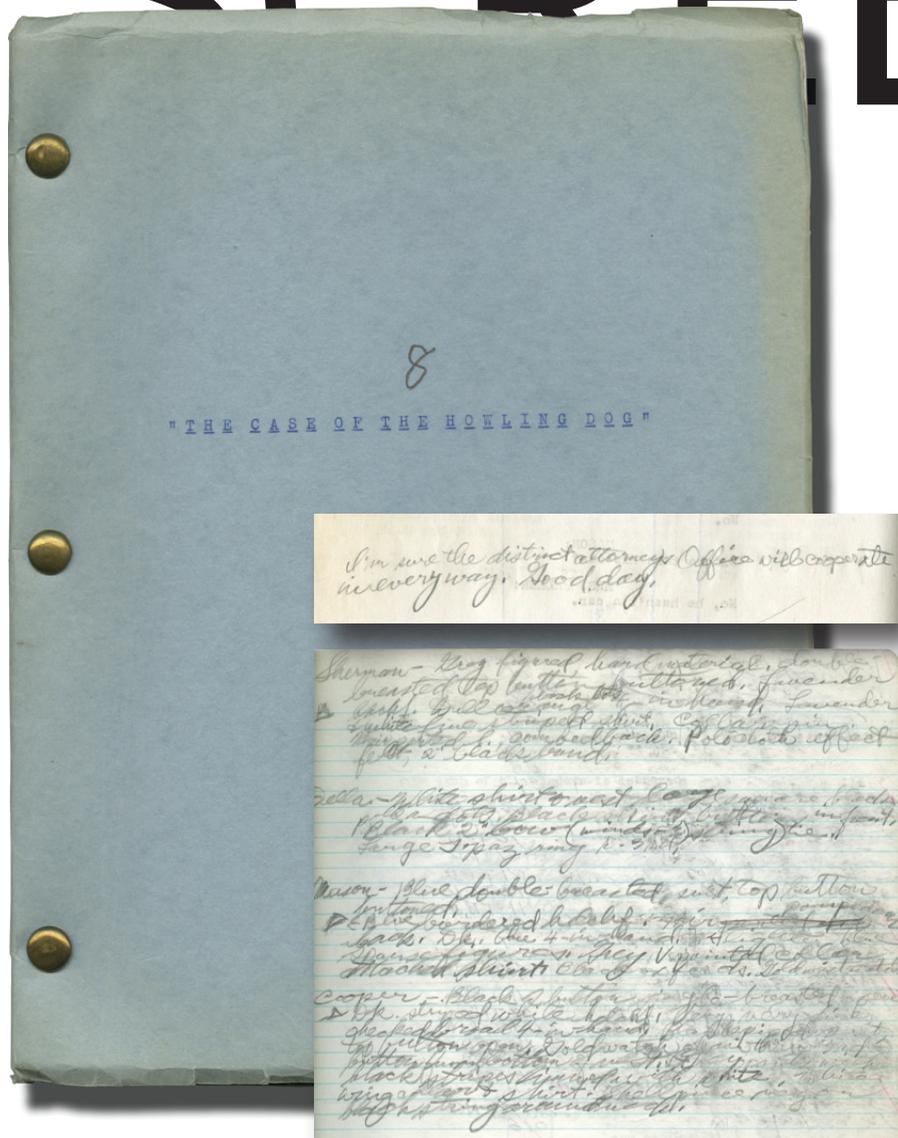
A rare set of scripts for a groundbreaking film. A deranged millionaire, living on an island, arranges for a yacht to be shipwrecked on his shores, whereupon he arranges for the survivors to be hunted. Decades

ahead of its time, and almost iconoclastic in the cynicism of its subtext, Pichel and Schoedsack used ideas from their film *Gow the Headhunter* (1931), and predicted their classic *King Kong* (1933), and dozens of other films that would follow using a theme of man being the hunted rather than the hunter.

Criterion Collection 46.

\$8500

DAYS SCREEN



82

Perry Mason begins

BEN MARKSON (DIRECTOR)

ERLE STANLEY GARDNER (SCREENWRITER, NOVEL)

SAMUEL BISCHOFF (SUPERVISOR)

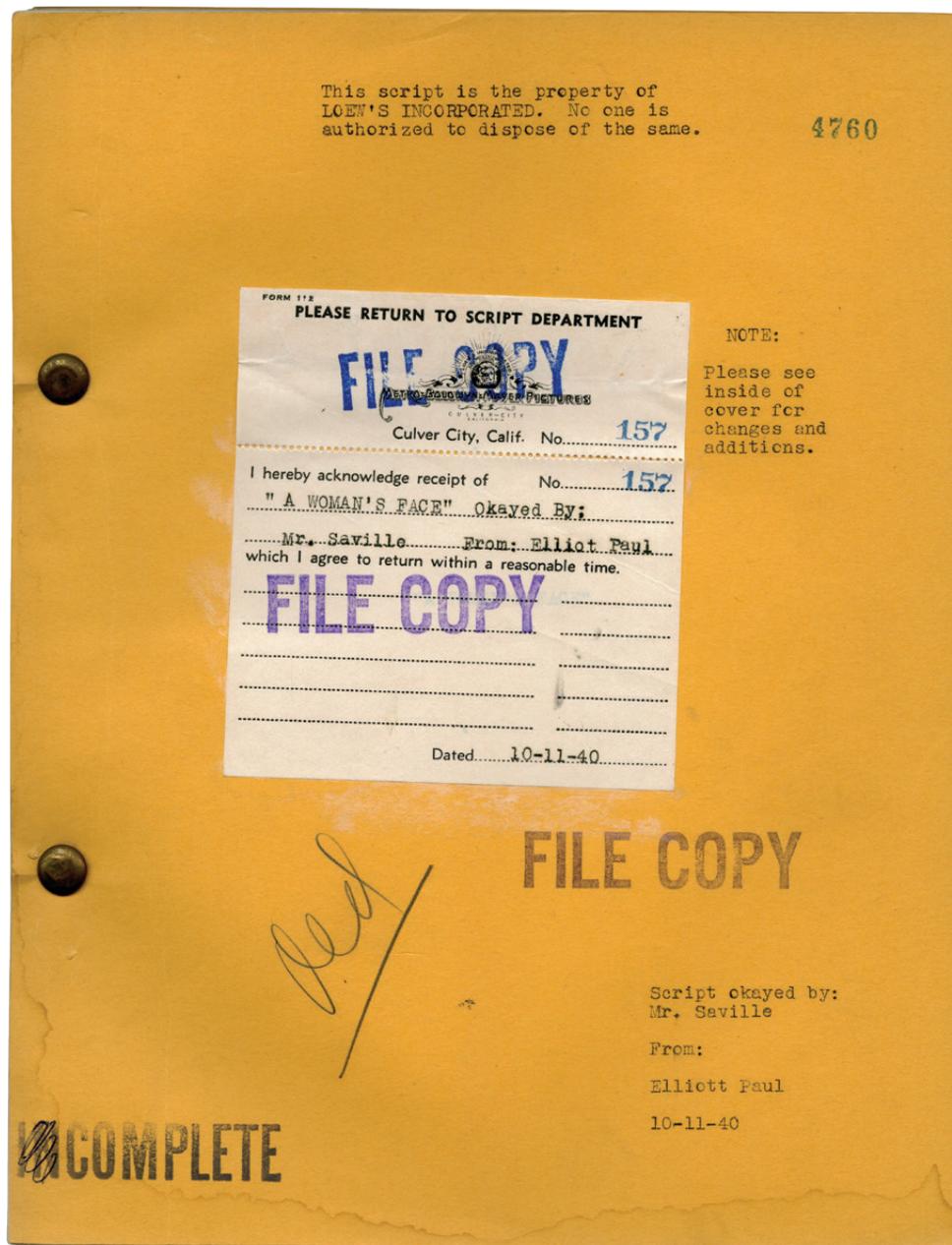
WARREN WILLIAMSON, MARY ASTOR, GRANT MITCHELL (STARRING)

The Case of the Howling Dog

Burbank, CA: Warner Brothers, 1934. Heavily annotated Final Draft script for the 1934 film. Based on the 1934 story by Erle Stanley Gardner. Script Supervisor's copy, with heavy notations throughout in pencil, including scene numbers, blocking instructions, and notations about props and costumes. Also included is an original film still photograph, showing Warren William with Mary Astor.

The first Perry Mason film in a series of six, in which the Los Angeles celebrity lawyer represents a millionaire who believes that, because his neighbor's dog won't stop barking, it must be a sign that he is going to die. Little does Mason know that the dog's barking is not only a sign of the millionaire's impending death but of even more intrigue as well. The only script for a Perry Mason film that we have ever seen.

\$2250



83

GEORGE CUKOR (DIRECTOR)
DONALD OGDEN STEWART, ELLIOT PAUL (SCREENWRITERS)
JOAN CRAWFORD (STARRING)
A Woman's Face

Revised Draft script for the 1941 film. Studio file copy, with rubber-stamps on the front wrapper. A few penciled notations on both sides of the front wrapper. Text ends with Scene 392, as called for.

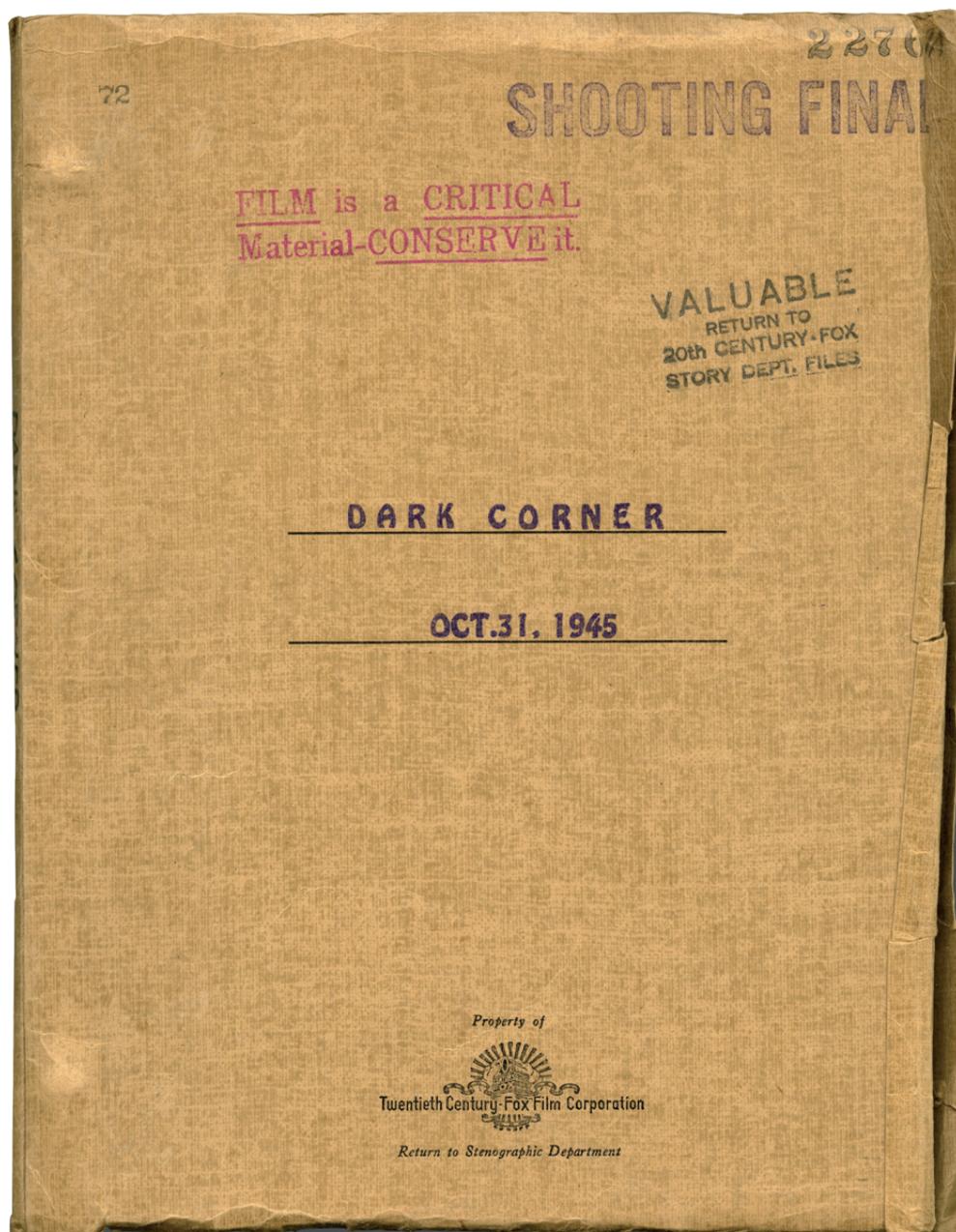
Based on Francis de Croisset's 1932 play, *Il Etait Une Fois*. A noir thriller about a blackmailing female with a disfiguring facial scar who preys on a woman, the wife of a cosmetic surgeon. The surgeon offers to help the disfigured woman, but her adjustment into a crime-free life is turbulent. A side story involves a

partner-in-crime: a man in search of fortune, only his four-year-old nephew stands in the way.

Set in Sweden, shot on location in Sun Valley, Idaho.

Grant, pp. 714-715. Selby, p. 142.

\$1250



84

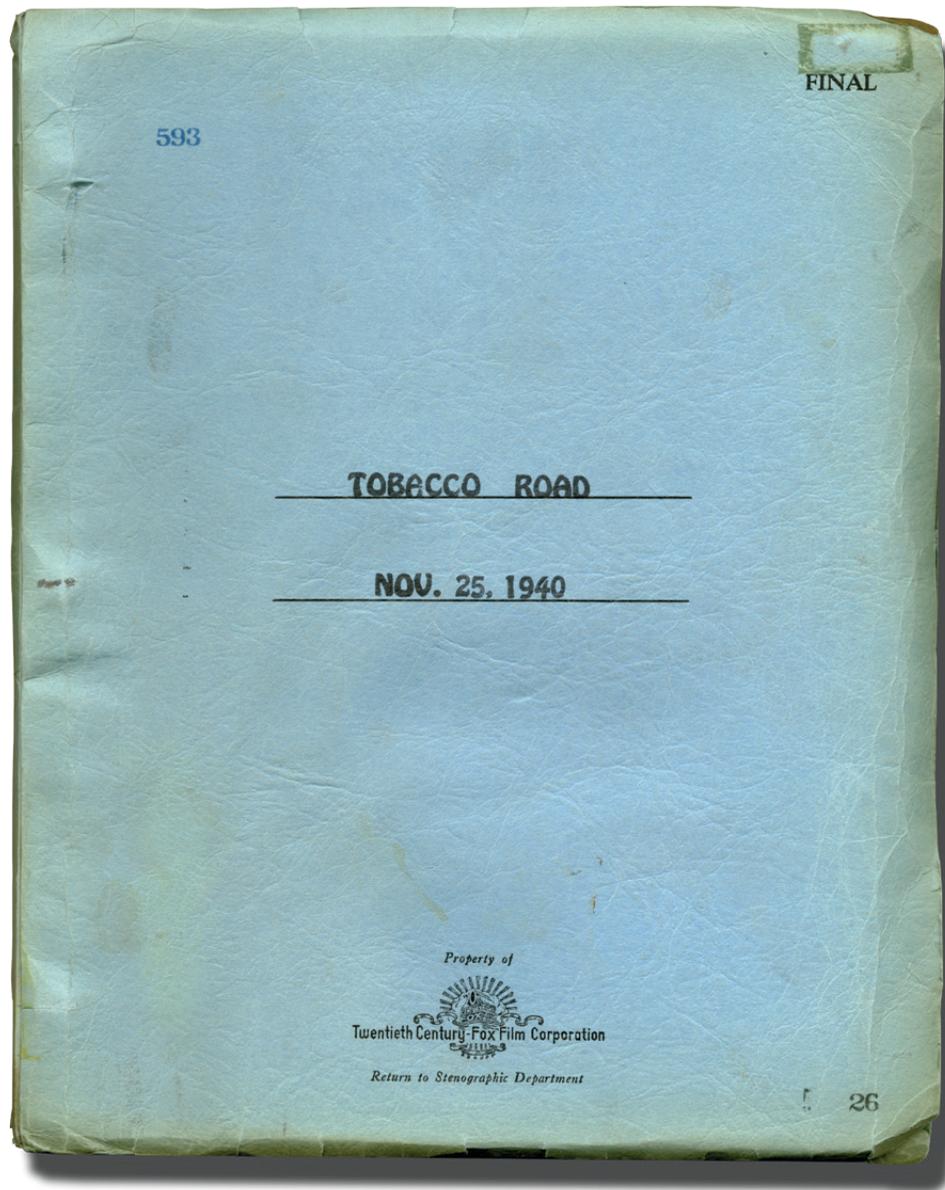
HENRY HATHAWAY (DIRECTOR)**LEO ROSTEN (STORY)****JAY DRATLER, BERNARD C. SCHOENFELD (SCREENWRITERS)****CLIFTON WEBB, WILLIAM BENDIX, LUCILLE BALL (STARRING)****The Dark Corner**

Los Angeles: Twentieth Century-Fox, 1945. Revised Shooting Final script for the 1946 film. Brief notations throughout in holograph pencil. File copy, rubber-stamped on the front wrapper. Based on a 1945 story serialized in *Good Housekeeping* magazine by Leo Rosten.

Grant, p. 160. Hardy, p. 99. Selby Canon, pp. 38-39. Silver, pp. 87-88. Spicer, p. 408.

\$3000

Set in New York City, shot on location there.



85

Dana Andrews' working script

JOHN FORD (DIRECTOR)

ERSKINE CALDWELL (NOVEL)

NUNNALLY JOHNSON (SCREENWRITER)

CHARLEY GRAPEWIN, MARJORIE RAMBEAU, GENE TIERNEY, WILLIAM TRACY (STARRING)

Tobacco Road

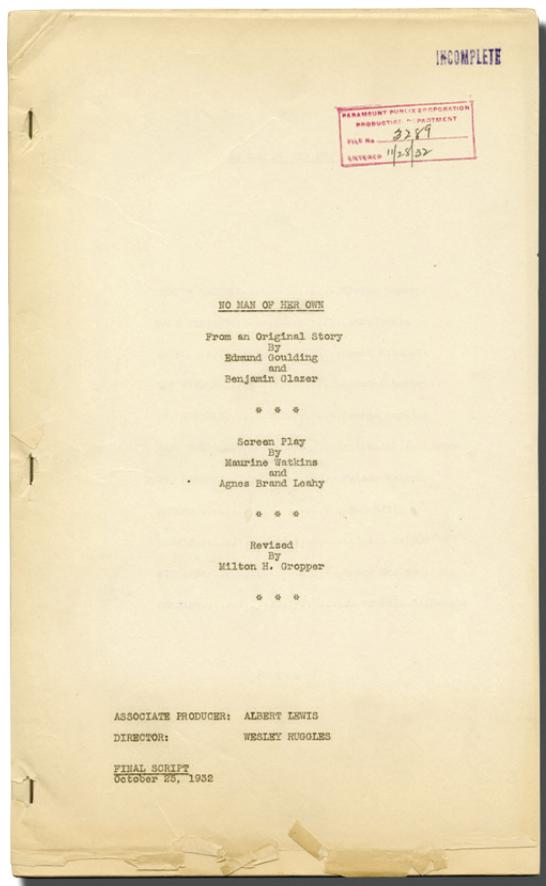
Los Angeles, CA: Twentieth Century-Fox, 1940. Revised Final draft script for the 1941 film. Actor Dana Andrews' working copy, from his estate. Brief notations in holograph pencil at Andrews' inclusion. With a letter of provenance from Andrews' daughter, Katharine Smith.

Based on Erskine Caldwell's 1932 novel about a hillbilly family living outside of Augusta, Georgia, and their troubles with a bank attempting to buy their land. Since the novel's publication, film studios vied for acquisition of the screen rights. RKO Pictures

and Warner Bros. were among the first potential buyers, but both failed to pursue the rights. In 1940 Columbia Pictures showed interest, but was informed that the novel was on the list of banned books, and shied away. Eventually, 20th Century Fox won the rights, hot with success from their earlier project, *The Grapes of Wrath*.

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

\$1500



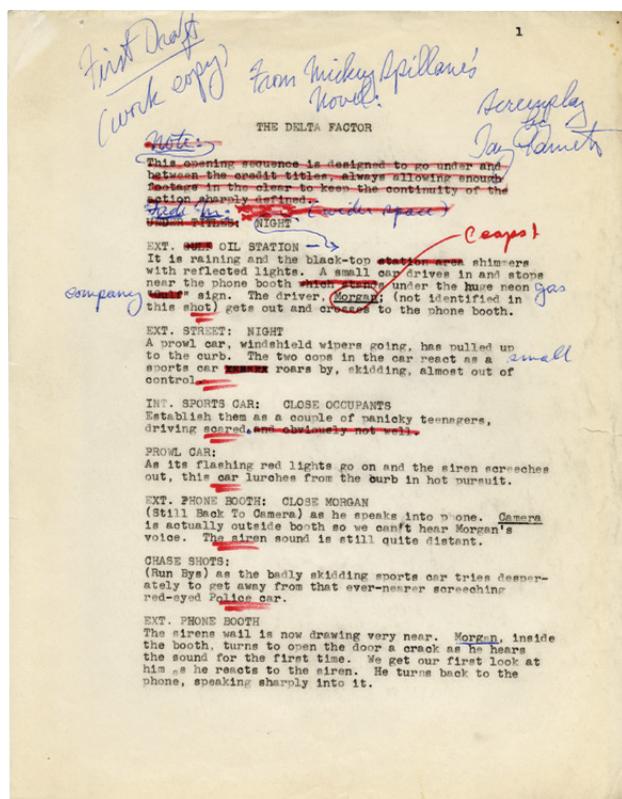
86

Librarian meets gambler, written by women
WESLEY RUGGLES (DIRECTOR)
MAURINE WATKINS (SCREENWRITER)
AGNES BRAND LEAHY (SCREENWRITER)
CLARK GABLE, CAROLE LOMBARD (STARRING)
No Man of Her Own

Los Angeles: Paramount Pictures, 1932. Final script for the 1932 film. The first and only pairing of Clark Gable and Carole Lombard.

Clark Gable plays a card cheat who has to go on the lam to avoid a pesky cop. While hiding out he meets a lonely but somewhat wild librarian, Carole Lombard. The two get married after Lombard wins a coin flip and they move back to the city, where Gable continues his grifting ways unbeknownst to his new wife.

\$850



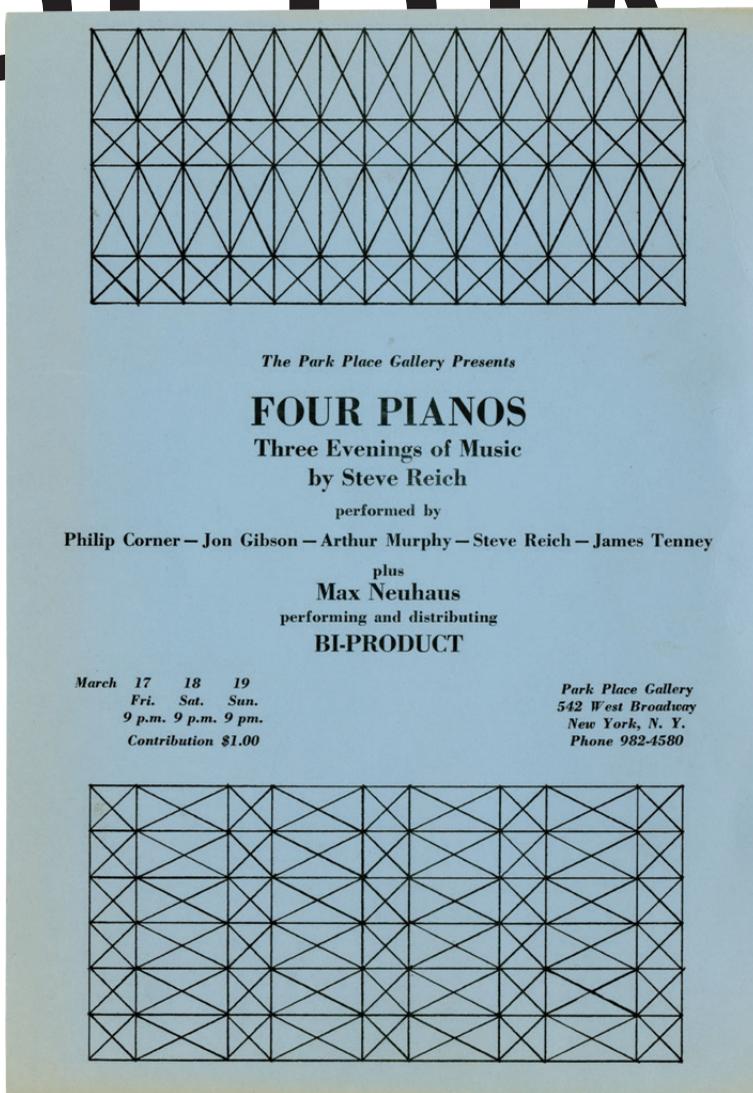
87

MICKEY SPILLANE (AUTHOR)
TAY GARNETT (DIRECTOR)
The Delta Factor

Circa 1969. Original ribbon copy typescript for Tay Garnett's screenplay adaptation of Mickey Spillane's 1967 novel. Profusely annotated by Garnett in blue and red ink on every page, and with a notations by him at the top right corner of the first leaf: "First Draft (Work Copy)," "Screenplay by Tay Garnett," and "From Mickey Spillane's novel."

Raoul Walsh eventually worked with Garnett on the script, but this draft precedes his involvement. The film was released on May 15, 1970, and starred Yvette Mimieux, Christopher George, and Yvonne De Carlo.

\$2200



88

STEVE REICH (COMPOSER, PERFORMER)

MAX NEUHAUS (COMPOSER, PERFORMER)

Four Pianos: Three Evenings of Music by Steve Reich

Park Place Gallery, New York City, 1967

New York: Park Place Gallery, 1967. Mimeograph poster advertising an early performance by Steve Reich at Park Place Gallery in New York on March 17, 18, and 19, 1967, also featuring Max Neuhaus performing and “distributing” a new piece called *BI-PRODUCT* (listed on Neuhaus’s website today as *By-Product*).

In 1967 Steve Reich wrote a prototype piece, *Slow Motion Sound* that involved two separate pairs of hands clapping out of phase and coming into phase over the course of 144 bars. Though it was the foundation of all his work that would follow, it was not recorded until 1994 (by Chris Hughes).

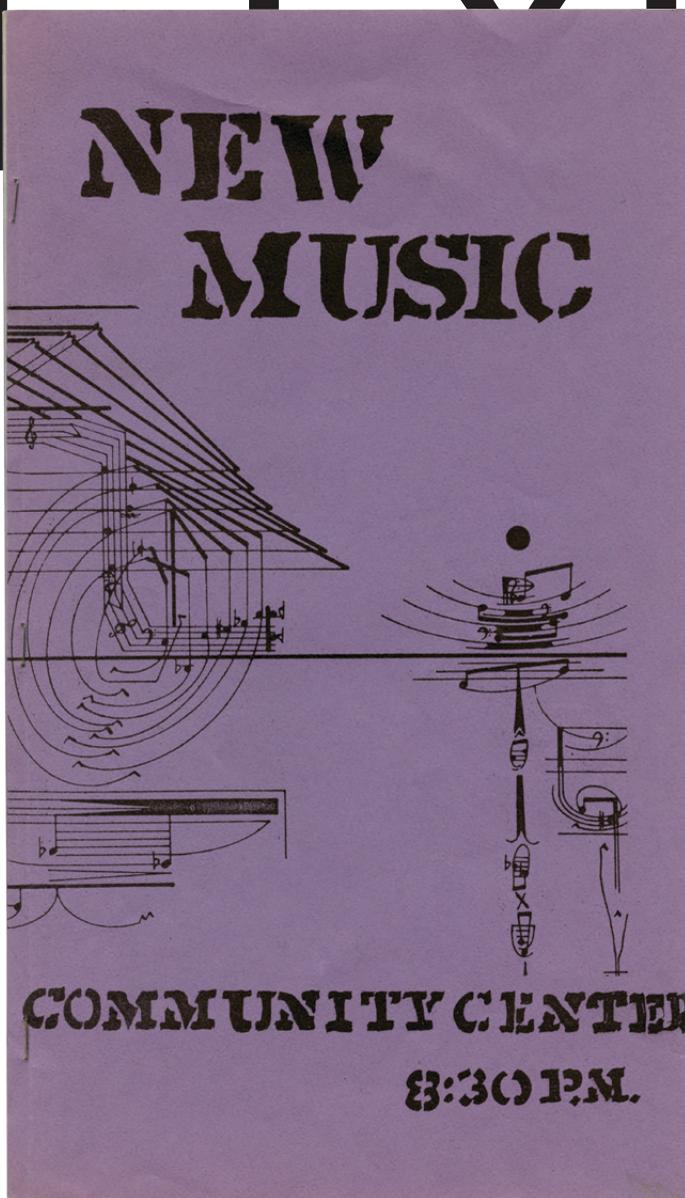
Reich worked the same concept into his first “traditional” piece, *Four Organs*, in 1970. This performance represents a bridge between

Slow Motion Sound and *Four Organs*, only conceived as *Four Pianos* instead. *Four Pianos* was never formally recorded, only performed.

Texas composer Max Neuhaus was in the 1960s a renowned percussionist and interpreter of contemporary music who at this point was moving toward his ultimate identity as a pioneer of artistic work in sound, and would become one of the innovators of sound works and the concept of sound installations.

Blue card stock with printing in black, 7 x 10 inches (18 x 25 cm). Near Fine with just a touch of fading at the edges.

\$750



89

JOHN CAGE, OTHERS (COMPOSERS)

DAVID TUDOR, OTHERS (PERFORMERS)

The Group for New Music at the Community Center, Reed College

Portland, OR: Reed College, 1968. Program for a 1968 electronic music concert held at Reed College in Portland Oregon, featuring the compositions of John Cage, Takehisa Kosugi, and Toshi Ichianagi, and with David Tudor among the performers (playing "electronics"). Held at the Reed College Community Center on December 4, 1968.

Featured pieces included:

John Cage's *Variations III* (1962), an indeterminate composition.

David Behrman's *Players with Circuits* (1966), four performer version.

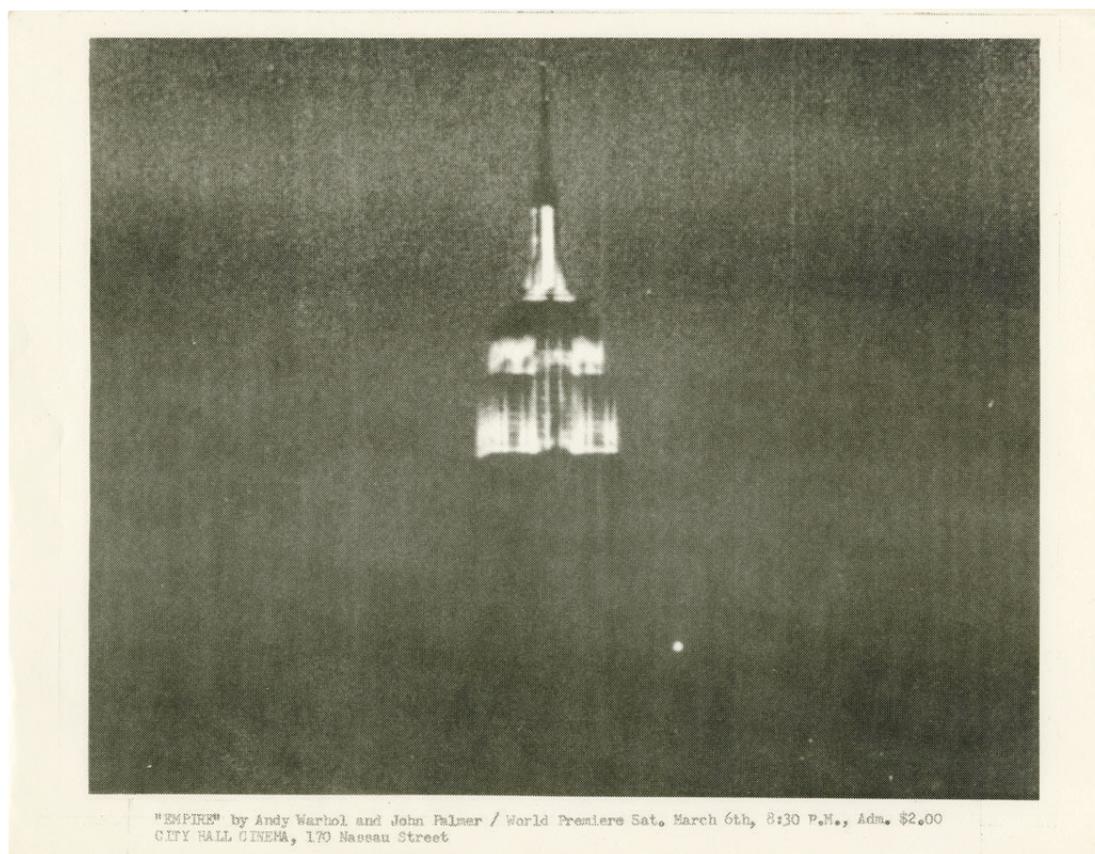
Takehisa Kosugi's *Mano-Dharma, Electronic* (1967) for transistor radios and radio frequency transmitters.

Toshi Ichianagi's *Appearance* (1967) for three instruments, two oscillators, and two ring modulators.

The program notes future concerts in the series, along with lengthy biographies for each of the composers.

Side stitched tall card wrappers (letterpress), pages on blue stock (mimeograph type), printing in black, 8 x 14 inches (20 x 35 cm). Near Fine.

\$475



90

ANDY WARHOL (DIRECTOR)
JOHN PALMER (CONCEPT)
JONAS MEKAS (CINEMATOGRAPHER)
Empire

New York: Filmmakers' Cinematheque, 1965. Vintage photo illustrated mimeograph publicity flyer for the premiere screening of Andy Warhol's *Empire* on Saturday, March 6th, 1965, at 8:30 PM at the City Hall Cinema (home of the Filmmakers' Cinematheque for the first half of that year) in New York. One of 1000 copies issued. From the archive of Jonas Mekas, cinematographer on the film, and founder of Filmmakers' Cinematheque.

A monumental cinematic work, encompassing notions of design, appropriation, and, as Warhol once said, "a meditation on the passage of time." On the evening of July 25th, 1964, Warhol, cinematographer Mekas, John Palmer (who was given a co-directing credit by Warhol for coming up with idea for the film), Gerard Malanga and several others arrived at the Time-Life Building in New York where they were let in by Henry Romney and led to the 41st floor.

For the next 6-plus hours (8PM until after 2AM), the crew created the legendary film, a continuous stationary take of the Empire State Building. Warhol would later screen it at a slower speed, bringing the screen time to 8 hours and 4 minutes.

Now rightly regarded as the apex of Warhol's minimalist, experimental films (which also include *Sleep* and *Eat*, among others), *Empire* is "perhaps his most famous and influential cinematic work" (MOMA) and is intended, in the words of Warhol, to allow the viewer "to see time go by."

The film's legacy was made legitimate in 2004 when it was added to the Library of Congress' National Film Registry. Mekas is a pivotal figure in the history of experimental film, not only as director of his own works (he is often called "the godfather of American avant-garde cinema") but also as a cheerleader of the work of others, most notably in his founding of *Film Culture* magazine, an early and important champion of Warhol's cinema.

Though 1000 copies of this flyer were reportedly printed and mailed for the premiere, few survived and it remains scarce.

8 x 11 inches (21 x 28 cm). Mimeograph. Fine.

\$1850

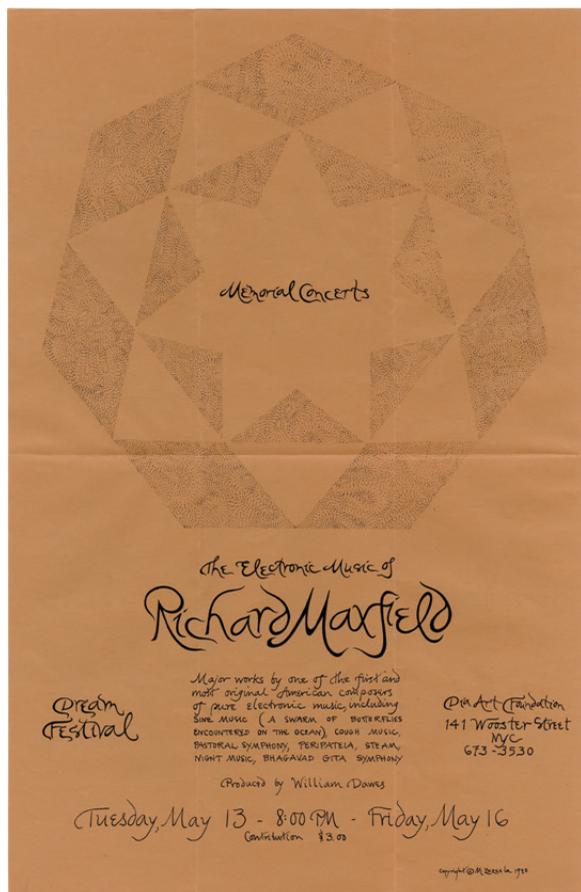
91

RICHARD MAXFIELD (COMPOSER, PERFORMER)
MARIAN ZAZEELA (DESIGNER)
 The Electronic Music of Richard
 Maxfield at the Dream Festival,
 DIA Art Foundation

New York: DIA Art Foundation, 1975. Poster advertising a 1975 electronic music performance piece by Richard Maxfield at the DIA Art Foundation in New York on Tuesday and Friday, May 13 and 16, 1975. Design by Marian Zazeela.

Mauve paper stock with letterpress printing in black, 11 x 17 inches (28 x 43 cm). One horizontal fold and two vertical folds, else Fine.

\$475



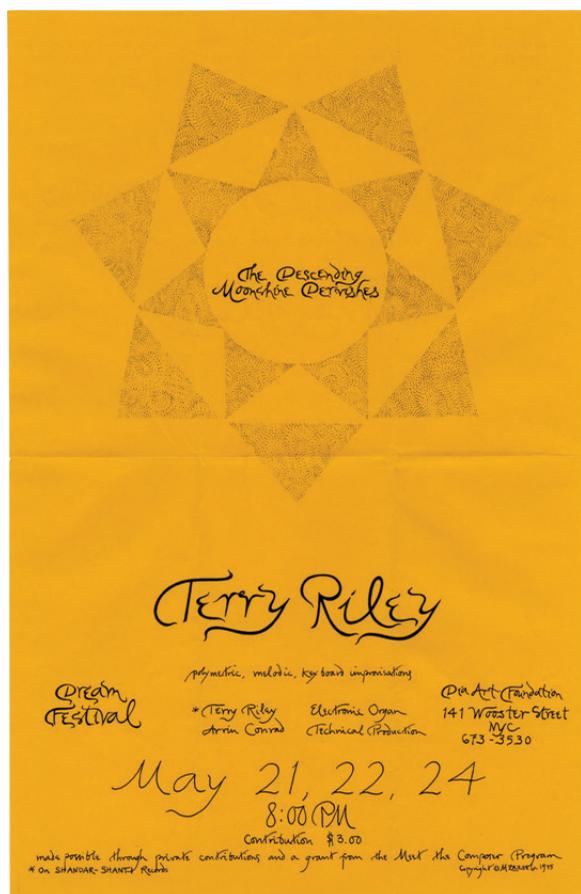
92

TERRY RILEY (COMPOSER, PERFORMER)
MARIAN ZAZEELA (DESIGNER)
 The Descending Moonshine Dervishes
 performed by Terry Riley at the
 Dream Festival, DIA Art Foundation

New York: DIA Art Foundation, 1975. Poster advertising a 1975 performance piece by Terry Riley on electronic organ at the DIA Art Foundation in New York on May 21, 22, and 24, 1975. Design by Marian Zazeela.

Yellow paper stock with letterpress printing in black, 11 x 17 inches (28 x 43 cm). One horizontal fold and two vertical folds, else Fine.

\$450



THE ATRE T



93

GEORGE S. KAUFMAN (PLAYWRIGHT, STAGED BY)
EDNA FERBER (PLAYWRIGHT)
ALFREDO VALENTE (PHOTOGRAPHER)
Stage Door

1936. Vintage oversize double weight press photograph from the 1936 Broadway play, capturing more than half of the cast members in character, including lead actress Margaret Sullavan stage left, on the primary set of the play, the ground-level room of the Footlights Club boarding house, where nearly the entirety of the action takes place. Shot by veteran Broadway photographer Alfredo Valente early in his four-decade career, with his rubber stamp on the verso.

One of three plays written by George S. Kaufman in collaboration with novelist Edna Ferber (the other two being *Dinner at Eight* and *The Royal Family*), *Stage Door* opened at the Music Box theatre on October 22, 1936 and played for 169 performances through March 1937.

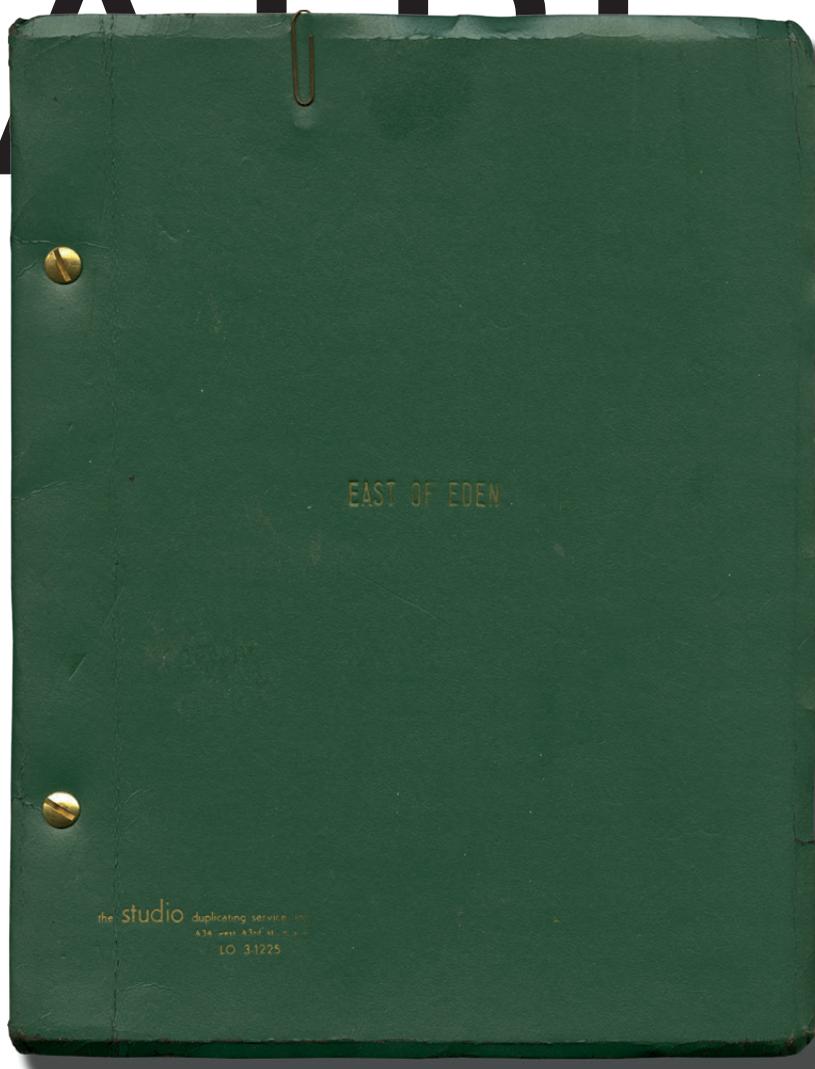
The play's success, even with a run cut short by Margaret Sullavan's pregnancy with her first child, was enough to warrant a film adaption, like Kaufman and Ferber's two previous joint efforts. Screenwriters Morrie Ryskind and Anthony Veiller

rewrote many aspects of the drama for the screen, greatly softening its anti-Hollywood bent, much to the dismay of Kaufman. Directed by Gregory La Cava, the film starred Katharine Hepburn, in the role of Terry Randall previously held by Sullavan, Ginger Rogers, and a young Lucille Ball. The film was released within a year of the play's premiere and went on to earn four Academy Award nominations.

An unmistakable New York show-business story of a polished and naïve woman who moves out of her comforts and attempts to navigate her way toward independent professional success and romantic fulfillment while finding herself at odds with her more cynical fellow Footlights Club boarders.

13 x 7 inches (34 x 18 cm). Near Fine.

\$950



94

JOHN STEINBECK (NOVEL)
MICHAEL KAHN (DIRECTOR)
TERRENCE McNALLY (WRITER)
ALFRED UHRY (LYRICS)
PAUL ROGERS (STARRING)

Here's Where I Belong [East of Eden]

New York: Mitch Miller, Circa 1968. Draft script for the 1968 play, *Here's Where I Belong*, here under the working title, *East of Eden*. The only script from the only Broadway adaptation of John Steinbeck's 1952 novel we have ever encountered. Though unmarked, this is actor Dana Andrews' working copy, and is from his estate. With a letter of provenance from Andrews' daughter, Katharine Smith.

The musical play previewed on Broadway at the Billy Rose Theatre on February 7, 1968, and previewed another 19 times before opening on March 3, the play's only performance. The play consisted of two acts, nine scenes for each act, with Paul Rogers, Walter McGinn, Ken Kercheval, Heather MacRae in lead roles. Writer Mike Gross wrote a review in the

March 2, 1968, issue of *Billboard* magazine, detailing Miller's tenure at Columbia Records, the play's performers and music and lyrics writers, as well as the United Artists release of the original cast album of the musical.

This is producer Miller's Broadway debut, and he would go on to assist in other Broadway plays, either as technical or production supervisor, including *Two By Two* (1970), *Hello, Dolly!* (1975), *Sly Fox* (1976), *Fiddler on the Roof* (1976), *The King and I* (1977), and *Peter Pan* (1979).

\$3000



95

LUDWIG BEMELMANS (NOVEL, DESIGN)**ELAINE RYAN (PLAYWRIGHT)****HUME CRONYN (PRODUCER)**

An archive of unpublished original artwork relating to the conception of Ludwig Bemelmans' play, *Now I Lay Me Down to Sleep*

Circa 1949. An archive of 17 drawings and other ephemera by Ludwig Bemelmans for the concept, stage design, and promotion of the 1950 play, *Now I Lay Me Down to Sleep*, based on the novel by Bemelmans and produced for the stage by Hume Cronyn (from whose estate the archive originates). Four of the drawings are in a large format (approximately 18 x 12 inches each), two of which are in color.

The play opened at the Broadhurst Theatre in New York on March 2, 1950, and ran for 44 performances through April 8, 1950. Fredric March was in the starring role.

The color drawings are the highlight of the archive, bearing a distinct resemblance to the artist's Madeleine character, in terms of dress, hats, and facial expressions. One of the drawings is an

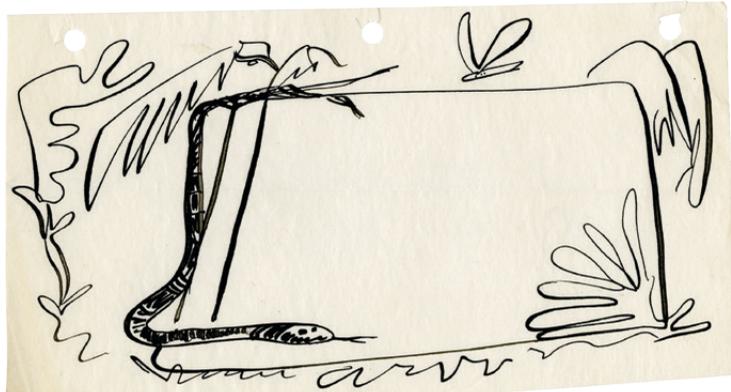
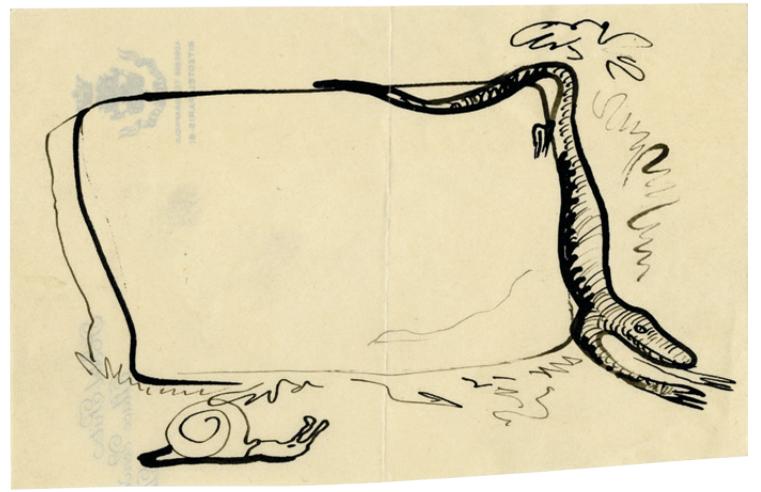
elaborate proposal for the play's advertisement, conceived as a carved marble marquee of sorts, heralded by a sleeping cougar.

The remaining 13 drawings are in black ink and are approximately 5 x 7 inches each. These are character studies, framing ideas, and conceptual proposals for the rather diverse scenarios demanded by the play.

Lastly, the archive includes a typed letter signed by Bemelmans, on his East 73rd Street stationery, discussing briefly the marquee concept, and the original mailing envelope addressed to producer Hume Cronyn.

All items Very Good plus to Near Fine, quite well preserved.

\$15,000





Yiddish theatre, Off-Broadway, 1901-1937

96

CHARLES KLEIN AND LEE ARTHUR (PLAYWRIGHTS)

DAVID BELASCO (PRODUCER, DIRECTOR)

DAVID WARFIELD (STARRING)

The Auctioneer

1901. Four vintage oversize photographs from the 1901 production of *The Auctioneer*, a 1901 Yiddish play. Actor David Warfield is featured in all the photographs. Two images are single weight full stage shots, and two are double weight sepia matte images with close-ups of Warfield in the play. One of the latter images, showing Warfield on the auctioneer's stand has been in-painted for newspaper publication.

Images are all from the first production of the play, which premiered on September 23, 1901 at the Bijou in New York, and starred David Warfield as Simon Levi. The production ran for 105 performances, closing in December 1901. It was revived three more times, all in New York, between 1903 and 1918. All photographs with various holograph notations

about the production and the stamp of Culver Service on the verso.

Two single weight glossy photographs, 10 x 13 inches (25 x 33 cm). Both Very Good plus, bright but with minor creasing to a couple of corners.

Two matte finish double weight photographs, each 12 x 9 inches and 12 x 10 inches, respectively. Both Good to Very Good, with pinholes and one small corner chip.

\$850



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97 **ISRAEL JOSHUA SINGER (NOVEL)**
MAURICE SCHWARTZ, SAMUEL GOLDENBERG
 The Brothers Ashkenazi

1937. Vintage oversize double weight photograph from the 1937 production of *The Brothers Ashkenazi*, a Yiddish play set in the town of Lodz, Poland. The play was adapted by Israel Joshua Singer from his 1936 Yiddish novel, and starred Maurice Schwartz (who also directed) and Samuel Goldenberg. Shown are the two actors being forced to dance for the amusement of a group of Polish soldiers.

With stamps for Culver Pictures on the verso.
The Brothers Ashkenazi only had a single run

Off-Broadway at the Yiddish Art Theatre in New York, opening on September 20, 1937, part of the theatre's 18th season. It drew the attention of both the city and Jewish celebrities, and was attended by Albert Einstein and Mayor LaGuardia, among others.

13 x 11 inches. About Near Fine.

\$450



98

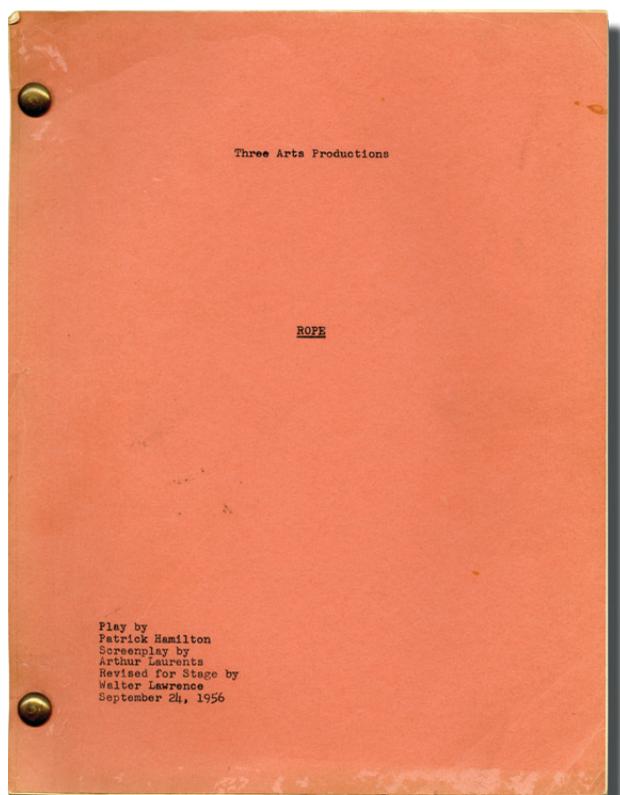
WILLIAM J. PERLMAN (PLAYWRIGHT)
JOHN DE MIRIJIAN (PHOTOGRAPHER)
J. CARROLL NAISH (STARRING)
JACOB A. WEISER (PRODUCER)
MARK SCHWEID (DIRECTOR)
The Broken Chain

1901. Vintage oversize sepia double weight photograph from the 1929 production of *The Broken Chain*, a 1929 Yiddish play. Shown are the entire cast populating a long stairway in a synagogue. With the signature of the photographer, John De Mirijian, in white ink at the bottom right corner, and with De Merijian's stamp on the verso.

The Broken Chain only had a single run, and premiered on February 19, 1929 at Maxine Elliott's Theatre in New York, and starred J. Carroll Naish as Daniel. The production ran for 29 performances, ending in March 1929.

14 x 11 inches (36 x 28 cm). Very Good, with a small chip at the top right corner.

\$385



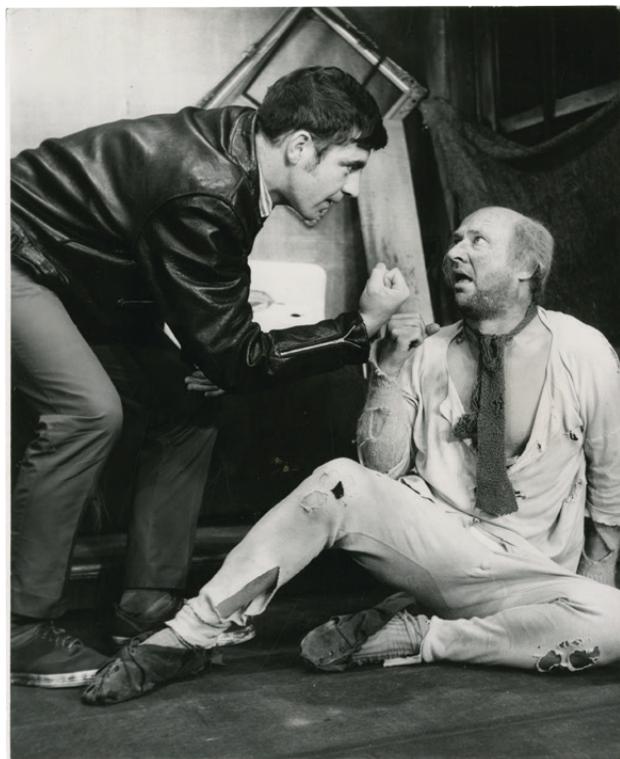
99

PATRICK HAMILTON (PLAYWRIGHT)
WALTER LAWRENCE (PLAYWRIGHT)
Rope

Florida: Three Arts Productions, 1956. Draft script for an unproduced play called *Rope*, adapted for stage by Walter Lawrence from Arthur Laurents' screenplay for the 1948 film, which in turn was based on the 1929 play by Patrick Hamilton. Copy belonging to an uncredited cast member who played Phillip, with notations in holograph pencil and ink at his inclusions.

Hamilton's play first opened in England in 1929, and debuted on Broadway the same year, retitled *Rope's End*. It was then adapted by Hume Cronyn, with Arthur Laurents writing the screenplay, for Hitchcock's classic 1948 thriller starring Dick Hogan, John Dall, Farley Granger, and James Stewart. Several TV movies were also produced, notably a 1939 Dallas Bower film, a 1947 British production starring Dirk Bogarde, and a 1957 Australian production. In the wake of the film's success, Lawrence wrote this adaptation for an Off-Broadway production in 1956.

\$650



100

HAROLD PINTER (PLAYWRIGHT)
DONALD PLEASANCE, ROBERT SHAW,
ALAN BATES (STARRING)
The Caretaker

1961. Five vintage photographs from the New York premiere of Harold Pinter's play, *The Caretaker*, in October 1961. With a stamp crediting photographer Sam Siegel on the verso of each photo.

Included with mimeograph snipes for the photos and a mimeograph letter from the play's producer Harvey Sabinson to Ted Goldsmith, offering two tickets for the second night performance. Also included is the original playbill for the premiere.

8 x 10 inches (20 x 25 cm). Photographs Near Fine apart from tape shadows on the verso. Playbill saddle stitched, Near Fine. Snipes and letter Very Good, with some toning.

\$650



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