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Catalog Thirty-Four

Cinema

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The Celluloid Paper Trail

A great paper collection tells a story. It is a physical representation of an idea, a way of seeing something bigger than its parts, constructed from vintage objects that, when they were created, served nothing more than a functional purpose. But beginning promptly at that point of creation, the present begins to become the past, and in the decades or centuries that follow, that past starts to take on a shape. The shape can be a theme, a "zeitgeist," something symbolic, a style, a trend, or a historical repetition with a new wrinkle. A considered collection is something like a puzzle in reverse, where the objects it includes are chosen to fit the shape.

Cinema has the distinction of being an art form that was essentially born in the twentieth century, and for a cinephile the best films are utterly comparable to great literature or great art. Many see films purely in terms of an actor's performance, but my heart only beats faster when I see great style that combines that aspect with writing, direction, design, and cinematography. I like to see *authorship*. When I watch a Maya Deren short, a Preston Sturges comedy, one of Otto Preminger's six "chamber noirs," or a John Cassavetes film from the 1970s, I see a wholly stylized reality. Stylized in that it is an invented world based with great care on one that used to exist, but is actually a new reality altogether. A new perspective.

These stylized realities, at their best, have reference to the cinema and literature that came before them. Coppola's *The Conversation* is not based on a novel, but its spirit deftly invokes both Arthur Miller's *Death of a Salesman* and Nathanael West's *Miss Lonelyhearts*. Matthew Weiner's brilliant *Mad Men* is an amplification of Richard Yates' *Revolutionary Road,* and has a chilly wordless subtext that always makes me think of Ross MacDonald's Lew Archer novels (still ripe for some great adaptations in their own right). In *The Sweet Smell of Success,* Alexander MacKendrick and Clifford Odets put a noir spin on Eugene O'Neill at his grimmest. Kelly Reichardt's recent *Meek's Cutoff* has imposed Hemingway-esque minimalism on a feminist Western.

This kind of cinema can come be primitive or grandiose, intellectual or intuitive, but the single quality consistently present is *vision*. It can take anywhere from a handful of people to a large crew of actors and technicians to make a film, but cinema with the greatest vision is generally born of one or two minds. The difference between cinema and other art forms is that the *auteur* must know how to utilize others in order to make his or her art. Anyone who has ever sat through a meeting of three or more people trying to agree on an approach to doing even the simplest task knows that this is not an easy thing—so when I see a film that communicates something profound, I basically think of it as a miracle.

So how did this process manifest itself in the world of rare paper? I came into bookselling as a reader, but every bit as much as a cinephile, and over the years I've developed a keen desire to connect the two. The more I scour, the more vast, interesting, and still unmined that world appears to be.

In his defining 2006 *Film Comment* essay, "Canon Fodder," Paul Schrader notes, "Motion pictures were the dominant art for the twentieth century. Movies were the center of social mores, fashion, and design—and, in so being, dictated the terms of their dominance to the other art forms: literature, theater, and painting were all redefined by their relationship to cinema. Movies have owned the twentieth century." He goes on to say, "It will not be so in the twenty-first century. Cultural and technological forces are at work that will change the concept of 'movies' as we have known them." As a person whose obsession is rare paper, my conclusion is that the objects of interest lie entirely within that first century, and happily amount to a wild and varied paper trail that begs to be deducted, deconstructed, curated, and collected. Original scripts alone could occupy a collector for several lifetimes—the script production methodology during Hollywood's golden era was extremely systematic, and yet nearly all scripts produced were unique in some way. A typical draft prior to 1975 falls bibliographically somewhere between a codified manuscript and a first edition, and nearly every example has multiple stories to tell. Early drafts speak to a film's earliest conception, while final shooting scripts reveal the changes and revisions that were compiled to make the document that is the genesis of the final film.

Cinema paper, generally speaking, falls into two broad conceptual categories: paper whose issuance preceded the completion of a film's shooting and editing, and paper that came after. The first category can include first edition sources, script drafts, letters, still photographs, original artwork, conceptual artwork, memorandums, contracts, manuscripts, and storyboards. The second category has much to do with advertisement, which beyond its general potential for beauty speaks volumes about its era. This category can include press kits, promotional stills, pressbooks, and the vast world of film posters. Varieties of posters alone are staggering. In the US there are one-sheets, half-sheets, three-sheets, six-sheets, inserts, window cards, wilding posters, standees, and variant formats. Other countries have their own styles: Italian fotobustas, UK quads and double-crowns, and Australian daybills are but a few examples. As with the paperbacks of the early 1960s, many great artists, some obscure and some widely heralded, provided illustration work for posters, programs, and pressbooks.

I find that many book collectors are tempted by scripts and cinema-related paper, but are hesitant because they don't understand how to judge a good piece against a bad one—much like the concern a book collector would have over a first edition versus a later printing. There is much to know, and identification can often be every bit as complex as the determination of a first edition. Understanding what you are holding is a deductive process, and by its own wonderful nature an ongoing one.

Welcome to the real world.

Kevin Royal Johnson

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The American Film Institute Catalog at www.afi.com.

The Criterion Collection at www.criterion.com.

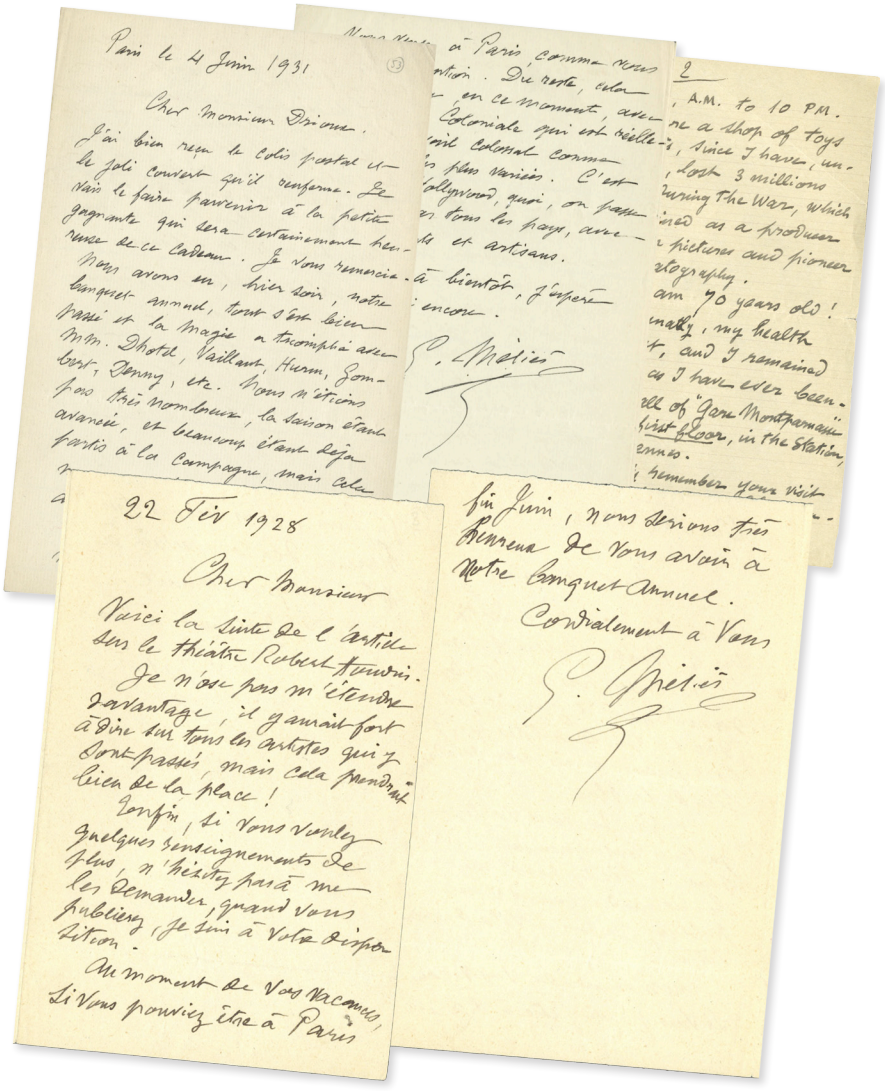
Archives

1. Méliès, Georges

An archive of six letters regarding the director's career in the theatre, cinema, and as a toy merchant, circa 1928–1932

1928–1932. An archive of six extraordinary autograph letters signed, five in French and one in English, by the pioneering film director Georges Méliès, generally considered to be one of the inventors of narrative cinema, revealing a great deal about his little-discussed but profoundly important origins in the Robert-Houdin Theatre in Paris, as well as his work as a magician and ultimately a film director. Equally interesting in these letters are various revelations regarding his character, a combination of innocence, boundless enthusiasm, a quizzical nature, a photographic memory, and a great love for artists, magicians, and all performers whose work came under the umbrella of "illusion."

Méliès began his career in theater at the Theatre Robert-Houdin, doing extremely creative work in an area that could be described as an intersection of live theater, pantomime, magic, and vaudeville. After seeing an 1895 demonstration by the Lumiere Brothers, he became very interested in cinema, and between 1896 and 1914 made over 500 short films. His film work utilized many of the elements from his live performance as a basis for content, and the portion of his work that has survived reveals a storytelling style that revels in Jules Verne-esque fantastical adventure fiction. The films ranged from 1 to 40 minutes in length, and many were completely abstract, with his intense interest in the effect of "illusion" on an audience that ultimately led to him becoming the inventor of "special effects." Importantly, the "effects" he invented on celluloid were not just a component of his cinema, they were the essence of it.


Paris le 4 Juin 1931

Cher Monsieur Dirone,

J'ai bien reçu le colis postal et le joli couvert qu'il renferme. Je vais le faire parvenir à la petite gagnante qui sera certainement heureuse de ce cadeau. Je vous remercie.

Nous avons eu, hier soir, notre banquet annuel, tout s'est bien passé et la magie a triomphé avec MM. Dhotel, Vaillant, Huron, Gombert, Denny, etc. Vous m'étiez bien sûr très nombreux, la saison étant avancée, et beaucoup étant déjà partis à la campagne, mais cela

22 Fév 1928

Cher Monsieur

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

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

Enfin, si vous voulez quelques renseignements de plus, n'hésitez pas à me les demander, grand vous publierez, je suis à votre disposition.

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

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

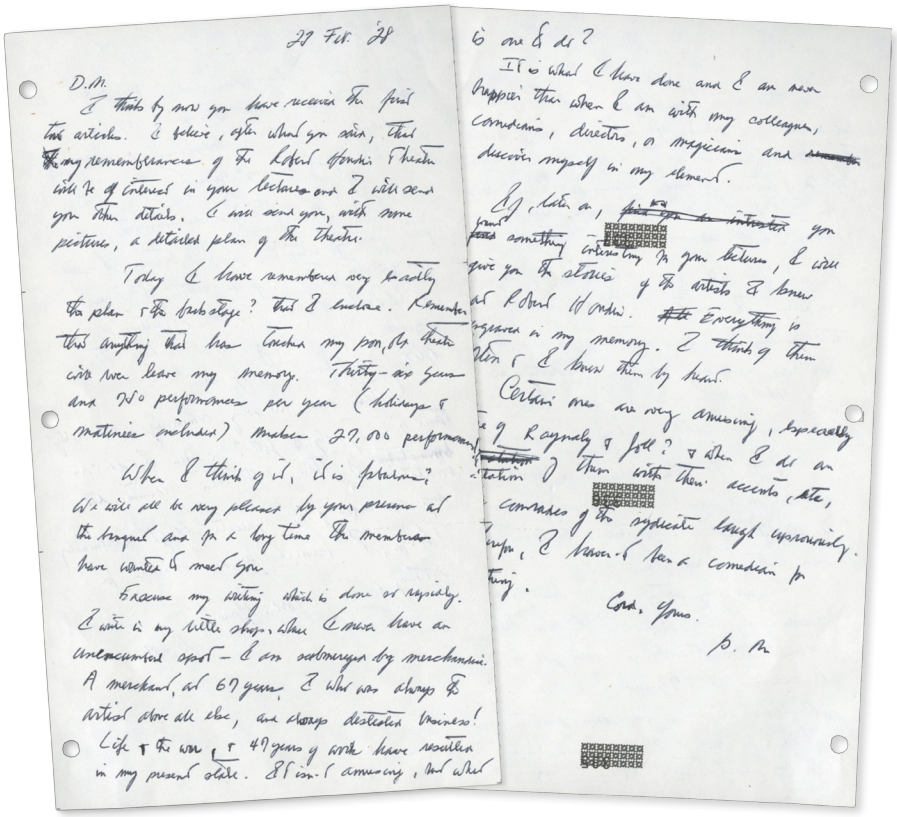
Cordialement à Vous

Méliès

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

Six years later, Méliès produced what is today his most famous short feature, *Le voyage dans la lune* (*A Trip to the Moon,* 1902), the first known science fiction film, and the first to

depict space travel. The film was based very loosely on two popular novels of the time, *From the Earth to the Moon* by Jules Verne and *The First Men in the Moon* by H.G. Wells. The film includes a celebrated scene in which a spaceship pokes itself into the eye of the man in the moon. It is also thought to be the first pataphysical film, illustrating the "illogicality of logical thinking," a notion that is at the heart of Méliès' filmmaking style.



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

Méliès spent the last 24 years of his life working as a toy merchant in Montparnasse Station, and it was during this period that these letters were written. The content of the letters is quite broad and uniformly fascinating, and divides into 4 groupings:

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

(b) a grouping of 3 letters from 1928 regarding his earliest days at Robert-Houdin Theatre, details regarding a series of short pieces he is writing about his life (for a magazine or newspaper), and a proposal to gather the pieces for publication in book form.

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

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

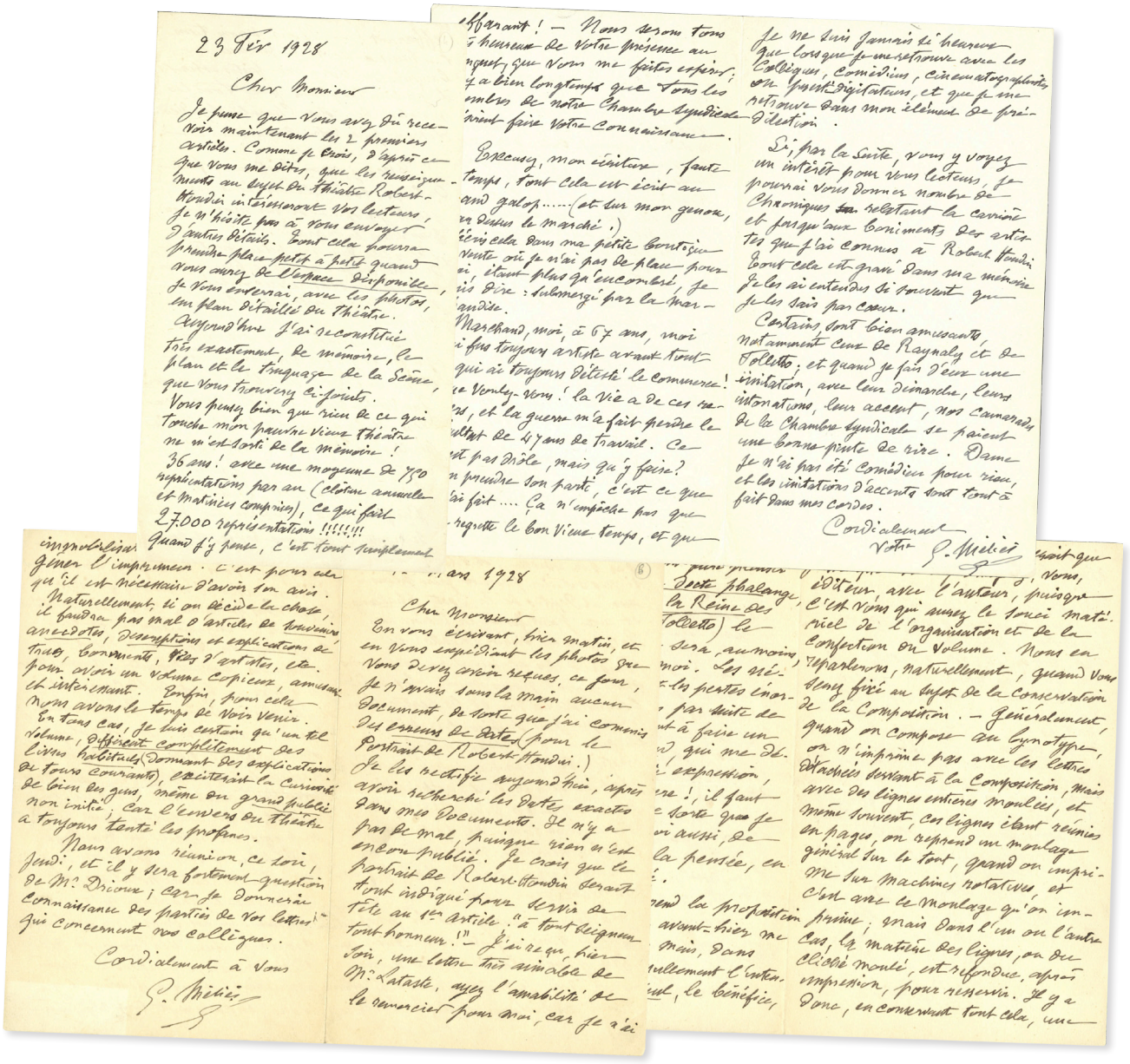
In the first letter, Méliès speaks candidly of his days as a filmmaker, and the collapse of his company: "You will find me every day, even Sundays, in the hall of Montparnasse station, from 10 o'clock A.M. to 10 P.M. I keep there a shop of toys and sweets, since I have unfortunately, lost 3 millions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

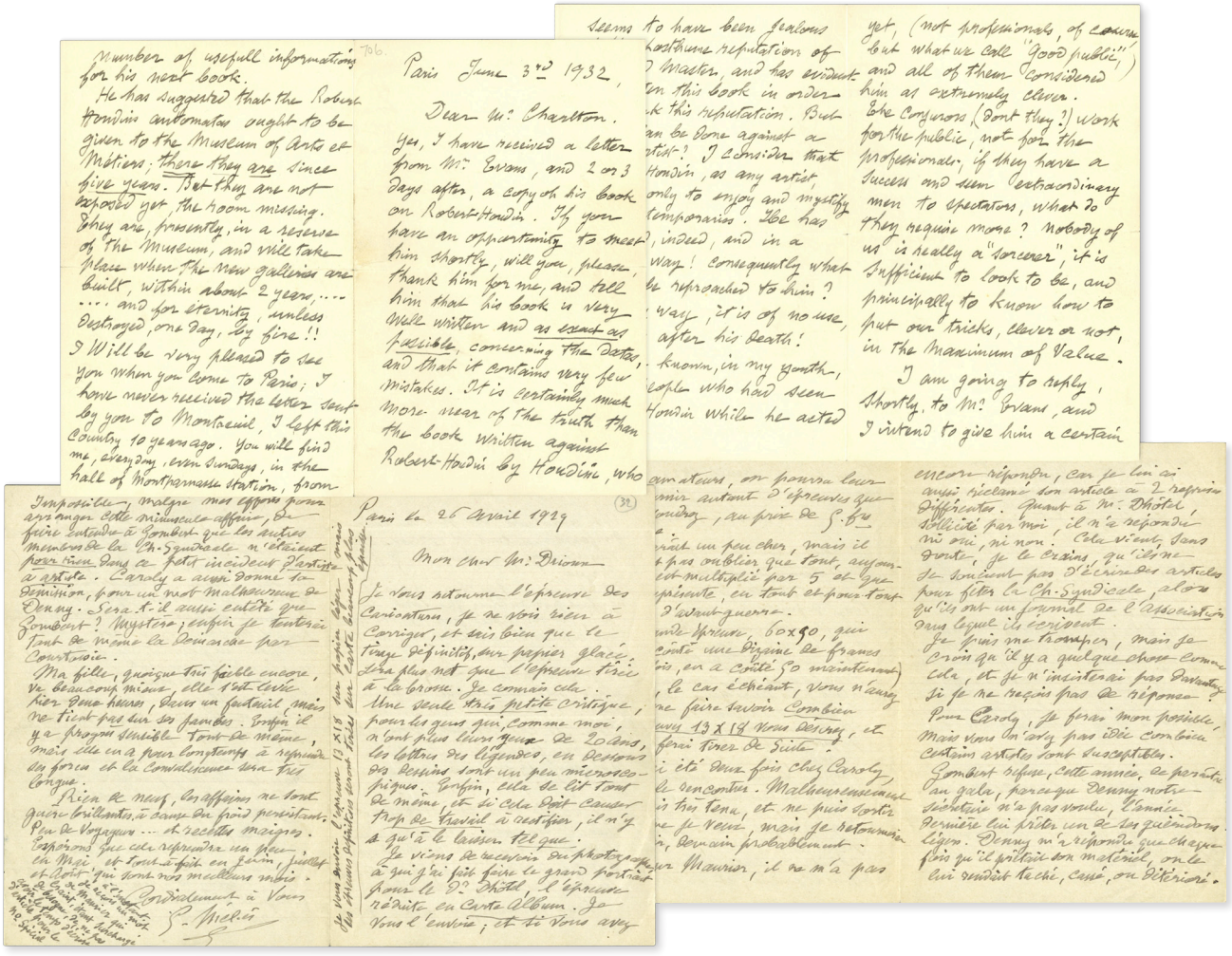
The next three letters represent the heart of the content of this archive, and have to do with Méliès' earliest days working as a magician in the Robert-Houdin Theatre. These letters deal in some detail with an ongoing memoir being written by Méliès, ending with a letter responding to a proposal for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

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

He goes on to remark on the irony of his current profession: " [This is] written in great haste (and on my knees, above the market) ... from my little store atelier where there is no space for me and I am crowded by, or should I say, drowned in merchandise. I, at 67, a merchant! I who was always an artist first and who always detested business? What is there to do!? Life has reversals like this, and the war has made me lose the result of 47 years of work [One must] resign oneself, and that is what I have done. That doesn't mean that I do not miss the good old days and I am never as happy as when I am together with colleagues, comedians, cinematographers, or magicians, when I am in my own element."

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





The last letter, from 1932, is an enthusiastic review of Robert Evans' 1932 biography of Eugene Robert-Houdin. Méliès describes the book as "very well written and as exact as possible concerning the dates," and that it "contains very few mistakes. It is certainly more near the truth than the book written against Robert-Houdin by Houdini, who seems to have been jealous of the posthumous reputation of our old master ... [Evans] has evidently written this book in order to break this reputation."

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

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

$35,000

(See also Item 41.)

2. Biggers, Earl Derr

An collection of original screenplays and other cinema ephemera relating to Charlie Chan

An extensive archive of original film scripts, film posters, still photographs and ephemera relating to the heyday of the wildly popular and long-running Charlie Chan film series, spanning the years 1934–1949.

After a few false starts in the late silent/early talkie era, the series found firm footing in 1931 with *Charlie Chan Carries On,* introducing actor Warner Oland, who remains the most famous Chan to this day, with Sidney Toler (who replaced Oland in 1938) coming in second, and Roland Winters (who replaced Toland in 1947) pulling up the rear and wrapping the series in 1949. This archive represents Oland and Toler, heavily, with a few items from the Winters era. A total of 47 films were made between 1934–1949.

Included in the archive are:

Thirteen film scripts (1934–1945), three from Fox Film Productions, nine from Twentieth Century-Fox, and one from Monogram. The eleven films represented include *Charlie Chan in London* (1934), *Charlie Chan's Secret* (1935), *Charlie Chan at the Circus* (1936), *Charlie Chan on Broadway* (1937), *Charlie Chan at Treasure Island* (1939), *Charlie Chan in Panama* (1939), *Charlie Chan's Murder Cruise* (1940), *Murder Over New York* (1940), *Charlie Chan in Rio* (1941), *Castle in the Desert* (1941), and *The Scarlet Clue* (1945).

A portrait photograph of Warner Oland from *Shanghai* (Paramount, 1935), with a Paramount stamp on the rear.

Twelve studio still photographs from Charlie Chan films, The 6 films represented include *Charlie Chan at Treasure Island* (1939, 2 photos), *Charlie Chan in Rio* (1941, 2 photos), *Charlie Chan in Panama* (1939, 2 photos), *Charlie Chan on Broadway* (1937, 2 photos), *Charlie Chan in Paris* (1935, 1 photo), and *Dangerous Money* (1946, 3 photos).

One lobby card from *The Shanghai Chest* (Monogram, 1948).

An oversize pressbook from *Charlie Chan's Greatest Case* (1933). 12.5 x 19 inches, newsprint stock, Very Good.

A set of original production model sketches of Charlie Chan by noted Disney animator Lee Hooper for the animated film, *Autograph Hound* (Walt Disney Productions,1939) wherein Donald Duck, being irritating as usual, manages to get signatures of famous actors and actresses despite security guards and annoyed celebrities. With Hooper's holograph pencil autograph at the bottom right. Artwork 9.5 x 11.5 inches. Matted and quite attractively framed, frame 18.5 x 21.5 inches.

Two Charlie Chan-related comics: *Big Shot Comics* No. 20 (December 1941) and No. 67 (July 1946), both published by Columbia. In these comics, Chan has a short strip along with the likes of heroes like Skyman, Captain Devildog, and Joe Palooka.

For details on the individual scripts, please see our website or inquire.

Berlin, pp. 62-63, 71-72, 78-79, 84-88, 90-91, 95-97, 101-104, 124-125, 250, 297-298, 302-304. Mitchell, pp. 13-16, 27-32, 56-60, 76-90, 96-99, 110-120, 121-126, 135-138, 176-180, 190-193, 230. Okuda 444, 562.

$18,500


The AUTOGRAPH HOUND
RM-25
Charlie Chan Model
NOTE—Keep a strap well tailored look with sharp creases in trousers, square padded shoulders
Keep eyes at more of an angle while smiling
COMPARATIVE SIZE
© Walt Disney Prod.
ROLAND WINTERS
CHARLIE CHA
in "Shanghai Ch
A MONOGRAM PICTURE
I would suggest:
CHARLIE CHAN'S Greatest CASE
Showman
BIG SHOT
No. 20
DECEMBER 1941
10c
Comics
THE SKYMAN Battles The Weird VULTURE MEN!
JOE PALOOKA
THE FACE
SPARKY WATTS
CAPTAIN EVILDOG
CHARLIE CHAN
SPY-CHIEF
FOX FILM CORP.
HOLLYWOOD
CALIFORNIA
No. Date 5-28-54 Copy No. White
TITLE CHARLIE CHAN IN LONDON
By: Phillip MacDonald
CONDITION FINAL SHOOTING SCRIPT
PLEASE RETURN TO STORY DEPT.
FINAL
TEMPORARY

3. Burnett, W.R.

Archive of screenplay and manuscript material

An archive of 19 mimeograph manuscripts and screenplays, many never published or produced, by W.R. Burnett. All identified by stamp, label or cover sheet as being from H.N. Swanson, Inc., Burnett's literary agent. Swanson is himself a figure of note, having begun as a movie producer and then becoming one of the most famous literary agents of his day in Hollywood, representing the likes of William Faulkner, Raymond Chandler, F. Scott Fitzgerald, and Ernest Hemingway.

Published and produced manuscripts include *Vanity Row* (manuscript, Knopf, 1952), *Mi Amigo* (manuscript, Knopf 1959), *The Abilene Sampson* (manuscript, Pocket Books, 1963), *Little Men, Big World* (manuscript, Knopf, 1951), *The Goldseekers* (manuscript, Doubleday, 1962), *Bitter Ground* (manuscript, Knopf, 1958), *Underdog* (1956 screenplay, published as a novel by Knopf in 1957), and *The Ivory Tower* (manuscript with tear sheets from publication in *Good Housekeeping*, March 1945).

Presumed unproduced or unpublished material (circa 1950s) include: *Pay As You Exit* (screenplay), *A Glance from a Green Eye* (screenplay treatment), *4 for the Road* (television series treatment), *The Texas Story* a.k.a. *The Bandit* (screenplay), *The Sun Chasers* (screenplay). *Little Girl, Big Town* (2 copies, short story or story treatment), *Man With a Thousand Enemies* (manuscript), *Babylon USA* (manuscript), *The Big W* (manuscript), and *Night at Shark Bay* (2 copies, manuscript).

A superb collection of unpublished and presumably non-researched material from one of the great novelists and Hollywood screenwriters of the twentieth century.

$15,000

(See also Item 13.)


UNDERDOGS
MI AMIGO
TEXAS STORY
SCREENPLAY
BAY AS YOU EXIT
THE BIG W
MANU
THE ABILENE SAVIOR
VANITY ROW
BITTER GROUND
BABYLON USA
MANU
The Sunchasers
NIGHT AT SHARK BAY
The Gunseekers
Little Men, Big World
SCRIPT

4. Lorentz, Pare (director)
John Steinbeck (author)
Lloyd Nosler (film editor, producer)

Archive of letters, telegrams, and photographs regarding film projects in development between 1937–1950, including an unproduced project with John Steinbeck

1937–1986. An extensive archive of autograph and typed letters signed, photographs, and telegrams, over 60 pieces in all, providing a great deal of detail regarding two major projects pursued by documentary filmmaker Pare Lorentz and his producer-advisor-film editor Lloyd Nosler, a major portion of which was in collaboration with author John Steinbeck.

The first project, and the one most profoundly represented here, is a planned film version of Steinbeck's story, "The Flight," whose development was interrupted by World War II. The second is a correspondence between Lorentz and Nosler regarding the preservation of a partially filmed project from 1938–1939 titled *Ecce Homo* (also referred to as *Name, Age, and Occupation*), based on Lorentz's 1935 radio play. Lastly, the archive also includes a stunning vintage photograph of Lorentz taken by his WPA compatriot Dorothea Lange, inscribed by Lorentz to Nosler. To our knowledge none of this correspondence is documented in either of the two books published about Lorentz's work, nor elsewhere.

Two other major topics covered in the archive, both after Lorentz stopped making films, have to do with (a) a piece Lorentz wrote titled *Battle Cry for Peace* for which the author was seeking advice from Steinbeck, and (b) a lengthy correspondence with *Writer's Digest* editor-contributor Robert Young regarding a piece Young wished to write on Lorentz's work with Steinbeck in the 1940s. Also included are a number of letters relating to the 200–300 short films made by Lorentz for the US government during the war.

The path of provenance on this archive is that the letters and photographs originally belonged to Nosler, who then gave it to Robert Young. Young's piece was never written, as he was never able to gain permission to do so by Lorentz, who states in one of his final letters to Young that he intended to publish a biography.

Archive includes 3 photographs (one signed by Lorentz), 15 letters (some ALS, some TLS) from Lorentz to Nosler, 7 telegrams from Lorentz to Nosler, 14 carbon copies of letters from Nosler to Lorentz, 4 Xerox copies of letters from John Steinbeck to Nosler regarding *The Fight,* 18 letters from Robert Young to Nosler, and many other additional pieces of ephemera, including Lorentz's application and resume, written in order to join the military as a film director. Also included are two major books on Lorentz: *Pare Lorentz and the Documentary Film* by Robert Snyder (University of Oklahoma Press, 1968) and *Pare Lorentz: FDR's Moviemaker: Memoirs and Scripts* by Pare Lorentz (University of Nevada Press, 1992).

In 1936, after working as a critic in Hollywood, Lorentz was asked by President Franklin D. Roosevelt to make a film about the Oklahoma Dust Bowl. While in Hollywood, Lorentz had written several articles on censorship and a work on the first year of Roosevelt's presidency (*The Roosevelt Year: 1933*), both of which had impressed Roosevelt. Despite not having any film credits, Lorentz was appointed to the Resettlement Administration as a film consultant. He was given $6,000 to make a film, which became *The Plow That Broke the Plains,* that showed the natural and man-made devastation caused by the Dust Bowl. Though the tight budget and his inexperience occasionally showed through in the film, Lorentz's script, combined with Thomas Chalmers' narration and Virgil Thomson's score, made the 30-minute movie powerful and moving.

Roosevelt was again impressed and, after his re-election in 1936, gave Lorentz the opportunity to make a film about one of the President's favorite subjects—conservation. Lorentz made *The River,* a film celebrating the success of the Tennessee Valley Authority. The TVA mitigated flooding but, more importantly to Lorentz and to Roosevelt, it put a stop to the prodigious pillaging of the forests by providing cheap, readily-available hydro-electric power to a wide area. This film won the Best Documentary category at the Venice International Film Festival in 1933 and, somewhat incongruously, was nominated for the Pulitzer Prize in poetry the same year. It is generally considered his most masterful work.

When Republicans gained seats in Congress in 1938, and the Congressional balance of power shifted in a more conservative direction, the pipeline of Federal commissions for projects like Lorentz's was abruptly halted. He made one more movie before



the US involvement in World War II, *The Fight for Life* (1940), a semi-documentary on the struggle to provide adequate natal care at the Chicago Maternity Center, based on a book by Paul de Kruif. Though not credited, John Steinbeck worked on this project with Lorentz, which led to the planning for *The Flight* that is covered in this archive.

Lorentz went on to serve in the US Army Air Corps during World War II, eventually being promoted to the rank of colonel. While serving, he made 275 navigational films and minor documentaries for the Office of War Information and the US Information Agency. In 1946, Lorentz made *Nuremberg*, a film about the Nuremberg Trials, with Federal money.

However, in the prosperity of the post-War period, there was no revival of partnerships with the Federal government. He had ambitious plans to make documentaries about the New Deal and the United Nations, but funding was not forthcoming from government or private sources. His final film was *Rural Co-op*, written and directed in 1947.

$4250

Signed by Belushi, Landis, Reitman, Riegert, and over a dozen others

5. Ramis, Harold (screenwriter)
John Landis (director)
John Belushi (starring)

Animal House

Universal City, CA: Universal Pictures, 1977. Revised Final Draft script and associated archive of letters and ephemera for the 1978 film.

Copy belonging to Sergeant Patrick Murphy, a police officer with the Cottage Grove, Oregon police who worked as actor John Belushi's personal bodyguard, and who coordinated security for the duration of the shoot, on location primarily in Cottage Grove and Eugene. **The script is signed and inscribed on the front wrapper and title page by many key members of the cast and crew, including John Belushi (who writes "Head Animal" above his name), producer Ivan Reitman ("Academy Award performances by the Cottage Grove police"), producer Mary Simmons, director John Landis, writer Douglas Kenney, actors Peter Riegert ("thanks for beating me up so well"), Karen Allen ("Katy"), James Daughton ("Greg Marmalard"), John Vernon ("Dean Wormer"), and many other members of the crew.**

Also included in the archive is an autograph letter signed to Murphy from John Landis that includes a Polaroid print of Belushi in character with Murphy and police crew, copies of the checks from Universal Studios to Murphy, a full color card invitation to the preview in Hollywood at the McDonald Theatre on August 4, 1978 (with the famous artwork for one-sheet by Nick Meyerowitz), and a fax of the shooting schedule.

National Lampoon was a huge success as an alternative magazine in the early 1970s, and irrevocably altered its future with the production of this film in 1978, an irreverent, sharp, and now classic film comedy. A production company was launched, producing over half a dozen films between 1978–2002, and as a result today's generation associates *National Lampoon* almost completely with its films rather than its pulp origins. And importantly, this was the film that catapulted Harold Ramis and John Belushi from television into the movies, where they would both flourish.

Yellow studio wrappers, stamped REVISED FINAL DRAFT SCREENPLAY on the front wrapper and dated October 12, 1977. Title page present, with credits for screenwriters Ramis, Kenney, and Miller. 126 leaves, mechanically reproduced, eye-rest green stock. Pages and wrapper Very Good+, bound with 3 gold brads.

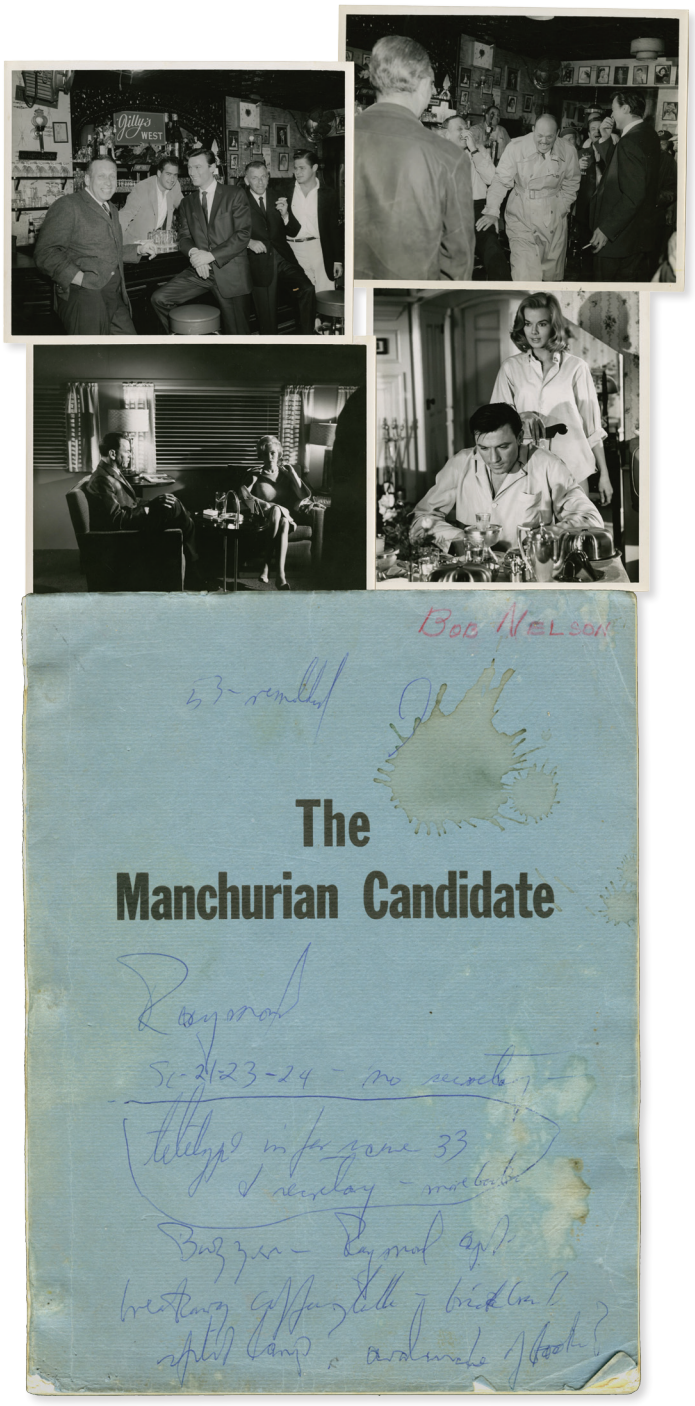
National Film Registry.

$4850


REVISED FINAL DRAFT SCREENPLAY
ANIMAL HOUSE
No. 00432
OCTOBER 12, 1977
UNIVERSAL STUDIOS
UNIVERSAL CITY, CALIFORNIA
No. 00432
NATIONAL LAMPOON
ANIMAL HOUSE
Revised Final Draft Screenplay
by
HAROLD RAMIS
DOUGLAS KENNEY
and
CHRIS MILLER
— PLEASE NOTE —
THIS MATERIAL IS THE PROPERTY OF UNIVERSAL STUDIOS, AND IS INTENDED SOLELY FOR USE BY STUDIO PERSONNEL. DISTRIBUTION TO UNAUTHORIZED PERSONS IS PROHIBITED.
UNIVERSAL CITY STUDIOS, INC.
SHOOTING CALL
PICTURE "ANIMAL HOUSE"
DIRECTOR John Landis
ART DIRECTOR JOHN LLOYD
SET DRESSER HAL GAUSMAN
SHOOTING CALL TIME 8:00 A
REPORT TO LOCATION
BUS TO LOCATION
SET DESCRIPTION
SC. NO.
D/N
LOCATION
CAST AND BITS
CHARACTER
MAKEUP
ON SET
UNIVERSAL CITY STUDIOS, INC.
UNIVERSAL CITY, CALIF. 91608
Pay to the order of Patrick W. Murphy
$ 387.47
387 DOLS 47 CTS
BANK OF AMERICA
LOCATION ACCOUNT
UNIVERSAL CITY STUDIOS, INC.
DETACH AND RETAIN THIS STATEMENT
DELUXE FORM DVD-6
PERIOD ENDING
DAYS OR HOURS
GROSS EARNINGS
DEDUCTIONS
NET
11/19/77
76.0
566.72
33.15
110.10
86.00
UNIT MANAGER APPROVAL
JOHN LANDIS
11-19-77
Dear Sgt. Murphy and all of the other Faber Policemen:
I just wanted to write and personally thank you for your marvelous help and cooperation during the filming of "Animal House".
When you see the finished movie and you're all movie stars just remember who made you "international celebrities".
Once again, thank you so much.
Sincerely,
John Landis
Dear Sgt. Murphy,
Thank you very much for getting me a part in the movie "Animal House". I met alot of people, and had alot of fun. I really enjoyed it, and here's my autograph!
Sharri Cawley
(movie star)

Crime and Suspense

Set decorator George R. Nelson's working copy, with unpublished still photographs



6. Frankenheimer, John (director) Richard Condon (novel) George Axelrod (screenwriter) Frank Sinatra, Lawrence Harvey, Janet Leigh, Angela Lansbury (starring)

The Manchurian Candidate

Los Angeles: M.C. Productions / United Artists, 1962. Final Shooting script for the classic 1962 film noir, based on the 1959 novel by Richard Condon.

Set decorator George R. Nelson's copy, with his holograph ownership name at the top right corner of the front wrapper, notes on set design in blue ink to same (e.g., "Buzzer - Raymond apt."), and a few holograph notes throughout the script. Laid in are 4 vintage still photographs from the film, including a striking shot of Sinatra and Janet Leigh and a candid shot at Sinatra's favorite New York City bar, Jilly's, that includes the owner Jilly, Sinatra, Lawrence Harvey, and director Frankenheimer.

A film that in 1962 managed the unlikely feat of being both timely and well ahead of its time, combining several ambitious themes including thought control, political assassination, multinational conspiracy, Oedipal issues, and Cold War paranoia. Still riveting today, and along with *Seconds* (1966) the movie that stamped Frankenheimer as the master of the paranoid, unsettling thriller. Contrary to popular belief, the film was not pulled from circulation following the 1963 assassination of President John F. Kennedy, but did disappear from view in 1972 when rights reverted to Frank Sinatra, who subsequently neglected to pursue continued distribution. This lapse continued until the 1988, when Sinatra re-released the film to theaters in conjunction with MGM/United Artists. Nominated for two Academy Awards.

National Film Registry. Alloway, p. 92. Selby, p. 203. Spicer, p. 423.

$3500

7. Hammett, Dashiell (characters)
Steve Fisher (screenwriter)
William Powell, Myrna Loy (starring)

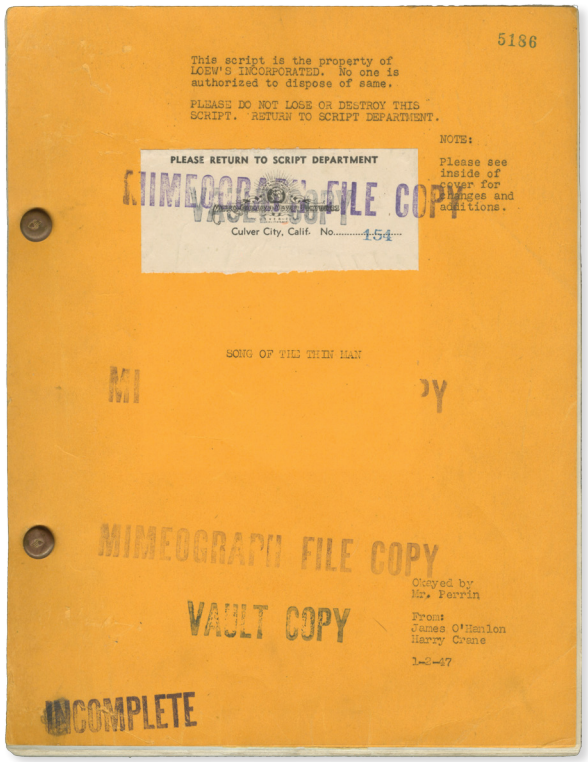
Song of the Thin Man

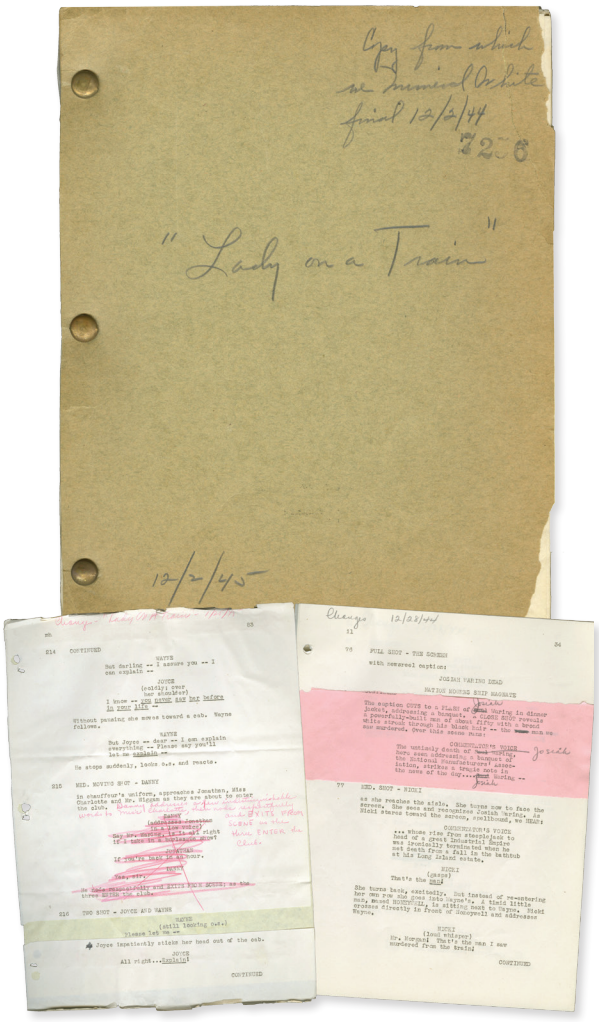
Los Angeles: Metro-Goldwyn-Mayer, 1947. Final script for the 1947 film. The sixth and final entry in what has been called by many the greatest mystery film series ever made, written by noted crime and adventure novelist and screenwriter Steve Fisher. Nick and Norah find themselves, most conveniently, on board a gambling ship, where cocktails, jazz musicians, and suspects are waiting around every corner. Gloria Grahame plays the singer in the floating club's jazz orchestra, and debuts a sultry version of Herb Magidson and Ben Oakland's "You're Not So Easy to Forget."

Harvey, pp. 176-177.

$2450

(See also Item 12.)





Corrected ribbon copy of the final draft

8. Charteris, Leslie (novel)
Deanna Durbin, Ralph Bellamy,
Dan Duryea, William Frawley (starring)

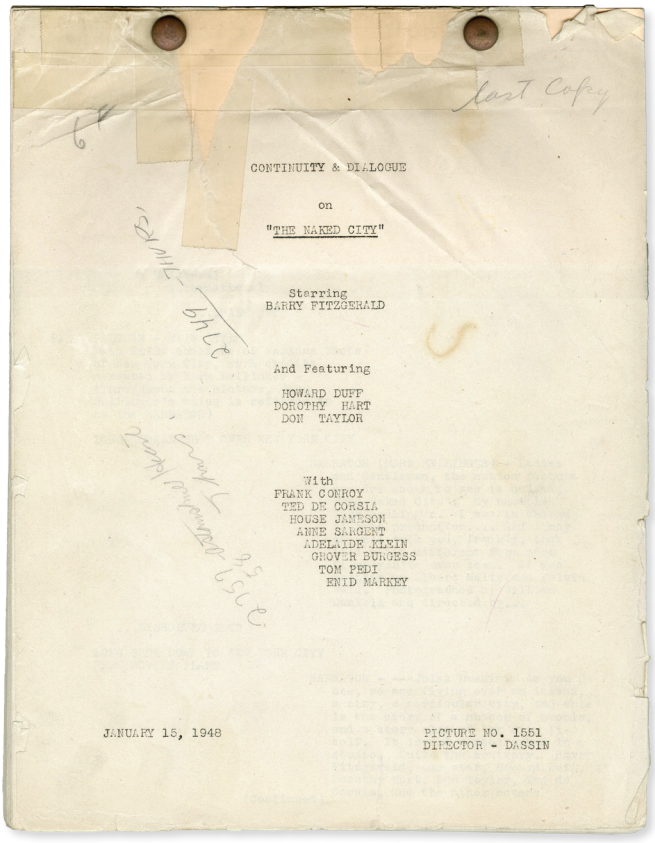
Lady on a Train

Universal City, CA: Universal Pictures, 1944. Final script for the 1945 film. Leslie Charteris wrote the original screen story (but not the screenplay) for this film, and later the same year published the story as a novel in conjunction with the film's release.

A corrected ribbon copy typescript of the final draft, a composite of mimeograph, onionskin ribbon copy typescript, and pasted-in scenes and dialogue, with profuse holograph notations throughout by screenwriters Edmund Beloin and Robert O'Brien. Noted in pencil on the front wrapper as being the "copy from which the Final White script was typed on 12/2/44." A terrific Woolrich-esque mystery in which a young girl sees a man being murdered and is subsequently believed by no one.

Spicer, p. 413.

$4000


last Copy

CONTINUITY & DIALOGUE

on

"THE NAKED CITY"

Starring
BARRY FITZGERALD

And Featuring

HOWARD DUFF
DOROTHY HART
DON TAYLOR

With
FRANK CONROY
TED DE CORSIA
HOUSE JAMESON
ANNE SARGENT
ADELAIDE KLEIN
GROVER BURGESS
TOM PEDI
ENID MARKEY

JANUARY 15, 1948

PICTURE NO. 1551
DIRECTOR - DASSIN

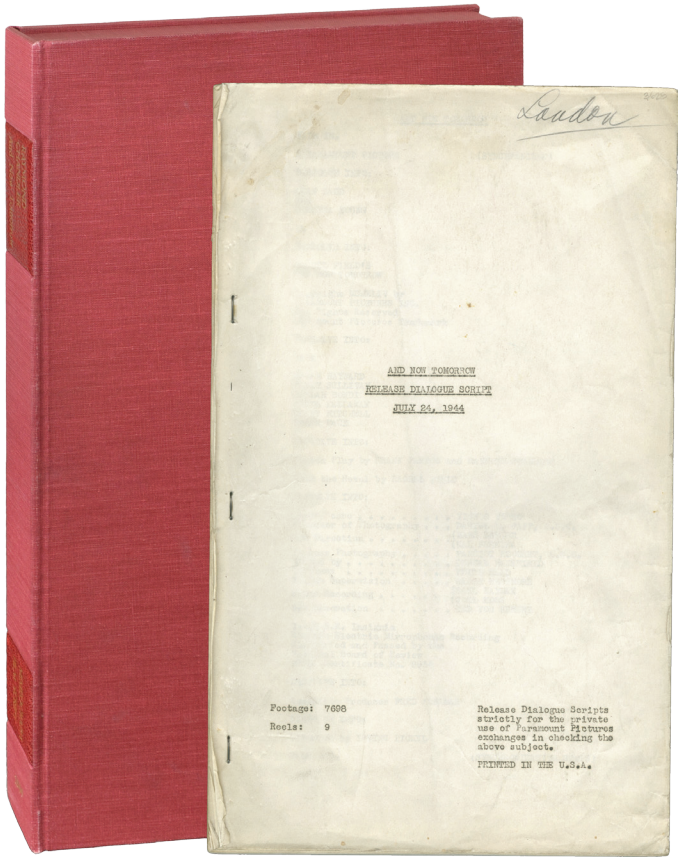
9. Dassin, Jules (director)
Barry Fitzgerald (starring)
Malvin Wald, Albert Maltz (screenwriters)

The Naked City

Universal City, CA: Universal Pictures, 1948. Continuity and Dialogue Script for the classic 1948 film noir, *The Naked City*. One of the most important noir films of the 1940s, in that it was the first to use location shooting in New York City on a major level, an approach that would become common in the decade to follow. Dated January 15, 1948, with credits for director Dassin and the cast. Several holograph pencil notations to the title page, including "last copy." Details 10 reels, mimeograph, rectos only. Pages Very Good, first leaf Good only, with some cellotape repairs, small chips, and short tears.

Hardy, p. 239. Selby 270. Silver pp. 199-200. Spicer pp. 211-212.

$1250


Laudon

AND NOW TOMORROW
RELEASE DIALOGUE SCRIPT
JULY 24, 1944

Footage: 7606
Reels: 9

Release Dialogue Scripts strictly for the private use of Paramount Pictures exchanges in checking the above subject.

PRINTED IN THE U.S.A.

10. Chandler, Raymond (screenwriter)
Irving Pichel (director)
Alan Ladd, Loretta Young (starring)

And Now Tomorrow

Los Angeles: Paramount Pictures, 1944. Release Dialogue Script for the 1946 film drama. A scarce document from this film, one of only a handful of adaptations to which Raymond Chandler contributed in his lifetime. Presumably the earliest continuity, dated 2 months prior to the film's release.

Luhr pp. 37-43.

$1500

Review copy, signed by Boileau and Narcejac

11. Boileau, Pierre and Thomas Narcejac

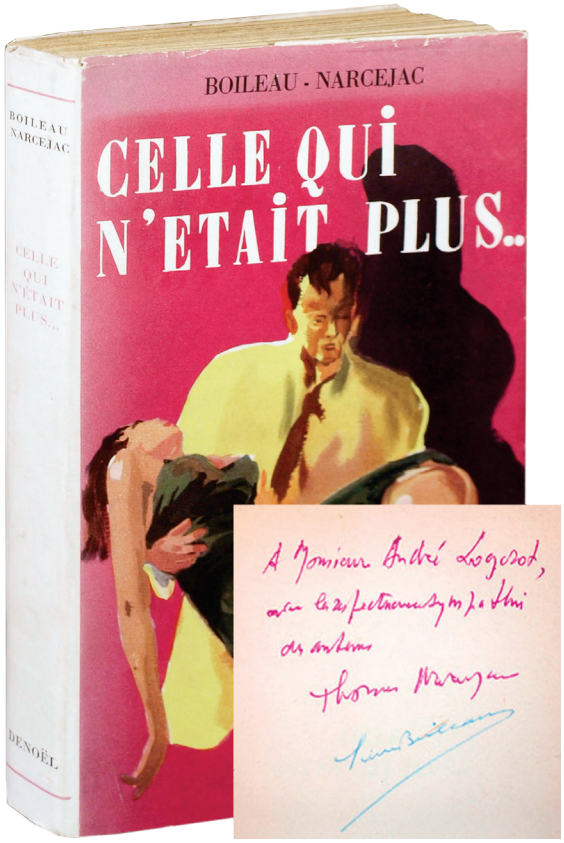
Celle Qui N'Etait Plus [Diabolique]

Paris: Denoel, 1952. First French Edition (and correct first). Pages uncut. Fine in wrappers, in a Fine example of the rare dust jacket. **Inscribed by Boileau on the front flyleaf and signed by Narcejac just below. Also, this is a French review copy, with the necessary PRESSE punch-stamp present on both the rear panel of the jacket and the book.**

An absolutely pristine, extraordinarily well-preserved example. *Celle Qui N'Etait Plus* was the writing team's first effort, basis for Henri-Georges Clouzot's 1955 masterpiece, *Les Diaboliques* (or *Diabolique* in the US and UK releases), starring Simone Signoret. Before Clouzot had even finished making *Diabolique*, Alfred Hitchcock had secured the rights to the duo's next book, which would become the basis for his masterpiece, *Vertigo*. A cornerstone film source title, the only copy of this book signed by either of the authors we have ever encountered.

Buss, pp. 21-25. Hardy, p. 105.

$9500





Original treatment and a complete set of continuities

12. Hammett, Dashiell and Alex Raymond (story) Lewis Collins, Ray Taylor (directors)

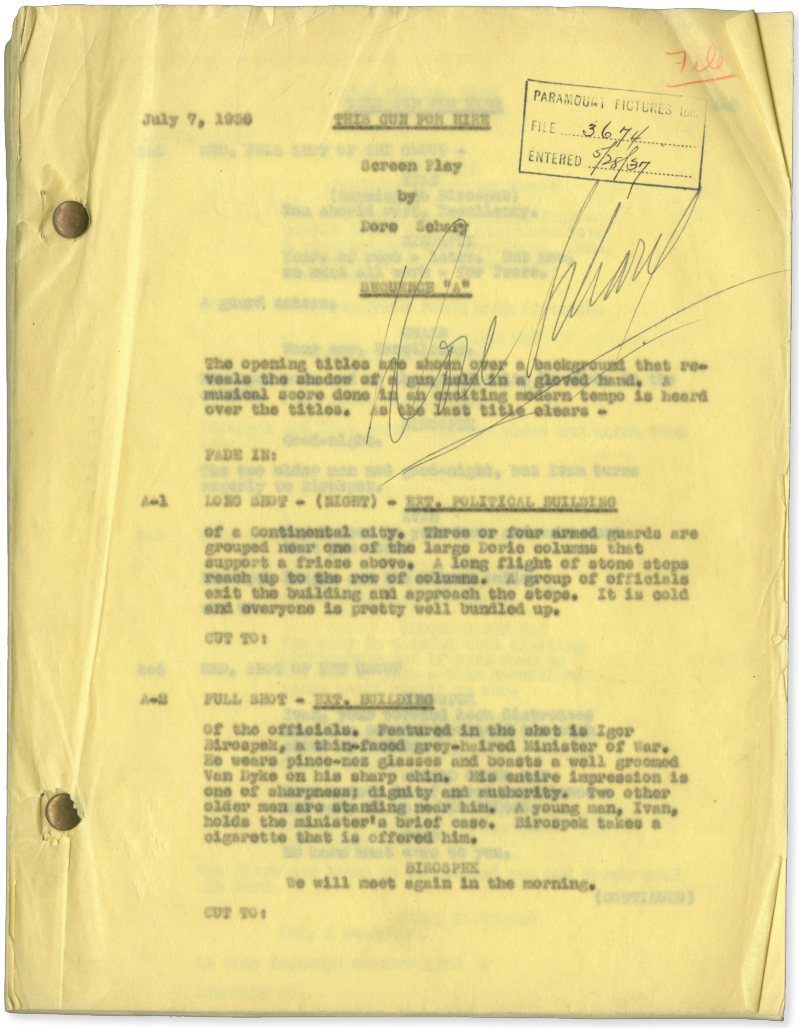
Secret Agent X-9

Los Angeles: Universal Pictures, 1945. Original treatment (titled "Characters and Premise") and complete set of continuities for the 1945 13-episode film serial, including a continuity for the trailer, constituting a virtually complete record.

Hammett debuted his Nazi-fighting agent in 1934 in comic book form, with artwork by the legendary Alex Raymond. A film adaptation was made by Universal in 1937, and this serial starring Lloyd Bridges was produced in 1945. Neither the film or serial version are noted in the film appendix of Layman's Hammett bibliography. Any original paper relating to serials is extremely uncommon; a complete set is rare.

$5500

(See also Item 7.)



July 7, 1936 THIS GUN FOR HIRE

PARAMOUNT PICTURES Inc.
FILE 3674
ENTERED 5/28/37

Screen Play
by
Dore Schary

SEQUENCE "A"

The opening titles are shown over a background that reveals the shadow of a gun held in a gloved hand. A musical score done in an exciting modern tempo is heard over the titles. As the last title clears -

FADE IN:

A-1 LONG SHOT - (NIGHT) - EXT. POLITICAL BUILDING

of a Continental city. Three or four armed guards are grouped near one of the large Doric columns that support a frieze above. A long flight of stone steps reach up to the row of columns. A group of officials exit the building and approach the steps. It is cold and everyone is pretty well bundled up.

CUT TO:

A-2 FULL SHOT - EXT. BUILDING

Of the officials. Featured in the shot is Igor Birospek, a thin-faced grey-haired Minister of War. He wears pince-nez glasses and boasts a well groomed Van Dyke on his sharp chin. His entire impression is one of sharpness; dignity and authority. Two other older men are standing near him. A young man, Ivan, holds the minister's brief case. Birospek takes a cigarette that is offered him.

BIROSPEK
We will meet again in the morning.

CUT TO:

Early 1936 treatment by Dore Schary, signed

13. Greene, Graham (novel)
Dore Schary (screenwriter)
Alan Ladd, Veronica Lake (starring)

This Gun for Hire

Los Angeles: Paramount, 1936. The earliest screenplay treatment for Graham Greene's *This Gun for Hire,* written by screenwriter Dore Schary. **Boldly signed by Schary across the title page.** Yellow carbon typescript sheets, 157 pages, bound with two gold brads. Paramount file copy, with the Paramount Pictures file stamp and a holograph date notation of 5/28/37 at the top right corner of the title page (though the typed date on the title page is July 7, 1936). Very Good or better, with light wear at the corners and some tearing of the title page at the brads.

"Graham Greene's novel was originally published in England as *A Gun for Sale,* but the title was changed to *This Gun for Hire* for American publication. Material in the Paramount Collection at the AMPAS Library reveals that the studio intended to produce the film as early as May 1936, shortly after Greene's novel was purchased for $12,000 in London. At this point the story was also known as *Guns for Sale*.

Producer A.M. Botsford assigned Dore Schary to write the script and was considering Peter Lorre to play the role of 'Raven.' Two directors, E. A. DuPont and Robert Florey, were interested in the project, but because of production delays, Florey would not commit to the project. Botsford then began to have second thoughts about casting Lorre, who he felt might deliver a 'one-key performance.' In August 1936, Maurice Geraghty was signed to work on a script with Jack Moffitt, and Botsford considered James Hogan for director. By October 1936, two other writers, Thomas Monroe and Robert Wyler, contributed continuities and scripts, but when costs for producing the film appeared to be prohibitive, Botsford abandoned the project and soon after left Paramount. The project was taken up again in 1939 and 1940, and for a time, Paramount London considered making the film in Great Britain. Correspondence in the file reveals that in April 1940, actor Anthony Quinn and writer Lester Koenig worked on a version of the script, which was apparently rejected. Finally in June 1941, Albert Maltz, who wrote the final screenplay with W. R. Burnett, began a story outline, and, according to modern sources, the film was rushed into production to capitalize on the growing popularity of Veronica Lake, who had been chosen as the female lead. Modern sources note that the film was called 'The Redemption of Raven' on the Paramount studio lot. According to HR news items, Paramount considered Charlie Ruggles for a role in the film, but ultimately chose Alan Ladd." Ladd and Lake would go on to be one of the most popular screen couples in film history. The earliest screen treatment for a key 1940s film noir, and the first of several films in the noir cycle to be adapted from novels by Graham Greene.

AFI Catalog. Hardy, p. 324. Selby 427. Silver, pp. 301-302. Spicer, pp. 269-270, 299-300.

$7500

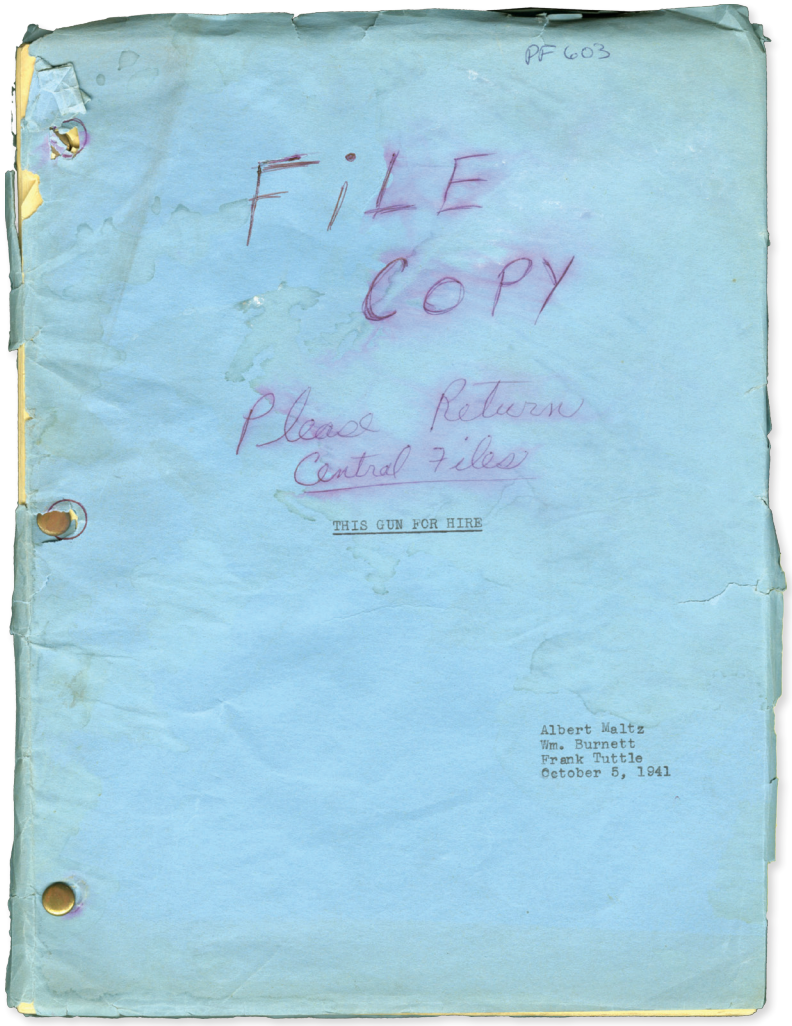
14. Greene, Graham (novel)
W.R. Burnett, Albert Maltz (screenwriters)
Alan Ladd, Veronica Lake (starring)

This Gun for Hire

Los Angeles: Paramount Pictures, 1941. Draft script for the 1942 film noir. After 5 years of attempts at drafting a successful script for Graham Greene's 1936 best seller, screenwriter Albert Maltz wrote a new script, later revised by his frequent writing partner W.R. Burnett. The script had been in development purgatory for 6 years, and thankfully was not made until Paramount had the benefit of the influx of German craftsman from the great exodus under Hitler's campaign—the visual underpinnings of a new style.

Spicer notes that " ... in his determination to cut costs, [former UFA art director Hans] Drier encouraged director Frank Tuttle and cameraman John Seitz to use mirrors, odd angles, low-key lighting and fog-bound exteriors to obscure the limited number of sets available. Seitz's [resulting] expressionist photography helps to create the sense of schizophrenia and entrapment in the psychologically damaged Raven (Ladd)." Along with *I Wake Up Screaming* (1941), *This Gun for Hire* was one of the foundational films of the film noir cycle in terms of its *mise-en-scene*.

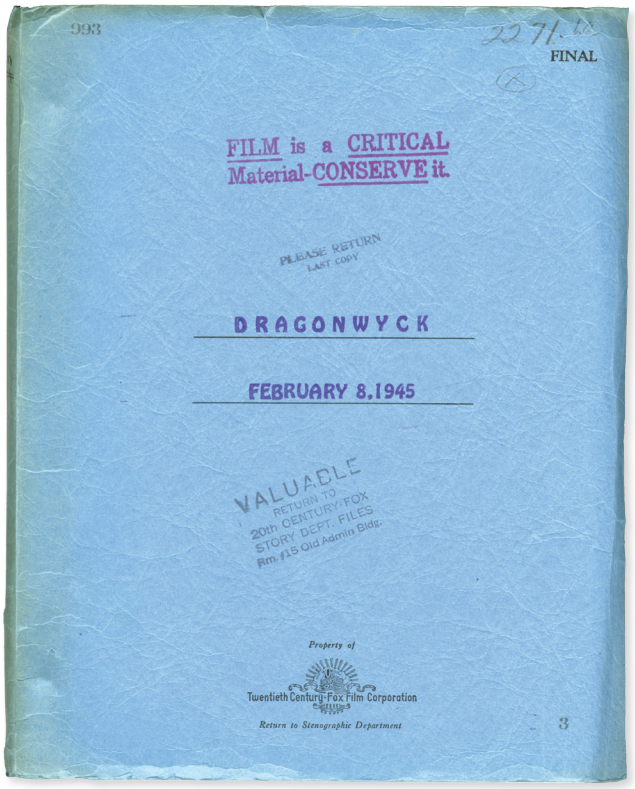
The first of several important films in the American noir cycle to be adapted from novels by Graham Greene.



Blue studio wrappers, dated October 5, 1941, with credits for screenwriters Maltz and Burnett. Title page integral with the first page of text, with credits again for Maltz and Burnett, and also director Frank Tuttle, who apparently contributed at this stage (though he is uncredited as a screenwriter in the final film). 142 leaves (divided into sections A through F, with separate enumeration), carbon copy on yellow stock with occasional ribbon typeovers. Pages Very Good+, wrapper Good to Very Good, with some dampstaining and wear at the yapped edges, bound with three gold brads. Easily one of the rarest items associated with writers Greene or Burnett, and one of the great noir films, from the beginning of the style's first decade.

Hardy, p. 324. Selby 427. Silver, pp. 301-302. Spicer, pp. 299-300.

$6500



15. Mankiewicz, Joseph L. (director, screenwriter) Anya Seton (novel) Gene Tierney, Walter Huston, Vincent Price (starring)

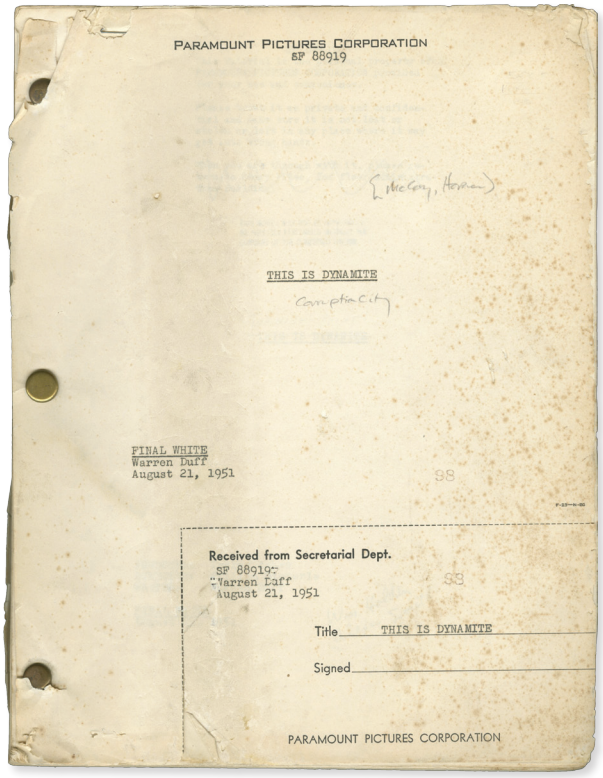
Dragonwyck

Los Angeles: Twentieth Century-Fox, 1945. Final Script for the 1946 film, based on the 1944 novel by Anya Seton. Included are additional blue revision pages identified as Retakes and Added Scenes, some of replacing the earlier versions, others simply added, along with a few holograph cross-outs and notes indicating how the retakes mesh with the already-shot scenes.

Noted director Joseph L. Mankiewicz was a successful screenwriter for many years in Hollywood, and made his directorial debut with this film, a gothic noir that might be described as *Gaslight* meets *Rebecca*, in which lovely Gene Tierney slowly begins to discover that her husband has plans for her that he doesn't plan to discuss.

Spicer, p. 409.

$1750



16. McCoy, Horace (story) Warren Duff (screenwriter) William Dieterle (director) William Holden, Edmond O'Brien (starring)

The Turning Point

Los Angeles: Paramount Pictures, 1951. Final White script for the 1952 film noir, here under the working title *This is Dynamite*, based on an original story by Horace McCoy. McCoy wrote many more screenplays than he did novels, but this is the only original screenplay he wrote that would fall into the noir category, and would result in his sixth and final book publication, a slightly posthumous novelized version of this script published in 1959 by Dell as a paperback original under the title *Corruption City*. A brisk, dialogue-driven noir, focusing on a special prosecutor's battle against racketeers, with his father—a policeman—in the middle.

Hardy, p. 333. Selby 441. Silver, pp. 307-308. Spicer, p. 421.

$1450

17. Leonard, Elmore (novel, screenwriter)

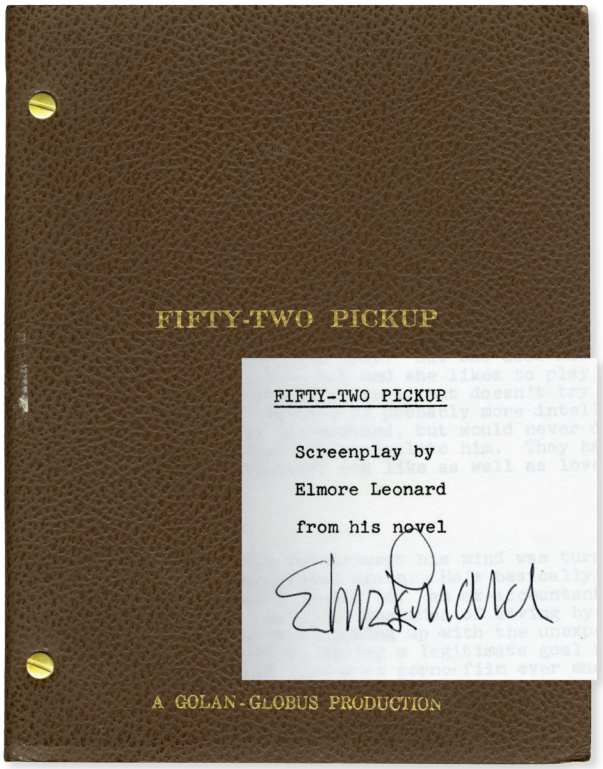
Fifty-Two Pickup

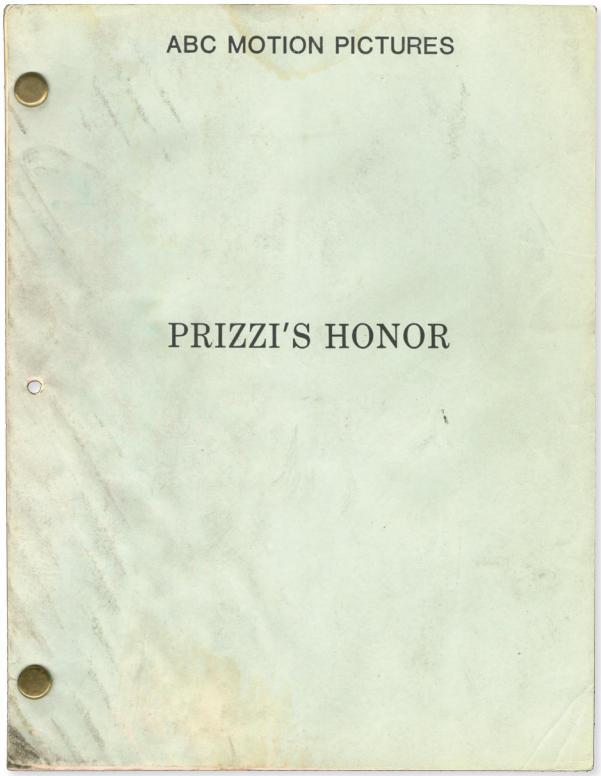
Los Angeles: Golan-Globus Productions, circa 1978. Early draft screenplay treatment, written circa late 1970s by Elmore Leonard, based on his 1974 novel. **Signed by the Leonard on the title page.**

This undated screenplay was probably written and issued within a few years after publication of his novel in the mid-1970s, preceding by several years both of the two film adaptations, and was not likely used as the basis for either. Both film versions were produced by Menahem Golan and Yoram Globus, whose Golan-Globus Productions owned the rights to the novel.

The first adaptation, *The Ambassador* (1984), transposed the setting from Detroit to the Middle East, and was directed by J. Lee Thompson from a screenplay credited to Ronald M. Cohen and Max Jack. A more faithful version was written in 1986, set in Los Angeles, and was directed by John Frankenheimer from a screenplay credited to Elmore Leonard and John Steppling. According to Frankenheimer, Leonard was brought in to work with Frankenheimer and star Roy Scheider to revise playwright John Steppling's earlier draft.

$1500





18. Condon, Richard (novel, screenwriter)
John Huston (director)
Jack Nicholson, Kathleen Turner, Anjelica Huston, (starring)

Prizzi's Honor

Los Angeles: ABC Motion Pictures, 1984. Shooting script for the 1985 film, based on the 1986 novel by Richard Condon, and adapted for the screen by Condon and Janet Roach.

One of John Huston's greatest films, a black comedy made late in his career. Nicholson and Turner are two paid killers who fall in love, only to discover that they have been paid to kill each other. Winner of an Academy Award (Anjelica Huston, Best Actress), and nominated for 7 others, including Best Picture, Best Screenplay, and Best Director.

Hardy, p. 271.

$750

Directors

19. Dieterlie, William (director)
Peter Berneis, Leonardo Bercovici, Paul Osborn (screenwriters)
Joseph Cotten, Jennifer Jones, Ethel Barrymore, and Lillian Gish (starring)

Portrait of Jennie

Los Angeles: Selznick International Pictures / Vanguard Films, 1946–1949. An archive of 9 scripts for the 1948 film. Painstakingly developed by Selznick International and then released under the auspices of Vanguard Pictures (to whom Selznick International was sold prior to the film's release), *Portrait of Jennie* is a romantic fantasy so strange and concept-driven that it has generally eluded mass popularity, but remains in retrospect one of the most important dramas of the late 1940s. Joseph Cotten portrays a struggling artist who becomes enamored with a little girl named Jennie who inexplicably begins to grow to womanhood over a period of weeks.

The archive includes 9 documents related to the film, 5 of which are pre-production, and 4 post-production:

Synopsis by Paul MacNamara. Stitched at the top right corner. 3 pages, mimeograph, Near Fine.

First Temporary Draft by Peter Berneis. Blue wrappers, rubber-stamped copy No. 66, and dated October 29, 1946. 156 leaves, mimeograph. Principal pages white, with revision pages in pink, green, and blue, dated variously between 11/25/46 and 12/12/46. Pages and wrapper Near Fine.
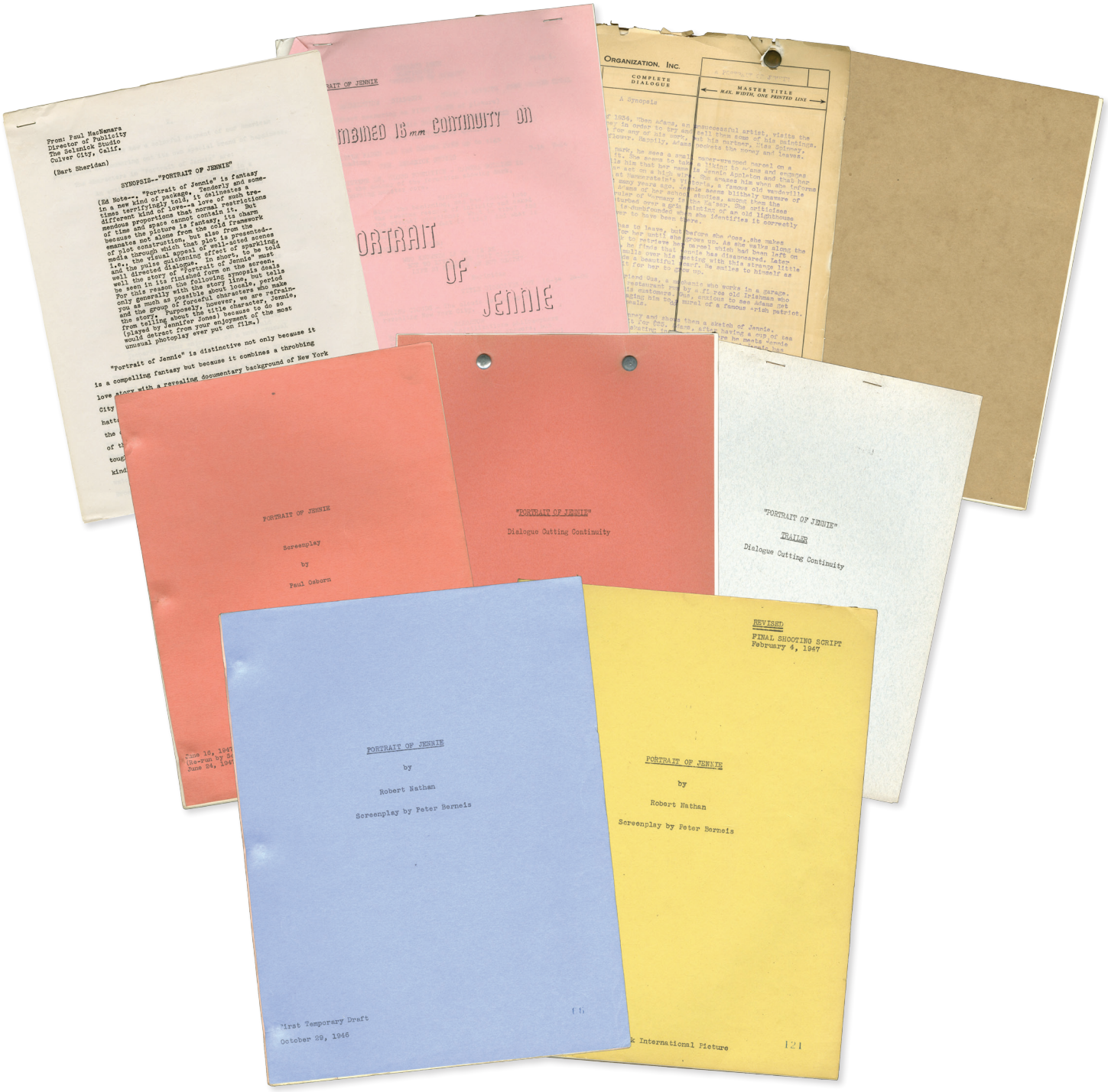
Revised Final Shooting script by Peter Berneis. Yellow studio wrappers, rubber-stamped copy No. 121 and dated February 4, 1947. Credits on the front wrapper for novelist Nathan, screenwriter Berneis, producer David Hempstead and director Dieterle, with "A Selznick International Picture" across the bottom. Distribution page present, with receipt intact. An interesting chronological chart showing Jennie's age relative to actual time follows the distribution page. Title page integral with the first page of the script. 150 leaves, mimeograph, with a few undated yellow revision pages throughout. Pages and wrapper Near Fine, bound with three silver brads.

Revised script by Leonardo Bercovici. Plain brown studio wrappers. Bercovici's revision of the Berneis script, with the vast majority of the pages revised, with Bercovici's typed initials ("L.B.") at the top left, dated variously between March 5 and April 3, 1947. The unrevised pages do not have his initials, and are not dated. 150 leaves, mimeograph. Pages and wrapper Near Fine, bound with three gold brads.

Revised script by Paul Osborn. Green studio self-wrappers. 102 pages, rubber-stamped copy No. 4, dated June 16, 1947 (re-run June 24, 1947). 120 leaves, mimeograph. Pages and wrapper about Near Fine, bound with three silver brads.

The remaining 4 scripts are post-production, and include a Spotting List, a Combined 16mm Cutting Continuity, and Dialogue Continuities for both the film and the trailer.

$5000


From: Paul MacNamara
Director of Publicity
The Selznick Studio
Culver City, Calif.
(Bart Sheridan)
SYNOPSIS--"PORTRAIT OF JENNIE"
"Portrait of Jennie" is distinctive not only because it combines a
PORTRAIT OF JENNIE
Screenplay
by
Paul Osborn
"PORTRAIT OF JENNIE"
Dialogue Cutting Continuity
"PORTRAIT OF JENNIE"
TRAILER
Dialogue Cutting Continuity
ORGANIZATION, INC.
COMPLETE DIALOGUE
MASTER TITLE
MAX. WIDTH, ONE PRINTED LINE
PORTRAIT OF JENNIE
by
Robert Nathan
Screenplay by Peter Berneis
First Temporary Draft
October 29, 1946
REVISED
FINAL SHOOTING SCRIPT
February 4, 1947
PORTRAIT OF JENNIE
by
Robert Nathan
Screenplay by Peter Berneis

Roman Polanski

20. Polanski, Roman

Heavily corrected manuscript for a 1971 interview for Playboy Magazine

1971. Final draft typescript for a lengthy and remarkable interview in August 1971 with director Roman Polanski, published in the December 1971 issue of *Playboy* magazine. 96 leaves, on white office stock, with profuse holograph corrections in pencil and various colors of ink by Polanski, the interviewer Larry Dubois, and a proofreader. Polanski's corrections are substantive, and are definitely present on 46 pages, with another 12–15 pages having emendations that may also be in his hand. The proofreading corrections are not only to Dubois' typescript transcription, but also to Polanski's additions, which often veer wildly into the margins. Roughly a dozen pages have re-typed sections stapled atop the original typescript, some extending the length of the page. In any case, almost without question the most heavily revised version of the manuscript. Recently republished in *The Playboy Interviews: The Film Directors* (Stephen Randall, editor, M Press, 2006), this interview was declared by both *Publishers Weekly* and *Booklist* to be the centerpiece of the collection's 17 interviews.

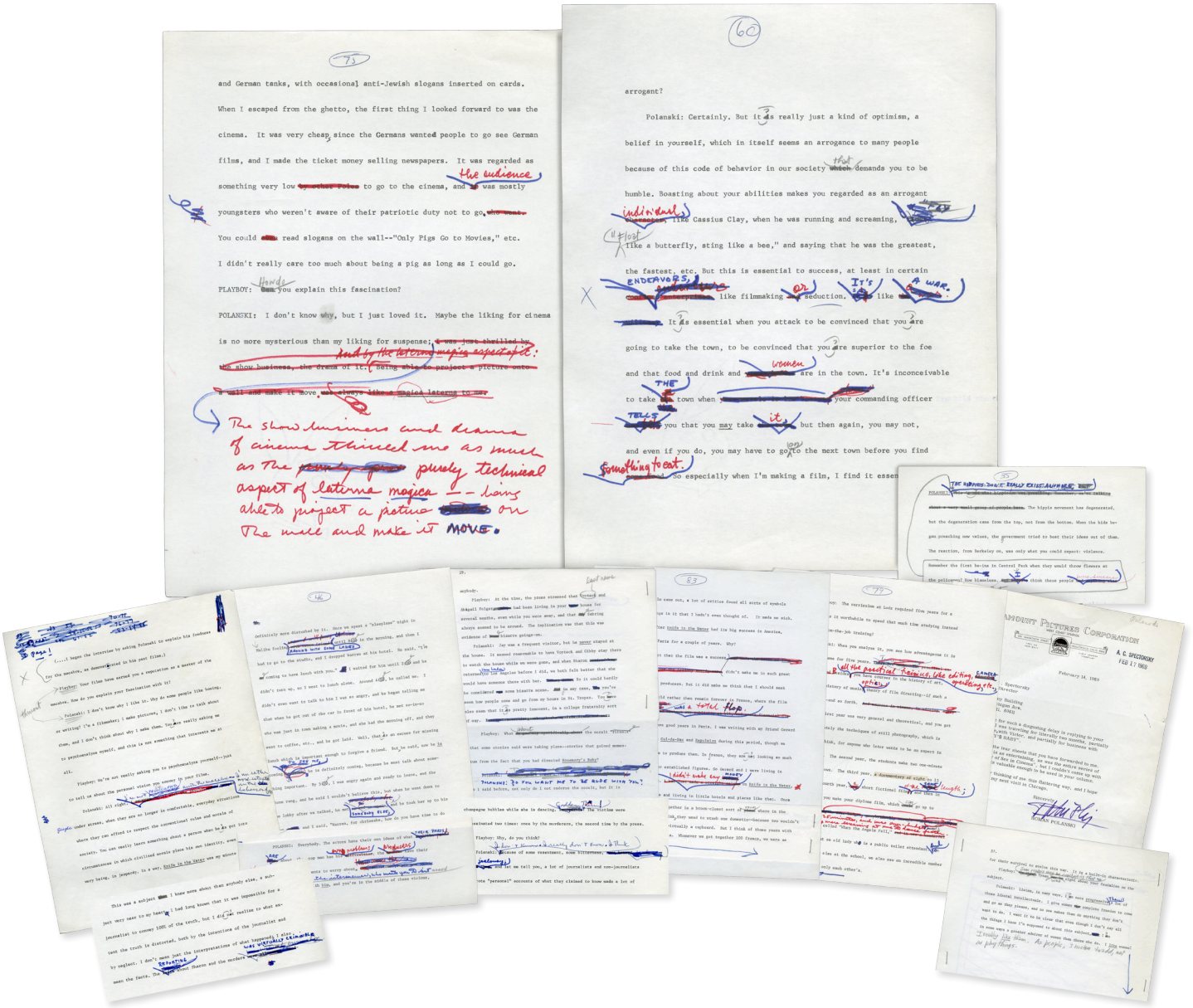
Playboy had a policy during this period of allowing its interviewees to correct and add to the content of the magazine's final edits, a practice that made the prospect of an interview appealing to major cultural figures. This manuscript is a prime example of how that process worked, and the extent to which the magazine was willing to allow an interview subject to amplify (or recharacterize) his or her original responses prior to publication.

Larry Dubois, who would later cover the Watergate scandal for *Playboy,* traveled with Polanski throughout Europe in the summer of 1971, conducting this very long and detailed interview in segments. The culmination of these sessions was a quiet and uninterrupted two-hour conversation in which Polanski related his personal feelings regarding the Manson family murders of his pregnant wife Sharon Tate and several of his friends. Polanski speaks as well on such matters as his mother's murder by the Nazis and his own perilous escape from the Warsaw ghetto.

Polanski's annotations are the heaviest in the segments regarding the press, youth culture, cults and evil in general, and the demonization by the press of Sharon Tate as a "hippie hedonist." He de-emphasizes references to his boastful tales of sexual conquest, and is fairly emphatic regarding odd aspects of women's issues, such as what he calls "the seductive quality" of the Women's Lib movement.

Polanski also speaks at length on a number of cinema-related topics, including his early years a Lodz (Poland) film school, his first film *Knife in the Water,* Sharon Tate's involvement in *The Fearless Vampire Killers,* his early work on the screenplay for *Day of the Dolphin,* Walt Disney, and his then-recent experience completing the legendary *Rosemary's Baby.* He also expounds at some length on his relationship as a filmmaker to other important figures, both contemporary (Stanley Kubrick), from the generation before his (Luis Bunuel, Vittorio De Sica) and from the dawn of the auteur era (Sergei Eisenstein).

Also included in the archive, from the same file at *Playboy* magazine, is a one-page typed letter signed on Paramount letterhead from Polanski to Abe Spectorsky (the senior editor at the magazine), dated two years prior to this interview in February 1969. The letter briefly discusses progress on *Rosemary's Baby* and


and German tanks, with occasional anti-Jewish slogans inserted on cards.

When I escaped from the ghetto, the first thing I looked forward to was the cinema. It was very cheap, since the Germans wanted people to go see German films, and I made the ticket money selling newspapers. It was regarded as something very low to go to the cinema, and it was mostly youngsters who weren't aware of their patriotic duty not to go. You could also read slogans on the wall--"Only Pigs Go to Movies," etc.

I didn't really care too much about being a pig as long as I could go.

PLAYBOY: Can you explain this fascination?

POLANSKI: I don't know why, but I just loved it. Maybe the liking for cinema is no more mysterious than my liking for suspense; I was just thrilled by the show business, the drama of it. Being able to project a picture onto a wall and make it move, was always like a magical lantern to me.

The show business and drama of cinema thrilled me as much as the purely technical aspect of lanterna magica — being able to project a picture on the wall and make it MOVE.

arrogant?

Polanski: Certainly. But it is really just a kind of optimism, a belief in yourself, which in itself seems an arrogance to many people because of this code of behavior in our society that demands you to be humble. Boasting about your abilities makes you regarded as an arrogant individual, like Cassius Clay, when he was running and screaming, "I am like a butterfly, sting like a bee," and saying that he was the greatest, the fastest, etc. But this is essential to success, at least in certain endeavors, like filmmaking or seduction, or like a war.

It is essential when you attack to be convinced that you are going to take the town, to be convinced that you are superior to the foe and that food and drink and women are in the town. It's inconceivable to take the town when your commanding officer tells you that you may take it, but then again, you may not, and even if you do, you may have to go to the next town before you find something to eat. So especially when I'm making a film, I find it essen

politely declines an offer to contribute to the magazine's "Sex in the Cinema" column. Significant, however, in that it likely represents the director's first formal contact with the magazine. Single fold, 8.5 x 11 inches, with one holograph correction.

Polanski's withdrawal from public life since fleeing the United States in 1977 has resulted in a dearth of manuscript material, and certainly nothing we have ever seen even approaching the same depth as this piece. A remarkable artifact providing insight into one of world cinema's greatest directors at the peak of his career.

$9500

Ingmar Bergman

21. Bergman, Ingmar

Corrected manuscript and galleys for a 1964 interview for Playboy Magazine

1964. An archive including a final draft typescript and two sets of galleys (one mimeographed, the second mechanically produced in long format), and various filed ephemera (payment receipts and internal memorandums) for a significant interview in February 1963 with Swedish director Ingmar Bergman, published in the June 1964 issue of *Playboy* Magazine. The long galleys were submitted to Bergman for approval, per *Playboy's* policy during the 1960s and 1970s, and include several holograph initialed notations and substantive deletions by Bergman, in red ink, all humorous and quite direct ("Misunderstanding!" "Journalist's own poetry!" "Friends!?") The ribbon copy typescript of the interview, issued prior to the galleys, runs 14 pages, on white office stock, with numerous holograph corrections in pencil by interviewer Cynthia Greiner and a proofreader. Greiner's further edits are present on the mimeographed first set of galleys.

Probably the most important interview with Bergman published in the 1960s, at a critical point just after he had completed his famous trilogy that included *Through A Glass Darkly* (1961), *Winter Light* (1962), and *The Silence* (1963), and just prior to *Persona* (1964), the film that sealed his international fame.

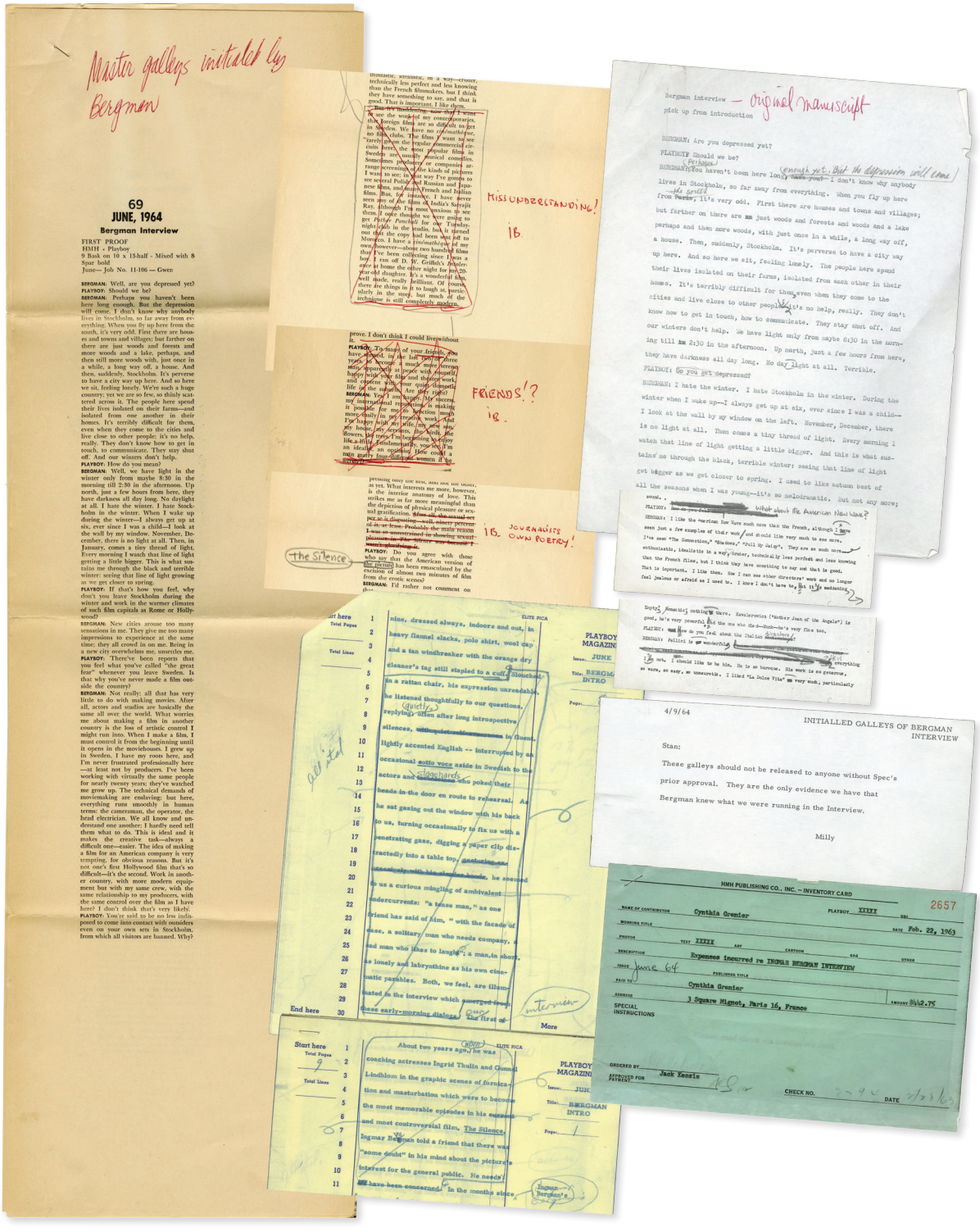
In this interview, typical of the frank, intellectual content of *Playboy* film pieces of the era, Bergman discusses at length his attitude toward life in Stockholm (he would later move to an island), the trilogy, the charges of pornography leveled against *The Silence,* the hard work involved in making a film ("Do you know what movie making is? Eight hours of hard work every day to get three minutes of film. And during those eight hours there are maybe only twelve minutes, if you're lucky, of real creation."), the folly of film criticism, the American New Wave (*The Connection* (Shirley Clarke, 1962), *Shadows* (John Cassavetes, 1959), and *Pull My Daisy* (Robert Frank, 1964) are discussed), and Federico Fellini ("He is everything I am not. I should be like him. He is so baroque. His work is so generous, so warm, so easy, so unneurotic.")

As interesting as Bergman's corrections are the many deletions made by Greiner in the mimeographed early galley, including a paragraph about the episodes of fornication and masturbation in *The Silence,* a comparison by Bergman between "the unfulfilling release of autoeroticism" and "wordless intercourse with a nameless stranger," a mention of Bergman's "psychiatric case history," and a long, highly detailed description of Bergman's distinctive demeanor during the interview ("his expression unreadable ... replying [to our questions] often after long introspective silences ... turning occasionally to fix us with a penetrating gaze, digging a paper clip distractedly into a table top.")

A complete archive for one of the most important interviews with Bergman during one of his most significant periods.

Typescript: 14 leaves. Mimeographed galleys: 36 leaves. Long galleys: 6 leaves. Three dated payment receipts for interviewer's and proofreader's salary and expenses. One inter-office memorandum slip noting that approval is required prior to allowing release of the galleys. All pages supple, Very Good to Near Fine.

$4500



Master galleys initialled by Bergman

69
JUNE, 1964
Bergman Interview

FIRST PROOF
HMH • Playboy
9 Bask on 10 x 15-half - Mixed with 8 Spar bold
June— Job No. 11-106 — Gwen

BERGMAN: Well, are you depressed yet?
PLAYBOY: Should we be?
BERGMAN: Perhaps you haven't been here long enough. But the depression will come. I don't know why anybody lives in Stockholm, so far away from everything. When you fly up here from the south, it's very odd. First there are houses and towns and villages; but farther on there are just woods and forests and woods and a lake, perhaps, and then still more woods with, just once in a while, a long way off, a house. And then, suddenly, Stockholm. It's perverse to have a city way up here. And so here we sit, feeling lonely. We're such a huge country; yet we are so few, so thinly scattered across it. The people here spend their lives isolated on their farms—and isolated from one another in their homes. It's terribly difficult for them, even when they come to the cities and live close to other people; it's no help, really. They don't know how to get in touch, to communicate. They stay shut off. And our winters don't help.
PLAYBOY: How do you mean?
BERGMAN: Well, we have light in the winter only from maybe 8:30 in the morning till 2:30 in the afternoon. Up north, just a few hours from here, they have darkness all day long. No daylight at all. I hate the winter. I hate Stockholm in the winter. When I wake up during the winter—I always get up at six, ever since I was a child—I look at the wall by my window. November, December, there is no light at all. Then, in January, comes a tiny thread of light. Every morning I watch that line of light getting a little bigger. This is what sustains me through the black and terrible winter: seeing that line of light growing as we get closer to spring.
PLAYBOY: If that's how you feel, why don't you leave Stockholm during the winter and work in the warmer climates of such film capitals as Rome or Hollywood?
BERGMAN: New cities arouse too many sensations in me. They give me too many impressions to experience at the same time; they all crowd in on me. Being in a new city overwhelms me, unsettles me.
PLAYBOY: There've been reports that you feel what you've called "the great fear" whenever you leave Sweden. Is that why you've never made a film outside the country?
BERGMAN: Not really; all that has very little to do with making movies. After all, actors and studios are basically the same all over the world. What worries me about making a film in another country is the loss of artistic control I might run into. When I make a film, I must control it from the beginning until it opens in the movie houses. I grew up in Sweden, I have my roots here, and I'm never frustrated professionally here—at least not by producers. I've been working with virtually the same people for nearly twenty years; they've watched me grow up. The technical demands of moviemaking are enslaving: but here, everything runs smoothly in human terms: the cameraman, the operator, the head electrician. We all know and understand one another; I hardly need tell them what to do. This is ideal and it makes the creative task—always a difficult one—easier. The idea of making a film for an American company is very tempting, for obvious reasons. But it's not one's first Hollywood film that's so difficult—it's the second. Work in another country, with more modern equipment but with my same crew, with the same relationship to my producers, with the same control over the film as I have here? I don't think that's very likely.
PLAYBOY: You're said to be no less indisposed to come into contact with outsiders even on your own sets in Stockholm, from which all visitors are banned. Why?

Bergman interview — original manuscript
pick up from introduction

BERGMAN: Are you depressed yet?
PLAYBOY: Should we be?
BERGMAN: You haven't been here long (enough yet. But the depression will come.) I don't know why anybody lives in Stockholm, so far away from everything. When you fly up here from the south, It's very odd. First there are houses and towns and villages; but farther on there are just woods and forests and woods and a lake perhaps and then more woods, with just once in a while, a long way off, a house. Then, suddenly, Stockholm. It's perverse to have a city way up here. And so here we sit, feeling lonely. The people here spend their lives isolated on their farms, isolated from each other in their homes. It's terribly difficult for them even when they come to the cities and live close to other people; it's no help, really. They don't know how to get in touch, how to communicate. They stay shut off. And our winters don't help. We have light only from maybe 8:30 in the morning till 2:30 in the afternoon. Up north, just a few hours from here, they have darkness all day long. No daylight at all. Terrible.
PLAYBOY: Do you get depressed?
BERGMAN: I hate the winter. I hate Stockholm in the winter. During the winter when I wake up—I always get up at six, ever since I was a child—I look at the wall by my window on the left. November, December, there is no light at all. Then comes a tiny thread of light. Every morning I watch that line of light getting a little bigger. And this is what sustains me through the black, terrible winter: seeing that line of light get bigger as we get closer to spring. I used to like autumn best of all the seasons when I was young—it's so melodramatic. But not any more;

MISSUNDERSTANDING!
IB.
FRIENDS!?
IB.
-the Silence
IB. JOURNALISTS OWN POETRY!

4/9/64

INITIALLED GALLEYS OF BERGMAN INTERVIEW

Stan:

These galleys should not be released to anyone without Spec's prior approval. They are the only evidence we have that Bergman knew what we were running in the Interview.

Milly

HMH PUBLISHING CO., INC. — INVENTORY CARD 2657

NAME OF CONTRIBUTOR: Cynthia Grenier — PLAYBOY XXXX
WORKING TITLE
PHOTOS — TEXT XXXX — ART — CARTOON — MAG — OTHER
DESCRIPTION: Expenses incurred re INGMAR BERGMAN INTERVIEW
ISSUE: June 64 — PUBLISHED TITLE
PAID TO: Cynthia Grenier
ADDRESS: 3 Square Mignot, Paris 16, France — AMOUNT: $142.75
SPECIAL INSTRUCTIONS
DATE: Feb. 22, 1963
ORDERED BY
APPROVED FOR PAYMENT: Jack Kessie
CHECK NO.
DATE

Samuel Fuller

22. Fuller, Samuel

A career-spanning collection of material relating to the director's work

Various cities: Various studios, 1949–1974. A large and diverse collection of key ephemera relating to the directorial work of Samuel Fuller. Fuller started out in the 1940s as a screenwriter, and after finding frustration with the treatment of his work, fought to gain work as director of his own screenplays. His hard-boiled, unsentimental, and yet oddly humanistic style found a home in film noir during the 1950s with *Park Row* (1952), *Pickup on South Street* (1953), and *The Crimson Kimono* (1959). During the same decade he demonstrated a similar talent for Westerns and war films with *The Steel Helmet* (1951), *Fixed Bayonets* (1951), *Run of the Arrow* (1957), and *Forty Guns* (1957). The simple and effective quality of his work was first lauded by the French, then by the world. His career peaked in the mid-1960s with two unique films that literally defined the term "Fuller-esque": *Shock Corridor* (1963) and *The Naked Kiss* (1964). Now recognized as classics, these two films were utter failures at the box office, and Fuller drifted toward television for most of the 1960s. He returned to film in 1969 with *Caine* (1969, also known as *Shark*), *The Big Red One* (1980) and *White Dog* (1982).





A stunning and thoroughly visual overview of the great director's career, with a total of 18 films represented, including all the above as well as *I Shot Jesse James* (1949), *The Baron of Arizona* (1950), *Hell and High Water* (1954), *House of Bamboo* (1955), *China Gate* (1957), *Verboten* (1959), *Underworld USA* (1961), *Merrill's Marauders* (1962), and *Dead Pigeon on Beethoven Street* (1974). The collection consists of US and international one-sheet posters, half-sheet posters, insert posters, complete lobby card sets, US and UK single and double weight original stills, and pressbooks.

All items in Very Good+ to Near Fine. Please see our website or inquire for further details.

Criterion Eclipse 5, Criterion Collection 18, 19, 224, 455. Hardy, pp. 96, 240, 258–259, 334. Hyams, pp. 116–117, 204–205. Selby 81, 306. Silver, pp. 76-77, 138-139, 144-145, 200, 227-228, 254, 266, 312-313, 393. Spicer, pp. 103-104. Weldon, pp. 35, 501, 630. 773-774.

$6750

Brian De Palma

23. De Palma, Brian

Phantom of the Paradise

Los Angeles: Twentieth Century-Fox, 1974. Original 3-sheet international release poster, style B, for the 1974 film. One of the greatest and most garish rock musicals ever made, imposing a wild, psychedelic pop veneer on the *Phantom of the Opera* story and updating it to the present-day of 1970s mega-record-label-dominated culture. Written and directed by De Palma at the beginning of his "classic" period of the 1970s and 1980s, on the heels of *Sisters* (1973). Singer Paul Williams is unforgettably, ambitiously nasty as Swan, the head of an evil conglomerate that ruins the life of young Winslow (William Finley).

One of a number of very different poster styles released for the film, this one being our resounding favorite, and the rarest.

40 x 81 inches, folded. Near Fine.

Weldon, p. 546.

$850



24. De Palma, Brian (director, screenplay) John Travolta, Nancy Allen (starring)

Blow Out

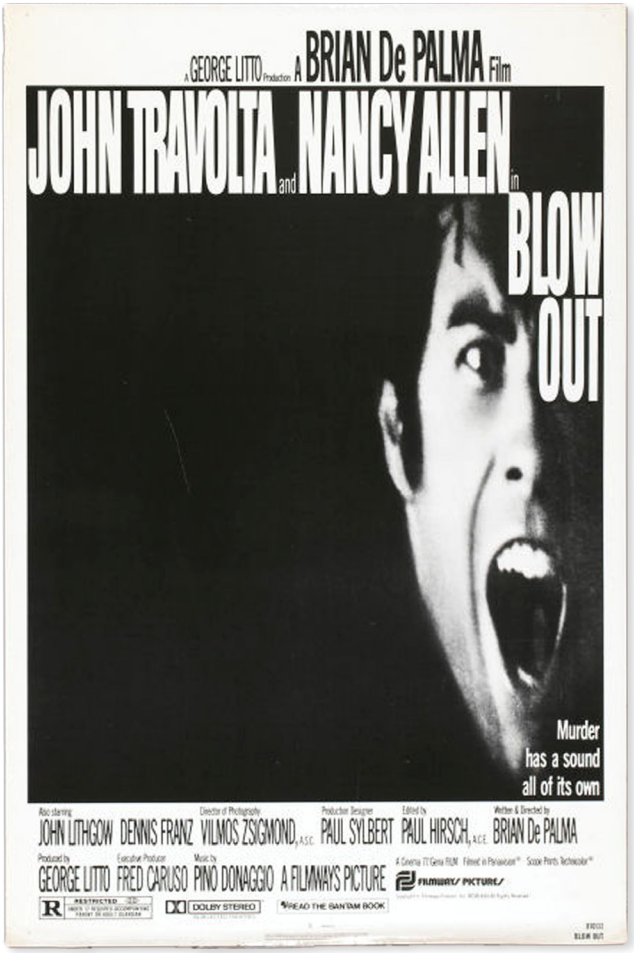
Filmways, 1981. American one-sheet film poster for the 1981 film that found De Palma, Travolta, and cinematographer Vilmos Zigmond working at the peak of their abilities. De Palma takes the plot of Antonioni's *Blow-Up* and places it in the frame of a thriller rather than an art film. Travolta plays a photographer who innocently shoots what he thinks may be evidence of a murder.

A commercial success upon its release, and today considered by cinephiles to be the best of De Palma's films of the 1980s, a paranoid thriller that is visually arresting from start to finish, as well as what Criterion calls " ... a devilish reflection on moviemaking."

27 x 41 inches, folded. Fine.

Criterion Collection 562. Spicer, p. 425. Weldon, p. 77.

$300





25. De Palma, Brian (director, screenplay) Margot Kidder, Charles Durning (starring)

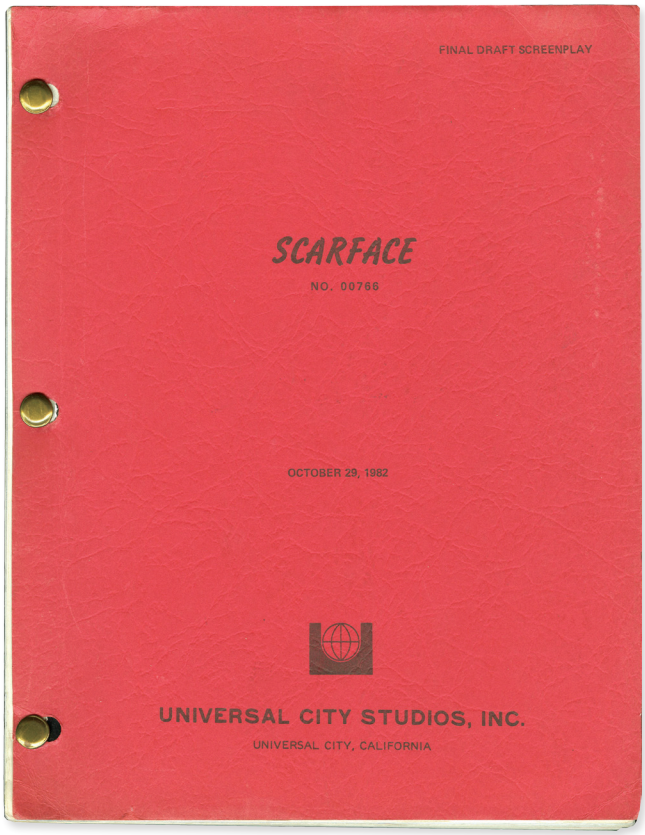
Sisters

American International Pictures (AIP), 1973. American one-sheet film poster for the 1973 horror thriller, *Sisters*, Directed by Brian De Palma and starring Margot Kidder and Charles Durning. The film that put De Palma on the map as a stylist and as a purveyor of psychological horror without peer. Margot Kidder gets her freak on for the silver screen prior to doing it in real life.

Folded, 27 x 41 inches. Fine.

Criterion Collection 89. Spicer, p. 435. Weldon, pp. 636-637.

$350



26. Stone, Oliver (screenwriter)
Brian De Palma (director)
Al Pacino, Michelle Pfeiffer (starring)

Scarface

Universal City, CA: Universal Pictures, 1982. Final Draft Screenplay for the 1983 film, *Scarface*, written by Oliver Stone, directed by Brian De Palma, and starring Al Pacino, Michelle Pfeiffer, Mary Elizabeth Mastrantonio, and F. Murray Abraham.

A classic, visceral genre film, in which Al Pacino inhabits the title role to the hilt, a young punk who rises to power in the Miami drug scene in the late 1970s-early 1980s. Pacino's performance has since become iconic to many subcultures, rap and hip-hop not being the least of them. One of a number of key screenplays written by Stone, who would make his debut as a director three years later with *Platoon*.

Red studio wrappers, stamped FINAL DRAFT SCREENPLAY on the front wrapper, dated October 29, 1982. Title page present, with a credit for screenwriter Stone. Pink and blue revision pages throughout, dated variously between 11/2/82 and 11/12/82. Near Fine.

Hardy, pp. 295-296. Spicer, p. 434.

$1850

27. De Palma, Brian (director, screenwriter)
Melanie Griffith (starring)

Body Double

Culver City, CA: Columbia Pictures, 1982. Final Script for the 1984 film, *Body Double*, directed by Brian De Palma, written for the screen by De Palma and Robert J. Avrech, and starring Melanie Griffith and Gregg Henry. The fourth of a quartet of films made by Brian De Palma in the 1980s that paid homage to Alfred Hitchcock while adding elements of pop culture and the grotesque. *Body Double* was by far the funniest of these, though no less compelling. Red studio wrappers, made by the Studio Duplicating Service in New York for use on the East Coast, with titles in gilt. Title page present, with credits for screenwriters De Palma and Averich, with a date of March 1982 and a holograph red ink notation of Copy No. 9. 116 leaves, mechanically reproduced, rectos only. Pages and wrapper Near Fine, with some light yapping to the edges of the wrapper, bound with two gold screw brads.

Spicer, p. 425.

$650



28. De Palma, Brian (director, screenwriter)
John Farris (screenwriter)
Kirk Douglas, John Cassavetes,(starring)

The Fury

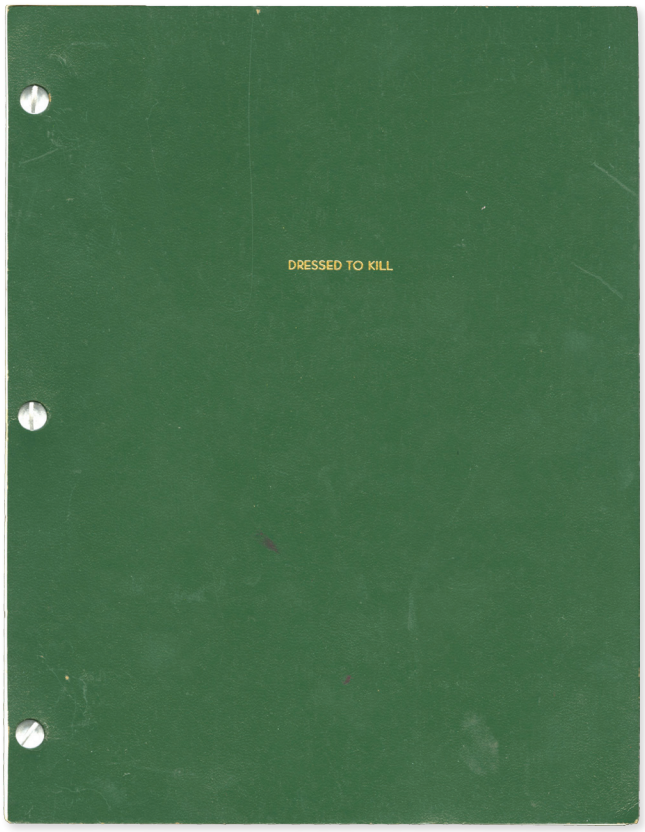
Los Angeles: Frank Yablans Presentations / Twentieth Century-Fox, 1977. Final script for the 1978 science fiction/horror film. The script is accompanied by four sets of revised sheets (with the name of unidentified cast/crew member John Friedkin in pencil at the top of the first revision set) on pink and orange stock, dated August 15, September 12, September 16, and November 17, respectively.



Literally a "mind-blowing" film, in which two young psychic savants (Amy Irving and Andrew Stevens) possess the ability to blow up the head of a another person by means of telekinesis. Douglas and Cassavetes play two men (one good, one evil) battling for control over the youngsters, with Cassavetes on the nefarious side of the line. One of De Palma's most entertaining genre films, predicting Cronenberg's slightly more intellectual *Scanners* by 3 years.

Spicer, p. 429. Weldon, p. 266.

$600



29. De Palma, Brian (director, screenwriter)
Michael Caine, Angie Dickinson, (starring)

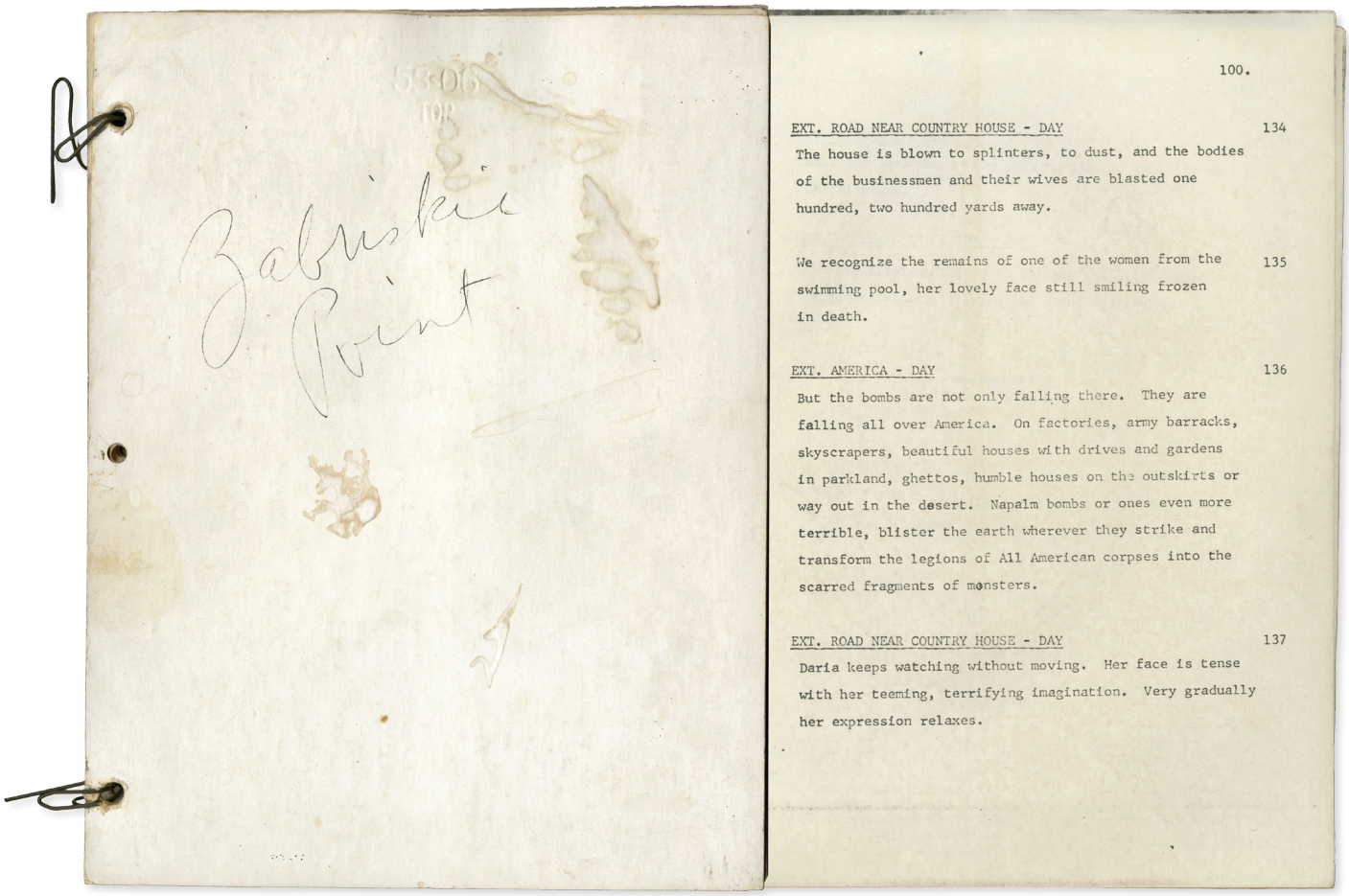
Dressed to Kill

Los Angeles: Filmways Pictures, 1979. Draft script for the 1980 film. An early script for the De Palma film that essentially established his directorial style, a mix of Hitchcock-esque suspense and intense sexuality. The film begins with a very famous update on the "Hitchcock shower scene," with Angie Dickinson very plausibly filling Janet Leigh's role. The sixth of nine highly distinctive films De Palma made between 1973 and 1984.

Green studio wrappers, stamped with the title in gilt on the front wrapperTitle page present, with a credit for screenwriter De Palma and a date of 1979. 106 leaves, mechanically reproduced. Pages and wrapper easily Near Fine bound with three silver screw brads.

Hardy, p. 114. Spicer, p. 428. Weldon, p. 209.

$750



30. ANTONIONI, MICHELANGELO (DIRECTOR)
SAM SHEPARD (SCREENWRITER)

ZABRISKIE POINT

Los Angeles: Metro-Goldwyn-Mayer, 1970. Draft script for the 1970 film. A rare working script for Antonioni's great American experiment, the only film the director made in the United States, written for the screen by a young Sam Shepard. Shepard had only written one other screenplay at this point, for Robert Frank's *Me and My Brother* in 1969, and was brought on along with other American artists, including Jerry Garcia, who, along with Pink Floyd, provided the soundtrack. Though made from an Italian's perspective, the film stands today as a great visual statement on the American West circa the late 1960s, rampant consumerism, and the hippie zeitgeist. Present is the director's trademarked use of billboards, landscapes, architecture, and inanimate objects, with human beings generally lost among it all. Antonioni would go on to make the companion film to this one, *The Passenger* (1975), using an American actor (Jack Nicholson) and Spanish locales as his objects of study.

White card wrappers, with the title scrawled in holograph pencil on the front wrapper, bound with now-rusted pieces of hanger wire made to manually suit the purpose. Title page present, with a credit for screenwriter Shepard. 101 leaves, late mimeograph or early mechanical reproduction on a slick paper stock, with the ink on the revision pages (all dated 9/24/68) in a much darker ink. Pages and wrapper Good to Very Good, well-used but supple and completely intact.

$3750

Inscribed to John Ford

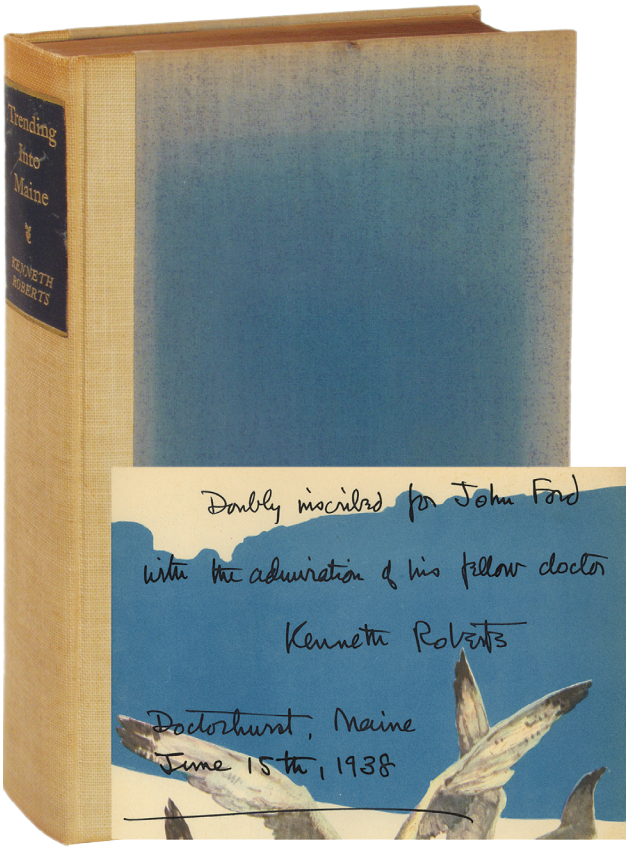
31. Roberts, Kenneth and N.C. Wyeth

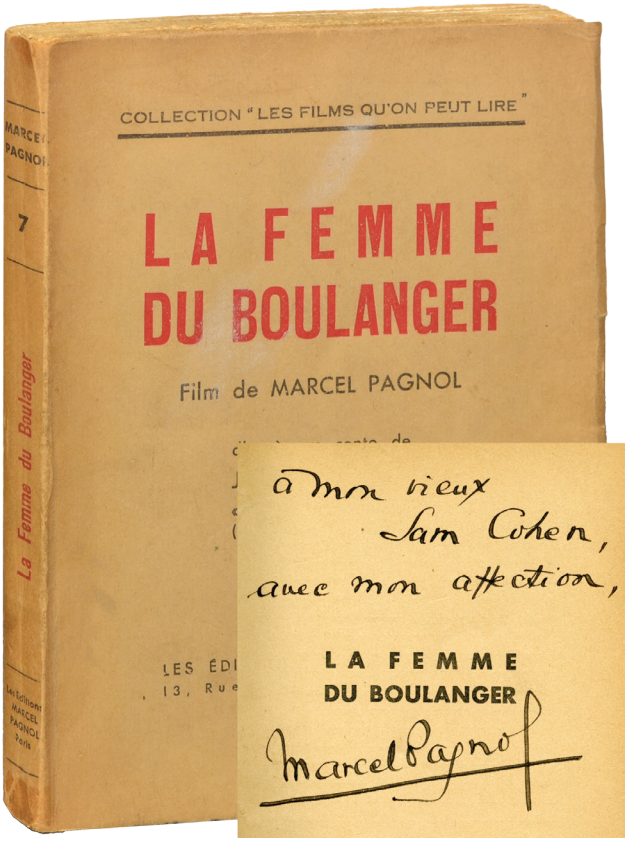
Trending into Maine

Boston: Little, Brown, 1938. First Edition (Arundel Edition). One of 1075 copies (this being No. 618) signed and numbered by both Kenneth Roberts and illustrator N.C. Wyeth. **This copy is additionally inscribed by Kenneth Roberts to legendary director John Ford: "Doubly inscribed for John Ford / with the admiration of his fellow doctor / Kenneth Roberts / Doctorhurst, Maine / June 15th, 1938."**

Very Good+, lacking the envelope with additional plates and the slipcase (likely tossed by Ford promptly upon receipt of the book). Some fading to board edges and light toning to the spine panel, else a tight, clean copy. A tremendous association between two artists who shared a fascination for the colonization of the United States, and who each in their own way molded that fascination into stories that are now timeless.

$2250





32. Pagnol, Marcel

La femme du boulanger [The Baker's Wife]: Film de Marcel Pagnol

Paris: Les Editions Marcel Pagnol, 1938. First Edition. **INSCRIBED by Pagnol on the half-title page, building around the title: "a mon vieux / Sam Cohen / avec mon affection / [LA FEMME / DU BOLANGER] / Marcel Pagnol."**

Along with the "Fanny" trilogy, *La femme du boulanger* is generally considered to be Pagnol's greatest work, combining his typically effortless storytelling style with a stunning performance of Raimu, who plays a baker with a philandering wife. As with most Pagnol films, the setting is the south of France and a large and colorful cast of townspeople populate the story. Noted in Salinger's "The Catcher in the Rye" as a repertory film that Holden Caulfield and his younger sister go to see in New York City, and declared by Orson Wellles to be the greatest movie ever made (and Raimu the greatest actor who ever lived).

Near Fine in publisher's wrappers, slight lean, light wear at the corners, quite clean overall.

$1750



33. Carrick, Edward (artist)
Christianna Brand (novel)
Sidney Gilliat (director)

Original scenario artwork for the hospital bunker in *Green for Danger*

London: Individual Pictures, 1946. Original oversize scenario artwork by Edward Carrick (working name for Edward "Teddy" Craig), for the classic 1946 British thriller. Carrick was a production designer, and though uncredited for this film, did credited work for over 50 films, nearly all British and mostly war-related, between 1929 and 1965.

A large and striking view into one of the film's principal settings. *Green for Danger* transcended its genre by including two omnipresent elements central to World War II: the first was the ominous and ever-present threat of unmanned German buzz bombs, one of the earliest forms of terrorism. At one point in 1944, nearly 1000 of these were being launched daily, and the daily, random nature of their impact made for an atmosphere of sheer terror in England. The second element was the setting of the story, a military bunker converted for use as a hospital. This scenario drawing was made to visualize that setting, and was likely executed well before the actual location was chosen. A unique piece from one of the classics of 1940s British cinema.

30 x 22 inches, rolled. Tiny pin holes at the corners, else Near Fine.

Criterion Collection 375. Spicer, p. 443.

$2850

Signed by Wes Anderson and Owen Wilson

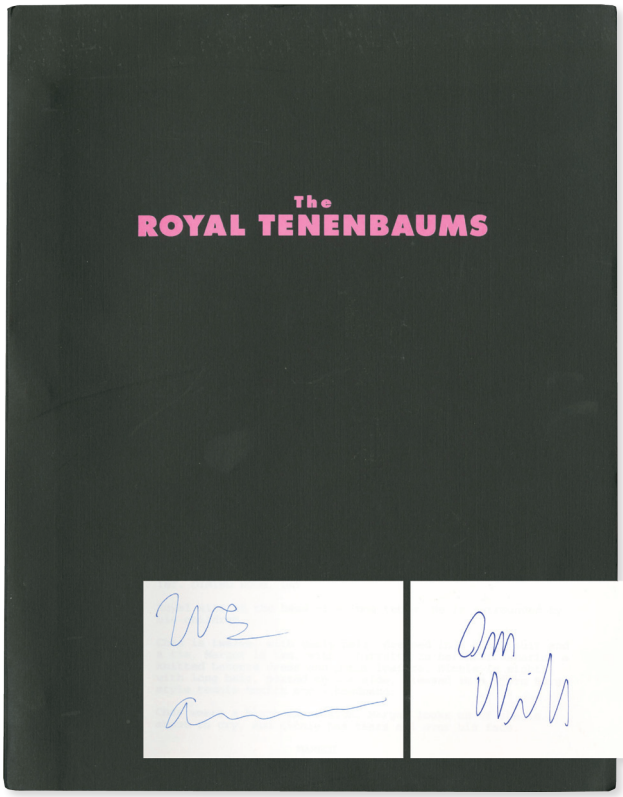
34. Anderson, Wes (director, screenwriter) Owen Wilson (screenwriter)

The Royal Tenenbaums

Burbank, CA: Touchstone Pictures / Buena Vista Pictures, 2001. First Edition. "For Your Consideration" screenplay published by Touchstone Pictures for the 2001 film. **Signed by screenwriters Wes Anderson and Owen Wilson on the title page.** Arguably the director's masterpiece (though he's only in his early 40s), probably the closest anyone has ever come to truly realizing J.D. Salinger on the screen. An estranged family of former child prodigies reunites when the wayward patriarch (Gene Hackman) announces he has a terminal illness. In something of a tribute to Anderson's unique directorial and editing style, Hackman said he was convinced this would be one of his worst films until he saw the finished product and experienced the resulting acclaim, adding, "but then again, the last time I felt that way was when I was shooting *Unforgiven*."

Fine in card wrappers, with the Andersonian touch of having tissue guards at front and rear. Criterion Collection 157.

$650





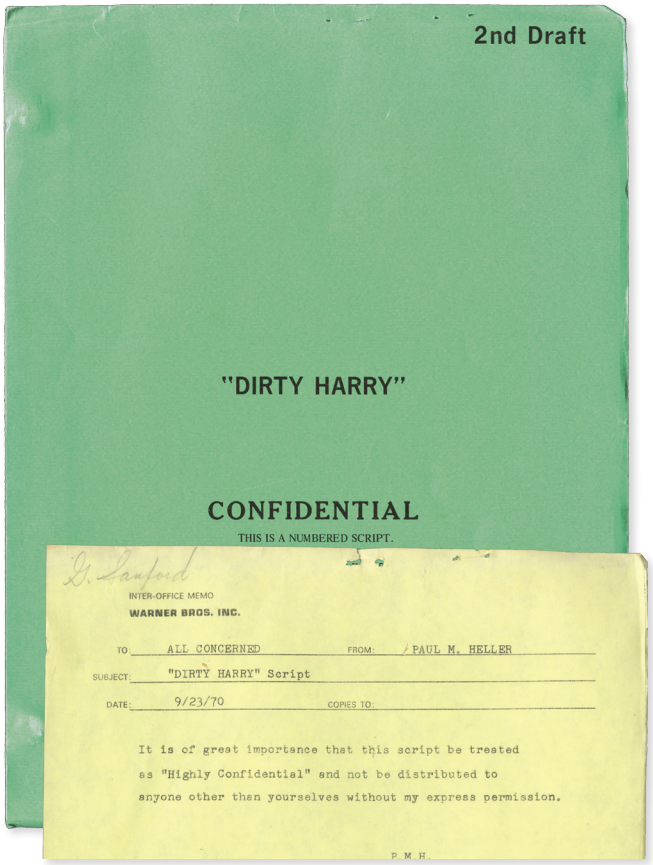
35. Schlesinger, John (director, screenwriter) Frederic Raphael (screenwriter) Julie Christie (starring)

Darling

London: Joseph Janni Productions / Embassy Pictures, 1965. Original US one-sheet poster for the 1965 Britsh film. When pondering the ultimate Julie Christie film during her "It" girl phase of the mid-1960s, it's a photo finish between this film and director Schlesinger's *Billy Liar* (1963). From another perspective, the third in a trilogy of the director's films about youth in London during the 1960s that began with *A Kind of Loving* in 1962. A seminal British work on every level.

27 x 40 inches, folded. Near Fine.

$450



EARLY DRAFT BY JOHN MILIUS

36. SIEGEL, DON (DIRECTOR)
JOHN MILIUS, TERRENCE MALICK, HARRY JULIAN FINK (SCREENWRITERS)
CLINT EASTWOOD (STARRING)

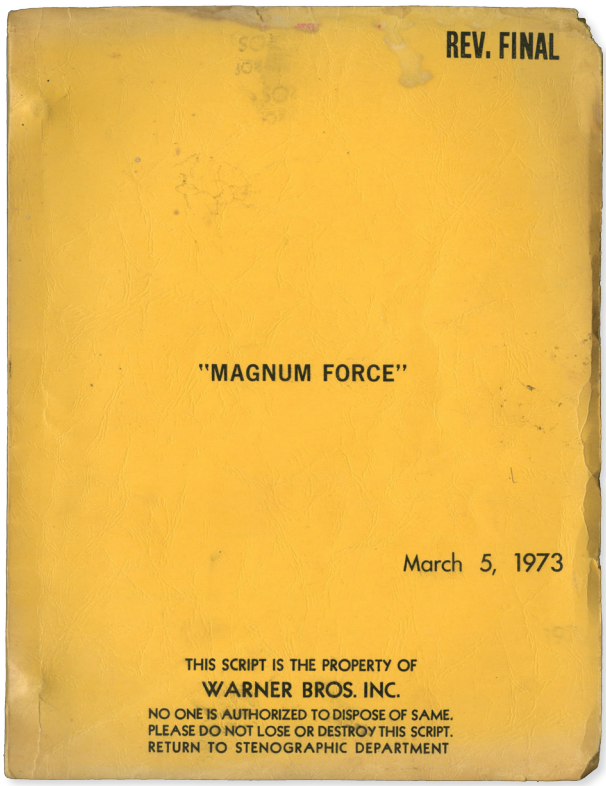
DIRTY HARRY

Burbank, CA: Warner Brothers, 1970. Second Draft script for the 1970 film. One of the most important entries in the New American Cinema movement in the early 1970s, introducing Harry Callahan, a San Francisco cop with little regard for rules, but a great regard for ultra-violent justice. Filmed in an altogether new style that would completely change the way crime dramas were made, and with a nihilistic atmosphere that distinguishes it as much today as it did in 1970.

This draft is signicantly different from the finished film, in particular the opening and conclusion. An internal Warner Brothers memo from producer Paul M. Heller regarding strict confidentiality of the script is stapled to the top edge of the front wrapper. 126 leaves, Near Fine.

Friedman, pp. 63-70.

$4250



37. POST, TED (DIRECTOR)
CIMINO, MICHAEL (SCREENPLAY)
CLINT EASTWOOD, HAL HOLBROOK (STARRING)

MAGNUM FORCE

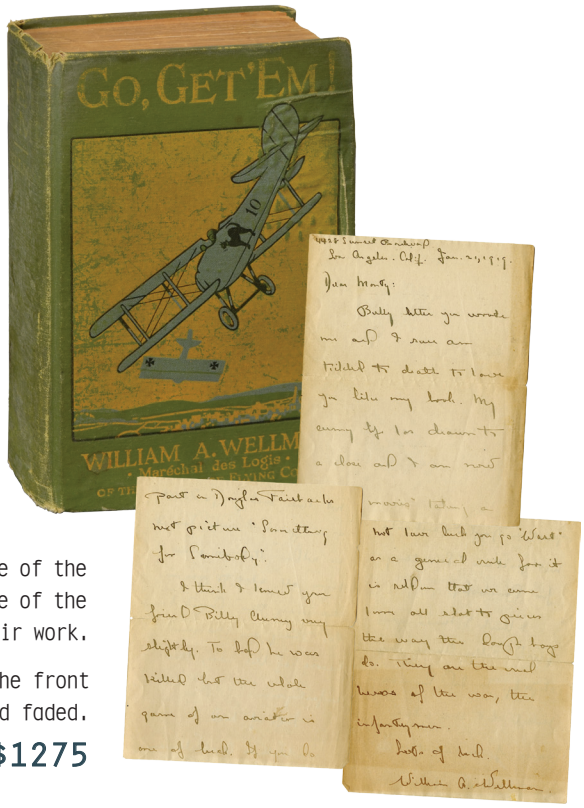
Culver City, CA: Columbia Pictures, 1973. Original screenplay for the 1973 film, second in the Clint Eastwood's acclaimed "Dirty Harry" series, and the second of three that captured the violent mood of the 1970s. Directed by Ted Post, written for the screen by Michael Cimino (who would soon be a major director in his own right), and starring Eastwood and Hal Holbrook.

Yello studio wrappers, noted as REV. FINAL on the front wrapper, with a date of March 5, 1973. Distribution page present, non-perforated, with receipt intact., noting the film's working title (".44 Magnum"). Title page present, with a credit for screenwriter Cimino.

Friedman, pp. 95-96.

$1250

WITH A SUBSTANTIAL AUTOGRAPH LETTER FROM 1919



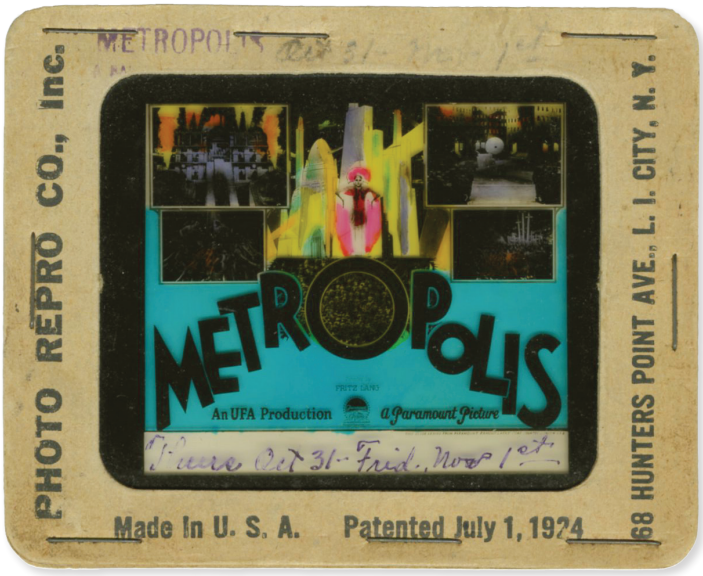
38. WELLMAN, WILLIAM

GO, GET 'EM!

Boston: The Page Company, 1918. First Edition. **Laid is an autograph letter signed from Wellman to a friend, dated January 21, 1919.** In the letter Wellman notes that " ... I am now in the 'movies,' taking part in Douglas Fairbanks' next picture, 'Something for Somebody.'" He goes on to say he is pleased to hear his friend liked the book, and notes that the " ... game of aviation is one of luck," and that " ... it is seldom we come home all shot to pieces the way the dough boys do. They are the real heroes of the war, the infantrymen." The movie noted by Wellman in the letter was ultimately titled *The Knickerbocker Buckaroo,* today a lost film, in which Wellman was not a director but a member of the cast—he would not receive his first film credit until *The Man Who Won* in 1923. A fascinating early letter by one of the great American directors long before he was well known, and a stirring example of the amazing life experiences the founders of Hollywood brought to their work.

Fair to Good, well-used, lacking the rare dust jacket. With a repair to the front hinge and the fore-edge of the front board cloth, spine panel spotted and faded.

$1275



39. LANG, FRITZ (DIRECTOR, SCREENWRITER)

METROPOLIS

Munich and Los Angeles: Universum Film [UFA] / Paramount Pictures, 1927. Glass slide with a full-color title advertisement for Fritz Lang's 1927 silent classic, *Metropolis*.

The brilliantly designed slide features a striking four-color middle design, flanked by four black-and-white images at the left and right. The date at the bottom of the slide indicates that it was used in a US cinema house to advertise an October 1929 showing of the film. Two dates are indicated here (October 31 and November 1) because the film was typically shown over two evenings due to its 4-hour running time. After this initial run the film was carved up in every conceivable manner, and it was not until the first revival in 1984 that a concerted effort was made to put it back together in its original form. The most recent restoration, made from elements located in Argentina, debuted in Frankfurt in February 2010. A rare vintage advertising artifact for one of the most important films of the twentieth century.

Painted glass in stitched cardboard stock, 3.5 x 4 inches. Near Fine.

$4850



40. STRINGER, ARTHUR (AUTHOR)
WILLIAM WELLMAN (DIRECTOR)
BARBARA STANWYCK, GEORGE BRENT (STARRING)

THE PURCHASE PRICE

Burbank: Warner Brothers, 1932. American one-sheet film poster for the 1932 film, based on the novel *The Mud Lark* by Arthur Stringer. City gal Barbara Stanwyck develops a distaste for her natural habitat, and rushes to the country and into the arms of the simple-but-wise George Brent. Barbara comes on too fast, offends George's simple sensibilities, and spends the rest of the film making up for it. A classic and somewhat unheralded film, one of William Wellman's best.

Some modest professional restoration, otherwise Near Fine condition, on linen, trolled, 27 x 41 inches. A superb illustrated poster for one of the gems of Hollywood's pre-code era. Rare.

$4500

41. BESSY, MAURICE

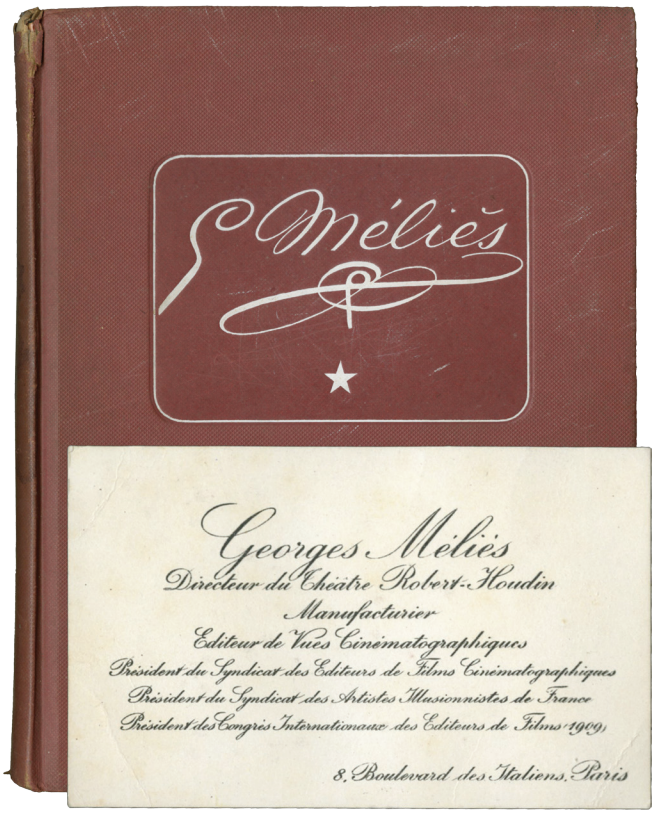
GEORGES MÉLIÈS: MAGE ET "MES MÉMOIRES" PAR MÉLIÈS

Paris: Prisma, 1945. First French Edition, never printed in English. One of 2000 numbered copies, this being No. 956. **Laid in is an ornate original business card from Méliès, noting both his cinema affiliations and his work as director of the Robert Houdin theatre.** The card dates to circa 1909, the peak of the director's success as an early pioneer of cinema.

The card reads: "Georges Méliès / Directeur du Theatre Robert-Houdin/ Manufacturier / Editeur de Vues Cinematographiques / President du Syndicat des Editeurs de Films Cinematographiques / President du Syndicate des Artistes Masionnistes de France / President des Congres Internanionause Editeurs de Films 1909 / 8. Boulevard des Italiens.Paris."

Very Good with soiling to endpapers and wear at corners of boards, but bright and clean overall. A loving assemblage of Méliès' memoirs, with essays by noted cineaste Maurice Bessy. Profusely photo-illustrated throughout.

$1750



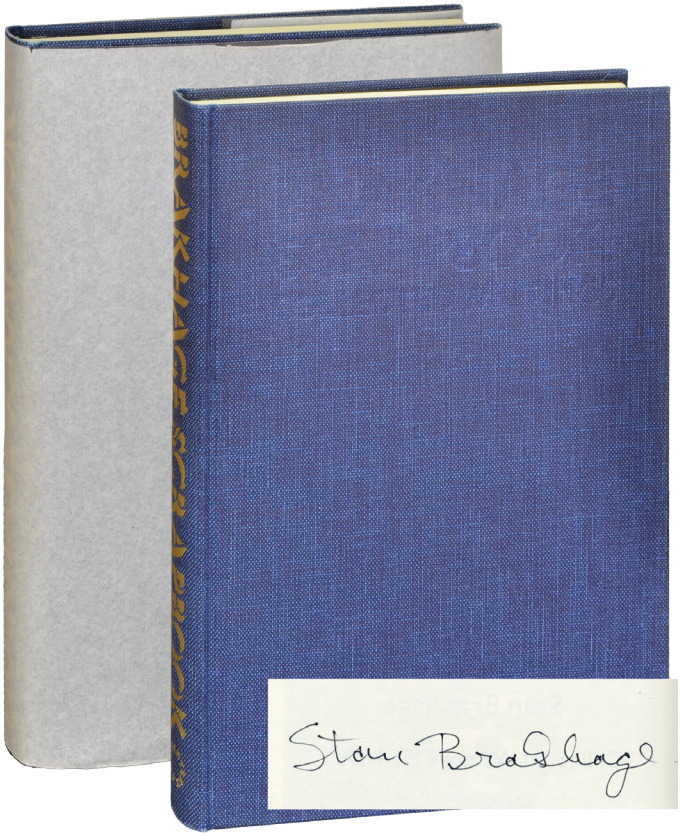
42. BRAKHAGE, STAN

BRAKHAGE SCRAPBOOK: COLLECTED WRITINGS 1964–1980

New York: Documentext, 1982. First Edition. **Deluxe issue, one of 200 numbered copies (this being No. 71) signed by Brakhage on the limitation page.** A collection of essays, letters, and interviews by Brakhage, perhaps the most important and influential experimental filmmaker of the 20th century, one who's work, housed at the Academy of Motion Picture Arts and Sciences Film Archive, has reached new audiences thanks two recent Criterion Collection releases.

Fine in a Fine example of the unprinted laminated dust jacket, as issued.

$1750



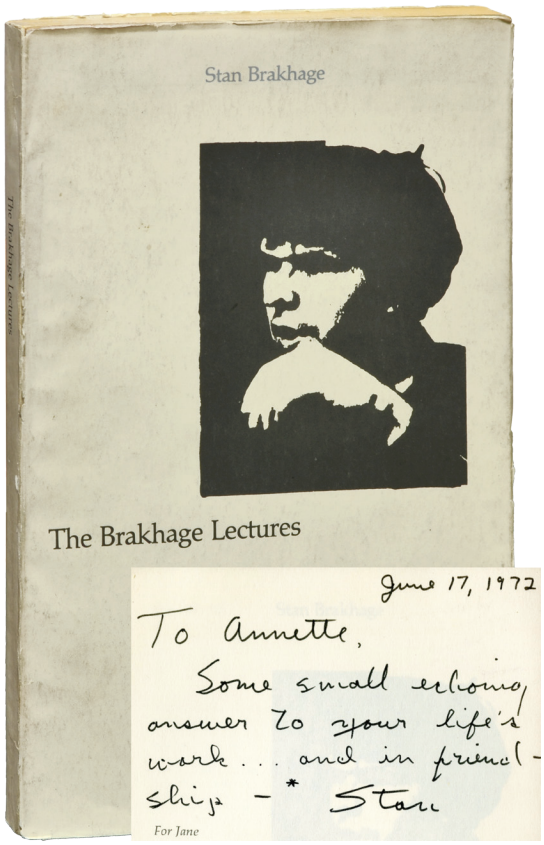
INSCRIBED IN THE YEAR OF PUBLICATION

43. BRAKHAGE, STAN

THE BRAKHAGE LECTURES: GEORGE MÉLIÈS, DAVID WARK GRIFFITH, CARL THEODORE DREYER, SERGEI EISENSTEIN

Chicago: The Goodlion, 1972. First Edition. **INSCRIBED by Brakhage on the front flyleaf to his friend and colleague Annette Michelson: "June 17, 1972 / To Annette / Some small echoing answer to your life's work ... and in friendship - * / Stan / [at bottom of page] * and ... "** Michelson is today a Professor of Cinema Studies at New York University. In this volume, published in 1972, Brakhage investigates four of the principal architects of cinema, including Sergei Eisenstein. In 1973 (one year after the publication of this book) Michelson wrote an important early piece on Brakhage in *ArtForum* titled "Camera Lucida / Camera Obscura," comparing the work of Brakhage and Eisenstein. A wonderful association, and an important collection by one of the most important cinematic artists of the 1970s. Very Good+ in paper-covered card wrappers as issued, with moderate rubbing and a bit of light wear at the extremities.

$1500



Film Noir

44. [Film Pressbooks]

An archive of 66 pressbooks for films noir released between 1943–1960

Los Angeles: Allied Artists / Columbia Pictures / Paramount Pictures / United Artists / Warner Brothers, 1943–1960.
An archive of 66 pressbooks for 67 films noir released through major film studios, with a few released through independent film studios such as Astor Pictures, Associated Film Releasing Corporation, Eagle-Lion Films, and Republic Pictures Corporation, as well as a few foreign releases.

Pressbooks (sometimes referred to as Campaign Manuals) for film features varied in presentation. Most were issued in black-and-white, and those issued in color were usually done in primary colors. They varied in size, but generally stuck to a format similar to that of a large tabloid, between 11 x 17 inches and 13 x 18 inches. Often two films were represented in one pressbook as a selling point for smaller film studios. They were issued to exhibitors and theater companies to promote their upcoming releases and to educate the public with information on the stars of the film, with suggested blurbs for reviewers and exploitation campaigns to further publicity and interest surrounding the release. They bring to mind the wet streets, dark alleys, swinging nightclubs and heartless harlots so often prevalent in noir and the aftermath of the Golden Age of cinema.



The noir style did not come about until 1940, just as Hollywood began to embrace the "hard-boiled" style of screenwriting that had previously found audiences only in print. World War II brought a huge influx of German directors and cinematographers to Hollywood, all extremely competent and with a stylistic sense rooted in the Expressionist films of the 1920s and 1930s. The combination of these elements resulted in a new style, coined "film noir" by the French. Hollywood received a strong response from audiences with the introduction of darker themes, complex characters, and expressionist lighting (elements that had existed prior to 1940). Crooks, dangerous dames, thieves, killers and corruptors are all vital ingredients for the noir story. The noir style was not confined to murder mysteries, however, and influenced every genre, including Westerns, melodramas, horror, and science fiction. HUAC came down hard on these films, but subversion was predictably encouraged by censorship, and audiences loved the result. By the early 1960s, American filmmakers and screenwriters developed a self-awareness with regard to the style, and the film noir evolved into what is today regarded as "post-noir," and later, "neo-noir."

High spots in the collection include *Confidential Agent* (1945, with Charles Boyer and Lauren Bacall), *Pitfall* (1948, Dick Powell), Alfred Hitchcock's *I Confess* (1953, Montgomery Clift), Billy Wilder's *Sunset Boulevard* (1950, William Holden), *Detective Story* (1951, Kirk Douglas), *Gun Crazy* (1950, a key B-noir), and Charles Laughton's *The Night of the Hunter* (1955), several of these today being in the National Film Registry.

Many of the major film studios made use of certain actors and actresses again and again, based on their immediate success in the noir style. Some examples include Barbara Stanwyck, represented here with several films for Paramount, including *The Strange Love of Martha Ivers* (1946), *Sorry, Wrong Number* (1948), *The File on Thelma Jordon* (1950), and *No Man of Her Own* (1950); Joan Crawford in *Queen Bee* (1956),and *Sudden Fear* (1949); Humphrey Bogart in *Knock on Any Door* (1949); Burt Lancaster in *I Walk Alone* (1948); Cleo Moore in *Women's Prison* (1955), *One Girl's Confession* (1953), *Over-Exposed* (1956), and *Bait* (1954), all released by Columbia Pictures; Anita Ekberg in *The Screaming Mimi* (1958); Jane Russell in *The Las Vegas Story* (1952), and Jan Sterling in *The Human Jungle* (1954, Allied Artists), and *1984* (1956), an English film released in the US by Columbia Pictures.





Examples here of foreign films in the noir style include *The Girl in Room 13* (1960, Brazil, starring Brian Donlevy and Andrea Bayard), *Twist of Fate* (1954, UK, starring Ginger Rogers and Herbert Lom), and *Bad Sister* (1947, UK, starring Margaret Lockwood and Joan Greenwood), *Bad Blonde* (1953, UK), and *Man Bait* (1952, UK, a key Hammer Studios noir set in a London bookstore, starring Diana Dors and George Brent). The latter two are represented in a single pressbook.

All pressbooks are Very Good to Fine in original studio wrappers, most saddle-stitched but some simply folded, some with inserts. For complete details on each title, please inquire.

$9500



45. Vidor, Charles (director)
Rita Hayworth, Glenn Ford, (starring)

Gilda

Original pressbook and advertising supplement for the cornerstone 1946 film noir. One of the key films in the classic noir cycle, and a film that served as a model (never really matched) for connecting a glamorous female image to a dark story. Virginia Van Upp's underrated screenplay gave the dialogue-driven film a kick that lived up to Rita Hayworth's iconic title character. The pressbook is modeled after the equally scarce and desirable one-sheet poster for the film.

Tall self-wrappers, 32 pages, saddle stitched. Very Good with some wear along the spine fold and a small corner chip at the top of the rear wrapper. Advertising supplement Very Good+ and quite clean. Both items with one faint horizontal fold at the center.

Hardy, p. 147. Selby 148, pp. 36–39. Silver, pp. 117–118. Spicer, p. 114, 128–129.

$2500



46. Vidor, Charles (director)
Rita Hayworth Glenn Ford (starring)

Gilda

Culver City, CA: Columbia Pictures, 1946. Original Style A one-sheet poster for the 1946 film noir. 27 x 41 inches, linen-backed. Fine.

$2250

47. Finney, Jack (novel)
Phil Karlson (director)
Kim Novak, Brian Keith, William Conrad (starring)

5 Against the House

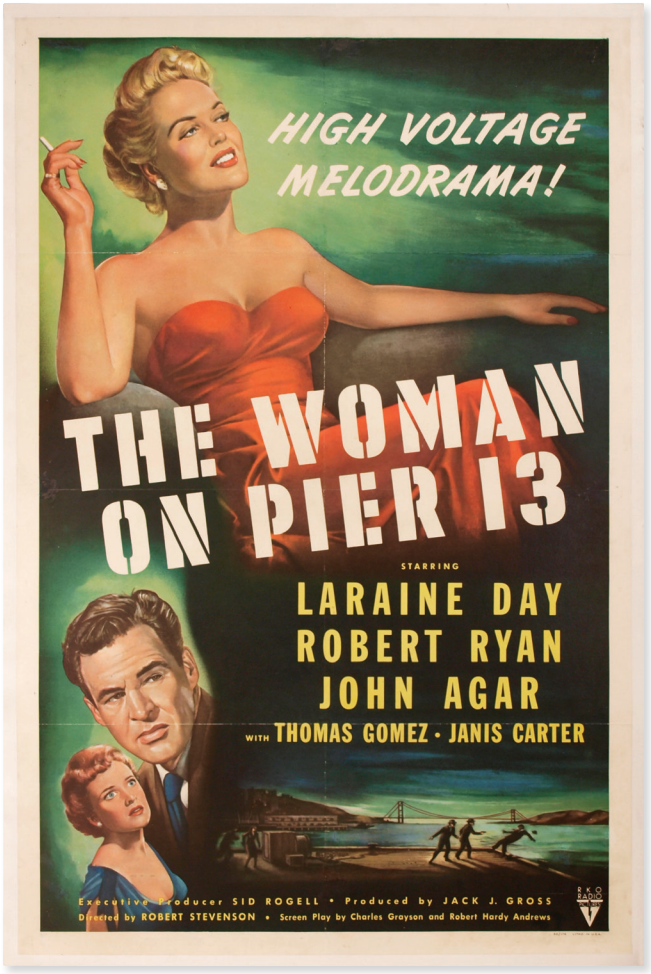
Culver City, CA: Columbia Pictures, 1955. Original one-sheet poster for the 1955 film noir, based on the novel by Jack Finney. Four buddies enjoying a night on the town in Reno get the idea that robbing a casino would be an intellectual challenge, but forget to consider the fact that one of them, "Brick" (Brian Keith), is a raging psychopath. One of the earliest "Vegas" movies, something of a dark version of *Ocean's Eleven,* which along with *Pushover* (1954) was a breakout role for Kim Novak.

27 x 41 inches, on linen. Near Fine.

Spicer, p. 409.

$450





48. Stevenson, Robert (director)
Robert Ryan, Laraine Day (starring)

The Woman on Pier 13 [I Married a Communist]

Los Angeles: RKO Radio Pictures, 1950. American one-sheet film poster for the classic 1950 film noir *The Woman on Pier 13,* directed by Robert Stevenson and starring Laraine Day, Robert Ryan, and John Agar. The film was originally released in the US as *I Married a Communist* as an attempt to outwardly support (but actually undermine) the HUAC committee hearings, which were causing many of Hollywood's best and brightest to be blacklisted.

27 x 41 inches, linen-backed and rolled.

Neibaur 994. Selby 483. Silver, p. 337-338. Spicer, p. 422.

$1750



49. Stevenson, Robert (director)
Joseph Cotten, Alida Valli (starring)

Walk Softly, Stranger

Los Angeles: Dore Schary Productions / RKO Radio Pictures. Original one-sheet poster for the 1950 film noir. An off-beat, low-key story that exists somewhere between crime story and romance, with a typically restrained Joseph Cotten as a petty crook with a heart of gold, trying desperately to reform, and Alida Valli (who shared an earlier bill with Cotten in *The Third Man*) as a wheelchair-bound girl he meets at exactly the wrong time. One last heist awaits, and decisions have to be made. A striking poster from the classic noir cycle, a film completed in 1948 but not released until 1950.

27 x 41 inches, linen-backed. Near Fine.

Neibaur 952. Selby 462. Silver, p. 320. Spicer, p. 422.

$650



50. Spillane, Mickey (novel)
Anthony Quinn, Charles Coburn (starring)

The Long Wait

Los Angeles: United Artists, 1954. Original one-sheet poster for the 1954 film noir. One of the best psychological B-noirs of the 1950s, beautifully photographed by Franz Planer and tightly directed, with a plot strain that is kin to *Somewhere in the Night* (1946) and *Impact* (1949): a newly-minted amnesiac struggling to piece together just exactly how much trouble he's in. In this case, he finds out pretty quickly that he's a murder suspect—the problem is that he doesn't know whether or not he's guilty.

27 x 41 inches, linen-backed. Near Fine.

Selby 238. Silver, p. 183. Spicer, p. 413.

$975

51. White, Ethel Lina (author)
Robert Siodmak (director)
Dorothy McGuire, George Brent, Ethel Barrymore (starring)

The Spiral Staircase

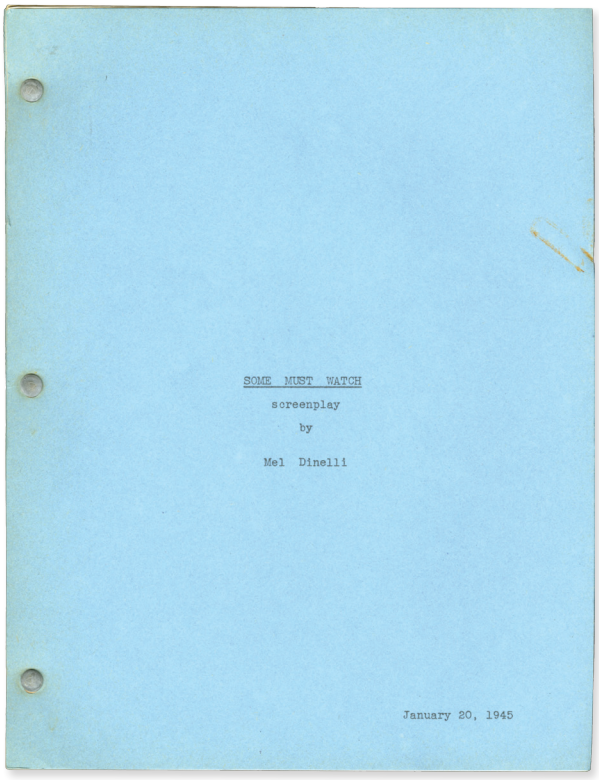
Los Angeles: Selznick International Pictures / RKO Radio Pictures, 1945. Early Draft script for the 1945 film noir, *The Spiral Staircase,* based on the 1933 novel, *Some Must Watch,* by Ethel Lina White and here still under that working title.

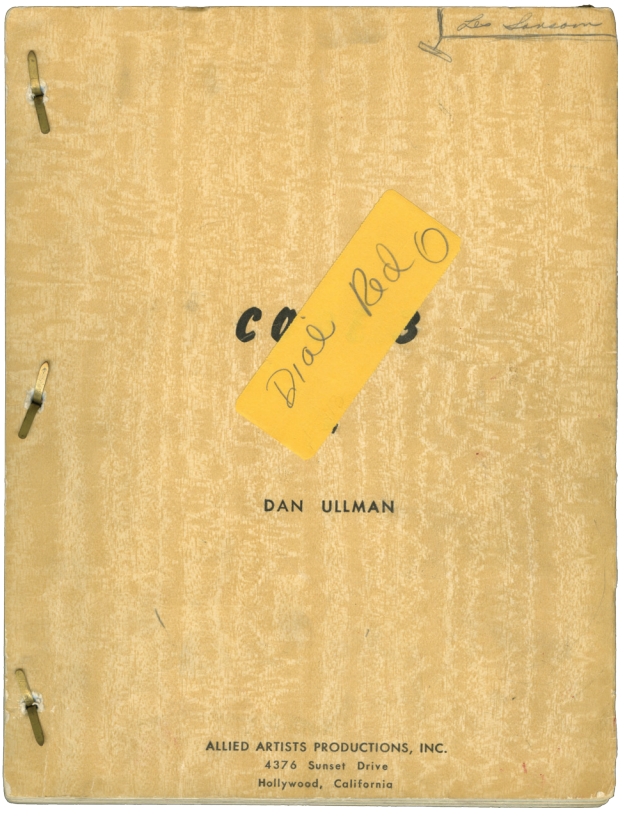
An early treatment by Mel Dinelli, basically a sketch of what would become a much more developed screenplay, offering significant insight into the early development process. One of the best "old dark house" noirs, with Hitchcockian touches both in terms of being a thriller and in terms of multiple insidious characters, all placed in the expert care of Robert Siodmak.

Blue studio wrappers, with a credit for screenwriter Dinelli, dated January 20, 1945. 19 leaves, mimeograph. Pages and wrapper Near Fine, small rust stain from an old paper clip, bound with three silver brads.

Hardy, pp. 311–312. Neibaur 806. Selby 381. Spicer, p. 419.

$1500





52. Elliott, Bill (starring)
Daniel B. Ullman (director, screenwriter)

Dial Red "O"

Los Angeles: Allied Artists, 1954. Shooting script for the 1955 film noir, here under the working title *Code 3,* with a sticker placed over the working title on the front wrapper reading *Dial Red O* in holograph pencil.

Copy belonging to the film's editorial supervisor Lester A. Sansom, with his name in holograph ink on the front wrapper and the title page. The first in a series of five noir entries, made between 1955–1957, featuring Bill Elliott as a detective lieutenant in the L.A. Sherriff's department. In this film the character's name is Andy Flynn—for the remaining films in the series his name was changed to Andy Doyle, as there was an officer named Andy Flynn working in L.A. law enforcement at the time.

One of the best examples of the well crafted low-budget crime films produced by Allied Artists, the B-movie studio that emerged from the Monogram Pictures in 1952.

Martin 103. Spicer, p. 409.

$1250

From the Stage

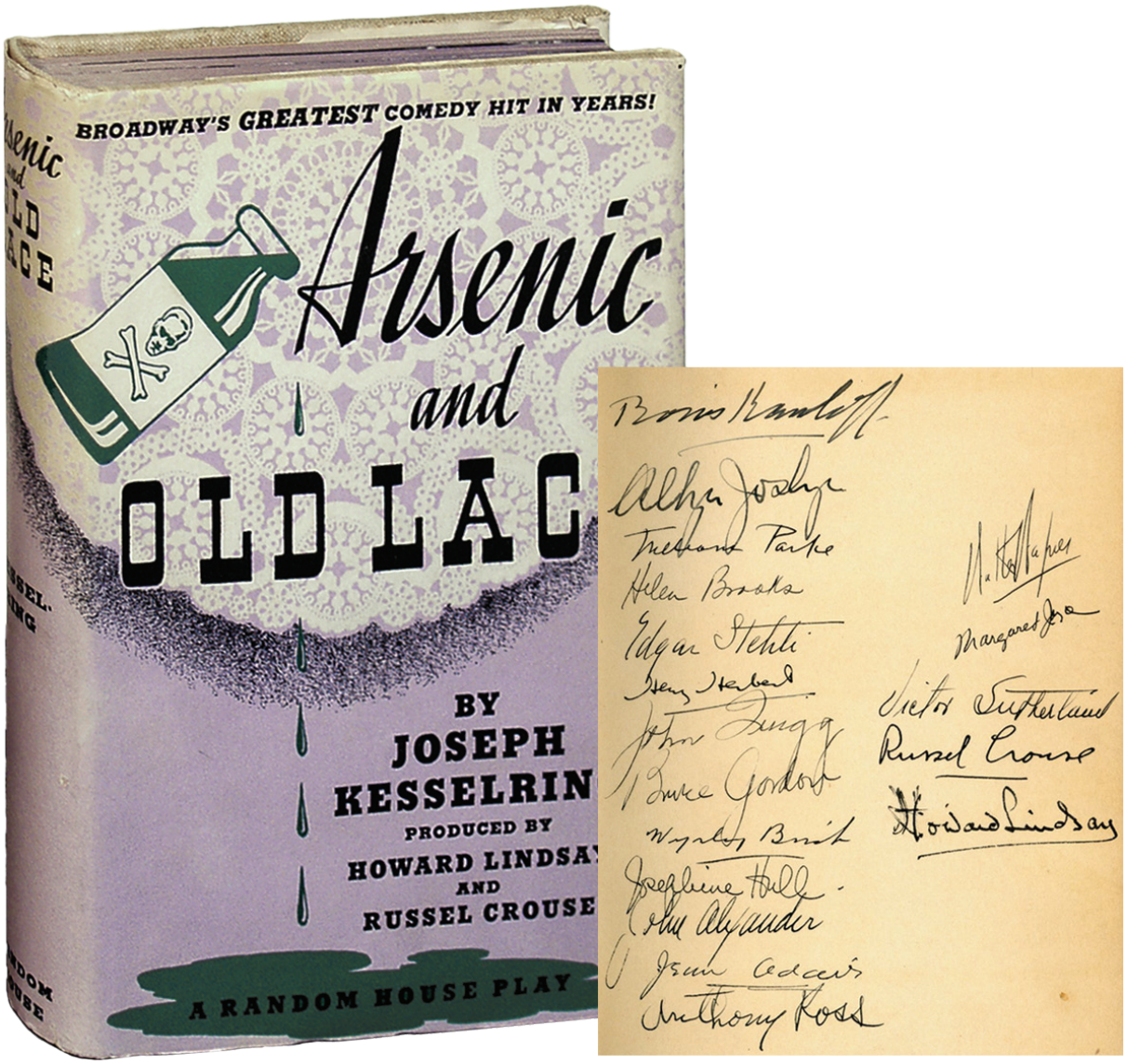
Signed by Karloff, Lindsay, Crouse, and the entire cast and crew

53. Kesselring, Joseph; Boris Karloff (starring) Howard Lindsay and Russel Crouse (producers)

Arsenic and Old Lace

New York: Random House, 1941. A play that was the basis for the classic 1944 film directed by Frank Capra and starring Cary Grant. **Signed by the writers and cast of the New York stage premiere, including Boris Karloff and producers (also the book's dedicatees) Howard Lindsay and Russel Crouse.** Fine in a bright, Near Fine dust jacket. Before spawning the classic film, the play ran on Broadway for 1444 performances over a span of 3 years. Although the book itself is not scarce, we feel confident that this collection of signatures is likely to be unmatched.

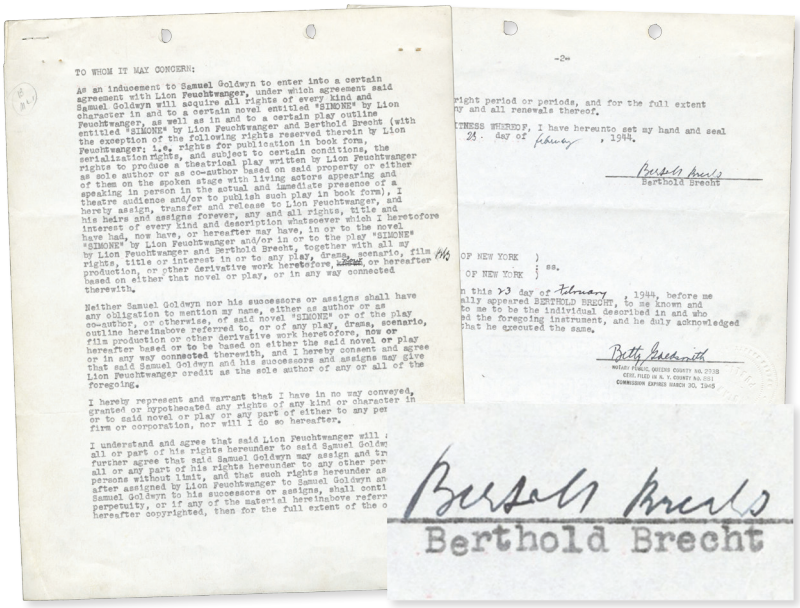
$7500



A rare signature

54. Brecht, Bertolt and Lion Feuchtwanger

Signed contract selling film rights for *Simone* to Samuel Goldwyn Productions



1944. Contract signed by Bertolt Brecht, dated February 23, 1944, releasing his share of the film rights to the outline of the play *Simone*, co-written by Brecht with Lion Feuchtwanger, based on Feuchtwanger's novel. Brecht's signature is rare.

Brecht's first involvement with Hollywood was the year prior to this contract, as a screenwriter for Fritz Lang's *Hangmen Also Die*. However, his intersection with Hollywood was brief, and after making a controversial denial of Communist affiliations before the House Un-American Activities Committee on October 31, 1947, he returned to Eastern Europe to teach drama, never to return to the West. His work has been adapted into well over 125 films since—many of them American—the next being a planned adaptation of *The Threepenny Opera* by Nick Cave in 2012.

A couple of small holograph ink corrections to typos, co-signed by a notary public. 2 leaves, 8.5 x 11 inches, ribbon copy typescript on white stock, with two holes punched at the top margin. Very Good condition with only minor wear to note.

$3000



55. Hellman, Lillian (screenwriter) Edna Ferber (novel)

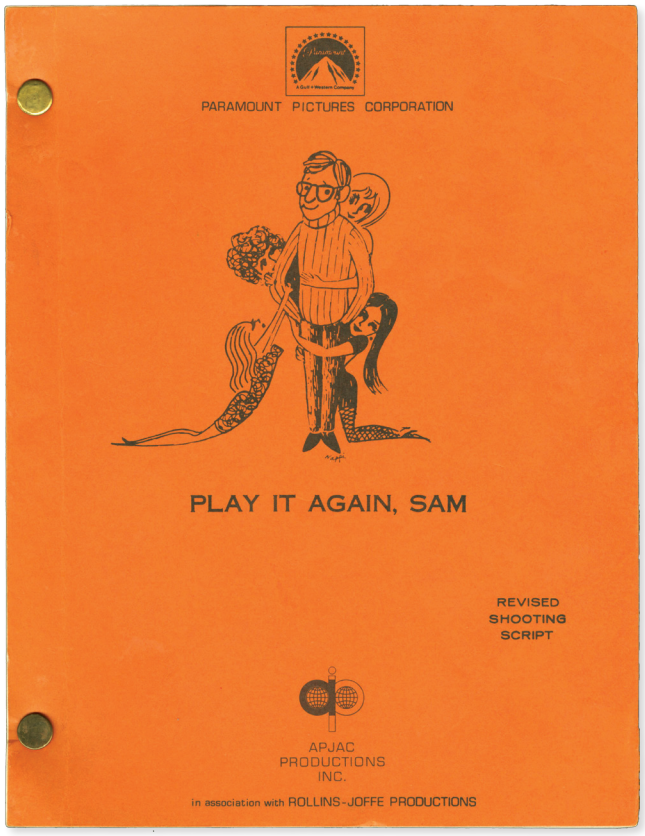
Contract between Lillian Hellman and Samuel Goldwyn to adapt a screenplay based on Ferber's novella *Nobody's in Town*

1938. Signed contract, dated July 22, 1938, between playwright Lillian Hellman and Samuel Goldwyn stipulating that Hellman write a original screenplay based on the novella *Nobody's in Town* by Edna Ferber. The contract goes on to stipulate terms of payment for the treatment, dates for commencement and completion of the work, etc. The film was unproduced, though Hellman did write several notable screenplays for Goldwyn, including *The Westerner* (1940) and *The Little Foxes* (1941, based on her play).

Hellman's relationship with Samuel Goldwyn marked her introduction to Hollywood, beginning with her original screenplay for The Dark Angel in 1935. She would contribute work either wholly or in part to a total of 8 films through *The North Star* in 1943, at which point she worked as a free agent. This assignment came in the middle of her Goldwyn period, and marks an interesting and unrecorded screenplay with a strong literary association.

2 pages, corner-stitched, 8.5 x 11 inches, ribbon copy typescript on Samuel Goldwyn stationery, signed by a studio representative. Two registered mail postcards from the US Post Office, both signed by Hellman, are stapled to the second leaf at the left margin, representing her agreement to the contract. Tiny holograph pencil notation by Ms. Hellman at the top of the first page indicating that the contract should be returned to the Goldwyn representative. Near Fine, quite clean.

$475



56. Allen, Woody (play, screenwriter)
Herbert Ross (director)
Woody Allen, Diane Keaton, (starring)

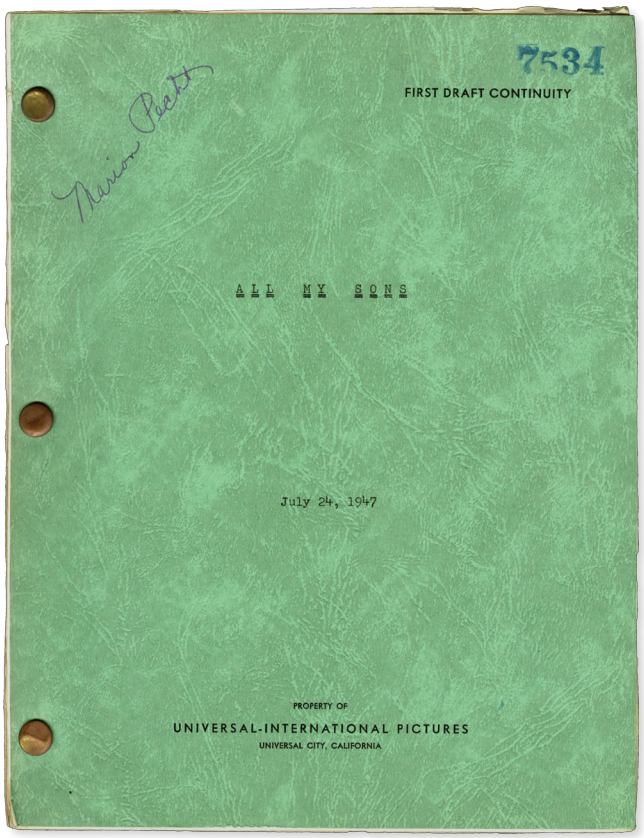
Play It Again, Sam

Los Angeles: Paramount Pictures / APJAC Productions/Rollins-Joffe Productions, 1971. Revised script for the 1972 film, based on the 1969 Broadway play by Woody Allen. A comedy that is pretty difficult to overestimate: though it was not directed by Allen, it was the template for the many great films he would subsequently write and direct in the 1970s, in terms of shooting style, timing, romantic themes, and the actors involved (the irrepressible trio of Allen, Keaton, and Roberts).

Allen had already directed two films at this point (*Take the Money and Run* and *Bananas*), but this one is significant in that it marked the starting point for the more substantive romantic comedies that would later place him among the most important filmmakers of his era, notably *Annie Hall* (1977) and *Manhattan* (1979).

Pre-production scripts from Allen films are quite uncommon, as their circulation is generally confined to those directly involved in the film.

$1875



57. Miller, Arthur (play)
Chester Erskine (screenwriter)
Edward G. Robinson, Burt Lancaster (starring)

All My Sons

Universal City, CA: Universal Pictures, 1947. First Draft script for the 1948 film noir, based on the 1947 play by Arthur Miller. This copy bears the holograph ink ownership name of Marion Pecht, secretary to several producers at Universal International during the 1940s.

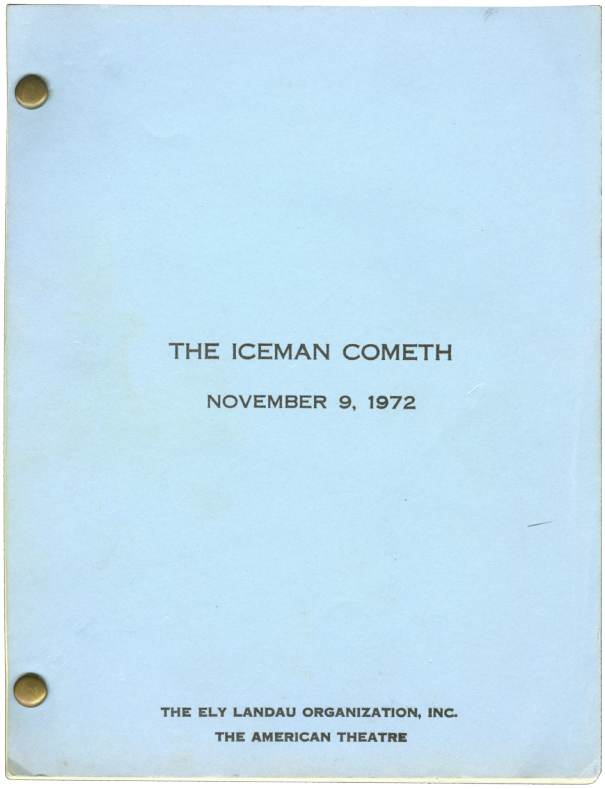
One of the most successful adaptations of a Broadway drama to film during the 1940s, and based on one of the best and most unheralded plays by Miller. Edward G. Robinson stars as a business owner who knowingly sold defective parts to the military during World War II, resulting in the deaths of many pilots. A young Lancaster plays his son, who discovers the truth and makes the painful decision to bring it to light.

Selby 7. Spicer, p. 404.

$2000

58. O'Neill, Eugene (play)
John Frankenheimer (director)
Lee Marvin, Fredric March, Robert Ryan, Jeff Bridges (starring)

The Iceman Cometh

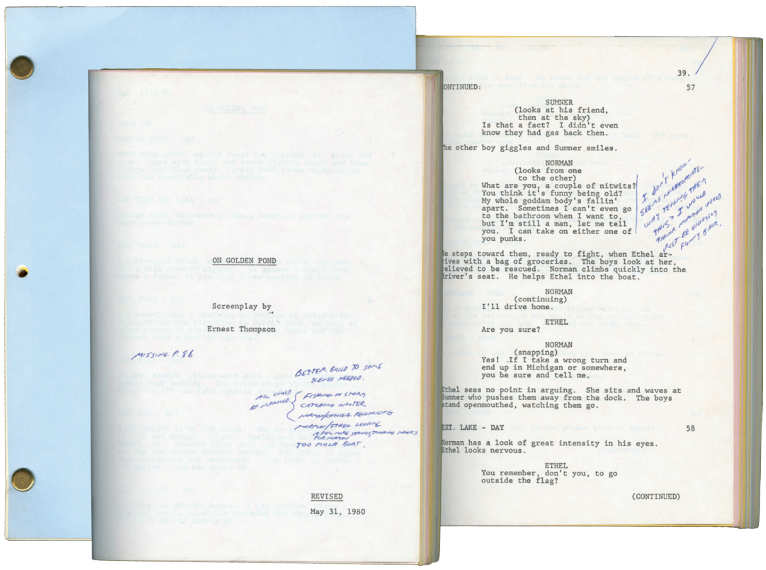


New York: The American Film Theatre, 1972. Final script for the 1973 film, *The Iceman Cometh,* based on the 1939 play by Eugene O'Neill.

Frankenheimer's vision of the Eugene O'Neill classic play was a determined update to Sidney Lumet's 1960 television "playhouse" adaptation, a solid four hours in length, with wild close-ups and with all the cinematic intensity that could be afforded to a story that takes place entirely in the same desultory Greenwich Village saloon.

A key adaptation, in which Lee Marvin replaced an ailing Jason Robards as Hickey, the character who essentially represents Death. Among the other drunken, delusional patrons are Robert Ryan and Fredric March, both of whom, ironically, would be dead before the film's premiere. The American Film Theatre was a short-lived but prestigious house that produced a limited run series of film adaptations of stage plays, all produced by Ely Landau. Two seasons were produced from 1973 to 1975, and the 14 resulting films (this being the third) were contracted to be exhibited in 500 cinemas in 400 cities, admission based on subscription to the entire series. The films were reissued individually by Kino beginning in 2003, then as a boxed set in 2008.

$1250



59. Thompson, Ernest (play, screenwriter)
Mark Rydell (director)
Katharine Hepburn, Henry Fonda, Jane Fonda, Dabney Coleman (starring)

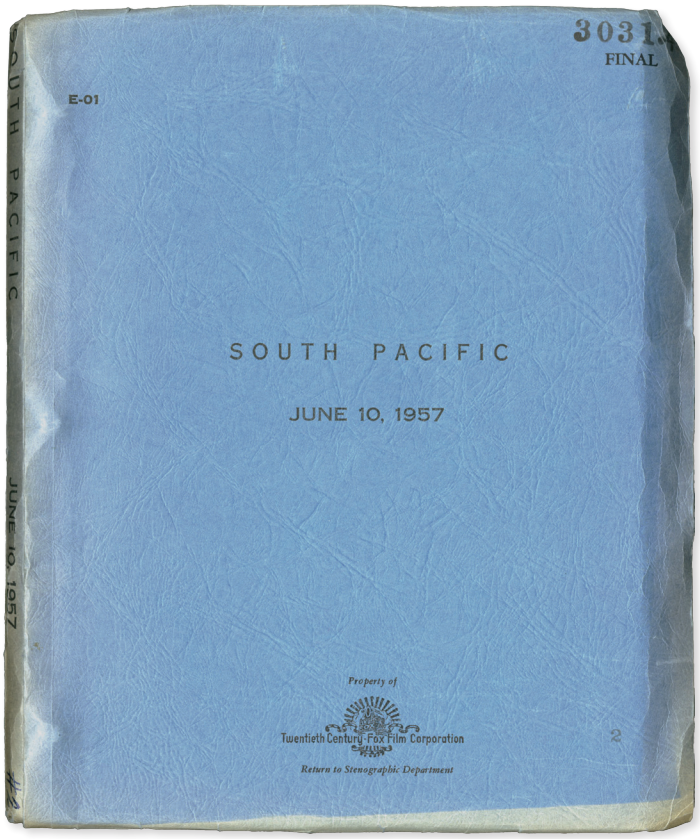
On Golden Pond

Universal City, CA: Universal Pictures, 1980. Revised script for the 1981 film, based on the 1979 play by Ernest Thompson, who also wrote the screenplay.

Working copy with holograph notations throughout, lacking attribution, with regard to character development. The notes are likely by either director Rydell, producer Bruce Gilbert, or a reader, and are made only to the original white pages, indicating that the colored/dated revision pages were added to this copy progressively.

One of the best stage-to-film adaptations of the 1980s, buoyed mightily by Henry Fonda's career-capping performance playing more or less himself and a heart-rending screen adaptation by Thompson. Winner of 3 Academy Awards, including Best Screenplay, Best Actor (Henry Fonda), and Best Actress (Katharine Hepburn), and nominated for 7 others, including Best Picture.

$850



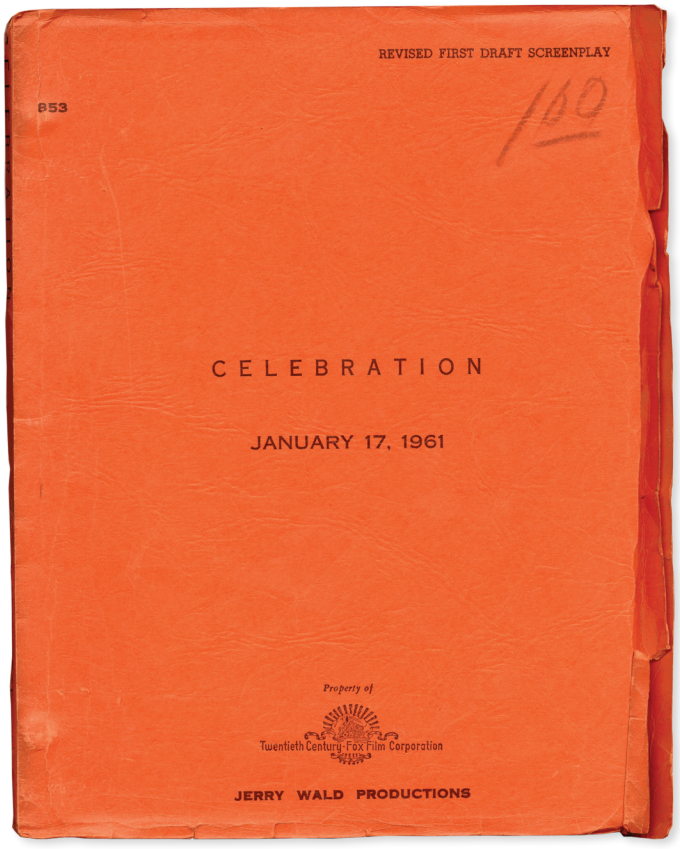
60. Michener, James (novel)
Richard Rodgers and
Oscar Hammerstein II (musical)
Mitzi Gaynor (starring)

South Pacific

Los Angeles: Twentieth Century-Fox, 1957. Final Script for the 1958 film musical, based on the 1947 novel, *Tales of the South Pacific* by James Michener and the subsequent musical adaptation, *South Pacific* by Richard Rodgers and Oscar Hammerstein II.

One of the biggest box office hits of 1950s, *South Pacific* is a winning film adaptation of the classic musical, with the focus properly placed on the Rodgers and Hammerstein songs, which include "Some Enchanted Evening," "Bali H'ai," "There is Nothing Like a Dame," "I'm in Love with a Wonderful Guy," and others. Winner of the Academy Award for Best Sound, and nominated for two others.

$850



61. Schaffner, Franklin J. (director)
William Inge (play)
Alfred Hayes (screenwriter)
Joanne Woodward, Richard Beymer,
Claire Trevor, and
Gypsy Rose Lee (starring)

The Stripper

Los Angeles: Twentieth Century-Fox, 1960. Revised Draft Screenplay for the 1963 film, based on the 1959 play, *A Loss of Roses* by William Inge, and here under the working title, *Celebration*. A story set in a small Midwestern town in Kansas, which debuted at the Eugene O'Neill Theatre on Broadway the year before this draft was completed on November 28 1959.

$475

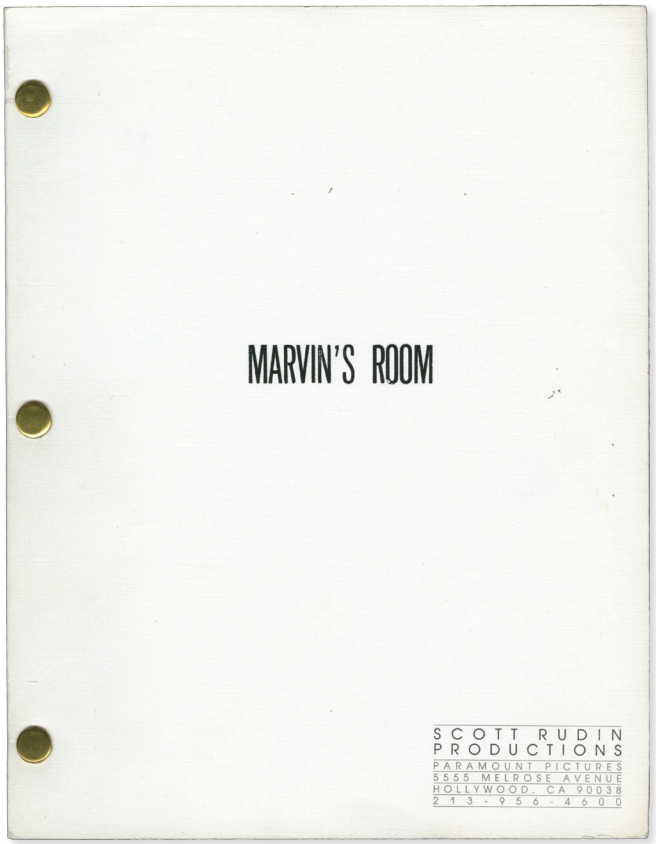
62. Guare, John (screenwriter)
Scott McPherson (play, screenwriter)
Meryl Streep, Leonardo DiCaprio, Diane Keaton, Robert De Niro, Hume Cronyn (starring)

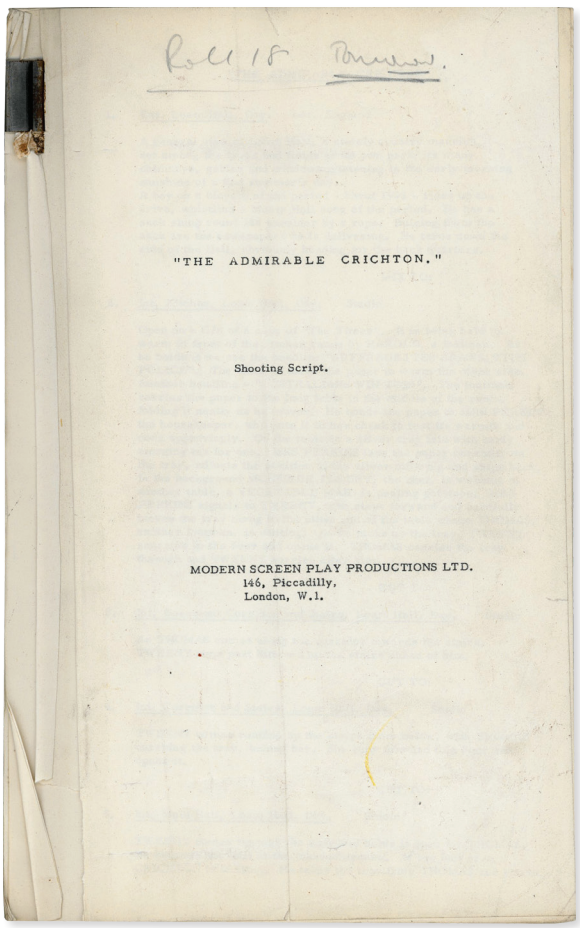
Marvin's Room

Los Angeles: Scott Rudin Productions / Miramax Films, 1995. Draft script for the 1996 film. One of only a handful of screenplays written by noted playwright John Guare, in this case an adaptation of the 1990 play by Scott McPherson (who died of AIDS two years after the opening).

A drama with elements of comedy involving an estranged family brought together by a sister who is diagnosed with cancer and is in need of a bone marrow transplant from a relative.

$450





63. Barrie, J.M. (play)
Lewis Gilbert (director)
Kenneth More (starring)

The Admirable Crichton [Paradise Island]

Culver City, CA: Columbia Pictures, 1957. Original script for the 1957 UK film (released in the US as *Paradise Lagoon*), a comedy based on Barrie's play in which an English Lord and his servants are shipwrecked on a desert island, resulting in a reshuffling of the class system.

Editor Peter Hunt's copy, with a few holograph notes by him throughout in lead pencil and red pencil. Peter Hunt began his career in the UK film industry as an editor, working on several of the best-known early James Bond films (*Dr. No, From Russia With Love, Goldfinger),* as well as *The Ipcress File*. He debuted as a director with *On Her Majesty's Secret Service* in 1969.

$325

George Roy Hill

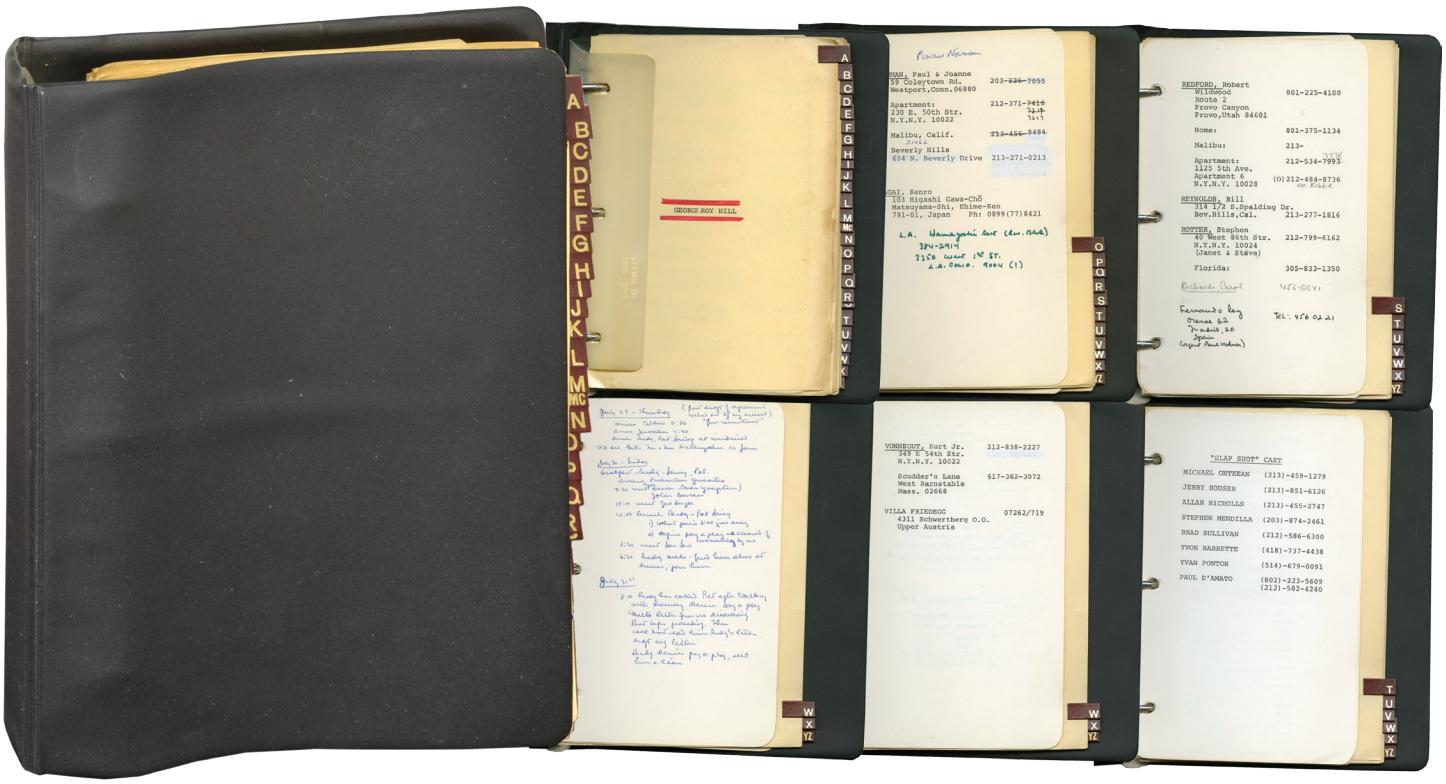
64. Hill, George Roy

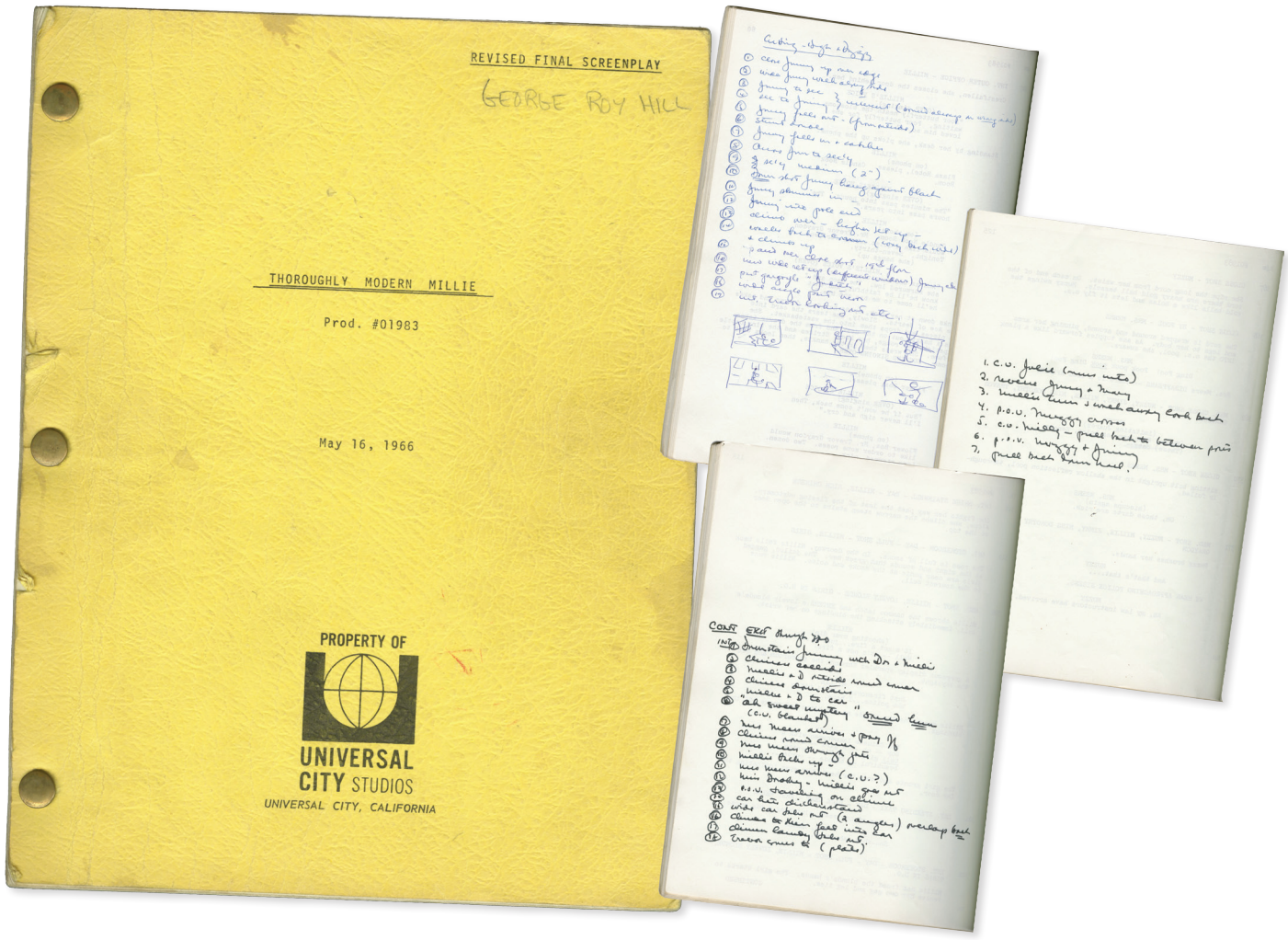
Address and Phone book, circa 1974

Circa 1974. Address and phone directory belonging to film director George Roy Hill, with names and addresses from key cast and crew members. The neatly-kept book contains contacts from the beginning of Hill's career through to the making of *Slap Shot* in 1975, the film that was inarguably its peak, winning the Academy Award for Best Picture, Best Director, Best Screenplay and 4 others, as well as receiving 3 more nominations. Additions are variously in ribbon copy type and holograph ink and pencil (all in Hill's hand).

Though the information is probably no longer current, the cornucopia of contacts—which includes literary figures as well as actors, composers, screenwriters, agents, and other Hollywood types—includes the likes of Anthony Burgess, J.P. Donleavy, Kurt Vonnegut, Paul Newman, Robert Redford, William Goldman, Nunnally Johnson, Jeanne Moreau, Louis Malle, Fernando Rey, Robert Shaw, Pierre Salinger, Marvin Hamlisch, Eddie Albert, Elmer Bernstein, John Badham, Dominick Dunne, Robert Osborne, Michael Ontkean, Anthony Perkins, and Valerie Perrine. Also present is ordinary contact information (hotels, limo services, casting offices, etc.), as well as a number of holograph notations regarding appointments and day-to-day reminders. A household name among cinephiles, Hill was responsible for some of the best cinema of the 1960s and 1970s, including many films that were very successful adaptations from literature. Though not prolific, his careful choices resulted in a track record that is impressive in its sheer quality and diversity. His first major effort was on the Broadway stage as the director of Tennessee Williams' *A Period of Adjustment* (which he subsequently adapted and directed for the screen), then as a film director with Lillian Hellman's *Toys in the Attic* (1963), James Michener's *Hawaii* (1966), *Thoroughly Modern Millie* (1967), *Butch Cassidy and the Sundance Kid* (1969), Kurt Vonnegut's *Slaughterhouse-Five* (1972), *The Sting* (1973), *Slap Shot* (1975), *A Little Romance* (1979), and John Irving's *The World According to Garp* (1982).

$1250





The director's working copy

65. Hill, George Roy (director)
Sammy Cahn and James Van Heusen (music and lyrics)
Julie Andrews, James Fox, Mary Tyler Moore, Carol Channing (starring)

Thoroughly Modern Millie

Universal City, CA: Universal Pictures, 1966. Revised Final Script for the 1967 film musical, *Thoroughly Modern Millie,* directed by George Roy Hill, written for the screen by Richard Morris, and starring Julie Andrews, James Fox, Mary Tyler Moore, and Carol Channing. Director George Roy Hill's working copy, with his name in holograph pencil on the front wrapper, and annotations throughout in holograph pencil and ink (typically on the verso opposite each right-facing page).

A delightful original musical set in the 1920s that mixes pop standards with new songs written by Sammy Cahn and James Van Heusen. Julie Andrews, borrowing somewhat from the character in her Broadway triumph, *The Boy Friend,* stars as Millie Dilmount, who comes to New York in search of a secretarial job and an unattached boss, but finds more than that. Winner of the Academy Award for Best Original Score, and nominated for 6 others.

Horton, pp. 59-63.

$2750



The director's working copy

66. Hill, George Roy (director)
Chevy Chase, Madolyn Smith (starring)
Jay Cronley (novel)
Jeffrey Boam (screenplay)

Funny Farm

Los Angeles: Pan Arts / American Broadcasting Company (ABC), 1987. Shooting script for the 1988 film comedy. Director George Roy Hill's working copy, with his typically profuse holograph notations throughout, as well as handwritten drafts and drawings for establishing shots, scene setups, screen credits, sequences, ideas, etc. Also included are 2nd Unit shot lists, Montage Arrangements, Staff and Crew List, a One Line Schedule, and internal memorandums (including an interesting summary of the cost for rights to various musical properties used in the film).

A well-loved and overlooked comedy, in which Chase plays a sportswriter who moves his family to rural Vermont in order to write a novel. The townspeople, however, turn out to be more than a little eccentric, and the relative seclusion sought by the family is interrupted by one disaster after another. Materials housed in director Hill's plain black three-ring binder. Various loose materials in the binder pockets.

$1750

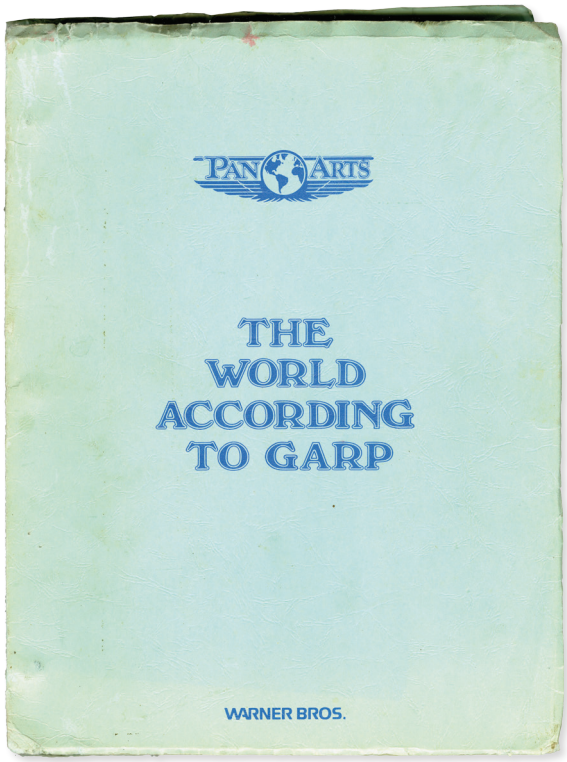
67. Irving, John (novel)
George Roy Hill (director)
Robin Williams, Mary Beth Hurt, Glenn Close, John Lithgow, Hume Cronyn, Jessica Tandy (starring)

The World According to Garp

Burbank: Warner Brothers, 1981. Final Script for the 1982 film, based on the 1978 novel by John Irving. Director Hill capped an impressive career with this film, one of the best literary adaptations of the 1980s, a great example of successful and uncompromised translation of a novel's idiosyncrasies directly to the screen, and a triumph of ensemble acting. Nominated for two Academy Awards. Blue studio wrappers; title page present, dated January 1981, holograph red ink notation of copy No. 209 at the top right corner, and credits for novelist Irving and screenwriter Tesich. 247 leaves. "Rainbow copy," with pink, blue, yellow, and green revision pages throughout. Pages and wrapper Very Good with wear (but no loss at the edge), brief soiling and occasional staining to the wrappers and page edges.

Horton, pp. 150-167.

$750



A study in censorship

68. Vonnegut, Kurt (novel)
Stephen Geller (screenwriter)
George Roy Hill (director)
Paul Monash (producer)
Glenn Gould (composer)

Slaughterhouse-Five

Universal City, CA: Universal Pictures, 1970 [released 1972]. Two screenplays for the 1972 film, along with a letter from the censors that came in between, that tell an interesting story about censorship in the role of a film's development.

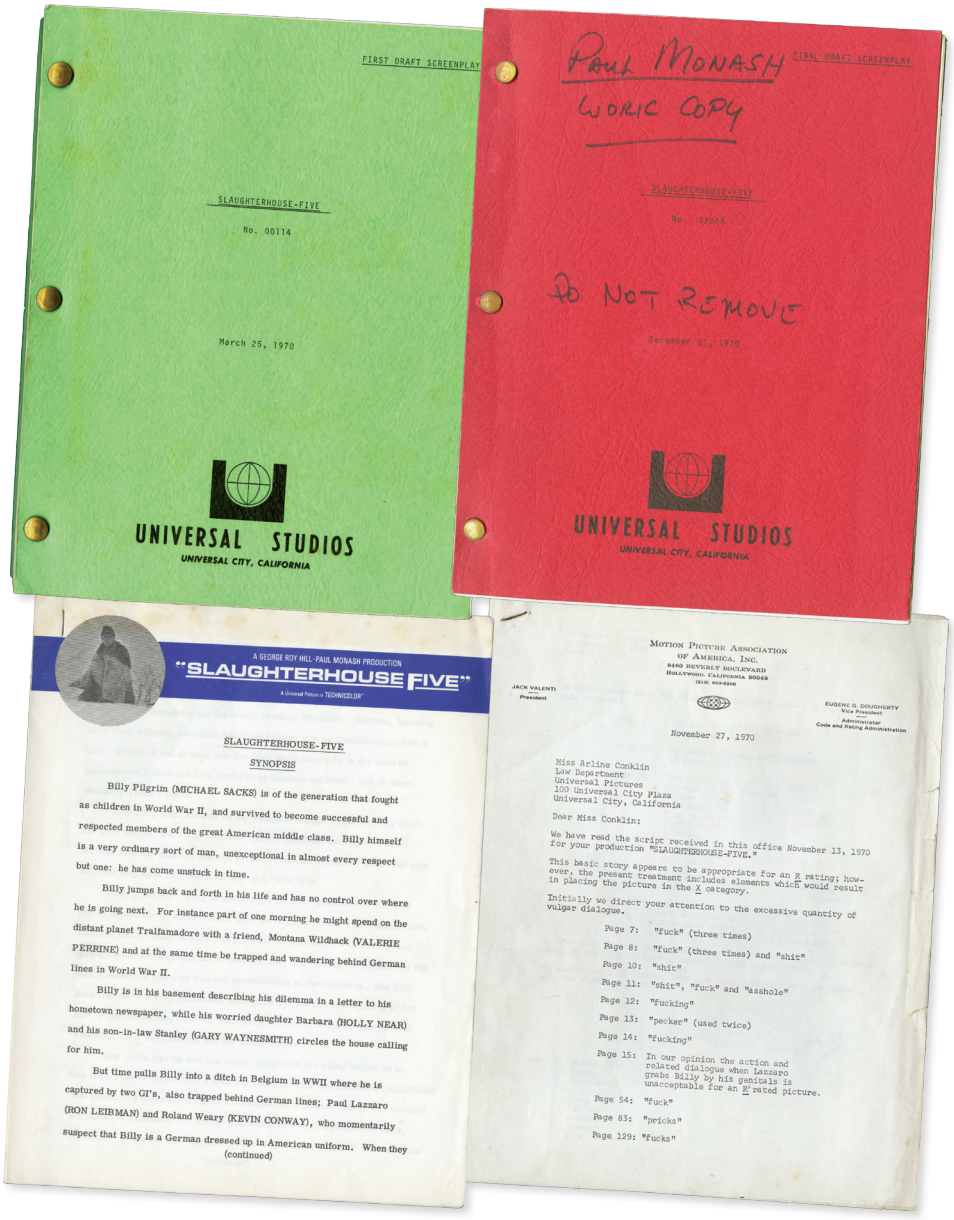
The first script is marked FIRST DRAFT, dated March 25, 1970. The second script is producer Paul Monash's copy, with his name written boldly across the front panel in black marker, along with "WORK COPY / DO NOT REMOVE," dated December 21, 1970.

Included with the scripts is a copy of a letter from the Motion Picture Association of America (MPAA) that links the two versions, outlining to the Law Department at Universal exactly which items need to be removed from the existing screenplay (March 25, 1970) in order for it to receive an "R" rating (rather than "X"), with many specific references to "the excessive quantity of vulgar dialogue" and "exploitation of full nudity."

The resulting later script removed most or all of the offending material, though still with challenging content, and the film was released with an "R" rating. Included is the studio's two-color press kit synopsis for the film. All told, a superb set of documents outlining the early development of this seminal science fiction film.

Horton, pp. 81-98.

$3750



Alfred Hitchcock

69. Hitchcock, Alfred (director)
John Buchan (novel)
Robert Donat, Madeleine Carroll (starring)



The 39 Steps

London: Gaumont, 1935. Original UK pressbook for the classic 1935 film, based on the 1915 novel by John Buchan.

A rare and blazingly beautiful artifact from one of the foundational espionage thrillers of the twentieth century. Hitchcock's adaptation of Buchan's novel proved as usual to be an improvement on the source material, adding two key female characters and removing a couple of serious implausibilities. Another aspect of inestimable importance is that Hitchcock found in this film a theme that would become his favorite, and one who variations he would virtually exhaust: an innocent man on the run, clever and resourceful but surrounded by a conspiracy he doesn't understand.

Card wrappers with a color lithograph design, saddle stitched, 12 x 18 inches, faint horizontal fold as issued. Newsprint pages Very Good+ with some minute nicking at the edges, lightly toned, wrapper bright and Near Fine.

$12,500

70. HITCHCOCK, ALFRED (DIRECTOR)
W. SOMERSET MAUGHAM, ROBERT BLOCH, DAPHNE DU MAURIER, ANTHONY BEREKELEY, FRANCIS BEEDING, CORNELL WOOLRICH, FREDERICK KNOTT (AUTHORS)

A COLLECTION OF PRESSBOOKS FOR FILMS MADE BETWEEN 1930–1960, INCLUDING TWO EARLY BRITISH EXAMPLES

Superb and striking collection of 16 pressbooks for the films of Alfred Hitchcock, including two from his first British period, representing as usual many literary adaptations made. The British pressbooks include the director's second non-silent feature, *Juno and the Paycock* (1930), one of his key early crime films, *Secret Agent* (1936), and an issue of *Cinegram* (No. 20) that functioned essentially as a program for *Young and Innocent* (1937).



Also included is a desirable piece we have only seen once before, a guide for theater owners titled *The Care and Feeding of Psycho,* basically a tutorial on how to deal with terrified patrons, how to advertise the film carefully without giving away the secret, and a bit of Hitchcock's usual humor.

The other pressbooks, all US issue, are uniformly spectacular, most very rare. Included are: *Jamaica Inn* (1939), *Foreign Correspondent* (1940, two different issues, one sealed), *Suspicion* (1941), *Mr. and Mrs. Smith* (1941), *Spellbound* (1945), *Rope* (1948), *Dial M for Murder* (1954), *Rear Window* (1954), *Vertigo* (1958, includes pressbook and a two-color ad by Saul Bass), *North by Northwest* (1959), *Psycho* (1960).

Condition is uniformly Very Good+ to Near Fine, generally with a single horizontal fold (how most were original mailed to theaters). Pre-1950 pressbooks are lithographs, with the pressbook for *Rope* produced on special rag paper stock, others are glossy paper stock.

$8500

71. Hitchcock, Alfred (director, screenwriter)
Robert Hichens (novel)
Alma Reville, Ben Hecht (screenwriters)
Gregory Peck, Ann Todd, Charles Laughton (starring)

The Paradine Case

Los Angeles: Selznick International Pictures / Vanguard Films, 1934–1948. An archive of rough drafts, screenplays, post-production scripts and support documentation for the 1947 film, *The Paradine Case,* directed by Alfred Hitchcock, based on the 1933 novel by Robert Hichens, written for the screen by a host of screenwriters, including Hitchcock, Alma Reville, David O. Selznick, and others (many of whom are not credited on IMDB), and starring Gregory Peck, Ann Todd, Charles Laughton, and Ethel Barrymore.

The archive contains 12 scripts, 7 of which are pre-production, all bound in studio wrappers with brads except where indicated:

An early draft of the script by Salka Viertel and Polly James, dated 2/26/42 (run 3/9/42, and re-run in the Vanguard script department 4/1/46). Blue wrappers, rubber-stamped copy No. 11, 124 pages. Very Good+.

First rough draft of the script (with dialogue from the novel) by Alfred Hitchcock and Alma Reville, dated April 16, 1946 and re-run on June 12, 1946, with a third run on August 12, 1946. Blue wrappers, rubber-stamped copy No. 70, 195 pages. Some brief scraping to the front panel, else about Near Fine.

Third draft script by James Bridie and Alma Reville, dated August 10, 1946. Blue wrappers, with credits on the front wrapper for Hitchcock, Reville, Bridie, and producer Selznick. Rubber-stamped copy No. 61, and the longest draft, at 205 pages. About Near Fine.

Final shooting script by Alma Reville and David O. Selznick, dated December 10, 1946. Yellow wrappers, with credits on the front wrapper for Selznick and Reville, novelist Hichens, and director Hitchcock. Rubber-stamped copy No. 165. 177 pages, with pink, yellow, and green revision pages dated variously between 1/15/47 and 3/3/47. Two leaves (pp. 25 and 25A) on onionskin stock, both typed carbon copies. Near Fine.

Description of Settings and Props (compiled from the novel), dated April 17, 1946. Blue wrappers, rubber-stamped copy No. 18, Near Fine. 7 pages.

Costumes (compiled from the novel), dated April 17, 1946. Blue wrappers, rubber-stamped copy No. 24. Near Fine. 10 pages.

Gay Comparison (referring to a character named “Gay” in the film), compiled by Alice Hartman, dated September 23, 1946, rubber-stamped copy No. 9. Near Fine. 11 pages.

Dialogue Cutting Continuity, dated February 19, 1948. Light blue wrappers. Near Fine. 115 pages.

Dialogue Cutting Continuity for the Trailer, dated February 27, 1948. Gray wrappers. Near Fine condition, saddle-stitched at the top edge. 5 pages.

Spotting List for the film, dated March 1948 and credited to S.G. Samuels. Self-wrappers. “Ditto”-style mimeograph, 145 pages. Near Fine.

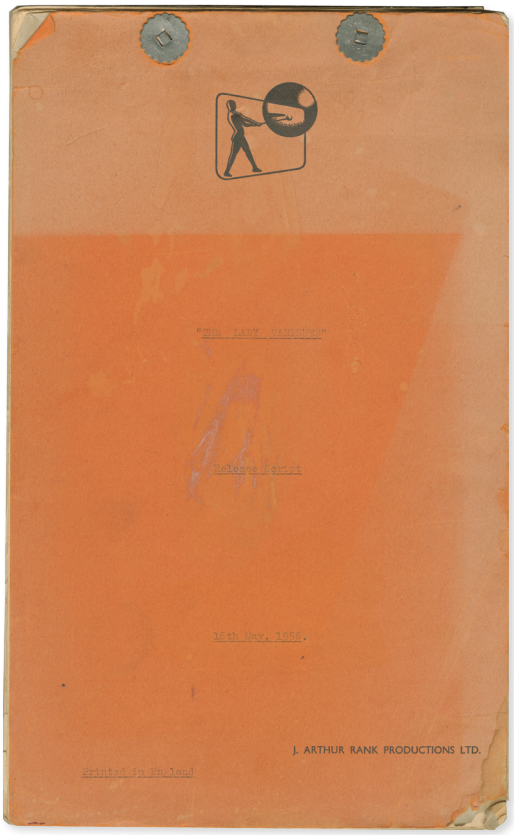
Trailer Spotting List, undated (but circa 1948). Self-wrappers. “Ditto”-style mimeograph on Selznick Studio stock. 5 pages, Very Good+.

Combined 16mm Cutting Continuity for the 1961 re-release of the film, detailing 4 reels, Green self-wrappers, 126 pages. Near Fine.

Hardy, p. 252. Selby 301. Spicer, p. 416.

$7500


THE PARADINE CASE
DAVID O. SELZNICK
Third Draft Script
August 10, 1946
Alfred Hitchcock's
THE PARADINE CASE
Screen Play
by
James Bridie
Adaptation by
Alma Reville
THE PARADINE CASE
THE PARADINE CASE
Dialogue Cutting Continuity
THE PARADINE CASE
RAN YESTERDAY
FINAL SHOOTING SCRIPT
December 10, 1946
Alfred Hitchcock's
THE PARADINE CASE
From the Novel
by
Robert Hichens
Screen Play
by
James Bridie
Adaptation by
Alma Reville
Additional Dialogue
by
Ben Hecht
A Selznick International Picture
THE PARADINE CASE
Costumes
THE PARADINE CASE
Description of
Settings
and
Props
Compiled From the Novel
April 15, 1946
THE PARADINE CASE
TRAILER
Dialogue Cutting Continuity
Metro Goldwyn Mayer Script
THE PARADINE CASE



72. HITCHCOCK, ALFRED (DIRECTOR)

THE LADY VANISHES

London: J. Arthur Rank, 1956 (originally released by Gaumont in 1938). Release Script for the 1938 film, *The Lady Vanishes,* based on the 1936 novel *The Wheel Spins* by Ethel Lina White.

One of Hitchcock's undisputed classics, a light thriller made (along with *Jamaica Inn* in 1939) at the end of his first British period. Hitchcock scripts from this period are virtually nonexistent, and even later release scripts such as this one are rare—certainly this is the first one we have seen. Gaumont produced the film in 1938, and that studio was sold to J. Arthur Rank just a few years later; this script was issued by Rank. Orange studio wrappers, noted as "Release Script" on the front wrapper, with the Rank logo and name, along with a date of May 16, 1956. The only script of any kind from the film we have ever seen.

Orange studio wrappers, noted as "Release Script" on the front wrapper, with the Rank logo and name, along with a date of May 16, 1956. Mimeograph, with leaves alternately in white and orange stock to differentiate reels. About Very Good, well-used, complete but with fraying at the corners and some offsetting and soil to the front wrapper.

$1250

73. HITCHCOCK, ALFRED (DIRECTOR)
ALMA REVILLE, WHITFIELD COOK (SCREENWRITERS)
SELWYN JEPSON (NOVEL)
JANE WYMAN, MARLENE DIETRICH (STARRING)

STAGE FRIGHT

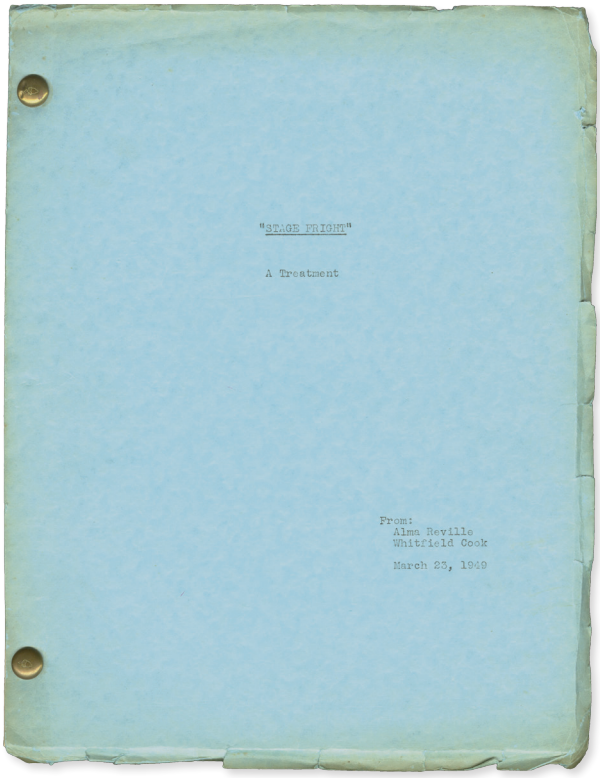
Burbank, CA: Warner Brothers, 1949. Detailed and lengthy treatment script for the 1950 film. A typically substantial Hitchcock treatment and likely the earliest printed script for this key film, made during his brief return to the UK between 1948 and 1950.

Although Whitfield Cook received sole film credit for the screenplay, Hitchcock's wife Reville, an extremely experienced writer and script doctor, worked on the project from its inception. As with Hitchcock himself, her name rarely appeared on scripts, making this a rare item in that respect alone. Winner of the Edgar Award for Best Picture.

Blue studio wrappers, noted as "A Treatment" on the front wrapper, dated March 23, 1949, with credits for writers Reville and Cook. 98 leaves, mimeograph. Pages Near Fine, wrapper Very Good

Hardy, p. 312. Selby 382.

$4250



Signed by Hitchcock, with a caricature

74. Rohmer, Eric and Claude Chabrol

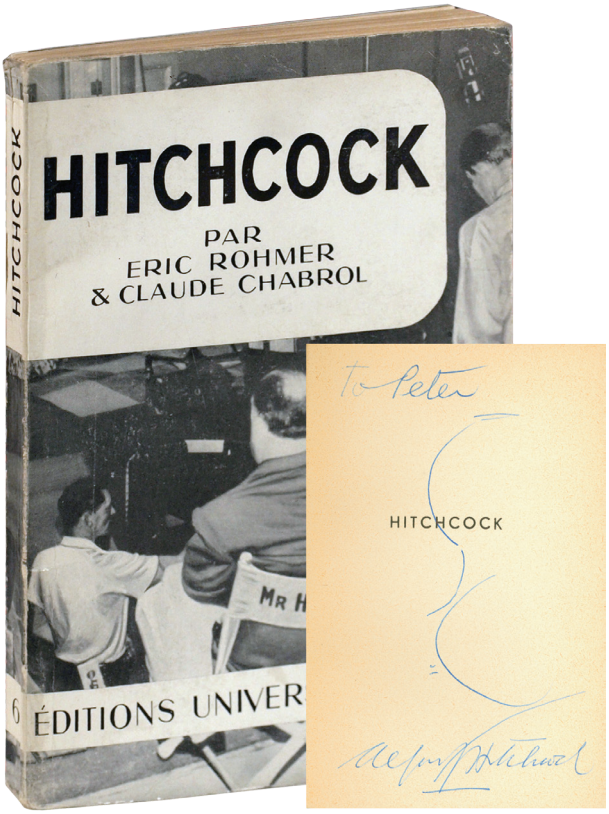
Hitchcock

Paris: Editions Universitaires, 1957. First French Edition. True first edition, preceding the American by nearly 20 years. **Inscribed by Hitchcock on the half-title page ("To Peter, Alfred Hitchcock") followed by a large drawing of his well-known self-caricature.**

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. A wonderful section of high-resolution stills from the Hitchcock films discussed ends the book, the last being the famous photo of Hitchcock crossing at the top of a steep stone stairway, from *I Confess*.

Very Good+ in photo-illustrated wrappers, with a small tear at one corner. The only copy signed by Hitchcock we have ever encountered.

$6500



Inscribed by Hitchcock to his secretary, with a caricature

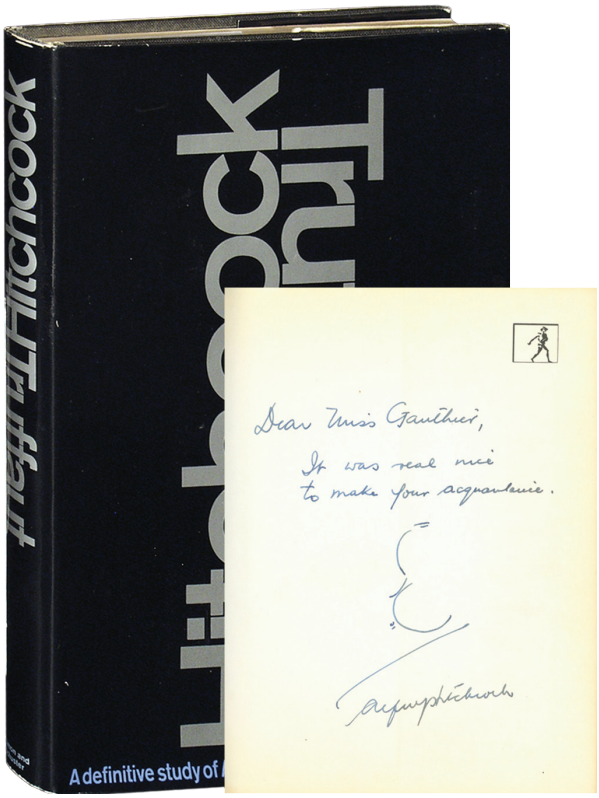
75. Truffaut, Francois (interviewer) Alfred Hitchcock (interviewee)

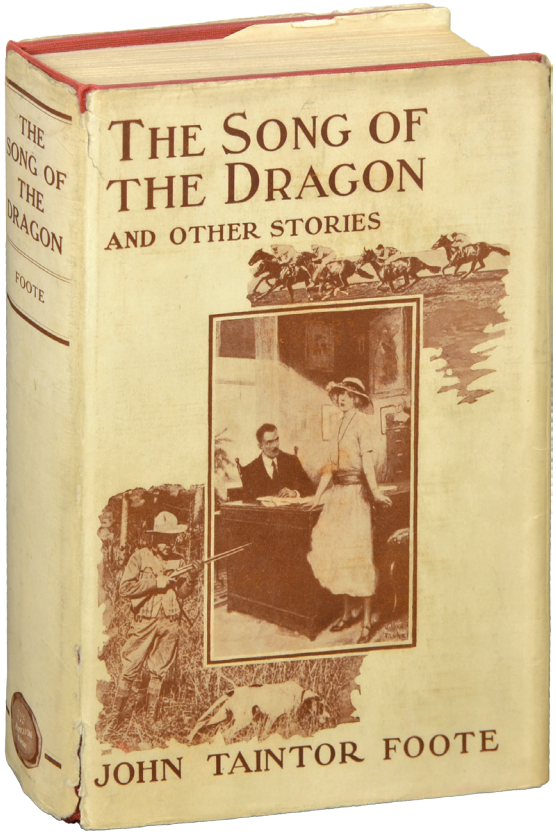
Hitchcock/Truffaut

New York: Simon and Schuster, 1967. First Edition. **Inscribed by Hitchcock (including a caricature sketch of his famous profile) to Suzanne Gauthier, his personal secretary between 1967 and 1980: "Dear Miss Gauthier, / It was real nice to make your acquaintance / [self-caricature] / Alfred Hitchcock."** Accompanying the book is a detailed letter of provenance from its previous owner, tracing ownership back to Ms. Gauthier. The first edition of Truffaut's famous series of interviews with his hero, today easily the most candid and important record of Hitchcock's views ever published.

Easily Near Fine in a Near Fine dust jacket, with a single small splash stain at the bottom page edges, at the heel.

$8500





The literary source for *Notorious*, in the rare jacket

76. Foote, John Taintor

Song of the Dragon

New York: D. Appleton and Co, 1923. First Edition. Near Fine in a bright, Very Good+ dust jacket. A collection of stories, the title story of which was adapted by Ben Hecht and Alfred Hitchcock for Hitchcock's classic 1946 film, *Notorious*.

In addition to short fiction, Foote had some success in Hollywood himself, penning several screenplays, including *Kentucky*, a horse racing story for which Walter Brennen won his second Best Supporting Actor award, and *The Mark of Zorro*, starring Tyrone Power. The only copy we have ever encountered in the excessively rare dust jacket.

Hardy, pp. 245-246. Selby 291. Silver, p. 216. Spicer, p. 416.

$8500

77. Hitchcock, Alfred (director)
Patrick Hamilton (playwright)
Hume Cronyn, Arthur Laurents (screenwriter)

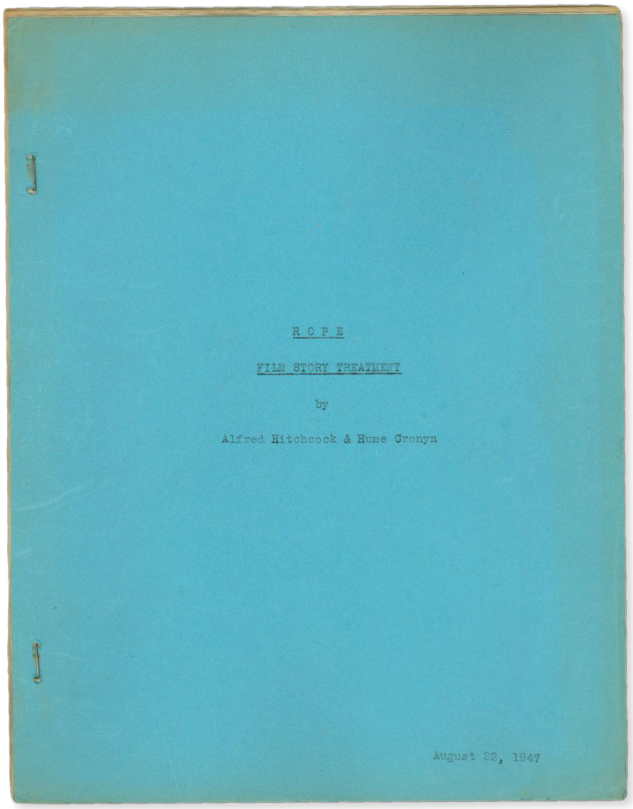
Rope

Burbank, CA: Warner Brothers, 1947. Early 27-page treatment, ribbon copy, for Alfred Hitchcock's classic 1948 film. Actor-screenwriter Hume Cronyn adapted the story from Patrick Hamilton's 1929 play, which was in turn inspired by the real-life Leopold and Loeb murders. Hitchcock and Cronyn are credited on the front wrapper.

As was nearly always the case, Hitchcock assisted in the early stages of the adaptation process, and what makes this early script unusual is that his participation was not anonymous. This treatment reads much like others from the same era, only with far more explicit detail on camera movement, from the first dramatic moments where the two young men knowingly murder an innocent man, through to the movements of the party that follows, and finally to the confrontation between the men and their professor (Jimmy Stewart). In the final act, Granillo, the weaker of the pair, begins to unravel. A rare early document for one of Hitchcock's undisputed classics.

Hardy, pp. 291-292. Spicer, p. 417.

$6750





78. Hitchcock, Alfred (director)
Ray Milland, Grace Kelly, Robert Cummings (starring)

Original photograph of Hitchcock from the set of *Dial M for Murder*

Burbank, CA: Warner Brothers, 1954. Original oversize vintage still photograph of Alfred Hithcock from the set of his 1954 thriller, based on the play by Frederick Knott (who also wrote the screenplay). Here the director is drooping lazily over the gigantic telephone designed for the key closeup toward the middle of movie, dialing the number 6 (or "M"). Details on the dial are, of course, exactly correct, with the UK emergency code of 999 and the correct extension for Bayswater (in North Kensington) where the story takes place.

Interesting also is the subtly odd perspective of the photo, shot from the base of the phone, in a manner that reflects the unusual cinematography of the film, released in both 3-D Warnercolor and black-and-white.

We have never seen this wonderful image, which was apparently remained unused in the publicity effort for the film. Double weight, vintage silver gelatin print, 11 x 14 inches. Fine.

$2500

Stanley Kubrick

The only known book inscribed by Clarke to Kubrick

79. [Kubrick, Stanley] Clarke, Arthur C.

Rendezvous with Rama

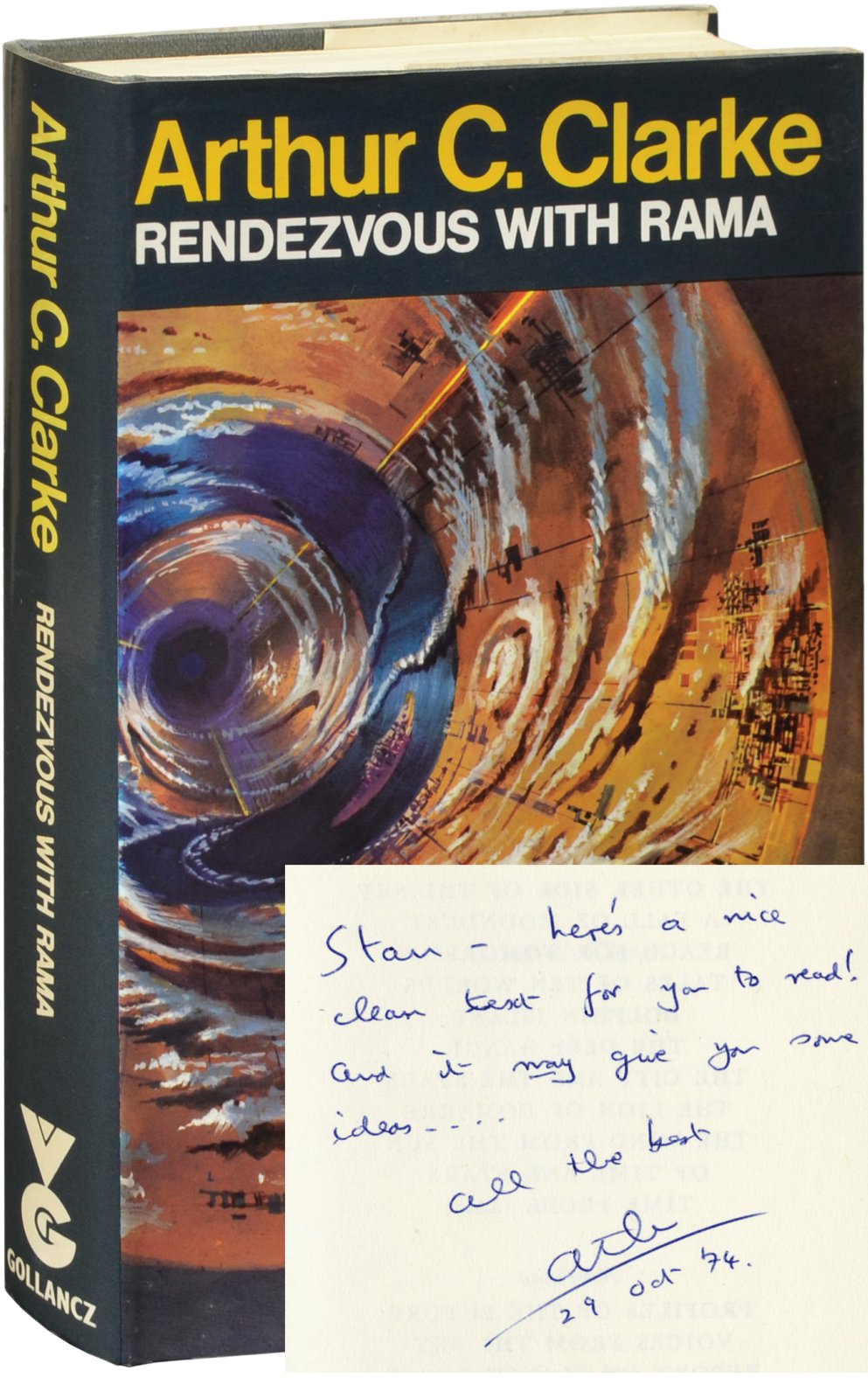
London: Gollancz, 1973. First UK Edition, preceding the American edition. **Inscribed by Clarke to director Stanley Kubrick on the half-title page: "Stan / here's a nice clean text for you to read! / And it may give you some ideas / All the best / Arthur / 29 Oct '74."**

Kubrick and Clarke worked together to develop the legendary screenplay for *2001: A Space Odyssey,* and Clarke's literary version of that story was published simultaneously with the film's release in 1968. *Rama,* published five years later, is today considered to be one of the author's finest works, winner of both the Hugo and Nebula awards. It is also considered a cornerstone of hard science fiction. The only known association between Kubrick and Clarke.

Set in the 22nd century, the story involves a 31-mile long cylindrical alien starship that enters the earth's solar system. After an initial unmanned probe sends back fascinating information about the gargantuan craft, a manned expedition is sent to further explore its interior before it departs.

Very Good+ with the slightest lean, in a bright, Near Fine dust jacket.
Full provenance available.

$15,000

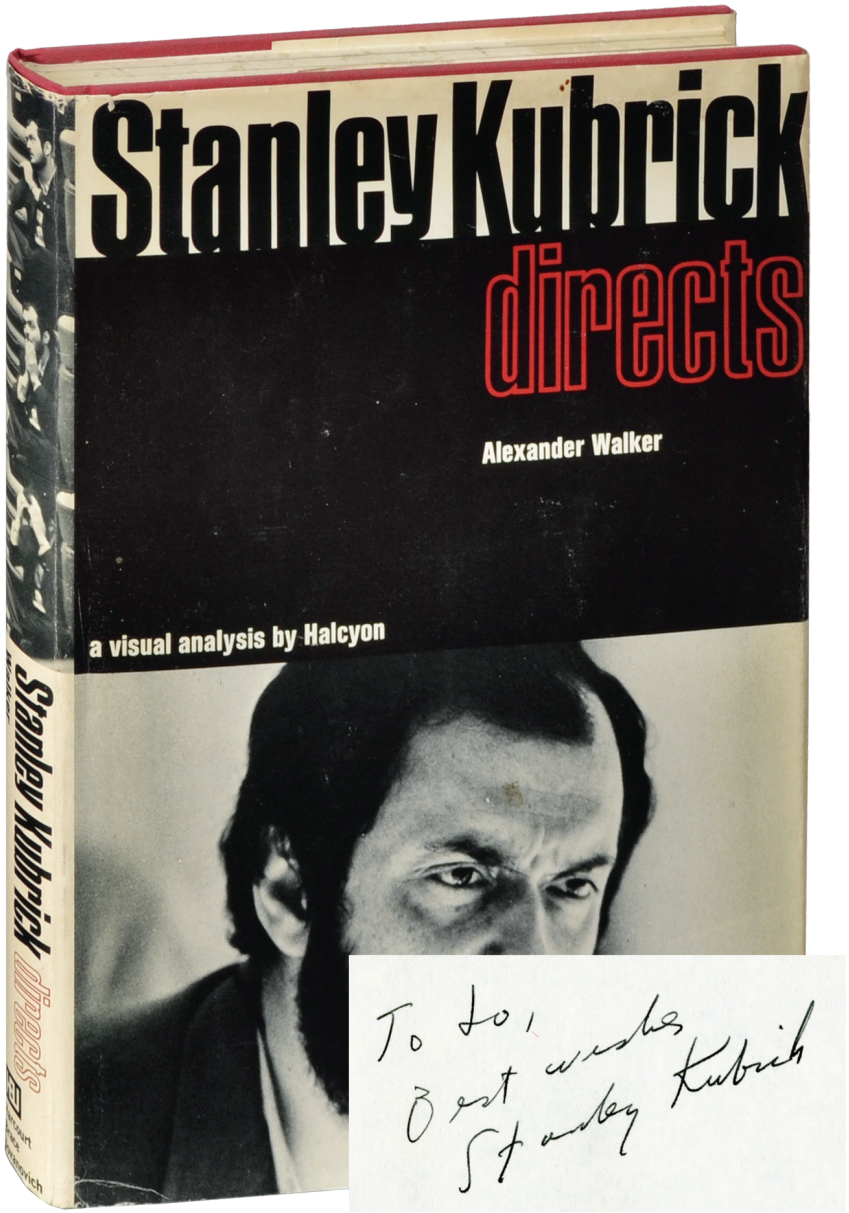


Stan - here's a nice clean text for you to read! And it may give you some ideas....

all the best

Arthur

29 Oct 74.



A key Kubrick study, with a rare signature by the director

80. Walker, Alexander

Stanley Kubrick Directs: A Visual Analysis by Halcyon

New York: Harcourt, Brace, and Jovanovich, 1971. First Edition. **Inscribed by director Kubrick on the front flyleaf: "To — / Best wishes / Stanley Kubrick."** A touch of faint dampstaining to the top page edges and endpapers, else a bright, unread copy. One of the best assessments of Kubrick's career, focusing on the films made through 1971. Photo-illustrated throughout. A rare signature from one of the greatest and most reclusive of the twentieth century *auteurs*.

$4500

81. Kubrick, Stanley (director, screenplay)
Stephen King (novel)
Jack Nicholson, Shelley Duvall (starring)

The Shining

Burbank: Warner Brothers, 1980. Original press kit for the 1980 film. 20 still photographs from the film, all black-and-white silver gelatin prints. Photos are housed in a tissue envelope, and the envelope, along with documentation and a preview card, are housed in a 2-color, illustrated, pocketed folder as issued.

Photographs are in Fine condition; folder is Near Fine, with a single corner crease at the bottom right front panel. Press kits from films made from the 1970s to the early 1990s are rare, and the method of assemblage was somewhat random in nature, in that a single press kit would be put together from an assortment of available stills such that virtually no two sets were alike. An impressive piece of ephemera from what was probably the last great horror film of the twentieth century, a highspot for both Kubrick and Nicholson.

$1850





82. Kubrick, Stanley (director)
Calder Willingham and Jim Thompson (screenplay)
Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready (starring)

Paths of Glory

Los Angeles: United Artists, 1957. Original oversize pressbook for the 1947 film. Working again with Jim Thompson after their collaboration on *The Killing,* and along with Calder Willingham, Kubrick fashioned an update on Cobb's novel, which he remembered reading as a young man when it was published in the mid-1930s. Hyams considers *Paths of Glory* the best war film of the 1940s, and notes that it is in truth more anti-military than anti-war in its message.

Very Good+, with a two-color outer wrapper, folded once, tiny corner chip at the rear panel, and a single closed tear at the lower left fold. 20 pages, 12 x 19 inches.

Criterion Collection 538. Hyams, pp. 146-148.

$1250

Literary

83. Shute, Nevil

A collection of cinema material relating to the author's work

1942–1959. A collection of fifteen pieces, including vintage posters, pressbooks, and still photos relating to adaptations of author Nevil Shute's work into film in the twentieth century.

Shute's gentle but extremely powerful storytelling style, understanding of world cultures and history, and strong characters led to a worldwide following during his career (as well as a reading society devoted to his work, still active internationally today). In the 1950s and 1960s, several great film adpataions resulted, and while *On the Beach* is the best known, all are sublime interpretations.

The films represented here show a brilliant cross-section of directorial, writing, and acting talent, including Stanley Kramer, Nunnally Johnson, Henry Koster, Irving Pichel, R.C. Sherriff, Anne Baxter, James Stewart, Marlene Dietrich, Peter Finch, Gregory Peck, Ava Gardner, Fred Astaire, Otto Preminger, and Anthony Perkins.

The films represented in the collection include *The Pied Piper* (Irving Pichel, 1942), *No Highway in the Sky* (Henry Koster, 1951) *A Town Like Alice* (Jack Lee, 1956), and *On the Beach* (Stanley Kramer, 1959).

The collection includes:

The Pied Piper (1946): 2 original stills from the film, and 1 still from the 1980 television re-release.

No Highway in the Sky (1951): the US one-sheet poster and 4 stills from the 1985 television re-release.

A Town Like Alice (1956): the UK three-sheet and one-sheet posters, and the US half sheet poster.

On the Beach (1959): the preferred US Style B one-sheet and the Polish one-sheet poster for the film, both quite striking and quite scarce; the US pressbook, 2 original stills from the film, and 1 still from the 1990 US reissue of the film for television.

Some repairs to the poster for *No Highway in the Sky,* discreet restoration to the rare 3-sheet for *A Town Like Alice*. All material in Very Good+ to (mostly) Near Fine.

$6500


The RANK ORGANISATION presents
VIRGINIA McKENNA
PETER FINCH
NEVIL SHUTE
A TOWN LIKE ALICE
Marie LOHR · Renee HOUSTON
Jean
Directed by JACK LEE
Screenplay by W. P. LIPSCOMB
'ON THE BEACH' ...A WORLD-WIDE TRIUMPH!
POSTERS AND LOBBIES
THE BIGGEST STORY OF OUR TIME...
IF YOU NEVER SEE ANOTHER MOTION PICTURE IN YOUR LIFE YOU MUST SEE ON THE BEACH
JAMES STEWART
MARLENE DIETRICH
NO HIGHWAY IN THE SKY
JOHNS HAWKINS SCOTT
LOUIS D. LIGHTON
HENRY KOSTER
gregory peck · ava gardner
fred astaire · anthony perkins
stanley kramer's production of
on the beach
introducing donna anderson
screen play by john paxton · from the novel by nevil shute
produced and directed by stanley kramer · released thru
GREGORY PECK
FRED ASTAIRE
ANTHONY PERKINS
w amerykańskim filmie o atomowej zagładzie
OSTATNI BRZEG
reż. Stanley Kramer
prod. United Artists
Stanley Kramer
ANDRZEJ KRAJEWSKI
LINGERIE



84. John Steinbeck (screenwriter)
Hitchcock, Alfred (director)

Lifeboat

Los Angeles: Twentieth Century-Fox, 1944. Original one-sheet poster for the 1944 film. One of the great illustrated posters of the 1940s, and one of Hitchcock's most entertaining and controversial films. The director always favored strong literary sources, and commissioned John Steinbeck to write an original story and screenplay for the film. Steinbeck completed his first script, and as always Hitchcock took the author's draft and rewrote it extensively. The director found the script to be much too strong on social conscience and not enough of a thriller, and his resulting revision was a thriller without a great deal of proletarian sentiment. One critic noted, "Steinbeck's version was about a group of people wondering where they would find their next meal—Hitchcock's version was about a group of people wondering where they would go to dinner."

Though he disowned the film, Steinbeck was still credited as screenwriter, and famously refused his nomination for Best Screenwriter by the Motion Picture Academy. Also nominated for Best Director and Best Picture. 27 x 41 inches, on linen. Fine.

Wolff, p. 45.

$8500



85. GOLDING, WILLIAM (NOVEL)
PETER SHAFFER (SCREENWRITER)
PETER BROOK (DIRECTOR)

COLLECTION OF CINEMA MATERIAL RELATING TO WILLIAM GOLDING'S *LORD OF THE FLIES*

London: Two Arts Limited, 1963. A collection of cinema material relating to the 1963 British film, based on the 1954 novel by William Golding. Included is an early and exceptionally rare original British screenplay by Peter Shaffer, a quite striking Polish poster, a British quad poster (on a double bill with Comedy Man, as issued), the US half sheet, two French reissue posters, and a black and white theatrical photo from the original US release.

The story concerns a group of British schoolboys stranded on a desert island who decide to formally govern themselves, with disastrous results. The film was shot entirely in Puerto Rico at Aguadilla, El Yunque, and on the island of Vieques, between April and August of 1961. Most of the boys in the cast had not read the book, and director Peter Brook decided on a unique approach wherein he would allow them to improvise their dialogue given a particular scenario. The horrific progress of the story is faithfully maintained, but this method made for a unique and deeply affecting film. The early Shaffer script is dated August 1959, nearly two years prior to shooting, thus showing the film's conception prior to Brooks' decision to take a different path. Shaffer was not given a credit in the final film. Today the film makes for challenging viewing, originally rated X in the US, and went largely unseen until a recent restoration and release via the Criterion Collection. Nominated for the *Palme d'Or* at Cannes in 1963. All items Very Good+ to Near Fine.

Criterion Collection 43.

$3750

F. Scott Fitzgerald

86. Fitzgerald, F. Scott (story)

Chorus Girl's Romance

Los Angeles: Metro Pictures Corporation, 1920. Original one-sheet poster for the 1920 silent film, adapted from the story, "Head and Shoulders" (which was the film's working title) by F. Scott Fitzgerald.

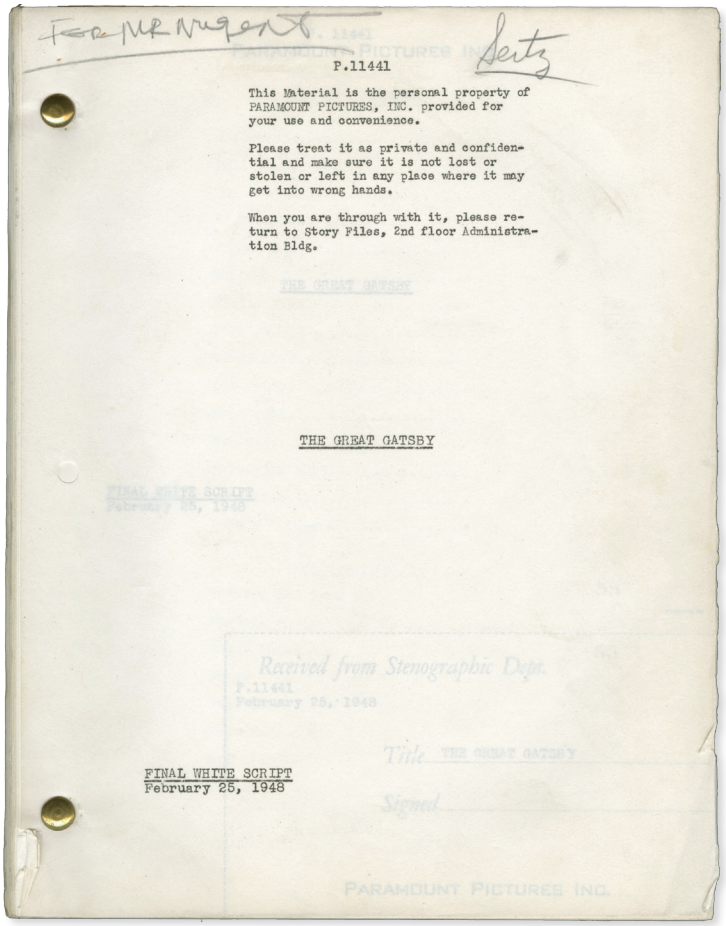


The first film to have been adapted from a Fitzgerald story, one of several early silent adaptations of his work that are now lost. The story first appeared in the February 21, 1920 issue of *The Saturday Evening Post*, and was subsequently collected in *Flappers and Philosophers,* published by Charles Scribner's Sons on September 10, 1920. The film version was released about a month prior to the book, on August 6, 1920. "Head and Shoulders" was written several years before *The Great Gatsby,* but Fitzgerald was already exploring the newer, more free-wheeling world that came into existence after World War I, a world that he helped to create, document, and lionize.

The story involves a shimmy dancer who visits a bookworm at his Yale dormitory as part of a prank. The incident causes scandal, the poor student is expelled, and he is ultimately abandoned by his family. Left without many options, he marries the dancer and tries to support her by working as a writer. After his new wife has a child, she writes a book on slang that becomes the rage, at which point the young man's family comes forward and forgives all. A tale that is equal parts capitalism and romance. The title card is slightly smaller than the lobby cards, per the practice of Metro Pictures in 1920. These cards are likely the only remaining evidence of the film, and we have never seen even a single card from the set.

28 x 41 inches, on linen. Fine.

$9750



87. FITZGERALD, F. SCOTT (NOVEL)
OWEN DAVIS (PLAY)
RICHARD MAIBAUM, CYRIL HUME (SCREENWRITERS)
ALAN LADD, BETTY FIELD, SHELLEY WINTERS, ED BEGLEY (STARRING)

THE GREAT GATSBY

Los Angeles: Paramount Pictures, 1948. Final White script for the 1949 film noir. Noted cinematographer John F. Seitz's copy, with his name in holograph pencil at the top right corner. Also noted to the left of Seitz's name, in pencil also but in a different hand, is the notation "For Mr. Nugent," referring to the film's director Elliott Nugent. A reasonable assumption would be that Seitz and Nugent both used this copy for reference.

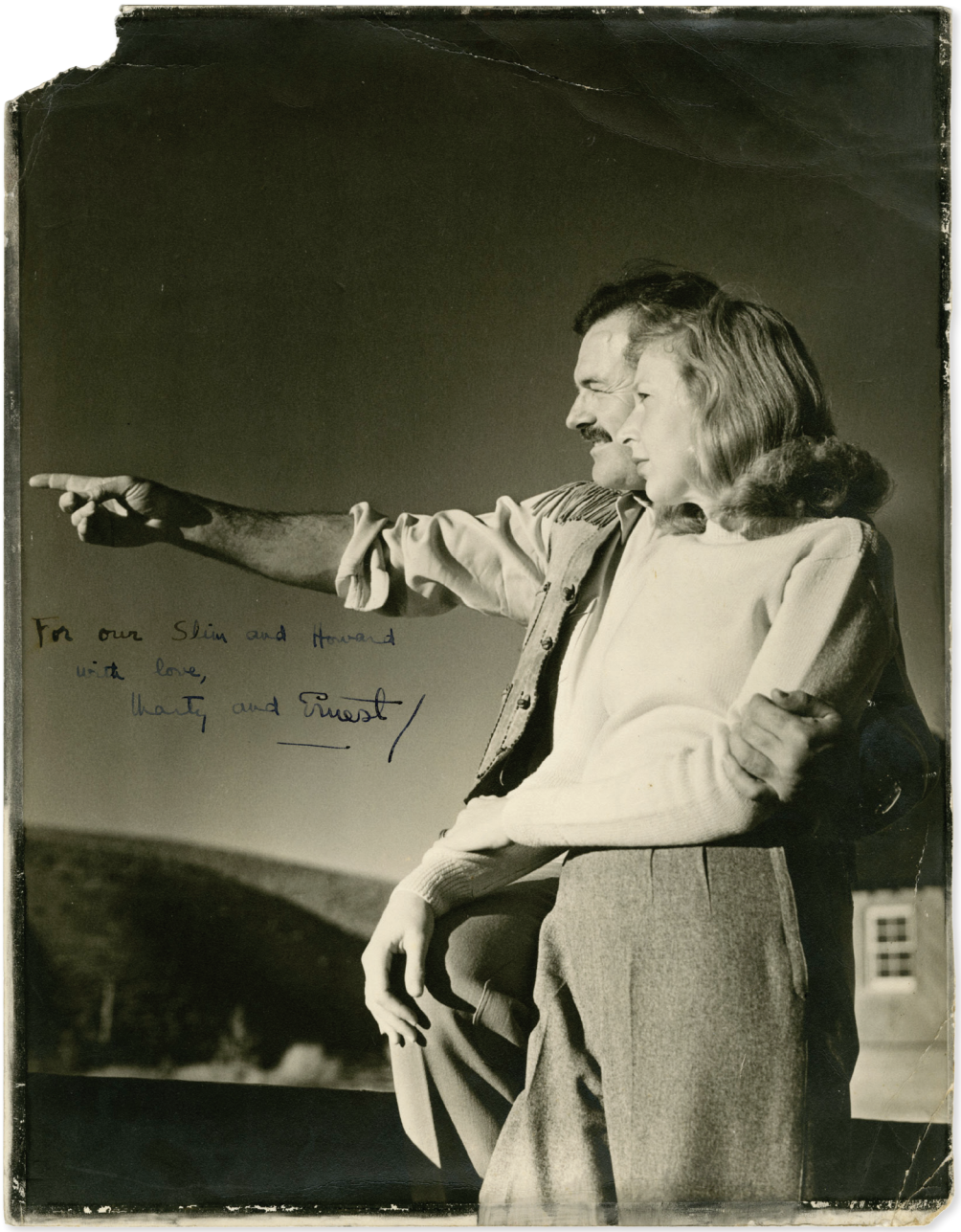
Fitzgerald's masterpiece was filmed once before, as a now-lost silent in 1926 under the auspices of Paramount's former incarnation, the Famous Players-Lasky Corporation. The 1949 film was the first sound version, done in what is now seen as a film noir style, and is still considered the best screen adaptation. Notably, this draft of the script comes in at 130 pages, substantially longer than the finished film, which runs 91 minutes. Much of the content here was likely cut by the Breen office, as it is well known that director Elliott Nugent had to re-edit numerous times in order to win approval. A decidedly rare script for the first sound adaptation of one of the twentieth century's greatest novels, made at the point when the book's reputation was finally beginning to take hold. White studio self-wrappers, noted as FINAL WHITE SCRIPT on the front wrapper, dated February 25, 1948. Distribution page present, with receipt intact. 130 leaves, mimeograph. Pages and wrapper about Near Fine, bound with two gold brads.

$7500

88. HEMINGWAY, ERNEST (AUTHOR)
MARTHA GELLHORN (AUTHOR)
HOWARD HAWKS (DIRECTOR)

PHOTOGRAPH OF ERNEST HEMINGWAY AND MARTHA GELLHORN, INSCRIBED BY HEMINGWAY TO HOWARD HAWKS AND HIS WIFE SLIM KEITH

N.p.: N.p., 1941. An extraordinary photograph of Ernest Hemingway and wife Martha Gellhorn, taken by an unknown photographer and printed (presumably by Hemingway) by a shop in Sun Valley in 1941. **Warmly INSCRIBED by Hemingway to Howard Hawks and Hawks' then-new bride, Slim Keith: "For our Slim and Howard / with love / Marty and Ernest."**



Hemingway and Gellhorn married in November 1940 and together moved to a ranch in Ketchum, Idaho, just outside Sun Valley for their US residence. The photo shop's stamp on the verso is dated November 1, 1941, meaning that the photograph was taken between sometime between those two dates. Hawks married Slim Keith in 1941, and in 1944 made the famous film version of Hemingway's *To Have and Have Not*. Hemingway and Hawks were friends prior to 1940, and presumably, the two couples became acquainted sometime between 1940 and the time of the film's pre-production in 1943, at which point this photograph was given as a gift.

The image itself suggests everything that was said about the relationship to Gellhorn. One can sense their closeness and attraction, but it also reflects the independent nature that distinguished Gellhorn from all Hemingway's other intimate relationships with women. A tremendous association between a great American author and a great American director, who together made what is generally considered the finest film adaptation of a Hemingway novel.

11 x 14 inches, Very Good with a chunk missing from the top left corner, and some creasing at the top right corner. Center of the print is bright and clean.

$15,000

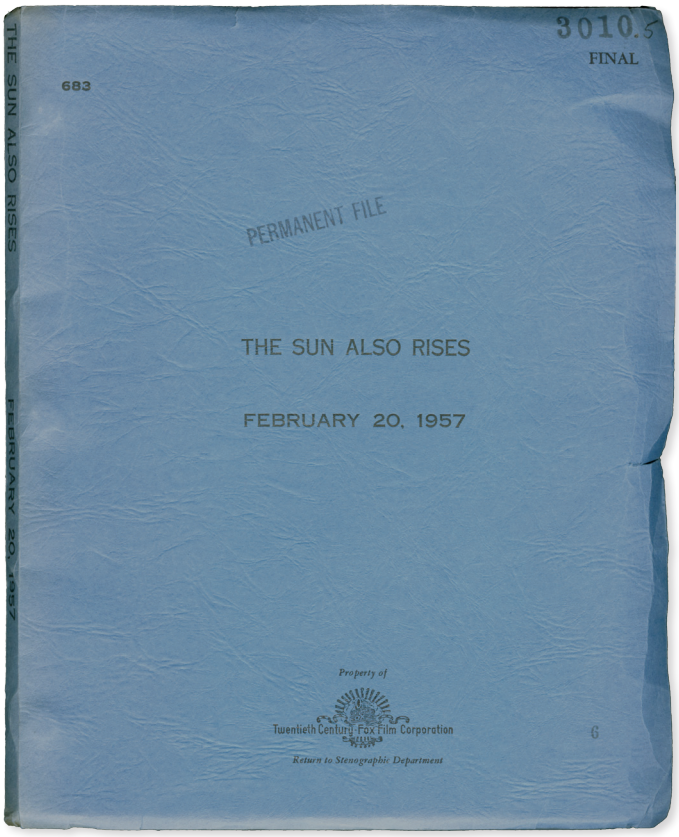
89. Hemingway, Ernest (novel)
Peter Viertel (screenwriter)
Henry King (director)
Tyrone Power, Ava Gardner, Errol Flynn, Eddie Albert (starring)

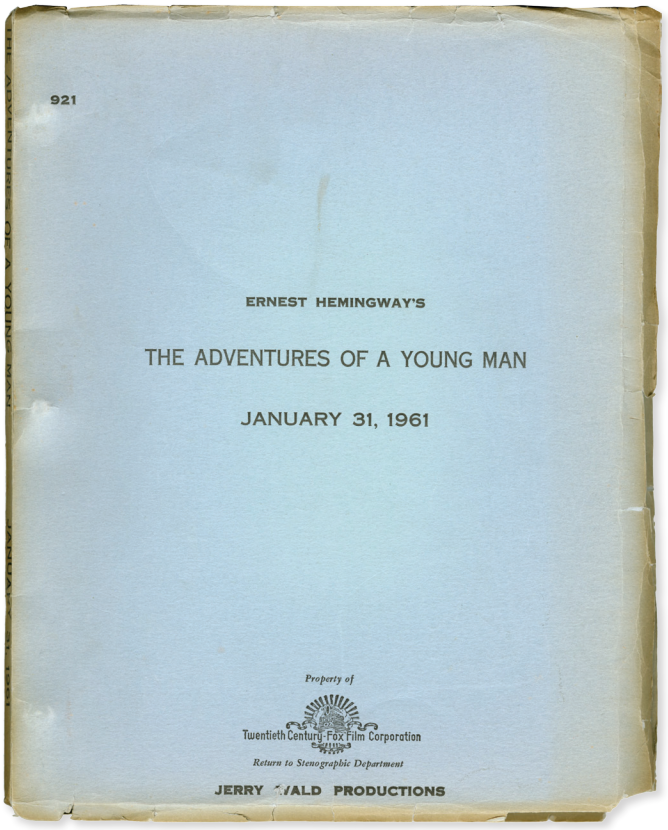
The Sun Also Rises

Los Angeles: Twentieth Century-Fox, 1957. Final script for the 1957 film, the first screen adaptation of the 1926 novel by Ernest Hemingway.

One of the most honest "big" film adaptations of its era, due mainly to the screenplay by novelist and Hemingway acolyte Peter Viertel. Shot on location in Pamplona, Paris, Biarritz, and Mexico, and featuring a standout performance by Errol Flynn as the hedonistic, hard-drinking, burned-out Mike Campbell ... in other words, himself.

$3000





90. Hemingway, Ernest (stories)
Martin Ritt (director)
A.E. Hotchner (screenwriter)
Richard Beymer, Diane Baker, Ricardo Montalban (starring)

Ernest Hemingway's The Adventures of a Young Man

Los Angeles: Twentieth Century-Fox, 1961. Draft Script for the 1962 film, based on the "Nick Adams" stories by Ernest Hemingway.

An early draft, divided into two sections: a rough version of the screenplay, followed by a treatment, with the former principally dialogue and the latter more a narrative. A biopic about Ernest Hemingway's earliest adventures as a young newspaper man, in the Italian army, and his first days as a writer. Hemingway wrote the opening and closing narration for the film (added in a later iteration of the screenplay), and was scheduled to deliver it himself, but committed suicide prior to the end of production.

$1850



91. FAULKNER, WILLIAM (NOVEL) JACK LA RUE, MIRIAM HOPKINS (STARRING)

THE STORY OF TEMPLE DRAKE

Los Angeles: Paramount Pictures, 1933. Original lobby card for the 1933 film, based on William Faulkner's 1931 novel, *Sanctuary*.

An extremely rare film, only shown at festivals on occasion since its release, with only one known nitrate print in storage at UCLA. Along with *Baby Face*, made the same year, *The Story of Temple Drake* is one of the most notorious of the films from the pre-code area, so controversial that it was ordered never to be shown again after the Production Code Administration was instituted the following year.

The controversy comes straight out of Faulkner's source material, wherein a wealthy and neurotic Southern belle is trapped in a hideout with a gang of vicious criminal bootleggers. The leader of the gang, Trigger, lusts after the woman, and her subsequent rape is presented in a manner that was unheard of at the time. George Raft, under contract to Paramount, was assigned the part, but found it repulsive and went to battle with the studio in a suit that nearly cost him his career. A rare piece from a legendary film in the history of literary adaptation and film censorship. 11 x 14 inches, Near Fine.

$5000



92. FAULKNER, WILLIAM (NOVEL) JACK LA RUE, MIRIAM HOPKINS (STARRING)

THE STORY OF TEMPLE DRAKE

Los Angeles: Paramount Pictures, 1933. Original oversize pressbook for the 1933 pre-code film. Two copies of the 8-page set of campaign materials, laid into a pink-toned illustrated wrapper as issued. Contains various promotion ideas all devoted to the "taboo" qualities of the film that would eventually cause it to be banned, along with articles about how Jack La Rue grabbed the part when George Raft declined, and how William Faulkner asked his Hollywood producers if he could "work at home," and upon gaining permission returned to Mississippi.

11 x 17 inches, Near Fine.

$1750

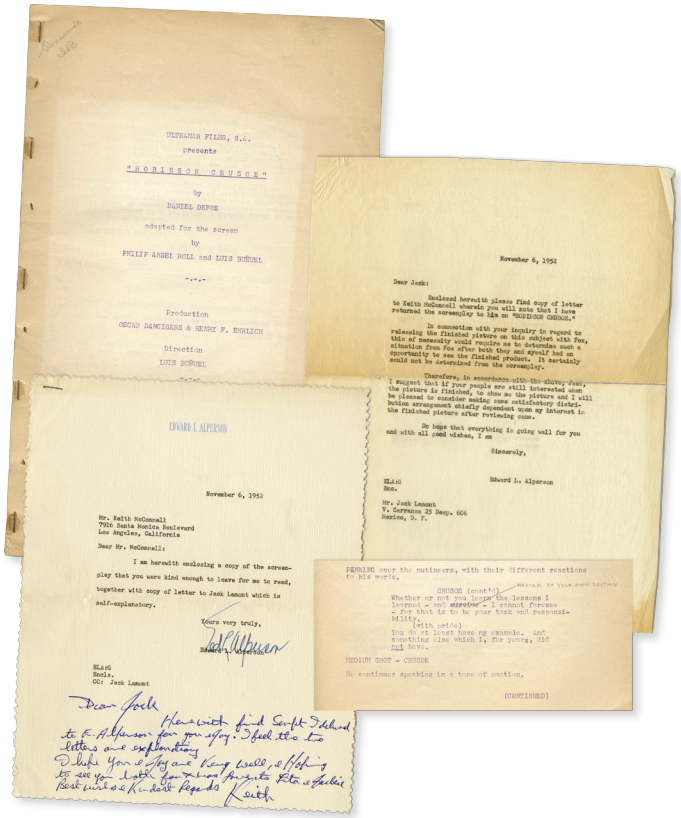
93. BUNUEL, LUIS (DIRECTOR, SCREENWRITER)
DANIEL DEFOE (NOVEL)

ROBINSON CRUSOE

Mexico City: Ultramar Films, 1952. Draft script for the 1954 Mexican film. A rare pre-production script from Luis Bunuel's first color film, one of the key productions from his Mexican period, written with Hugo Butler, who was at the time living in self-imposed exile in Mexico with Dalton Trumbo (both blacklisted by HUAC) and writing under various pseudonyms. Single unidentified but substantive holograph pencil correction toward the end of the text. Laid in is a typed letter signed from the film's producer Edward L. Alperson, on his personal stationery, discussing the possibility of distribution within the US. One of Bunuel's more straightforward narratives, quite faithful to the source material, but with a dream sequence as surreal as anything one might find in the director's later work. Side-stitched self-wrappers, dated "Mexico / 1952," with credits for Bunuel, Butler (under the Roll pseudonym) and producers Oscar Dancigers and Henry F. Ehrlich.

95 leaves, mimeograph. Very Good condition, toned at the edges, some offsetting and a 1-inch tear at the left margin.

$4750


ULTRAMAR FILMS, S.A.
presents
"ROBINSON CRUSOE"
by
DANIEL DEFOE
adapted for the screen
by
PHILIP ANSEL ROLL and LUIS BUÑUEL
Production
OSCAR DANCIGERS & HENRY F. EHRLICH
Direction
LUIS BUÑUEL
November 6, 1952
Dear Jack:
Enclosed herewith please find copy of letter to Keith McConnell wherein you will note that I have returned the screenplay to him on "ROBINSON CRUSOE."
In connection with your inquiry in regard to releasing the finished picture on this subject with Fox, this of necessity would require me to determine such a situation from Fox after both they and myself had an opportunity to see the finished product. It certainly could not be determined from the screenplay.
Therefore, in accordance with the above, Jack, the picture is finished, we show me the picture and I will be pleased to consider making some satisfactory distribution arrangement chiefly dependent upon my interest in the finished picture after reviewing same.
We hope that everything is going well for you and with all good wishes, I am
Sincerely,
Edward L. Alperson
ELA:G
Encl.
Mr. Jack Lamont
V. Carranza 25 Desp. 606
Mexico, D. F.
EDWARD L. ALPERSON
November 6, 1952
Mr. Keith McConnell
7916 Santa Monica Boulevard
Los Angeles, California
Dear Mr. McConnell:
I am herewith enclosing a copy of the screenplay that you were kind enough to leave for me to read, together with copy of letter to Jack Lamont which is self-explanatory.
Yours very truly,
Edward L. Alperson
ELA:G
Encl.
CC: Jack Lamont
PERKINS over the mutineers, with their different reactions to his words.
CRUSOE (cont'd)
Whether or not you keep the lessons I learned - not anymore - I count Tuesday - for that is to be your task and responsibility.
(with pride)
You do at least have my example. And something else which I, for years, did not have.
MEDIUM SHOT - CRUSOE
He continues speaking in a tone of caution.
(CONTINUED)
Dear Jack
Herewith find Script & Book to E. Alperson for you. I feel the two letters are explanatory.
Delighted you are enjoying yourself & hope to see you both soon. Love from us to you.
Best wishes & kindest regards
Keith

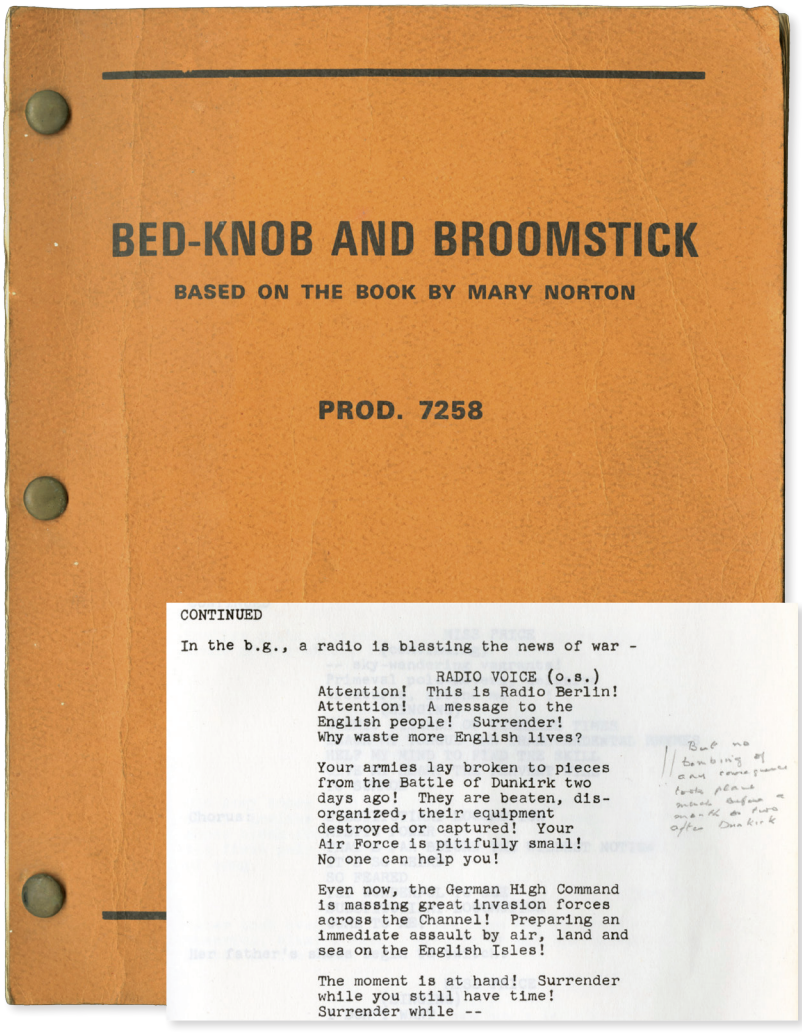

SOUVENIR PROGRAM
Darryl F. Zanuck's
production of
THE GRAPES OF WRATH
by John Steinbeck
A 20th Century-Fox Picture
Directed by John Ford
"Rich fellas come up an' they die, an' their kids ain't no good, an' they die out. But we keep a-comin'. We're the people that live. Can't nobody wipe us out. Can't nobody lick us. We'll go on forever. We're the people."
"I'll be ever'where—wherever you look. Wherever there's a fight so hungry people can eat, I'll be there. Wherever there's a cop beating a guy, I'll be there."
—Tom Joad (played by Henry Fonda)
"Someday it'll be diff'rent—someday you'll have another one. You're still jus' a little girl, remember."
Rosehare
(played by Darryl Hickman)

94. STEINBECK, JOHN (NOVEL)
JOHN FORD (DIRECTOR)
THOMAS HART BENTON (ARTIST)

GRAPES OF WRATH

Los Angeles: Twentieth Century-Fox, 1940. Original program for the 1940 film. A truly distinctive program in that 6 original illustrated plates by Thomas Hart Benton, made specifically for the film, are tipped in throughout. The first illustration depicts the family packing their truck for the long trip west in the evening, the other four are very Benton-esque caricatures of the story's principal characters, beginning with Tom Joad. Below each plate is a brief quote from Steinbeck's novel relating to its corresponding illustration. Very Good, saddle-stitched oblong wrappers, with some light foxing, a few tiny tears, and some brief staining to the front and rear wrapper, and a discreet reinforcement to the wrapper along the hinge. A rare artifact from the premiere of John Ford's masterpiece.

$1850



95. NORTON, MARY (NOVEL)
ROBERT STEVENSON (DIRECTOR)
ANGELA LANSBURY, RODDY MCDOWELL (STARRING)

BEDKNOB AND BROOMSTICK

Burbank, CA: Walt Disney Productions, 1969. First Draft script for the 1971 film, dated nearly two years prior to its Fall 1971 release and ultimately titled *Bedknobs and Broomsticks*. Several holograph pencil notations regarding location and historical detail thorughout. A very Brit-centric Disney classic based on Mary Norton's children's story (and here under a working title that reflects that of her book), filmed on location in Dorset, England. Less heralded today, but nonetheless one of Disney's classics, combining live action and animation to tell the story of an apprentice witch, three children, and a conman who seek to use magic in the defense of Britain during World War II. Winner of the Academy Award for Best Visual Effects, and nominated for 4 others.

Orange studio wrappers, noted as First Draft Screenplay on the front wrapper, dated March 14, 1969, with credits for screenwriters Bill Walsh and Don DaGradi, as well as songwriters Richard M. Sherman and Robert B. Sherman, and with a bold credit for Walt Disney productions. 149 leaves, mimeograph, with all pages dated between 2/13/69 and 3/12/69. Pages and wrapper Very Good+, bound with two gold brads.

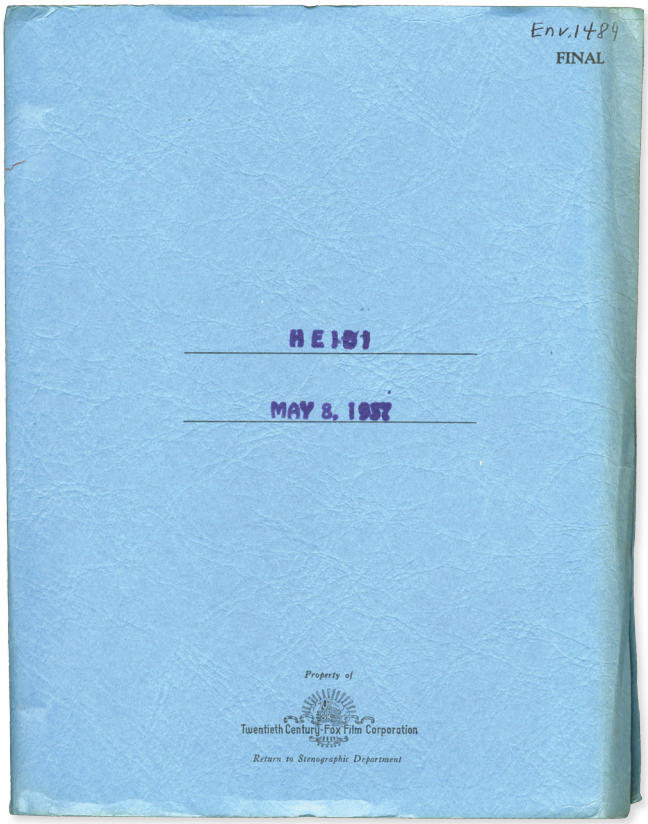
$1500

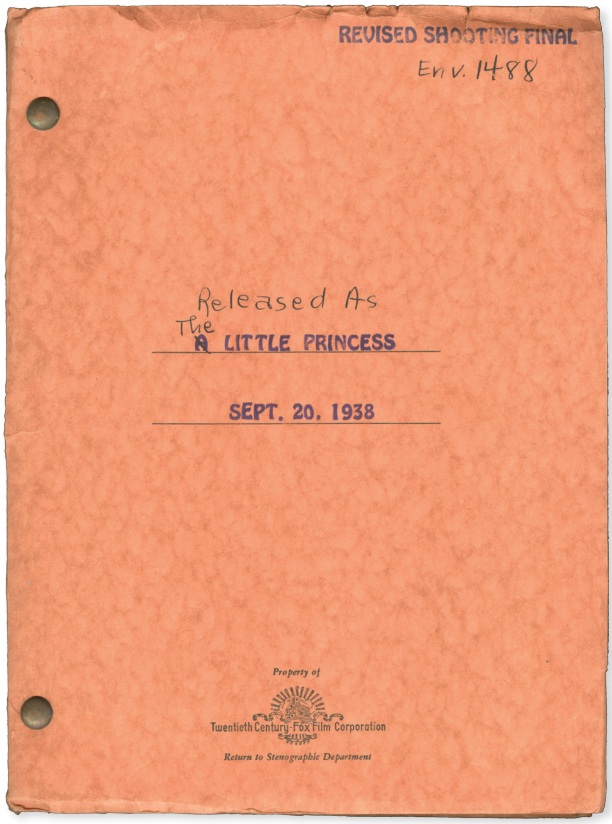
96. SPYRI, JOHANNA (NOVEL)
ALLAN DWAN (DIRECTOR)
SHIRLEY TEMPLE, JEAN HERSHOLT (STARRING)
HEIDI

Los Angeles: Twentieth Century-Fox, 1937. Final script for the 1937 film, based on the 1880 novel *Heidi's Lehr* by Johanna Spyri. Probably Shirley Temple's greatest triumph, and one of the best literary adaptations of the 1930s.

Blue studio wrappers, stamped FINAL on the front wrapper and dated May 8, 1937. Title page present, with credits for screenwriters Walter Ferris and Julien Josephson. 132 leaves, with an additional 18 pages of retakes and added scenes. Mimeograph, with numerous blue revision pages throughout, dated variously between 5/12/37 and 9/7/37. Pages and wrapper Near Fine, bound with two gold brads.

$2200





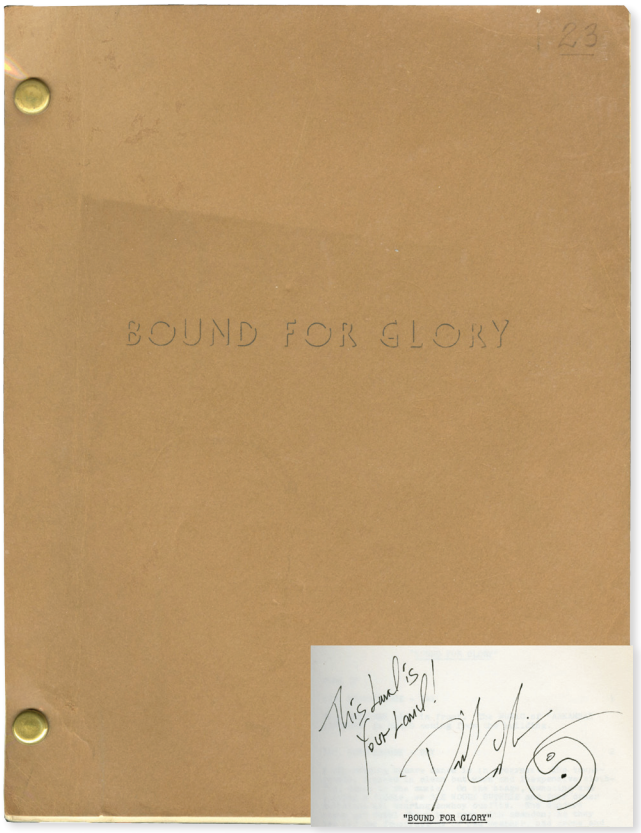
97. BURNETT, FRANCES HODGSON (NOVEL, PLAY)
WALTER LANG (DIRECTOR, SCREENWRITER)
SHIRLEY TEMPLE, ANITA LOUISE,
CESAR ROMERO (STARRING)
ETHEL HILL (SCREENWRITER)

THE LITTLE PRINCESS

Los Angeles: Twentieth Century-Fox, 1939. Final script for the 1939 film (here under the slightly different working title, *A Little Princess*), based on three sources: the 1888 novel *Sara Crewe* by Frances Hodgson Burnett, the 1903 stage adaptation by Burnett of same, retitled, *A Little Princess,* and a revised version of the novel that included added scenes from the play, titled *A Little Princess: Being the Whole Story of Sara Crewe,* published in 1905.

Without question Shirley Temple's most timeless performance, complete with all the standard story elements Hollywood had worked to establish up to that point: orphaned at a young age (or is she?), an environment where the protagonist can become a hero (fancy girl's school), nasty female antagonist (headmistress Mary Nash), mystical seer (Cesar Romero), and last-minute, unexpected assistance from unlikely sources (Queen Victoria). Priceless from start to finish.

$2850



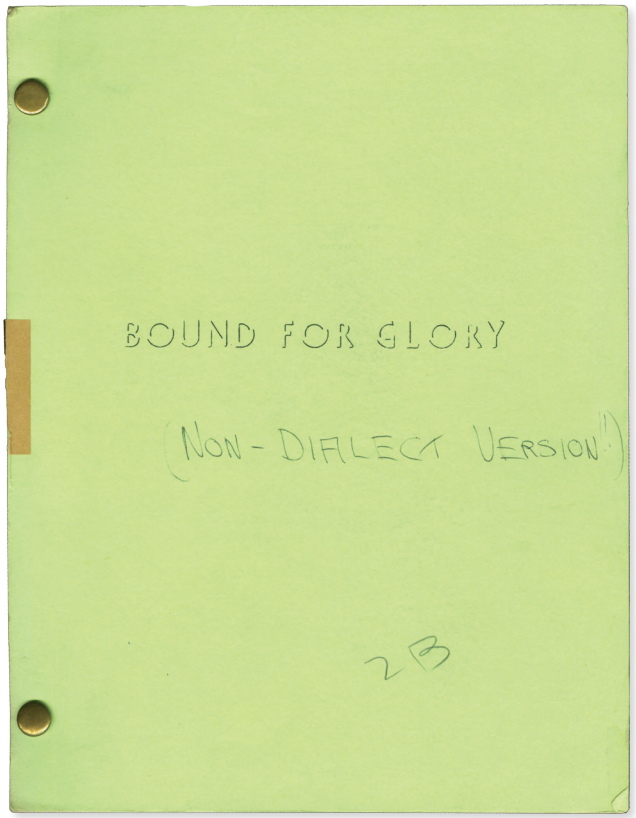
98. GUTHRIE, WOODY (AUTHOR)
HAL ASHBY (DIRECTOR)
ROBERT GETCHELL (SCREENWRITER)
DAVID CARRADINE, RONNY COX, MELINDA DILLON, RANDY QUAID (STARRING)

BOUND FOR GLORY

Los Angeles: United Artists / The Bound for Glory Company, 1975. Revised script for the 1976 film, based on the autobiography of Woody Guthrie. **Signed by David Carradine on the title page: "This land is your land / David Carradine / [drawing of the yin and yang symbol]."**

Unsurprisingly, director Hal Ashby's version of Woody Guthrie is a complex one, showing the legendary proletarian singer and activist as a man with contradictory virtues and faults. Drawing from a pivotal few years detailed in Guthrie's autobiography of the same name, the film follows Guthrie's initial migration west to escape the dust bowl, his discovery of the plight of migrant workers in the west, his important encounter with singer Ozark Bole, and his subsequent (and problematic) reunion with his family. Winner of the Academy Awards for Best Cinematography and Best Music, and nominated for 4 others, including Best Picture and Best Screenplay.

$1750



99. GUTHRIE, WOODY (AUTHOR)
HAL ASHBY (DIRECTOR)
ROBERT GETCHELL (SCREENWRITER)
DAVID CARRADINE, RONNY COX, MELINDA DILLON, RANDY QUAID (STARRING)

BOUND FOR GLORY

Los Angeles: United Artists / The Bound for Glory Company, 1975. Revised script for the 1976 film, noted as a "Non-Dialect Version" on the front wrapper. The draft corresponds closely with an August 11 draft we have handled, but has every instance of dialect expunged (largely with the restoration of dropped "g's" and the like).

$1450

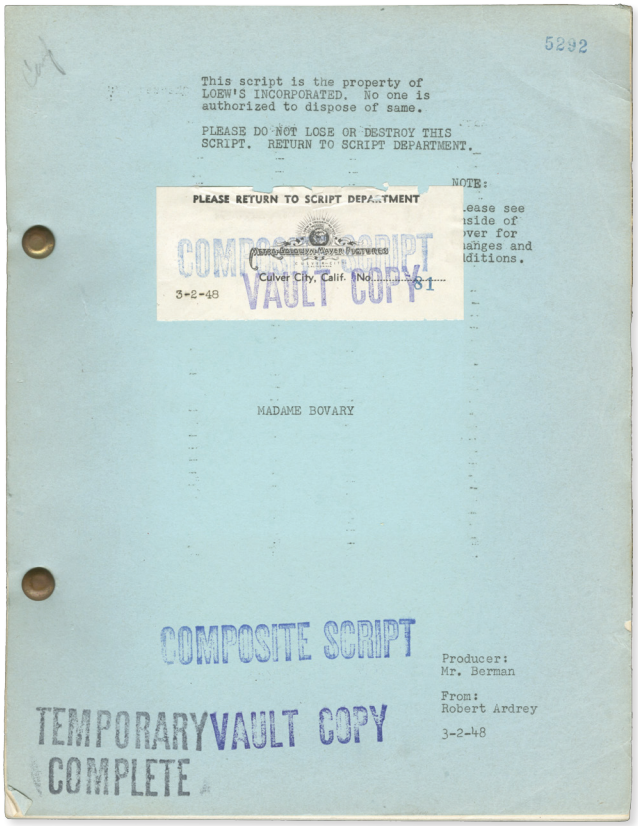
100. FLAUBERT, GUSTAVE (NOVEL)
VINCENTE MINNELLI (DIRECTOR)
ROBERT ARDREY (SCREENWRITER)
JENNIFER JONES, JAMES MASON, VAN HEFLIN (STARRING)

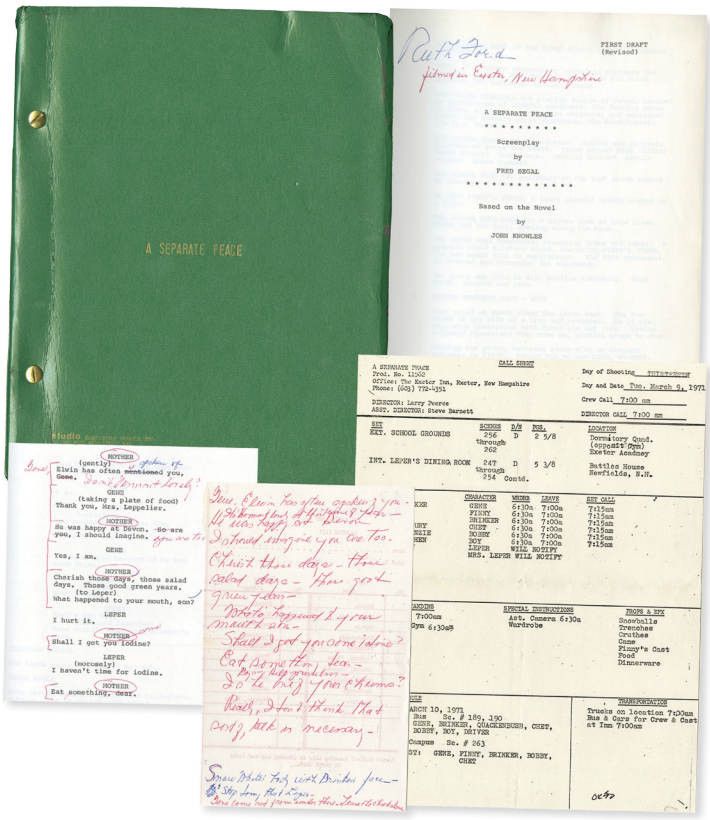
MADAME BOVARY

Los Angeles: Metro-Goldwyn-Mayer, 1948. Draft script for the 1949 film. The first American adaptation of Flaubert's classic novel, preceded by a French version (by Jean Renoir in 1933) and a German one (Gerhard Lamprecht, 1937).

This early draft reveals a far more substantial film than the one released, running 168 pages (the film was 115 minutes upon release). Vincente Minnelli dodged the Hays Code in his remarkable film version by adding a prologue and epilogue in which James Mason plays Flaubert, defending his inflammatory novel before a French jury, assuring them that the story is strictly a work of fiction. Fortunately for Joseph Breen, Madame Bovary commits suicide at the end, and justice for her faithlessness is served.

$1250





ACTRESS RUTH FORD'S COPY

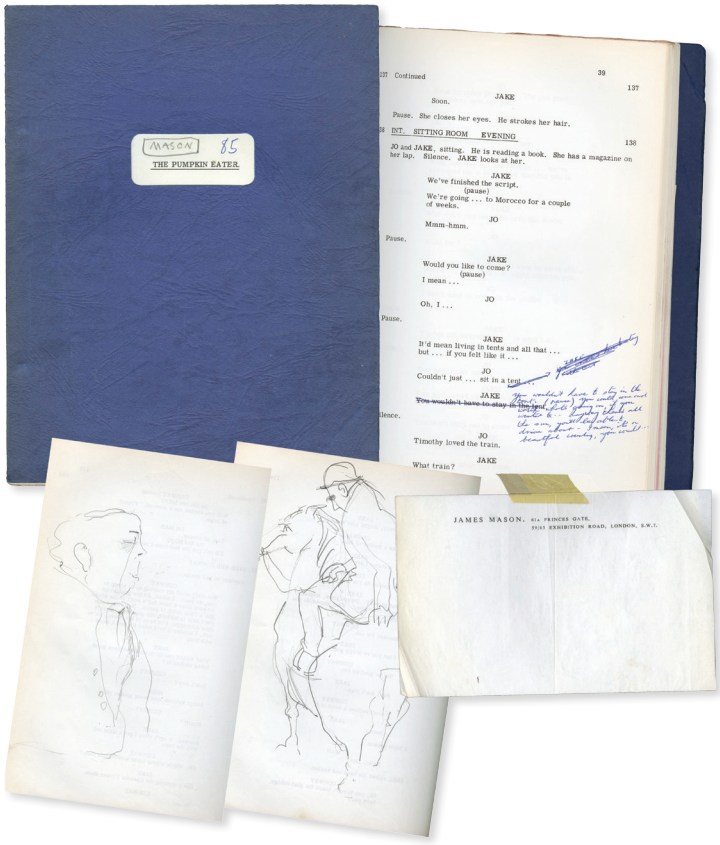
101. KNOWLES, JOHN (NOVEL)
FRED SEGAL (SCREENWRITER)
LARRY PEERCE (DIRECTOR)

A SEPARATE PEACE

Los Angeles: Paramount Pictures, 1971. First Draft script for the 1972 film. Actress Ruth Ford's copy, with her holograph name on the title page, and her notations and corrections throughout, all in holograph ink. Laid in is a dry cleaner's order form with several of her lines written out in ink on the verso, along with call sheets and a couple of letters from agents regarding her contract for the film.

A little-seen film version shot entirely on the Phillips Exeter Academy in Exeter, New Hampshire, with a secondary cast consisting almost entirely of students from the school.

$2000



JAMES MASON'S WORKING COPY

102. PINTER, HAROLD (SCREENWRITER)
PENELOPE MORTIMER (NOVEL)
JAMES MASON (STARRING)

THE PUMPKIN EATER

London: Romulus Films / Royal Films International, 1963. Final Script for the 1964 British film, based on the 1962 novel by Penelope Mortimer and written for the screen by Harold Pinter.

James Mason's working copy, with his ownership name ("MASON") and several holograph sketches by him in pencil and ink throughout (something the actor was wont to do with his scripts). There are also several holograph ink dialogue annotations, presumably in director Jack Clayton's hand, correcting lines for Mason, Bancroft, and Finch throughout. Pinter's adaptation of Mortimer's novel is a typically downbeat affair, a realistic and disturbing portrait of a disturbed marriage, for which Bancroft received an award for Best Actress at Cannes in 1964.

$2750

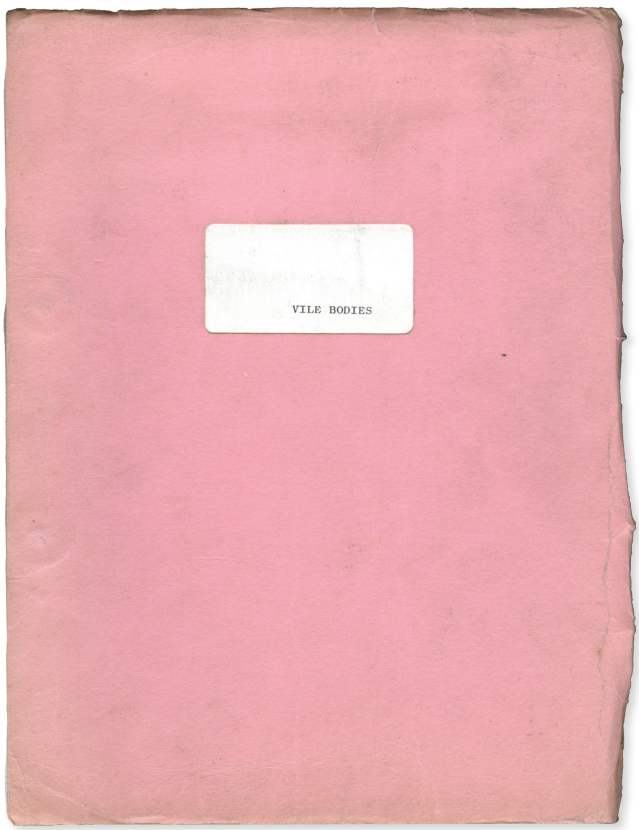
103. WAUGH, EVELYN (NOVEL)
JOHN WELLS (SCREENWRITER)

VILE BODIES

1975. An unproduced British draft script for the *Vile Bodies*, based on the 1930 novel by Evelyn Waugh and written for the screen by John Wells. Assembled mostly from mechanically-reproduced leaves, with two leaves (pp. 138–139) being ribbon copies. Written as a screenplay, with dialogue and location information, but lacking camera direction, typical of a draft that is past the treatment stage but prior to the advanced draft screenplay stage. This would appear to have no relation to the later, produced adaptation of the same novel, director Stephen Fry's *Bright Young Things* (2003).

Pink wrappers with a die-cut window in the British style. Title page present, with a date of September 1975 and credits for novelist Waugh and screenwriter Wells. 167 leaves,. Pages Very Good+, wrapper Very Good with light wear and yapping at the edges, bound with two flat silver brads.

$750



104. West, Jessamyn (novel)
William Wyler (director)
Gary Cooper, Dorothy McGuire (starring)

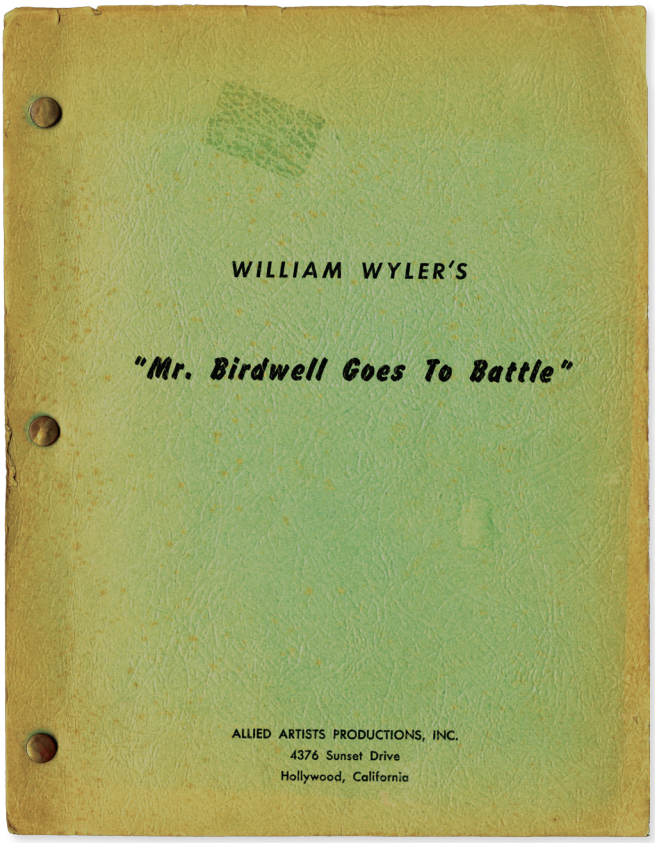
Friendly Persuasion
[Mr. Birdwell Goes to Battle]

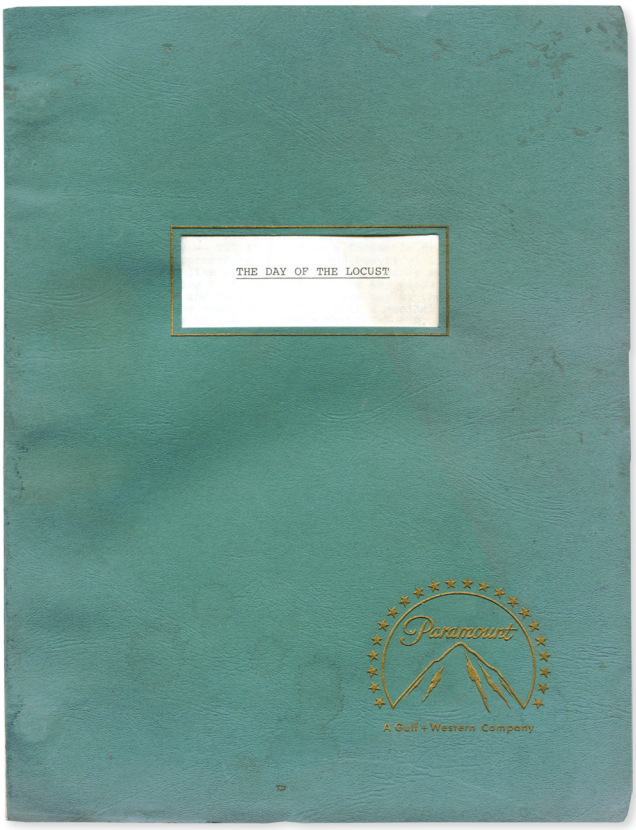
Glendale, CA: Allied Artists, 1955. Draft script for the 1956 film, *Friendly Persuasion* (here under the working title, *Mr. Birdwell Goes to Battle*). Made by William Wyler for the independent studio Allied Artists. Gary Cooper gives one of his best performances as the head of a Quaker family who must decide how his vow of non-violence will be affected by the Civil War. Nominated for six Academy Awards, including Best Picture, Best Director, and Best Screenwriter.

Green studio wrappers, noted as TEMPORARY SCRIPT on the front wrapper. Distribution page present, with receipt removed, showing a date of July 1, 1955. Title page shows a date of July 1, 1955, with credits for novelist West and screenwriter Robert Wyler (the director's brother and associate producer). 267 leaves, mimeograph, with blue revision pages throughout, dated variously between 7/5/55 and 7/19/55. Pages Near Fine, wrapper Very Good with some foxing at the edges.

Martin 140.

$875





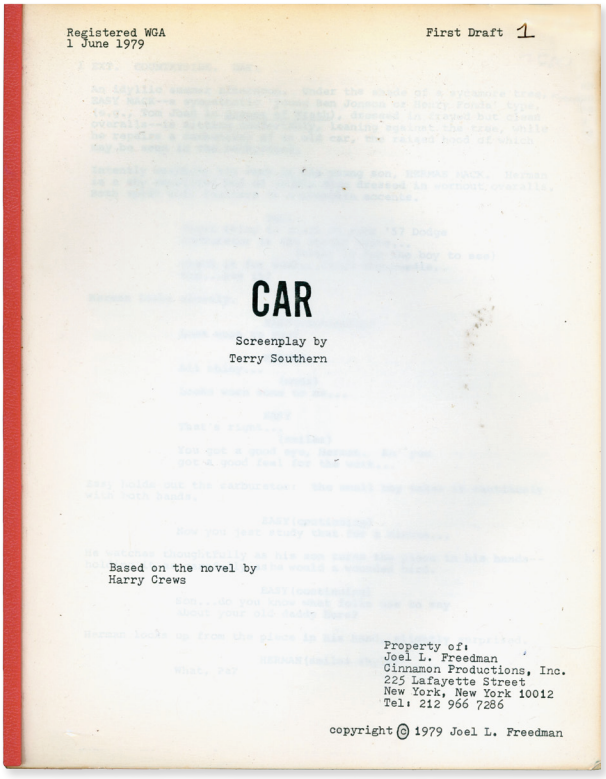
105. West, Nathanael (novel)
Waldo Salt (screenwriter)
John Schlesinger (director)
Donald Sutherland, Karen Black, Burgess Meredith, William Atherton, Geraldine Page (starring)

The Day of the Locust

Los Angeles: Paramount, 1975. Final Script for the 1975 film, based on the 1939 novel by Nathanael West. One of the most haunting and truly underrated films of the 1970s, Schlesinger's *The Day of the Locust* translates Nathanael West's masterpiece into a dark, funny, and ultimately devastating commentary on the Hollywood system and its effect on the lives and dreams of an array of characters lost in it.

Since its release, the film has come to be considered by many Donald Sutherland's finest performance, as well as a grand achievement in terms of script, cinematography, acting, and design. Nominated for two Academy Awards.

$850


Registered WGA
1 June 1979

First Draft 1

CAR

Screenplay by
Terry Southern

Based on the novel by
Harry Crews

Property of:
Joel L. Freedman
Cinnamon Productions, Inc.
225 Lafayette Street
New York, New York 10012
Tel: 212 966 7286

copyright © 1979 Joel L. Freedman

106. SOUTHERN, TERRY (SCREENWRITER) HARRY CREWS (NOVEL)

CAR

1979. A first draft of an unproduced screenplay for *Car* by Terry Southern, based on the novel by Harry Crews. Near Fine in original red binding with a clear acetate cover, dated 1 June 1979, with a property notice for Joel L. Freeman of Cinnamon Productions in New York.

Marked as First Draft, 164 pages with no corrections. Some toning to the outer edges of the cover page. This work was heretofore unknown to us, and the screenplay was apparently never optioned.

$2500

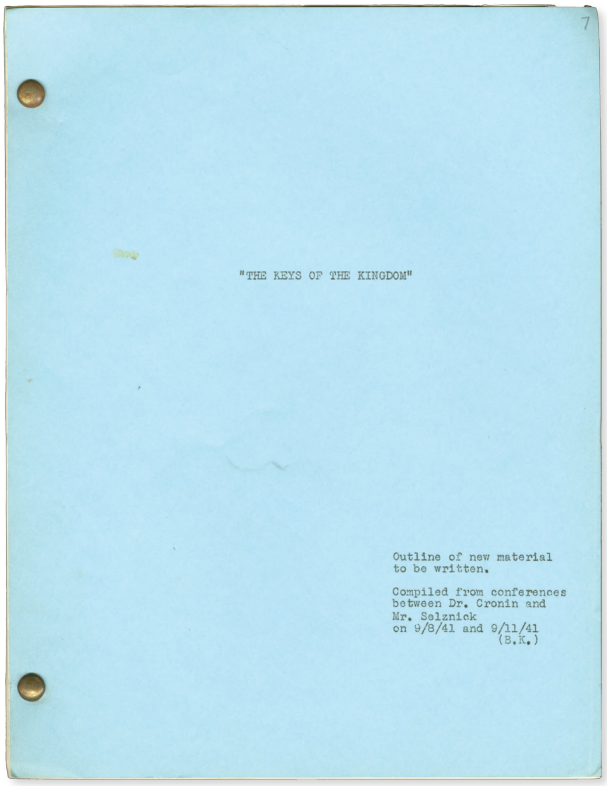
107. CRONIN, A.J. (NOVEL) JOHN M. STAHL (DIRECTOR) JOSEPH L. MANKIEWICZ (SCREENWRITER) DAVID O. SELZNICK (PRODUCER) GREGORY PECK, THOMAS MITCHELL, VINCENT PRICE, RODDY MCDOWELL, EDMUND GWENN (STARRING)

THE KEYS TO THE KINGDOM

Los Angeles: Selznick International Pictures, 1941. An early "outline of new material to be written" for the 1945 film, based on the 1941 novel by A.J. Cronin.

Basically a summary of a conference held between Selznick and Cronin discussing the adaptation of Cronin's novel, addressing conceptual issues ("Too many Catholic heavies in relation to good Catholics"), sequencing, new scenes, casting issues, etc. The resulting adaptation was a perfect preservation of Cronin's beguilingly simple story about a priest who is charged with establishing a Catholic parish among the non-Christian Chinese, enduring every form of rejection, but ultimately finding acceptance. Nominated for 4 Academy Awards.

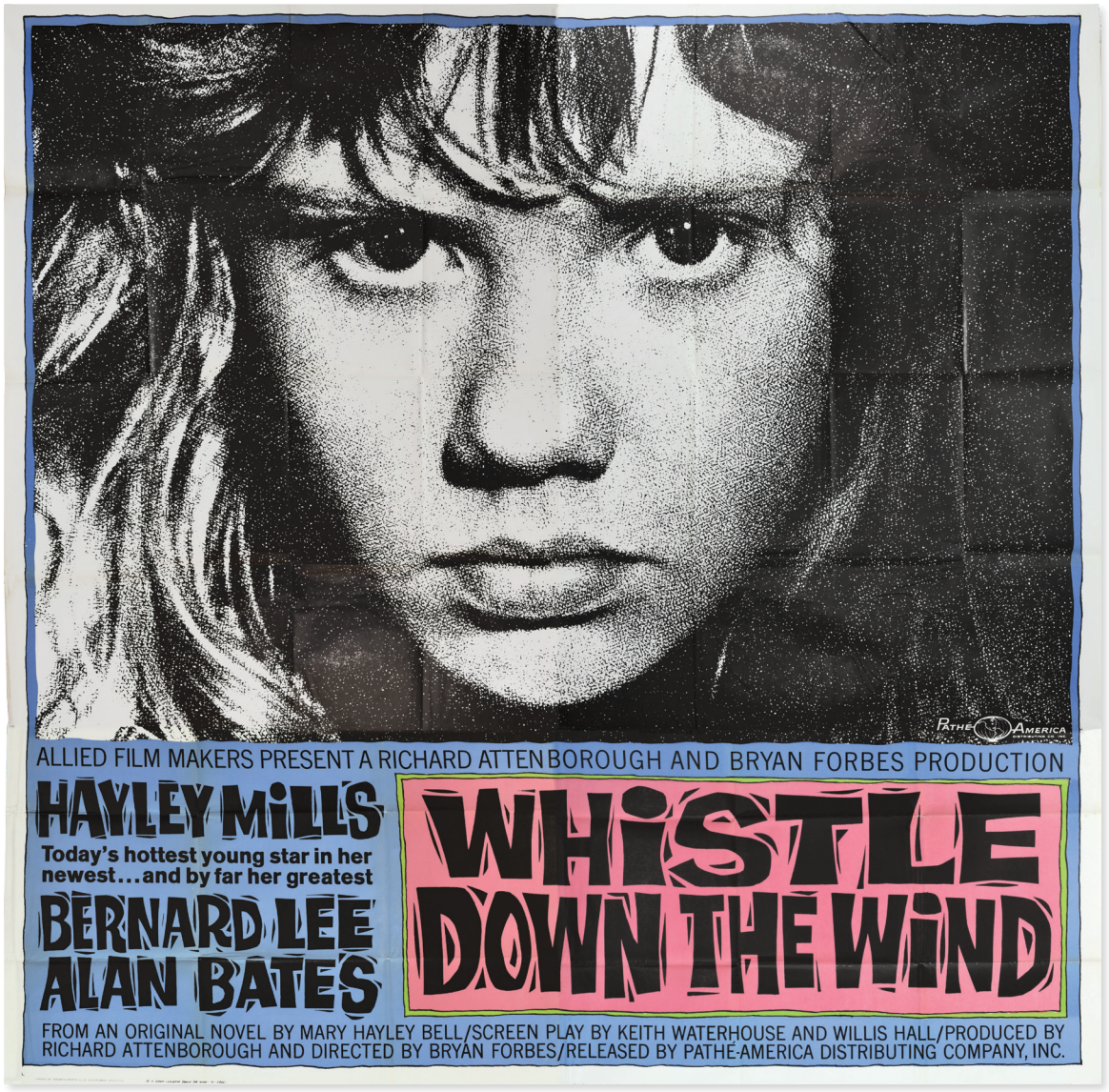
$750


7

"THE KEYS OF THE KINGDOM"

Outline of new material
to be written.

Compiled from conferences
between Dr. Cronin and
Mr. Selznick
on 9/8/41 and 9/11/41
(B.K.)



108. Bell, Mary Hayley (novel)
Bryan Forbes (director)
Bernard Lee, Alan Bates, Hayley Mills (starring)

Whistle Down the Wind

London: Beaver Films, 1961. Original six-sheet poster for the 1961 film. A classic of 1960s British cinema, based on Mary Hayley Bell's 1959 novel, featuring Ms. Bell's daughter, Hayley Mills, who would go on to become a very successful actress both as a child and an adult. Also the debut of noted British film director Bryan Forbes.

Shot in striking black-and-white widescreen format, *Whistle Down the Wind* is an allegorical story about a small group of children who discover a drifter living in a barn, and through conversational chance decide that he is Jesus. He does not dispute the fact, and rumor of his residence begins to spread throughout the town. A spectacular poster design, with Mills' arresting gaze—somewhere between innocence and corruption—as a centerpiece. 81 x 81 inches, folded, Very Good+ overall.

$850

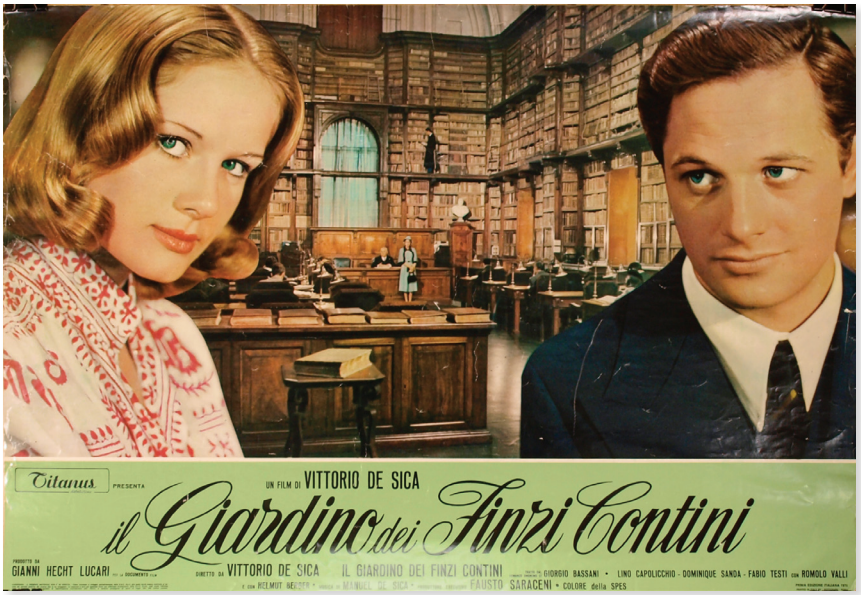
Literary

109. De Sica, Vittorio (director)
Giorgio Bassani (novel)

Il Giardino dei Finzo Cantini [The Garden of the Fitzi-Continis]

Rome: Documento Film / Cinema 5 Distributing, 1970. Original half-sheet poster for the 1970 Italian film. One of De Sica's finest achievements, a meditation on war from a perspective on the Holocaust unlike any other, about the members of a wealthy Jewish aristocracy in Italy who live a peaceful and urbane day-to-day existence in their villa, imagining themselves to be excluded from Hitler's relentless campaign. At once heartbreaking and chilling. 22 x 28 inches. Some slight even rumpling, else Near Fine.

$325



110. McMurtry, Larry (novel, screenwriter)
Peter Bogdanovich (director, screenwriter)
Jeff Bridges, Cybill Shepherd (starring)

The Last Picture Show

Culver City, CA: Columbia Pictures, 1971. Original half sheet poster for the 1971 film. One of the finest and most utterly authentic films of the 1970s, filmed on location in Larry McMurtry's hometown of Archer City, Texas, also the setting for his novel. Shot entirely at eye level in black and white, *The Last Picture Show* is a fictional document of a dying town in rural Texas, with almost none of the usual dramatic trappings of a major motion picture. The soundtrack, consisting entirely of songs by Hank Williams, comes entirely from jukeboxes and car radios.

Near Fine condition, 22 x 28 inches.

$375



111. HODGINS, ERIC
WILLIAM STEIG (ILLUSTRATIONS)

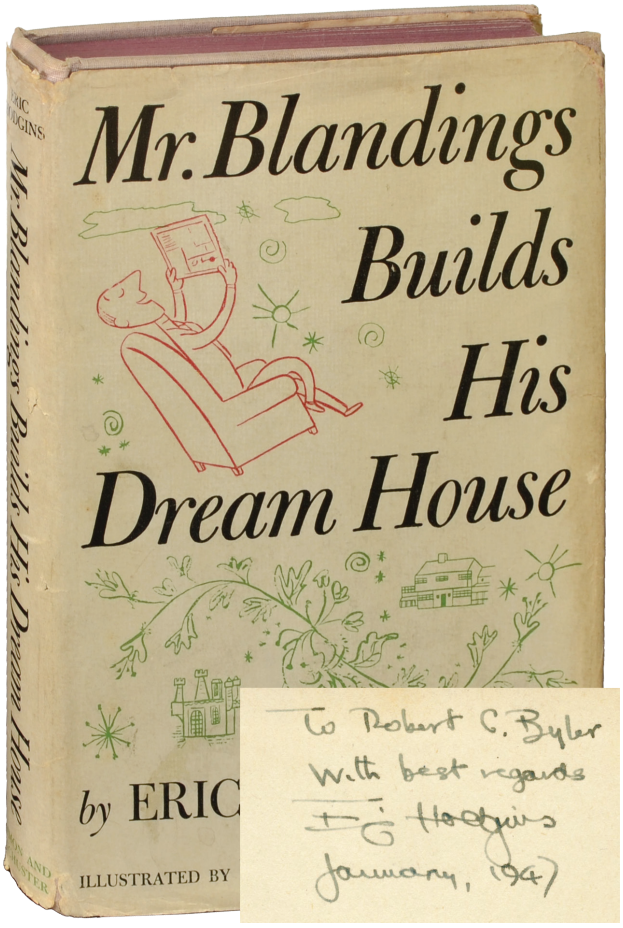
MR. BLANDINGS BUILDS HIS DREAM HOUSE

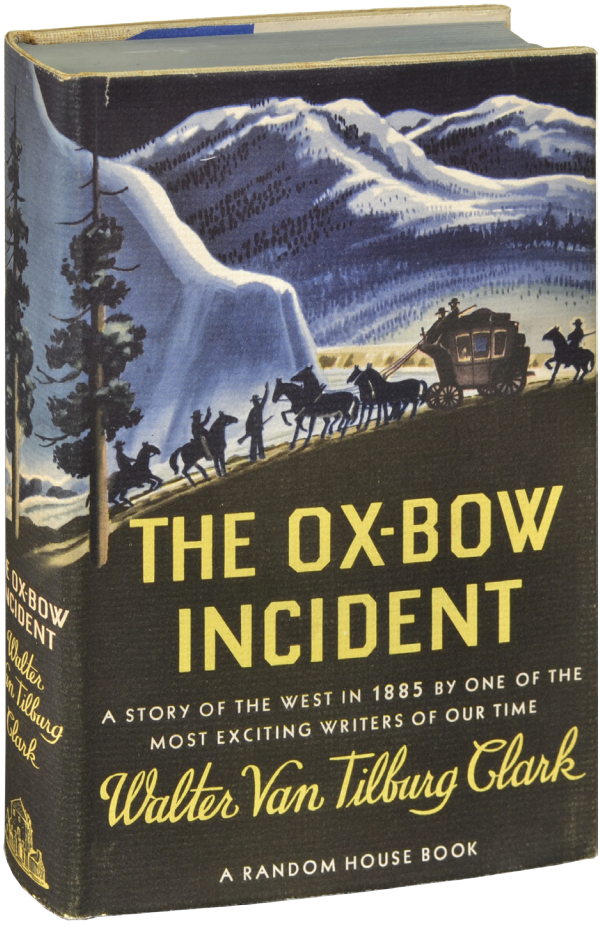
New York: Simon and Schuster, 1946. First Edition. **Inscribed by Hodgins on the front flyleaf: "To — / With best regards / Eric Hodgins / January 1947."**

Basis for the well-loved 1948 film comedy starring Cary Grant, Myrna Loy and Melvyn Douglas. Jacket design and interior illustrations by William Steig

About Near Fine in a Very Good+ dust jacket. A touch of fading to the book's sensitive purple cloth at the spine and board edges (as almost always found), spine ends and corners lightly bumped. Jacket has chipping and a few tiny closed tears at the extremities, a few light splashes to the front panel, and mild soil.

$1850





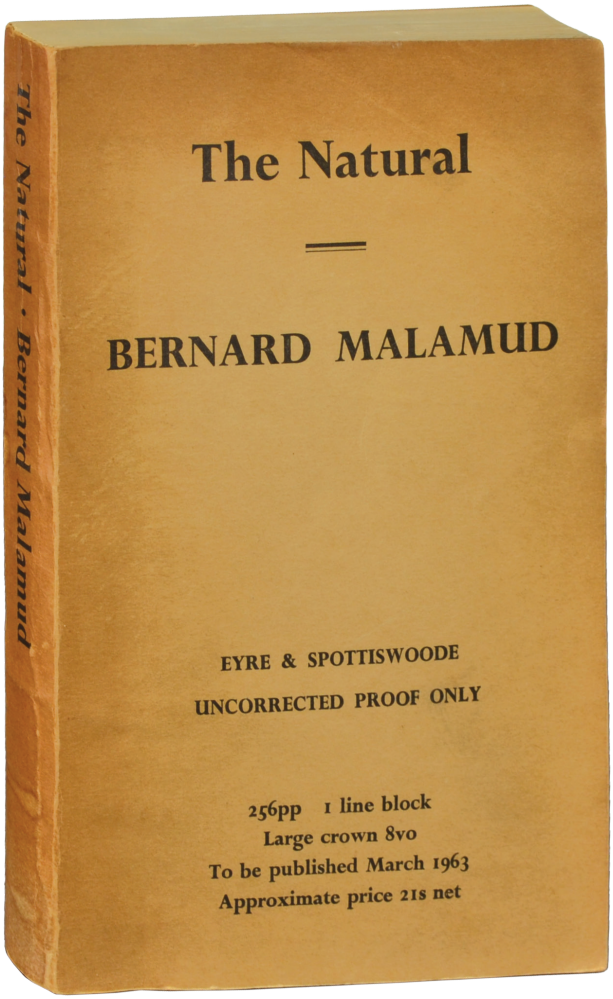
112. CLARK, WALTER VAN TILBURG

THE OX-BOW INCIDENT

New York: Random House, 1940. First Edition. Basis for the seminal 1943 film directed by William Wellman and starring Henry Fonda and Anthony Quinn.

Near Fine in a Near Fine dust jacket with the integral bookmark intact. A touch of offsetting at the front endpapers, else bright and clean. Jacket is exceptionally nice for this title, with a hint of toning and a single tiny closed tear to note. Easily the best copy we have ever encountered.

$3000



113. MALAMUD, BERNARD

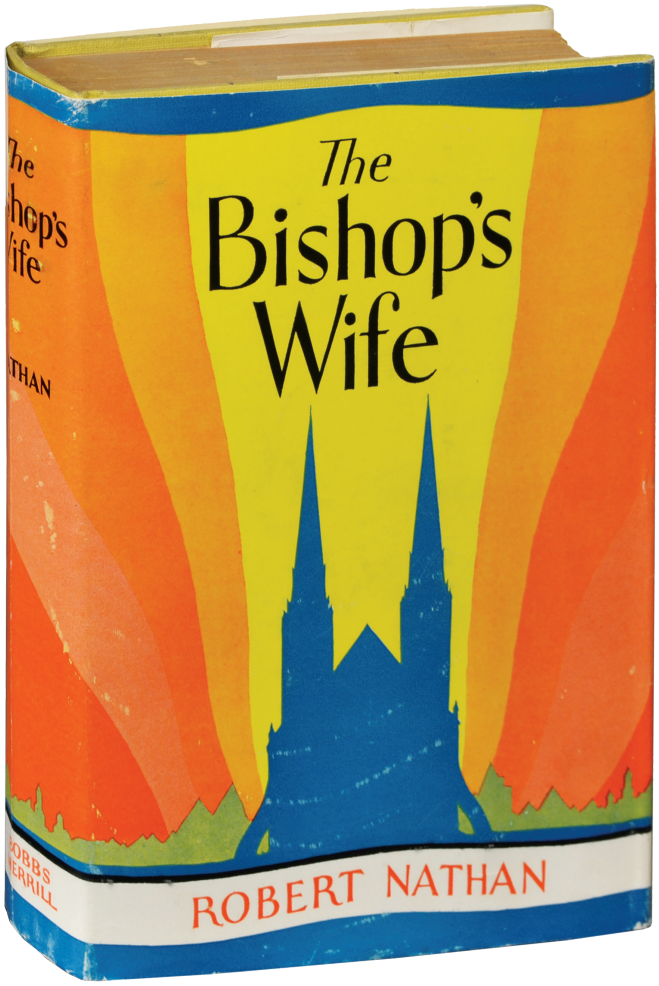
THE NATURAL

London: Eyre and Spottiswoode, 1963. Uncorrected Proof, preceding the First UK Edition. As with the first edition, this proof contains an afterword by Malamud and a 10-page glossary of baseball terms not found in the American edition. Basis for the iconic 1984 film directed by Barry Levinson and starring Robert Redford, Robert Duvall, Glenn Close and Kim Basinger.

Very Good+ in plain butcher paper wrappers as issued, with toning at the edges, a couple of faint splashes to the spine, and some production creasing to same. Rare.

McCue, p. 66. Shannon 100.

$2500



114. NATHAN, ROBERT

THE BISHOP'S WIFE

New York: Bobbs Merrill, 1928. First Edition. Near Fine in an extremely bright, about Near Fine dust jacket. Jacket has a vertical crease on the spine panel, and is lightly rubbed, but without significant wear, tearing, or loss.

An exceptional copy of an extremely scarce title in or out of jacket, basis for the 1947 film written for the screen by Robert Sherwood and starring Cary Grant, Loretta Young, and David Niven.

$1750

115. Ambler, Eric (screenwriter) Joanne Woodward, Stuart Whitman (starring)

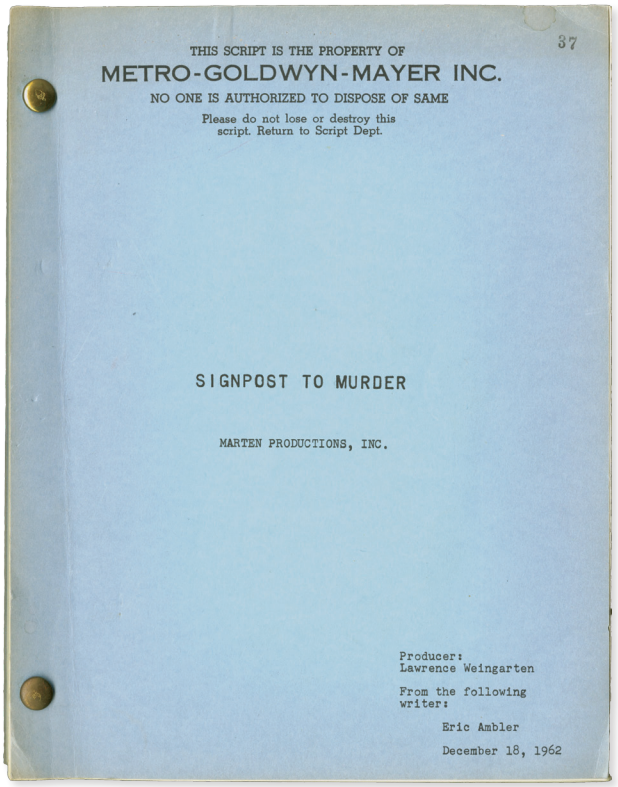
Signpost to Murder

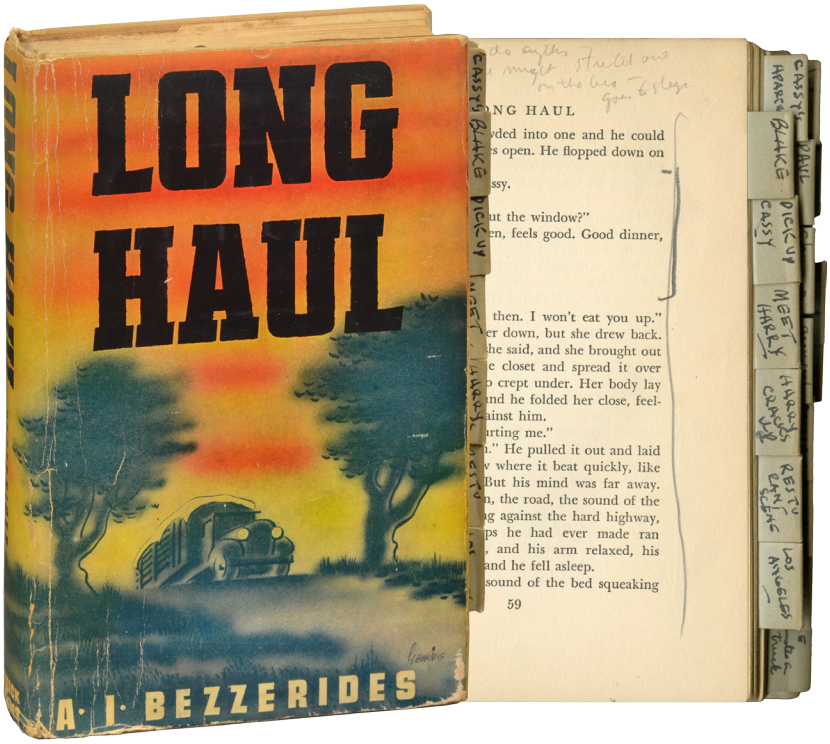
Los Angeles: Metro-Goldwyn-Mayer [MGM], 1962. Early Draft script for the 1964 film. A treatment unrecorded in IMDB, as the final rewrite and screen credit went to novelist-screenwriter Sally Benson.

A superb, unheralded 1960s thriller in which an innocent man is convicted of murder, spends 10 years in an insane asylum, and at the start of the movie escapes and takes refuge in the home of a married woman whose husband is first thought to be traveling on business, but then turns up dead.

Light blue studio wrappers, front wrapper dated December 18, 1962, with credits for screenwriter Ambler and producer Weingarten. 137 leaves, mimeograph on eye-rest green stock. Pages Near Fine, wrapper about Near Fine, bound with two gold brads.

$1250





Screenwriter Jerry Wald's Working Copy

116. Bezzerides, A.I.

Long Haul

New York: Carrick and Evans, 1938. First Edition. **Screenwriter Jerry Wald's working copy, used in the earliest stages of develoment for the 1940 Raoul Walsh film starring Humphrey Bogart and George Raft.** 19 tabs at the page fore-edges, all with holograph headers, dividing the book into sections that served for the development of the script. Wald's holograph pencil notations are present on nearly every page.

Bezzerides' important first book, which led to the making of said film, which led to the author's own extremely successful and consistently impressive screenwriting career in the American film studios.

Good to Very Good in a Very Good jacket, jacket flaps once taped to pastedowns, general wear and use, as one would expect.

$4750

Lee Marvin

117. Chayefsky, Paddy (screenwriter)
Alan Jay Lerner (play, screenwriter)
Lee Marvin, Clint Eastwood, Jean Seberg (starring)
Nelson Riddle (composer)

Paint Your Wagon

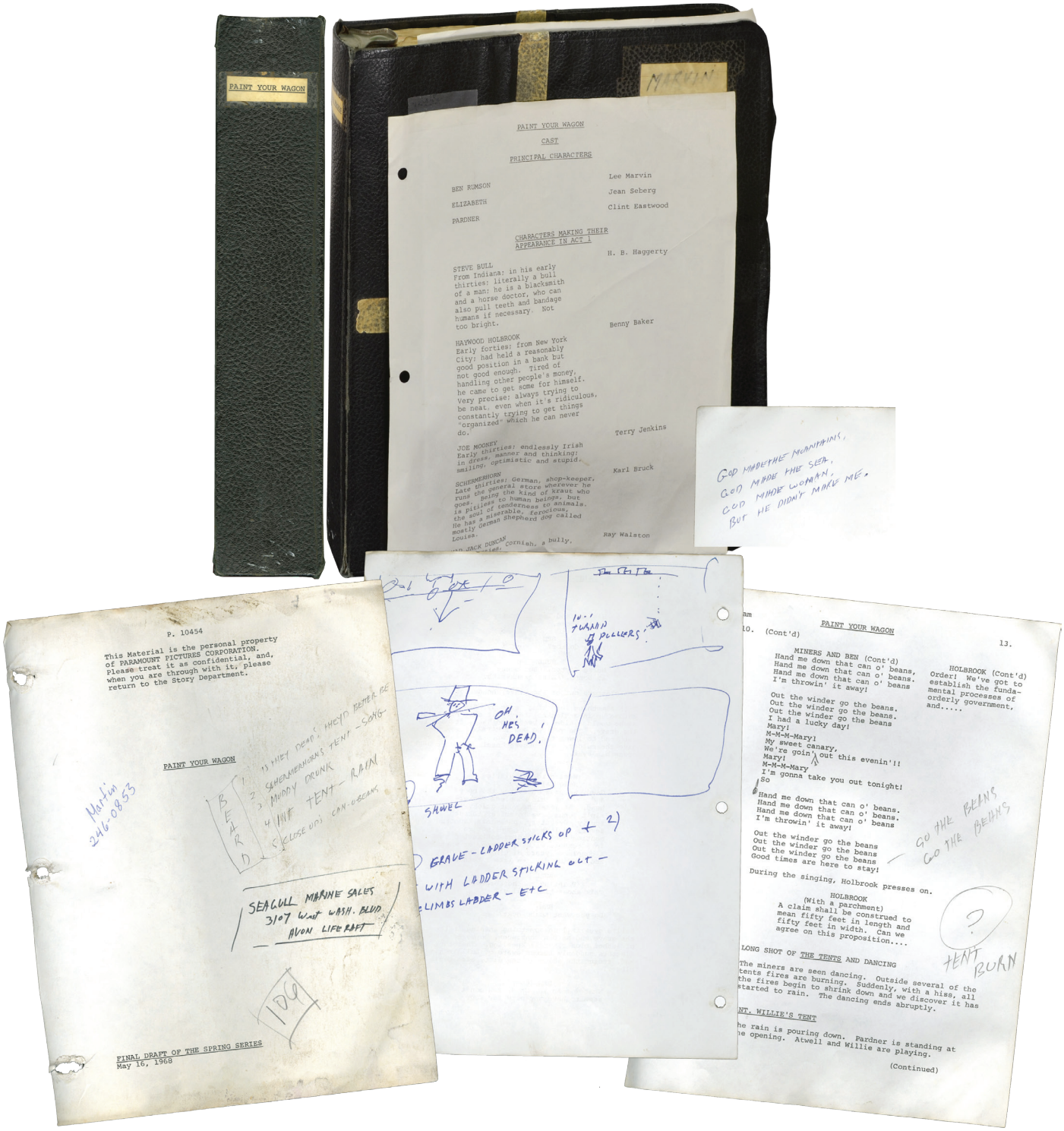
Los Angeles: Paramount Pictures / The Malapaso Company, 1968. Final shooting script for the 1969 film. Actor Lee Marvin's working copy, with numerous holograph notations in pencil and ink throughout. Marvin's notes provide insight into his character of Ben Rumson in one of the strangest and, in its way, most ambitious Westerns ever made. Lyrics for all the songs are present in the script, with Marvin's notations present on his numbers.

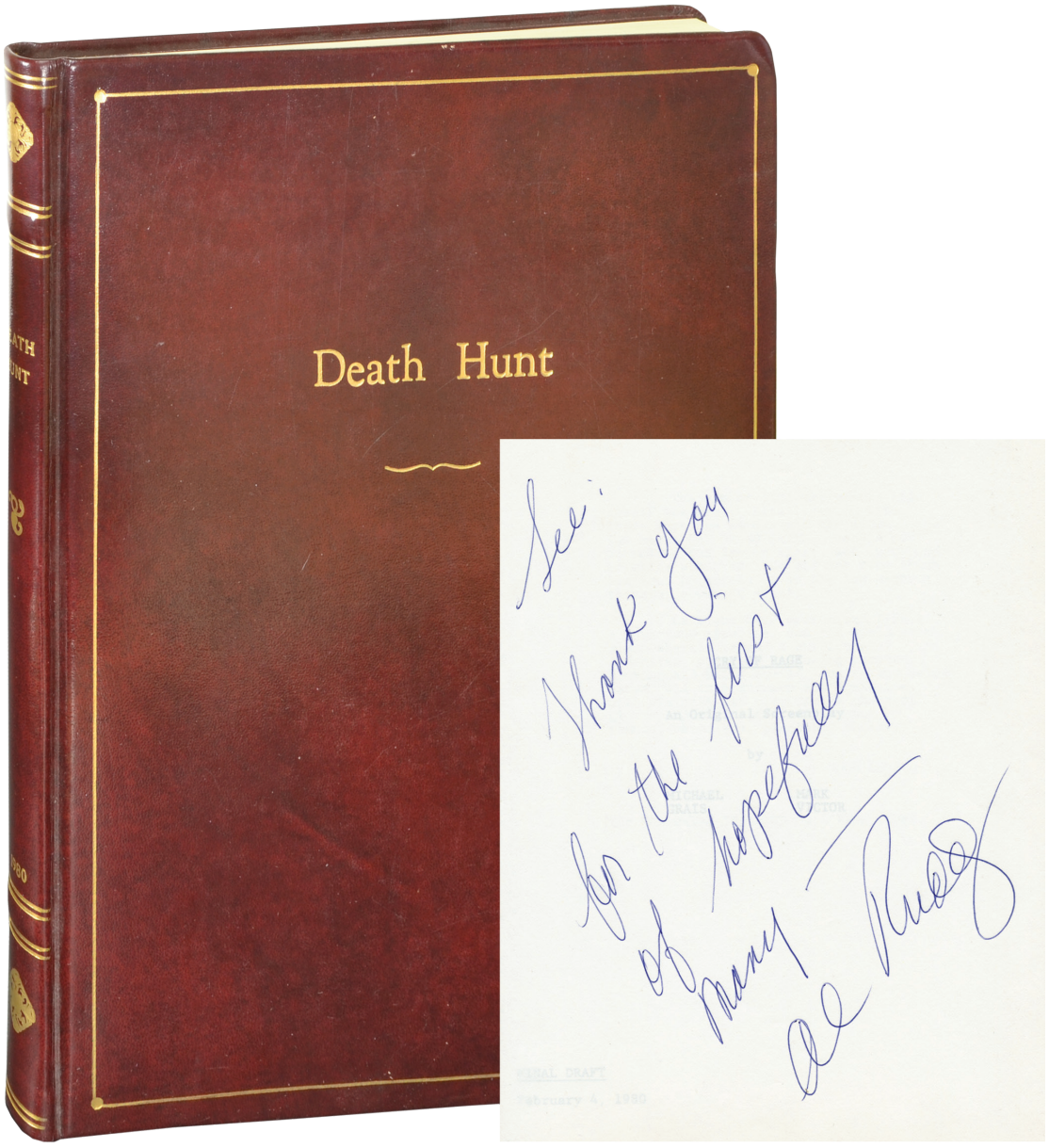
Marvin gave up a chance to be in Peckinpah's *The Wild Bunch* in order to make this film, for which he was paid $1 million (a formidable fee in 1968). After the Lerner and Loewe musical debuted on Broadway, Paramount put an estimated $20 million into the production, for which Lerner and Andre Previn wrote an additional five songs. In the film, Jean Seberg portrays a woman sold to Marvin and Eastwood by a Mormon. She subsequently demands equal rights for her gender and chooses to live with both men. With assistance from The Nitty Gritty Dirt Band, the trio attempt something like a heist by tunneling underneath a gold dust boomtown, while working their way through 13 songs.

Paint Your Wagon was one of the last widescreen Technicolor musicals, and one of playwright Paddy Chayesfsky's lesser-known adaptations. Chayefsky was decidedly Kubrick-esque in his output over the years, and chose his projects carefully. Compared to *The Americanization of Emily* (1964), *The Hospital* (1971), *Network* (1976), and *Altered States* (1980), this project today stands out as nearly experimental. Script housed in Marvin's original three-ring binder, lacking the original wrappers. Noted as FINAL DRAFT OF THE SPRING SERIES on the front wrapper and dated May 16, 1968. 6 preliminary pages devoted to cast descriptions and a musical synopsis. From the estate of Lee Marvin.

$6750

Lee Marvin


PAINT YOUR WAGON
MARVIN
PAINT YOUR WAGON
CAST
PRINCIPAL CHARACTERS
BEN RUMSON — Lee Marvin
ELIZABETH — Jean Seberg
PARDNER — Clint Eastwood
CHARACTERS MAKING THEIR APPEARANCE IN ACT I
STEVE BULL — H. B. Haggerty
HAYWOOD HOLBROOK — Benny Baker
JOE MOONEY — Terry Jenkins
SCHERMERHORN — Karl Bruck
Ray Walston
GOD MADE THE MOUNTAINS,
GOD MADE THE SEA,
GOD MADE WOMAN,
BUT HE DIDN'T MAKE ME.
P. 10454
This Material is the personal property of PARAMOUNT PICTURES CORPORATION. Please treat it as Confidential, and, when you are through with it, please return to the Story Department.
PAINT YOUR WAGON
Martin 246-0853
BEARD
SEAGULL MARINE SALES
3107 West WASH. BLVD
AVON LIFE RAFT
109
FINAL DRAFT OF THE SPRING SERIES
May 16, 1968
SHOWER
OH, HE'S DEAD!
GRAVE - LADDER STICKS UP + 2)
WITH LADDER STICKING OUT -
LIMBS LADDER - ETC
PAINT YOUR WAGON
13.
MINERS AND BEN (Cont'd)
Hand me down that can o' beans,
Hand me down that can o' beans.
Hand me down that can o' beans
I'm throwin' it away!
Out the winder go the beans.
Out the winder go the beans.
Out the winder go the beans
I had a lucky day!
Mary!
M-M-M-Mary!
My sweet canary,
We're goin' out this evenin'!!
Mary!
M-M-M-Mary
I'm gonna take you out tonight!
So
Hand me down that can o' beans.
Hand me down that can o' beans.
Hand me down that can o' beans
I'm throwin' it away!
Out the winder go the beans
Out the winder go the beans
Out the winder go the beans
Good times are here to stay!
During the singing, Holbrook presses on.
HOLBROOK
(With a parchment)
A claim shall be construed to mean fifty feet in length and fifty feet in width. Can we agree on this proposition....
HOLBROOK (Cont'd)
Order! We've got to establish the fundamental processes of orderly government, and.....
GO THE BEANS
GO THE BEANS
?
TENT BURN
LONG SHOT OF THE TENTS AND DANCING
The miners are seen dancing. Outside several of the tents fires are burning. Suddenly, with a hiss, all the fires begin to shrink down and we discover it has started to rain. The dancing ends abruptly.
INT. WILLIE'S TENT
The rain is pouring down. Pardner is standing at the opening. Atwell and Willie are playing.
(Continued)



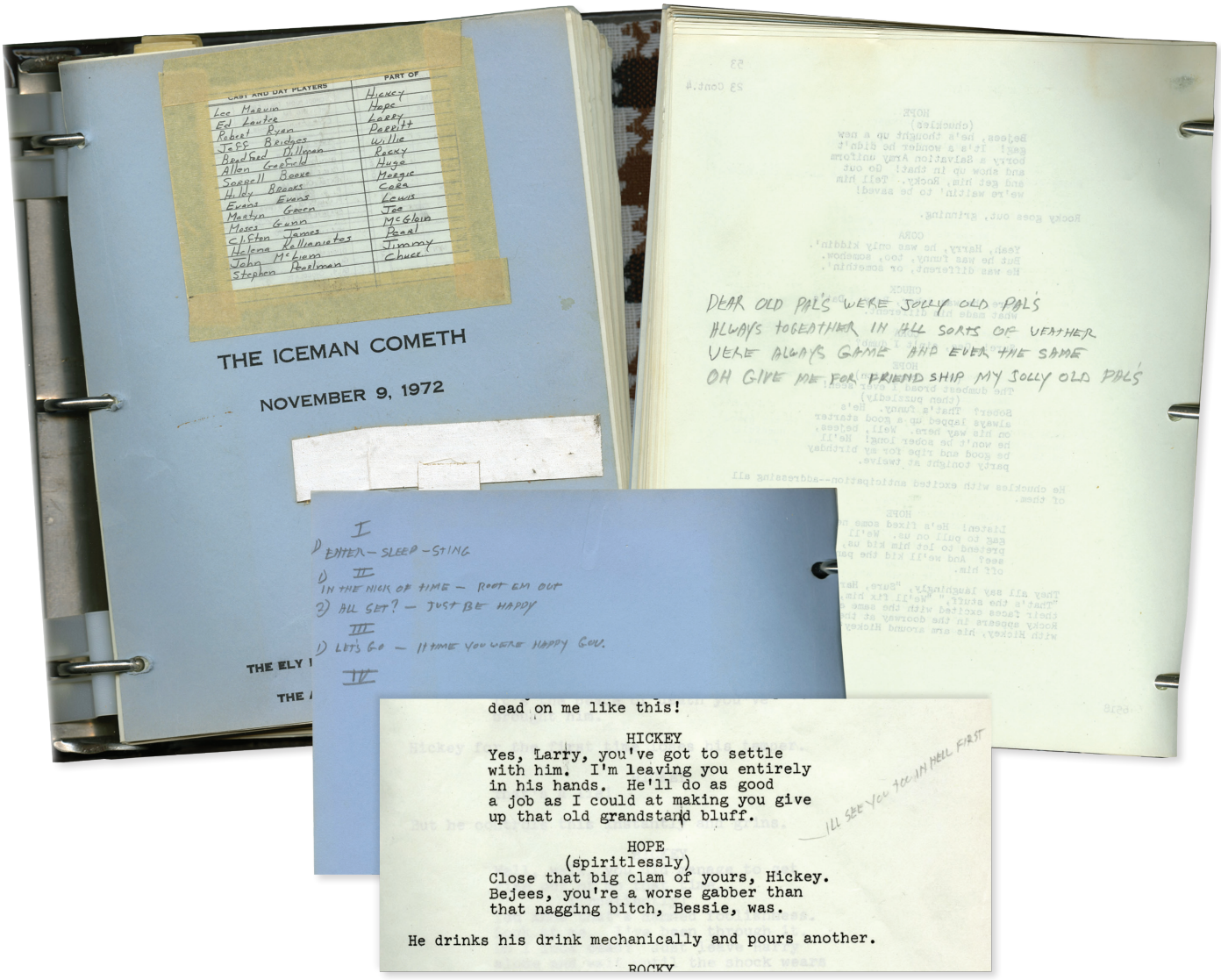
118. Hunt, Peter (director)
Lee Marvin, Charles Bronson, Angie Dickinson (starring)

Death Hunt

Los Angeles: Twentieth Century-Fox, 1981. Final shooting script for the 1981 film *Death Hunt,* directed by Peter Hunt and starring Charles Bronson and Lee Marvin. **Lee Marvin's leatherbound presentation copy, with Marvin's name in gilt at the bottom right corner of the front board, and is inscribed on the first blank by producer Albert S. Ruddy: "Lee / Thank you for the first of hopefully many / Al Ruddy."**

A terrific thriller set in the 1930s, wherein Canadian Mountie Lee Marvin is assigned to track down accused murderer and experienced wilderness trapper Bronson in the high passes of the Canadian Rockies. From the estate of Lee Marvin.

$2000



119. O'Neill, Eugene (play)
John Frankenheimer (director)
Lee Marvin, Fredric March, Robert Ryan, Jeff Bridges (starring)

The Iceman Cometh

New York: The American Film Theatre, 1972. Final script for the 1973 film, based on the 1939 play by Eugene O'Neill. Lee Marvin's working copy, with his notations throughout, housed in a custom binder he used for a television movie two years earlier (*The Changing Scene*).

Frankenheimer's vision of the Eugene O'Neill classic play was a determined update to Sidney Lumet's 1960 television "playhouse" adaptation, a solid four hours in length, with wild close-ups and with all the cinematic intensity that could be afforded to a story that takes place entirely in the same desultory Greenwich Village saloon. A key adaptation, in which Marvin replaced an ailing Jason Robards as Hickey, the character who essentially represents Death.
From the estate of Lee Marvin.

$4250



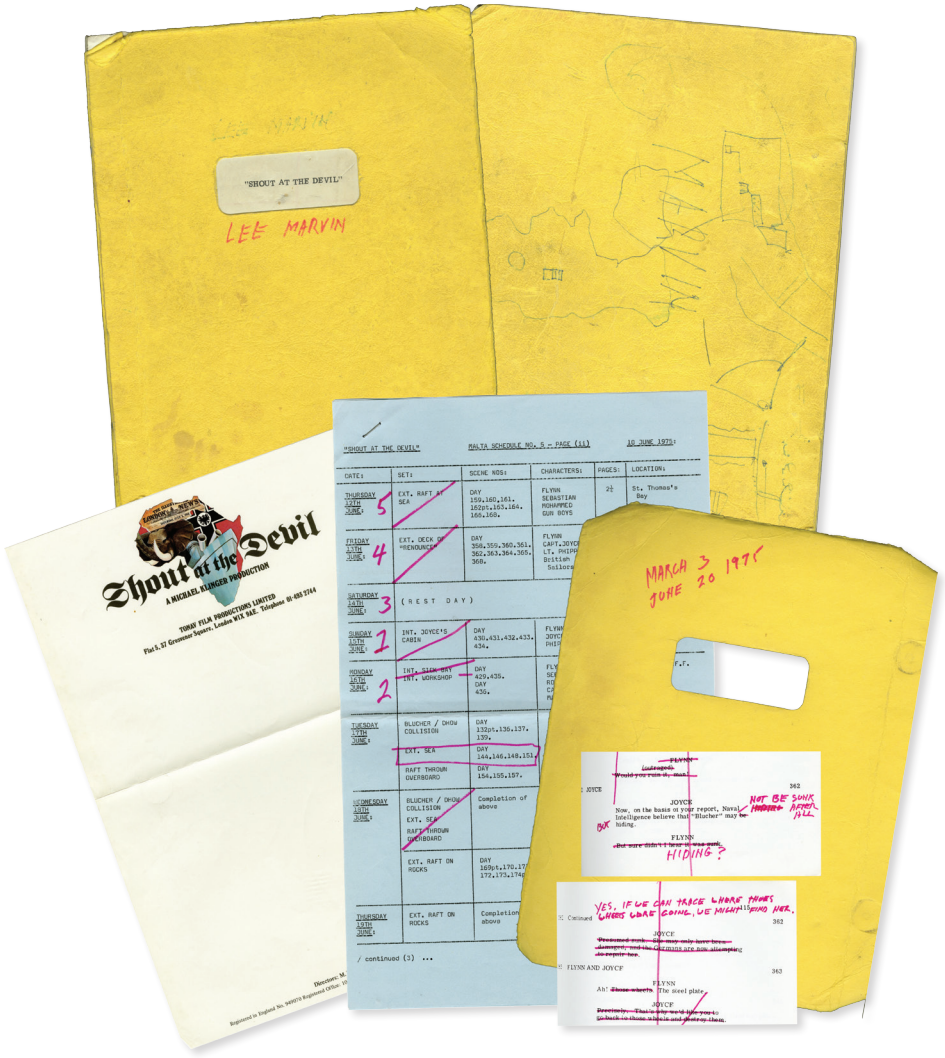
120. SMITH, MARTIN CRUZ (NOVEL)
DENNIS POTTER (SCREENWRITER)
MICHAEL APTED (DIRECTOR)
LEE MARVIN, WILLIAM HURT, BRIAN DENNEHY (STARRING)

GORKY PARK

Los Angeles: Eagle Associates / Orion Pictures, 1983. Third Draft script (and Final Shooting script) for the 1983 film, *Gorky Park*, based on the 1981 novel by Martin Cruz Smith. Lee Marvin's leatherbound presentation copy from director Michael Apted and producer Howard W. Koch, Jr., and includes two notable pieces of associated ephemera: (a) a Typed Letter Signed from Apted, Koch, and producer Gene Kirkwood on production stationery for the film, reading "Dear Lee / Please accept this gift as a momento [sic] of the time we all spent together on GORKY PARK," and (b) an attractive greeting card from Apted and Koch, with a note in holograph ink referring to the shooting location for the film, which reads, "Welcome to Moscow! We're glad you're here! / Best / Howard and Michael." On the rear of the envelope is a holograph pencil notation in Marvin's hand reading, "From Howard Koch upon arrival in Finland." And accordingly, the shooting location for the film was Finland, not Moscow, as glasnost had not yet taken effect.

In the film, a very faithful rendering of Cruz-Smith's Cold War novel, Marvin plays an Armand Hammer-style American businessman who is playing hell with Soviet police inspector William Hurt in a mystery that is not so much a "whodunit" as a "whydunit." An underrated and appropriately bleak entry in the Cold War cinema genre by the versatile director Apted. From the estate of Lee Marvin.

$2750



121. SMITH, WILBUR (NOVEL, SCREENWRITER)
ALASTAIR REID (SCREENWRITER)
LEE MARVIN, ROGER MOORE, IAN HOLM (STARRING)
PETER HUNT (DIRECTOR)

SHOUT AT THE DEVIL

London: Tonav Film Production, Ltd. / American International Pictures (AIP), 1974. Final script for the 1976 British film, based on the 1968 novel by Wilbur Smith, who also co-wrote the screenplay along with noted Scottish poet and scholar Alastair Reid. Lee Marvin's working copy, with his name in holograph red ink on the front wrapper and his notations throughout. Laid in is a shooting schedule for Malta dated June 10, 1975 and a blank piece of full-color stationery printed especially for the film. The stationery bears an interesting notation at the footer that Michael and Tony Klinger, the film's producers, are also the directors, indicating the Peter Hunt's involvement came later.

An epic World War I action-adventure film, in which the witty and sophisticated Roger Moore teams with the drunken and Irish Marvin to blow up a German battleship that has been hidden away for repairs in Southeast Africa.
From the estate of Lee Marvin.

$3750

W. Somerset Maugham

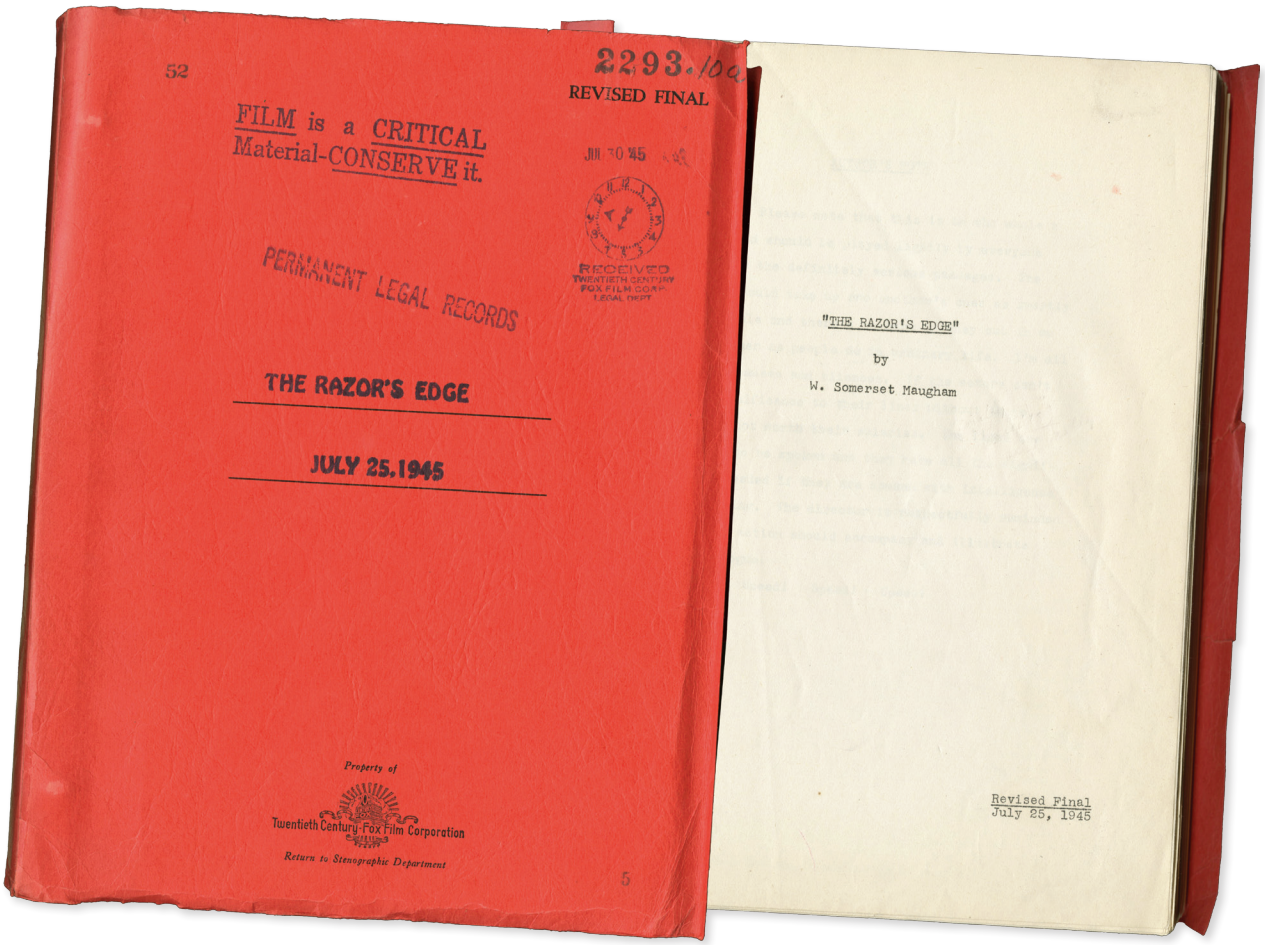
122. Maugham, W. Somerset (screenwriter)
Tyrone Power (starring)

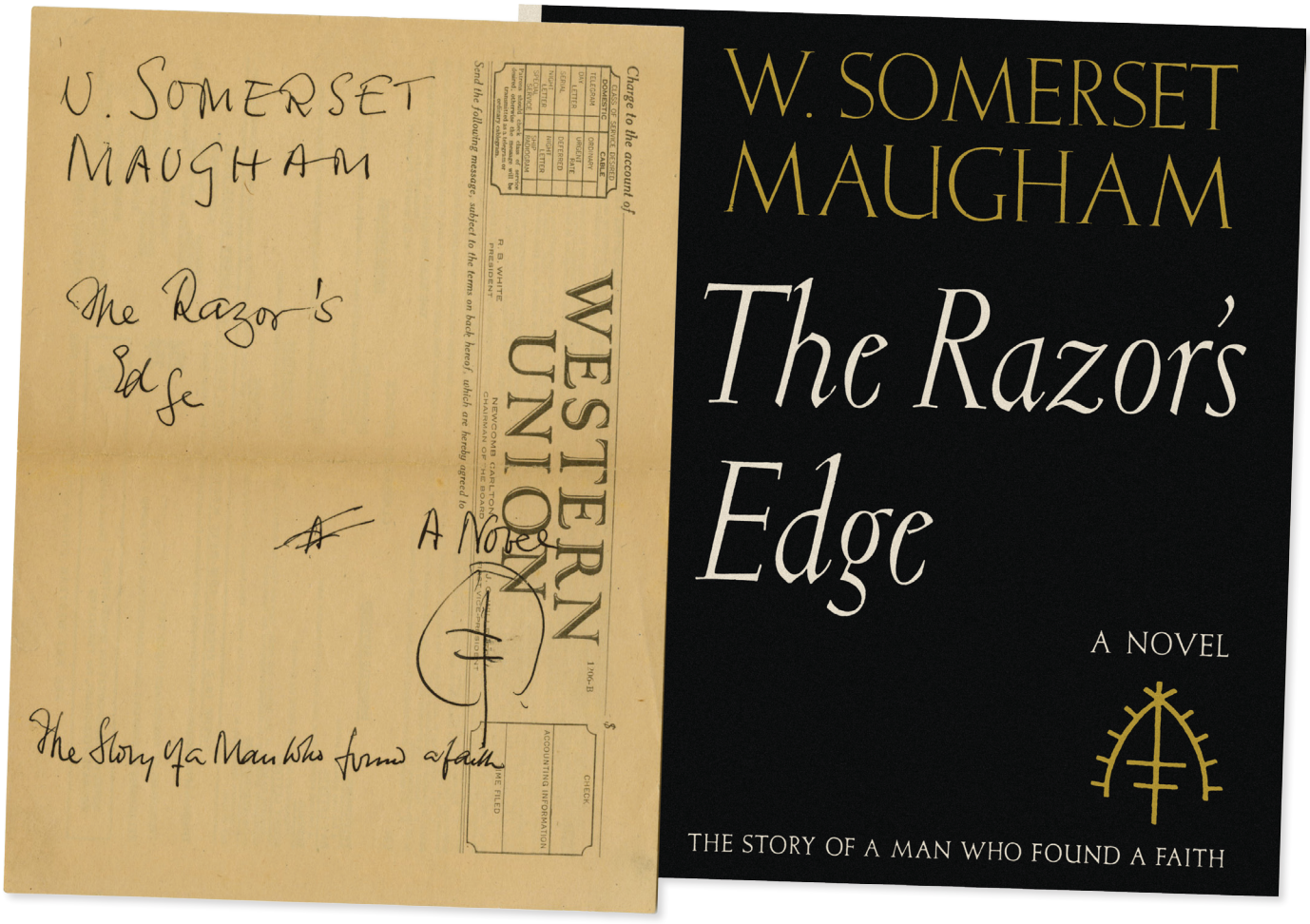
The Razor's Edge

Los Angeles: Twentieth Century-Fox, 1945. Early Draft script for the 1946 film. Maugham's solely-authored screen adaptation of his most famous novel, commissioned in mid-1945 by the film's original director, George Cukor, who was unhappy with Lamar Trotti's draft. Filming was delayed until March 1946 so that Tyrone Power, who was in military service until that time, could play the lead role. Cukor was replaced Edmund Goulding due to the resulting schedule conflicts, and Trotti ultimately returned to rewrite the script and was given final screen credit. It has never been known how much of Maugham's version was used, and to our knowledge copies of the Maugham script are rare, with only one noted in the UCLA archives. At 180 pages, this script represents roughly a 3-hour film, whereas the finished version ran 145 minutes.

Maugham's only screenplay apart from an uncredited adaptation of the 1946 film noir, *Somewhere in the Night* and an anthology of his short stories, *Trio,* made in the UK in 1950 by Ken Annakin. Included with the script is a photographically reproduced copy of Trotti's March 1946 rewrite for comparison purposes. Winner of the Academy Award for Best Supporting Actress (Anne Baxter), and nominated for three others, including Best Picture.

$6750





123. Maugham, W. Somerset

Author's holograph ink sketch for the design of the jacket for *The Razor's Edge*

London: Heinemann, 1944. W. Somerset Maugham's holograph ink sketch showing his jacket design concept for the American edition of his greatest novel, *The Razor's Edge,* executed in holograph black ink on a blank Western Union telegram form. Remarkably, the design, a somewhat more elaborate version of the stark UK jacket, was not only considered by the publisher but followed pretty much to the letter. A striking piece of ephemera demonstrating that the author's intentions for the book were honored from the text to the jacket itself, including his signature Moroccan symbol, used on nearly all his books, including reprints, and an interesting example of a major author's notion of self-representation.

In his partially autobiographical book, *The Summing Up,* Maugham wrote of the symbol: "I think my father had a romantic mind. He took it into his head to build a house to live in during the summer. He bought a piece of land on the top of a hill at Suresnes. The view was splendid over the plain, and in the distance was Paris. There was a road down to the river and by the river lay a little village. It was to be like a villa on the Bosphrous and on the top flow it was surrounded by loggias. I used to go down with him every Sunday by the Seine on a bateaumouche to see how it was getting on. When the roof was on, my father began to finish it by buying a pair of antique fire irons. He ordered a great quantity of glass on which he had engraved a sign against the Evil Eye which he had found in Morocco and which the reader may see on the cover of this book. It was a white house and the shutters were painted red. The garden was laid out. The rooms were furnished and then my father died."

Near Fine, 6 x 8.25 inches.

$3500

With holograph corrections by screenwriter Herman J. Mankiewicz

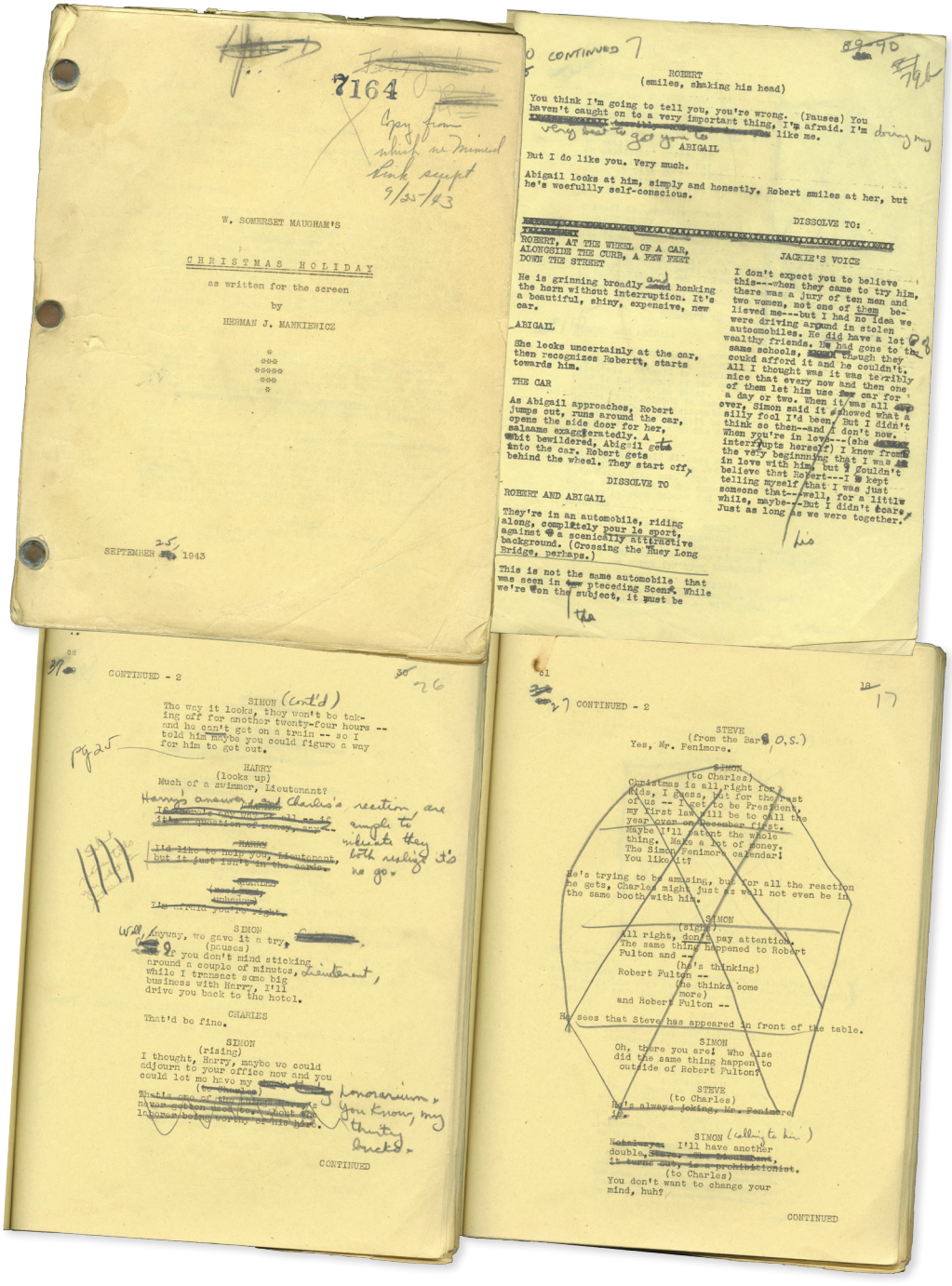
124. Maugham, W. Somerset (novel)
Herman J. Mankiewicz (screenwriter)
Robert Siodmak (director)

Christmas Holiday

Universal City, CA: Universal Pictures, 1943. Final script for the 1944 film noir, based on the 1939 novel by W. Somerset Maugham. The final draft submitted by screenwriter Herman J. Mankiewicz, incomplete, with profuse holograph corrections throughout, with inserted ribbon copy typescript leaves (also corrected), and a notation on the front wrapper: "Copy from which we mimeod white script. 9/25/43."

One of the most important early noirs, with a rich, sophisticated adaptation by Mankiewicz from Maugham's novel, shot in heavy noir style by Siodmak in a way that would inform many of the films in the style that would follow, and featuring remarkable performances against type by two actors known more for their work in musicals, Deanna Durbin and Gene Kelly. Selby 66. Selby and Ward, pp. 58–59.

$2500



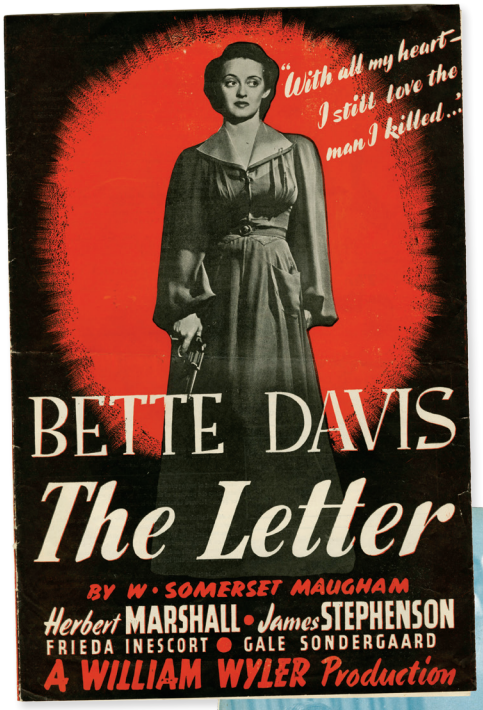


125. Maugham, W. Somerset

Ashenden: or The British Agent

London: William Heinemann, 1928. First UK Edition (and correct first). Very Good+ in a Near Fine dust jacket. Light shelfwear, spine slightly faded, a faint owner name on the front flyleaf, and light scattered foxing throughout. One of the best examples of the jacket we have seen, with just a hint of rubbing, two short closed tears and one very small chip at one corner. A cornerstone of espionage fiction, based on the author's experiences as a British agent, and source for the 1936 film, *Secret Agent,* directed by Alfred Hitchcock and starring Peter Lorre and John Gielgud. Haycraft Queen Cornerstone and Queen's Quorum. An exceptional copy.

$6500





126. Maugham, W. Somerset (story)
William Wyler (director)
Bette Davis (starring)

The Letter / Of Human Bondage

Los Angeles and Burbank: RKO Radio Pictures / Warner Brothers, 1934, 1940. Original UK pressbooks for the 1934 film and the 1940 film noir, both key roles for actress Bette Davis. *Of Human Bondage,* based on the 1915 novel by Maugham, is 6 pages, 9 x 12 inches, rectos only.

The Letter, based on a story by Maugham originally published in the 1926 collection, *The Casuarina Tree,* is a 6-panel fold-out, 10 x 15 inches.

Both pressbooks Near Fine.

Neibaur 615. Selby 231.

$625

Music

127. Clarke, Shirley (director)
Jackie MacLean, Roscoe Lee Brown, The Freddie Redd Quartet (starring)

The Connection

New York: Films Around the World, 1962. Original British Quad poster for the 1962 film, which along with many other independent international features from the same era debuted at the Academy Cinema on Oxford Street in London. Precedes the wide-release poster in Nourmand's *Film Posters of the 60s,* which adds a review blurb.

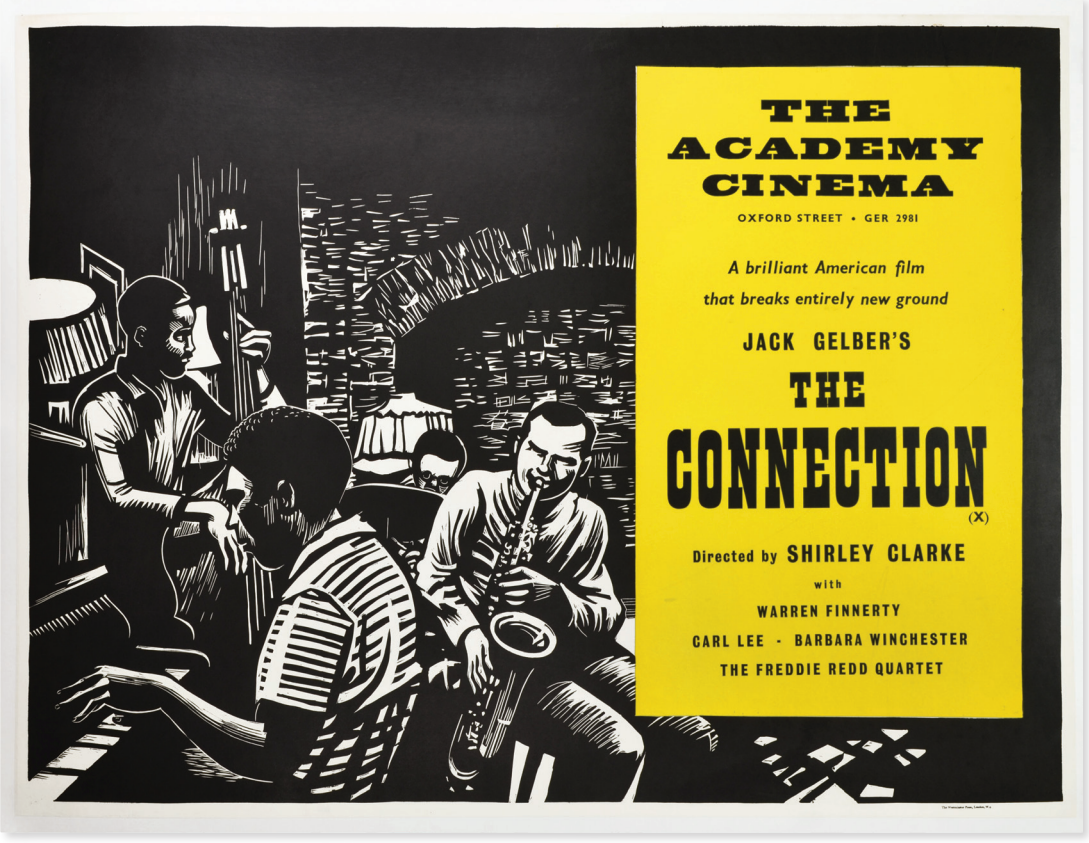
An important artifact of underground cinema in New York from many perspectives. A key document in the history of American jazz, made at the height of the American scene, an evocative portrait of the Beat era, one of the few serious films made about African-Americans in the 1960s, and one of a handful of releases from that time to be directed by a woman.

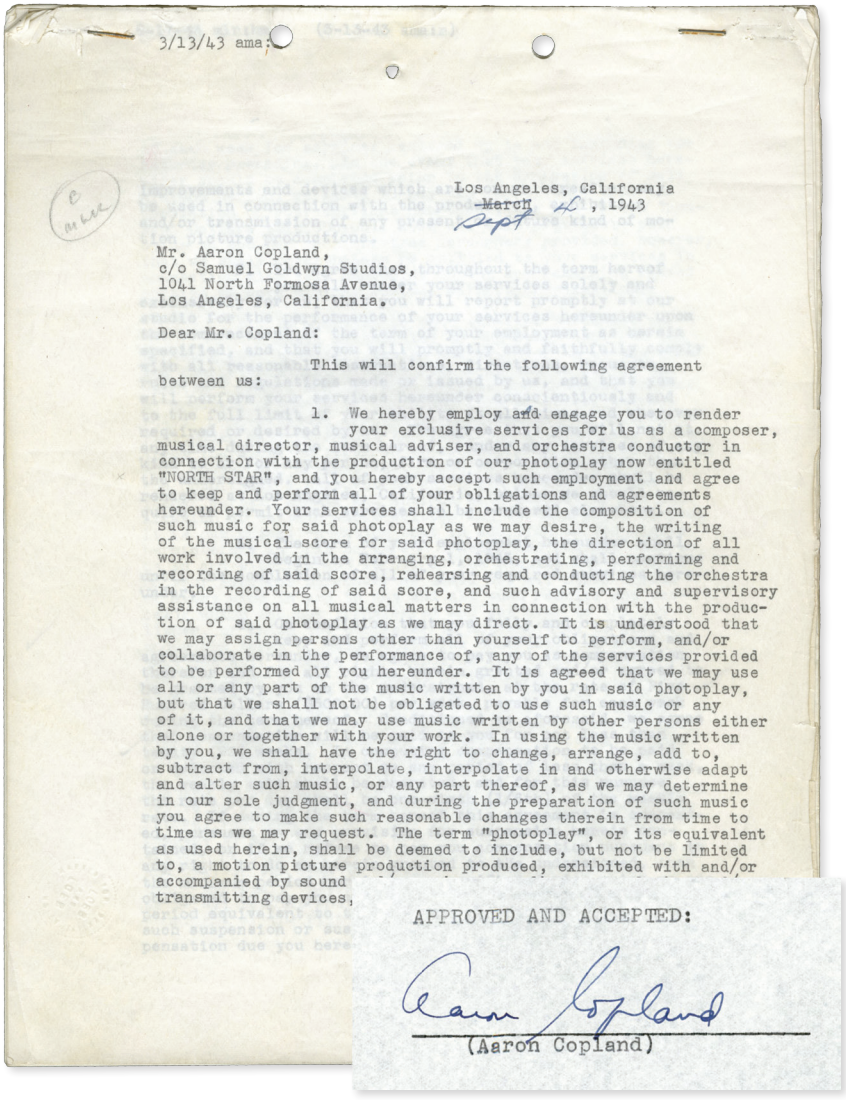
Shirley Clarke was principally a documentary filmmaker, whose work included the semi-documentary *The Cool World,* the first film to have been produced by Frederick Wiseman. Clarke applied a *cinema verite* style to *The Connection* by filming musicians in their actual homes, basements, clubs, and street corners (but mostly basements), and depicting heroin addiction as a norm rather than a horrific dilemma. Austere and hard, shot with extremely long takes in one-room settings, the film's story is very simple: a group of jazz musicians waiting for "the connection" (i.e., heroin delivery) in a desultory apartment.

Featured are performances by members of jazz musician Freddie Redd's band (Redd wrote the soundtrack), including legendary alto saxophonist Jackie McLean's only dramatic work and the debut of noted African-American actor-narrator Roscoe Lee Brown.

Nournamd, p. 40.

$3750





3/13/43 ama

Los Angeles, California
~~March~~ Sept 4, 1943

Mr. Aaron Copland,
c/o Samuel Goldwyn Studios,
1041 North Formosa Avenue,
Los Angeles, California.

Dear Mr. Copland:

This will confirm the following agreement between us:

1. We hereby employ and engage you to render your exclusive services for us as a composer, musical director, musical adviser, and orchestra conductor in connection with the production of our photoplay now entitled "NORTH STAR", and you hereby accept such employment and agree to keep and perform all of your obligations and agreements hereunder. Your services shall include the composition of such music for said photoplay as we may desire, the writing of the musical score for said photoplay, the direction of all work involved in the arranging, orchestrating, performing and recording of said score, rehearsing and conducting the orchestra in the recording of said score, and such advisory and supervisory assistance on all musical matters in connection with the production of said photoplay as we may direct. It is understood that we may assign persons other than yourself to perform, and/or collaborate in the performance of, any of the services provided to be performed by you hereunder. It is agreed that we may use all or any part of the music written by you in said photoplay, but that we shall not be obligated to use such music or any of it, and that we may use music written by other persons either alone or together with your work. In using the music written by you, we shall have the right to change, arrange, add to, subtract from, interpolate, interpolate in and otherwise adapt and alter such music, or any part thereof, as we may determine in our sole judgment, and during the preparation of such music you agree to make such reasonable changes therein from time to time as we may request. The term "photoplay", or its equivalent as used herein, shall be deemed to include, but not be limited to, a motion picture production produced, exhibited with and/or accompanied by sound
transmitting devices,

APPROVED AND ACCEPTED:

Aaron Copland

(Aaron Copland)

128. Copland, Aaron

Signed contract with Samuel Goldwyn Productions agreeing to compose the score for the 1943 film, *The North Star*, in addition to services as musical director, adviser, and orchestra conductor

1944. Contract signed by Aaron Copland, dated September 4, 1943, agreeing to compose the score for the 1943 film, *North Star*, in addition to acting as musical director, advisor, and orchestra conductor.

A lengthy and extremely detailed contract that basically says, in no uncertain terms, that any idea issuing forth from Copland while under the Samuel Goldwyn roof will remain the property of Samuel Goldwyn. The film wrapped in July of 1943, and based on this contract it would appear that Copland worked roughly a month in order to complete the score, rehearse the orchestra, and complete the soundtrack. A couple of small holograph ink corrections to typos, including a correction of the date on the first page, co-signed by a notary public. 11 leaves, 8.5 x 11 inches, ribbon copy typescript on white stock, with two holes punched at the top margin and two staples to same. Very Good condition with some creasing at the corners, quite clean overall.

$1675

Photographs

129. Lacy, Madison (still photographer)
Alfred Hitchcock (director)
Salvador Dali (designer)
Ingrid Bergman (actress)

Original still photo of Ingrid Bergman, from an unused portion of the dream sequence of Alfred Hitchcock's *Spellbound*

1945. Original still photograph of Ingrid Bergman by Madison Lacy, from Alfred Hitchcock's 1945 film noir, *Spellbound*. The image was taken from a dream sequence designed for the film by Salvador Dali, wherein Bergman turns into a statue of the Roman goddess Diana.



Both Hitchcock and producer David O. Selznick were less than fond of Dalí's ideas, and Bergman is quoted in David Spoto's Hitchcock biography, *The Dark Side of Genius,* as saying that the Dalí sequence ran for almost twenty minutes before much of it, including the Diana portion, was cut by Selznick. The cut footage no longer exists, and only a few of Lacy's production stills have survived. This particular example, which shows the actress in a quintessentially sophisticated pose, has become quite famous over time, and has been used repeatedly in books about her—most recently on the rear cover of the 2008 Taschen book on Bergman, in its "Movie Icons" series. Lacy's other work includes still photography for Erich von Stroheim's *The Wedding March,* as well as promotional work for the films of Busby Berkeley. Selby 379. Hardy, p. 311.

8.5 x 7 inches, silver gelatin print. Fine condition, archivally matted and in a black wooden frame.

Hardy, p. 311. Selby 379. Silver, p. 275. Spicer, p. 419.

$7500

130. AGEE, JAMES (COMMENTARY AND DIALOGUE)
SIDNEY MEYERS (DIRECTOR)
GARY MERRILL (NARRATOR)

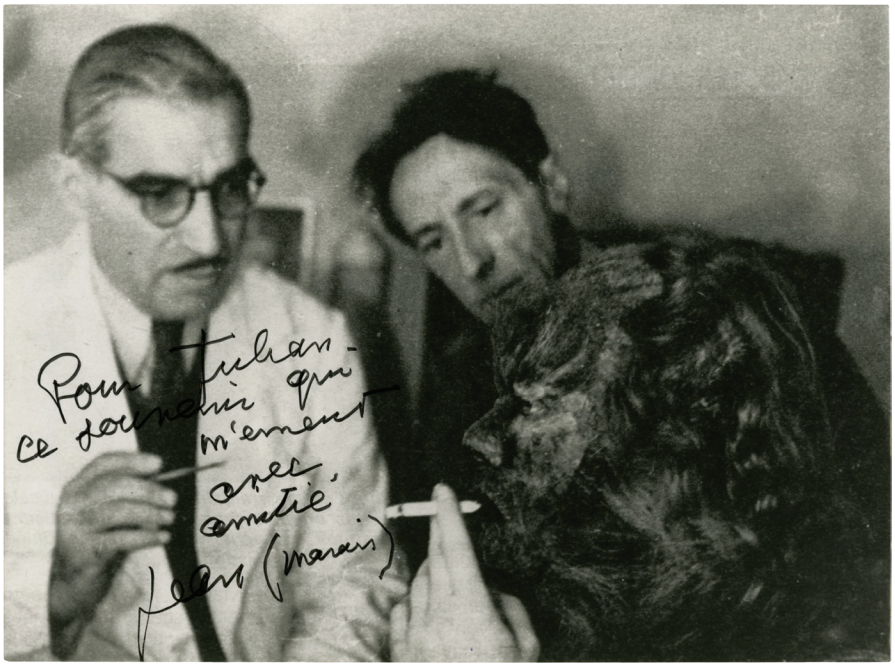
THE QUIET ONE

New York: Film Documents / Arthur Mayer and Joseph Burstyn, 1948. Original single weight glossy silver gelatin print still photo from the 1948 documentary film. The rare still depicts 3 young African-American boys in late 1940s Harlem imitating two white lovers on an advertisement.

Director Sidney Meyers, who grew up in Harlem between 1906–1930, began his editing work with the Works Project Administration in the Federal Arts Project, then with the British Ministry of Information and the US Office of War Information. After the war he became a freelance editor, and made *The Quiet One,* a semi-documentary attempt to capture the hostile environment which leads a young African-American boy to delinquency, then to various attempts at reformation. Shot on location in Harlem, the film gained Meyers an Academy Award for Best Screenplay, and he is today considered one of the fathers modern documentary drama. Meyers went on to do editing and collaborative work with Ben Maddow (on *The Savage Eye*), Joseph Strick (on *Ulysses*), and Samuel Beckett and Alan Schneider (on Beckett's *Film*). 8 x 10 inches, Near Fine.

$750





131. MARAIS, JEAN (ACTOR)
JEAN COCTEAU (DIRECTOR)

PHOTOGRAPH OF JEAN MARAIS IN MAKEUP DURING SHOOTING OF *BEAUTY AND THE BEAST*

Paris: DisCina / Lopert Pictures Corporation, 1946. Vintage still photograph of actor Jean Marais approaching the completion stages of makeup as the Beast, smoking a cigarette, with makeup artist Arakelian (left), director Jean Cocteau (center) looking on with interest. Marais has inscribed the photograph in black ink, "Pour Julian / le souvenir qui (apri) / m'ement / avec amite / Jean (Marais)." 8.5 x 11 inches. Near Fine.

Criterion Collection 2.

$650



132. HEMINGWAY, ERNEST (NOVEL)
HOWARD HAWKS (DIRECTOR)
HUMPHREY BOGART,
LAUREN BACALL (STARRING)

TO HAVE AND HAVE NOT

Burbank, CA: Warner Brothers, 1946. Original single weight glossy silver gelatin print still photo of four unreleased stills from the 1946 film.

Extremely faint stamp of the film's still photographer, Mac Julian, on the verso. The striking photos showing Bogart and Bacall doing what they did best when they were onscreen together—kissing. We have never seen these particular still photos, which all come from the famous "put your lips together and blow" sequence. Bacall's first film, where she exploded into the movie-going public's consciousness, and where she met the love of her life, whom she would marry two years later.

8 x 10 inches, Near Fine.

$1250



133. HIGGINS, GEORGE V. (NOVEL)
PETER YATES (DIRECTOR)
ROBERT MITCHUM, PETER BOYLE (STARRING)

THE FRIENDS OF EDDIE COYLE

Los Angeles: United Artists, 1932. A set of 6 original single weight glossy silver gelatin print still photos from the 1973 film, based on the 1972 novel by George V. Higgins. Each photo has a wraparound typewritten label regarding the image on the verso, along with the Paramount Pictures logo. Perhaps the most understated of the many great crime films the New American Cinema era, with Mitchum as a washed-up gun-runner who is about to make his last mistake. All photos 8 x 10 inches, Near Fine.

Criterion Collection 475. Hardy, p. 138. Silver, p. 387. Spicer, p. 429.

$450

134. Welles, Orson; Rita Hayworth

Two Rita Hayworth publicity stills from The Lady from Shanghai, with two calling cards

1947. Two still photographs of Rita Hayworth, made during the filming of Orson Welles' classic film noir, *The Lady from Shanghai* in 1947, along with two of Rita Hayworth's elegant calling cards from the same period, one reading "Rita Hayworth" and the other reading, "Mrs. Orson Welles."



The two photos feature Ms. Hayworth relaxing while at work on the film, and both sport the actress in the infamously extra-short haircut she agreed to in order to make the film. The actress and Mr. Welles were briefly married prior to this period, and while it is often noted that they were deeply in love with one another, were in the midst of a divorce while making the film. Fine.

Hardy, p. 197. Selby 224. Silver, pp. 173-174. Spicer, pp. 165-166, 320-321.

$1600



135. Highsmith, Patricia (novel) Raymond Chandler (screenwriter) Alfred Hitchcock (director) Farley Granger, Robert Walker (starring)

Strangers on a Train

Burbank, CA: Warner Brothers, 1951. Original single weight glossy silver gelatin print still photo from the 1951 film noir, based on the 1950 novel by Patricia Highsmith and written for the screen by Alfred Hitchcock and Raymond Chandler.

Very nearly a study in "lines of sight," a shot that captures a chilling moment as Walker eyes his innocent prey, who he will murder minutes later in the tunnel of love.

8 x 10 inches, Near Fine.

Hardy, p. 314. Selby 400. Silver, p. 284. Spicer, p. 419.

$850

Pressbooks

136. Bass, Saul (designer)
Otto Preminger (director)

An archive of pressbooks designed by Saul Bass for films by Otto Preminger

1955-1965. A dazzling collection of seven highly original pressbooks designed by Saul Bass, documenting the majority of the famed title and ad designer's work with director Otto Preminger in the 1950s and 1960s. Here Bass' designs typically defy the existing conventions of pressbook design, utilizing wild variations of size and dimension, with several of the items literally made to represent the films they advertise: *Advise and Consent* is shaped like a briefcase, *In Harm's Way* is designed as a dossier with a string tie, *The Cardinal* as a parcel, and *Bunny Lake is Missing* as a newspaper.

For most of the pressbooks in this collection, we have never seen another example. A fascinating set of examples of the advertising work done by the premiere title and ad designer of the twentieth century.

The collection includes:

The Man with the Golden Arm (1955). 10 pages, 12 x 15 inches. Folded once, Very Good.

Bonjour tristesse (1958). 6 pages, self-wrappers, 14 x 15.5 inches. Folded once, Very Good+.

Exodus (1960). 8 pages, 13 x 18 inches. Folded once, Very Good+.

Advise and Consent (1962). Special "handle design" illustrated wrapper, opens to reveal an 18-page pressbook. Some creasing to edges of card wrapper, but bright and clean. 16 x 19 inches (including handle), Very Good+.

The Cardinal (1963). Special "parcel design" illustrated card wrappers with photo-illustrated string ties. 16 pages, 15 x 19 inches. Near Fine.

In Harm's Way (1965). Special "dossier design" illustrated card wrappers with string tie, 22-page pressbook bound in. 15 x 19 inches. Very Good+, with some minute rubbing and light edge-creasing at the extremities, bright and colorful overall.

Bunny Lake is Missing (1965). Card wrappers, pressbook insert, darkened newspaper-style ad insert. 14 pages, 12 x 17 inches. About Fine.

$8500


THE MAN WITH THE GOLDEN ARM
FRANK SINATRA · ELEANOR PARKER · KIM NOV
A film by Otto Preminger
THE OBSERVER
BUNNY LAKE IS MISSING
AN OTTO PREMINGER FILM
VITAL INFORMATION
IN HARMS WAY
AN OTTO PREMINGER FILM
BOSTON
ROME
VIENNA
casamari
THE CARDINAL
AN OTTO PREMINGER FILM
OTTO PREMINGER PRESENTS
EXODUS

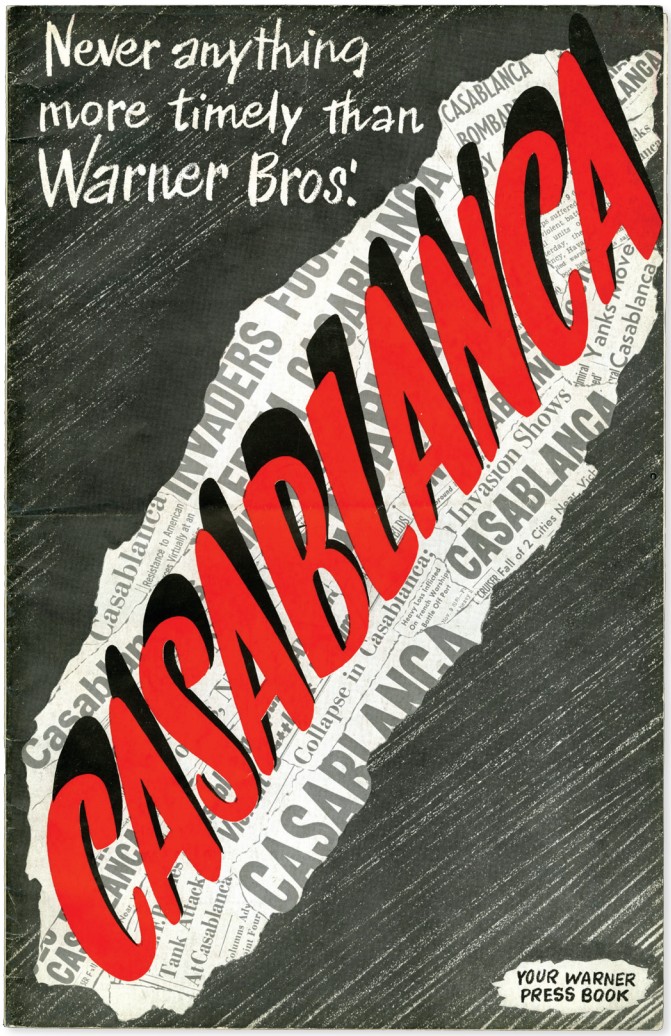


137. DE SAINT-EXUPÉRY, ANTOINE (NOVEL)
JOHN BARRYMORE, CLARK GABLE, HELEN HAYES, LIONEL BARRYMORE,
ROBERT MONTGOMERY, MYRNA LOY (STARRING)

NIGHT FLIGHT

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1933. Original pressbook for the 1933 film, based on the novel *Vol de nuit* by Antoine de Saint-Exupéry (published in the US and UK as *Night Flight*). One of the great aviation films, and one of the most elaborate productions of its day. Also the first MGM picture to have a producer credit, the producer predictably being David O. Selznick. An unusually designed pressbook, with a striking wraparound design in blue and white, with a depth that suggests the actual film's jazzy production style and striking cinematography.The campaign contents are stapled to the right fore-edge of the front wrapper, presented in "newspaper" format, as issued. Near Fine, 10 pages, 10.75 x 17.5 inches, rectos only.

$650
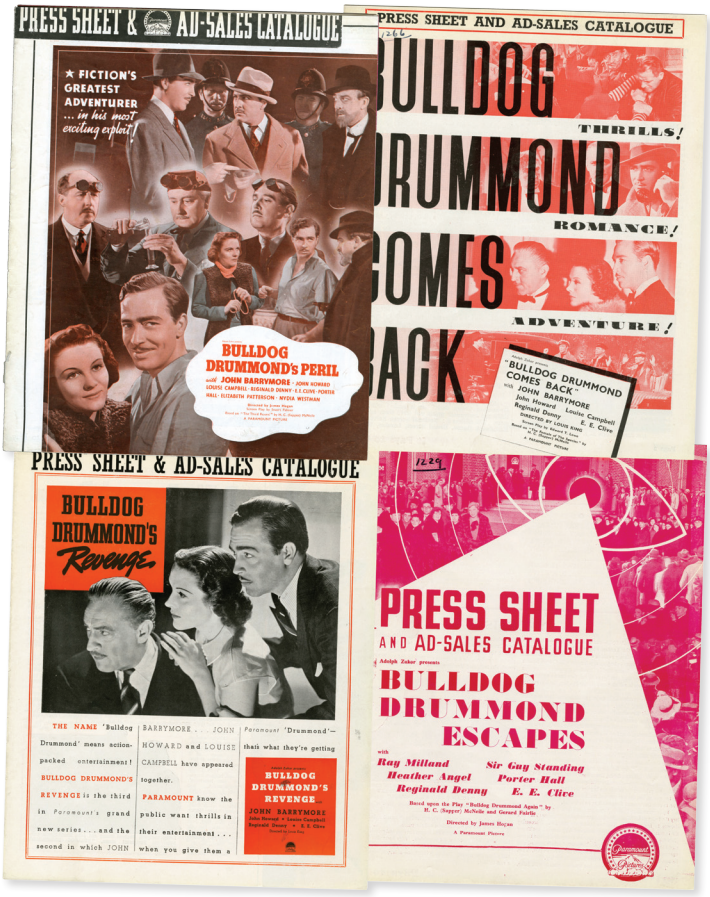


138. Curtiz, Michael (director)
Humphrey Bogart, Ingrid Bergman, Paul Henreid,
Claude Rains, Sydney Greenstreet, Peter Lorre (starring)

Casablanca

Burbank, CA: Warner Brothers, 1942. Original American pressbook for the 1942 film, generally considered to be the greatest drama of the 1940s, and one of the most popular and iconic films of all time. Contains examples of the complete advertising campaign that attempted to sell the public on a greatness that was, as it turns out, there.

Casablanca opened with a limited engagement in late 1942, though the official release was in 1943. These advance engagements, advertised in the first few pages of the book, allowed for development of the major theatrical displays and event campaigns that would follow. This early campaign also had a focus on the US alliance with France in 1943. Present are entire magazine layouts for advertising and story synopsis in both printed and photographic presentations, radio announcements, sheet music, special lobby displays, biographies, ad layouts, and of course, the entire run of theater exhibition posters and lobby cards. Also included is the 8-page advertising supplement. Saddle-stitched self-wrappers, 11 x 17 inches, oversize, 24 pages. Just about Fine condition, as nice a copy as one could imagine of the film that symbolized America in World War II, perhaps more than any other.

$4000



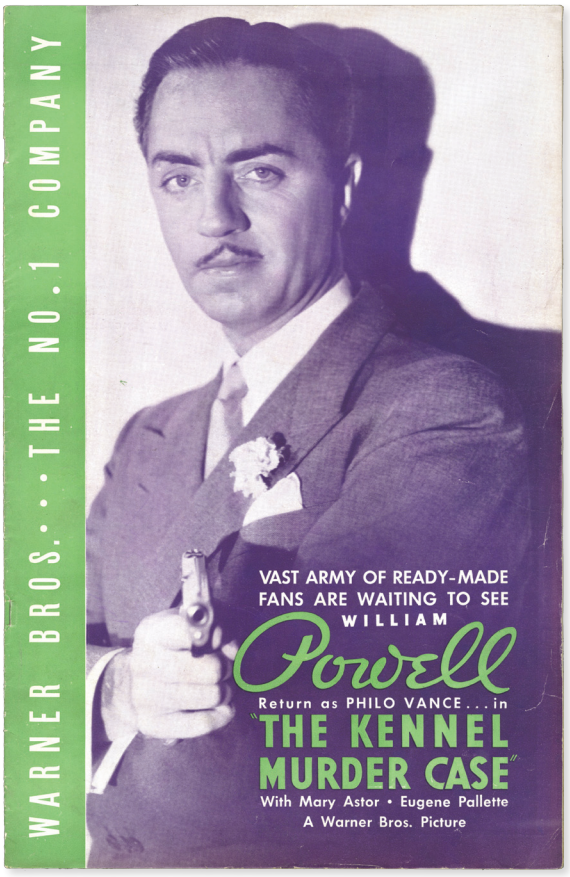
139. McNeile, H.C. ["Sapper"] and Gerard Fairlie (authors) Ray Milland, John Barrymore, John Howard (starring)

Bulldog Drummond Escapes, Bulldog Drummond Comes Back, Bulldog Drummond's Revenge, Bulldog Drummond's Peril

Los Angeles: Sol Lesser Productions / Principal Distributing Corporation, 1934. Original pressbooks for the first 4 film adaptations of H.C. McNeile's famed private eye, made in 1937–1938.

Drummond was played in the first film by a young Ray Milland, then in the ensuing 3 entries by John Howard, ably accompanied by Colonel Neilson (John Barrymore). Howard became the quintessential Drummond, and played him in a total of 7 films, completing what most fans consider the "classic" adaptations. Each pressbook is 11.5 x 9.5 inches, 8 pages; all in Very Good+ condition, quite clean with no folds.

$850



140. Van Dine, S.S. (novel) Michael Curtiz (director) William Powell, Mary Astor (starring)

The Kennel Murder Case

Burbank, CA: Warner Brothers, 1933. Original pressbook for the 1933 film. Easily the best entry in the series of the 15 Philo Vance film adaptations made between 1929 and 1947.

William Powell's only appearance as the great detective set the model for his unforgettable persona in *The Thin Man,* which would appear the following year. Saddle-stitched glossy two-color wrappers, 11 x 17 inches, oversize, 24 pages. Very Good+ condition, with only the lightest wear at the extremities to note.

$1250

141. WOOLRICH, CORNELL

I WOULDN'T BE IN YOUR SHOES / FALL GUY



Hacienda Heights, CA: Monogram Pictures, 1947–1948. Original pressbooks for these two key films noir produced by the Poverty Row studio Monogram in the late 1940s, both based on stories by Cornell Woolrich. The first, *Fall Guy*, is based on one of the great Woolrich pulp stories, "Cocaine," and the second on his 1943 novella from the collection of the same name published by Lippincott. Woolrich's name is prominently noted on the front wrapper of both pressbooks, and noted screenwriter-novelist Steve Fisher is credited on the front wrapper of *I Wouldn't Be in Your Shoes*. When writing this particular screenplay, Fisher famously called Woolrich from a payphone when trying to interpret the author's bizarre ending, and Woolrich replied that he had no idea what it meant either.

Both pressbooks in saddle-stitched wrappers, 4 pages, 12 x 17 inches, each Near Fine with a faint horizontal crease at the center and with a tiny numeric stamp to the front wrapper of *Fall Guy*.

Okuda 515, 556. Selby 127, 192. Silver, pp. 107, 147-148. Spicer, pp. 409, 412.

$750



142. BELA LUGOSI, MARIA ALBA (STARRING) SOL LESSER (PRODUCER)

THE RETURN OF CHANDU

Los Angeles: Sol Lesser Productions / Principal Distributing Corporation, 1934. Original pressbook for the 1934 film. This feature was not only composed by editing together the first 4 chapters of the same-titled 12-chapter serial (the last 8 chapters were released as *Chandu on Magic Island* in 1935), but in this case the episodes were specifically written so that, spliced together, the result had the pacing and dialogue of a standard 60–70 minute second feature.

Producer Sol Lesser developed this approach so that this film could be marketed either as a free-standing feature, as a feature-length first episode, with no loss of continuity or resolution in either case. Alternatively the source serial could be booked in the traditional 12-chapter format. A striking and, in our experience, unique format wherein the 3-color card wrappers open at the center to reveal two separate supplements, Advertising and Publicity. 11 x 17 inches, oversize, 24 pages. Very Good+ condition, quite clean, with some splitting to the edges of the wrappers and a single horizontal fold to each of the two supplements.

$950
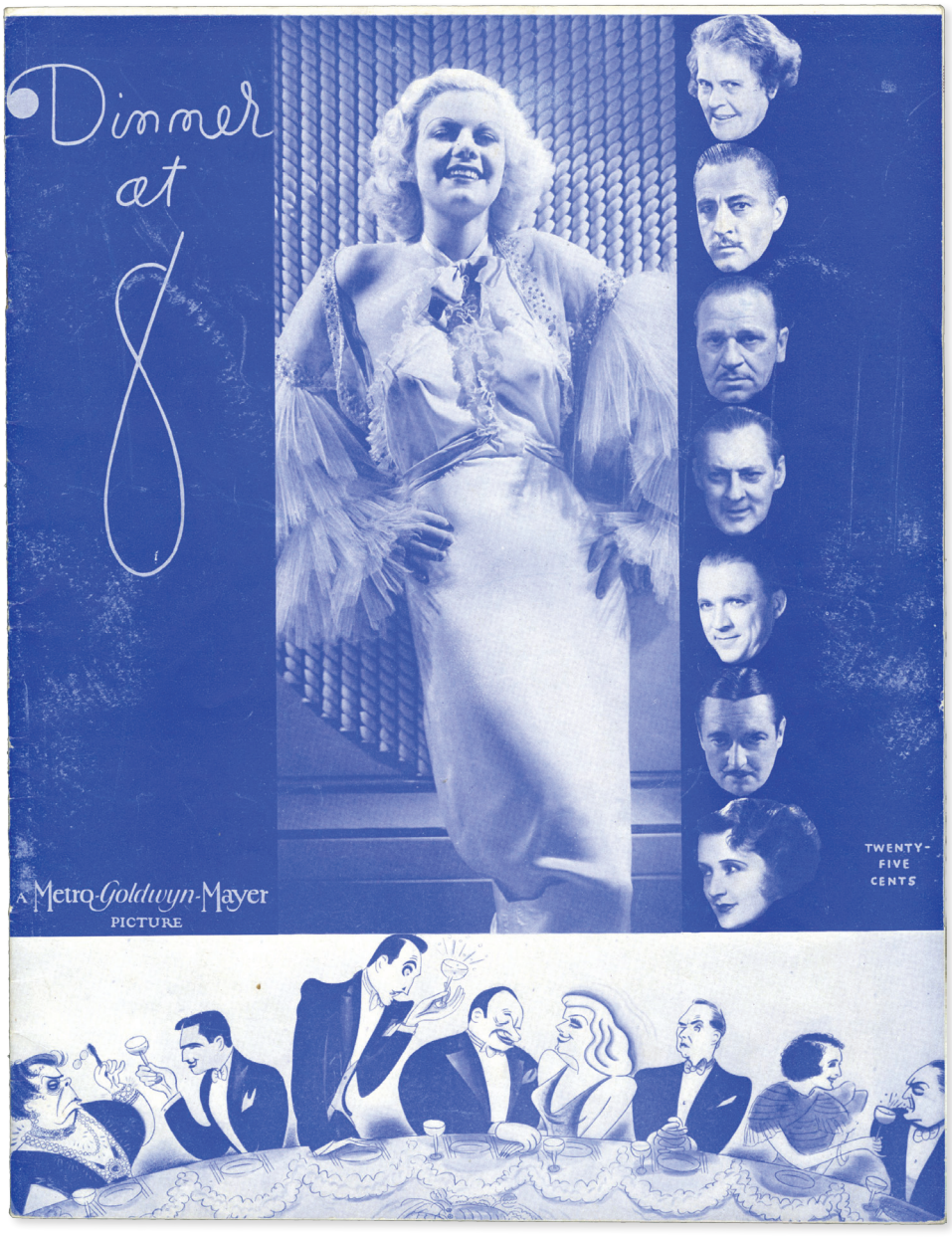
Programs

143. Cukor, George (director)
Al Hirschfeld (illustrator)
George S. Kaufman, Edna Ferber (playwrights)
Frances Marion, Herman J. Mankiewicz (screenwriters)
Jean Harlow, Lionel Barrymore, John Barrymore, Marie Dressler, Billie Burke (starring)

Dinner at Eight

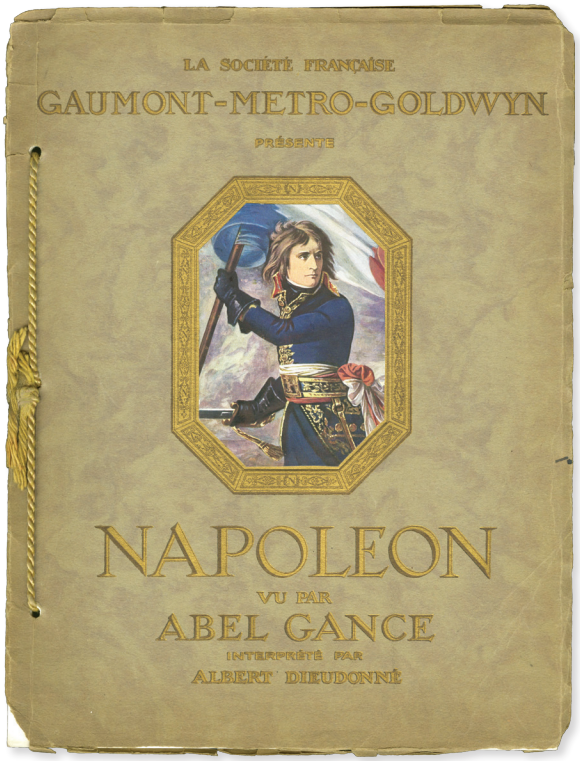
Los Angeles: Metro-Goldwyn-Mayer, 1933. Original American program for the 1933 film, with an original illustration by Hirschfeld and a striking photo of Jean Harlow on the front wrapper. Rarely in the 1930s was such excellent source material successfully combined with such stellar screenwriting, directing, and acting talent. Today the film plays equally well as both comedy and drama, and stands as a stark reflection of the upper class during the Depression. Marie Dressler was never more outrageous, Jean Harlow never more dizzy, Billie Burke never more confused, and John Barrymore never more drunk and suicidal. 9 x 12 inches, 16 pages, full color, saddle-stitched card stock. Wrappers Very Good+ with light rubbing, pages quite clean and supple.

$1875



144. Gance, Abel (director, screenwriter)

Napoleon



Rome: Cité Films, 1953. Original French program for Abel Gance's epic 1927 film, produced for the world premiere at the Garneier Opera House in Paris. Perhaps film history's grandest epic, tracing Napoleon's life and career from his days as a schoolboy through the French Revolution. Director Gance intended this to be a six-part series, but only the first segment—originally close to 6 hours in length—was completed. The film made pioneering use of "widescreen" presentation by shooting with 3 cameras, and there is evidence that some footage was shot in dual-strip 35mm 3-D format (though not included in any of the releases) as well as much use of hand-held cameras, a technique that was radical at the time. The film was restored in 1981 to a 4-hour version and in 2004 to a 5-hour version (still only viewable in Europe due to copyright restrictions on the 1981 version), with new musical scores composed each time. Card wrappers, 9.25 by 13.25 inches, 12 pages. Very Good+, lightly handled with brief soil.

Interestingly, Gance had a cameraman shooting behind-the-scenes footage throughout the production, which left film scholars with a spectacular record of how the film was produced. The gala premiere represented by this program was to benefit several interests, all announced on laid-in leaf inside the front wrapper. The pages are lavishly illustrated and have period borders and graphics, with many hand-colored stills. The last page shows the interior of the great Capitol Theatre in New York City where the film would have its American opening. Four-color card wrappers, rope binding, 24 pages, 9.75 x 13 inches. Pages Near Fine, wrapper Very Good or better with some short tears and yapping at the edges. A remarkably clean example of a rare surviving piece from the earliest days of French cinema, and one of the world's most important epics.

$2250

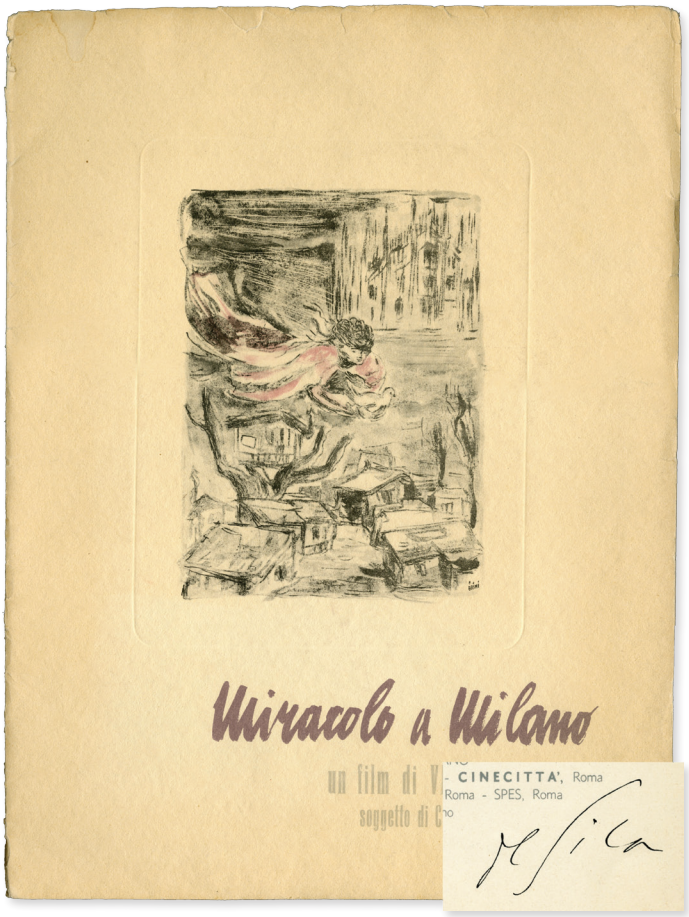


145. Chaplin, Charles (director, screenwriter, starring) Al Hirschfeld (illustrator)

The Great Dictator

Los Angeles: United Artists, 1940. Original American program for the 1940 film, with original illustrations by Al Hirschfeld. For his follow-up to the classic *Modern Times,* Chaplin chose to do what only a handful of other films dared to do in 1940—make fun of Hitler. Though several of Chaplin's films prior to this had music and sound effects, and while Chaplin had sung briefly in *Modern Times, The Great Dictator* marked the first time he spoke dialogue onscreen. 9 x 12 inches, 16 pages, full color, saddle-stitched card stock.

$1750



Signed by De Sica

146. De Sica, Vittorio (diector, screenwriter) Cesare Zavattini (novel)

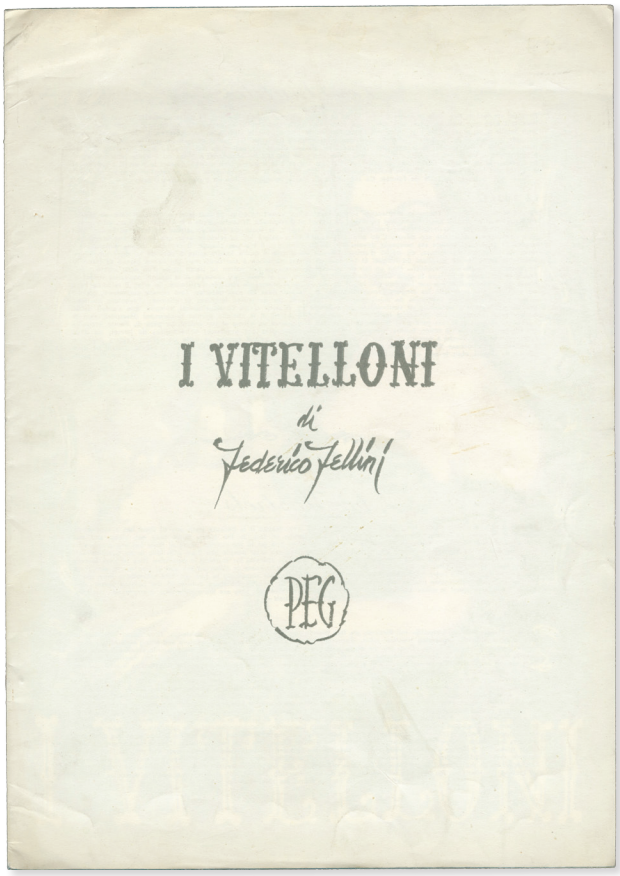
Miracolo a Milano

Rome: Albert and Charles Boni, 1951. Original Italian program for the 1951 film, based on the novel *Totò il buono* by Cesare Zavattini. **SIGNED by De Sica at the bottom of the title page.**

One of the director's classics, pure visual storytelling, made just after *Bicycle Thieves* (1948) and just before *Umberto D.* (1952). A gorgeous, oversize program with a central illustration on the front wrapper within a debossed frame. The wrapper houses 6 loose deluxe card plates, as issued, the first two devoted to text, and the last four being full-color lithograph illustrations reflecting the film story. One of the most beautiful programs we've ever seen.

Plates Near Fine, outer wrapper Very Good+ with a few tears at the edges but no loss, 12.75 x 17.25 inches.

$2250



147. Fellini, Federico (director, screenwriter)

I Vitelloni

Rome: Cité Films, 1953. Original American program for the 1953 film, Fellini's first major success after *Variety Lights* (1950) and *The White Sheik* (1952). *I Vitelloni* defined the director's signature storytelling style, simultaneously realistic and touching, with a brand of pathos that had not before been seen in European cinema. Ranked by Stanley Kubrick as his favorite film of all time, and by Martin Scorsese as his favorite film by his "old country" predecessor.

A lovely production, with a subtle external design, featuring an illustration by Vecchioni E. Guadagno on the rear panel. Card wrappers, 9.25 by 13.25 inches, 12 pages. Very Good+, lightly handled with brief soil.

Criterion Collection 246.

$975

148. Godard, Jean-Luc (director)
Anna Karina (starring)
Marcel Sacotte (novel)

Vivre sa vie [My Life to Live]

Paris: Les Fils de la Pléiade, 1962. Original French pressbook for the 1962 film, directed and written for the screen by Jean-Luc Godard and based on the novel *Où en est la prostitution* by Marcel Sacotte, who also contributed to the screenplay.

Godard's most straightforward film is also one of his best, a touching drama about a college-educated woman who drifts into prostitution out of boredom with the working world. An arrestingly designed pressbook, quite visual in its design, with various radically arranged cut-outs of images from the movie.

Saddle-stitched card stock self-wrappers, 4 pages, 9.5 x 12 inches. Very Good+ with some light wear and minute creasing to the wrappers.

Criterion Collection 512.

$725





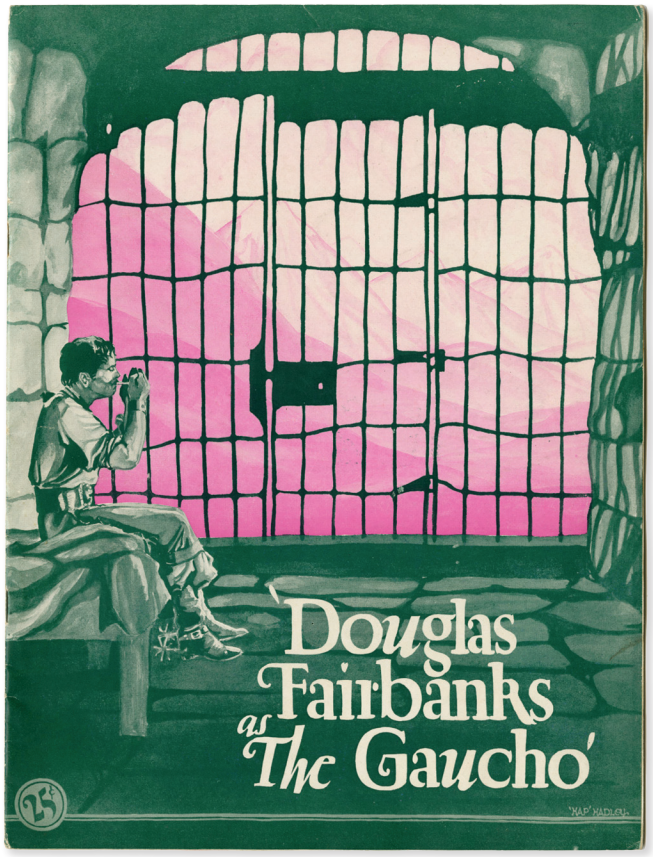
149. Godard, Jean-Luc (director)
Alberto Moravia (novel)
Georges Delerue (composer)
Brigitte Bardot, Fritz Lang, (starring)

Le mépris [Contempt]

Paris: Les Films Concordia, 1963. Original French pressbook for the 1963 film, based on the novel *Il Disprezzo* by Alberto Moravia. Godard's lush Technicolor landmark that transformed Brigitte Bardot from a sex symbol into an art object, while simultaneously furthering his own reputation for being the most commercially successful deconstructionist in film history. A fascinating film that can be watched either as narrative about a disintegrating relationship or as an unending series of pure cinematic references. Laid in is a mimeographed, folded 8.5 x 11 inch press sheet on blue stock touting the appearance of Fritz Lang as the "filmmaker" within the film. Saddle-stitched stiff linen wrappers, 8 pages (2 being brightly-colored stills from the film), 9.5 x 12 inches. Very Good+ with some brief staining at the fore-edge of the front and rear wrapper.

Criterion Collection 171.

$950



150. Douglas Fairbanks
Lupe Velez (starring)

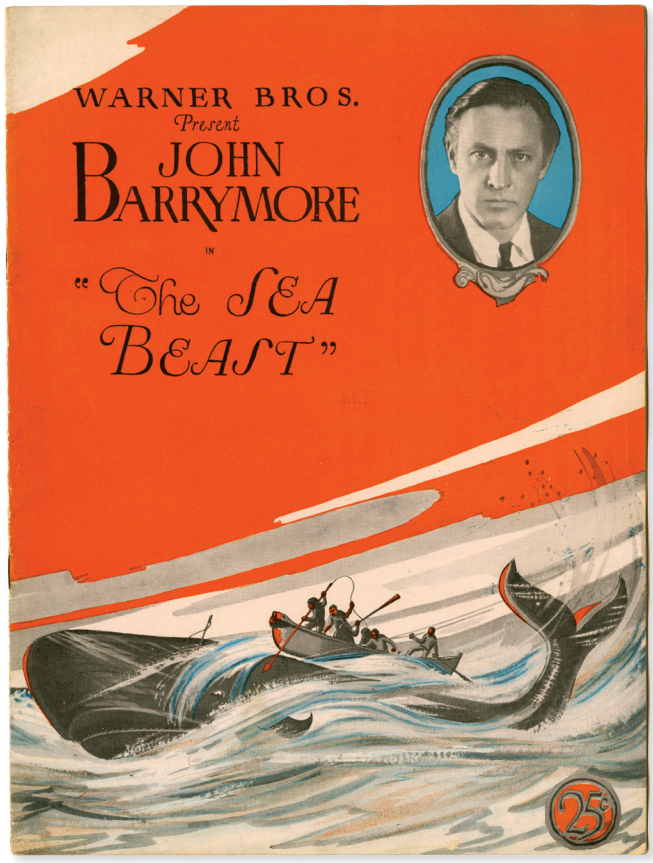
The Gaucho

Los Angeles: United Artists / Elton Corporation, 1927. Original program for the 1927 silent film, one of the last great period adventures of the silent era. *The Gaucho* was Fairbanks' last silent film (his next would a sound debut in the 1929 Three Musketeers adaptation, *The Iron Mask*), and was the film debut of Lupe Velez.

A new restoration of this film was sponsored by the Museum of Modern Art and began repertory showings in 2008. A stunning program with a front wrapper illustration by "Hap" Hadley.

Saddle-stitched wrappers, 16 pages, 9 x 12 inches, Near Fine.

$625



151. Melville, Herman (novel)
Rupert Hughes (screenwriter)
John Barrymore (starring)

The Sea Beast

Los Angeles: Warner Brothers, 1926. Original program for the 1926 silent film, based very loosely on Herman Melville's *Moby Dick*. Rupert Hughes performed some uncredited doctoring to the script, and the whale-versus-boat effects sequences were somewhat inventive, filmed on a California lake using a miniature ship and a giant rubber whale "puppet." Striking wraparound wrapper and contents that include an essay on the adaptation of Melville's novel to make what at that point in film history was one of the great adventure epics.

Saddle-stitched wrappers, 16 pages, 9 x 12 inches, Near Fine.

$650

152. O. Henry (story)
Jack Conway (director)
William Haines, Lionel Barrymore (starring)

Alias Jimmy Valentine

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1928. Original program for the first sound film ever made by MGM, based on the O. Henry story, "A Retrieved Reformation" and the subsequent popular stage adaptation. MGM completed the picture as a silent, but Irving Thalberg made a decision to have Haines and Barrymore repeat their performances with sound for the last two reels. The results were a bit clunky, but historic.

Colorful illustrated wrappers, saddle-stitched, 16 pages, 9 x 12 inches, Very Good+ with a split at the top of the spine.

$675





153. Borzage, Frank (director)
Frances Marion (screenwriter)
Norma Talmadge (starring)

Secrets

Los Angeles: Joseph M. Schenck Productions / Associated First National Pictures, 1924. Original program for the 1924 silent film, customized for the film's premiere at the Astor Theatre, a long-standing showplace that was converted the same year from a playhouse to a cinema.

Based on the play by Rudolf Besier and May Edginton, adapted to the screen by noted writer Frances Marion. A partially lost silent film, with only two-thirds of the footage surviving today. Full-color wrapper design by Max Rée. 16 pages, with an essay by Talmadge titled "Why I Prefer Films to the Stage," a summary of the film's story, illustrated with photographs, designs, and drawings throughout. Talmadge plays to her strengths as a suffering patrician, in a story where she and her husband move to the wilderness and lose a child during an attack, ultimately migrating from England to Scotland.

Saddle-stitched card wrappers, 9 x 12inches, Near Fine.

$750

Nicholas Ray

154. Ray, Nicholas (director, story)
Irving Shulman (screenwriter, novel)
Robert Lindner (book)
James Dean (starring)

Substantial archive of contracts and letters relating to the construction of the story and screenplay for *Rebel Without a Cause*, as well as the resulting novelization, *Children of the Dark*

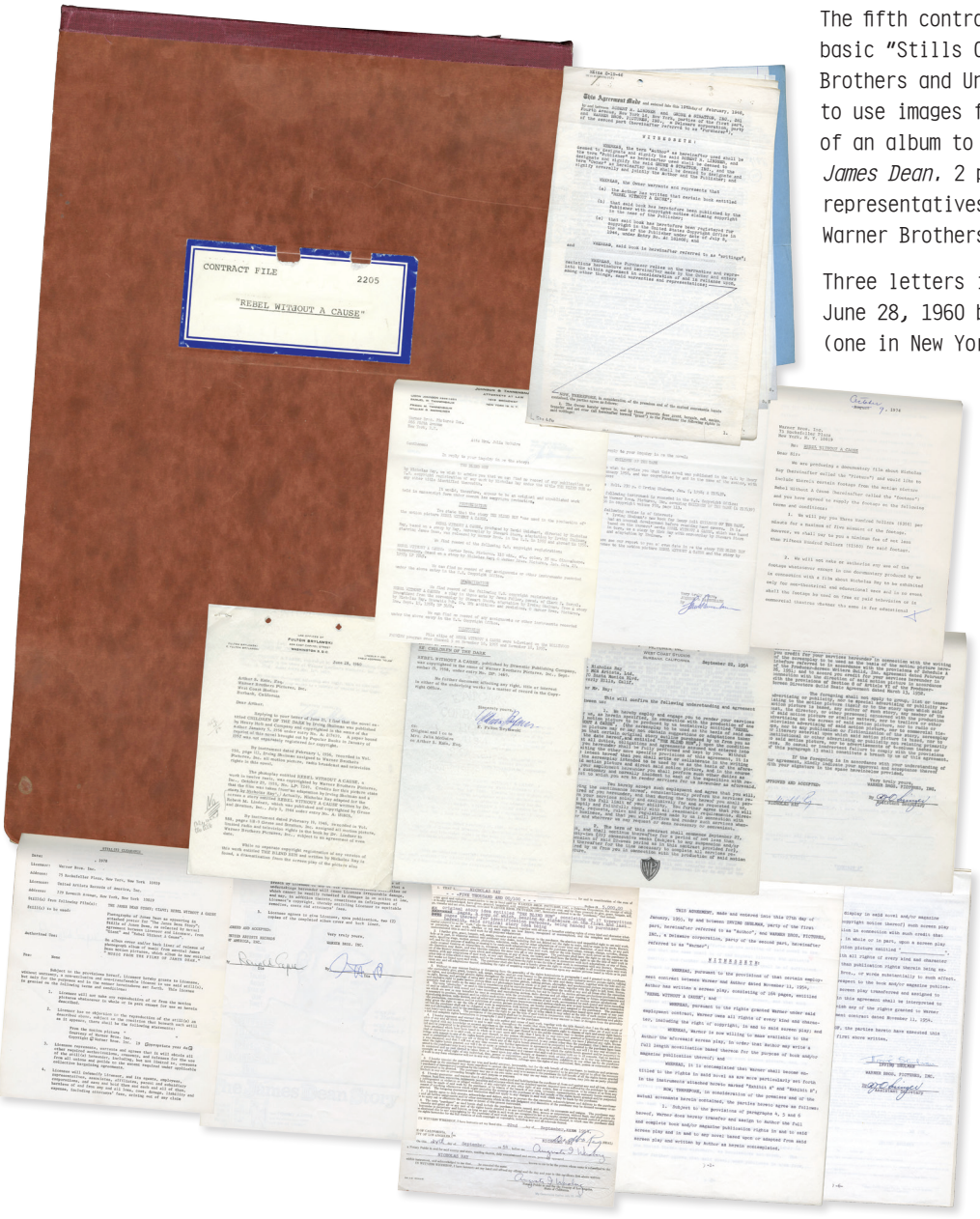
Los Angeles and New York: N.p., 1946–1974. An archive of 4 contracts and 3 letters that detail the complex path taken in the creation of the screenplay for Nicholas Ray's landmark 1955 film, *Rebel Without a Cause*. The creation of the screenplay, along with its subsequent novelization, involved Warner Brothers, author Robert Lindner, screenwriter-director Nicholas Ray, and screenwriter-novelist Irving Shulman. An additional formal contract and letter contract in the archive, unrelated to the first grouping, address usage rights issues for the film during the 1970s.

The first and earliest contract in the archive is dated February 19, 1946 (with one rider dated February 26), between Warner Brothers and Robert Lindner (along with his publisher, Grune and Stratton), purchasing the rights to the title and content of Lindner's 1944 non-fiction book, *Rebel Without a Cause*. At this time Warner's had a strong—and as it turned out prescient—interest in owning properties relating to troubled youth of the then-modern day, a topic that would explode a decade later in American cinema. The contract is 7 pages long, signed by Lindner, a representative from Grune and Stratton, and a representative from Warner Brothers. Holograph and typed corrections, initialed and stamped numerous times by both parties throughout. 8.5 x 14 inches, mix of standard contract form, ribbon copy typescript on both office and onionskin stock.

The second contract is dated September 22, 1954 (over 8 years after the first), and details terms of payment by Warner Brothers-Seven Arts to Nicholas Ray for his story adaptation of Lindner's *Rebel Without a Cause* (which by then had long since been a Warner Brothers property) titled "The Blind Run." 8.5 x 13 inches, standard contract form with details in ribbon copy typescript, signed by Nicholas Ray and a Notary. 1-page mimeograph form reflecting the content of the contract attached.

The third contract is also dated September 22, 1954, and specifies an agreement between Ray and Warner Brothers-Seven Arts to direct a film titled *Rebel Without a Cause* based on the story "The Blind Run," specifying per-week compensation for the first 20 weeks, and with terms for payment beyond that period. The contract also addresses standard issues such as Warner Brothers' retainment of all rights relating to the product resulting from Ray's efforts, as well as other topics. 8 pages, 8.5 x 13.5 inches, ribbon copy typescript, with several holograph ink emendations.

The fourth contract is dated January 27, 1955, and specifies an agreement between Irving Shulman and Warner Brothers regarding Shulman's desire to publish a novelized version of *Rebel Without a Cause*. The contract stipulates that Shulman has 365 days to complete the novel, find a publisher, and publish the book, and goes into some detail regarding financial arrangements, Warner Brothers' credit for the source material in the book, and other matters. Interestingly, this contract makes mention of a photoplay edition of the book to be written by Stewart Stern, and that the author may not make use of that photoplay's content. Though Shulman's book was published in 1956, we have no knowledge of a photoplay edition. 6 pages, signed by Irving Shulman and a Warner Brothers secretary on the last leaf. 8.5 x 13 inches, ribbon copy typescript with a few penciled holograph emendations. Accompanied by a standard contract specifying payment of $1 by Warner Brothers to Shulman to enable this effort (meaning that the agreement was something desired unilaterally by Shulman).



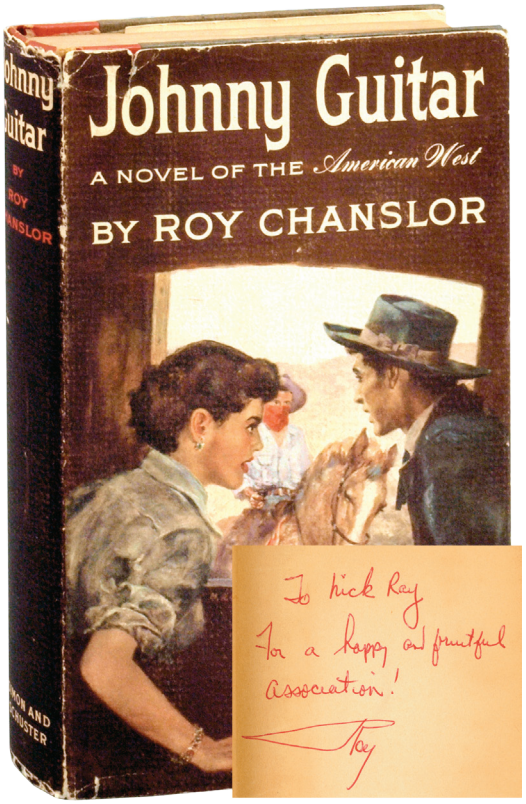
The fifth contract is dated 1978, and is a basic "Stills Clearance" agreement between Warner Brothers and United Artists to allow United Artists to use images from their archives in the production of an album to be titled *Music from the Films of James Dean*. 2 pages, 8.5 x 11 inches, signed by representatives from United Artists and Warner Brothers.

Three letters in the archive, all dated June 28, 1960 but from two different law offices (one in New York, one in Washington, DC), address various legal copyright issues surrounding the proper copyright filings of the stories noted above (Nicholas Ray's "The Blind Run," Shulman's *Children of the Dark*) and copyright issues relating to dramatization, screening, and television rights for *Rebel Without a Cause*. Each is a typed letter signed on the corresponding firm's stationery, ribbon copy typescript., 8.5 x 11 inches.

The last item is a letter contract from October Films to Warner Brothers, dated October 9, 1974, requesting permission to use not more than five minutes of footage from *Rebel Without a Cause* at a rate of $300 per minute for a documentary on James Dean. 4 pages, 8.5 x 11 inches, signed by representatives from both parties.

Condition of the letters in the archive range from Very Good to Near Fine, none with serious wear or dryness to note.

$12,500



Inscribed by the author to Nicholas Ray

155. Chanslor, Roy

Johnny Guitar

New York: Simon and Schuster, 1953. First Edition. **Inscribed by Roy Chanslor to film director Nicholas Ray on the front flyleaf: "To Nick Ray / For a very happy and fruitful association! / Roy."** The inscription refers to Ray's film version of Chanslor's book, one of the strangest and most important Westerns ever committed to celluloid, and a critical high spot for Joan Crawford (to whom the book is dedicated).

The film rights to the novel were purchased prior to publication, and Chanslor finished the first draft of the screenplay adaptation on June 10, 1953 (eventually revised by Philip Yordan), just a few weeks after publication of the book. The film, which also starred Sterling Hayden and Mercedes McCaimbridge, was released in 1954. Very Good in a Very Good+ dust jacket. Front hinge professionally repaired, some wear to the extremities, and the usual toning to the page edges. Jacket is lightly rubbed at the folds, with a few short closed tears, otherwise quite nice. Pretty much the best association imaginable between this key author of post-traditional Western fiction and the film director who famously brought that author's sensibilities into a bold new visual context.

$8500

156. Parrish, Anne (novel)
Nicholas Ray (director)
Joan Fontaine, Robert Ryan, Zachary Scott, Joan Leslie, Mel Ferrer (starring)

Born to be Bad

Los Angeles: RKO Radio Pictures, 1950. American one-sheet film poster for the 1950 film noir, *Born to be Bad*. Directed by Nicholas Ray and starring Joan Fontaine, Robert Ryan, Zachary Scott, Joan Leslie, and Mel Ferrer. A superb illustrated one-sheet, capturing Ms. Fontaine at her peak, and playing against type as femme fatale.

Fine condition, unrestored, on linen. Rolled, 27 x 41 inches.

Neibaur 119. Selby 46.

$1750



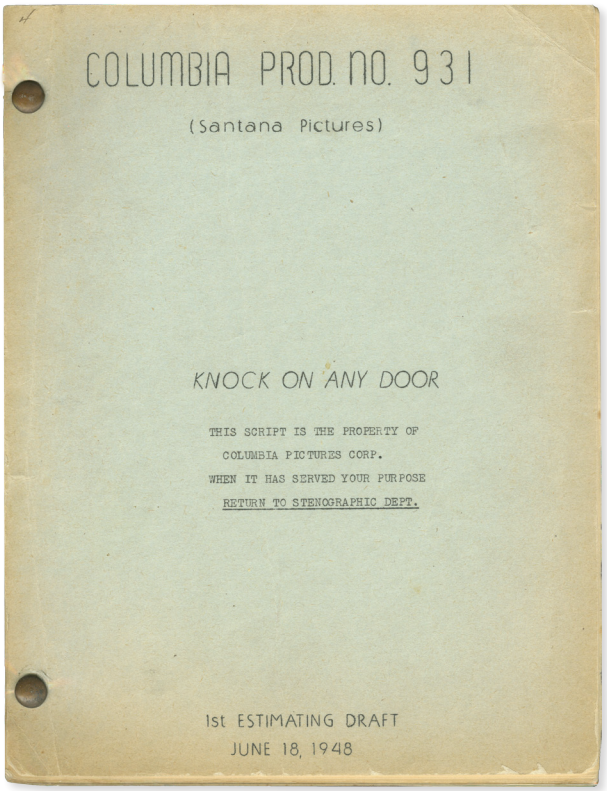
157. Ray, Nicholas (director)
Willard Motley (novel)
Humphrey Bogart, John Derek (starring)
Daniel Taradash, John Monks, Jr. (screenwriter)

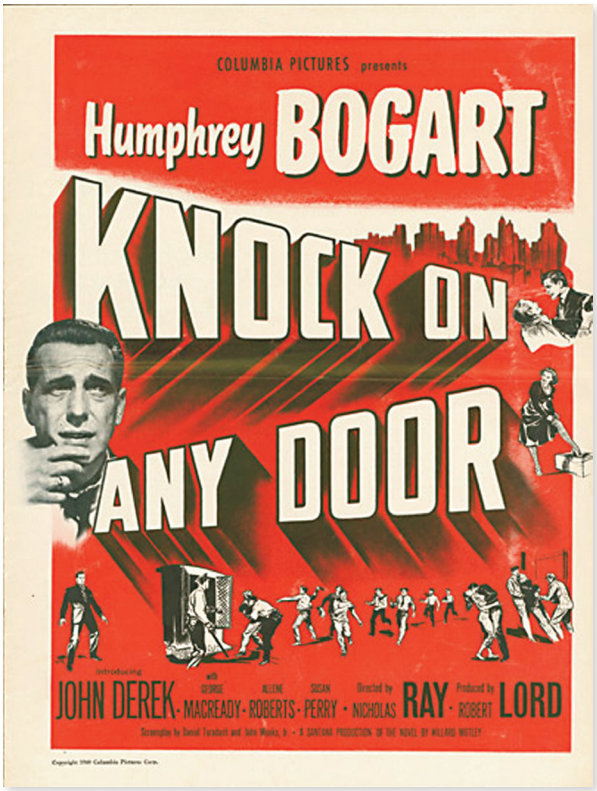
Knock On Any Door

Culver City, CA: Columbia Pictures/Santana Productions, 1948. Estimating Script for the 1949 film noir. This version of the screenplay precedes the draft used during filming, begun in early August 1948. The first film to have been made under Humphrey Bogart's Santana Pictures moniker, in which a lawyer (Humphrey Bogart) defends a young man (John Derek) from a murder charge. Selby 222. Silver and Ward, pp. 161–162.

Gray studio wrappers, stamped 1st ESTIMATING DRAFT on the front wrapper, noted as project No. 931 and dated June 18, 1948. [1]–95, memo page; 96–143. Title page present, with a date that differs slightly from the front wrapper (June 16, 1948) and a credit for screenwriter Taradash. 143 leaves, mimeograph, rectos only. Just after page 95, about two-thirds of the way through the script, a single goldenrod leaf has been inserted, reading: "NOTE: From this point on, the script is considerably rewritten. The page that follow this are merely to give you an idea of scene content." Pages and wrapper Very Good+ with minor wear.

$1250





158. Ray, Nicholas (director)
Willard Motley (novel)
Humphrey Bogart, John Derek (starring)
Daniel Taradash, John Monks, Jr. (screenplay)

Knock On Any Door

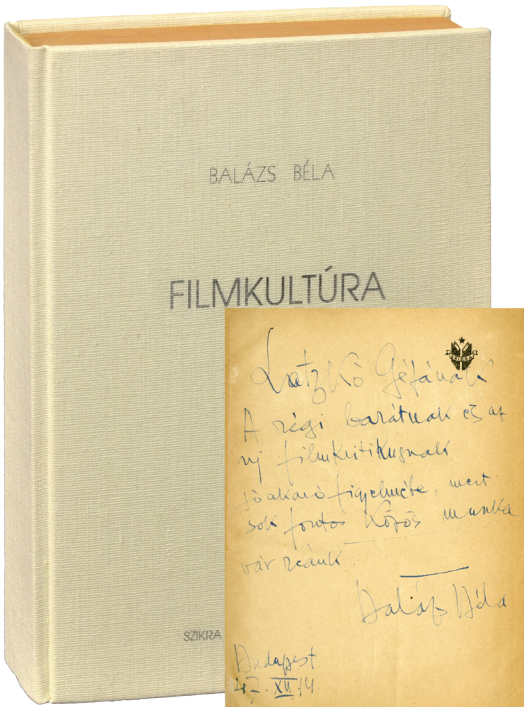
Culver City, CA: Columbia Pictures, 1949. Original pressbook for the 1949 film noir.

16 pages, saddle stitched, 12 x 16 inches. About Near Fine. Faint horizontal fold at the center.

Selby 222. Silver, p. 172. Spicer, p. 413.

$850

Scholars



Inscribed in the year prior to publication

159. Balázs, Béla

Filmkultúra [Theory of the Film]

Budapest: Szikra Kiadas, 1948. First Czech Edition, preceding all others. Lengthily inscribed by the author in Czech in the year preceding publication on the first blank leaf, ending with "Budapest / 47.XII.14." A rare signature.

A renaissance man in the world of early cinema, Balázs began writing film criticism, poetry, librettos, and screenplays in 1907, and died after a very prolific career in 1949, one year after the publication of this title. The book was subsequently published in English by Denis Dobson in 1952 as *Theory of the Film* to great acclaim, presenting in a fully developed form the concepts he basically invented throughout his career.

Near Fine in linen-covered boards, patterned endpapers, page edges lightly toned.

$1850

Inscribed to Leonard Frank

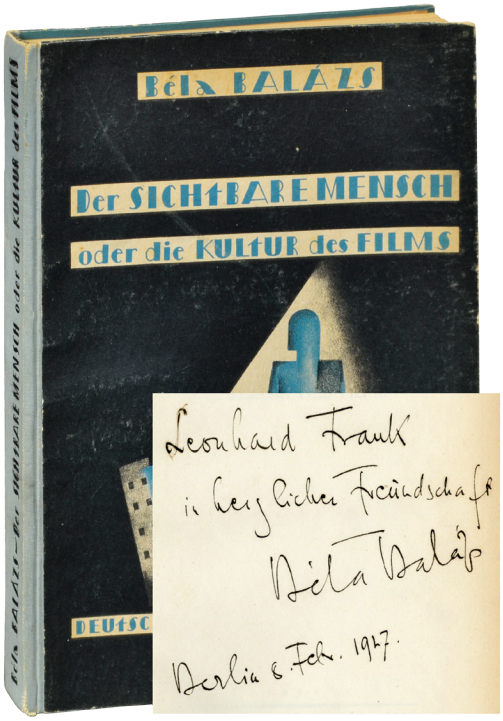
160. Balázs, Béla

Der Sichtbare Mensch oder die Kultur des Films [The Visible Man]

Vienna: Deutsch-Osterreichischer Verlag, 1924. First German Edition, preceding all others, this being the hardcover variant published simultaneously with a more common wrappered edition. **Inscribed by Balazs in German on the half-title pag to German expressionist writer Leonhard Frank: "Leonhard Frank / in leiblicher Freundschaft / Béla Balázs / Berlin / 8.Feb.1927."** A rare signature, and a strong association.

Balázs' first book on cinema, which basically founded the German "film as a language" theory, which in turn yielded a profound influence on Eisenstein and Pudovkin. In the years that would follow Balázs would write the screenplays for G.W. Pabst's *Die Dreigroschenoper* (1931), Leni Riefenstahl's *Das Blaue Licht* (which he also co-directed, 1932), and Géza von Radványi's *It Happened in Europe (1947)*. Very Good+ in illustrated, paper-covered boards.

$1850



Inscribed to Hans Richter

161. [Richter, Hans] Kyrou, Ado (author) Man Ray (cover photograph)

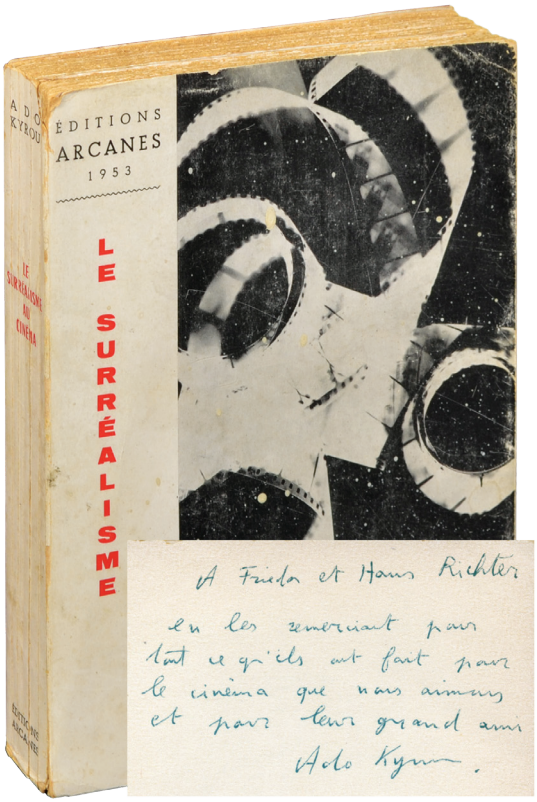
Le surrealisme au cinema

Paris: Editions Arcanes, 1953. First Edition. **Inscribed in French to Hans Richter on the half-title page: "A Frieda et Hans Richter / en les _____ pour tout e qui els __ _____ et our ___ grand ami / Ado Kyrou."** Cover photograph by Man Ray.

A classic work on surrealism, exploring its themes and obsessions, including real life, objectification, voyages, the impossible, mad love, eroticism, dreams, and the love of madness and revolt to which the movement was inextricably tied. Subjects examined include Man Ray, Duchamp, Dali, Bunuel, Richter, and Cocteau, as well as early pioneers such as Georges Méliès, Louis Feuillade, and the "Fantomas" serials. Profusely illustrated throughout with photographs of the artists and stills from their work.

Very Good in glossy photo-illustrated wrappers, with some vertical creasing along the spine but no lean.

$1750



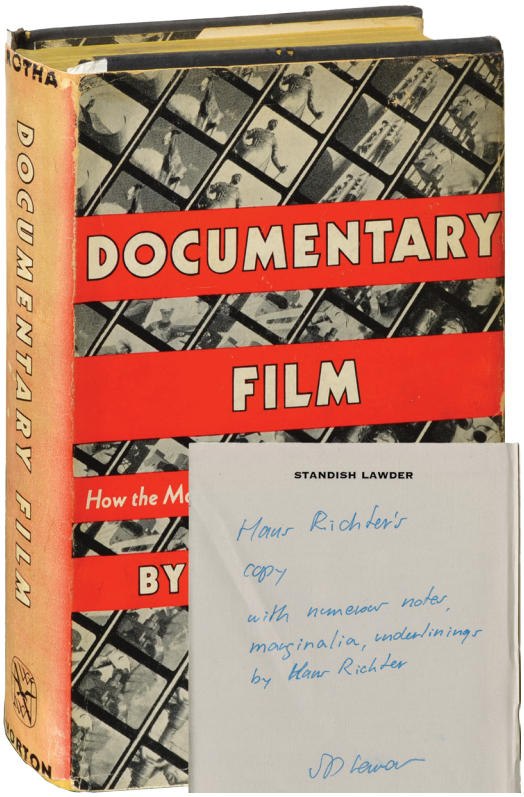
Hans Richter's annotated copy

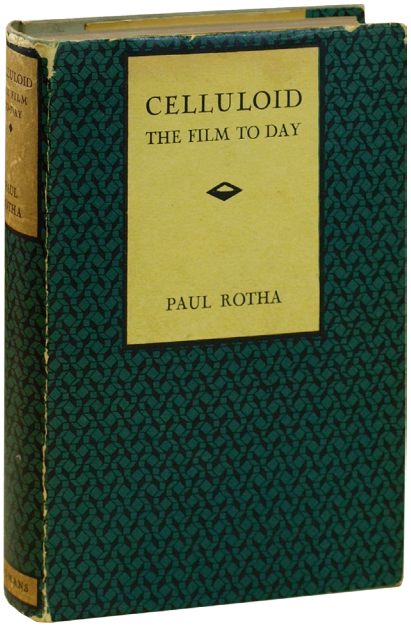
162. [Richter, Hans] Rotha, Paul

Documentary Film: How the Motion Picture Records Our Civilization

London: Faber, 1936. First UK Edition, and first edition in English. **Hans Richter's copy, heavily annotated on nearly every page in German with marginalia, in holograph pencil and red pencil; with an inscription to Richter by John Fernhaut (apparently a colleague) in the year of publication.** Rotha's text is a definitive work in the literature of world cinema, one of the first to address documentary film as a means of recording American history as well as a sense of the zeitgeist. Taking on cinema as of 1936, Rotha addresses documentary films that are both functional (newsreels, propaganda films, educational films) and artistic (Eisenstein, Cavalcanti, Korda, Vigo), discussing relative merits in his typically efficient and readable style. Plates with stills from many films (many now lost) throughout, as well as a detailed appendix of important work, both by subject and director. The book was presumably given to Richter as a gift, and was used enough during its tenure with the director to have worn out the binding. It now lacks the backstrip and the boards have been archivally taped at the front and rear joints. In supplied dust jacket. Letter of provenance laid in from Standish Lawder, Richter's son-in-law, on Lawder's stationery.

$2000



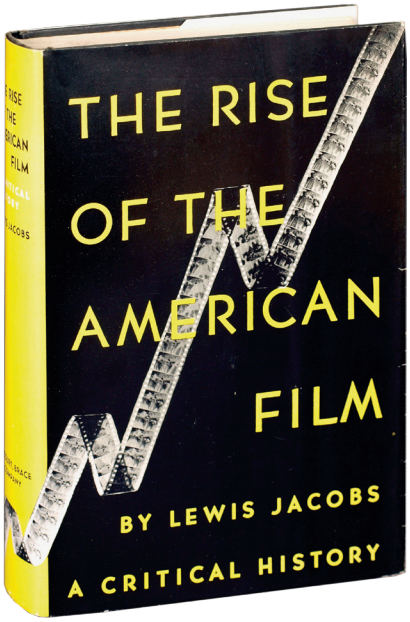


163. Rotha, Paul

Celluloid: The Film Today

London: Longmans, 1931. First UK Edition, first printing. One of the most important books on the early sound era, an ambitious attempt to assess the state of world cinema, with a factual look at American films, British films, and the role propaganda and education in films. The second half of the book is devoted to a series of Rotha's reviews of key films of the day, including *City Lights, The Threepenny Opera, Cimarron,* and *Le Million,* ending with two essays, one on the films of Fritz Lang and one on "The Revival of Naturalism." Very Good+ in a Very Good+ example of the scarce dust jacket. Small stain on the front board, small contemporary owner name (dated 1940), vintage bookseller label at the bottom of the front pastedown, and light wear at the jacket extremities. An attractive copy.

$650

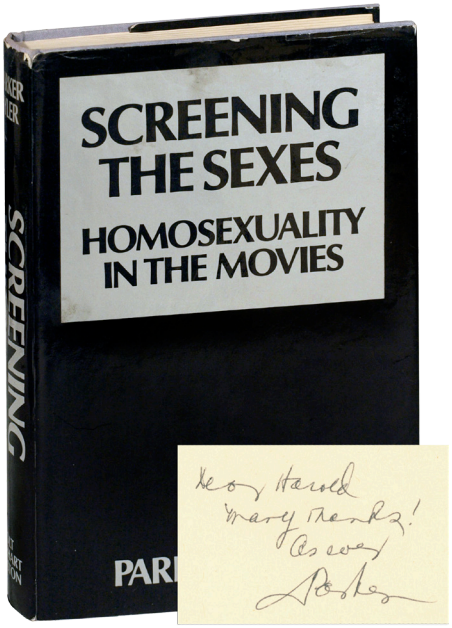


164. Jacobs, Lewis

The Rise of the American Film

New York: Harcourt, Brace, 1939. Near Fine in a lovely, Near Fine example of the dust jacket. A comprehensive history of American cinema up to the beginning of World War II, beginning with George Méliès, the birth of the Hollywood studios, and D.W. Griffith, and ending with the dawn of the *auteur* era (Vidor, Lang, von Sternberg, Capra, Ford, etc.) A focused, factual look at cinema's first four decades. Profusely illustrated with black-and-white plates throughout. A title that emerges in jacket from time to time, but virtually never in this condition.

$450



165. Tyler, Parker

Screening the Sexes

New York: Holt Rinehart and Winston, 1972. First Edition. **Inscribed by Parker Tyler to Harold Rosenberg on the front flyleaf: "Dear Harold / Many thanks! / As ever / Parker."** Harold Rosenberg was an American writer, educator, philosopher and art critic, best known as the art critic for the New Yorker during the 1960s. He coined the term "Action Painting" in 1952 for what was later to be known as abstract expressionism, and was identified in Tom Wolfe's 1975 book *The Painted Word* as one of the three "kings of Cultureburg," so named for the enormous degree of influence their criticism exerted over the world of modern art. *Screening the Sexes* is something of a milestone for Tyler, as it brought together what were probably the two most important facets of his life: film criticism and homosexuality. Fine in a Near Fine dust jacket. A superb association. Full provenance available.

$750

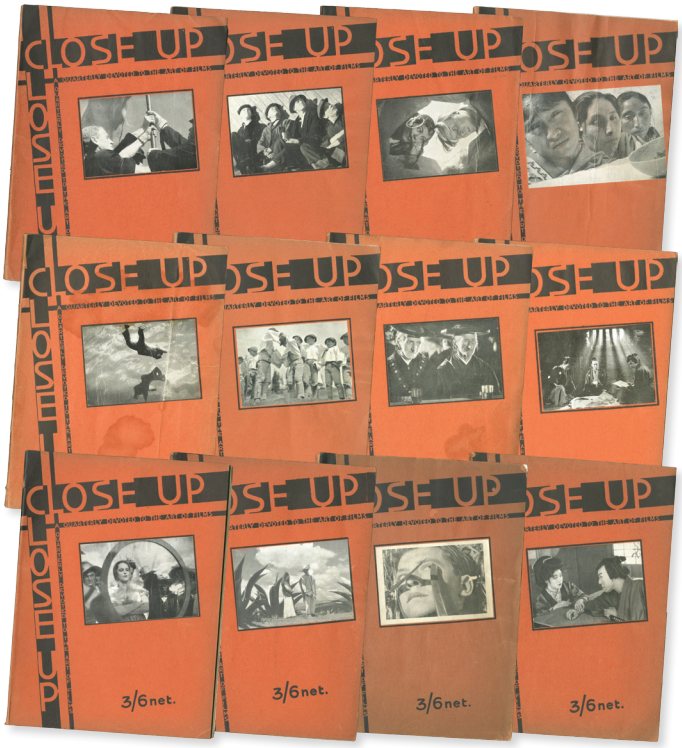
166. Man Ray, Erich von Stroheim, Moholy-Nagy, others (contributors)

Film Art

London and New York: Film Art, 1934–1937. A collection of 6 issues of the rare early film journal devoted to the earliest experimental and avant-garde cinema, comprising Issues 3, 5, 6, 7, 8, and 10. The journal was co-published in London and New York, covering every aspect of the avant-garde in world cinema (including Mexico and the Soviet Union), and featured black-and-white plate stills from films of note as well as original essays by Eisenstein, Man Ray, Moholy-Nagy, Andrew Buchanan, Béla Balázs, Thorold Dickinson, Lotte Reiniger, Basil Wright, Irene Nicholson, Pudovkin, Marie Seton. An indispensable text, covering many films from the 1930s that are now lost. Issues all Very Good to Near Fine.

$750





167. MacPherson, Kenneth (editor) Sergei Eisenstein, Marianne Moore, Upton Sinclair (contributors)

Close Up

Territet, Switzerland: The Pool Group, 1931-1933. A complete run of the 12 issues published between 1931 and 1933 of the important film journal, Profusely photo-illustrated on glossy stock, perfectbound wrappers.

Close Up was high quality and very progressive film journal published between 1927 and 1933 by the Pool Group, a conglomerate of cineastes, artists, and poets headed by Kenneth MacPherson. The journal was truly international, with correspondents reporting on film productions worldwide, with major cinematic and literary figures contributing essays, including Sergei Eisenstein. The Pool Group's work was virtually forgotten for more than half a century after it folded until the early 1980s when it was rediscovered by historians of twentieth century arts and cinema.

Close Up was dictated almost entirely by MacPherson's vision, and was very opinionated, generally disdainful of cinema that was intended as mass entertainment, (British and American films in particular), preferring the avant-garde productions from Germany and the Soviet Union. Very Good with light soil and use, but supple and with no significant wear.

$650

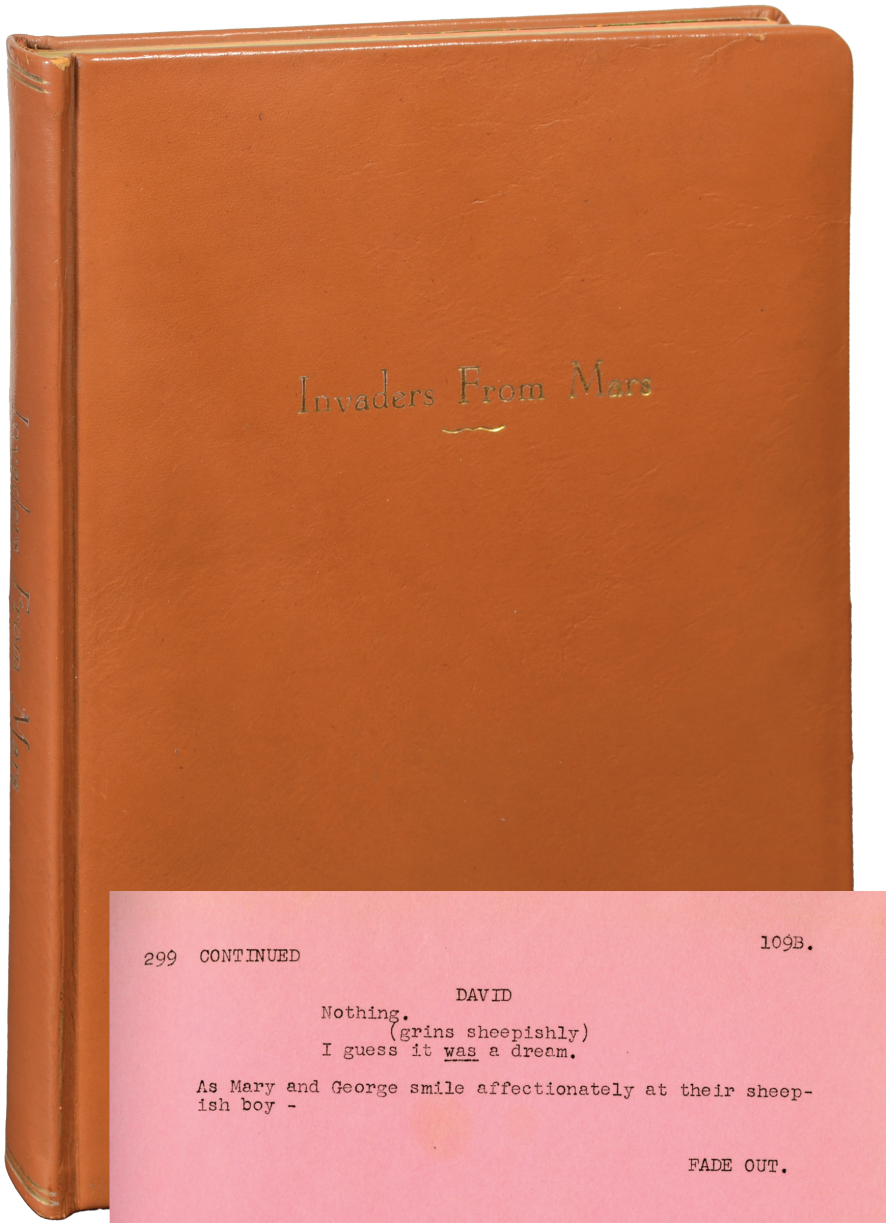
Science Fiction

producer Edward L. Alperson's bound presentation copy

168. Menzies, William Cameron (director)
Richard Blake, John Tucker Battle (screenwriters)

Invaders from Mars

Los Angeles: National Pictures Corporation / Twentieth Century-Fox, 1952. Final Shooting script for the 1953 film. Producer Edward L. Alperson's leatherbound presentation copy.



A science fiction classic, and a standout example of a B-movie that is both subversive and superior in its imaginative (and still striking) mis-en-scene. Based on a dream recounted by screenwriter John Tucker Battle's wife, director Menzies crafted a film using his own set designs that consisted of elongated structures with stark, unadorned walls—sometimes much taller than necessary—creating a surreal and indeed dreamlike atmosphere.

With a title that says it all, *Invaders from Mars* is a variation on *War of the Worlds,* but told from the point of view of an older child living in an adult world headed into crisis. A flying saucer lands in the boy's back yard, and soon his father has disappeared, his mother has been swallowed by the sand pit, and the neighbors have gone into a zombie-like trance. The movie can be seen as a dark thriller, a metaphor for Cold War paranoia, or a grim fantasy. This script contains the "it was all a nightmare" ending for the US version of the film; the British version was re-edited and given a new ending (shot after the film's US release) due to objections raised by British censors, depicting a defeat of the aliens by the US military. Nominated for a Hugo Award.

$6250

169. Scott, Ridley (director, producer) Harrison Ford, Sean Young, Rutger Hauer, M. Emmet Walsh (starring)

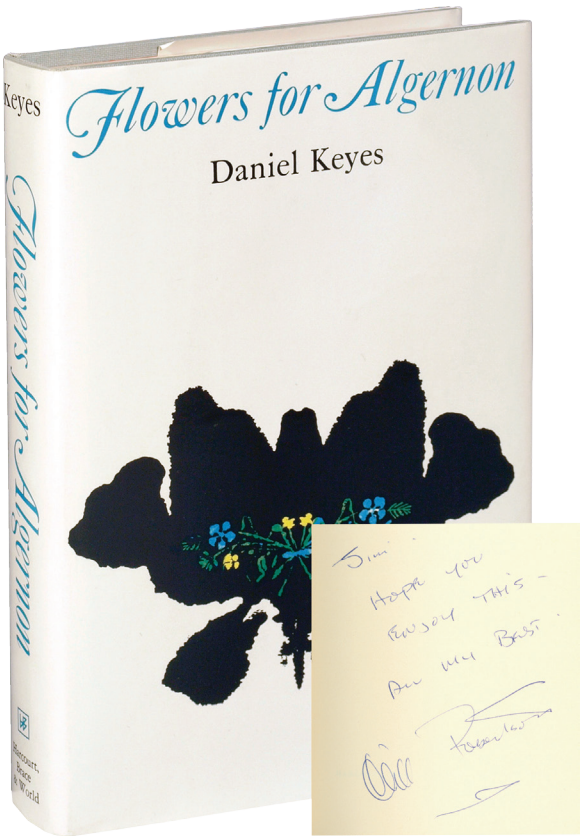
Blade Runner

Burbank: Warner Brothers, 1982. Original Press Kit for the 1982 film. Includes 21 vintage still photographs, all black-and-white silver gelatin prints, each varying somewhat in size, with descriptive information at the bottom of each. Also included are 14 separate corner-stitched documents relating to the film's credentials, including cast list, production notes, detailed biographies, an interview with director Scott, a "glossary" of the film's unique terminology, and essays on Scott, producer Michael Deeley, Ford's character Dekker, and special effects coordinator Douglas Trumbull. Photos and documents are housed in a 4-color illustrated, pocketed folder as issued.

Press kits from films made from the 1970s to the early 1990s are rare, and the method of assemblage was somewhat random in nature, in that a single press kit would be put together from an assortment of available still photographs such that virtually no two sets were alike. An impressive piece of ephemera from one of the most defining and iconic science fiction films of all time, recut by director Scott twice, in 1992 and 2007. Contents Fine, folder Near Fine.

$2250





Inscribed by Cliff Robertson

170. Keyes, Daniel

Flowers for Algernon

New York: Harcourt, Brace, and World, 1966. **Inscribed by Cliff Robertson, who portrayed the title character in the 1968 film adaptation of Keyes' novel, *Charly*.** Fine in a Fine dust jacket. An impeccably fresh, Fine copy of Keyes' science fiction classic, normally found well-worn. Basis for the 1968 film, *Charly*, considered by many to be Cliff Robertson's finest performance.

$7500

Archive of scripts for 39 episodes made between 1966–1969, including Episode 1

171. [Star Trek] Roddenberry, Gene (creator, screenwriter) Robert Bloch, Harlan Ellison, Theodore Sturgeon, Richard Matheson, and others (screenwriters)

Star Trek

Los Angeles: Desilu Productions and Paramount Television Studios, 1966–1969. An archive of pre-production working scripts, most being final drafts, with a few revised final drafts, for 39 episodes of *Star Trek* made between 1966 and 1969, a run of three seasons. This archive represents a wide range of talent during the early decades of American science fiction television, wherein television networks were creating programs designed to appeal not just to young audiences but to adults as well. Scripts included for season one are for episodes 1, 2, 9, 13, 17, 19, 21, 26, and 27. Those included for season two are for episodes 3, 5, 8, 9, 10–13, 17–19, and 23–26. Those included for season three are for episodes 3, 5, 7–9, 13–18, and 20–23. Easily as complete an archive for the series as we have seen.

Star Trek brought to television the skills of a number of writers already quite well-known as novelists, as opposed to the for-hire Hollywood screenwriters typically utilized for network television fare. Notable examples include Robert Bloch, Theodore Sturgeon, Harlan Ellison, and Richard Matheson, all of whom have scripts represented in this archive.

The series was conceived by producer Gene Roddenberry, who also wrote or co-wrote many of the episodes. Known for its imaginative representation of space travel, technology, and futuristic concepts, *Star Trek* also dove head-on into social issues, and its crew was nothing if not ethnically diverse, with an Asian-American, an African-American and a Russian all represented by the main cast. Within this new context, Roddenberry and his team managed to embrace topics other networks were loathe to even approach, including war, politics, economics, authoritarianism, racism, sexism, religion, and the literary essence of science fiction—the role of technology in situations involving human beings.

The most recurrent theme throughout the series was the subject of racism, often represented by way of an invented race of beings. One particular script, included here, "Let That Be Your Last Battlefield" (1969, season 3, episode 15), involves two duo-chromatic extraterrestrials, one on the run from persecution of the other. The two fictitious races were half-white and half-black (each a mirror image of the other), continuing a feud that has lasted thousands of years. Other episodes involved warring races such as Klingons and Romulans—one of several alien warrior races in Roddenberry's universe—reflecting social, political, and class issues of the day, and amounted to a subtle subversion that generated little to no response from censors.

Racism was not the only theme subversively explored—or exploited—on the show. *Star Trek* presented an idyllic future where money was no longer necessary and all persons had "equal wealth," but this ironically set a larger stage for a universe with seemingly never-ending issues related to war, politics, and power. In other ways, it embraced the sexual revolution, with a captain that made a conquest of virtually every female alien he encountered, and several episodes dealing with sexual issues in a way that was surprisingly frank.

The focus of the show was a crew of humans and half-humans in outer space aboard a starship whose purpose was to discover new life in the universe, but with frequent interruptions that involved them in violent conflict. William Shatner starred as Captain James T. Kirk in 79 of 80 episodes—the original pilot, deemed "too cerebral" by the network and only aired years later, featured Jeffrey Hunter as Captain Christopher Pike. Alongside Shatner was

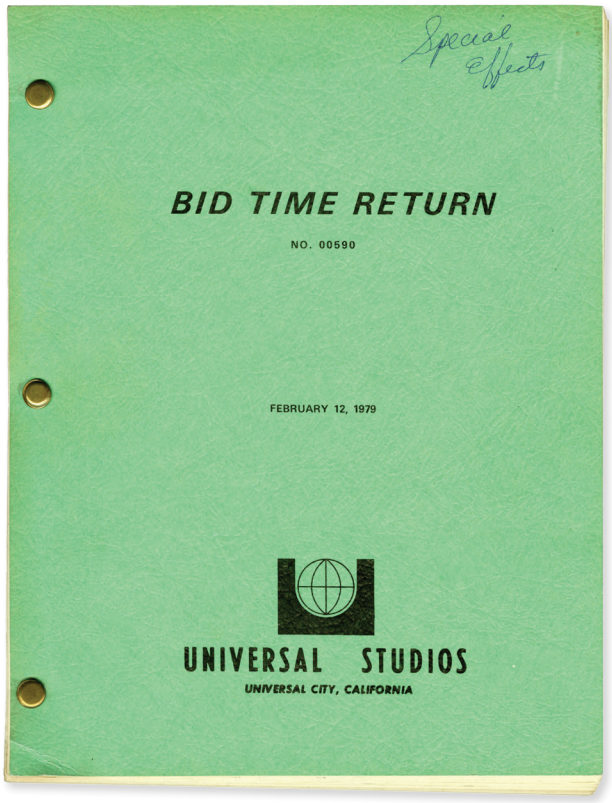


Leonard Nimoy as Mr. Spock, DeForest Kelley as Dr. Leonard "Bones" McCoy, James Doohan as Montgomery "Scotty" Scott, Nichelle Nichols as Uhura, George Takei as Hikaru Sulu, and Walter Koenig as Pavel Chekov. Of this group of performers, only Nimoy starred in all 80 episodes of the original series.

Star Trek was produced by Desilu Productions, owned by Lucille Ball and Desi Arnaz, until 1967, when the company merged with Paramount Pictures and became Paramount Television. Roughly half of the scripts represented here state "Desilu Productions," and the others (scripts for those episodes toward the end of the second season onward) maintain the "Paramount Television" insignia.

All scripts are Very Good to Near Fine in original red studio wrappers, four in gray wrappers. For complete details on each title, please inquire.

$12,500



172. Matheson, Richard (novel, screenwriter) Jeannot Szwarc (director) John Barry (composer) Christopher Reeve, Jane Seymour, Christopher Plummer, Teresa Wright (starring)

Somewhere in Time [Bid Time Return]

Universal City, CA: Universal Pictures, 1979. Script for the 1980 film, *Somewhere in Time* (here under the title *Bid Time Return*), directed by Jeannot Swarc, based on the 1975 novel, *Bid Time Return,* by Richard Matheson, written for the screen by Matheson, and starring Christopher Reeve, Jane Seymour, Christopher Plummer, and Teresa Wright.

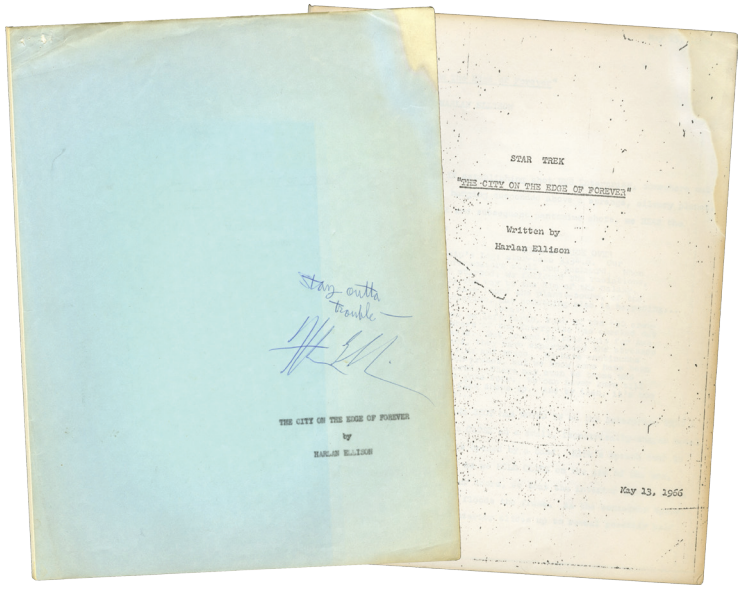
The film version of Matheson's novel was made as an off-to-the-side project by Christopher Reeve between *Superman* movies, but has over time become something of a cult classic, and very much a beloved film. Reeve becomes obsessed with a woman whose photograph hangs in a hotel on Mackinac Island, and using extreme self-hypnosis, takes himself back to that same spot in 1912 so that he can meet her. An intriguing and now classic blend of romance and fantasy fiction.

$1850

Signed by Harlan Ellison

173. [Star Trek] Ellison, Harlan

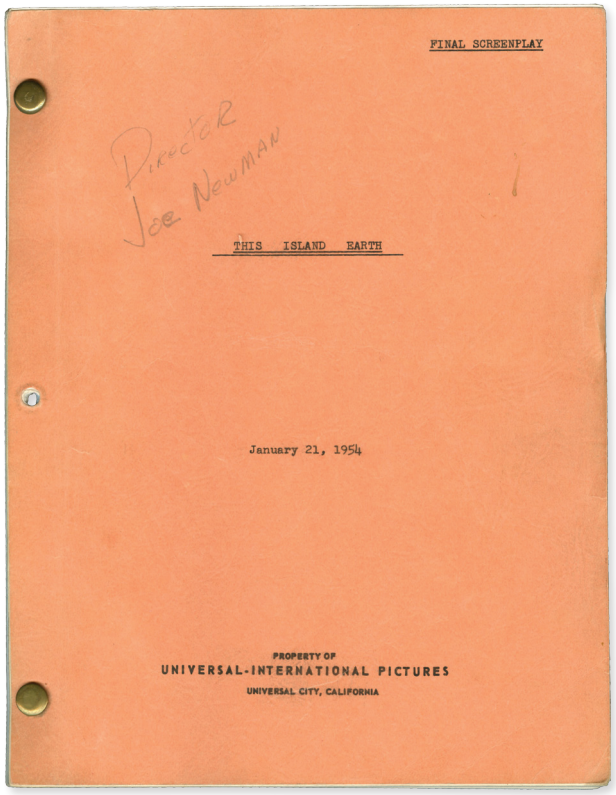
The City on the Edge of Forever



1966. Treatment script for the 1966 episode of the original *Star Trek* series, "The City on the Edge of Forever," directed by Joseph Pevney, written for the screen by Harlan Ellison. Penultimate episode of the first season, it is one of the most critically acclaimed episodes of the series.

This treatment script is Ellison's second, written in May 1966, in which Kirk's love interest Edith Keeler is given heightened moral character and a more significant place in Earth's altered history. Later heavily rewritten to better suit the *Star Trek* feel, the original script as seen here included controversial instances of drug use aboard the Enterprise. Awarded both the Hugo for "Best Dramatic Presentation" and the Writers Guild of America's "Best Written Dramatic Episode" in 1968. **Signed by author-screenwriter Ellison on the front wrapper: "Stay outta trouble / Harlan Ellison."** 26 leaves, complete, loose sheets with the front wrapper a carbon copy typescript, and the remaining pages photographically reproduced. Credits on the front wrapper for screenwriter Ellison. Title page present, with a credit for Ellison and a date of May 13, 1966. Pages and wrapper Very Good, with a small dampstain at the top right corner of the pages and front wrapper.

$325



174. Jones, Raymond (story, novel)
Joseph Newman (director)
Franklin Coen (screenwriter)

This Island Earth

Universal City, CA: Universal Pictures, 1954. Final script for the 1955 film, based on the story *The Alien Machine* by Raymond F. Jones, later expanded into a novel with the same title as the film.

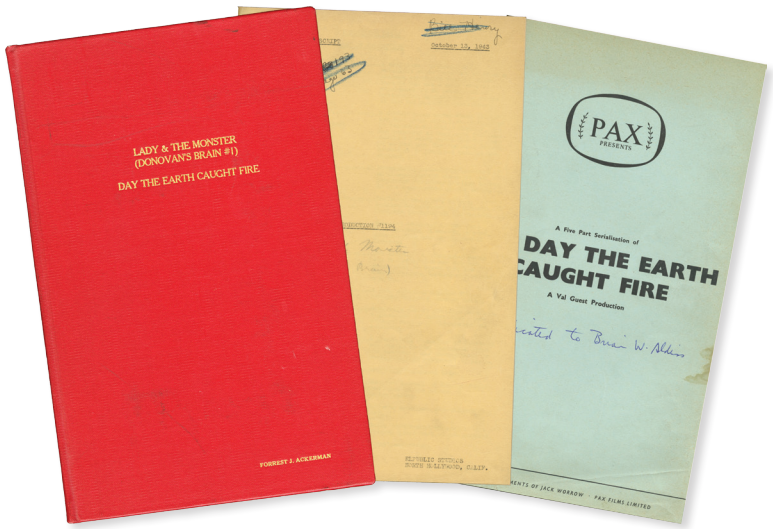
Along with *The Day the Earth Stood Still* (1951) and *Forbidden Planet* (1956), *This Island Earth* stands as one of the most intelligent and elaborate science fiction films of the 1950s, and holds up today as one of the great genre films of the twentieth century, most especially on the basis of speculative fiction—a dimension that most science fiction films fail to penetrate.

Peach studio wrappers, noted as FINAL SCREENPLAY on the front wrapper, and dated January 21, 1954. Holograph pencil notation "Director Joe Newman" is present on the front wrapper in an unknown hand. Several leaves precede the title page, including a cast list (meaning that this script was likely the very last revision), and two subsequent leaves noting name changes of characters. Title page present, with a credit for screenwriter Coen. 109 leaves, mimeograph, with blue and pink revision pages throughout, dated variously between 1/28/54 and 2/11/54. Pages and wrapper about Near Fine, bound with two gold brads.

$3750

Forrest J. Ackerman's Bound Copy

175. Siodmak, Curt (novel)
Val Guest (director, screenwriter)
Lady and the Monster / The Day the Earth Caught Fire



Los Angeles / London: Republic Pictures / Pax Films, 1943, 1961. Forrest J. Ackerman's copy of scripts from two key science fiction films, bound together (including original front wrappers) in red buckram, with Ackerman's name in gilt at the bottom right corner of the front board.

The Lady and the Monster: Shooting script for the 1944 film. The first of three adaptations of Curt Siodmak's classic 1942 novel. Shot by the legendary John Alton at the very peak of his work in the mid-1940s. *The Day the Earth Caught Fire*: An early and apparently abandoned draft by director Val Guest to film his screen story for Pax Films as a five-part British serial. Guest ultimately directed the story as a feature-length movie for Pax, one of the most understated and intelligent science fiction films ever made. At the bottom of the front wrapper is a holograph notation, "Dedicated to Brian Aldiss." Buckram binding containing the two scripts is Very Good, with some light scuffing and soil, pages and wrappers Very Good+. Martin 413.

$7500

Screwball Comedy

176. Hawks, Howard (director)
Katharine Hepburn, Cary Grant (starring)

Bringing Up Baby

Los Angeles: RKO Radio Pictures, 1938. Original pressbook for the 1938 film, one of the foundational entries in the canon of American screwball comedies. Zoologist David Huxley (Grant) develops a wary interest in dowager Mrs. Carelton Random (Hepburn), which, in the great screwball tradition, is not finalized as a romance until about the last ten seconds of the film. But what makes this film singular is that the story is built around the maintenance aspects of raising a pet leopard, creating a rapid-fire blur of events and dialogue that doesn't let up for the entire 102-minute running time. The film bombed upon release, causing RKO to drop both of the stars, but today ranks as one of the best films made by either.

A beautiful and rare pressbook, far more striking and fitting for the film than its unfortunate one-sheet poster designs. Saddle-stitched, 12 x 18 inches, 18 pages. Near Fine, unfolded, with a single, nearly negligible grease pencil initial at the top left corner.

Byrge, p. 76. Harvey, pp. 307-313. Neibaur 133.

$3250



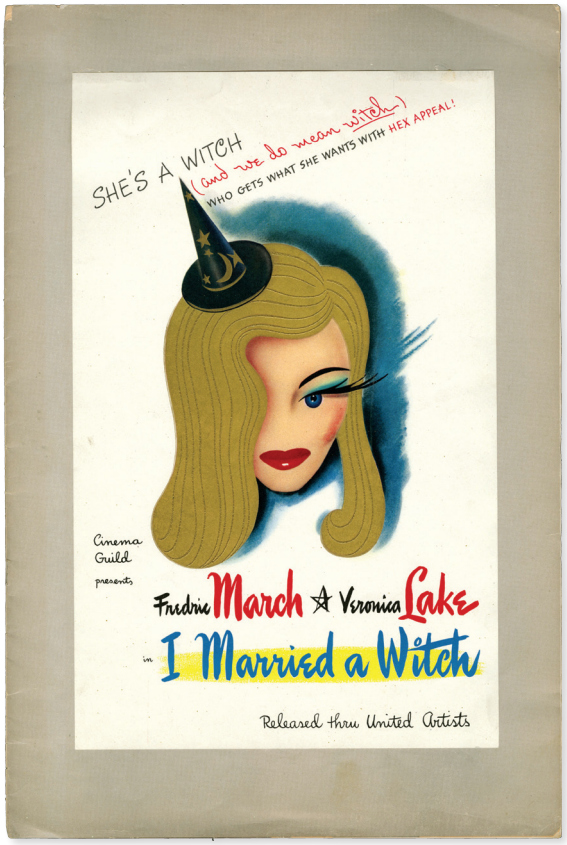
177. Sturges, Preston (producer)
René Clair (director)
Pirosch, Robert, Marc Connelly,
Dalton Trumbo (screenwriters)
Thorne Smith, Norman Matson (authors)

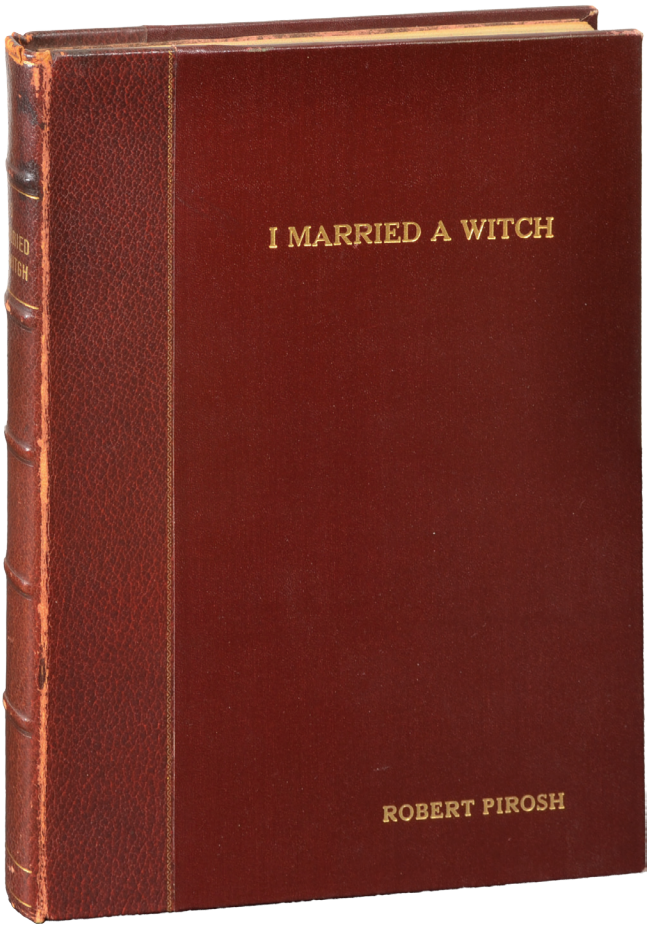
I Married a Witch

Los Angeles: United Artists, 1942. Original pressbook for the 1942 screwball comedy. Superb design, with a full-color illustrated label tipped on to the front wrapper. Glossy wrappers, 12 x 18 inches, saddle-stitched. Very Good+ condition with a few tiny chips at the corners.

Byrge, pp. 129-130.

$1250





Screenwriter Robert Pirosch's corrected presentation copy

178. Clair, René (director)
Pirosch, Robert (screenwriter)

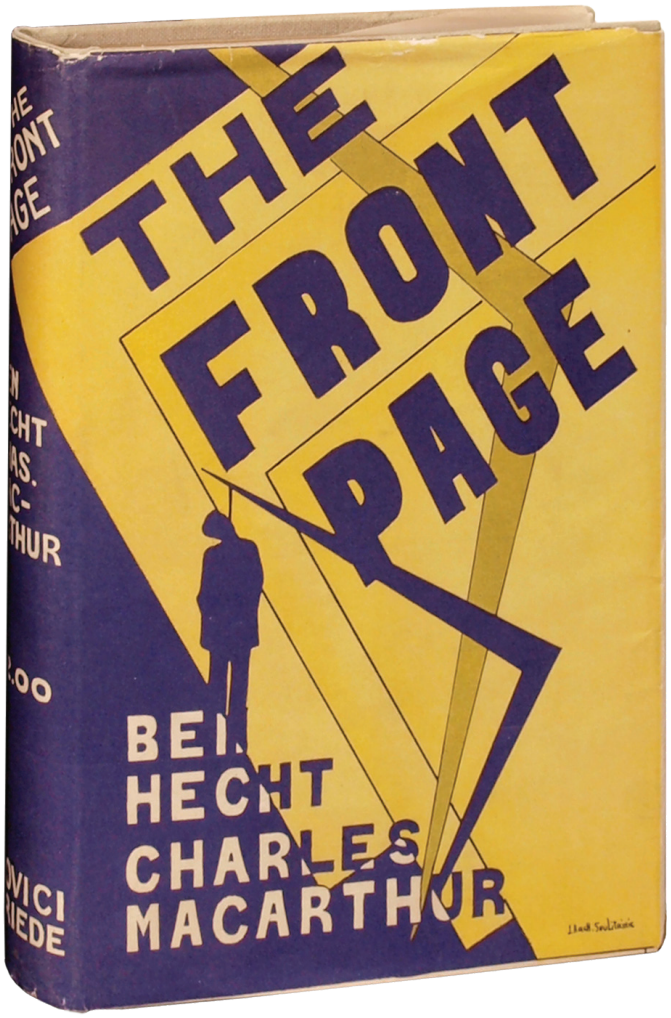
I Married a Witch

Los Angeles: United Artists, 1942. Original screenplay for the 1942 screwball comedy film, *I Married a Witch*. Specially bound copy belonging to screenwriter Robert Pirosh, with numerous holograph corrections, deletions, additions, and rewrites to the script throughout.

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

Byrge, pp. 129-130.

$8500



179. Hecht, Ben and Charles MacArthur

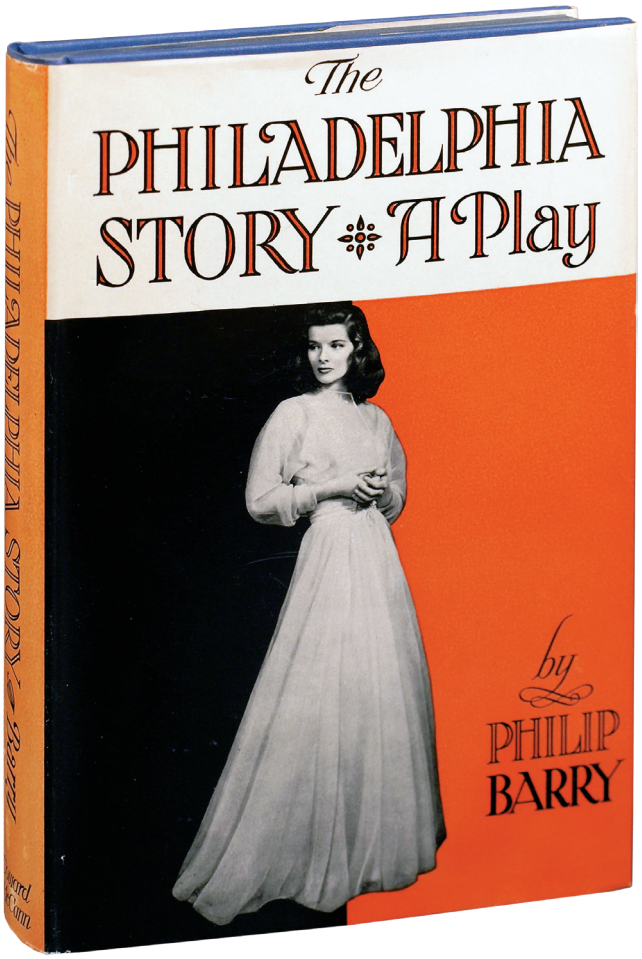
The Front Page

New York: Covici Friede, 1928. First Edition. Near Fine in a Near Fine example of the rare dust jacket.

Ben Hecht's most important book, and the rarest by a country mile, this being the only copy in anything even resembling a collectible jacket we have ever seen. Basis for three key films: *The Front Page* in 1931 with Adolphe Menjou and Pat O'Brien, *The Front Page* in 1974 with Jack Lemmon and Walter Matthau, and most importantly of all, the classic screwball comedy *His Girl Friday,* with Cary Grant and Rosalind Russell in 1940. A cornerstone film source title by the greatest screenwriter of Hollywood's golden era.

Byrge, pp. 96-98. Harvey, pp. 433-436.

$18,500



180. Barry, Philip

The Philadelphia Story

New York: Coward-McCann, 1939. First Edition. Fine in a Near Fine dust jacket.

Simply a stunning copy of a book that, in our experience, always turns up well worn...when it turns up at all. Mild offsetting to the front flyleaf, slight fading to the jacket spine, otherwise little to say regarding condition.

A play that was written for Hepburn and one that, thanks to her foresight and help, became the basis for the classic 1940 film, directed by George Cukor and starring Hepburn, Cary Grant, and James Stewart.

Byrge, pp. 103-104. Harvey, pp. 407-409.

$8000

181. Capra, Frank

The Name Above the Title: An Autobiography

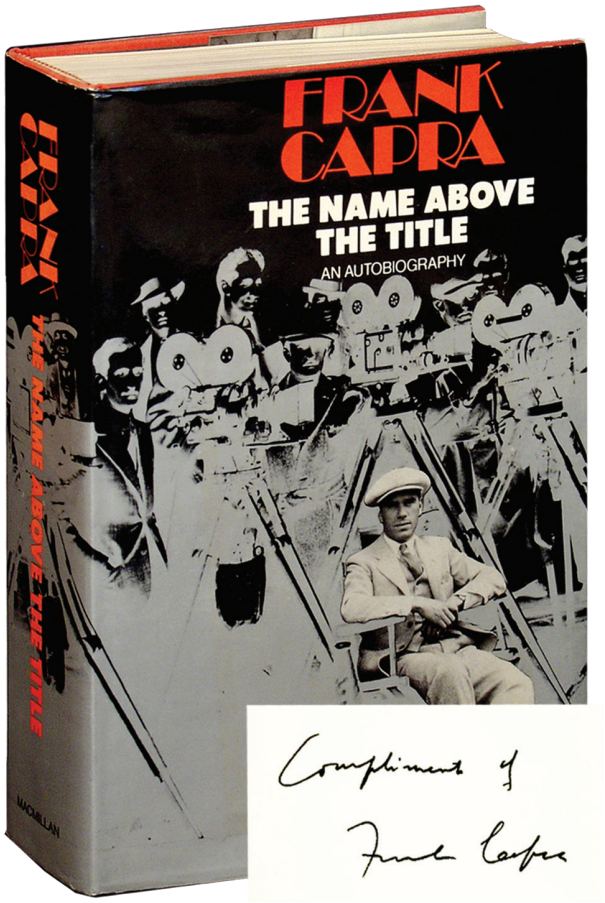
New York: Macmillan, 1971. **Signed with a non-personal inscription by the author on the half-title page: "Compliments of / Frank Capra."**

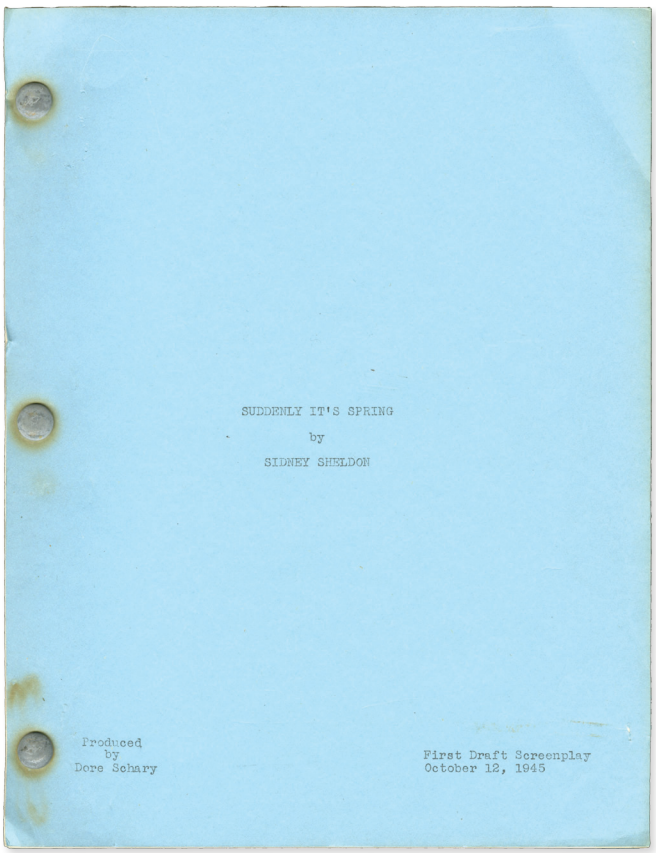
Fine in a bright, Fine dust jacket. Jacket is exceptionally fresh, without a trace of the usual fading to the spine panel. One of Hollywood's most assured and inventive directors, and one of the major contributors to screwball comedy.

Often over-associated with his late, dark masterpiece, *It's a Wonderful Life* (1946), Capra inaugurated the screwball comedy cycle with *It Happened One Night* in 1934, which was followed on a nearly annual basis by one classic film after another, including *Mr. Deeds Goes to Town* (1936), *Lost Horizon* (1937), *You Can't Take It With You* (1938), *Mr. Smith Goes to Washington* (1939), *Meet John Doe* (1941), and *Arsenic and Old Lace* (1944). An uncommon signature from one of the masters of twentieth-century filmmaking, and a book that, while common, is notoriously difficult to find in this condition and signed.

Harvey, pp. 139-166.

$1250





182. Sheldon, Sidney (screenwriter)
Irving Reis (director)
Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee (starring)

The Bachelor and the Bobby-Soxer

Los Angeles: Selznick International Pictures / Vanguard Films, 1945. First Draft script for the 1947 screwball comedy, here under its working title, *Suddenly It's Spring,* written for the screen by Sidney Sheldon.

A late but important entry in the screwball comedy genre, wherein Shirley Temple (a highschooler at this point) falls for playboy artist Cary Grant, immediately causing multiple problems. Winner of the Academy Award for Best Screenplay.

$1500

Sex, Drugs, and Beat Service



183. Welch, Raquel (starring) Richard Fleischer (director)

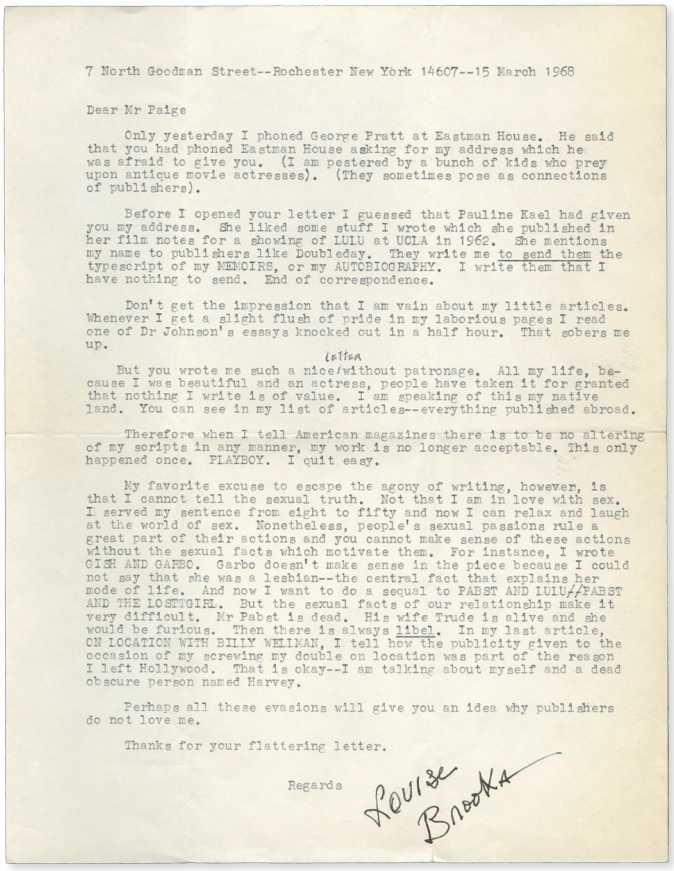
Fantastic Voyage

Los Angeles: Twentieth Century-Fox, 1966. Original one-sheet poster, designed as a special advance pin-up, for the 1966 science fiction film. This the Style D poster—the kind of thing you honestly couldn't put up in a movie house these days—featuring a young and exquisitely beautiful Raquel Welch in all her glory. Oddly, a far superior image to the more famous one of Ms. Welch from *One Million Years B.C.*, also released in 1966. And definitely superior to the Style A one-sheet for *Fantastic Voyage*, which just shows a big eye and a bunch of people floating around in space suits.

This particular poster variant is a lithograph print, produced in very small numbers, in an non-standard, smaller size than that of a typical one-sheet for the mid-1960s. 13.5 x 22 inches, about Fine.

Nourmand, p. 90.

$6500



7 North Goodman Street--Rochester New York 14607--15 March 1968

Dear Mr Paige

Only yesterday I phoned George Pratt at Eastman House. He said that you had phoned Eastman House asking for my address which he was afraid to give you. (I am pestered by a bunch of kids who prey upon antique movie actresses). (They sometimes pose as connections of publishers).

Before I opened your letter I guessed that Pauline Kael had given you my address. She liked some stuff I wrote which she published in her film notes for a showing of LULU at UCLA in 1962. She mentions my name to publishers like Doubleday. They write me to send them the typescript of my MEMOIRS, or my AUTOBIOGRAPHY. I write them that I have nothing to send. End of correspondence.

Don't get the impression that I am vain about my little articles. Whenever I get a slight flush of pride in my laborious pages I read one of Dr Johnson's essays knocked out in a half hour. That sobers me up.

letter

But you wrote me such a nice/without patronage. All my life, because I was beautiful and an actress, people have taken it for granted that nothing I write is of value. I am speaking of this my native land. You can see in my list of articles--everything published abroad.

Therefore when I tell American magazines there is to be no altering of my scripts in any manner, my work is no longer acceptable. This only happened once. PLAYBOY. I quit easy.

My favorite excuse to escape the agony of writing, however, is that I cannot tell the sexual truth. Not that I am in love with sex. I served my sentence from eight to fifty and now I can relax and laugh at the world of sex. Nonetheless, people's sexual passions rule a great part of their actions and you cannot make sense of these actions without the sexual facts which motivate them. For instance, I wrote GISH AND GARBO. Garbo doesn't make sense in the piece because I could not say that she was a lesbian--the central fact that explains her mode of life. And now I want to do a sequal to PABST AND LULU//PABST AND THE LOST GIRL. But the sexual facts of our relationship make it very difficult. Mr Pabst is dead. His wife Trude is alive and she would be furious. Then there is always libel. In my last article, ON LOCATION WITH BILLY WELLMAN, I tell how the publicity given to the occasion of my screwing my double on location was part of the reason I left Hollywood. That is okay--I am talking about myself and a dead obscure person named Harvey.

Perhaps all these evasions will give you an idea why publishers do not love me.

Thanks for your flattering letter.

Regards

Louise Brooks

184. Brooks, Louise

Typed Letter Signed from 1968

Rochester, 1968. An intense and varied 1-page typed letter signed by Louise Brooks, dated 15 March 1968, touching on a wide variety of personal, cultural, and historic aspects of her storied career. Topics include: her then-current address (Eastman House in Rochester), Pauline Kael, her reasons for being unwilling to publish her memoirs, Boswell's *Life of Johnson,* beauty versus intelligence, *Playboy* magazine, "sexual truth," Lillian Gish, Greta Garbo's homosexuality, G.W. Pabst, and libel.

Brooks' prose is typically fluid, witty, and intelligent, with a strong connection to literature ("Don't get the impression that I am vain about my little articles. Whenever I get a slight flush of pride in my laborious pages I read one of Dr. Johnson's essays knocked out in a half hour. That sobers me up.") Too, her views on sex are, as always, perceptive and illuminating, even in the casual format of a letter: "My favorite excuse to escape the agony of writing ... is that I cannot tell the sexual truth ... people's sexual passions rule a great part of their actions and you cannot make sense of these actions without the sexual facts which motivate them." She goes on to say that the fact Greta Garbo was a lesbian explains a great deal about her mode of life. Brooks was a prominent figure toward the end of the silent film era, peaking with her starring roles in director Pabst's classic works *Pandora's Box* (1929) and *Diary of a Lost Girl* (1929). Soon thereafter she became disillusioned with Hollywood and lived in reclusion for the rest of her adult life.

Toward the end of her life, Brooks began a correspondence with New Yorker editor William Shawn that led to the publication of her 1982 memoir, *Lulu in Hollywood.* Letters from the last years of her life do turn up, but examples from the 1960s, when she rarely revealed herself publicly in any way are rare. 8-1/2 x 11 inches, folded three times, lightly toned at the edges, autograph and type quite distinct, Very Good to Near Fine overall.

$1750

185. Nabokov, Vladimir (novel, screenwriter)
Stanley Kubrick (director)
James mason, Shelley Winters, Sue Lyon (starring)

Lolita

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1962. Original US three-sheet poster for the 1962 film. An iconic image for an iconic film.

Kubrick's rendition of Nabokov's masterpiece is legendary in its own right, a work that stands ten feet above the rhetoric later raised by Nabokov's son and the resulting forgettable 1997 remake. Kubrick's carefully crafted film preserves the mystery, tragedy, and humor of Nabokov's source material, while adding a level of its own perversion—notably with its portrayal of Claire Quilty, represented in a performance by Peter Sellers that according to some sources was mostly improvised. And who could ever best Shelley Winters as Lolita's grasping mother, or James Mason as the long-suffering Humbert?

41 x 81 inches, linen-backed. Near Fine.

$2850



186. O'Hara, John (novel)
Elizabeth Taylor, Laurence Harvey (starring)

BUtterfield 8

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1960. Original one-sheet poster for the 1960 film. What *Valley of the Dolls* is to drugs, *BUtterfield 8* is to sex. The classiest kind of trash, a big-budget film with lowdown agenda. And arguably the last in which Elizabeth Taylor, who won an Oscar for her performance, could have been accurately described as young and radiant, bravely taking on an unsympathetic role as a high-end call girl who is beginning to run into problems. Something of an American answer to De Sica's *Madame De ...* with the object in question being a fur coat rather than a pair of earrings. One of the great film posters of the 1960s.

27 x 41 inches, linen-backed. Near Fine.

$475





187. Hamilton, Patrick (novel)
John Brahm (director)
Laird Cregar, Linda Darnell, George Sanders (starring)

Hangover Square

Los Angeles: Twentieth Century-Fox, 1945. Original one-sheet poster for the 1945 film noir, based on Patrick Hamilton's 1941 novel.

The second of two key films John Brahm made with the great Laird Cregar in an unsympathetic lead role. Cregar specialized in creepy, ambiguous characters, a type he virtually invented in *I Wake Up Screaming* (1941), honed in Brahm's *The Lodger* (1944), and perfected in this film, which was to be his last. A wonderful, luminous illustrated one-sheet.

27 x 41 inches, rolled, on linen. Near Fine.

Hardy, p. 159. Selby 158. Silver, pp. 125-126. Spicer, p. 410.

$1650



188. Kerouac, Jack (novel)
Ranald MacDougall (director)
Leslie Caron, George Peppard (starring)

The Subterraneans

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1960. Original one-sheet poster for the 1960 film. From one perspective, a fairly one-dimensional representation—perhaps even a caricature—of Beat culture, but culturally fascinating in that it was made at the height of the Beat era, and is to date the only feature-length film ever made from a Kerouac novel. Further, the film was made with A-list talent and by a top studio. Kerouac was paid $15,000 by MGM for the rights to the book, and bought his first home with the proceeds, on Long Island.

A film that is rarely screened today, and has never been available on any kind of home viewing format. While its perspective on the actual Beat scene may be skewed or wildly misinterpreted, it is nonetheless important as an interpretation of Kerouac's world from the outside looking in. 27 x 40 inches, folded. Near Fine.

$1250



189. Kerouac, Jack (novel)
Ranald MacDougall (director)
Leslie Caron, George Peppard (starring)

The Subterraneans

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1960. Original set of eight lobby cards for the 1960 film, most featuring stars Peppard and Caron engaged in one of several typical Beat activities such as dancing, drinking, saxophone playing, and staring pensively at each other. Fine.

$1250

190. Losey, Joseph (director)
Harold Pinter (screenwriter)
Robin Maugham (novel)
Dirk Bogarde, Sarah Miles, James Fox (starring)

The Servant



London: Elstree Distributors Limited / Springbok Productions, 1963. Original British quad poster for the 1963 film, the earliest issue with the X rating present at the lower right corner.

The first of Joseph Losey's three legendary collaborations with screenwriter-playwright Harold Pinter, a dark, squeamish parable that tells a servant-becomes-master tale, but goes beyond what could have been a mediocre finish and journeys into the psyche and personal problems of the servant himself. Stunningly photographed by Douglas Slocombe. A classic of 1960s British cinema.

27 x 41 inches, linen-backed. Near Fine.

Nourmand, p. 54.

$1500



191. Bukowski, Charles

Conte de La Folie Ordinaire

Rome: 23 Giugno, 1981. Original French "affichette" poster for the 1981 film, *Storie di ordinaria follia* (released as *Tales of Ordinary Madness* in the US and UK), based on the book *Erections, Ejaculation, Exhibitions, and General Tales of Ordinary Madness* by Charles Bukowski.

The first film adaptation of the author's work, and to date one of the most challenging films of the 1980s, even by European standards. Ben Gazzara and Ornelia Muti portray two self-destructive souls that become soulmates, hell-bent on sex, alcohol, and general torment.

One of Gazzara's most unvarnished performances, having warmed up in the 1970s with a trio of Cassavetes films. 15.25 x 20.5 inches, rolled. Near Fine.

$550

192. [Film Pressbooks]

A collection of 66 pressbooks for exploitation films made between 1950–1968, many released by Poverty Row studios

Los Angeles, CA: Allied Artists / American International / Columbia Pictures / United Artists / Universal-International, 1950–1968. An archive of 66 pressbooks for 79 films, nearly half of which were released through Poverty Row studios (American International, Cinema Associates, Magna Distribution Corporation, Republic, etc.), the other half released through B-movie sects of higher-grossing film studios such as Warner Brothers, Metro-Goldwyn-Mayer, and Columbia Pictures, with the inclusion of a few foreign releases.



Pressbooks (sometimes referred to as Campaign Manuals) for these features varied in presentation. Most were issued in black-and-white, and those issued in color were usually done in primary colors. They varied in size, but generally stuck to a format similar to that of a large tabloid, between 11 x 17 inches and 13 x 18 inches. Film studios issued pressbooks to exhibitors and theater companies to promote their upcoming releases and to educate the public with information on the stars of the film, with suggested blurbs for reviewers and exploitation campaigns to further publicity and interest surrounding the release. Often two films were represented in one pressbook (as is the case here with about 20% of the archive), a selling point for smaller film studios.

Most films released by Poverty Row studios (meaning studios outside the major houses prior to 1970, with a primary focus on B-movies and drive-in features), were rich with racy dialogue, casual nudity, drug and alcohol use, and teen-age hipsters. Juvenile delinquent films, or any involving teenage angst, rampant delinquency, and sexual taboos amongst youngsters were, and remain, the voice of an era where youth ran wild and took to the streets.



This subject matter yielded the B-movie studios the profits they needed to stay in operation, or at the least enough to produce more features. The "juvie" was not the only kind of film attributed to Poverty Row: Beatnik films, thrillers, lurid dramas often involving blackmail and corruption, Westerns, comedies, and the occasional beach flick were the all topical sources for these low-budget, low-production studios, with actors and actresses generally of a lower rank.

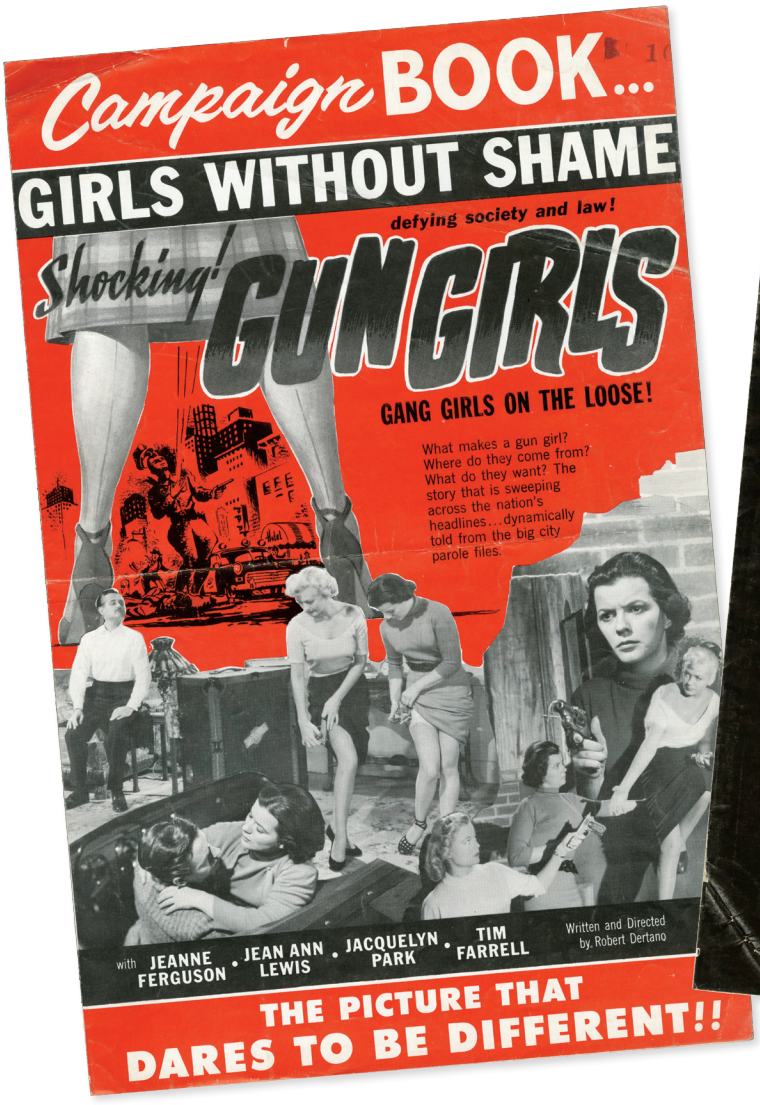
Included are several releases with performers of importance, popular either before or after the film(s) in which they starred. Many of the Poverty Row studios made use of local flavor, utilizing certain actors and actresses again and again, with many working with several studios, as their contractual obligations were not as stiff as those required by the major studios. Some actors made the B-movie circuit their home, while others used the circuit as a springboard to the larger film studios. Some examples are *The Young Don't Cry* (Columbia, 1957) and *Who Killed Teddy Bear* (Magna Distribution Corporation, 1965), both featuring Sal Mineo, who acted in over 20 films and more than 40 television roles, only a few of which (most notably, *Rebel Without a Cause*) were major releases.

Sex, Drugs, and Beat Service

Many other young actors and actresses, like Mineo, began acting in "juvie" movies and independently produced crime thrillers. Some debut examples here include Jack Nicholson in *Cry Baby Killer* (Allied Artists, 1958), James Franciscus in *Four Boys and a Gun* (Security Pictures, 1957), Steve Inhat in *Dragstrip Riot* (American International Pictures, 1958), and Jack Cassidy in *Look in any Window* (Allied Artists, 1961).

Other significant early roles by important actors include Peter Falk in *Murder, Inc.* (Twentieth Century-Fox, 1960), and Tony Curtis in *The Midnight Story* (Universal, 1957). Also included is *Single Room Furnished* (Crown International, 1968), Jayne Mansfield's stellar final performance, cementing her status as royalty in the B-movie canon.

Significant female roles in films represented here include Cleo Moore in *Thy Neighbor's Wife* (Twentieth Century-Fox, 1953), *Hold Back Tomorrow* (Universal, 1955), and her last performance, *Hit and Run* (United Artists, 1957), all directed by the inventive Hugo Haas; Mamie Van Doren in *College Confidential* (Universal, 1960), *Guns, Girls, and Gangsters* (United Artists, 1959), *The Girl in the Black Stockings* (United Artists, 1957), *The Beat Generation* (MGM, 1959), and *The Big Operator* (MGM, 1959).







Several foreign films are included, some important examples being an early Peter Falk appearance, *The Bloody Brood* (Canada, 1959), Brigitte Bardot in *The Girl in the Bikini* (France, 1952) and *A Woman Like Satan* (France, 1959); and Marina Vlady in *The Wicked Go to Hell* (France, 1955).

All pressbooks are Very Good to Near Fine in original studio wrappers, most saddle-stitched but some simply folded, some with inserts. For complete details on all the titles in the collection, please inquire.

$5500

193. Miller, Henry (author)
Jens Jørgen Thorsen (director)
Joseph Strick (director)

A collection of cinema material related to the author's work

Los Angeles and Denmark: Tropic Productions-Paramount / Dans Svensk-Grove Press, 1970. A collection of cinema material, 42 pieces in all, relating to two key films made from the work of author Henry Miller, *Tropic of Cancer* (1970, Joseph Strick) and *Quiet Days in Clichy* (1970, Jens Jørgen Thorsen).

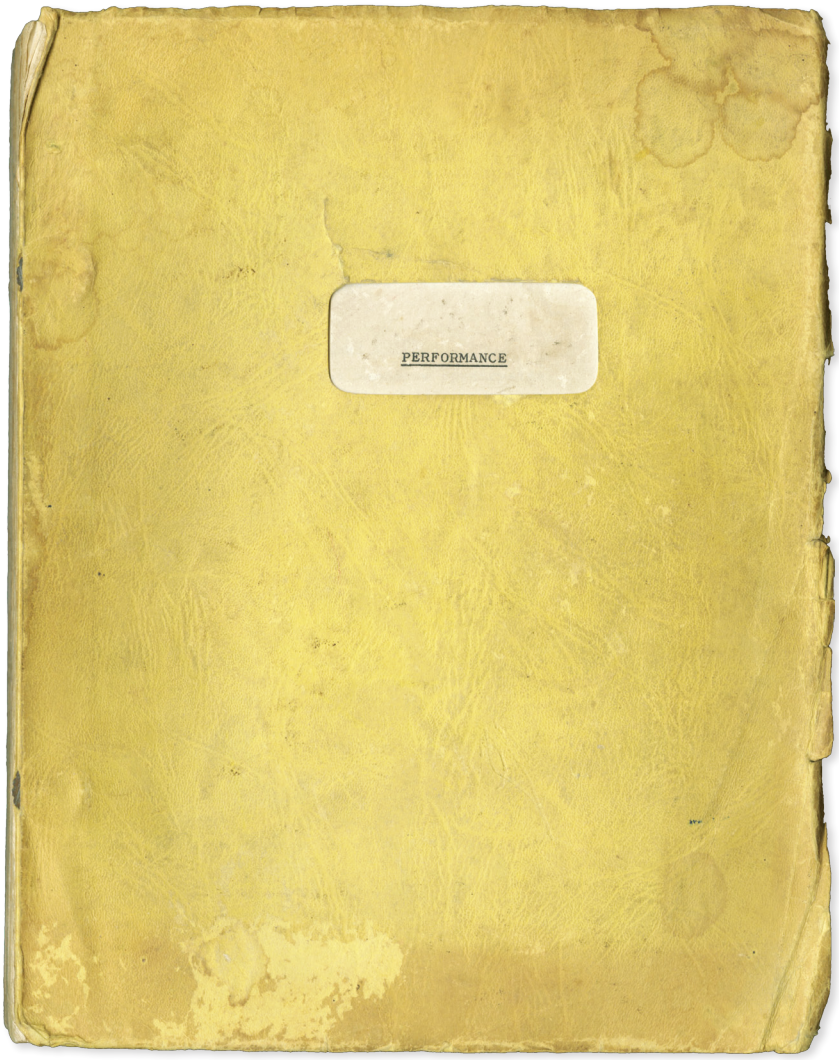
A US film shot mostly on location in Paris, *Tropic of Cancer* (Paramount, 1970) was reportedly made as the result of Henry Miller winning a bet with producer Robert Evans, and was an early role for actor Rip Torn. The resulting film, an attempt to visualize Miller's graceful prose and profane content, was an ambitious step forward in terms of bridging the gap between experimental filmmaking and a commercial feature. The result was a challenging literary adaptatation, by this time a specialty for director Strick, who had previously adapted Durrell's *Justine* in 1969 and Joyce's *Ulysses* in 1967, with naturalistic depictions of sex and profane dialogue. *Tropic of Cancer* received an X rating in the United States, and remains unapproved to this day for public screening in the UK.

Quiet Days in Clichy, a Danish film, was made in the same year, also on location in Paris. Henry Miller visited the sets of both films, reportedly only a quick walk away from one another in Paris at the time. When first exported to the US, the film was seized by authorities as pornography, and screenings were few and far between until its release on DVD in 2004. Worthy of note is the film's distributor, The Grove Press, which devoted itself to experimental and literary films during the 1960s and 1970s, and the film's soundtrack, for which composer credits are shared by Country Joe MacDonald and Ben Webster.

Included in the collection are the US pressbook, the US, Japanese, Finnish, and German one-sheets, the US insert poster, a US lobby card, and nearly three dozen still photographs from the US release of *Tropic of Cancer*, and the German one sheets (Styles A and B), 5 Japanese still photographs, and the Japanese and Finnish one-sheet for *Quiet Days in Clichy*.

$3750


"READERS FOUND IT SHOCKING AND SCANDALOUS! AND NOW, FOR ANYONE OVER 17, IT IS A MOVIE!"
—TIME MAGAZINE
PARAMOUNT PRESS BOOK AND MERCHANDISING MANUAL
"THE U.S. CUSTOMS BUREAU BARRED IT AS OBSCENE! READERS FOUND IT SHOCKING AND SCANDALOUS! AND NOW, FOR ANYONE OVER 17, IT IS A MOVIE!"
PARAMOUNT PICTURES PRESENTS HENRY MILLER'S
Tropic Of Cancer
Starring RIP TORN DAVID BAUER PHIL BROWN
Produced and Directed by JOSEPH STRICK
クリシーの静かな日々
Henry Millerin Hiljaiseloa Clichyssä
Henry Miller's Stilla dagar i Clichy
HENRY MILLER
Stille Tage in Clichy
JOERGEN THORSEN
Henry Millers
WENDEKREIS DES KREBSES
Henry Miller über seine erfolgreichste Romanverfilmung
"Ein Maul voll Spucke ins Gesicht der Kunst"
Henry Millers WENDEKREIS DES KREBSES mit Rip Torn Joseph Strick
Ein Fortbilm
Henry Miller
Stille Tage in Clichy
Ein Film von Jens Joergen Thorsen
Eine SBA-Produktion im CERES-FILM-VERLEIH



194. Roeg, Nicholas (director, cinematographer)
Mick Jagger, James Fox (starring)

Performance

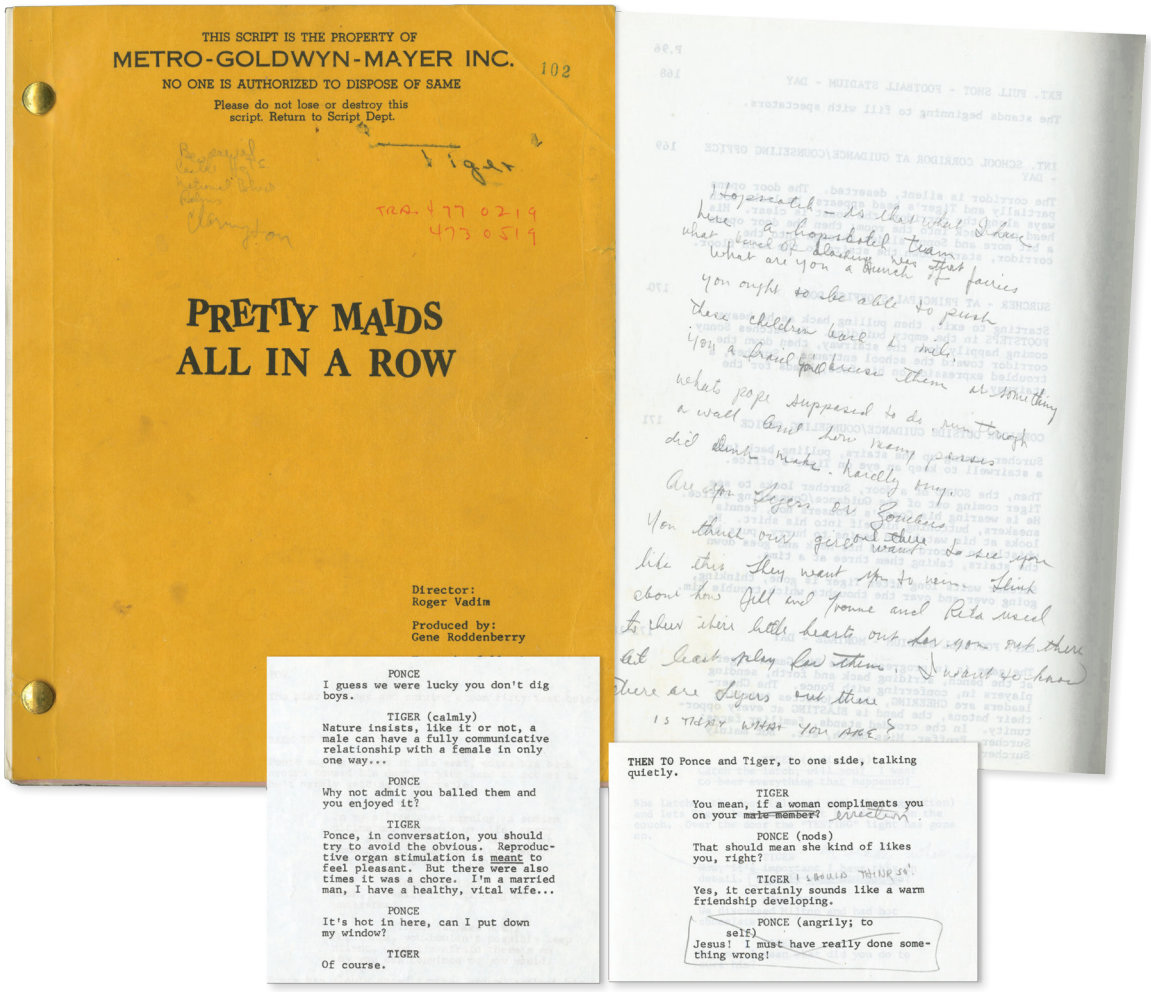
London: Goodtimes Enterprises, 1968. Draft British working script for the 1970 film, dated two years prior to its release, and at over 175 pages about a third longer than the finished film.

After putting his indelible stamp as a cinematographer on *Petulia* (Richard Lester, 1968), Nicolas Roeg made an auspicious debut as a director (written and co-directed by Donald Cammell) with this forward-looking film, an avant-garde mix of sex, crime fiction, celebrity analysis, rock music, and study of human nature, recently re-evaluted with high regard by Paul Schrader in *Film Comment*. With Mick Jagger in two roles, both as a rock musician and a wealthy British aristocrat.

Yellow studio wrappers with a die-cut window in the British style for this period. Title page present, with credits for the small production company, Goodtimes Enterprises, and a date of 1968. 177 leaves, roneograph. Pages creased at bottom right corners from use, wrapper Fair to Good with stains and rubbing, wear and yapping to fore-edge. Bound with two silver brads.

Newland, pp. 253-264. Spicer, p. 450. Weldon, p. 543.

$5000



Rock Hudson's working copy

195. Vadim, Roger (director)
Gene Roddenbery (screenwriter)
Franics Pollini (novel)
Rock Hudson, Angie Dickinson, Telly Savalas, Keenan Wynn (starring)

Pretty Maids All in a Row

Los Angeles: Metro-Goldwyn-Mayer, 1970. Shooting script for the 1971 film, based on the 1968 novel by Francis Pollini. Actor Rock Hudson's copy, with his character's name ("Tiger") in holograph ink on the front wrapper and his lines circled throughout with annotations, in addition to phone numbers, random notes, etc.

Roger Vadim's follow up to *Barbarella* (1968) may be the only sexploitation crime film ever released by a major studio, and managed to break just about every cultural taboo in the book, even during the uncertain days of the early 1970s. The story and especially the filmmaking style is a strange response to the sexual revolution in 1970, in which a high school full of randy teachers and students in an unnamed Midwestern town become involved in a series of murders. Vadim's attempt to update ... *And God Created Woman* from the male perspective has become a cult film that would be sued out of existence today, and a fascinating look at the "revolution" from a middle America perspective.

$1750

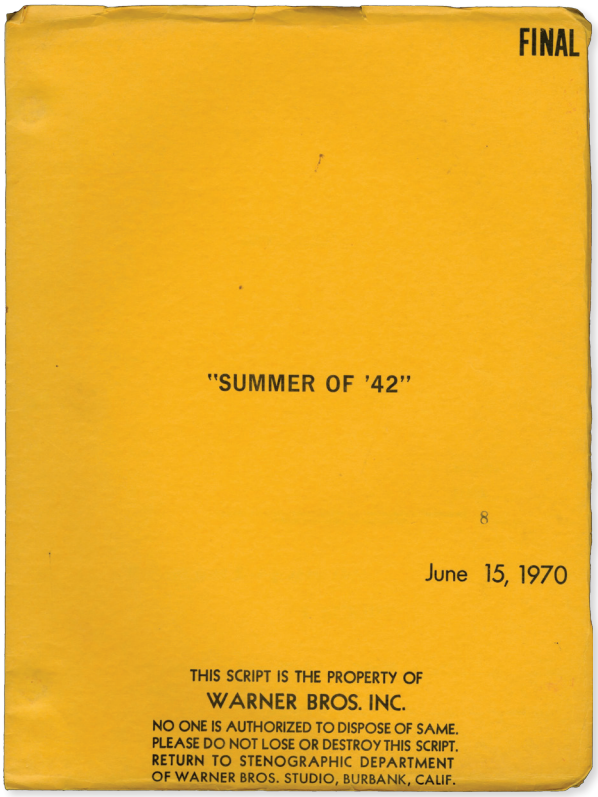
196. Raucher, Herman (novel, screenwriter)
Jennifer O'Neill, Gary Grimes (starring)

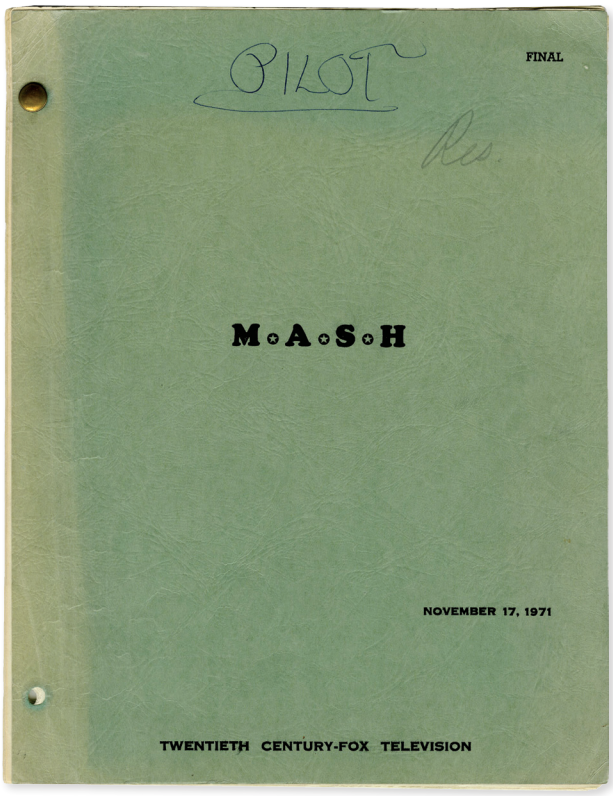
Summer of '42

Los Angeles: Robert Mulligan and Richard Roth / Warner Brothers, 1970. Final Script for the 1971 film, *Summer of '42,* directed by Robert Mulligan, written for the screen by Herman Raucher based on his 1971 novel, and starring Jennifer O'Neill and Gary Grimes.

Raucher's nostalgic autobiographical novel about a teenager during the war years who becomes infatuated with an older war widow became a touchstone for a large adult audience in the early 1970s. The novel was optioned and filmed such that the book and its film version were released the same year. Winner of the Academy Award for Best Musical Score, and nominated for 3 others, including Best Screenplay and Best Cinematography.

$650





Script for the Television Pilot

197. Hooker, Richard (novel)
Gene Reynolds (director)
Larry Gelbart (screenwriter)
Alan Alda, Wayne Rogers, McLean Stevenson, Loretta Swit (starring)

M*A*S*H

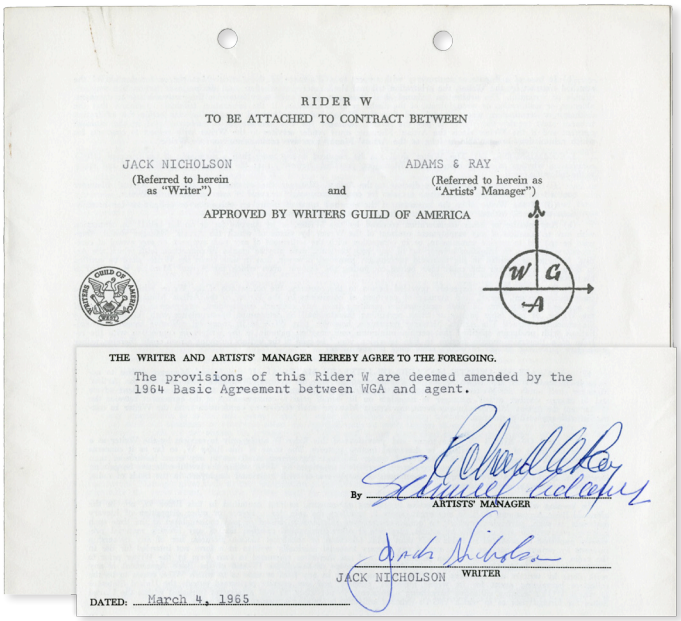
Los Angeles: Twentieth Century-Fox Television, 1971. Final Script for the 1972 pilot episode of the long-running television series *M*A*S*H,* directed by Gene Reynolds, based on the 1968 novel by Richard Hooker (and even more so the 1970 film directed by Robert Altman), written for the screen by Larry Gelbart, and starring Alan Alda, Wayne Rogers, McLean Stevenson, and Loretta Swit.

*M*A*S*H* was not only one of the greatest dramatic television series of the 1970s, but one that deftly combined comedy and drama, and paved the way for superior television that continues to the present day with series such as *Hill Street Blues* and *The West Wing*. *M*A*S*H* would go on to run for 11 seasons, through 1983.

$450

198. Nicholson, Jack

Signed writer's contract from 1965 between Nicholson and the agency of Adams and Ray



RIDER W
TO BE ATTACHED TO CONTRACT BETWEEN

JACK NICHOLSON (Referred to herein as "Writer") and ADAMS & RAY (Referred to herein as "Artists' Manager")

APPROVED BY WRITERS GUILD OF AMERICA

THE WRITER AND ARTISTS' MANAGER HEREBY AGREE TO THE FOREGOING.
The provisions of this Rider W are deemed amended by the 1964 Basic Agreement between WGA and agent.

By _____ ARTISTS' MANAGER

JACK NICHOLSON WRITER

DATED: March 4, 1965

1965. Standard writer's contract between Jack Nicholson and the agency of Adams and Ray, dated March 4, 1965, signed by all three parties. The agreement basically set up a standard 10% fee for the agency for any work obtained on Nicholson's behalf.

Though Nicholson is of course not known today as a writer, in 1965 he clearly had aspirations to be one. Just prior to the signing of this contract he had co-written the screenplay for *Thunder Island* (1963), a film in which he did not appear, and *Flight to Fury* (1964). The latter film was an early effort for noted director Monte Hellman, who would go on to feature Nicholson in his first important film, *Ride in the Whirlwind* (1965).

After signing with Adams and Ray, Nicholson wrote *The Trip* (1967) for Roger Corman, *Head* (1968) with director Bob Rafelson, and his directorial debut, *Drive, He Said* (1971). *Drive, He Said* would be Nicholson's final effort as a writer, and one of several key films he would make with BBS, the production company that produced *Head*, *Easy Rider* (1969), *Five Easy Pieces* (1970), *A Safe Place* (1971), and *The King of Marvin Gardens* (1972).

$1250



199. [Drugs]

Assassin of Youth

Los Angeles: BCM Roadshow Productions, 1937. Deluxe, three-color promotional matchbook for the 1937 anti-drug "scare" film, one of the earliest exploitation movies, a lesser-known cousin to other similar films from the mid-1930s, including *Narcotic* (1933), *Reefer Madness* (1936), and *Marihuana* (1936). All of these films had a similar goal, which was to sneak sleaze content past the production code in the guise of an educational film. Produced by BCM Roadshow Productions, and according to IMDB the only film made by that company.

Interestingly, this came from a set of matchbooks customized for the State Theatre in Martinsburg, West Virginia, not exactly a hotbed of urban youth assassination by marijuana (though it may have been a major location for crops). Near Fine condition, unsued to "light up," 1.5 x 2 inches. "A puff ... a party ... a tragedy." Near Fine.

$500

Preston Sturges

200. Sturges, Preston (director, screenwriter) Henry Fonda, Barbara Stanwyck, Joel McCrea, Veronica Lake, Claudette Colbert, Rudy Vallee, Eddie Bracken, Brian Donlevy, William Demarest, Betty Hutton, Ella Raines (starring)

Collection of seven pressbooks from the Paramount years

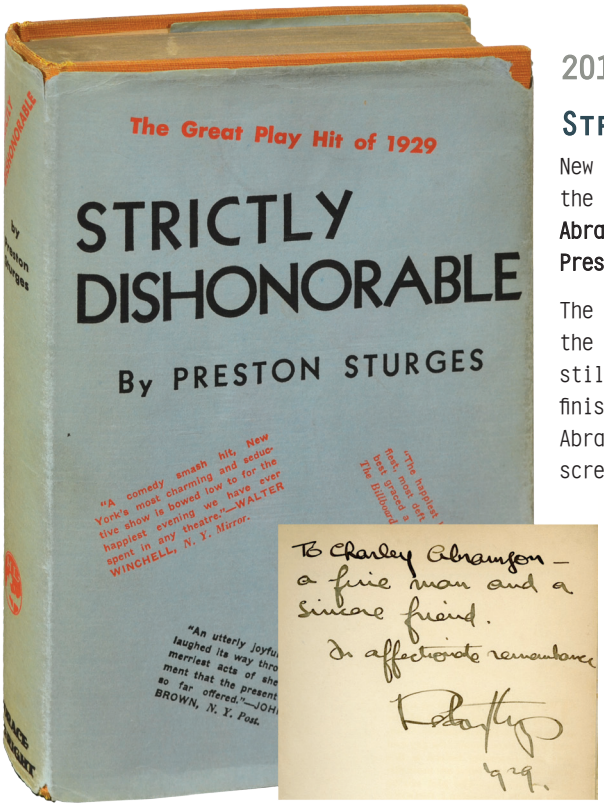
Los Angeles: Paramount Pictures, 1940–1944. A collection of 7 original pressbooks that represent Preston Sturges' most important work as a writer-director, all of which took place under the Paramount roof, showcasing nearly all his films made there: *The Great McGinty* (1940), *The Lady Eve* (1941), *Sullivan's Travels* (1941), *The Palm Beach Story* (1942), *The Miracle at Morgan's Creek* (1944), *Hail the Conquering Hero* (1944) and *The Great Moment* (1944). The pressbooks all have dazzling designs, with wrappers in color (excepting *The Great Moment*)—every Paramount film written and directed by Sturges is represented except *Christmas in July* (1940).

Sturges' was effectively the first writer-director in the modern sense of the word, fashioning his films from their conception to their execution with a distinctive, hyper-intelligent, fast-talking style that required the best talent Hollywood had to offer. Working as a successful screenwriter for many years, he finally managed to get his first shot at directing his own work with *The Great McGinty* in 1940 by agreeing to direct for no pay whatsoever. That film won the Academy Award for Best Screenplay, and the films that followed brilliantly worked in social content (*Sullivan's Travels*), screwball comedy (*The Palm Beach Story*), romance (*The Lady Eve*), and barbed political commentary (*Hail the Conquering Hero*), all under guise of breakneck-speed comedy. Any number of writer-directors that followed in the decades to come owe their very existence to his work, most notably Billy Wilder and Woody Allen. His only conceivable antecedent was the venerable Ernst Lubitsch, but even Lubitsch did not script his own films. National Film Registry.

Very Good to Near Fine, no loss but with light shelfwear and rubbing, each 12 x 15 inches. *Hail the Conquering Hero* was disbound (originally saddle-stitched) and side-stitched at some early date, with some fray at the left margin.

$4500


Have we got a SURPRISE for you!
Eddie BRACKEN
Betty HUTTON
"The Miracle of Morgan's Creek"
It's from PARAMOUNT!
You Hear The Story About The Exhibitor Who...*
"THE PALM BEACH STORY"
CLAUDETTE COLBERT
JOEL McCREA
MARY ASTOR
RUDY VALLEE
EVE SURE KNOWS HER APPLES!
How to Top the Records of "Miracle of Morgan's Creek"
with Paramount's
"HAIL THE CONQUERING HERO"
from the Miracle Men of "Morgan's Creek"
EDDIE BRACKEN · ELLA RAINES
WILLIAM (PAPA KOCKENLOCKER) DEMAREST · PRESTON STURGES
Right on top of...
"HAIL THE CONQUERING HERO" and "the Miracle of Morgan's Creek"
Paramount brings you Preston Sturges'
"THE GREAT MOMENT"
HE'S GOT SEX APPEAL!
HE'S GOT BOOOMPH!
HE'S A RECORD-BREAKER!
"THE GREAT McGINTY"
says JACK MOFFITT, Motion Picture Critic, Kansas City Star, in the Hollywood Reporter
"Up went Paramount stock locally when the exchange previewed 'The Great McGinty' . . . but put-together domestic yarn turned out in a week's age . . . very shrewdly the boys played for entertainment rather than arty satire. The love story is unusual and the finale should reward those managers who have the gumption to go out and sell it!"
"THE GREAT McGINTY" with Brian Donlevy
AND HERE'S THE CAMPAIGN TO GIVE THE GUN TO YOUR GUMPTION!
YOUR BOX-OFFICE ROAD MAP TO...
"SULLIVAN'S TRAVELS"
STARRING JOEL McCREA · VERONICA LAKE
A Paramount Picture with
Robert Warwick · William Demarest
Margaret Hayes · Porter Hall
Franklin Pangborn · Eric Blore
Written and Directed by Preston Sturges
Veronica Lake is on the take . . . and what a ride she takes him on!
Preston Sturges' "The Lady Eve" was voted among the Best of 1941!... "Sullivan's Travels" is more pleasing (and teasing!). All the elements to sell it for top grosses are in this Campaign Book!
PROCEED WITH CAUTION
SOFT SHOULDERS
DANGEROUS CURVES



201. STURGES, PRESTON

STRICTLY DISHONORABLE

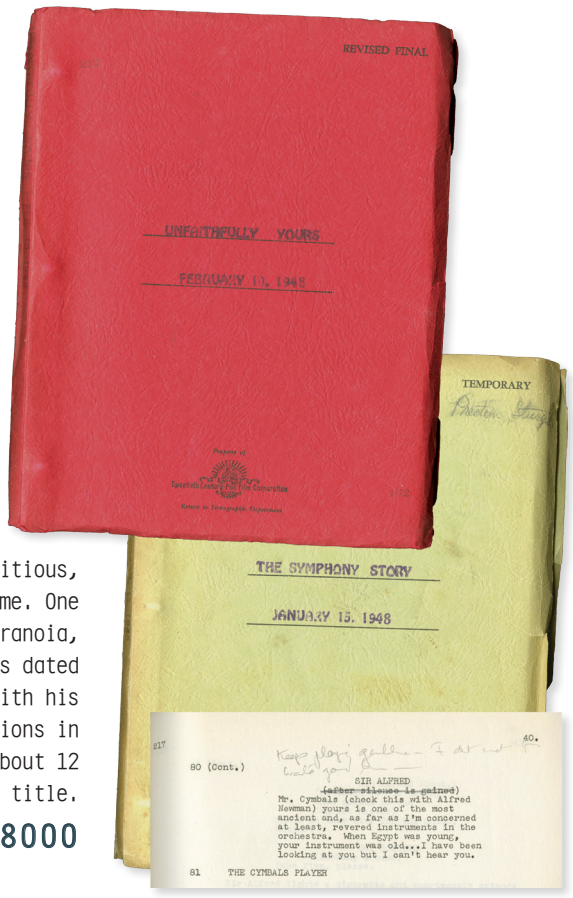
New York: Horace Liveright, 1929. Very Good+ in a Very Good+ example of the rare dust jacket. **Inscribed by Sturges on the front flyleaf: "To Charley Abramson / A fine man and a sincere friend. In affectionate remembrance / Preston Sturges / 1929."**

The great writer-director's first book publication, a play, released at the peak of his brief dalliance with New York theater. In July of 1930, still under the delusion that he was a great songwriter, Sturges showed the finished libretto of his first (and last) musical, *The Silver Swan,* to Charley Abramson, a Broadway producer who had been very encouraging when shown the screenplay to an earlier Sturges effort, *The Guinea Pig*. Abramson counseled Preston of the musical's mediocrity, but the point of view was refused, and instead Sturges invested the bulk of his savings, some $64,000, into having it produced. It flopped in November of 1930, and film history would be forever changed. The following year would see Sturges embark on a brilliant career as a screenwriter, beginning with *The Big Pond* starring Maurice Chevalier and Claudette Colbert. His first directorial effort, *The Great McGinty* (1940) would not occur for another 10 years.

Basis for two film versions, the first in 1931 starring Paul Lukas and Sidney Fox, the second in 1951 starring Janet Leigh. A rare book in any kind of jacket, and an even rarer early inscription by one of the legends of cinema.

Harvey, pp. 515-518.

$4000



TWO DRAFTS, ONE SIGNED AND CORRECTED BY STURGES

202. STURGES, PRESTON

UNFAITHFULLY YOURS

Los Angeles: Twentieth Century-Fox, 1948. Temporary Draft script and Revised Final script for the 1948 film. Two drafts for Sturges' ambitious, wonderful comedy-noir that takes the jealous male mind to its logical extreme. One of Sturges' most ambitious films, combining film noir stylings, suspense, paranoia, and comedy. The first draft, under the working title *The Symphony Story*, is dated January 15, 1948, and is the copy Sturges submitted to the studio, with his holograph signature at the top right corner, and brief holograph corrections in his hand on 3 pages. The second draft is dated February 10, 1948 and is about 12 pages shorter, under the film's ultimately-used title.

$8000

Rudy Vallee's presentation copy, inscribed by him

203. Sturges, Preston (director, writer) Claudette Colbert, Joel McCrea, Rudy Vallee (starring)

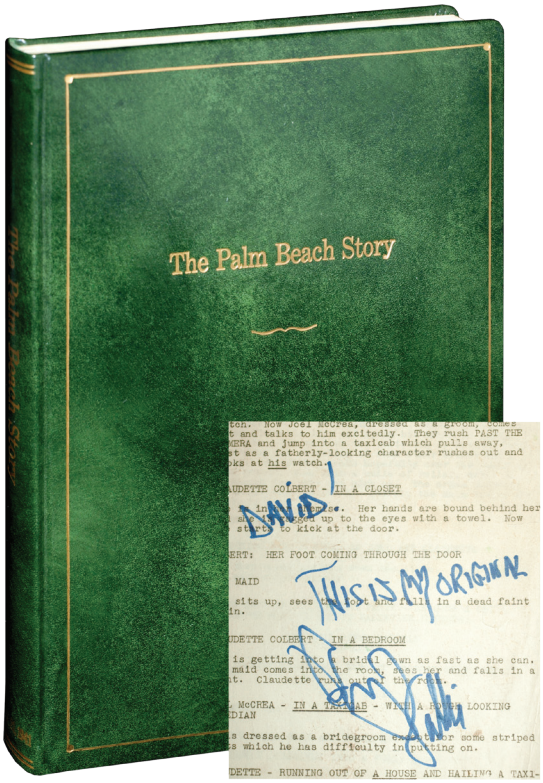
The Palm Beach Story

Los Angeles: Paramount, 1942. Original screenplay for the classic 1942 screwball comedy.

Presumably a script that Vallee put together as a gift upon completion of the film, as he has **inscribed the first page, "Nov 11 / 1941 / David! This is my original. Rudy Vallee."** Additionally, Vallee's (very amusing) lines are circled in red throughout. A superb original document from one of the warmest films of the screwball comedy era, and the film that many consider to be the last in the screwball comedy cycle.

Byrge, pp. 130-132. Harvey, pp. 595-608.

$3500





204. Sturges, Preston (director, screenwriter)

Les carnets du Major Thompson [The French, They are a Funny Race]

Paris: Gaumont, 1955. Original French Pressbook for writer-director Preston Sturges final film, based on the novel *The Notebooks of Major Thompson* by Pierre Daninos.

A deluxe pressbook, typical of the French during this period with beautiful illustrations, caricatures, photographs, and of course poster and advertising options. Sturges came to Paris in 1954 in hopes of reviving his career, which had tumbled after his partnership with Howard Hughes was dissolved. After some work on Broadway, he wrote a screenplay adaptation for *The Millionaires* at Katharine Hepburn's urging, then, because he was fluent in French and wanted a change of venue, came to France to adapt and direct this comedy. The film opened in Paris in 1955, but remained unreleased in the United States until 1957, after having been polished a bit for American audiences.

$850

Erich von Stroheim

205. von Stroheim, Erich

Archive of four key letters, 1922–1935

1922–1935. An archive of four letters from director Erich von Stroheim, telling a story that spans the most important years of his career in cinema, beginning in the silent era and ending in 1935, when his career as a director came to an end and he was forced to focus on writing and acting.

The letters include a typed letter signed regarding the pre-production of Stroheim's *Merry-Go-Round* (1923), a long, strident autograph letter signed to Jesse L. Lasky, one of the founders of Paramount Pictures and producer of *The Wedding March* (1928), regarding Stroheim's financial worries over same, and two warm letters from the mid-1930s to his close friend E.J. "Eddie" Mannix, a producer at MGM with whom Stroheim worked as a writer on Tod Browning's *The Devil Doll* in 1936. Stroheim's signature turns up from time to time on the market, but in our experience letters of any significance, particularly from the the silent era, are remarkably rare.

The first item, dated June 10, 1922, is a 2-page typed letter signed to Sig Herzig, a talent agent in Manhattan who was a good friend of Stroheim. A significant letter, in which Stroheim goes into what could be described as fanatical detail regarding stock footage that he requires for his current film in production, *Merry-Go-Round*. The requested footage all surrounds Vienna at the start of the Great War, Emperor Charles, the first May Day parade of the laborers in Vienna, and the reign of Francis Joseph. Stroheim goes on to ask that Herzig send him "a thousand Austrian cigarettes, and Hellers candies, collect," and asks that Herzig go costume shopping on his behalf (naming several specific Manhattan addresses), with a detailed want list ("real imported Austrian swords, bayonets or pre-war uniforms of any description ... but you have to be cocksure that they are real, and not only take their word for it.")

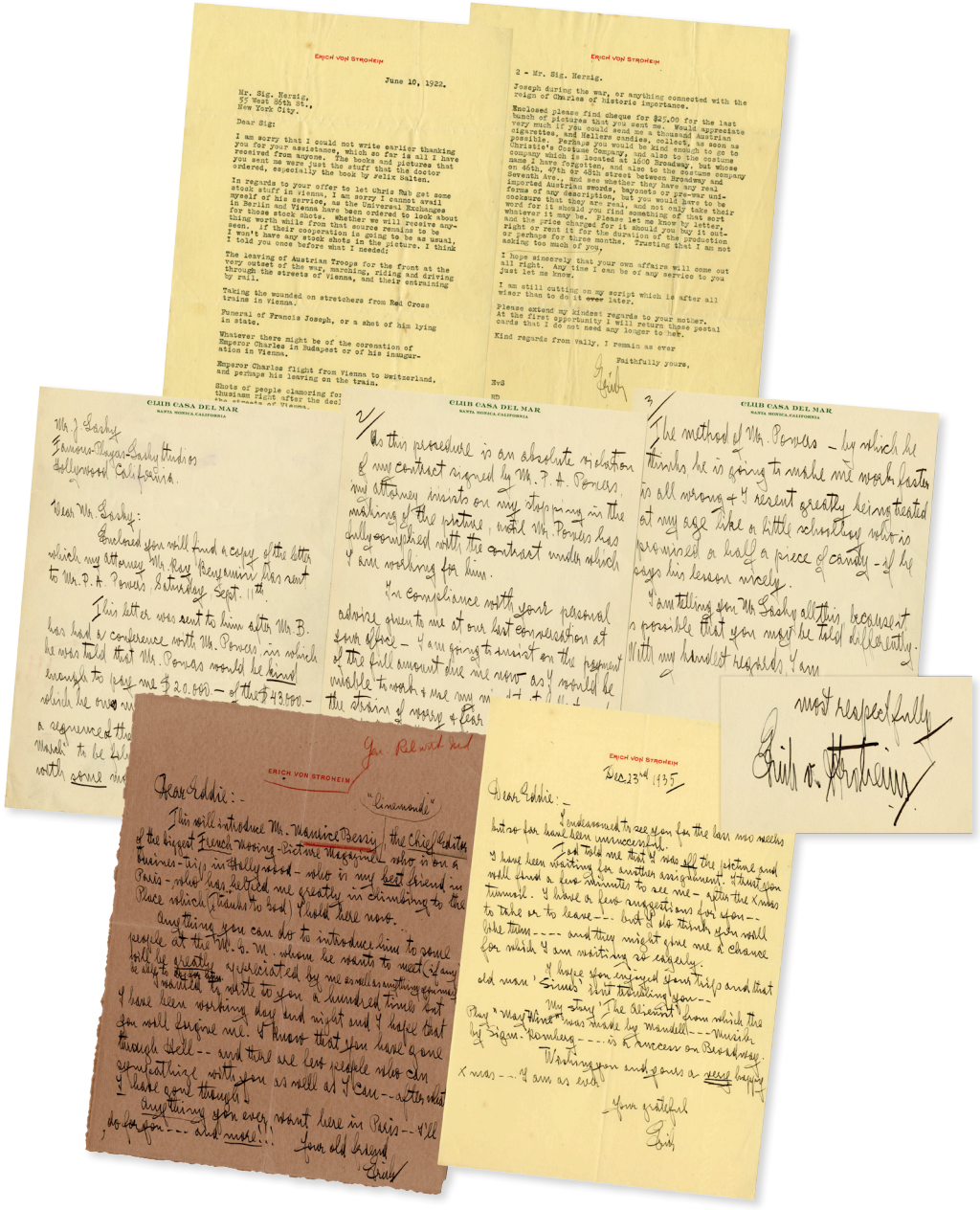
Universal had put a great deal of promotion into Stroheim's first two directorial efforts, *Blind Husbands* and *Foolish Wives*, and hyped the latter as the "first million dollar production." The director's fanatical attention to detail was legendary, but got him into all kinds of trouble with studio brass. He attempted to surpass himself on each successive film, and the first letter is a wonderful demonstration of this almost mad obsession with the tiniest aspects of production. Months after the date of the letter, Irving Thalberg (the head of Universal) would have to fire him for going over budget, and much of the film was re-shot by Rupert Julian.

The second item is a 3-page autograph letter to Jesse L. Lasky, undated but presumably 1927, as the entire letter is a rant about Stroheim not having received full payment as agreed for work on the 1928 film, *The Wedding March*. Stroheim goes on in some detail about how he is only being paid as he turns in new footage rather than in full and in advance as agreed. He writes, "The method of Mr. Powers - by which he think he is going to make me work faster—is all wrong and I resent greatly being treated at my age like a little schoolboy who is promised half a piece of candy if he says his lesson nicely."

By the time of this second letter, the situation Stroheim was such that Lasky—having learned his lesson on the forty reels shot for *Greed*—was keeping the director on a very short leash and deliberately paying him only when a given scene was completed, thereby trying to prevent him from endlessly reshooting sequences.

The last two items are both autograph letters signed to Stroheim's close friend, producer E.J. Mannix, both more informal and friendly. The first letter, dated December 23, 1935, mentions that Stroheim's story *The Alienist* has been adapted for the stage with music by Sigmund Romberg, and is a success on Broadway. The second letter is a request to introduce Maurice Bessy, a major French historian, critic, and avatar of cinema, to some people at MGM, as Bessy wishes. Stroheim describes Bessy as "my best friend in Paris."

Erich von Stroheim



By the time of these last two letters from the 1930s, Stroheim was increasingly being viewed in Hollywood as a has-been, and found the director still searching for directorial or screenwriting work, but beginning to settle for acting work, which would define the remainder of his career.

The first, third, and fourth letters are on Stroheim's personal stationery, the second on stationery from the Club Casa Del Mar in Santa Monica. All four letters Near Fine.

$7500



206. von Stroheim, Erich (director, screenwriter)
Mae Murray, John Gilbert (starring)

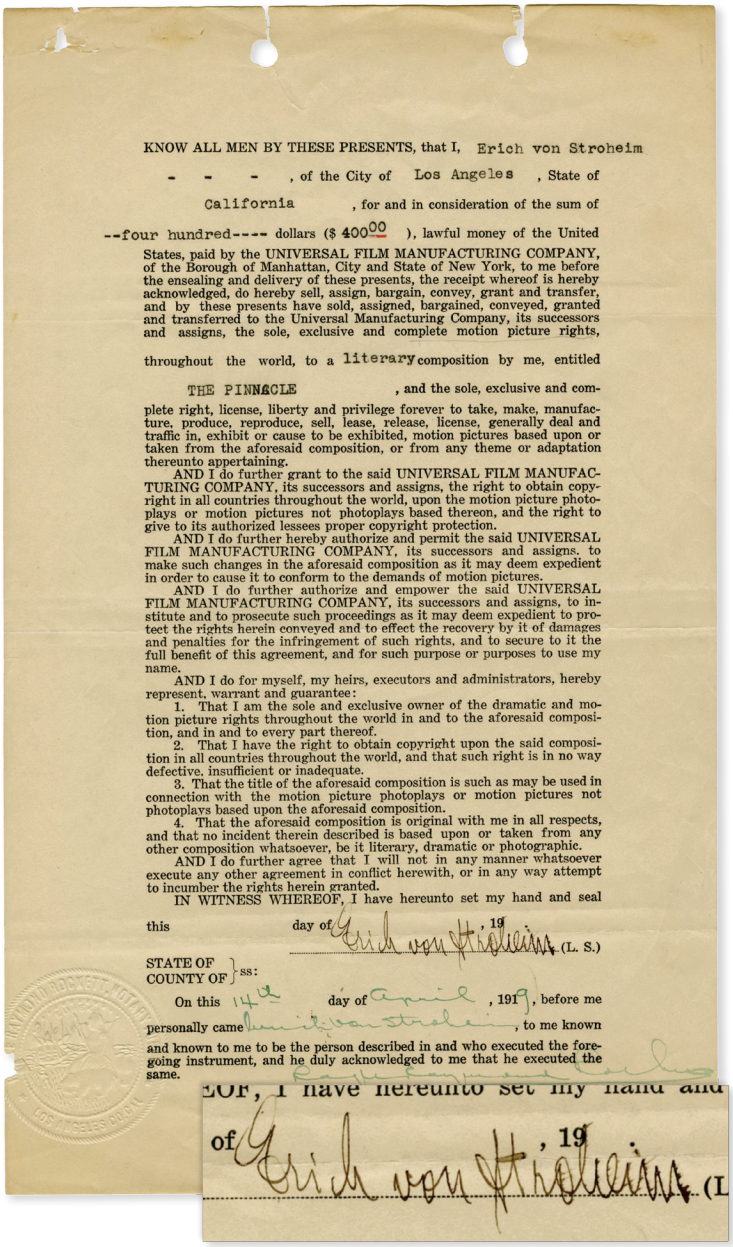
The Merry Widow

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1925. Original program for the 1925 film, Erich von Stroheim's first effort after his 9-hour masterpiece, *Greed*, released in 1924. Includes an essay about von Stroheim working on-set, with quotes from the director throughout.

A lush romantic meolodrama with touches of humor involving a European prince (Gilbert) who falls for American "danseuse" Murray. The relationship falls prey to every manner of trouble, and the never-married couple eventually reunites on location at Maxim's in Paris. A rare program for an early and restrained gem by one of the great directors of the silent era.

Saddle-stitched wrappers, 16 pages, 9 x 12 inches. Near Fine, with a few tick marks next to the list of the cast, a single small library stamp, and a neat holograph ink notation of the date and place where the film was seen (and program purchased), at the Embassy Theatre on Broadway, New Year's Day, 1926.

$750



KNOW ALL MEN BY THESE PRESENTS, that I, Erich von Stroheim - - - , of the City of Los Angeles , State of California , for and in consideration of the sum of --four hundred---- dollars ($ 400⁰⁰), lawful money of the United States, paid by the UNIVERSAL FILM MANUFACTURING COMPANY, of the Borough of Manhattan, City and State of New York, to me before the ensealing and delivery of these presents, the receipt whereof is hereby acknowledged, do hereby sell, assign, bargain, convey, grant and transfer, and by these presents have sold, assigned, bargained, conveyed, granted and transferred to the Universal Manufacturing Company, its successors and assigns, the sole, exclusive and complete motion picture rights, throughout the world, to a literary composition by me, entitled THE PINNACLE , and the sole, exclusive and complete right, license, liberty and privilege forever to take, make, manufacture, produce, reproduce, sell, lease, release, license, generally deal and traffic in, exhibit or cause to be exhibited, motion pictures based upon or taken from the aforesaid composition, or from any theme or adaptation thereunto appertaining.

AND I do further grant to the said UNIVERSAL FILM MANUFACTURING COMPANY, its successors and assigns, the right to obtain copyright in all countries throughout the world, upon the motion picture photoplays or motion pictures not photoplays based thereon, and the right to give to its authorized lessees proper copyright protection.

AND I do further hereby authorize and permit the said UNIVERSAL FILM MANUFACTURING COMPANY, its successors and assigns, to make such changes in the aforesaid composition as it may deem expedient in order to cause it to conform to the demands of motion pictures.

AND I do further authorize and empower the said UNIVERSAL FILM MANUFACTURING COMPANY, its successors and assigns, to institute and to prosecute such proceedings as it may deem expedient to protect the rights herein conveyed and to effect the recovery by it of damages and penalties for the infringement of such rights, and to secure to it the full benefit of this agreement, and for such purpose or purposes to use my name.

AND I do for myself, my heirs, executors and administrators, hereby represent, warrant and guarantee:

1. That I am the sole and exclusive owner of the dramatic and motion picture rights throughout the world in and to the aforesaid composition, and in and to every part thereof.
2. That I have the right to obtain copyright upon the said composition in all countries throughout the world, and that such right is in no way defective, insufficient or inadequate.
3. That the title of the aforesaid composition is such as may be used in connection with the motion picture photoplays or motion pictures not photoplays based upon the aforesaid composition.
4. That the aforesaid composition is original with me in all respects, and that no incident therein described is based upon or taken from any other composition whatsoever, be it literary, dramatic or photographic.

AND I do further agree that I will not in any manner whatsoever execute any other agreement in conflict herewith, or in any way attempt to incumber the rights herein granted.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this day of , 19 . Erich von Stroheim (L. S.)

STATE OF } ss:
COUNTY OF }

On this 14th day of April , 1919, before me personally came Erich von Stroheim, to me known and known to me to be the person described in and who executed the foregoing instrument, and he duly acknowledged to me that he executed the same.

of Erich von Stroheim (L

207. VON STROHEIM, ERICH (DIRECTOR, WRITER)

SIGNED CONTRACT FOR ERICH VON STROHEIM'S FIRST FILM AS A DIRECTOR, *BLIND HUSBANDS*

Universal City, CA: Universal Pictures, 1919. Film contract between Universal Pictures and Erich von Stroheim, agreeing to purchase of his story, "The Pinnacle." **Signed by von Stroheim and dated April 14, 1919; also signed and sealed by a notary.** In the same year, von Stroheim would go on to film the story as *Blind Husbands,* his first of four efforts as a writer/director for the studio. *Blind Husbands* shows unusual restraint for von Stroheim, who would go on to be famous for excess with his first MGM film, *Greed* (1924). Near Fine with a couple of small tears and lightly torn hole punches at the top edge. An extremely important cinematic document, signaling the entrance of a major writer/director into the Hollywood, one whose work would have a profound influence on the many cinematic auteurs that would follow.

$4500

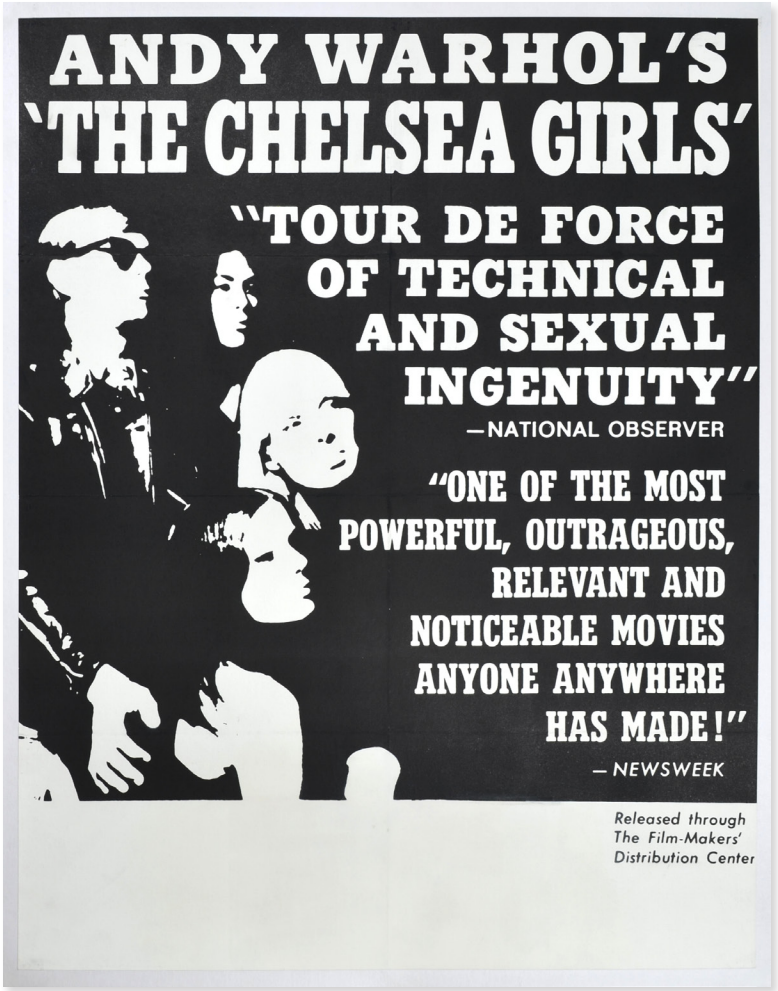
Andy Warhol

208. Warhol, Andy (director)

Chelsea Girls

New York: Film-makers' Cooperative, 1966. Original one-sheet poster for the 1966 film, the first from the New York "underground" scene to be screened for mainstream audiences. Precedes the more familiar (but still scarce) international poster noted in the Nourmand's *Film Posters of the 60s,* used on a very limited basis when the film first opened in a handful of arthouse cinemas in the United States, and subsequently replaced with the aforementioned and more familiar illustrated poster for wider release. To our knowledge, the only film directed by Warhol that actually features an image of him as part of the its design. Importantly, this was also the first film in which Paul Morrissey, who had previously only worked as a cinematographer for Warhol, shared credit as director. It featured many Warhol's Factory regulars, including Nico, Brigid Berlin, Gerard Malanga, and others.

According to script-writer Ronald Tavel, Warhol first brought up the idea for the film in the back room of Max's Kansas City, Warhol's favorite nightspot, during the summer of 1966. In Ric Burns' documentary film *Andy Warhol,* Tavel recollected that Warhol took a napkin and drew a line down the middle and wrote 'B' and 'W' on opposite sides of the line he then showed it to Tavel, explaining, "I want to make a movie that is a long movie, that is all black on one side and all white on the other." Warhol was referring to both the visual concept of the film, as well as the content of the scenes presented. And in the end, it would appear, this affected his desires regarding advertising as well.



Pursuing this concept and disregarding formal narrative, *Chelsea Girls* follows various residents of the Chelsea Hotel in New York City during 1966, presented in a split screen with a single audio track associated with only one side of the screen. Warhol and Morrissey originally conceived the film as being 6 hours in length, but ultimately decided to screen pieces of it in split-screen pairs, allowing projectionists to choose how to combine the pieces and which soundtracks to run or turn off. In one of the earliest reviews for the film, the *Columbia Spectator* (Columbia University's daily newspaper) wrote: "Warhol presents us with the claustrophobic world of degeneracy and madness. The "star" of the film are drug addicts, lesbians, homosexuals, transvestites, domineering women and cowering masochists, the themes that are repeated incessantly are sado-masochism and addiction, whether to drugsor perversion. [It's] ... only counterpart is Burrough's *Naked Lunch* ... at once a parody of pornography and documentary and a very real, very terrifying catalogue of the sicknesses that pervade contemporary society ... and often very funny ... an early clue to a new direction."

23 x 29 inches, on linen. Near Fine.

Nourmand, p. 39.

$9500

209. Warhol, Andy (director)
Paul Morrissey (director)
Nico, Edie Sedgwick, Brigid Polk (starring)

The Chelsea Girls

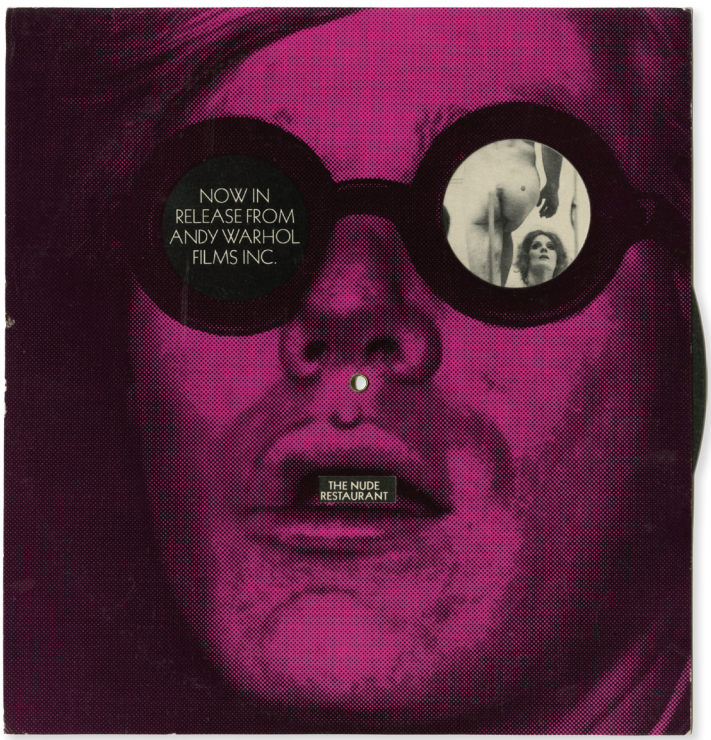
New York: Film-Makers' Cooperative, 1966. Original pressbook for the 1966 film, the first film from the New York "underground" to be screened to mainstream audiences.

This rare pressbook is a captivating example of how one would advertise such an experimental film in the traditional manner, although the quoted reviews themselves are quite candid about the nature of the film.

Black-and-white, fold-out, 6-panel wrappers, 8.5 x 11 inches. About Near Fine, with only light use.

$1500





210. Warhol, Andy

Now in Release from Andy Warhol Films, Inc.

New York: Factory Films, 1968. An advertisement for Andy Warhol's films that were in release via his production company, Factory Films, printed in 1968. A two-part construction, with a portrait-style card featuring Warhol's face in front, a card wheel to the rear, attached at the center, moves so that the film's title appears in a die-cut hole in Warhol's mouth, along with an associated lurid scene in another hole in Warhol's eye.

The films advertised are all seminal middle-period Warhol-directed films made between 1965 and 1968, and include *My Hustler* (originally titled *Temptation*) (1965), *Chelsea Girls* (1966), *I, a Man* (1967), *Bike Boy* (1967), *The Nude Restaurant* (1967), *Imitation of Christ* (1967), **** *(four stars)* (1967), *Loves of Ondine* (1968), and *Lonesome Cowboys* (1968).
8.5 x 9 inches. Fine.

$2750

Westerns

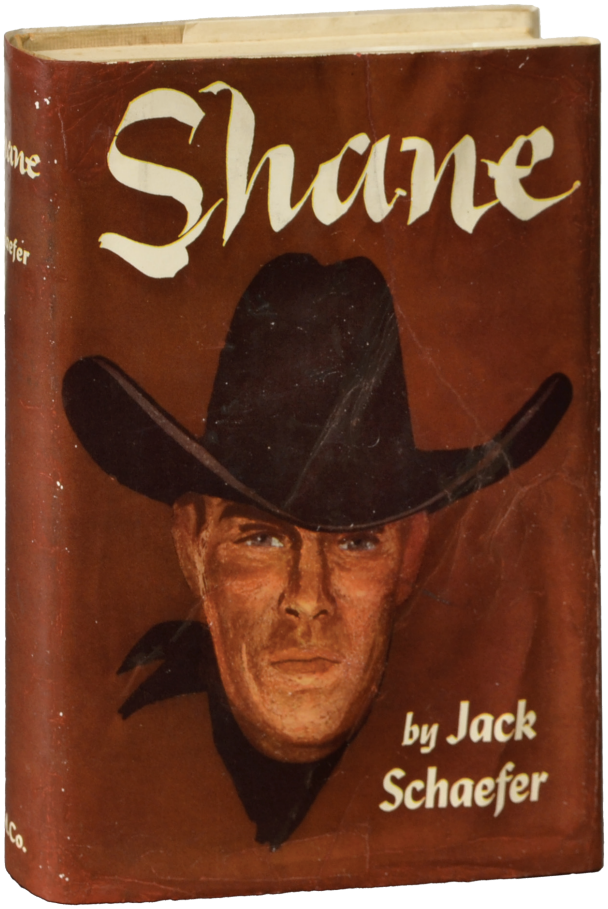
211. Schaefer, Jack

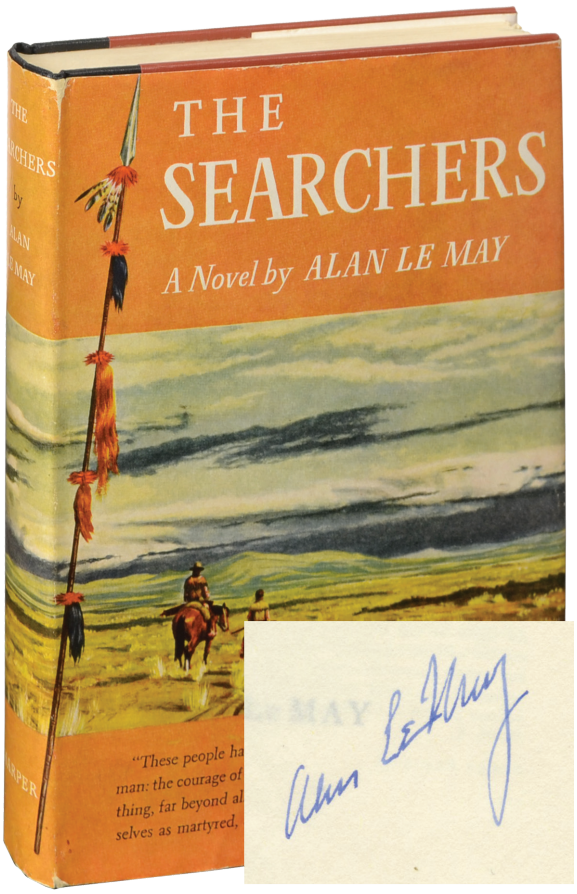
Shane

Boston: Houghton, Mifflin, 1949. Very Good+ in a Near Fine dust jacket. Book is bumped at the spine ends and is lightly shelfworn, but quite clean and bright overall. Jacket has had some professional repairs made at the front panel and the crown, and apart from some faint creasing to the front panel, presents beautifully. The author's first book, one of the best Westerns ever written, which in 1953 was adapted into one of the best films the genre has ever seen (with a script by A.B. Guthrie, Jr.), in which a lone gunfighter comes to the aid of a small community. Though not nominated, Alan Ladd gave an Oscar-worthy performance. Jack Palance, despite saying only 12 lines, received an Academy Award nomination for his creepy, career-defining role. A classic which transcends the genre and can be appreciated on many levels.

Hitt, pp. 212-214.

$3750





212. Le May, Alan

The Searchers

New York: Harper and Brothers, 1954. **One of 800 presentation copies signed by the author on a publisher's leaf bound in a prior to the title page.**

Fine in a lovely, Near Fine dust jacket with none of the spine fading endemic to this title, only a touch of rubbing at the corners. A title that has become quite scarce in the past 15 years, and a key film source (basis for John Ford's classic 1956 film, starring John Wayne and Vera Miles). A spectacular copy.

Hitt, pp. 74-77. Kitses, pp. 93-102.

$1250

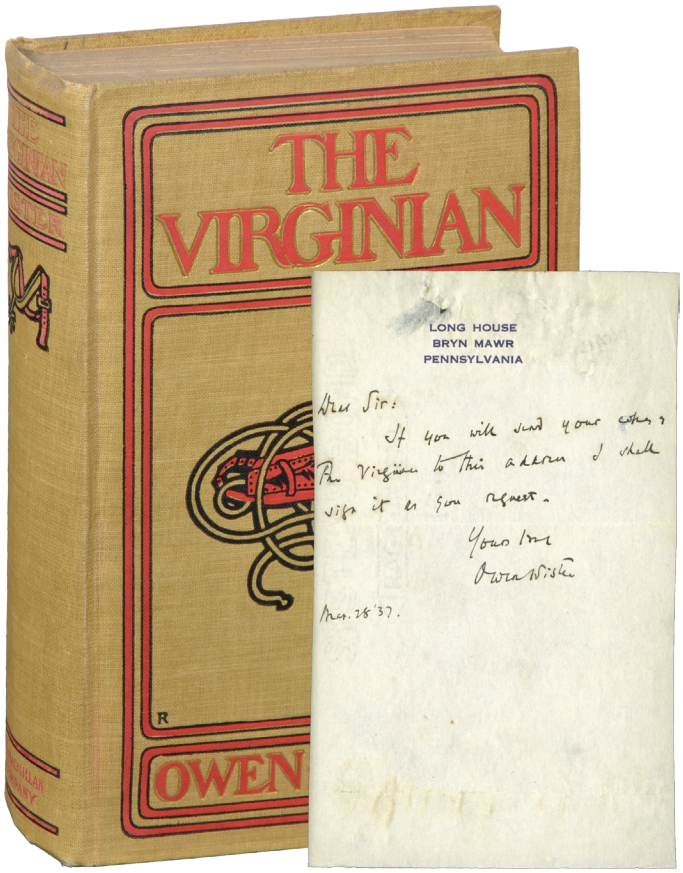
213. Wister, Owen

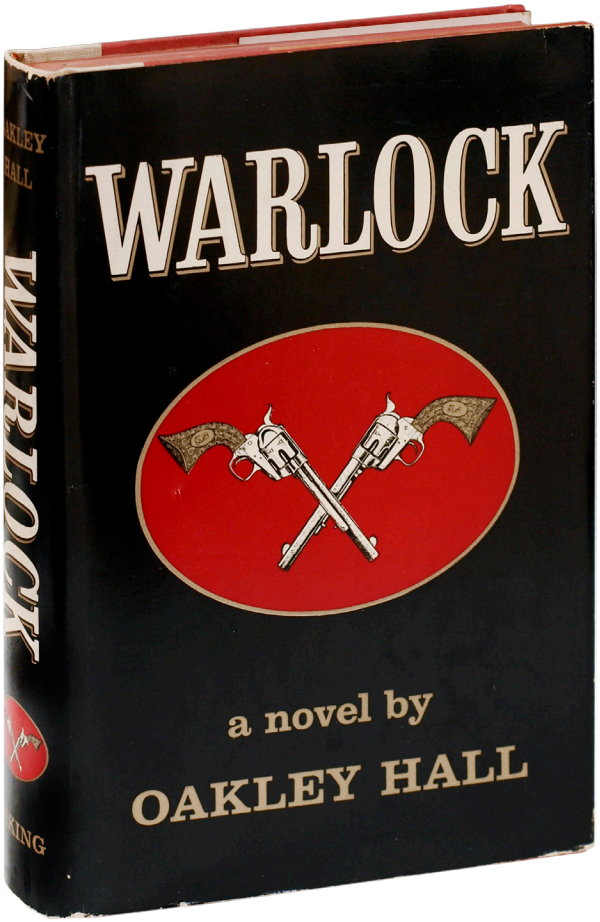
The Virginian

New York: Macmillan, 1902. First Edition. Strong Very Good+ lacking dust jacket. **Laid in is a signed handwritten note, dated March 1937, from Owen Wister stating that he will sign a copy of *The Virginian* if the owner will mail it to the address on the letterhead.** Red and gilt stamping is bright and complete on the front board with rubbing at the spine. A western classic, filmed twice in the silent era, then twice more in the sound era, the two standout versions being in 1929 (with Gary Cooper and Walter Huston) and 1946 (with Joel McCrea and Brian Donlevy). A bright, tight and square copy, much nicer than usually found.

Hitt, pp. 121-122.

$1500





214. Hall, Oakley

Warlock

New York: The Viking Press, 1958. First Edition. Near Fine in a Near Fine dust jacket. Jacket is exceptionally sharp for this title, with only minute corner rubbing to note, and none of the usual fading to the jacket spine.

Basis for the classic 1959 revisionist Western starring Henry Fonda, Richard Widmark and Anthony Quinn.

Hitt, pp. 260-261.

$600



215. BOETTICHER, BUDD (DIRECTOR)
RANDOLPH SCOTT, LEE MARVIN (STARRING)

7 MEN FROM NOW

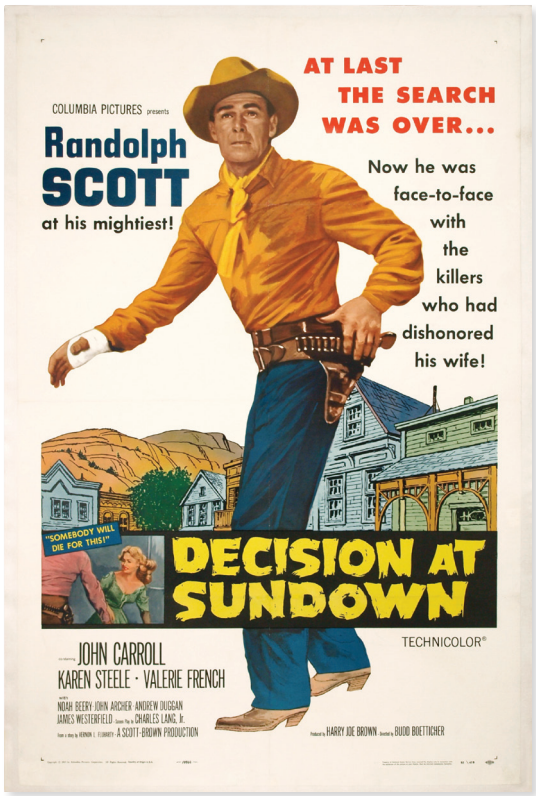
Los Angeles and Burbank: Batjac Productions / Warner Brothers, 1956. Original one-sheet poster for the first of Budd Boetticher's seven legendary Westerns with Randolph Scott, one of two released through Warner Brothers.

Near the end of Randolph Scott's career, producer Harry Brown, Scott, and Boetticher began work on a series of intelligent films that would combine Scott's minimalist approach to acting with Boetticher's lean, spartan approach to filmmaking. The result was a series of films today referred to as the Ranown cycle, a rich canon that forms an incredibly strong stylistic whole. Boetticher's approach to storytelling was traditional in the sense that it involved recognizable Western character types, but revisionist in that his protagonist invariably worked alone, and sought his own brand of morality rather than one established by history, government, or family. Apart from ardent fans of Westerns, these films went unrecognized by most until Martin Scorsese made a case for them in his 1995 BFI documentary, *A Personal Journey with Martin Scorsese Through American Movies*.

Burt Kennedy, who would go on to write the finest of the scripts in the Ranown cycle, adapted the story for *7 Men From Now* from his own novella. This first entry paired Scott with Lee Marvin, and features a final hour that is beautifully shot and truly hair-raising, as Scott systematically works his way through the titular characters. 27 x 41 inches, linen-backed. Near Fine.

Kitses, pp. 91–121.

$1500



216. BOETTICHER, BUDD (DIRECTOR)
RANDOLPH SCOTT, NOAH BEERY (STARRING)

DECISION AT SUNDOWN

Culver City, CA: Columbia Pictures, 1957. Original one-sheet poster for the third of Budd Boetticher's seven legendary Westerns with Randolph Scott, one of five released through Columbia.

In the third film in the Ranown cycle, Scott arrives a stranger in town on a vengeance mission, but over a course of twenty-four hours begins to discover things are not quite as he had believed, and that revenge will not be simple, nor necessarily even justified. Typical of these films, a Western with a seemingly traditional backdrop but a morally complex set of dilemmas.

27 x 41 inches, linen-backed. Near Fine.

Kitses, pp. 91–121. Hitt, p. 309.

$950

217. Boetticher, Budd (director)
Elmore Leonard (story)
Randolph Scott, Maureen O'Sullivan, Richard Boone, Henry Silva (starring)

The Tall T

Culver City, CA: Columbia Pictures, 1957. Original one-sheet poster for the second of Budd Boetticher's seven key Westerns in the Ranown cycle, all starring Randolph Scott. *The Tall T* is based on a story by Elmore Leonard and the first of five films released through Columbia Pictures. The Leonard story was first published in *Argosy* magazine in 1955, then published as a paperback original in 1957 by Avon. The story that takes place over a 24-hour period, and finds a loner named Pat Brennan (Scott) defending two newlyweds against a highly unbalanced, ransom-seeking outlaw named Usher (Richard Boone). Jim Hitt notes: "The main struggle is between Brennan [Scott] and Usher [Richard Boone], who are mirror images of one another. The existentialist end where Brennan outduels Usher is a hollow victory for Brennan, who has failed to prove that he is either stronger or wiser. In many ways the bleakest of Boetticher's films, even better than the good short story on which it is based." 27 x 41 inches, linen-backed. Near Fine.

Hitt, pp. 232–233. Kitses, pp. 91–121.

$1250





218. Mann, Anthony (director)
James Stewart (starring)

The Man From Laramie

Culver City, CA: Columbia Pictures, 1955. Original one-sheet for the 1955 film, the seventh of nine spectacular "new tradionalist" Westerns Anthony Mann directed between 1950 and 1960, and his fifth with James Stewart. One of the best and leanest films by the acclaimed director-actor pairing, one often compared with the Mann-Stewart Westerns *Winchester '73* (1950) and *The Naked Spur* (1953). And for good reason—what ties the three films together is Stewart's disturbed, hell-bent protagonist.

Regarding Mann's shrewd adaptation, Jim Hitt notes how the story borrows elements from *King Lear*: "As with most of the [Western serializations in] the *Saturday Evening Post, The Man from Laramie* was formula all the way. While the film [adaptation] retains much of the plot, Mann and his scriptwriters concentrated on the obsessiveness of Stewart's character. His mirror image is the almost blind, megalomaniac Alec Waggonman (Donald Crisp) ... [an] old man in the process of choosing a successor to his empire." The buildup of tension and resolution in Mann's version is built of Stewart's razor-sharp sense of personal justice, leading to an ending that, as Hitt notes, is much stranger than the traditional showdown. 27 x 41 inches, linen-backed. Near Fine.

Hitt, pp. 229–230. Kitses, pp. 29–80.

$1450

Billy Wilder

219. Lindbergh, Charles (author)
Billy Wilder (director, screenwriter)

Large archive of letters relating to the creation of the 1957 film, *The Spirit of St. Louis*

1954–1956. A truly remarkable archive of 20 letters, telegrams, memorandums, contracts, and a photograph relating to the creation of the 1957 film, including detailed, factual correspondence from the Charles Lindbergh family to director-screenwriter Billy Wilder. As a whole the archive has a great deal to say regarding the filmmaker's concerns about detail, accuracy, and conveyance of Lindbergh's style, humor, and purpose.

Included are

The first telegram ever sent by the Lindbergh family to Wilder, indicating their great enthusiasm about making a film, along with a carbon of Wilder's equally enthusiastic response.

Three very detailed typed letters signed from Charles Lindbergh to Wilder (one making corrections to the text of his 1953 non-fiction book that is the basis for the film).

Two-page letter from Anne Morrow Lindbergh to the film's producer Leland Hayward with detailed ruminations about the screenplay's portrayal of Lindbergh.

Telegram from Richard E. Byrd requesting that the "bad light" shed on his transatlantic flight in the script be reviewed and perhaps rewritten.

Carbon of a letter from Wilder to Hayward indicating in some detail Wilder's displeasure with actor James Stewart's attempts to shanghai the direction of certain sequences in the film.

Carbon of a letter from Wilder to Lindbergh asking a number of detailed questions regarding the rigor of a long-distance flight in a propeller aircraft.

Three typed letters signed from Hayward to Wilder, regarding progress on special effects, second unit shooting, dubbing, and other work that went on after principal shooting had wrapped.

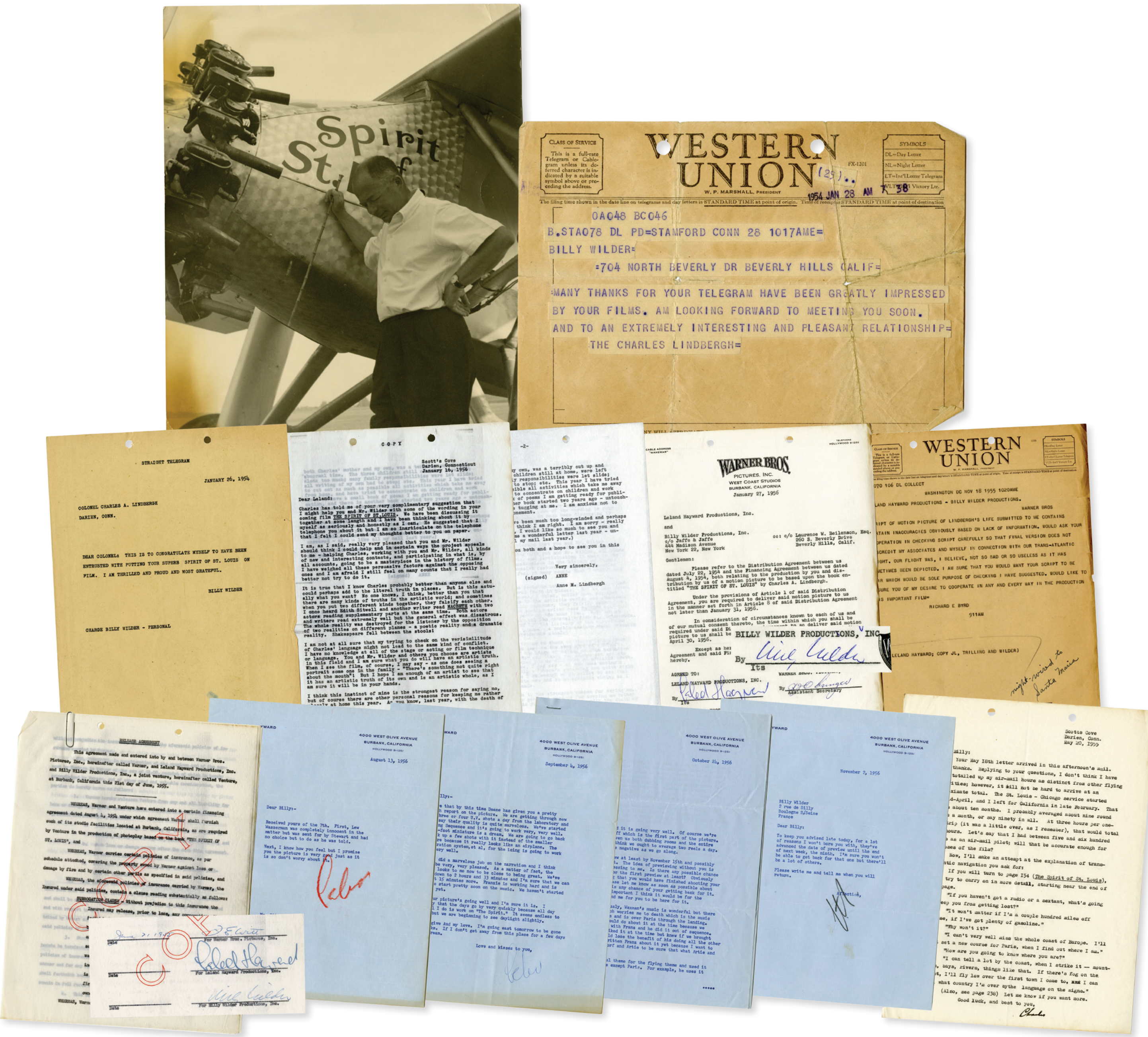
Typed letter signed on Twentieth Century Fox stationery from screenwriter Wendell Hayes to Wilder, indicating his pleasure, after having seen a preview, with the " ... charm, the simple humanities and the delightful comedy in the picture."

An amusing carbon typescript of a letter from Wilder to agent Ray Stark, responding to Stark's request to consider Joan Fontaine for the picture ("What female lead? There isn't a woman in 'The Spirit of St. Louis,' you Schmock!")

A wonderful oversize photograph of Wilder standing pensively beside the film's eponymous aircraft. 9.25 x 11.75 inches.

Original distribution agreement for the film, dated January 27, 1956 and signed by Wilder and producer Hayward; a carbon typescript of the contract for Venture Productions, the company Wilder set up for the making of the film, signed by Wilder and Hayward; and a typed letter signed from Wilder to a fan, thanking him and noting several small details about *Stalag 17, The Spirit of St. Louis,* and *The Seven Year Itch* ("I enjoyed doing that one"); a letter from James Stewart's agent regarding the actor's fee for the film, expenses, and deductions; an unsigned draft of a letter from Wilder to Mike Connolly at the Hollywood Reporter regarding errors in an advance report on the film that was made.

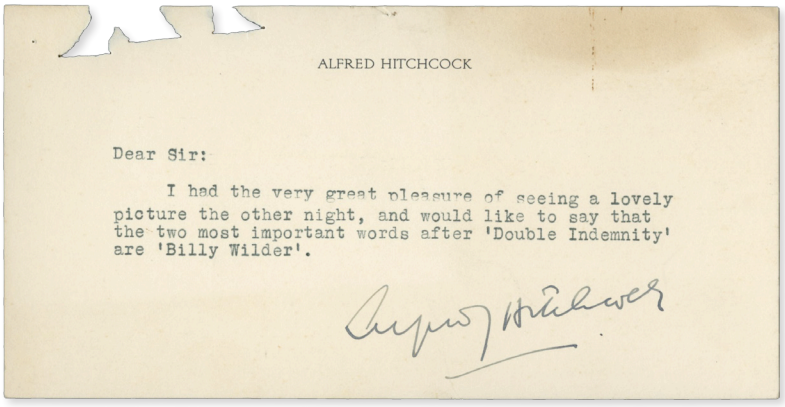
$12,500


Spirit
St.
WESTERN UNION
W. P. MARSHALL, PRESIDENT
1954 JAN 28 AM 7 38
OA048 BC046
B.STA078 DL PD=STAMFORD CONN 28 1017AME=
BILLY WILDER=
=704 NORTH BEVERLY DR BEVERLY HILLS CALIF=
MANY THANKS FOR YOUR TELEGRAM HAVE BEEN GREATLY IMPRESSED BY YOUR FILMS. AM LOOKING FORWARD TO MEETING YOU SOON. AND TO AN EXTREMELY INTERESTING AND PLEASANT RELATIONSHIP=
THE CHARLES LINDBERGH=
STRAIGHT TELEGRAM
JANUARY 26, 1954
COLONEL CHARLES A. LINDBERGH
DARIEN, CONN.
DEAR COLONEL: THIS IS TO CONGRATULATE MYSELF TO HAVE BEEN ENTRUSTED WITH PUTTING YOUR SUPERB SPIRIT OF ST. LOUIS ON FILM. I AM THRILLED AND PROUD AND MOST GRATEFUL.
BILLY WILDER
CHARGE BILLY WILDER - PERSONAL
WARNER BROS.
BILLY WILDER PRODUCTIONS, INC.
WESTERN UNION

220. Wilder, Billy (director, screenwriter)
Alfred Hitchcock (director)

Typed note signed from Alfred Hitchcock to Billy Wilder, congratulating Wilder on Double Indemnity

1944. Typed letter signed from Alfred Hitchcock to director Billy Wilder, undated, executed on Hitchcock's oblong personal card stock stationery. **The note reads: "Dear Sir / I had the very great pleasure of seeing a lovely picture the other night, and would like to say that the two most important words after 'Double Indemnity' are 'Billy Wilder.'"**


ALFRED HITCHCOCK

Dear Sir:

I had the very great pleasure of seeing a lovely picture the other night, and would like to say that the two most important words after 'Double Indemnity' are 'Billy Wilder'.

Wilder biographer Ed Sikov offers this explanation of the Hitchcock comment in his 1998 book, *On Sunset Boulevard: The Life and Times of Billy Wilder:* "Self-puffery, a staple of the industry, ran especially amok in the [trade] ads producers took out ... to promote their latest products. In 1944, David O. Selznick pulled out all the stops with a series of ads trumpeting *Since You Went Away,* his sentimental home front drama. *Since You Went Away* were, as Selznick himself said, the four most important words uttered in motion picture history since *Gone With the Wind*. These ads rankled Billy [Wilder] no end. So he placed an ad of his own: *Double Indemnity,* it claimed, were the two most important words uttered in motion picture history since *Broken Blossoms*. Enjoying the novelty of a parody ad in the trades, Wilder published a second one. It called *Double Indemnity* the two most important words since *Capital Gains*." Selznick wasn't at all amused, but one of Selznick's ex-directors, Alfred Hitchcock, was.

8 x 10.5 inches, folded twice.
Very Good with a tear at the upper left corner.

$2750

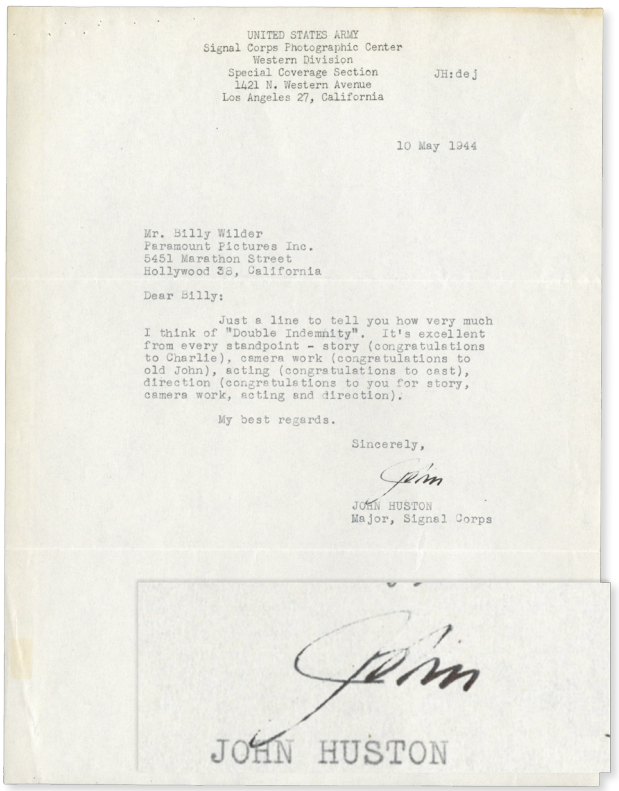
221. Wilder, Billy (director, screenwriter)
John Huston (director)
James M. Cain (author)
Raymond Chandler (screenwriter)

Typed letter signed from John Huston to Billy Wilder, congratulating Wilder on *Double Indemnity*

1944. Typed letter signed from John Huston to director Billy Wilder, dated May 10, 1944 and executed on United States Army Signal Corps stationery, wherein Huston expresses his fondness for *Double Indemnity*. Huston also makes mention of John Seitz (the film's cinematographer), the cast, and a mistaken congratulations to Wilder's longtime co-writer Charles Brackett, who did not work on this particular film. A superb association between two of the most important directors of the 1940s and 1950s.

8 x 10.5 inches, folded twice, about Near Fine.

$1750


UNITED STATES ARMY
Signal Corps Photographic Center
Western Division
Special Coverage Section
1421 N. Western Avenue
Los Angeles 27, California

JH:dej

10 May 1944

Mr. Billy Wilder
Paramount Pictures Inc.
5451 Marathon Street
Hollywood 38, California

Dear Billy:

Just a line to tell you how very much I think of "Double Indemnity". It's excellent from every standpoint - story (congratulations to Charlie), camera work (congratulations to old John), acting (congratulations to cast), direction (congratulations to you for story, camera work, acting and direction).

My best regards.

Sincerely,

JOHN HUSTON
Major, Signal Corps

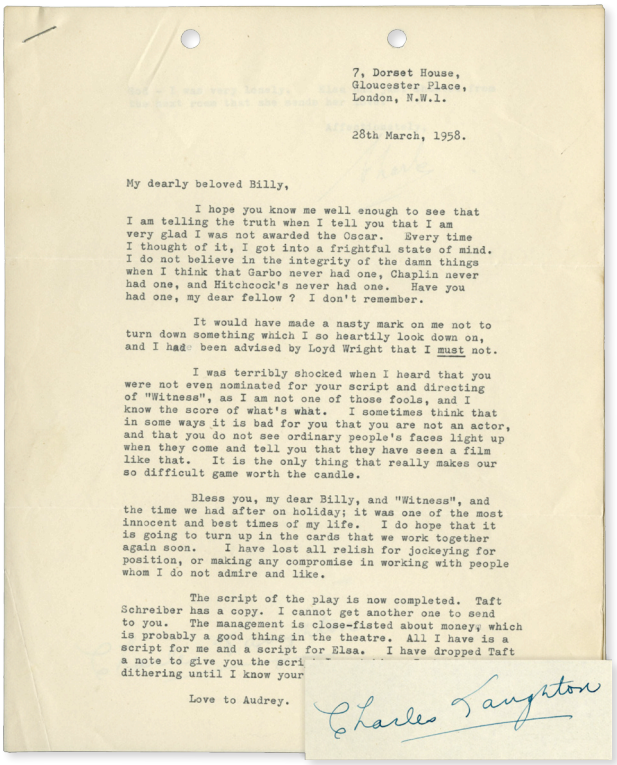
JOHN HUSTON

222. Wilder, Billy (director, screenwriter) Charles Laughton (actor) Agatha Christie (author)

Typed letter signed from Charles Laughton to Billy Wilder regarding *Witness for the Prosecution*

1958. Typed letter signed from Charles Laughton to Billy Wilder, dated March 28, 1958, with wonderful content regarding his pleasure over having been involved with *Witness for the Prosecution.* A sincere and philosophical letter, wherein Laughton remarks on the fallacy of the Oscars ("Chaplin never had one, and Hitchcock's never had one. Have you had one, my dear fellow? I don't remember."), their work together on the film, and a vacation the two men took afterward with their wives. He writes: "Bless you, my dear Bily, and "Witness," and the time we had after on holiday; it was one of the most innocent and best times of my life. I do hope that it is going to turn up in the cards that we work together again soon. I have lost all relish for jockeying for position, or making any compromise in working with people whom I do not admire or like." Laughton also makes several affectionate mentions of his wife, actress Elsa Lanchester, to whom he was married until his death 4 years after the writing of this letter. 2 pages, corner-stitched, with a two-hole punch at the top margin.

$1250



7, Dorset House,
Gloucester Place,
London, N.W.1.

28th March, 1958.

My dearly beloved Billy,

I hope you know me well enough to see that I am telling the truth when I tell you that I am very glad I was not awarded the Oscar. Every time I thought of it, I got into a frightful state of mind. I do not believe in the integrity of the damn things when I think that Garbo never had one, Chaplin never had one, and Hitchcock's never had one. Have you had one, my dear fellow ? I don't remember.

It would have made a nasty mark on me not to turn down something which I so heartily look down on, and I had been advised by Loyd Wright that I must not.

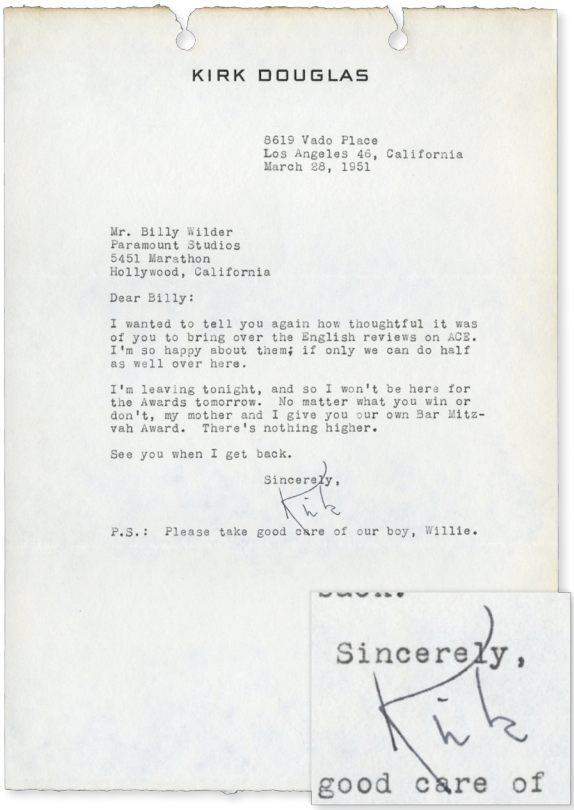
I was terribly shocked when I heard that you were not even nominated for your script and directing of "Witness", as I am not one of those fools, and I know the score of what's what. I sometimes think that in some ways it is bad for you that you are not an actor, and that you do not see ordinary people's faces light up when they come and tell you that they have seen a film like that. It is the only thing that really makes our so difficult game worth the candle.

Bless you, my dear Billy, and "Witness", and the time we had after on holiday; it was one of the most innocent and best times of my life. I do hope that it is going to turn up in the cards that we work together again soon. I have lost all relish for jockeying for position, or making any compromise in working with people whom I do not admire and like.

The script of the play is now completed. Taft Schreiber has a copy. I cannot get another one to send to you. The management is close-fisted about money, which is probably a good thing in the theatre. All I have is a script for me and a script for Elsa. I have dropped Taft a note to give you the scri
dithering until I know your

Love to Audrey.

Charles Laughton



KIRK DOUGLAS

8619 Vado Place
Los Angeles 46, California
March 28, 1951

Mr. Billy Wilder
Paramount Studios
5451 Marathon
Hollywood, California

Dear Billy:

I wanted to tell you again how thoughtful it was of you to bring over the English reviews on ACE. I'm so happy about them; if only we can do half as well over here.

I'm leaving tonight, and so I won't be here for the Awards tomorrow. No matter what you win or don't, my mother and I give you our own Bar Mitzvah Award. There's nothing higher.

See you when I get back.

Sincerely,

P.S.: Please take good care of our boy, Willie.

Sincerely,

good care of

223. Wilder, Billy (director, screenwriter) Kirk Douglas (actor)

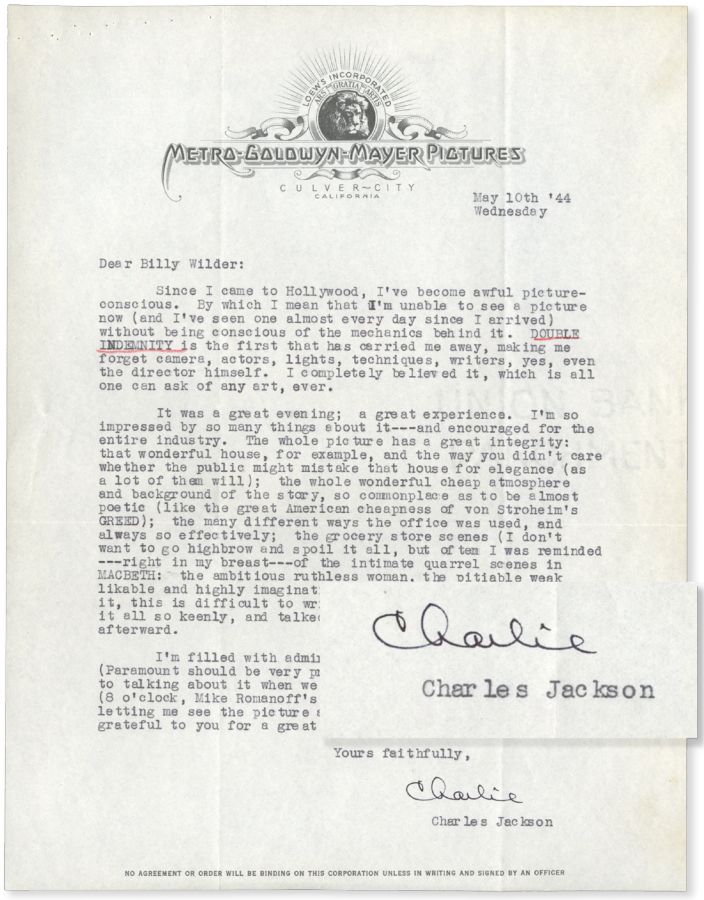
Typed Letter Signed regarding *Ace in the Hole*

1951. Typed letter signed from Kirk Douglas to Billy Wilder, on Douglas' personal stationery, regarding the British reviews on Wilder's film noir, *Ace in the Hole* (1951), which starred Douglas. Considered by some to be Wilder's greatest film, and certainly one of the most influential and uncompromised noirs of the 1950s, with Douglas as a reporter in Arizona who comes upon a mining accident and exploits it to the point of manipulating the grim events to his benefit.

Written just prior to the Academy Awards, Douglas makes note of Wilder's nomination for Best Screenwriter for the film: "I'm leaving tonight, and so I won't be here for the Awards tomorrow. No matter what you win or don't, my mother and I give you our own Bar Mitzvah Award. There's nothing higher." Selby 3. Silver and Ward, pp. 23–24.

1 page 7.25 x 10.25 inches, two-hole punch at the top margin, toning along the top edge, clean and Very Good+ overall.

$875



METRO-GOLDWYN-MAYER PICTURES
CULVER CITY CALIFORNIA

May 10th '44
Wednesday

Dear Billy Wilder:

Since I came to Hollywood, I've become awful picture-conscious. By which I mean that I'm unable to see a picture now (and I've seen one almost every day since I arrived) without being conscious of the mechanics behind it. DOUBLE INDEMNITY is the first that has carried me away, making me forget camera, actors, lights, techniques, writers, yes, even the director himself. I completely believed it, which is all one can ask of any art, ever.

It was a great evening; a great experience. I'm so impressed by so many things about it---and encouraged for the entire industry. The whole picture has a great integrity: that wonderful house, for example, and the way you didn't care whether the public might mistake that house for elegance (as a lot of them will); the whole wonderful cheap atmosphere and background of the story, so commonplace as to be almost poetic (like the great American cheapness of von Stroheim's GREED); the many different ways the office was used, and always so effectively; the grocery store scenes (I don't want to go highbrow and spoil it all, but often I was reminded ---right in my breast---of the intimate quarrel scenes in MACBETH: the ambitious ruthless woman, the pitiable weak likable and highly imaginat
it, this is difficult to wr
it all so keenly, and talke
afterward.

I'm filled with admi
(Paramount should be very p
to talking about it when we
(8 o'clock, Mike Romanoff's
letting me see the picture
grateful to you for a great

Charlie

Charles Jackson

Yours faithfully,

Charlie

Charles Jackson

NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

224. Wilder, Billy (director, screenwriter)
Charles Jackson (author)

Typed signed from Charles Jackson to Billy Wilder regarding *Double Indemnity* and a planned meeting to discuss filming of *The Lost Weekend*

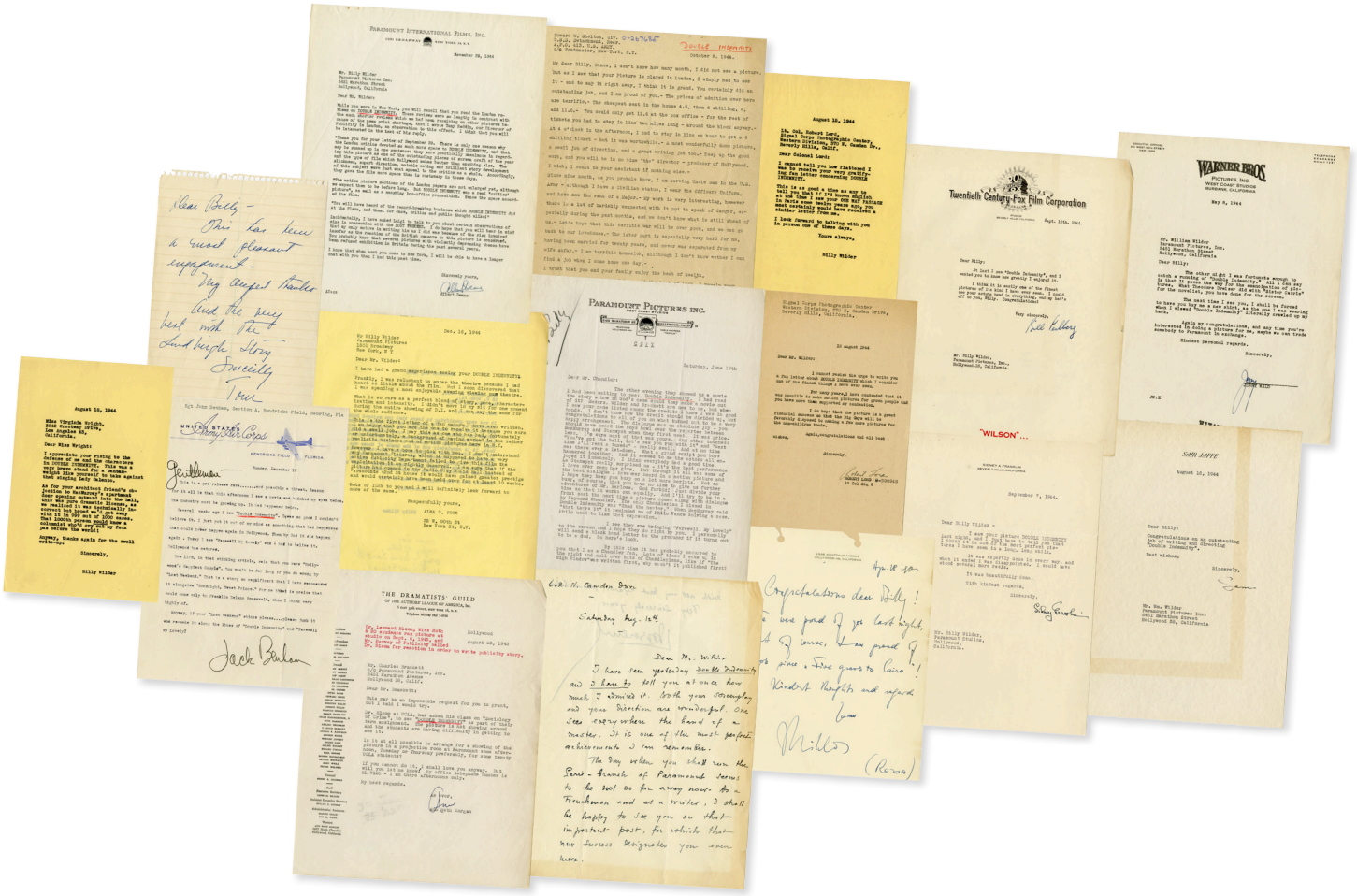
1944. Typed letter signed from author Charles Jackson to Billy Wilder, dated May 10, 1944, on Metro-Goldwyn-Mayer stationery, expressing in some detail his admiration for *Double Indemnity,* and going on to speak about the first proposed meeting between the two men. The meeting would, of course, lead to the making of one of Wilder's greatest films, *The Lost Weekend,* based on Jackson's novel, and winner of the Academy Awards for Best Picture, Best Director, Best Actor, Best Cinematography, and, for Jackson and Wilder, Best Screenplay.

Jackson, who was living in Hollywood and under contract to MGM at the time, writes of *Double Indemnity*: "Since I came to Hollywood, I've become awful picture-conscious. By which I mean that I'm unable to see picture without being conscious of the mechanics behind it. DOUBLE INDEMNITY is the first that has carried me away, making me forget camera, actors, lights, techniques, writers, yes, even the director himself. I completely believed it, which is all one can ask of any art, ever. ... the whole wonderful cheap atmosphere and background of the story, so commonplace as to be almost poetic (like the great American cheapness of von Stroheim's GREED) ... this is difficult to write about, simply because I felt it all so keenly, and talked and thought about it for hours afterward."

Jackson ends with a sentence that could charitably be described as historic: "I'm filled with admiration for the job you've all done, and am looking forward to talking ... when we meet for dinner next Monday evening (8 o'clock, Mike Romanoff's)."

8.5 x 11 inches, folded once, Near Fine.

$3000



225. WILDER, BILLY (DIRECTOR, SCREENWRITER)
RAYMOND CHANDLER (SCREENWRITER)
JAMES M. CAIN (NOVELLA)

AN ARCHIVE OF 20 LETTERS TO BILLY WILDER REGARDING *DOUBLE INDEMNITY*, ALL CIRCA 1944–45

1944–1945. An archive of 16 letters to Billy Wilder (and one to Raymond Chandler) from a wide variety of directors, screenwriters, composers, friends, and fans—many of whom were in the Armed Services at the time—all regarding Wilder's landmark 1944 film noir, *Double Indemnity*. Included are letters from director Sidney Franklin (*Quality Street, The Good Earth, The Barretts of Wimpole Street*), composer Miklos Rozsa (a frequent composer for Wilder films, including *Double Indemnity, The Lost Weekend,* and *Five Graves to Cairo*), actor Sam Jaffe (*The Asphalt Jungle, I Can Get It For You Wholesale, The Day the Earth Stood Still*), producer Jerry Wald (*Mildred Pierce, Dark Passage, Key Largo, Destination Tokyo*), screenwriter Robert Lord (*One Way Passage, Little Caesar, Footlight Parade*), producer William Perlberg (*Miracle on 34th Street*).

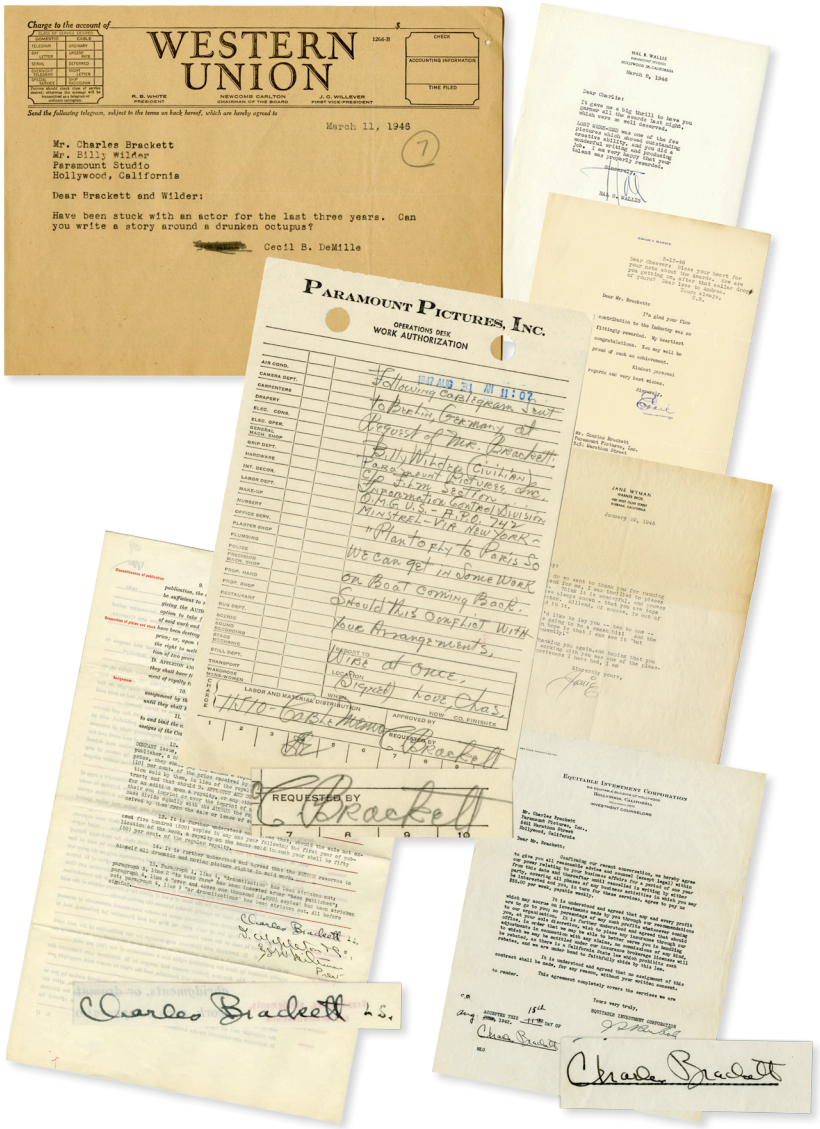
Included are copies of Wilder's responses to some of the letters (some typed directly onto the letter, others a carbon typescript). All items Very Good to Near Fine.

$1750

226. Brackett, Charles and Billy Wilder

An archive of letters regarding the 1946 film *The Lost Weekend*

1945–1947. An archive of 5 significant letters and telegrams written to Billy Wilder and Charles Brackett (and in one case, from Brackett to Wilder), all during the period just after the release of their jointly-written 1945 film, *The Lost Weekend*.



The archive includes:

a humorous Western Union telegram from director Cecil B. DeMille, dated March 11, 1946, making sly reference to *The Lost Weekend*: "Dear Brackett and Wilder: / Have been stuck with an actor for the last three years. Can you write a story around a drunken octupus [sic]? / Cecil B. DeMille."

A typed letter signed from producer Hal B. Wallis to Brackett, on his personal stationery, congratulating him on winning the Oscar for Best Screenplay for *The Lost Weekend*, with Brackett's typed draft reply at the bottom of same. The memo is dated March 8, 1946, the day after the Academy Awards were held that year.

A handwritten draft of a cablegram on Paramount memo stationery from Brackett to Wilder, date-stamped August 31, 1947, with Brackett saying he is planning to fly to Paris so that the two of them "can work on the boat coming back." Very likely in reference to the project that was released the following year, *The Emperor Waltz*, their first film together following *The Lost Weekend*.

A typed letter signed from Jane Wyman to Billy Wilder, dated January 22, 1945, thanking him for running a screening of *The Lost Weekend* for her. Wyman was the female lead in the film. She expresses her enthusiasm for the film's success, and adds that " ... working with you was one of the pleasantest experiences I have had."

A typed letter signed, dated March 13, 1946, from noted producer E.J. Mannix (*The Devil Doll, Mark of the Vampire*) to Charles Brackett, congratulating him on the Best Screenplay Oscar for *The Lost Weekend*, with Brackett's typed draft reply on same.

All items Very Good, most with the fore-edge of the pages lightly singed.

$975

227. Wilder, Billy (director)
David O. Selznick (producer)
F. Scott Fitzgerald, James M. Cain, Raymond Chandler (authors)
Stefan Zweig (playwright)

Archive of letters from producer David O. Selznick to Billy Wilder, regarding *Double Indemnity* and *Tender is the Night*

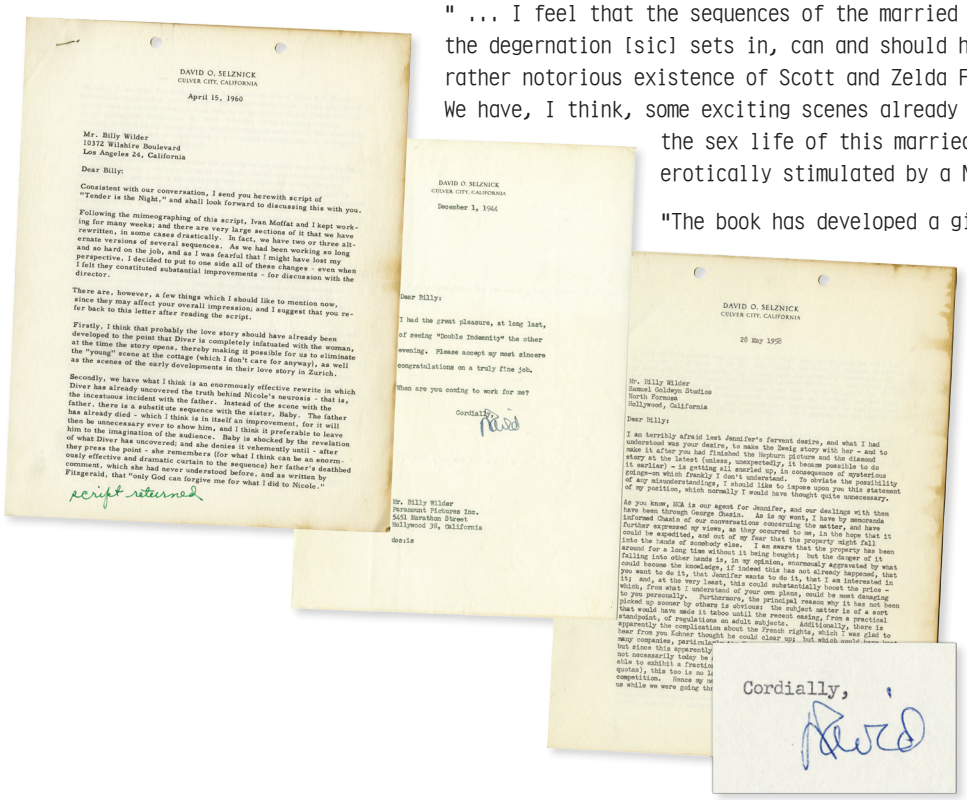
1944–1960. An archive of 3 significant typed letters signed from producer David O. Selznick to Billy Wilder.

The first letter, dated December 1, 1944, congratulates Wilder on the quality of *Double Indemnity,* and ends, "When are you coming to work for me?"

The second and third letters, from 1958 and 1960 respectively, are long and quite detailed, both concerning the prospect of Wilder directing Jennifer Jones in a Selznick film. The first letter refers to what we presume to be an unproduced script by Stefan Zweig. The second concerns the film version of F. Scott Fitzgerald's *Tender is the Night.*

The second letter, 5 pages and single spaced, goes into some detail regarding the management of actress Jennifer Jones' extreme interest in working as the female lead in the "Zweig picture," with reference to multiple political machinations that were involved at the time. Discussion is given to several major figures, including producer Walter Mirisch and director William Wyler, and concerns over avoidance of litigation, management of the cost of the option, and especially Selznick's desire to let Wilder out of his contract to direct the film should he so desire.

The third letter, very much the heart of this archive, is an exhaustively detailed 6-page discussion of Selznick's reactions to the scripted adaptation of Fitzgerald's novel, addressing character motivation, censorship concerns, a wide variety of the possible choices for various roles, other interested directors (including Richard Fleischer and John Frankenheimer), and the setting of the film. The letter ends with an enthusiastic and fairly open-ended plea for Wilder to be the film's director, producer, and script doctor. Notable passages include:



" ... I feel that the sequences of the married life of Dick and Nicole [Driver], before the degernation [sic] sets in, can and should have more of the quality of the famous or rather notorious existence of Scott and Zelda Fitzgerald in Paris during the Twenties. We have, I think, some exciting scenes already written along these lines, dealing with the sex life of this married couple, including one in which they are erotically stimulated by a Negro performance at a Paris nightclub."

"The book has developed a gigantic following, and I think that nobody would argue with my statement that it is unquestionably the number one book of the twentieth century dealing with the very rich and the 'glamorous' ... the audience that is waiting for it is tremendous."

The film was released in 1962, Jennifer Jones did ultimately play the female lead, and was produced by Henry T. Weinstein, released by Twentieth Century-Fox, and directed by Henry King.

Letters are uniformly Very Good+, l ightly singed along the fore-edge, corner-stitched with a two-hole punch at the top margin.

$1500

228. Christie, Agatha (author)
Billy Wilder (director)

Autograph letter signed from Agatha Christie to Billy Wilder, regarding Wilder's film version of *Witness for the Prosecution*

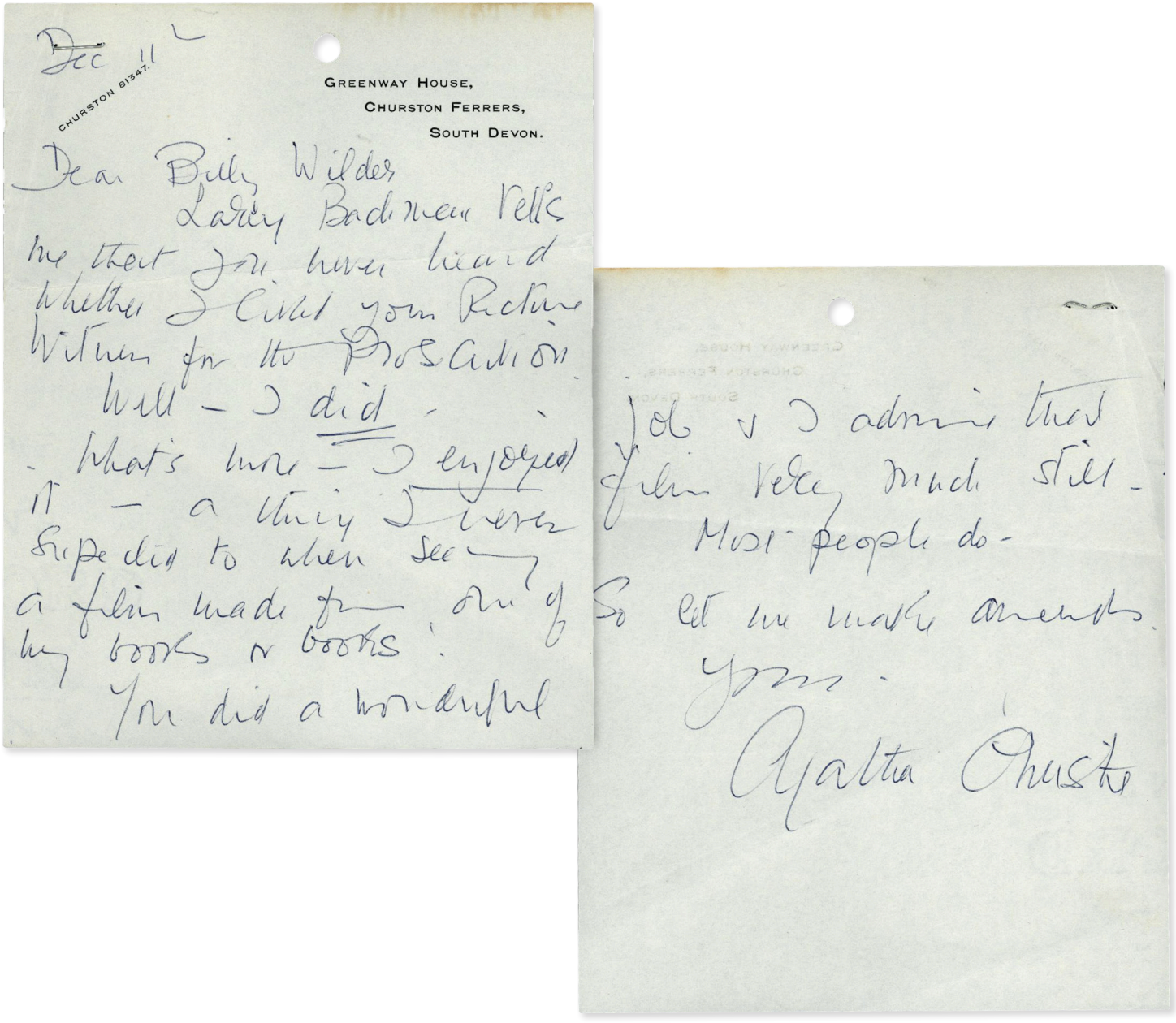
Circa 1958. Autograph letter signed from Agatha Christie to Billy Wilder, regarding Wilder's 1958 film version of *Witness for the Prosecution*.

Executed on Ms. Christie's personal stationery, with her South Devon address printed at the top right. Superb content—and perhaps the author's only written communication with Wilder—in which Christie assures the director about how much she enjoyed his 1958 film adaptation of her 1948 short story (reworked for the stage in 1953).

The letter is dated December 11th (no year, but presumably between 1958-1961), and reads: "Dear Billy Wilder, Larry Bachman tells me that you never heard whether I liked your picture *Witness for the Prosecution*. Well—I did [underlined twice]. What's more—I enjoyed [underlined once] it—a thing I never suspected to when seeing a film made from one of my books! You did a wonderful job and I admire that film very much still. Most people do. So let me make amends. Yours, Agatha Christie."

5 x 7 inches, one leaf, executed on both the recto and the verso of the leaf. Wilder's film is today considered one of his best, and is arguably the best Christie adaptation ever put to celluloid.

$8500



Dec 11

CHURSTON 81347.

GREENWAY HOUSE,
CHURSTON FERRERS,
SOUTH DEVON.

Dear Billy Wilder

Larry Bachman tells me that you have heard whether I liked your Picture Witness for the Prosecution. Well – I did.

What's more – I enjoyed it – a thing I never expected to when seeing a film made from one of my books or books.

You did a wonderful job & I admire that film very much still. Most people do.

So let me make amends.

Yours.

Agatha Christie

Wilder's original manuscript notes, and an early draft of the scrip

229. Wilder, Billy (director, screenwriter) Samuel Taylor (play) Humphrey Bogart, Audrey Hepburn, William Holden (starring)

Sabrina

Los Angeles: Paramount Pictures, 1954. 28-pages of manuscript notes for the 1954 film, parts of which are treatment, other parts screenplay drafts, executed on yellow legal stock in holograph pencil by Billy Wilder. The top and bottom edges of the manuscript are badly singed and quite dry, though the rest of the paper is supple.

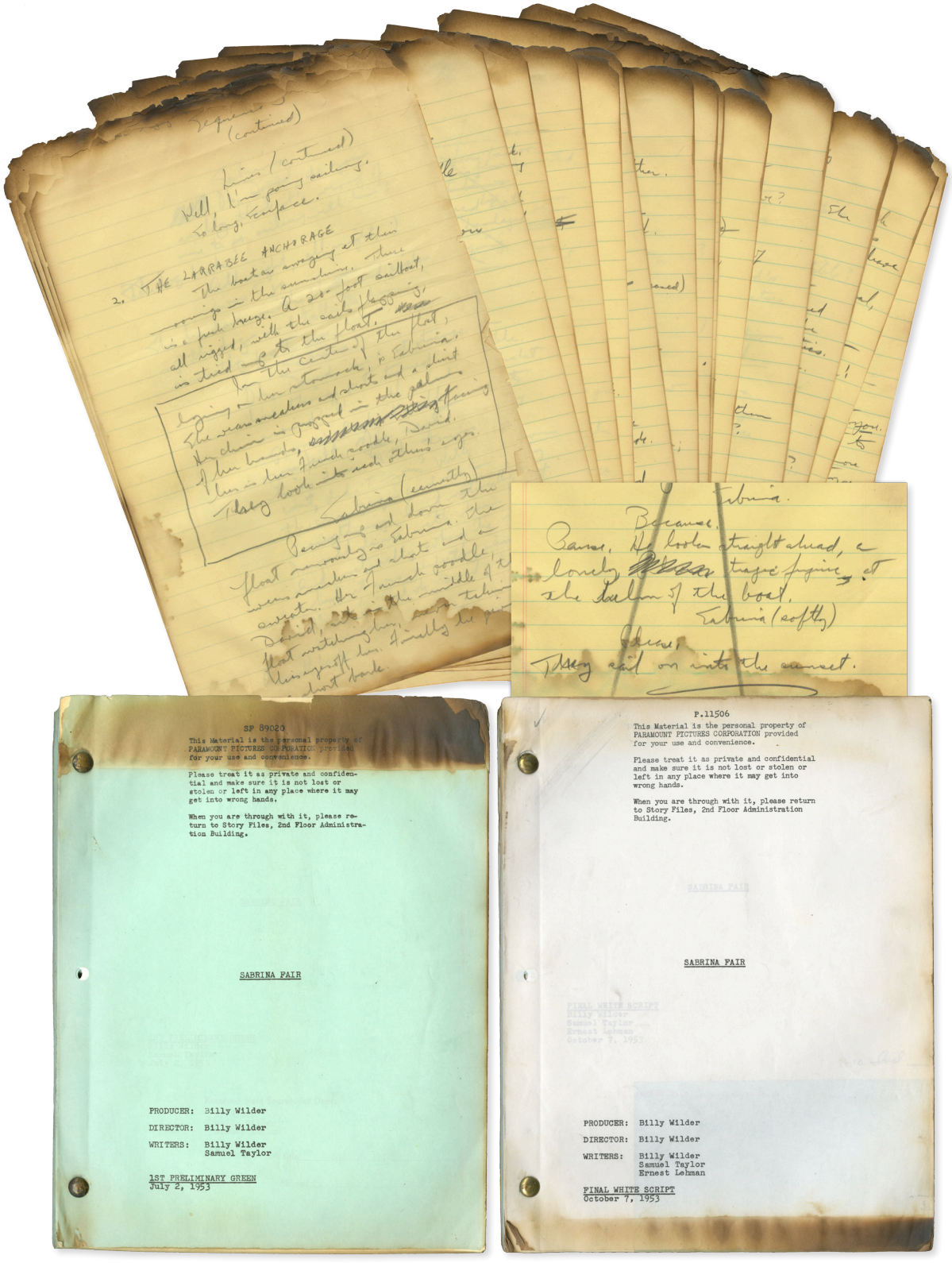
Accompanying the notes are two drafts of the script for the film, which, combined with Wilder's manuscript notes, confirm that Wilder wrote the early drafts of the script adaptation with Samuel Taylor (author of the play source), with later revision work by Ernest Lehman. Details on the script drafts follow:

First Preliminary Green script, with the working title *Sabrina Fair,* incomplete though ostensibly as issued, with the last page being the scene where Sabrina confesses to Linus that she has always loved his brother. Green studio self-wrappers, noted as 1ST PRELIMINARY GREEN on the front wrapper, dated July 2, 1953, with credits for screenwriters Wilder and Taylor. Distribution page present, with receipt intact. 123 leaves, mimeograph. Pages and wrapper Very Good apart from singed edges, bound with two gold brads.

Final White script, with the working title *Sabrina Fair*. White studio self-wrappers, noted as FINAL WHITE SCRIPT on the front wrapper, dated October 7, 1953, with credits for Wilder, Taylor, and Lehmann. Distribution page present, with receipt removed. 134 leaves, mimeograph, with blue and yellow revision pages throughout, dated variously between 10–21–53 and 12–7–53. Pages and wrapper Very Good apart from singed edges, bound with two gold brads.

Wilder's sentimental comedy was a success on all levels, easily making for the best of Humphrey Bogart's final films, and one that brought out his underrated comedic skills. Wilder adapted the film from Samuel Taylor's play, *Sabrina Fair,* and enlisted ace screenwriter Ernest Lehman to flesh out a film that was a lighthearted wonder, and is today yet another example of Wilder's timeless cinematic charm.

$6500



SP 89020

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SABRINA FAIR

PRODUCER: Billy Wilder

DIRECTOR: Billy Wilder

WRITERS: Billy Wilder
Samuel Taylor

1ST PRELIMINARY GREEN
July 2, 1953

P.11506

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SABRINA FAIR

PRODUCER: Billy Wilder

DIRECTOR: Billy Wilder

WRITERS: Billy Wilder
Samuel Taylor
Ernest Lehman

FINAL WHITE SCRIPT
October 7, 1953

230. Cain, James M. (novel) Raymond Chandler and Billy Wilder (screenplay) Billy Wilder (director)

Double Indemnity

Los Angeles: Paramount, 1944. American insert poster for the cornerstone 1944 film noir, *Double Indemnity,* based on the novelette by James M. Cain, written for the screen by Raymond Chandler and Billy Wilder, and directed by Billy Wilder.

One of the cornerstones of American film noir, which set the template for hundreds of films that followed it. Raymond Chandler very famously went round and round with Billy Wilder in his first Hollywood scripting effort, and in the end the two had to call in James M. Cain before tempers could be settled. The results were worth the trouble. Fred McMurray goes bad, Barbara Stanwyck goes blonde, and Edward G. Robinson figures out what's going on.

14 x 36 inches. Two extremely faint folds, else an almost impossibly Fine example of a poster that has not been on the market in any form for nearly ten years.

$8500



231. Wilder, Billy (director, screenwriter)
Samuel Taylor (playwright, screenwriter)
Ernest Lehman (screenwriter)
Humphrey Bogart, Audrey Hepburn, William Holden (starring)



Sabrina

Los Angeles: Paramount Pictures, 1954. Original half-sheet poster for the 1954 film, adapted to the screen by Samuel Taylor, based on his play, *Sabrina Fair*. A highspot performance for Audrey Hepburn, and a film that Humphrey Bogart reportedly took because he liked the idea of playing a character named Linus (along with the idea of working with a director named Wilder). Wilder would work again with Hepburn 3 years later, on *Love in the Afternoon*." 22 x 36 inches, Near Fine.

$850

232. Wilder, Billy (director, screenwriter)
I.A.L. Diamond (screenwriter)
Jack Lemmon, Shirley MacLaine,
Fred MacMurray (starring)

The Apartment

Los Angeles: United Artists, 1960. Original one-sheet poster for the 1960 film. A film that couldn't be made today, and definitely a story of its time, and yet still seems strangely undated and unbearably sweet. Jack Lemmon allows his boss use of his apartment for the boss' weekend dalliances, only to finally meet the perfect woman (Shirley MacLaine). Madcap wonderment ensues. Winner of of 5 Academy Awards, including Best Picture, Best Director, and Best Screenplay, and nominated for 5 others. 27 x 41 inches, folded. Near Fine.

$675





233. WILDER, BILLY

AN ARCHIVE OF PHOTOGRAPHS, INCLUDING STILL PHOTOGRAPHS FROM THE DIRECTOR'S FILMS AND MANY CANDID ON-SET PHOTOGRAPHS

1943–1959. An archive of 35 still photographs from films by the noted American director made between 1943 and 1959, including a number of unusual candid shots, and what appears to be a small passport photo with Wilder's holograph ink signature. Notable among the stills are two swimsuit photos of Marilyn Monroe from the set of *Some Like It Hot,* neither of which we have seen, as well as two small Polaroid shots from *Five Graves to Cairo,* one of which pictures Wilder, Brackett, and supervising editor Doane Harrison in front of their "graves."

Breakdown of the collection is as follows: 13 still photographs from *The Seven Year Itch* (1955), 5 from *Sunset Blvd* (1950), 3 from *Some Like It Hot* (1959), 1 from *A Foreign Affair* (1948), and 1 from *Five Graves to Cairo* (1943).

Photographs are in Very Good+ to Near Fine condition, with the two Monroe photographs singed at the edges, perhaps appropriately so, from the infamous fire that took much of the director's collection in the 1980s. Excepting a few small black-and-white Polaroid photographs, all the images are single-weight glossy silver gelatin prints, several with studio stamps and descriptive tipped-on tags at the verso.

$850

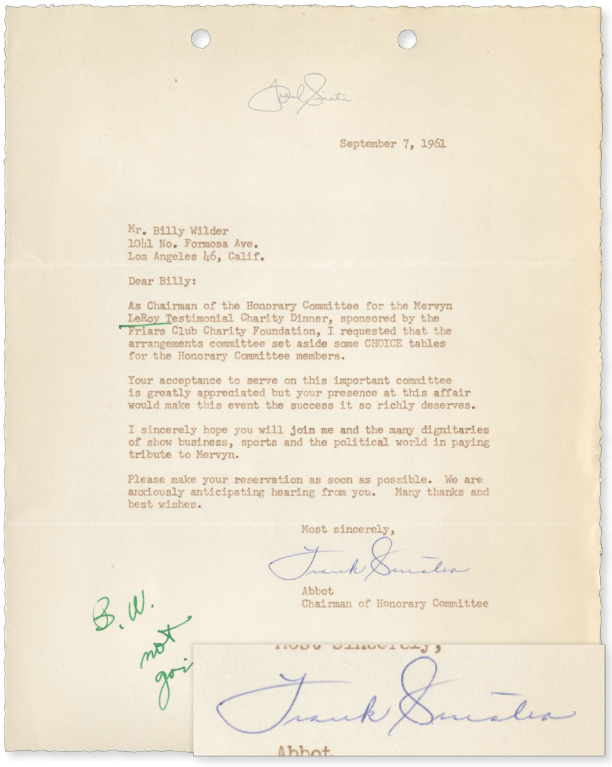
234. WILDER, BILLY (DIRECTOR) FRANK SINATRA (CHAIRMAN)

TYPED LETTER SIGNED FROM SINATRA INVITING WILDER TO A "CHOICE" TABLE AT THE MERVYN LEROY TESTIMONIAL CHARITY DINNER

1961. Typed letter signed from Frank Sinatra to Billy Wilder, on Sinatra's personal stationery, inviting Wilder to a "choice" table at the Mervyn LeRoy Testimonial Charity Dinner. Sinatra wrote the letter in his capacity as the "chairman" of the Honorary Committee (proving that even Sinatra had to do things he didn't like to do). Wilder has written at the bottom left corner, "B.W. not going."

1 page, 8 x 10 inches, Near Fine, with a two-hole punch at the top margin.

$375



September 7, 1961

Mr. Billy Wilder
10h1 No. Formosa Ave.
Los Angeles h6, Calif.

Dear Billy:

As Chairman of the Honorary Committee for the Mervyn LeRoy Testimonial Charity Dinner, sponsored by the Friars Club Charity Foundation, I requested that the arrangements committee set aside some CHOICE tables for the Honorary Committee members.

Your acceptance to serve on this important committee is greatly appreciated but your presence at this affair would make this event the success it so richly deserves.

I sincerely hope you will join me and the many dignitaries of show business, sports and the political world in paying tribute to Mervyn.

Please make your reservation as soon as possible. We are anxiously anticipating hearing from you. Many thanks and best wishes.

Most sincerely,

Frank Sinatra

Abbot
Chairman of Honorary Committee

B.W. not going

Frank Sinatra

Abbot

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