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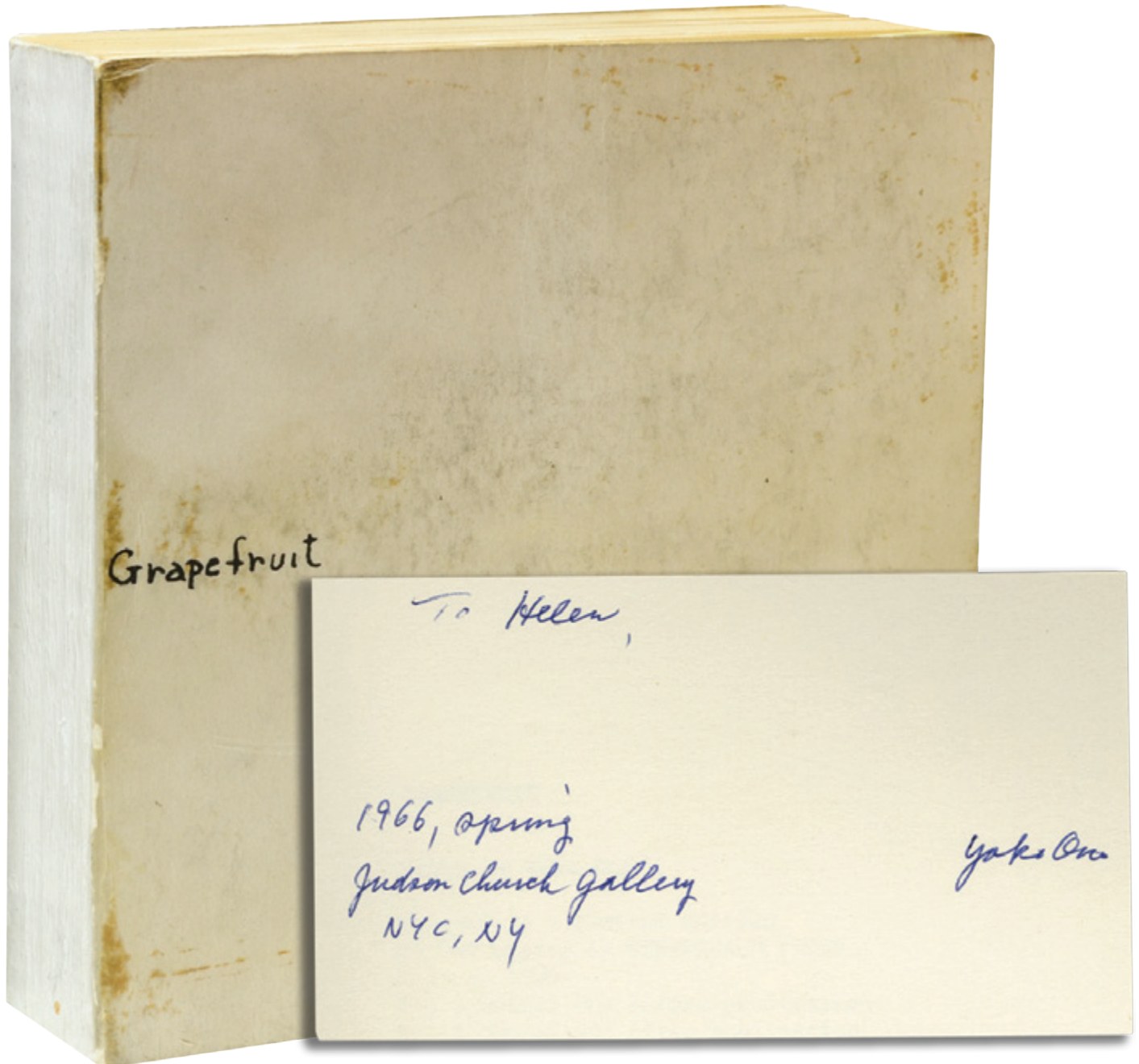
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FEATURED



Grapefruit

To Helen,

1966, Spring
Judson Church Gallery
NYC, NY

Yoko Ono

FEATURED

1

Inscribed in 1966 at a collaborative environment opening in New York

Yoko Ono **Grapefruit**

First Edition. One of 500 copies printed, preceding the UK edition by four years. Inscribed by Yoko Ono on the first blank: "To Helen, / 1966, opening / Judson Church Gallery / NYC, NY / Yoko Ono." The author, poet, and conceptual artist's first book.

The inscription almost certainly refers to opening night of "The Stone" on March 10th, 1966, a collaborative environment conducted by Ono's then-husband, Anthony Cox. Michael Mason supplied sound forms, Jon Hendricks supplied "air", and Jeff Perkins a film message. For her part, Ono contributed "Eye Bags": black bags which participants crawled inside of and could see through, although they could not be seen within by spectators—in effect the inverse of a one-way mirror.

Ono's first book, a groundbreaking conceptual piece made up of "event scores," series of actions, ideas, or instructions that take the place of physical works of art and can be performed by another individual or artist (an example being the piece titled, "Painting to Exist Only When It's Copied or Photographed: Let people copy or photograph your paintings. Destroy the originals.")

While a handful of signed copies have shown up in commerce in the last couple of decades, most have generic inscriptions referencing a season, e.g. 1965, Autumn. This is the only copy we have encountered with a contemporary inscription that can be pinpointed to a time and place. And most importantly, one of Ono's own installations.

Very Good or better in original white perfect bound wrappers. Wrappers lightly soiled and foxed, with some of the usual production wrinkle at the spine. Still, a tight, square copy. In a lovely black cloth clamshell box with a leather spine label titled in gilt.

Munroe and Hendricks, *Yes Yoko Ono*, pages 82-83, 313. Hendricks, *Fluxus Codex*, pages 418-419. Celant, *Book As Artwork*, page 61.

\$45,000

FEATURED

THE PLEATED GAZELLE

① 372 SCENE 33 playback for SCENE 47 SCENE 33

THE PLEATED GAZELLE

① ② ③ ④

FRANK
ONE NIGHT I DREAMT
I MET AN ACTRESS NAMED
THE OPERATOR...

I WENT BACK TO THE
HOTEL BY MYSELF.

E.C.U.

FRANK ZAPPA

2

Zappa's working copy, profusely annotated
FRANK ZAPPA (COMPOSER, DIRECTOR, SCREENWRITER)
TONY PALMER (DIRECTOR, SCREENWRITER)
 200 Motels

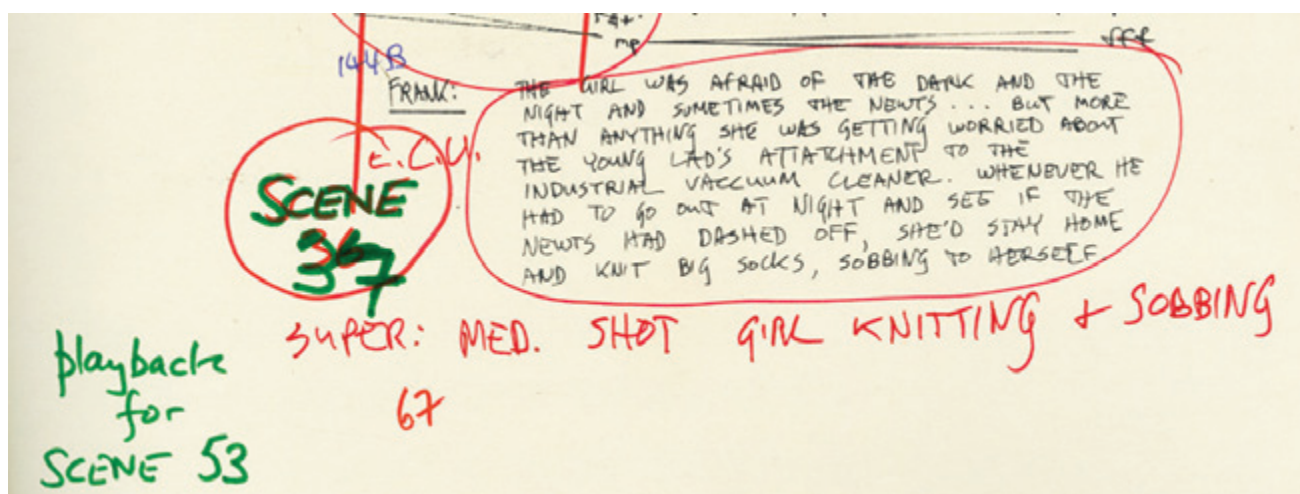
1971. Original printed score for *The Pleated Gazelle* suite from Frank Zappa's 1971 film *200 Motels*. Zappa's working copy with extensive holograph ink and marker notations throughout, regarding the composition of the music, film, and the intersection between the two, offering tremendous insight into the creative process of one of the modern music's iconoclastic geniuses.

200 Motels is a surrealist musical, with just a thin plot regarding The Mothers of Invention slowly going insane while stuck in the fictional town of Centerville holding the various set pieces together (though Zappa did manage to work the real-life departure of bassist Jeff Simmons into the script). *The Pleated Gazelle* features both "A Nun Suit Painted on Some Old Boxes," a piece for soprano voice, chorus, and orchestra, and the score for the animated "Dental Hygiene Dilemma" sequence from the film, as well as "Motorhead's Midnight Ranch," "Dew on the Newts We Got," and "The Lad Searches The Night For His Newts." The latter three pieces were only partially recorded for the film, but appear to be present and complete in this score.

While in many ways indicative of his early 1970s work, *200 Motels* also represents one of the earliest orchestral compositions of Zappa's career, following his friendship and collaboration with conductor Zubin Mehta the previous year, and the music here evinces much of the same complexity and imagination that would come to characterize his more mature work as a composer during the 1980s.

Folio. About Near Fine in maroon morocco wrappers and comb binding, with the title of suite and Zappa's name in gilt on the front wrapper. Light rubbing to the wrappers, with a short diagonal crease to the lower corner, and light toning to the interior page edges.

\$18,500





VAULT COPY 1874

SPURS
by
Tod Robbins

I

Jacques Courbé was a roman twenty-eight inches from the sole crown of his head; but there were arenas on his gallant charger, and a dauntless knight of old about what matter that St. F. except in his master's imagination but a large dog of a nondescript upstanding ears of a wolf? was invariably greeted with bardments of banana skins had no lady, and that his a mimicry of the bareback all these things to the resolutely closed his life?

The dwarf had Circus. They considered he leathed them for imagination was the glances of a cruel, ridicule, from the

VAULT COPY 1874

LEON GURDICH
October 16, 1951

"FREAKS"

After Credit Titles:

FADE IN ON FRENCH COUNTRY ESTATE. An idealistically rustic, leafy lane - chestnut blossoms and acornmores - butterflies - birds - tranquillity - peace. A silence is broken by an agitated masculine voice over sound track.

VOICE
(coming nearer)

I tell ye - I seen 'em wid no own eyes.

Into the picture comes an expositating Scotch game-keeper, his features tense with righteous indignation. He is followed closely by MESSIRE DUVAL, a grave, kindly-looking middle-aged man - owner of the Estate. During the following dialogue, we pick them up with a THUCKING SHOT.

M.C.

Wait till ye see 'em -- horrible - twisted things that crawl - and WHINE - and laugh.

DUVAL

But I don't understand.

M.C.

Like a nightmare! - Neither men nor women - Just things!

DUVAL

Steady, Mac.

M.C.
(Excitedly)

Things that should be smothered at birth - or kept locked up - or ---

DUVAL

If what you say is true, we'll have them put off the property.

Suddenly over the sound track can be heard a strange babble of voices - unintelligible - shrill - intense. Instinctively, the two men come to a halt. M.C. grabs at his Master's

3

One of us! One of us!

TOD BROWNING (DIRECTOR)

AL BOASBERG, EDGAR ALLAN WOLF, LEON GORDON, WILLIS GOLDBECK (SCREENWRITERS)

TOD ROBBINS (STORY)

Freaks

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1931. Original story typescript and three early typescript drafts, all with typeover and holograph corrections, for the 1932 film *Freaks*. Based on the short story "Spurs" by Tod Robbins, first published in *Munsey's Magazine* in February of 1923. As substantive and rare a film archive for this film as one is likely ever to encounter, including scenes cut from the final release.

A legendary cult pre-Code film, cast largely from real sideshow acts, almost universally reviled at the time of its release, and for many years only viewable in a truncated format. An almost pedestrian melodrama, whose genius lies in its context, where a midget in a sideshow falls for a trapeze artist who agrees to marry him in order to poison him, take his money, and run away with the strong man.

The archive offers a fascinating look at the speed with which a script was developed at the beginning of the 1930s, with three substantively different drafts completed in the space of 5 days, and with the final draft being over twice as long the first two.

All of the following drafts are rubber-stamped in blue ink with production No. 1874, and are housed in a custom clamshell box with interior matching cloth covered folding chemise:

Story typescript. Complete as issued.

October 16th draft. An incomplete draft typescript, presumably as issued, with a few typeovers but mostly clean, complete from the beginning, but ending after page 40, at which point the freaks have gathered to see the bearded lady's newborn child and Froso says, "Now, ain't he cute!" The scenes in this draft are neither separated out nor numbered, but basic camera direction is present.

October 20th draft (with revisions dated October 23rd). An incomplete draft typescript, presumably as issued, beginning at scene 24 (page 15) and ending at scene 82 (page 43), perhaps the intended ending, with Roscoe saying to Rosie, "I'm glad you're mother

wasn't born joined to you."

This draft is broken down into scenes, with slightly more developed camera direction. Appended at the end of the draft are five leaves from a later draft, dated October 23rd (actually the latest revision present in the archive), noted as having been "dictated by Mr. Goldbeck." These leaves contain scenes 1-9 (pages 1-5), wherein Mother Tetrallini introduces a wandering landowner to the freaks and delivers an important stretch of monologue cut from the film, where she ends by saying, "Among all the thousands who come to stare—to laugh—to shudder—you will be the one who understands."

October 21st draft. The only wrapped and complete draft in the archive, and the only draft credited to both Willis Goldbeck and Leon Gordon. It contains a total of 209 scenes, well over twice the content of the first two drafts, and contains the famous sequence where the freaks welcome Cleo by saying, "we accept you as one of us." This draft is the only one with profuse holograph annotations, including changes to dialogue, deleted lines, and deleted scenes.

One important and rather legendary deleted sequence that is present here is one from the end of the film in which Hercules is singing soprano in Mother Tetrallini's new sideshow, as he has been castrated by the freaks. The unexpurgated version with this scene was shown for only one brief run that began on January 28, 1932, at the Fox Theatre in San Diego. By the end of the run, word had spread that the film would be butchered, and the theatre prophetically advertised, "Your last opportunity to see 'Freaks' in its uncensored form!" The final sequence did not play at any other venue, and is today considered lost.

\$35,000

FEATURED



4

TOD BROWNING (DIRECTOR)**AL BOASBERG, EDGAR ALLAN WOOLF, LEON GORDON, WILLIS GOLDBECK (SCREENWRITERS)****TOD ROBBINS (STORY)****LEILA HYAMS, WALLACE FORD (STARRING)****Freaks**

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1931. Six vintage single weight film still photographs from the 1931 film. Photographs from the film, a legendarily controversial second feature that was censored and banned worldwide, rarely surface. An impressive grouping.

Freaks was a quintessential film from both the perspective of horror and pre-code film history, was revered by 1930s surrealists, and given an homage by Luis Bunuel in his film *Viridiana*. It was cast largely from real sideshow acts, almost universally reviled at the time of its release, and predicted the work of Diane Arbus many decades later. The film was banned in the UK until the 1950s, and was for many years only viewable in a truncated format.

An almost pedestrian melodrama, whose genius lies in its context and its intense realism: a midget in a sideshow falls for a trapeze artist who agrees to marry him in order to poison him, take his money, and run away with the strong man.

All stills Very Good, with no loss. One still has a 1-inch mended tear at the bottom edge, and each has some pinholes at the corners, occasional shallow creasing within the white margins, and a few nicks.

\$4500

FEATURED



7 1/2 F (1st ©)

PROD. 144

SC-6



9 1/2 FC

PROD. 144

SC-32



Alternative

9 Field

Heavy Vest 144

SC 4

5

The first female private detective on American television

AARON SPELLING (EXECUTIVE PRODUCER)

GLORIA AND FORREST E. FICKLING WRITING AS G.G. FICKLING (NOVELS)

ANNE FRANCIS (STARRING)

Honey West

Los Angeles, CA: Four Star Productions, 1965. Original photographic title cards and title design sketches for the seminal 1965 television series, notable for having utilized these photographs rather than filmed performances for its title sequence. Included are 10 double weight photographs, several signed by the series' star, Anne Francis, and 4 title design sketches, some of which were ultimately made into overlays ("Starring Anne Francis," "Honey West" in two different styles, etc.)

The photographs include several shots of Francis, both in action and posed for danger, some with cut-out photo overlays, white-out, etc., to achieve the look needed for the title sequence. Also present are two photos of John Ericson (Honey's assistant Sam Bolt), and one kaleidoscopic shot of a criminal in sunglasses who is laughing maniacally. One photograph, shot and sized differently than the others, is the striking photo of Honey West's pet ocelot Bruce, the image that ends the show's title sequence.

The first American television program to star a female private detective, based on the novels by Gloria and Forrest Fickling, and conceived by Aaron Spelling after seeing the success of Emma Peel (Diana Rigg) as a female crime buster in the British series *The Avengers*, but with the female character fully up front rather than part of an ensemble. After being turned down by Honor Blackman (who had at the time wowed audiences as Pussy Galore in *Goldfinger*), the role in the series was given to Anne

Francis, who had originally played the character on an episode of the Spelling produced *Burke's Law* on ABC, which served as a backdoor pilot to the series. Honey's alluring feline qualities were reflected in her animal-print wardrobe and apartment decor. For sneaking around at night and engaging in energetic fight scenes, she wears a black fabric bodystocking reminiscent of Emma Peel's leather jumpsuit. Like Peel's Lotus Elan sports car, Honey's similar-looking AC Cobra convertible emphasized her independence and vitality. Although the racier content of the novels was excised for television, West often went on solo undercover missions that required a provocative or revealing outfit.

West's partner and Man Friday, Bolt, communicates with Honey via a radio hidden in her lipstick case and lends a hand when it comes to mopping up the bad guys. She uses a number of James Bond-like gimmicks: a high-tech surveillance van, an exploding compact, a garter-belt gas mask, and tear-gas earrings. West is a black-belt in Judo, as is Sam, who is an ex-Marine.

Nine of the photographs 8 x 10 inches, mounted on black card stock measuring 10.75 x 12.75 inches, with design and production notations in silver ink at the bottom margin of the black card stock. One photograph (of Bruce the ocelot) borderless, 12.5 x 10 inches. Title designs executed in pencil and colored pencil on drawing paper, 10.25 x 12.5 inches. All material Very Good plus to Near Fine.

\$8500





6

THEA VON HARBOU

Weimar: Ein Sommertagstraum. Tiefurt: Aus Den Memoiren Eines Sonnenstrahls. Belvedere: In Einer Vollmondnacht

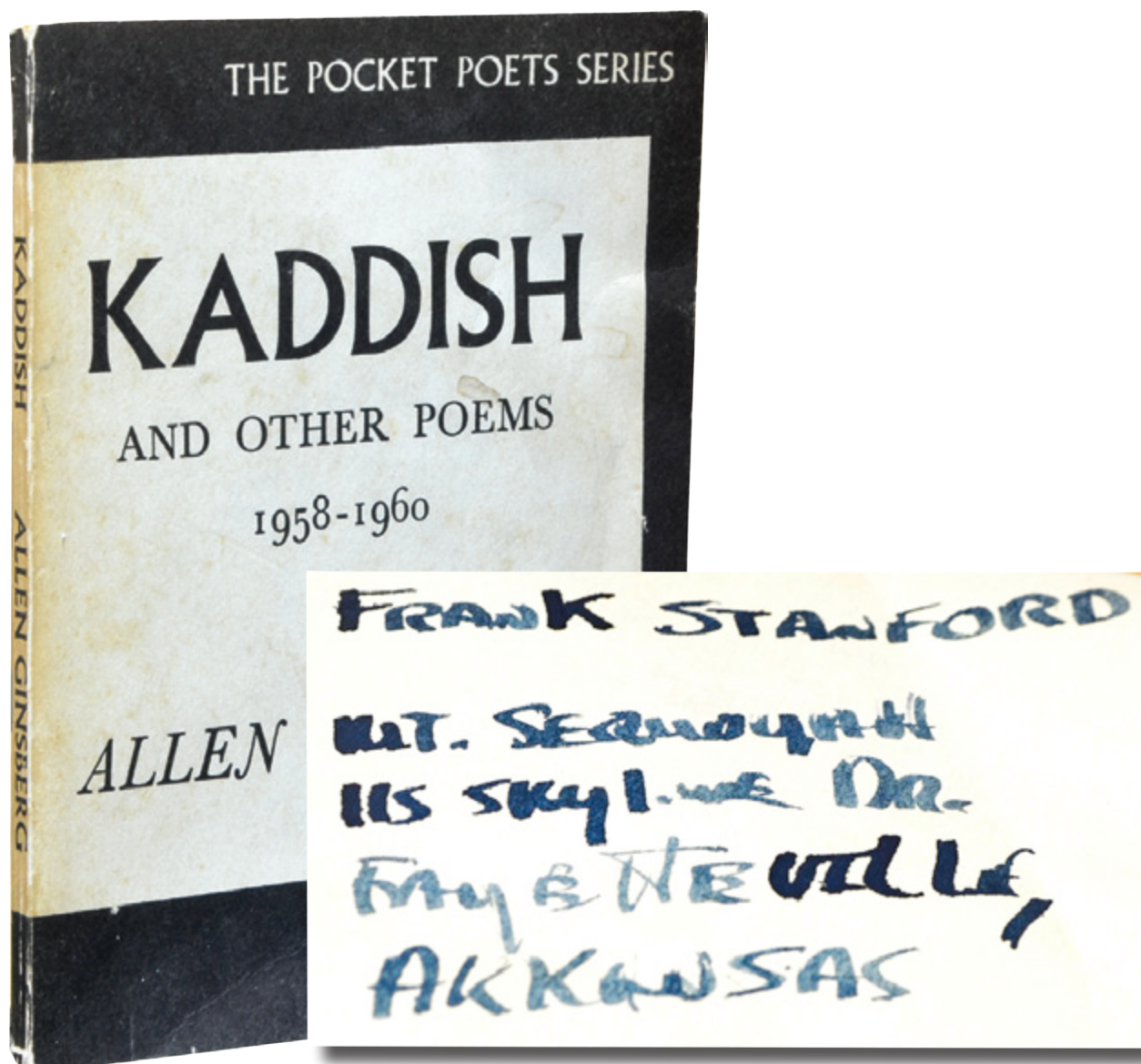
Weimer: Verlag der Hofbuchhandlung Alexander Buschke Nachf, 1908. First Edition. A very early work by writer, actress and film maker Thea von Harbou, best known for writing and co-directing *Metropolis* (1927) in collaboration with her then-husband Fritz Lang. The only recorded presentation copy, inscribed by both Thea and her brother Horst (who would go on to be the still photographer for several of Lang's early films): "Frau Eibl, der freundlichen Haarkünstlerin und Gehilfin bei diesem Werke, zur Erinnerung! ["Frau Eibl, the friendly hair-stylist and helper in this work, to your memory!"] / Thea von Harbou / Horst von Harbou / Weimar, 1.1.1909".

A poetic romance, illustrated throughout with

photographs, depicting the languid posturing of the young von Harbous and their friends—and a deep contrast with the social rebellion Thea Von Harbou would promote less than a decade later. Prominently included among the friends is Rudolph Klein-Rogge, Thea's first husband, who would go on to play Rotwang the Inventor in *Metropolis* and the evil Dr. Mabuse in *Dr. Mabuse the Gambler* and *The Testament of Dr. Mabuse*.

With 57 photographic illustrations by Horst von Harbou in the text. Very Good or better. Boards very slightly bowed, hinges starting, board gilt slightly dulled.

\$8500



7

Arkansas poet Frank Stanford's copy, with his Fayetteville address

ALLEN GINSBERG

Kaddish and Other Poems, 1958-1960

San Francisco: City Lights Books, 1967. Eighth printing. Copy belonging to Arkansas poet Frank Stanford, with his ownership name and address (Fayetteville, Arkansas) in holograph ink on the dedication page. Additionally signed by Allen Ginsberg on the title page and dated 1990. A superb association between two important American poets from different generations, both admirer's of the other's work, and both foundational figures of the postmodern era. The address noted in this volume was where Stanford lived at the time of his tragic suicide in 1978.

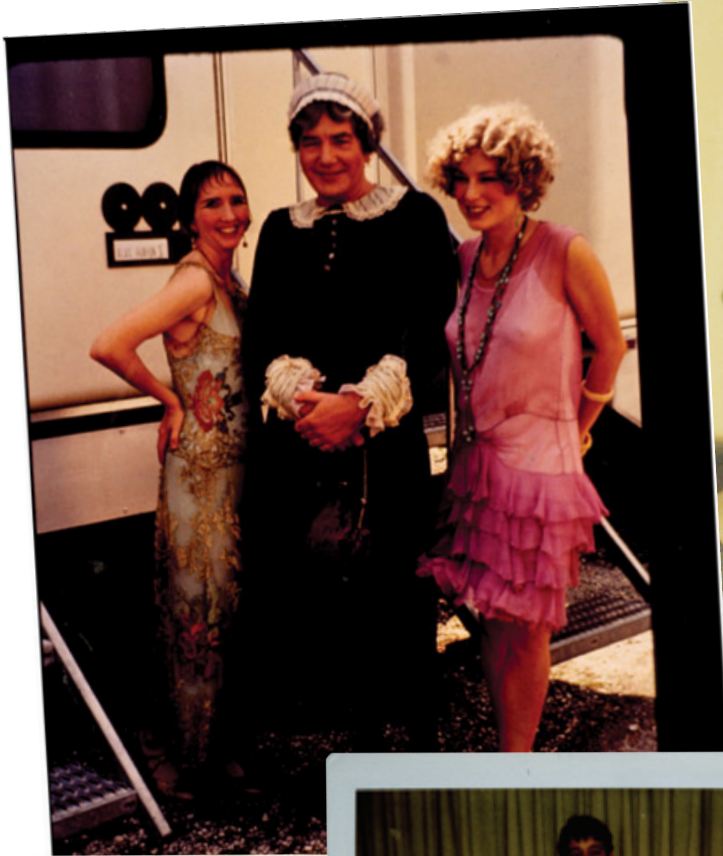
In 1969, Ginsberg and Peter Orlovsky traveled to Fayetteville, Arkansas to give a poetry reading at the University of Arkansas, where Stanford was then enrolled as an undergraduate. Ginsberg and Stanford immediately struck up a friendship, with a mutual interest in the folk music of the Ozark region and the other's work.

Very Good in printed wrappers. Faint dampstains and foxing, brief splits to the spine ends, slightly shaken.

Morgan, A4a1.8.

\$2250

FEATURED



Sam Ramey



8

JOEL COEN (DIRECTOR, SCREENWRITER)
ETHAN COEN (PRODUCER, SCREENWRITER)
STEVE BUSCEMI, ALBERT FINNEY, GABRIEL BYRNE, SAM RAIMI (STARRING)
Miller's Crossing Costume Reference Photograph Archive

Los Angeles, CA: Twentieth Century-Fox, 1990. An impressive, extensive archive of costume design materials used during the making of the 1990 film *Miller's Crossing*, directed by Joel and Ethan Coen. Created and compiled by costume designer Richard Horning and costume construction supervisor Jacque St. James, this archive offers a rare insight into the typically secretive production of a Coen brothers film.

Notable highlights among the nearly 1000 photographs include Polaroids of Steve Buscemi, Gabriel Byrne, and Sam Raimi in costume, as well as a photograph of Albert Finney dressed in a maid's outfit, a costume in which he made a brief cameo in the film.

The archive contains 109 loose Polaroid photos, 734 Polaroid photographs organized by scene in manila folders, twenty 35mm prints, two holograph sketches for costumes, three color photographs (including one of the directors and the crew), and a black and white photograph shot during production, twelve color slides of production stills, an office placard, a memento booklet, and an invitation from the wrap party, and 389 pages of photocopies of 1920s era fashion advertisements and references.

Shot in New Orleans, and set in an unnamed Eastern city during Prohibition. A story of gang rivalry where an outsider upsets an established order which, by the Coen brothers' own admission, pays homage to two of Dashiell Hammett's novels, *The Glass Key* and *Red Harvest*. *Miller's Crossing* is, in terms its American orientation and dialect, the most direct translation of the latter work, and has taken a place in an important pantheon with a number of films that used the same source material, including Akira Kurosawa's *Yojimbo* (1961) and Sergio Leone's *A Fistful of Dollars* (1964).

\$16,000





9

ORSON WELLES (DIRECTOR, STARRING)
NICOLAS TIKHOMOROFF (PHOTOGRAPHER)
WILLIAM SHAKESPEARE (PLAY)

Orson Welles and John Gielgud on the set of *Chimes at Midnight*

Wengen, Switzerland: Alpine Films, 1965. Vintage oversized double weight photograph of Orson Welles and John Gielgud on location in Spain for the shooting of *Chimes at Midnight* in 1965. Shot and struck by noted photographer Nicolas Tikhomoroff, with his rubber stamp and the stamp of his Parisian agency, V.I.P., on the verso.

Chimes at Midnight, Welles' third of three legendary Shakespearean adaptations and final masterpiece, is based on his early play *Five Kings*, which condensed Shakespeare's War of the Roses cycle into one story. Welles produced the play in New York in 1939 but the opening night, during which Part 1 was

performed, was a disaster, and Part 2 was never staged. He revamped the show and revisited it in 1960, again without success. The later production became the basis for this film, in which Welles plays Falstaff. As with nearly all the director's later efforts, the film was plagued by financial and logistical problems, shot with nearly no budget, and received no promotion and a very limited release.

Nominated for the Palme d'Or, and winner of two other awards at Cannes in 1966.

9.5 x 13.75 inches. Near Fine.

\$4000



10

ANDY WARHOL (ARTIST)
DENNIS HOPPER (SUBJECT)
RONNIE CUTRONE (PHOTOGRAPHER)

Dennis Hopper in Front of Warhol Skull silkscreen, 1977

1977. Vintage color photograph of Dennis Hopper standing front of a Warhol skull lithograph at The Factory in 1977. Photographed by Ronnie Cutrone.

A seminal photograph from many perspectives, shot at The Factory during its tenure at 860 Broadway at the north end of Union Square. Hopper was nearing the end of the cowboy hat-wearing phase that began with his now legendary 1971 film, *The Last Movie*.

The actor-director-avatar was also at what might be described as the heart of his cultural association with Warhol, which began with his appearance in one of Warhol's screen test films, made between

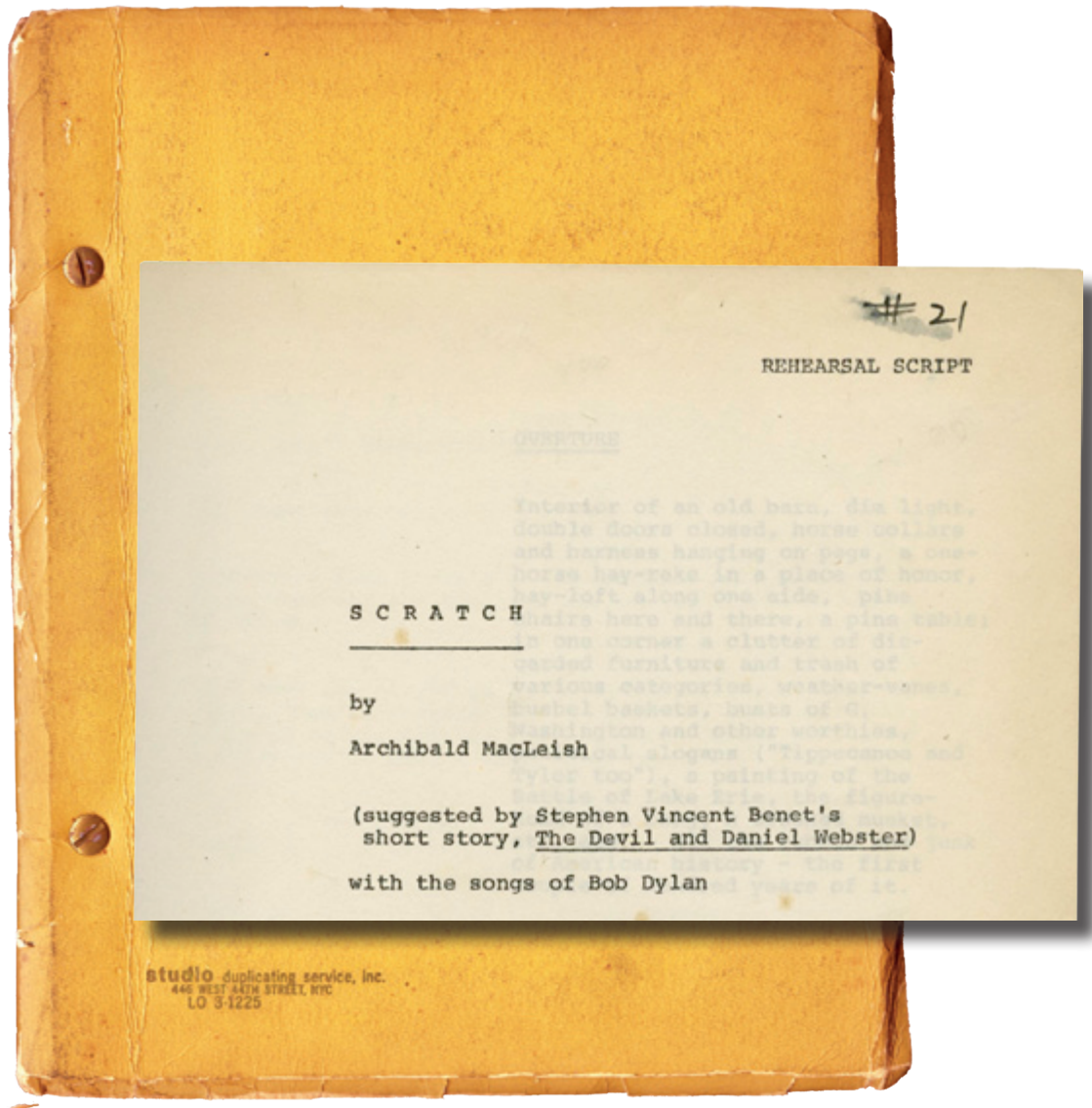
1964 and 1966, when Hopper was a minor actor and the Factory, then located at 231 East 47th Street in Midtown Manhattan, was a hotbed of filmmaking.

The skull painting, acrylic and silkscreen on canvas, was made by Warhol one year prior to the striking of this photograph, in 1976.

11 x 14 inches. Fine. In a museum quality exhibition frame with archival UV glass.

Provenance: originally exhibited as the Guggenheim Museum in Bilbao, Spain, with the museum's original tags from the exhibit on the verso.

\$4500



11

Bob Dylan, Archibald MacLeish, and Stephen Vincent Benet. Together at last. Or maybe not.

ARCHIBALD MACLEISH (SCREENWRITER)

PETER H. HUNT (DIRECTOR)

STEPHEN VINCENT BENET (STORY)

BOB DYLAN (SONGWRITER)

WILL GEER, DANIEL KEYES (STARRING)

Scratch

New York: Theatre 28 Company, 1971. Rehearsal draft script for the short-lived play, MacLeish's last work. Based on Stephen Vincent Benet's short story "The Devil and Daniel Webster."

Though originally intended to feature Dylan's songs exclusively for the soundtrack, Dylan and MacLeish were unable to reconcile the dark tone of the play with the lighter tone of Dylan's songs and amicably parted ways. This draft features several holograph

notations, one of which indicates a Dylan song that was intended to be used during a scene. The play debuted at the St. James Theatre on May 6, 1971, ran for only four performances and closed on May 8, 1971.

\$2500



12

Archive of photos and ephemera from the short lived 1970 stage production

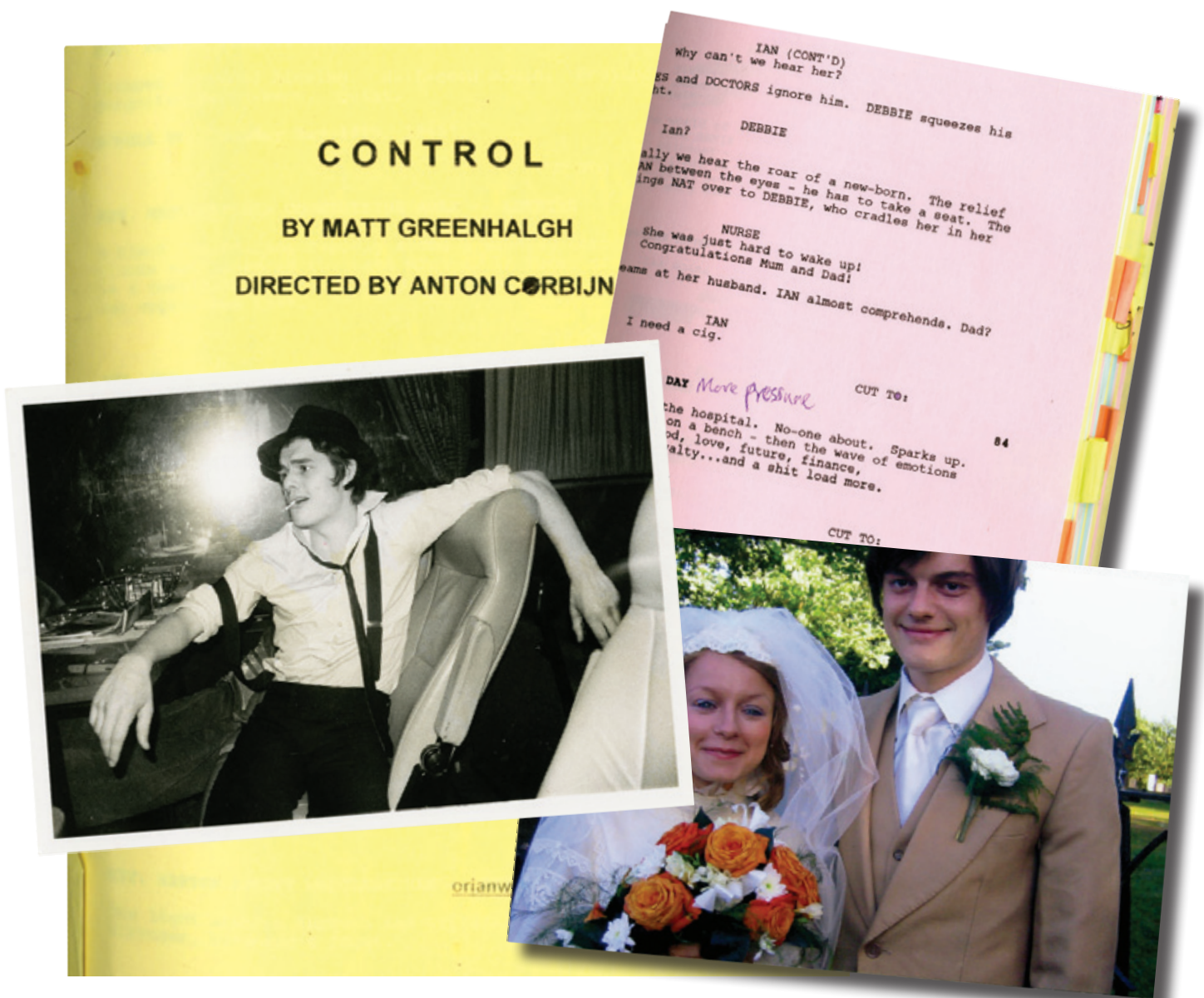
KURT VONNEGUT (PLAYWRIGHT)
Happy Birthday, Wanda June

New York: Theatre de Lys / Edison Theatre, 1970-1971. Archive of ten photographs, two programs, and an early mimeograph summary of performances for a little-seen production of Kurt Vonnegut's play, *Happy Birthday, Wanda June*, directed by Michael J. Kane. Photographs by Bert Andrews, with his stamp on the verso of each, along with holograph ink notations regarding the actors in the shots, including Marsha Mason, Kevin McCarthy, Keith Charles, Bill Hickey, Louis Turenne, Pamela Saunders, Ariane Munker, and Steven Paul.

The photographs are from a virtually unrecorded series of 47 performances between October 7, 1970 and November 15, 1970 at the off-Broadway

playhouse Theatre de Lys. According to the mimeograph summary accompanying the archive, the play was closed by an Actors Equity Strike. The Theatre de Lys run is unrecorded in IBDB and similar sources, but the play's reopening (again off-Broadway) at the Edison Theatre on December 22, 1970, running 96 performances through March 14, 1971, is widely noted. The programs in this archive represent the performances at Theatre de Lys, along with a brief run at the Fireside Theatre in Garden City, NY, in November 1971.

\$1250



13

Joy Division, reimagined with purpose
ANTON CORBIJN (DIRECTOR, PRODUCER)
SAM RILEY, SAMANTHA MORTON (STARRING)
 Control

New York: The Weinstein Company, 2006. Revised draft script for the 2007 film. Copy belonging to actor Sam Riley, who played the role of Joy Division lead singer Ian Curtis, with three photographs and three autograph notes signed laid in. The notes were written during the film's production, and discuss its progress. Two photos are of Riley on set as Ian Curtis, and one is of him with Samantha Morton, who played Curtis's wife Debbie Woodruff, in the costumes in which their characters are married. The script is annotated throughout, with Riley's lines highlighted and numerous holograph notations, along with variously colored reference tabs at the page edges. Photographer and video director

Anton Corbijn's first feature film, a critical and commercial success, and praised by the remaining members of Joy Division. Corbijn went on to direct the vastly underrated *The American* (2010) and the forthcoming *A Most Wanted Man* (2014), based on the John Le Carre novel. Riley's portrayal of Curtis in the film was widely praised and proved to be his breakthrough role, leading to starring roles in *Brighton Rock* (2010), *On the Road* (2012), and *Byzantium* (2012).

\$3000



14

Stunning set of 34 oversize photographs

DAVID O. SELZNICK (PRODUCER)

VICTOR FLEMING (DIRECTOR)

FRED PARRISH (STILL PHOTOGRAPHER)

MARGARET MITCHELL (WRITER, NOVEL)

CLARK GABLE, VIVIAN LEIGH (STARRING)

Gone with the Wind

Los Angeles, CA: David O. Selznick Productions, 1939. Set of 34 oversize vintage double weight photographs from the 1939 film. Each photograph has the original mimeo snipe at the verso, and with the Selznick "S.I.P." code at the bottom right.

An extraordinary set of original images, in a very unusual size format, whose size reflect as much as anything we've seen the singular grandeur of the

Selznick approach not only to making and promoting a film, but also to documenting it.

Photographs each 12 x 15 inches. One photograph with a chip at the corner (only the margin affected), all others about Very Good plus or better, with occasional creasing at the corners. In a new, supplied three-quarter leather cloth clip binder.

\$8500



15

HIROSHI TESHIGAHARA (DIRECTOR)
KÔBÔ ABE (NOVEL, SCREENWRITER)
EIKO YOSHIDA (SCREENWRITER)
EIJI OKADA, KYÔKO KISHIDA, HIROKO ITÔ (STARRING)
Woman in the Dunes

Japan: Toho Company, Ltd., 1964. Original Japanese B2 poster for the 1964 Japanese film. With the English language title for the film discreetly rubber stamped onto the poster in two spots, and with a tiny copyright notice in black at the bottom right corner for the Toho Company, dated 1964.

A masterpiece of 1960s Japanese cinema, based on the novel by Kôbô Abe, which Roger Ebert described as a modern turn on the myth of Sisyphus. A schoolteacher, on an expedition to collect insects that inhabit sand dunes, becomes trapped with a

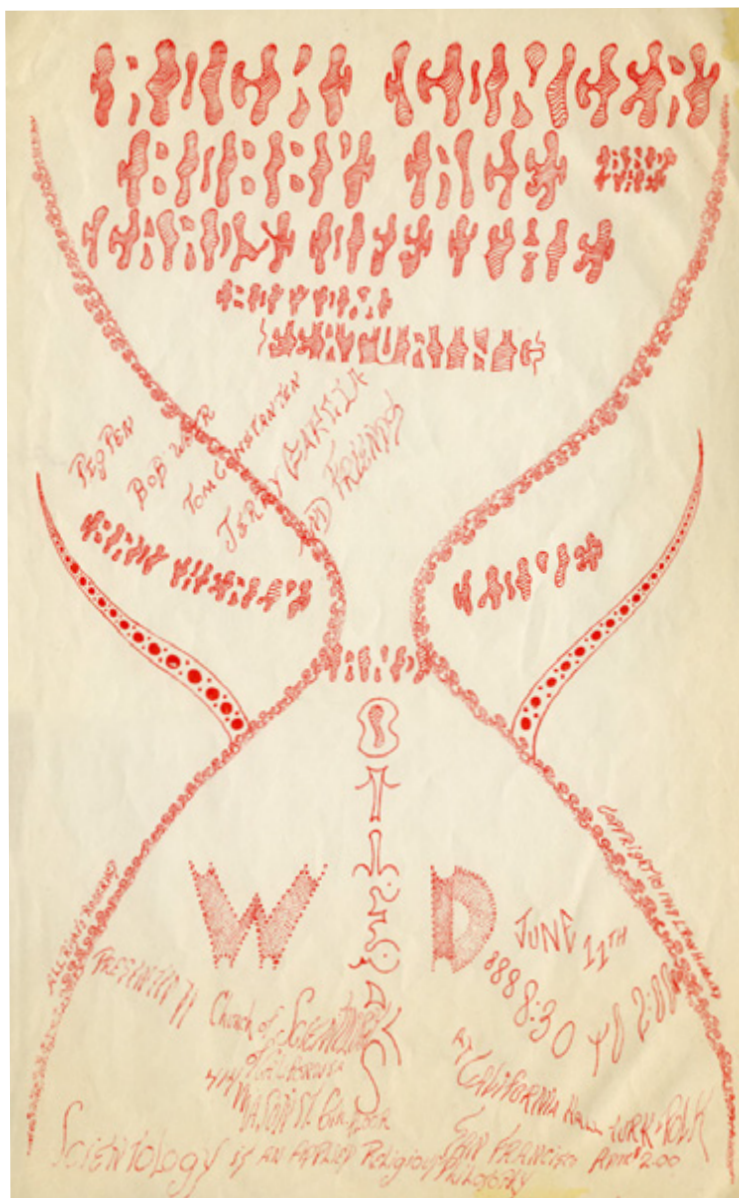
widow in a hut inexplicably built at the bottom of a sand quarry.

From the collection of noted film historian Amos Vogel. Full provenance available.

20 x 28.5 inches, rolled. Moderate edge wear, light creasing overall. Very Good or better overall.

Criterion Collection 394.

\$1750



16

L. RON HUBBARD (COPYRIGHT)**JERRY GARCIA, BOB WEIR, PIG PEN (PERFORMERS)**

Bobby Ace and the Cards Off The Bottom of the Deck poster for a Scientology benefit concert at the California Hall in San Francisco, June 11th, 1969.

San Francisco, 1969. Original small poster, designed in high psychedelic style, for a Bobby Ace and the Cards from the Bottom of the Deck benefit concert for The Church of Scientology, featuring Grateful Dead members Jerry Garcia, Pig Pen, Tom Constanten, and Bob Weir. Fittingly, there is a copyright statement at the right bottom corner for L. Ron Hubbard.

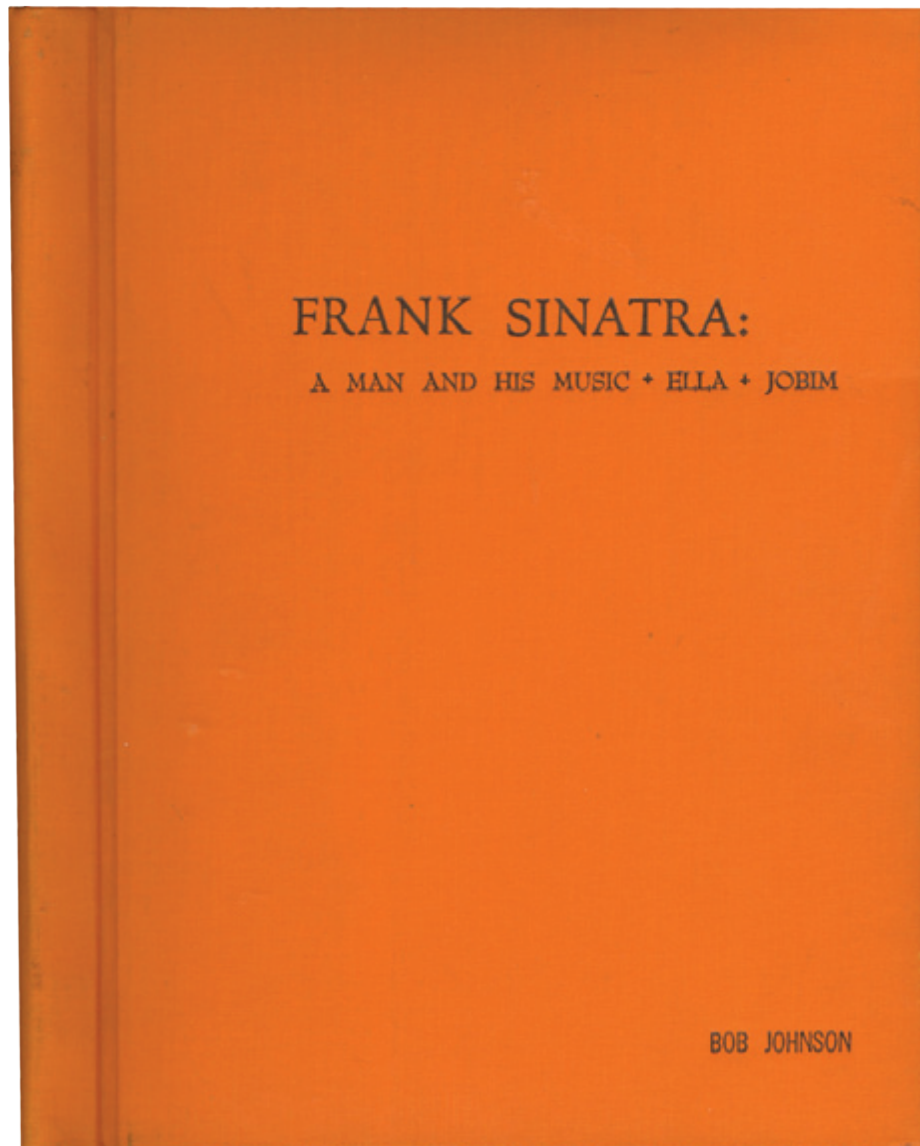
Bobby Ace and the Cards from the Bottom of the Deck were a semi-acoustic predecessor to the New Riders of the Purple Sage, one of many acts associated with the Grateful Dead in the mid-late 1960s. In 1969, Bob Weir studied Scientology in an

effort to improve his skill and well being. When it proved ineffectual, he abandoned the church, this concert being something of a farewell.

8.5 x 14 inches. Faint dampstains to a couple of corners, else Near Fine and unfolded.

McNally, p. 321.

\$750



17

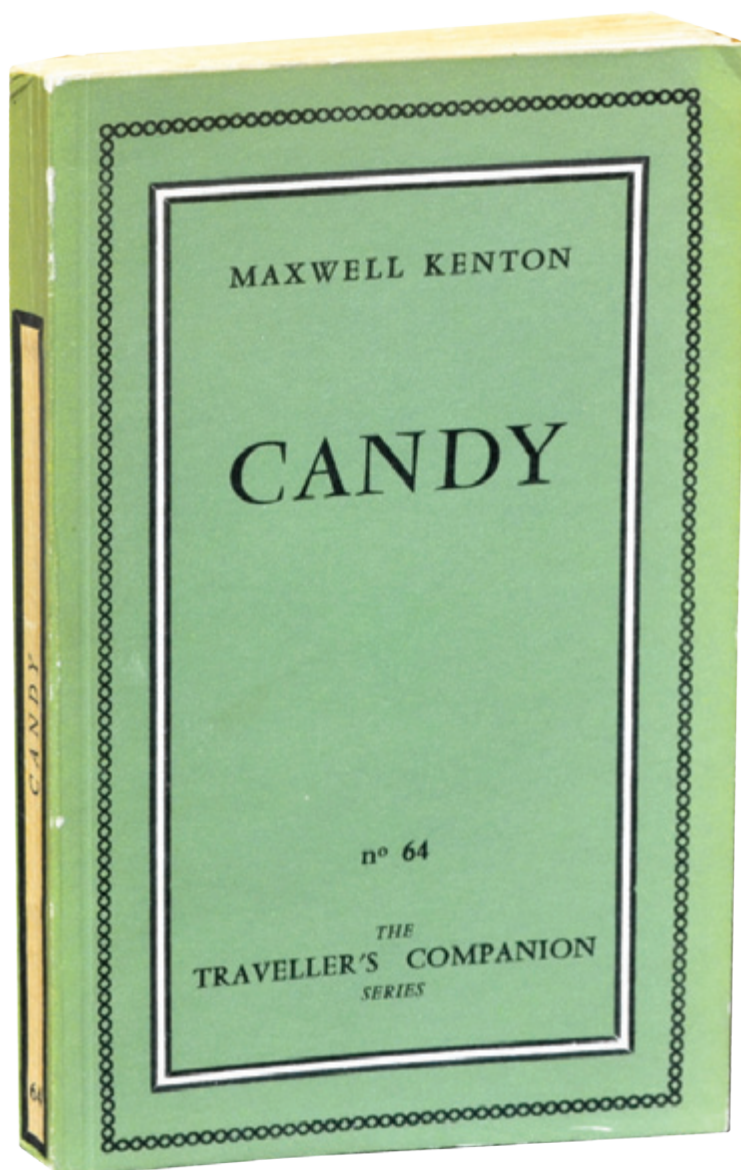
MICHAEL PFLEGHAR (DIRECTOR)
SHELDON KELLER (SCREENWRITER)
ROBERT SCHEERER (PRODUCER)
CAROLYN RASKIN (ASSOCIATE PRODUCER)
FRANK SINATRA, ELLA FITZGERALD, ANTONIO CARLOS JOBIM (STARRING)
Frank Sinatra: A Man and His Music + Ella + Jobim

Burbank, CA: National Broadcasting Company [NBC], 1967. Revised script for the 1967 television special, hosted by Frank Sinatra and with appearances by Sinatra, Ella Fitzgerald, and Antonio Carlos Jobim, all accompanied by Nelson Riddle and his orchestra.

The final and best of Sinatra's *A Man and His Music* television specials, here paired with the inimitable Fitzgerald and Jobim, the latter with whom Sinatra had recorded an album with earlier that year.

Made after the singer left Capitol Records to form his own label, Reprise Records, the television special afforded Sinatra the opportunity to showcase material and performers that he might not have been able to while with Capitol. Too, a significant event in that Sinatra had much to do with Jobim's success. Nominated for two Primetime Emmy Awards.

\$1450



18

TERRY SOUTHERN WRITING AS MAXWELL KENTON Candy

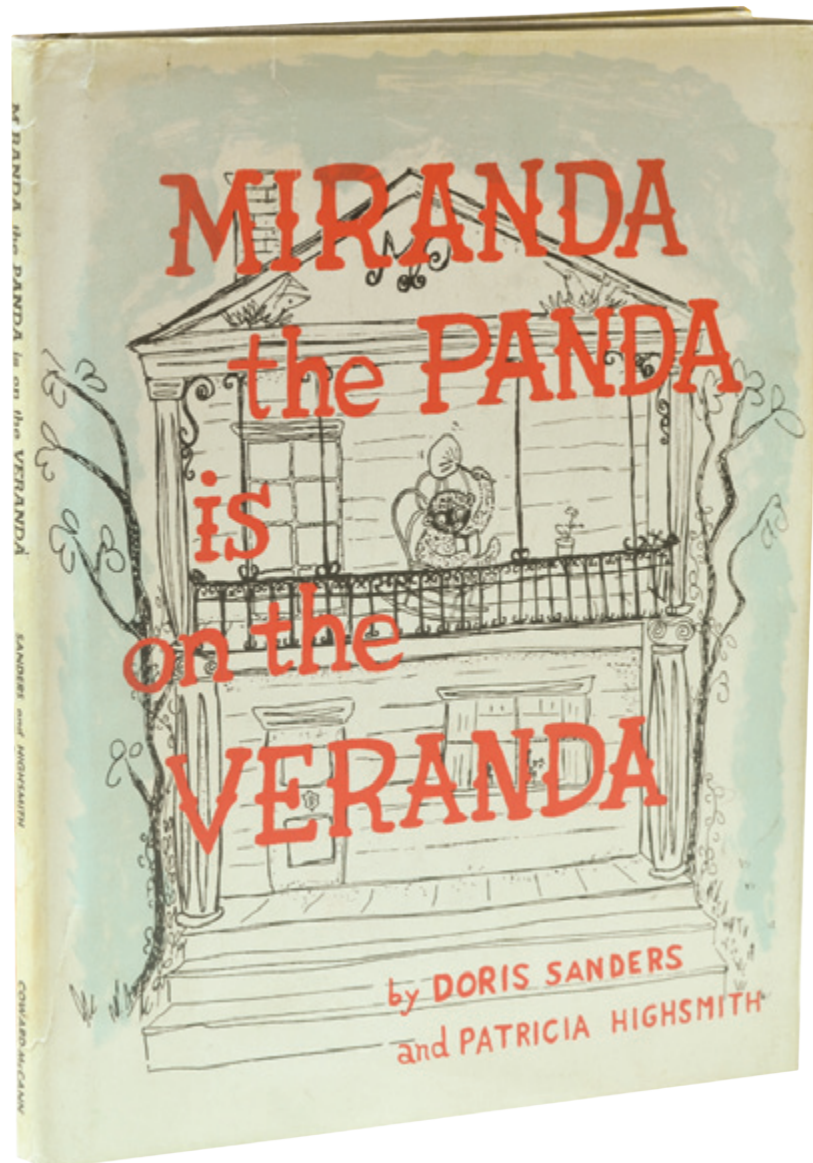
Paris: Olympia Press No. 64, 1958. First Edition. Publisher's green-and-white perfect-bound wrappers. First issue, with no date stamp over the original price of "Francs: 1200" on the rear wrapper. With the ex-libris stamp of Claes Uggla, whom we assume to be someone other than the 17th century Swedish military officer of the same name.

Southern's first book, an erotic modern day retelling of Voltaire's *Candide*, issued as part of the now-legendary Traveller's Companion series that included some of the most important literary publications of the 1950s, including *Lolita*, *The Ginger Man*, and *Naked Lunch*. One of only a handful of first issue copies we have encountered for sale in the past decade.

Basis for the 1968 film directed by Christian Marquand and written for the screen by Buck Henry, as well as uncredited work by Southern. The formidable cast included Ewa Aulin, Charles Aznavour, Marlon Brando, Richard Burton, Walter Matthau, and many others.

In a custom quarter-leather clamshell box. A couple of corners lightly bumped and minutely rubbed, spine very slightly rolled and toned. About Near Fine overall.

\$5500



19

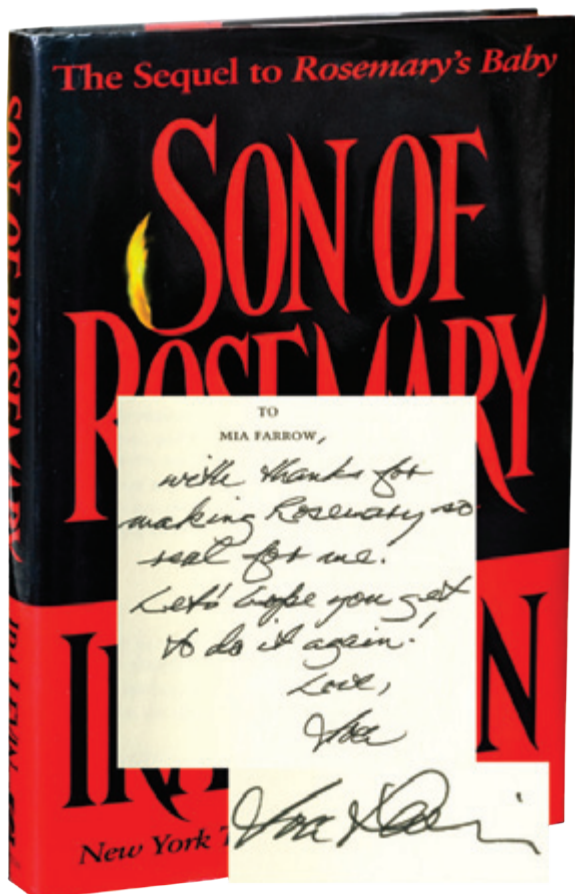
PATRICIA HIGHSMITH AND DORIS SANDERS
Miranda the Panda is on the Veranda

New York: Coward McCann, 1958. First Edition. One of two known variants (no priority established), this variant in brown cloth and with a jacket color scheme of red and chartreuse green. Tiny remainder mark on the bottom page edges.

A children's book by the noted author of psychological crime novels, written early in her career with her lover at the time, Doris Sanders. The two composed the book near the end of a four year relationship and residence in Sneden's Landing (now Palisades), New York. Herein rhymes are assigned to every variety of animal, beginning of course with Miranda the panda, ending with a mink, with lizards, tortoises, bees, pigs, armadillos, baboons, and many others between.

Near Fine in a bright, Very Good plus example of the rare dust jacket. Jacket has a couple of tiny chips at the top rear panel and a few short closed tears, else exceptionally nice. A lovely copy of a very scarce title, a stopper for any Highsmith collector.

\$1500



20

The dedication copy, inscribed to Mia Farrow
IRA LEVIN
 Son of Rosemary

New York: E. P. Dutton, 1997. First Edition.
 Dedication copy, inscribed on the dedication page by the author to the woman who brought his fiction life, Mia Farrow: "[Printed: TO MIA FARROW] / with thanks for making Rosemary so real for me. Let's hope you get to do it again! / Love, Ira." Signed by Levin again, in full and in the same black ink, on the title page. An outstanding association.

A few faint, stray ink marks on the edges of the text block, else Fine and unread in a Fine dust jacket.

\$750



21

COLEMAN, ORNETTE (PERFORMER)
 Ornette Coleman in Concert at The Fillmore West, August 5, 1968

San Francisco: The Fillmore West, 1968. Two-color lithograph handbill designed by legendary psychedelic poster artist Dore, advertising a performance by Ornette Coleman and his ensemble at the Fillmore West in the late summer of 1968. With a printed signature by Dore, dated 1968, at the bottom right margin.

A watershed period for Coleman, who only two years earlier had made the controversial decision to add his ten-year-old son Denardo to his band as the drummer on the then-criticized and now-classic album, *The Empty Foxhole*, and subsequently influenced Coleman's music for the next three decades.

7 x 4.5 inches. Fine.

Grushkin, Art of Rock, AOR-2.80.

\$325



22

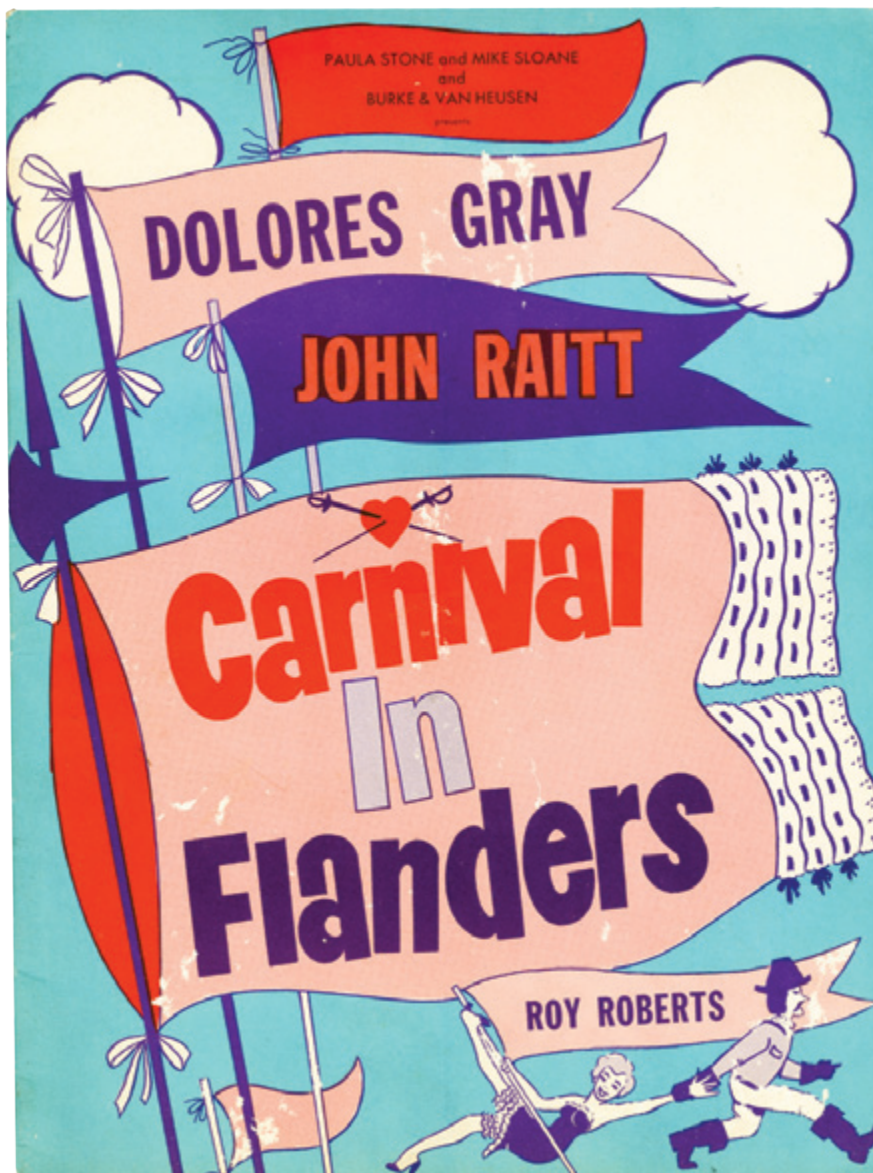
Rare oversize photographs from the 1928 Broadway premiere
BEN HECHT AND CHARLES MACARTHUR (PLAYWRIGHTS)
FLORENCE VANDAMM (PHOTOGRAPHER)
GEORGE S. KAUFMAN (DIRECTOR)
WALTER BALDWIN, LEE TRACY, FRANCES FULLER, OSGOOD PERKINS (STARRING)
The Front Page

1928. Two vintage oversize photographs from the first stage production of *The Front Page* in 1928, showing two different trio shots of the reporters who grace the majority of the play. The first photo, a double weight 8 x 10 by Florence Vandamm with her blindstamped name on the recto, shows Lee Tracy (later played by Rosalind Russell onscreen), Osgood Perkins, and Frances Fuller. The second, a single weight oversize 11 x 14, uncredited but by White Studios in New York City, shows the star Walter Baldwin (later played by Cary Grant onscreen), Osgood Perkins, and Lee Tracy. Both photographs

with numerous notations and stamps on the verso.

The first staging of the play that made Ben Hecht and Charles MacArthur famous. The play would be published the same year in book form by Covici-Friede, and was the basis for three 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 famously, the classic screwball comedy *His Girl Friday*, with Cary Grant and Rosalind Russell in 1940.

\$4500



23

A Preston Sturges stopper

PRESTON STURGES (DIRECTOR, PLAYWRIGHT)
Carnival in Flanders

1953. Original program for the notorious Broadway flop, *Carnival in Flanders*. An interesting and rare piece documenting a directorial and writing effort from the strange final years of Sturges' career. The program was printed well prior to Sturges' arrival to the production—as a result, though the musical was never staged prior to his involvement, it still credits the original writers (George Oppenheimer, Herbert Fields) and director (Bretaigne Windust).

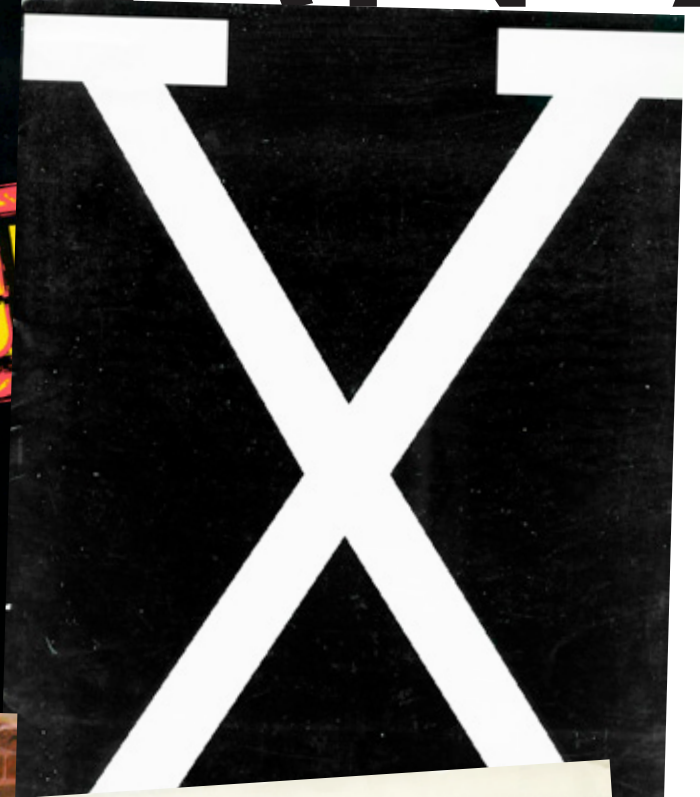
A quite forgotten musical with a troubled production and a rapid demise. When the musical, an adaptation of the classic French film, *La Kermesse Héroïque* (1934), was first conceived, Harold Arlen was approached to write the score, but the task ultimately fell to Van Heusen and Burke. Bing Crosby

provided much of the financing for the production and had great faith in the songwriting team, who had written several of his hits (despite the fact that their previous 1946 theatrical collaboration, *Nellie Bly*, had been a critical and commercial flop).

Saddle stitched, illustrated card wrappers. 16 pages, 9 x 12 inches. Faint vertical crease to the front wrapper, light rubbing to wrappers, overall easily Very Good plus.

\$550

AFRICANA



AMERICAN



24

SPIKE LEE

Archive of Spike Lee film ephemera, 1986-2000

1986-2000. An archive of material from Spike Lee's first 14 theatrically-released feature films, including 15 Press Kits, eight French Lobby Cards, 48 Spanish Lobby Cards, one Photography Book, and 83 still photographs.

Lee's work is noted for examining controversial social and political issues, including race relations and urban poverty, and his films continue to be outspoken voices addressing inequality in America. This archive contains material spanning from his hit debut *She's Got to Have It* (1986) to *Bamboozled* (2000), including career landmarks *Do the Right Thing* (1989) and *Malcolm X* (1992).

Lobby Cards 8 x 11.5 inches to 9.5 x 13.5 inches. Photography book 10.5 x 12. Photographs 8 x 10 inches in Press Kit Folders 9 x 12 inches. Press Kit folders Very Good with lightly rubbed corners, else all material is Near Fine or better.

Complete collation information available upon request.

Criterion Collection 97.

\$2250

AFRICAN AMERICAN INTEREST



25

JOSEPH KOHN (DIRECTOR)

NAT "KING" COLE, JOE TURNER, DUKE ELLINGTON, DINAH WASHINGTON, THE CLOVERS, "NIPSEY" RUSSELL, MARTHA DAVIS, DELTA RHYTHM BOYS, OTHERS (STARRING)
Rock 'N Roll Revue

Los Angeles, CA: Studio Films, 1955. Complete set of 8 vintage two color lobby cards from the US release of the 1955 film. Each of the lobby cards features one of the African American starring performers, and each card advertises the Poverty Row studio, Studio Films, and the short-lived film process WonderColor, used to make it.

A music revue that set the standard for the much more famous (and bigger-budgeted) *T.A.M.I. Show* that would come over a decade later, and which would be buttressed by white entertainers such as The Rolling Stones and The Beach Boys. *Rock 'N Roll Revue* was strictly an African American affair,

featuring everything from the quite famous (Duke Ellington, Nat "King" Cole, Dinah Washington) to the more subtle and sublime (Delta Rhythm Boys, Little Buck), and with a dose of comedy as well ("Nipsy" Russell, Mantan Moreland). The talent ranged from the young and hot entertainers of the 1950s to more venerable acts of the 1930s and 1940s. Constructed from made-for-television shorts produced by Snader and Studio Telescriptions, with newly filmed segments hosted by Willie Bryant. Released in the UK under the title *Harlem Rock 'n' Roll*.

8 x 10 inches. Near Fine.

\$1250



26

Two posters from the 1973 documentary
MEL STUART (DIRECTOR)
ISAAC HAYES, RICHARD PRYOR, THE STAPLE SINGERS (PERFORMERS)
Wattstax

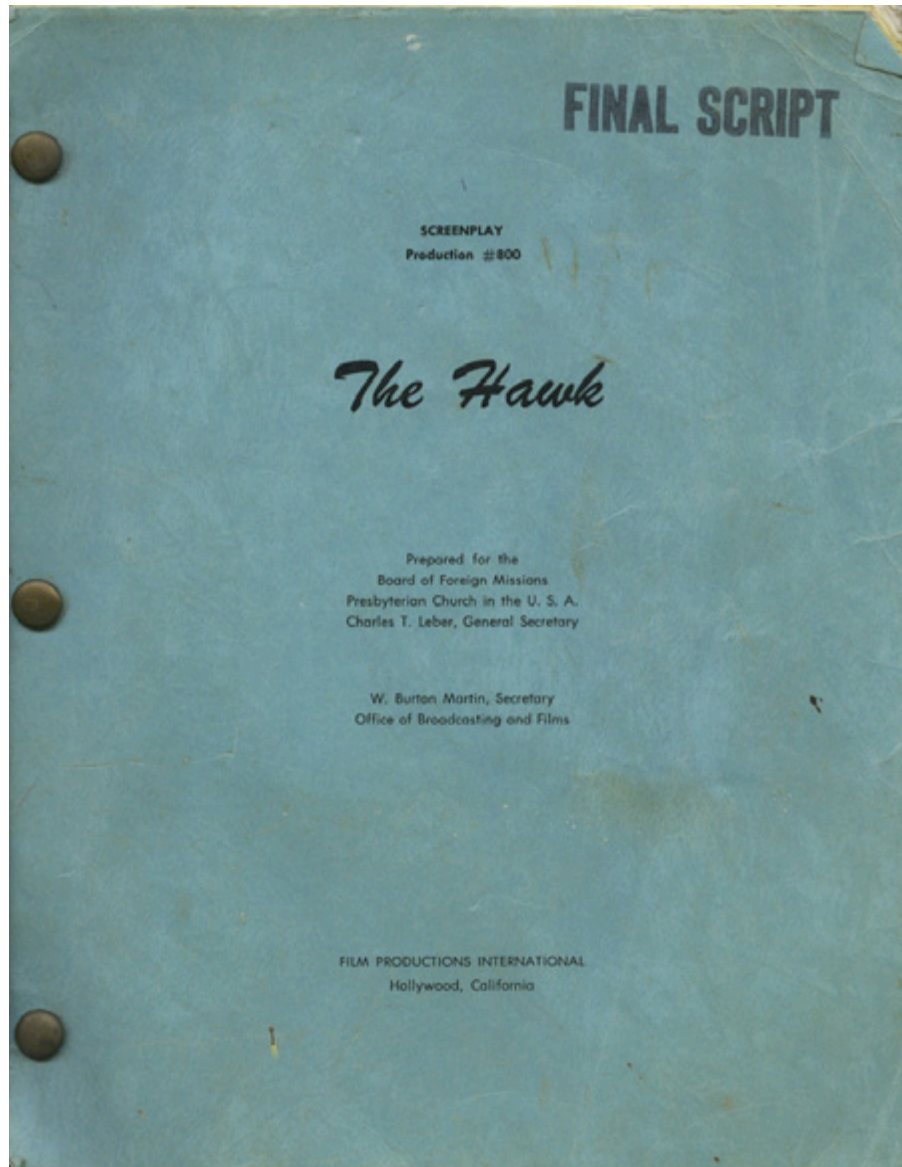
Culver City, CA: Columbia Pictures, 1973. Two original posters, a one sheet and insert, for the classic 1973 documentary about the famed Wattstax music festival, the largest all-black soul music concert of all time, held by Stax Records on August 20, 1973 to commemorate the seventh anniversary of the Watts race riots.

Includes musical performances from soul music greats like Isaac Hayes, the Staples Singers, Carla Thomas, and the Bar-Kays, as well as an invocation from a young Reverend Jesse Jackson, comedy routines from Richard Pryor, and interviews with Pryor, Ted Lange, and others. Though billed as a

documentary of the festival, this film also provides insight into urban African American life in the early 1970s, with footage of daily scenes in the Watts community interspersed between musical performances. In awareness of the systemic racial and economic injustice that had in part led to the riots, tickets for the festival were sold for only one dollar in an attempt to include as much of the local community as possible. Set in Watts, Los Angeles and shot there on location.

One sheet: 27 x 41 inches, rolled. Insert poster: 14 x 36 inches, folded. Both about Fine.

\$450



27

MICHAEL AUDLEY (DIRECTOR)
LLOYD YOUNG, H. KENN CARMICHAEL (SCREENWRITER)
EARTHA KITT, SIDNEY POITIER (STARRING)
The Mark of the Hawk

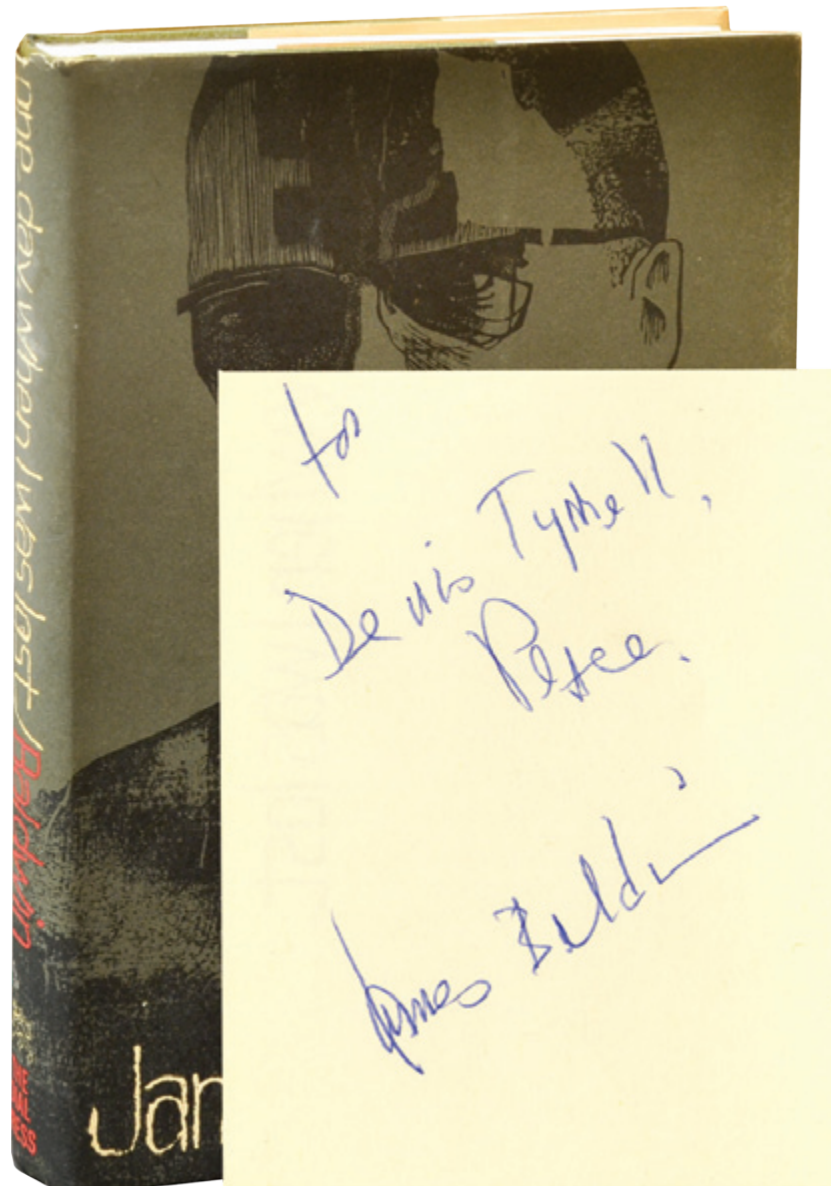
Universal City, CA: Universal Pictures, 1956. Final script for the 1957 film, here under an early working title *The Hawk*.

A well intentioned and well educated African named Obam (Sidney Poitier) returns upon completing an education in London to fill a political post, and discovers unrest between the white-dominated government and a group of native rebels led by his brother. Poitier, not surprisingly, embraces the idea of negotiation over his brother's more violent ideas. One of the first American films to address the problem of racial equality and its internal political

ramifications from a minority perspective.

Set in British colonial Africa, shot on location in England and Nigeria.

\$675



28

JAMES BALDWIN**One Day When I Was Lost**

New York: Dial Press, 1973: First American Edition. Inscribed by Baldwin on the verso of the half title page: "For Dennis Tyrell / Peace / James Baldwin." In our experience, a difficult Baldwin title to find signed.

A never-produced screenplay by Baldwin, adapted by him from *The Autobiography of Malcolm X*. Quentin Miller notes: "James Baldwin's incursion into Hollywood to work on a film script of Malcolm X's life was, by all accounts, a disaster. Baldwin reluctantly agreed to work on the script at a volatile time in his own life. Martin Luther King was assassinated while Baldwin was writing and he felt pulled in a number of different directions by the film's producers, the Black Muslims, and other black revolutionaries keen to have a hand in the film version of Malcolm's story."

According to Baldwin biographer David Leeming, Baldwin closely identified with Malcolm and thought of him as a soul mate, so the breakdown in his relationship with the filmmakers was personal as well as artistic. Columbia pictures wanted a sanitized and carefully controlled version of Malcolm's life, and Baldwin claimed that he would tell it his way or not at all. After a legendary standoff, Baldwin's script, edited by Arnold Perl, was sold to Warner Brothers, made into a documentary that was never screened publicly, and buried. Baldwin published his version of the script as this book in 1972.

Fine and unread in a Near Fine dust jacket.

\$650

ALFRED HITCHCOCK



29

ALFRED HITCHCOCK (DIRECTOR)
FRIEDHELM VON ESTORFF (PHOTOGRAPHER)
ERNEST LEHMAN (SCREENWRITER)
CARY GRANT, EVA MARIE SAINT, JAMES MASON (STARRING)
North by Northwest

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], circa 1959. Vintage black and white still photograph of Alfred Hitchcock on the set of his 1959 film, taken by noted photographer Friedhelm von Estorff, with his rubber stamp on the verso. The director stands behind the blade of the fateful prop plane that is to take Cary Grant to his final destination in a long journey.

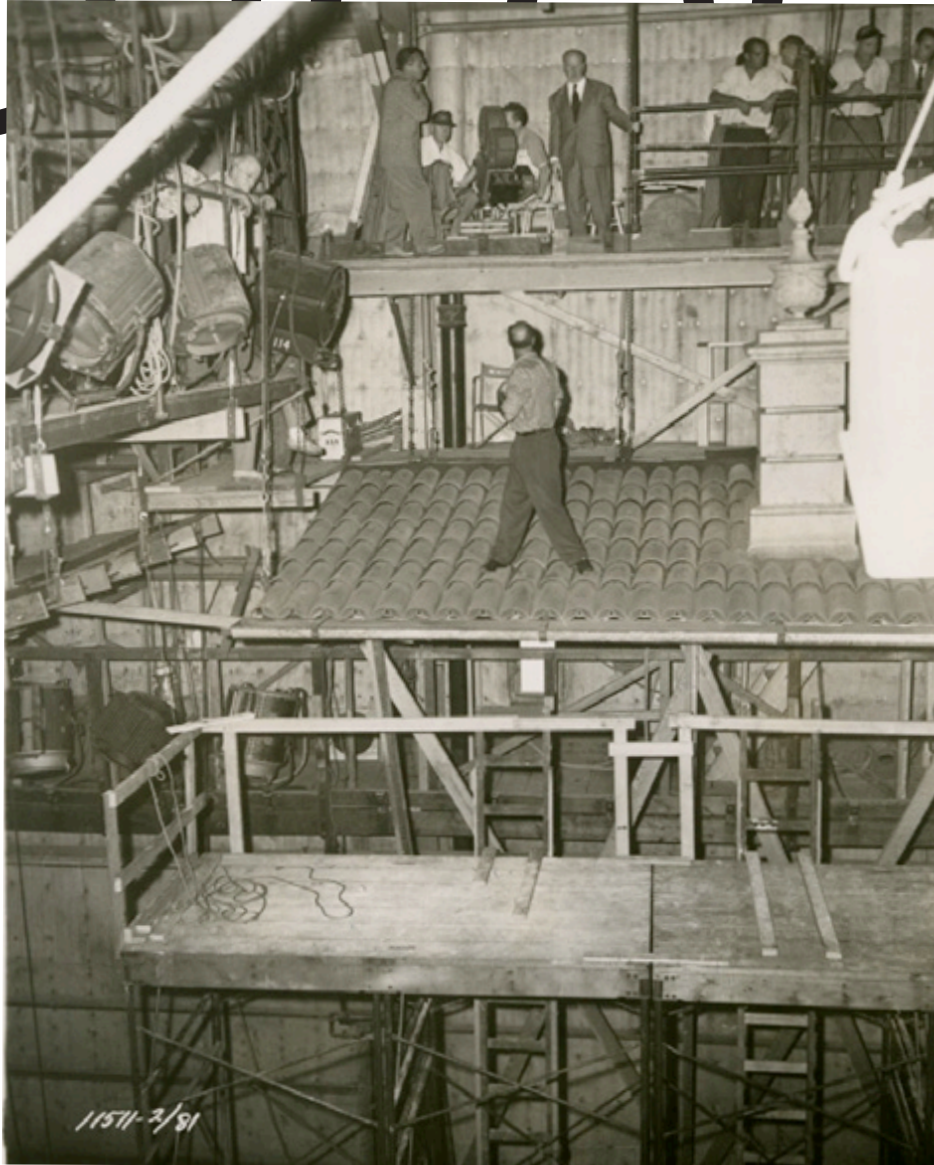
Von Estorff was nearing the peak of his powers at this time. Earlier in the 1950s he had photographed Josephine Baker, Marlene Dietrich, and John Wayne, and in the decade to come would become better

known for his work in pop music, photographing the Rolling Stones, the Beatles, and the Who, among others.

9 x 7 inches. Fine. In a custom museum quality frame, archivally mounted, with UV glass, double mounted with both sides exposed for viewing.

\$2250

HITCHCOCK



30

ALFRED HITCHCOCK (DIRECTOR)
BILL AVERY (PHOTOGRAPHER)
DAVID DODGE (NOVEL)
JOHN MICHAEL HAYES (SCREENWRITER)
CARY GRANT, GRACE KELLY (STARRING)
To Catch a Thief

Los Angeles, CA: Paramount Pictures, 1955. Vintage photograph of Hitchcock on the set of the 1955 film.

Hitchcock is shown here at the helm of an elaborate set designed to replicate the exterior of Cary Grant's villa, prominently featured in the first half of the film. A profound example of the director's almost freakish extremes with regard to building sets in order to avoid location shooting. Caught in the same image are cinematographer Robert Burks and several crew members.

8 x 10 inches. Near Fine.

Hardy, *The BFI Companion to Crime*, p. 328.

\$1250



31

Inscribed by the Blackmailer

ALFRED HITCHCOCK (DIRECTOR)

CHARLES BENNETT (PLAY)

BENN W. LEVY (SCREENWRITER)

ANNY ONDRA, SARA ALLGOOD, CYRIL RITCHARD (STARRING)

Blackmail

London: British International Pictures, 1929. Vintage double weight photograph of actor Donald Calthrop from the 1929 film. Wonderfully inscribed by Calthrop at the bottom: "To Mrs. Kelly / love / The Blackmailer / Donald Calthrop."

Calthrop was in three early Hitchcock films apart from this one, including *Murder!* (1930), *Elstree Calling* (1930), and *Number 17* (1932). *Blackmail* was shot as a silent film, but sound and dialogue were added prior to the release, making it the director's

first sound film. It is today regarded, along with *The Lodger* (1927), as being one of the director's most important early thrillers.

7.75 x 9 inches. Near Fine.

\$2500



32

ALFRED HITCHCOCK (DIRECTOR)**CHARLES BENNETT, JOAN HARRISON, JAMES HILTON, ROBERT BENCHLEY (SCREENWRITERS)****JOEL MCCREA, LARAINÉ DAY, HERBERT MARSHALL, GEORGE SANDERS (STARRING)****Foreign Correspondent**

Burbank, CA: Warner Brothers, 1940. Collection of 13 vintage black and white single weight still photographs from the US release of the 1940 film. Included are:

A portrait of Hitchcock specific to the film.

Two linen backed keybook photographs, each with a two-hole punch at the top margin as issued.

Three sepia-toned non-credited photos.

Seven regular glossy stills.

Fourteen script writers spent five years toiling over a movie adaptation of war correspondent Vincent Sheehan's *Personal History* before it made its way to the screen. What emerged was two parts Sheehan and eight parts Hitchcock. The final scene, where Joel McCrea broadcasting to a "sleeping" America from London while Nazi bombs drop all around him, was filmed only a short time after the actual London blitz. A cornerstone of the espionage tradition in cinema.

8 x 10 inches. Very Good to Near Fine.

\$2400



33

ALFRED HITCHCOCK (DIRECTOR)
BEN HECHT (SCREENWRITER)
NED SCOTT (PHOTOGRAPHER)
INGRID BERGMAN, GREGORY PECK (STARRING)
Spellbound

Beverly Hills, CA: Vanguard, 1945. Set of seven still photographs from the 1945 film noir, including 3 candid shots from the set.

One of the candid shots shows Hitchcock and Peck with Bergman in her "Diana" dress, worn for a scene shot at Monogram Studios for the Dali-designed dream sequence in the film. Another candid shot shows Hitchcock seated with Bergman, Peck, and a crew member, with Bergman in a checkered dress. The last of the candid shots shows producer David O. Selznick conferring with Bergman.

8 x 10 inches. Very Good to Near Fine, with light wear at some extremities.

Hardy, *The BFI Companion to Crime*, p. 311. Selby Canon, p. 123. Silver, p. 275. Spicer, p. 419.

\$2250



34

ALFRED HITCHCOCK (DIRECTOR)
ANTHONY BERKELEY (NOVEL)
CARY GRANT, JOAN FONTAINE, (STARRING)
Suspicion

Los Angeles, CA: RKO Radio Pictures, 1941.
 Collection of seven vintage photographs from the
 1941 film. Included are:

One candid borderless photograph of Hitchcock
 on the set, playing with two dogs (one of whom
 appears in the film). Mimeo snipe and stamp at the
 verso crediting RKO photographer Gaston Longet. 7
 x 9 inches. Small emulsion spot at the center of the
 recto.

One borderless sepia photograph showing Cary
 Grant in a critical scene, where he delivers a glass of
 milk to Joan Fontaine in bed. With snipe in manual

type and a studio number stamp at the verso. 7 x 9
 inches.

Two borderless black and white photographs, both
 with mimeo snipes at the verso, and both 7 x 9
 inches, one of which makes reference to the film's
 working title, *Before the Fact*.

Three studio stills, one sepia (for export distribution)
 and two black and white. 8 x 10 inches.

Hardy, p. 316. Selby, p. 128. Silver, p. 290. Spicer, p.
 420.

\$1500



35

ALFRED HITCHCOCK (DIRECTOR)
DAPHNE DU MAURIER (NOVEL)
FRED PARRISH (PHOTOGRAPHER)
LAURENCE OLIVIER, JOAN FONTAINE, GEORGE SANDERS, JUDITH ANDERSON (STARRING)
Rebecca

Los Angeles: Selznick International Pictures, 1940.
Set of four vintage photographs from the 1940 film.
Included are:

A sepia photograph of Hitchcock in his cameo in this film (a posed version of what transpires in the film, where he appears on screen fleetingly), annoyed as he waits for George Sanders to exit a telephone booth. Although Hitchcock began his famous cameo appearances as early as *The Lodger* (1927), actual photos of his cameos are uncommon.

Two candid photographs from the set, one with

Olivier with Nigel Bruce, and one of Fontaine with C. Aubrey Smith, both with mimeograph snipes on the verso.

One photograph of Fontaine with Judith Anderson (and a portrait of Olivier on her nightstand), with a National Screen Service stamp on the verso.

Hitchcock photograph 7.25 x 9.5 inches. Other photographs 8 x 10 inches. Very Good to Near Fine.

Hardy, *The BFI Companion to Crime*, p. 286. Selby, p. 97. Spicer, p. 417.

\$2500

36

ALFRED HITCHCOCK (DIRECTOR)
ROBERT BLOCH (NOVEL)
ANTHONY PERKINS, JANET LEIGH
(STARRING)
 Psycho



Los Angeles, CA: Paramount Pictures, 1960. Vintage keybook still of director Alfred Hitchcock on the set, from the US release of the 1960 film. Hitchcock stands at the edge of the bed on the Victorian period bedroom set that entombed the corpse of Norman Bates' mother.

Far and away the highest grossing film of Hitchcock's career, nominated for four Academy awards, including Hitchcock's fifth and final Best Director nomination, and a key film in expanding allowable depictions of both violence and sexuality under the eroding Production Code.

8 x 10 inches. Near Fine, with three hole punch at the left margin (as issued for keybook use).

National Film Registry. Hardy, *The BFI Companion to Crime*, p. 275. Spicer, p. 423.

\$950

37

ALFRED HITCHCOCK (DIRECTOR)
ROBERT BLOCH (NOVEL)
ANTHONY PERKINS, JANET LEIGH
(STARRING)
 Psycho



Los Angeles, CA: Paramount Pictures, 1960. Vintage Spanish promotional photograph for the 1960 film. Pictured is a theater display with two different posters and a variety of stills from this film (with its Spanish title, *Psicosis*). A rare and very unusual photograph, produced for internal use.

8 x 10 inches. Near Fine.

Hardy, *The BFI Companion to Crime*, p. 275. Spicer, p. 423.

\$425

38

ALFRED HITCHCOCK (DIRECTOR)
DAPHNE DU MAURIER (STORY)
EVAN HUNTER (SCREENWRITER)
TIPPI HEDREN, ROD TAYLOR (STARRING)
The Birds



Universal City, CA: Universal Pictures, 1963.
Two vintage black and white single weight still photographs from the US release of the 1963 film.

One photograph is a candid shot of Hitchcock on location, speaking into a walkie-talkie, the other is of Hitchcock cutely posed with a crow on his shoulder. Both stills have mimeo snipes on the verso.

Shot in various locations throughout California, including Bodega Bay, Bloomfield, Valley Ford, the Venice Canals, and Union Square in San Francisco.

8 x 10 inches. Near Fine.

\$950

39

ALFRED HITCHCOCK (DIRECTOR)
DAVIS BOULTON (PHOTOGRAPHER)
ALMA REVILLE, WHITFIELD COOK
(SCREENWRITERS)
SELWYN JEPSON (NOVEL)
JANE WYMAN, MARLENE DIETRICH,
(STARRING)
Stage Fright



Burbank, CA: Warner Brothers, 1950. Set of 15 vintage photographs from the US release of the 1950 film, along with a single UK photograph of Hitchcock working on the set.

UK photo 7 x 9 inches. US photos 8 x 10 inches. A few photos with minor edge wear, else Near Fine.

Hardy, *The BFI Companion to Crime*, p. 312, Selby, p. 190. Spicer, p. 447.

\$1750

40

ALFRED HITCHCOCK (DIRECTOR)
JOHN MIEHLE (PHOTOGRAPHER)
ROBERT HITCHENS (NOVEL)
LEWIS WALLER (SCREENWRITER)
GREGORY PECK, CHARLES LAUGHTON
(STARRING)

The Paradine Case

West Hollywood, CA: Vanguard Films, 1946. Vintage black and white still photograph from the US release of the 1947 film. A candid shot of stars Ann Todd and Alida Valli with director Alfred Hitchcock. Shot by the film's still photographer, John Miehle. With a mimeo snipe at the verso, and a stamp indicating the still's use in *Movie Life* magazine.

8 x 10 inches. About Near Fine.

Selby, pp. 92-93. Spicer, p. 416.

\$950



41

ALFRED HITCHCOCK (DIRECTOR)
SEAN CONNERY, TIPPI HEDREN (STARRING)
Marnie

Universal City, CA: Universal Pictures, 1964. Collection of 69 vintage black and white single weight still photographs from the US release of the 1964 film.

Includes a number of excellent candid shots of Hitchcock directing Hedren and Connery, as well a few of Connery and Hedren at ease on the set.

8 x 10 inches. Near Fine.

\$2500



ALFRED HITCHCOCK



42

ALFRED HITCHCOCK (DIRECTOR)

JOHN GALSWORTHY (PLAY)

EDMUND GWENN (STARRING)

The Skin Game

London: British International Pictures, 1931. Vintage UK double weight glossy silver gelatin still photograph from the 1936 film. A portrait of Edmund Gwenn who plays the character Mr. Hornblower. Logos for the film's distributor, Wardour, and the film studio British International Pictures are at the bottom left and right, respectively. With a snipe in manual type at the verso, crediting Gwenn, the film title, and BIP.

Based on a play by John Galsworthy. Gwenn plays a speculator, Hornblower, out to cash in on modernization and who is at war with a wealthy traditional family of landowners, the Hillcrests.

Hornblower pushes for what he wants, and the Hillcrests respond in kind with blackmail.

Gwenn originated his role in the stage version prior to World War I, then in a 1921 silent film version, and then again for the Hitchcock adaptation. He would work again for Hitchcock many years later in *The Trouble with Harry*, after establishing himself as a character actor in American films, and do his final work on the director's anthology television series *Alfred Hitchcock Presents*.

7.75 x 9 inches. Near Fine.

\$1250

43

ALFRED HITCHCOCK (DIRECTOR)
JOSEPHINE TEY (NOVEL)
CHARLES BENNETT, EDWIN GREENWOOD,
ANTHONY ARMSTRONG, GERALD SAVORY,
ALMA REVILLE (SCREENWRITERS)
The Girl Was Young



London: Gaumont British Picture Corporation, 1937.
 Set of 4 vintage sepia single weight photographs
 from the US release 1937 UK film *Young and Innocent*,
 all under the US title *The Girl Was Young* (though all
 were printed in the UK by Gaumont).

Credits at the bottom margin of each still note
 Hitchcock as the director, an unusual distinction
 for film stills during this era, and indicative of
 Hitchcock's early rise as a director of note.

8 x 10 inches. Near Fine.

\$1250

44

ALFRED HITCHCOCK (DIRECTOR)
W. SOMERSET MAUGHAM (NOVEL)
PETER LORRE, JOHN GIELGUD (STARRING)
Secret Agent

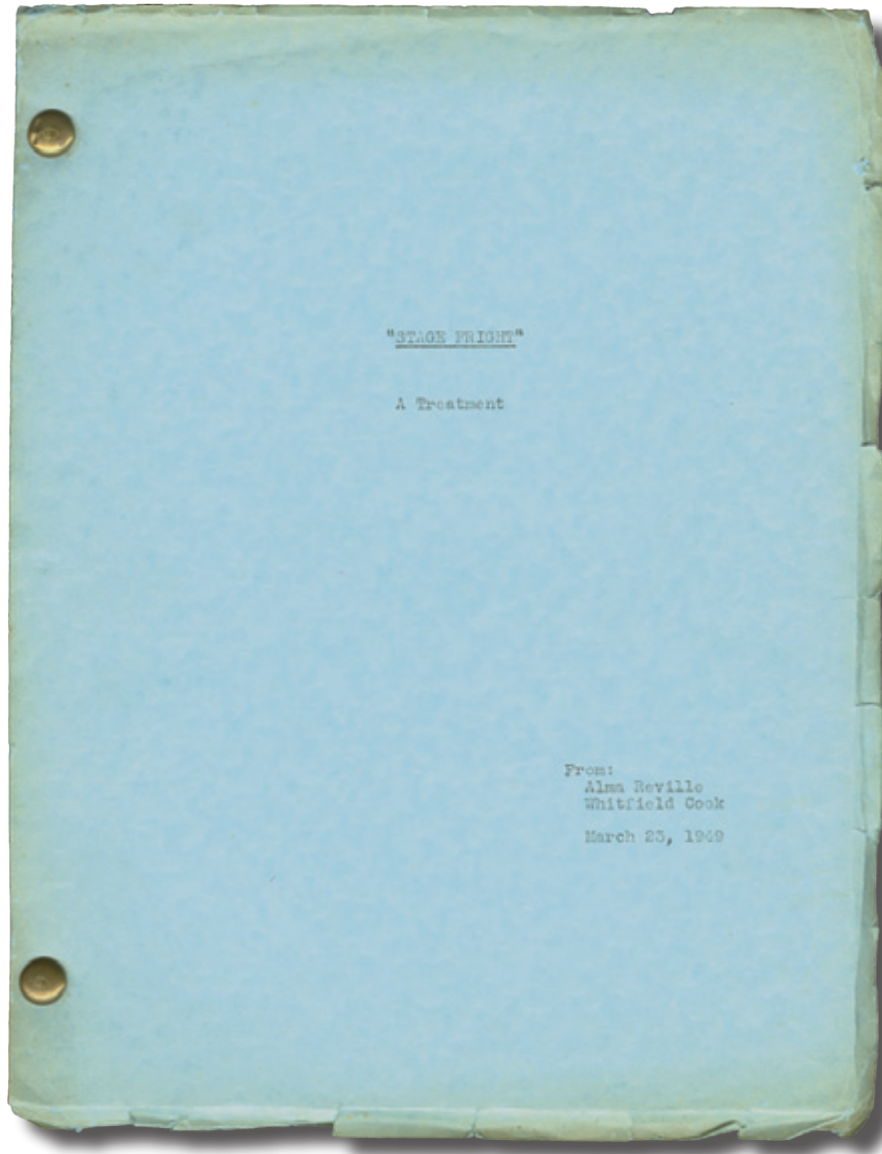


London: Gaumont British Picture Corporation, 1936.
 Set of five vintage single weight still photographs
 from the US release of the 1936 UK film (though
 all were printed in the UK by Gaumont). All with
 film credits at the bottom margin excepting one
 (a portrait of John Gielgud). The Gielgud portrait
 photograph has a Gaumont stamp on the verso, with
 a mimeo snipe specific to a showing at Tivoli Theatre
 on the Strand in London on May 11, 1936.

An espionage classic that set a standard for decades
 to follow, based on the 1928 novel *Ashenden* by
 W. Somerset Maugham, part of a classic run of
 espionage and suspense films made by Hitchcock for
 Gaumont in the 1930s.

8 x 10 inches. Near Fine condition.

\$1500



45

An early treatment

ALFRED HITCHCOCK (DIRECTOR)

ALMA REVILLE, WHITFIELD COOK (SCREENWRITERS)

SELWYN JEPSON (NOVEL)

JANE WYMAN, MARLENE DIETRICH, MICHAEL WILDING (STARRING)

Stage Fright

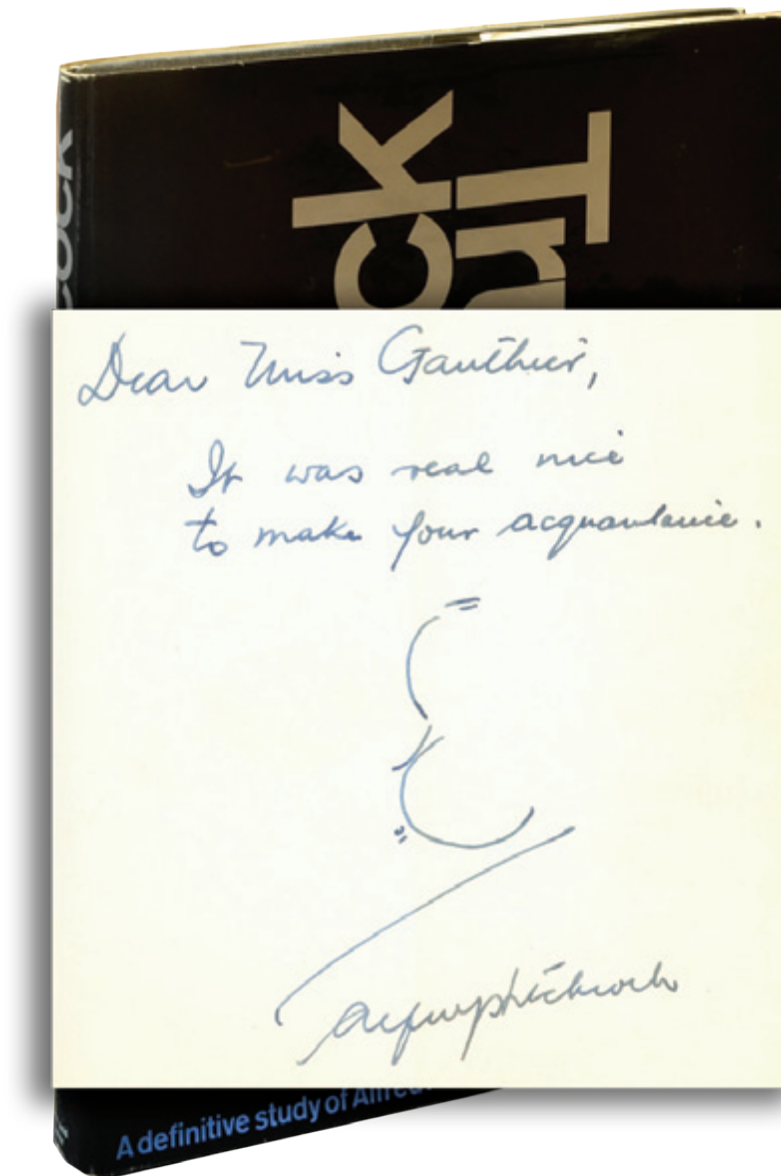
Burbank, CA: Warner Brothers, 1949. Detailed and lengthy treatment script for the 1950 film. A typically substantial early Hitchcock draft, and likely the earliest printed script for this key Hitchcock film, made during his brief return to the UK between 1948 and 1950.

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 significant item in that respect alone. Winner of the Edgar Award for Best Motion Picture in 1950.

Hardy, *The BFI Companion to Crime*, p. 312, Selby, p. 190. Spicer, p. 447.

\$3250



46

Boldly inscribed by Hitchcock to his secretary, with a caricature
FRANÇOIS TRUFFAUT (INTERVIEWER, INTRODUCTION)
ALFRED HITCHCOCK (SUBJECT)
 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, in 1967 when they first met: "Dear Mis Gauthier, / It was real nice to make your acquaintance / [self-caricature] / Alfred Hitchcock."

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

\$5500

Included is a detailed letter of provenance from its previous owner, tracing ownership back to Ms. Gauthier.

ALFRED HITCHCOCK



47

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

A collection of pressbooks for Alfred Hitchcock films made between 1930-1960, including two early British examples

1930-1960. Superb and striking collection of 16 pressbooks for the films of Alfred Hitchcock, including two from his first British period, and representing many of his literary adaptations. 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), essentially a program for *Young and Innocent* (1937).

Also included is a desirable piece we have only seen once before, a guide to theater owners titled *The Care and Handling of Psycho*, a propoganda-styled 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, and most are 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, pressbook and original two-color ad spread by Saul Bass), *North by Northwest* (1959), and *Psycho* (1960).

Condition is uniformly Very Good plus to Near Fine, generally with a single horizontal fold (how most were original mailed to theaters). Pre-1950 pressbooks have brightly illustrated lithograph wrapper designs, with the pressbook for *Rope* produced on special rag paper stock. The rest are glossy paper stock, mechanically reproduced.

\$7500





48 **ALFRED HITCHCOCK (DIRECTOR)**
JOHN STEINBECK (SCREENWRITER)
TALLULAH BANKHEAD, HUME CRONYN, WILLIAM BENDIX (STARRING)
Lifeboat

Los Angeles, CA: Twentieth Century-Fox, 1944.
Original one sheet poster for the 1944 film, one of the great illustrated posters of the 1940s.

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 usual Hitchcock took the author's draft and rewrote it extensively. The director found the script to be much too strong on sociology and weak as a thriller. The final script was, of course, 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 was about a group of people wondering where they would go to dinner."

Though he disowned the film, Steinbeck was till credited as screenwriter, and famously refused his nomination for Best Screenwriter by the Motion Picture Academy. The film was also nominated for Best Director and Best Picture.

27 x 41 inches, linen backed. Fine condition.

\$6500



49

An archive of seven script drafts
ALFRED HITCHCOCK (DIRECTOR)
ROBERT HICHENS (NOVEL)
ALMA REVILLE, BEN HECHT (SCREENWRITERS)
GREGORY PECK, ANN TODD, CHARLES LAUGHTON (STARRING)
The Paradine Case

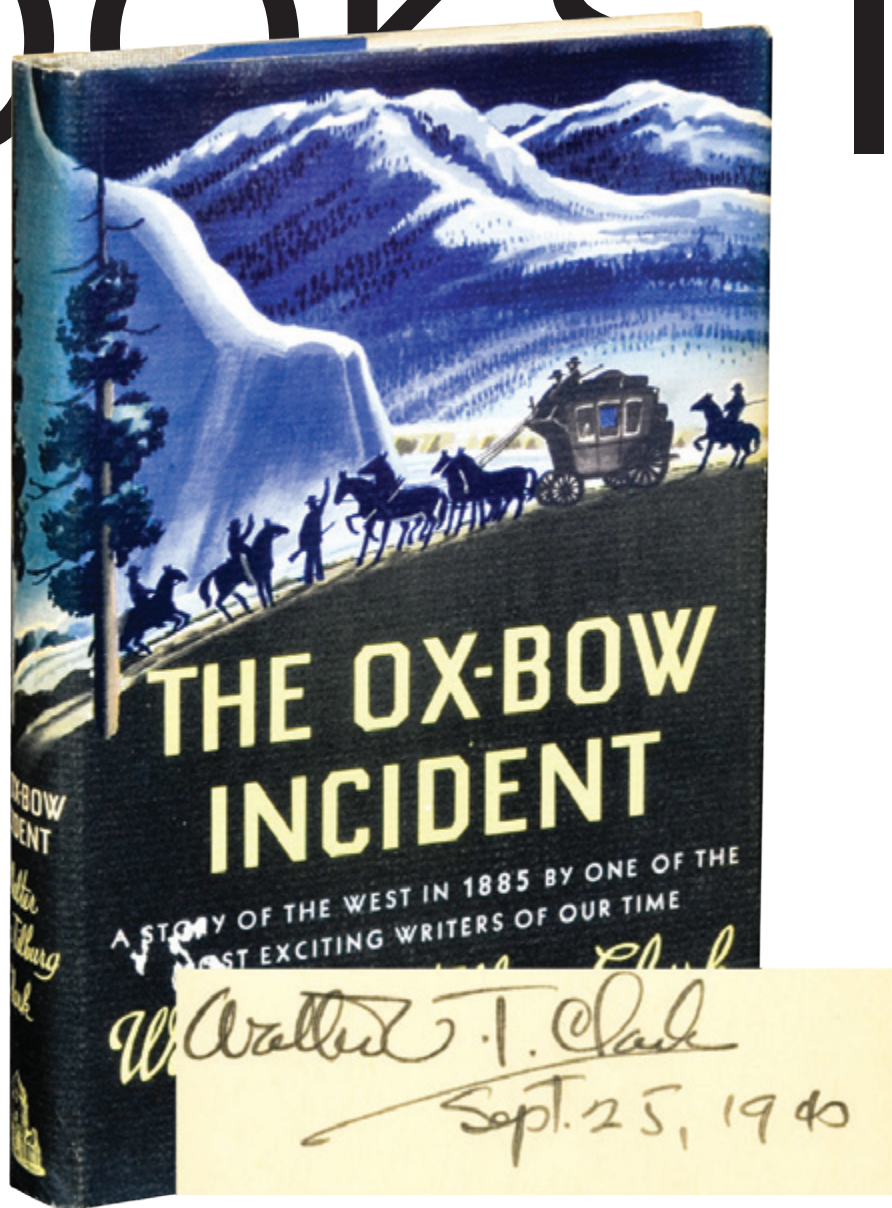
Los Angeles, CA: Selznick International Pictures / Vanguard Films, 1934-1948. An archive of seven scripts, including rough drafts, screenplays, post-production scripts and support documentation for the 1947 film. Based on the 1933 novel by Robert Hichens, written for the screen by a host of screenwriters, including Hitchcock, Alma Reville, David O. Selznick, and others.

Included are 7 scripts, 4 of which are pre-production, all bound in studio wrappers with brads. Complete details available on request.

Selby, pp. 92-93. Spicer, p. 416.

\$5500

BOOKS INT



50

WALTER VAN TILBURG CLARK
The Ox-Bow Incident

First Edition. Signed by the author on the front endpaper and dated in the year of publication, September 25, 1940.

Basis for the seminal 1943 film directed by William Wellman and starring Henry Fonda and Anthony Quinn, and produced almost purely on the steam of Wellman and Fonda, who staked their own money for the project. Not so much a western as a gothic melodrama, with deep, looming shadows and atmospheric underlighting worthy of *The Cabinet of Dr. Caligari*.

Though the film lost a fortune at the box office (a fact that Fox chief Darryl F. Zanuck never tired of pointing out to Fonda and Wellman), it has since

become an American classic, and a triumph of storytelling that keeps its ideology safely within the subtext.

Near Fine in an easily Near Fine dust jacket with the integral bookmark intact at the rear flap. Small owner name on the front endpaper. Book and jacket spine both lightly toned, with some of the usual offsetting to the endpapers and dulling to the gilt on the backstrip. Otherwise, an exceptionally bright and fresh copy, as nice as we've seen.

\$3250



51

Pola Negri goes literary
LAJOS BIRÓ
Hotel Imperial

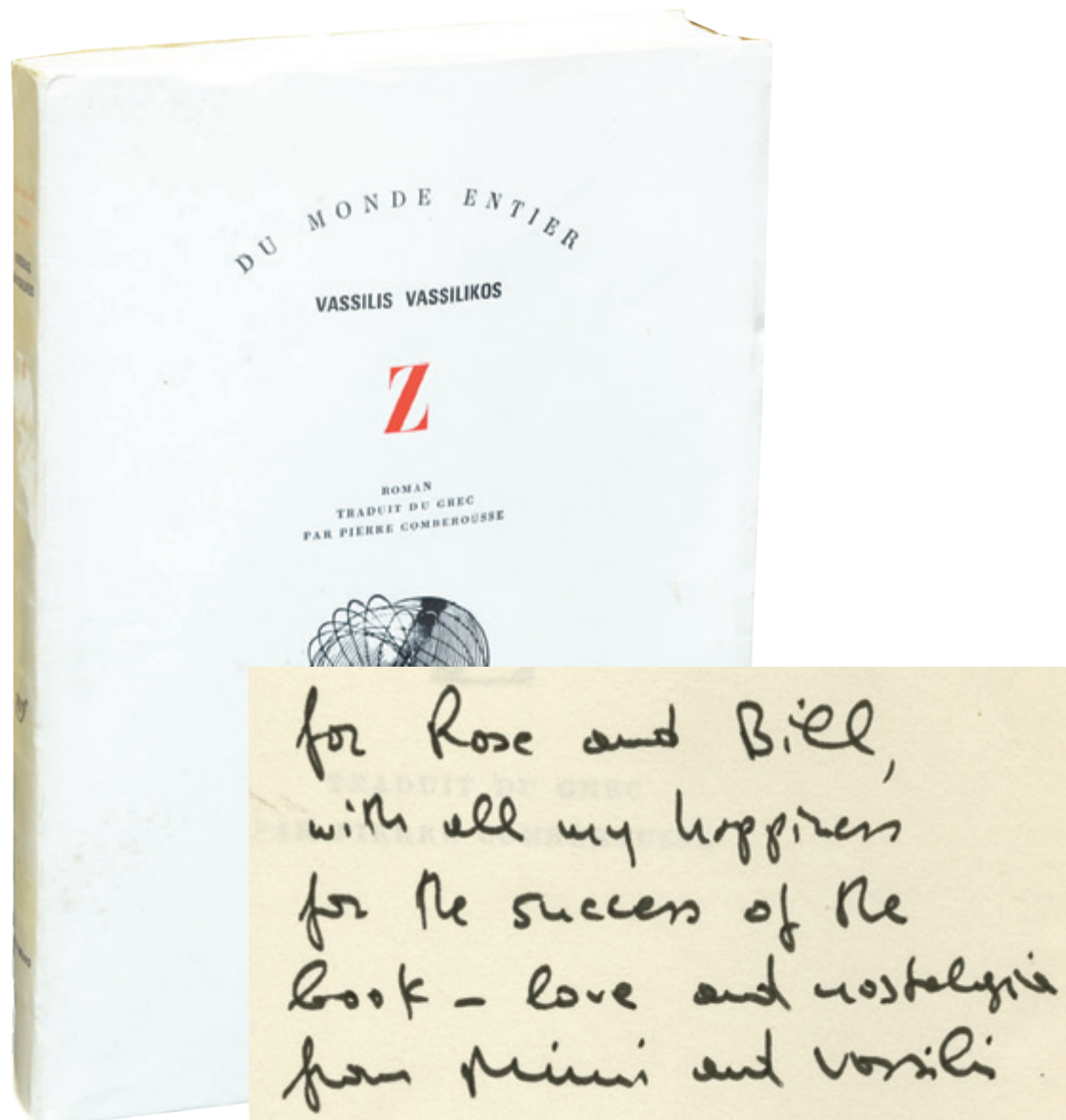
Budapest: Singer és Wolfner Irodalmi Intézet, 1927. First Hungarian Edition. Screenplay for the 1927 silent film, a photoplay edition with a photographic image of the film's star, Pola Negri, on the front wrapper. With the logo of the film's Hungarian distributor, Royal Apollo, on the front wrapper at the bottom right corner. Biró wrote the 1917 play, *Színmű négy felvonásban*, upon which the 1927 American silent film was based. The screenplay was written by Jules Furthman, and this edition, a Hungarian translation of the screenplay by the author of the play, was heretofore unknown to us.

The film was directed by Mauritz Stiller in 1927, and starred Negri, James Hall, George Siegmann, Max

Davidson and Otto Fries (whose names appear on the rear wrapper of this edition). It was Stiller's final directorial effort—he would return to Sweden after being rejected in the US by the love of his life, Greta Garbo. Remade in 1939 under the same title, and once again by Billy Wilder in 1943 as *Five Graves to Cairo*.

Perfect bound wrappers, with titles printed on the spine. About Very Good, with some fray at the spine ends and shallow creasing at the corners. Still, a tight, clean copy overall.

\$1500



52

Inscribed to William Styron and his wife

VASSILIS VASSILIKOS

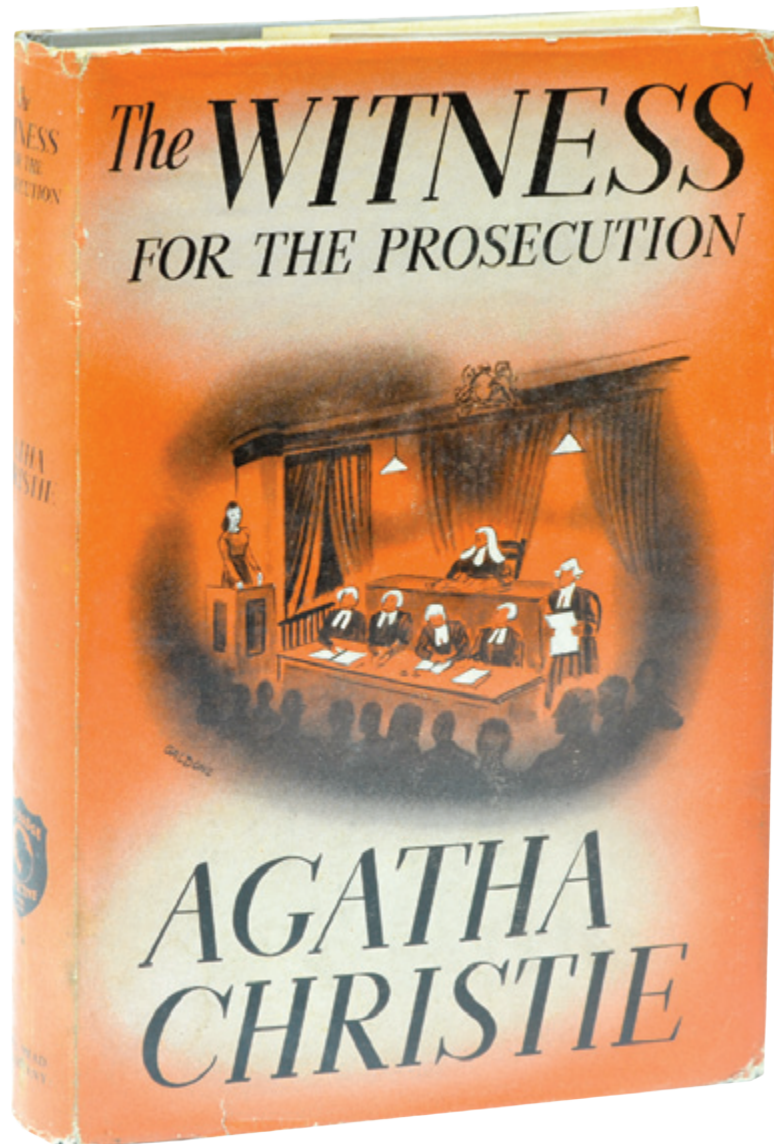
Z

First French Edition, preceded by the Greek edition published by Editions Themelion in 1966. Association copy, inscribed by Vassilikos to author William Styron and his wife: "For Rose and Bill / With all my happiness for the success of the book / Love and nostalgia / from Mimi and Vassilis."

The prolific author's best known work, basis for the 1969 film, an Oscar-winning political thriller directed by Costa-Gavras, adapted by him and Jorge Semprún, and starring Jean-Louis Trintignant and Yves Montand. An acting high point for Montand, and one of the most complex and insightful films ever made about the delicate inter-relationships among conspiracy, revolution, and truth.

Fine in perfect bound white printed wrappers with French flaps.

\$650



53

AGATHA CHRISTIE**Witness for the Prosecution and Other Stories**

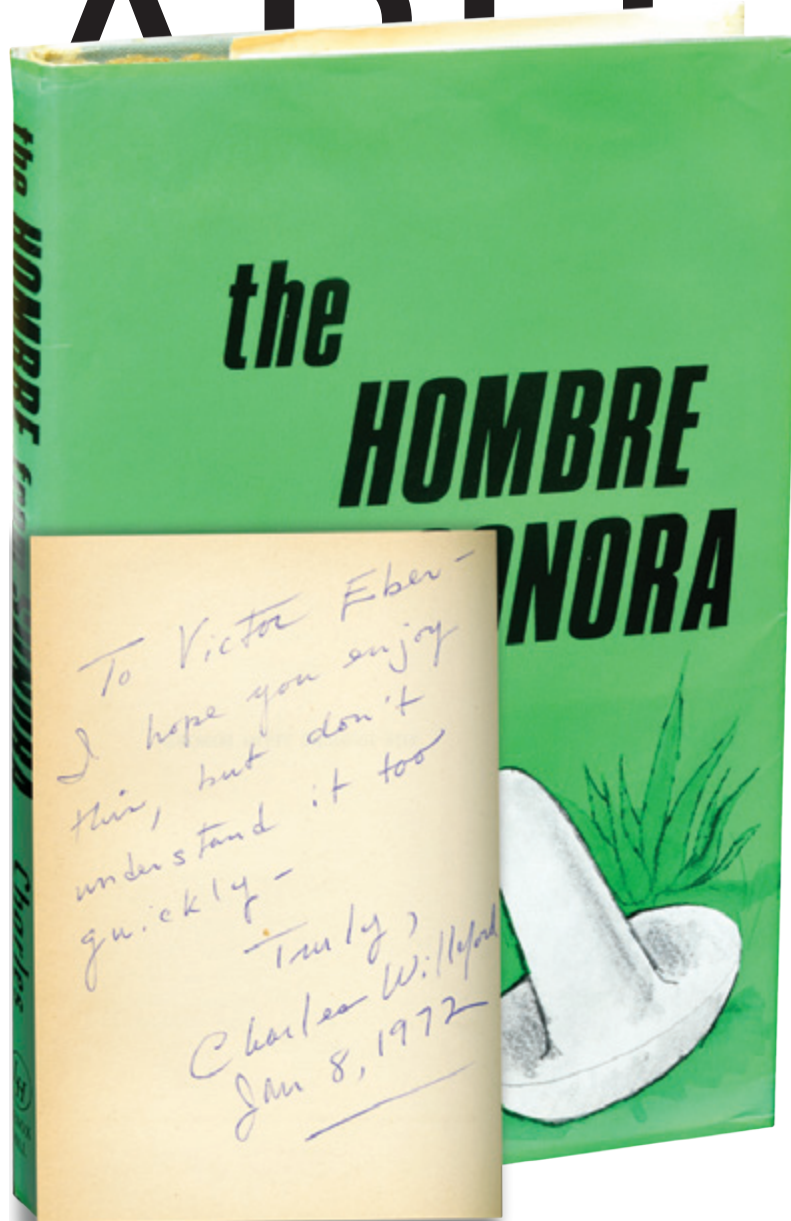
First American edition (and only edition in hardcover, no UK equivalent). A collection of stories, the titular one being the basis for the classic 1957 crime drama directed by Billy Wilder and starring Tyrone Power, Marlene Dietrich, Charles Laughton and Elsa Lanchester. A very scarce title in our experience.

Christie rewrote her story as a play in 1954, and it opened at Henry Miller's Theatre in New York on December 16, 1954 and ran for 645 consecutive performances, closing 18 months later on June 30, 1956. Wilder's splendid film version was a tremendous box office success, and was nominated for several Oscars, including Best Picture and Best Director. It also won the Edgar Award for Best Motion Picture.

Very Good plus in a Very Good plus dust jacket. Jacket has no significant loss, only some nicks at its corners, a bit of rubbing to the spine, and some light soil at the rear panel. A bright copy.

\$1750

CHARLES W



54

A run of exceptional first editions by Charles Willeford
CHARLES WILLEFORD WRITING AS WILL CHARLES
The Hombre from Sonora

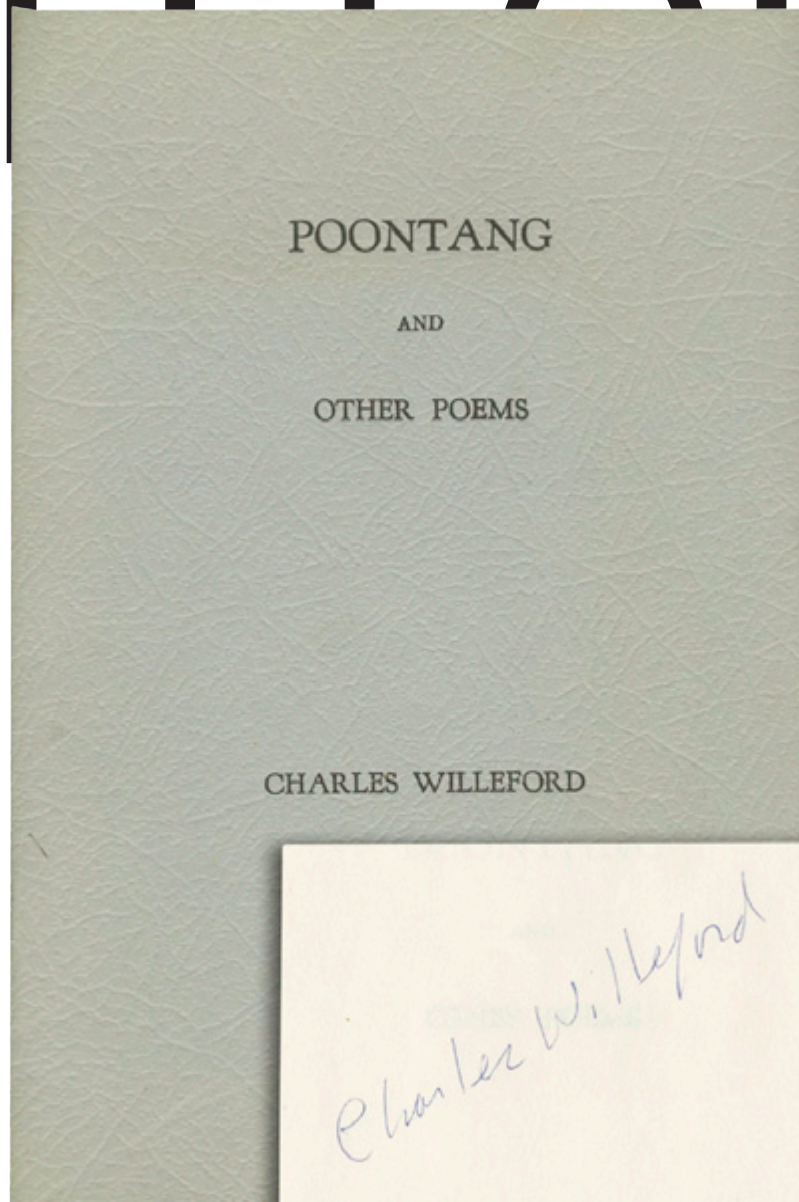
New York: Lenox Hill Press, 1971. First Edition. Inscribed by the author on the verso of the half title page: "To Victor Eber / I hope you enjoy this, but don't understand it too quickly / Truly, / Charles Willeford / Jan 8, 1972." Rare in any condition, and the only signed copy we have ever handled.

Willeford's second hardcover original, after *The Burnt Orange Heresy*, a western with all the philosophical musing, genre convention busting, and pitch black humor one comes to expect from the great writers' writer. Republished by Dennis McMillan in 1999 under Willeford's original title, *The Difference*.

Near Fine in a Near Fine dust jacket. Rubbing to the board edges. Jacket has a short diagonal crease to the front flap, light toning, and a touch of foxing to the top rear panel. Completely unfaded and very bright.

Herron 15.
\$12,500

WILLEFORD



55

CHARLES WILLEFORD
Poontang

First Edition. Signed by the author on the front endpaper. One of 500 copies printed in either green or gray wrappers, with no priority, this being the gray variant.

A self-published book of poetry by the noted crime author, published during a quiet period in the author's career in the late 1960s, between his story collection *The Machine in Ward Eleven*, and his audacious crime novel set in the art world, *The Burnt Orange Heresy*.

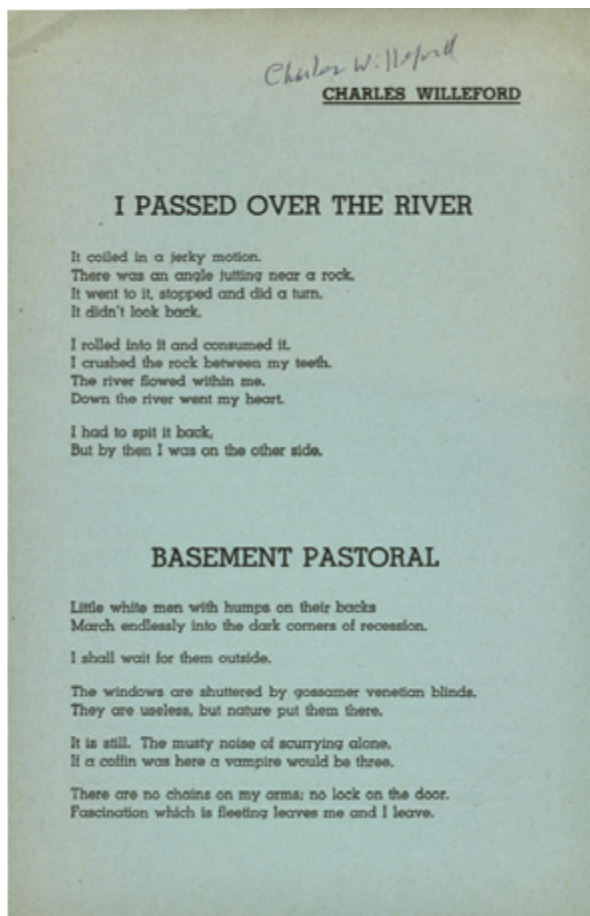
Willeford bibliographer and biographer Don Herron notes: "Given the low number of copies and the fact that it was distributed largely [by its author] to

non-collectors in Florida, where the climate is not kind to books...one of the two rarest Willeford titles." Near Fine in gray wrappers, with faint toning to the edges.

Herron 13.

\$2500

CHARLES WILLEFORD



56

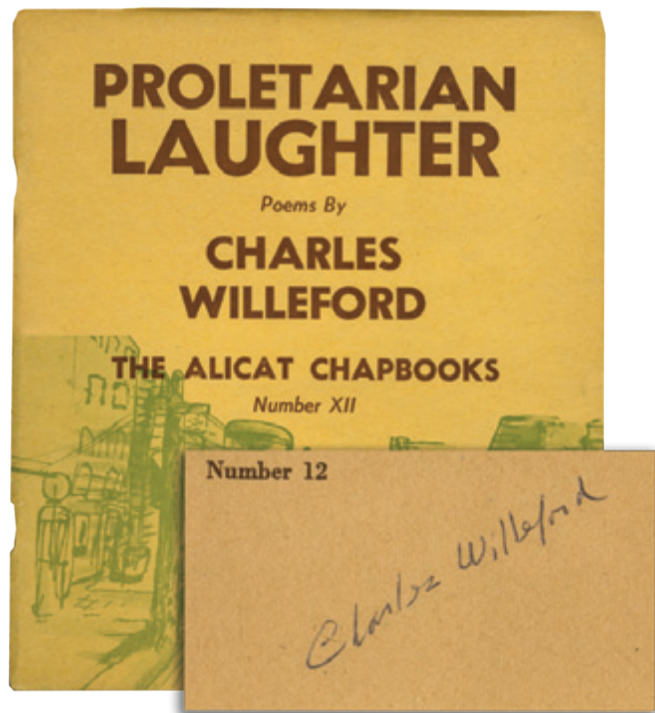
CHARLES WILLEFORD (AND OTHERS) The Outcast Poets

New York: Alicat Book Shop, 1947. First Edition. Signed by Charles Willeford at his contribution. Number 8 of the Outcast Series of Chapbooks issued by Oscar Baradinsky at the Alicat Book Shop in Yonkers, New York. The only signed copy of the noted crime writer's first appearance in print we have handled.

Fine in loose sheets and a lightly rubbed, Near Fine envelope as issued.

Herron I (Overture).

\$750



57

CHARLES WILLEFORD Proletarian Laughter

Yonkers: Alicat Chapbooks XII, 1948. First Edition. Signed by the author on the half title page. The noted crime writer's first book, a collection of modernist poetry, published in an edition of 1000 copies. Rare signed, this being only the second copy we have offered for sale.

Near Fine in stapled wrappers, pages lightly toned as usual.

Herron 1.

\$1250

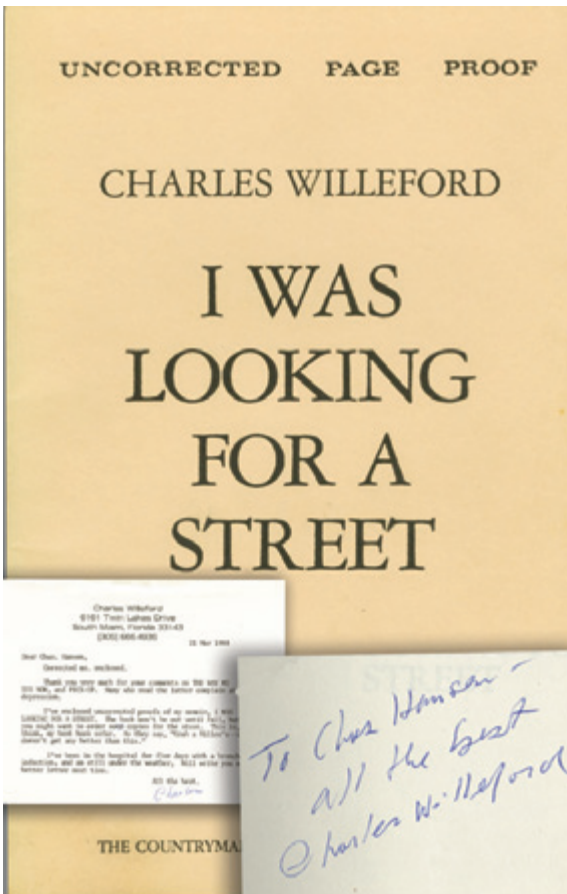
58

Inscribed, with a typed letter signed
CHARLES WILLEFORD
I Was Looking for a Street

Woodstock, VT: The Countrymen Press, 1988. Uncorrected Proof, preceding the First Edition. Inscribed by the author on the front endpaper: "To Chas Hansen / all the best / Charles Willeford." Included is a typed letter signed on Willeford's stationery to Hansen regarding the enclosed copy of the proof and noting that "this is, I think, my best book so far." The letter closes with Willeford's mention of having been in the hospital. Sadly, he would pass away six days after the writing of the letter, prior to the publication of the first edition. The only signed copy of this title we are aware of.

Uncorrected proof: Lightly soiled and Near Fine. Letter: Single sheet, 7 x 10.5 inches, recto only. Horizontally folded, Near Fine.

Herron 26.
\$750



59

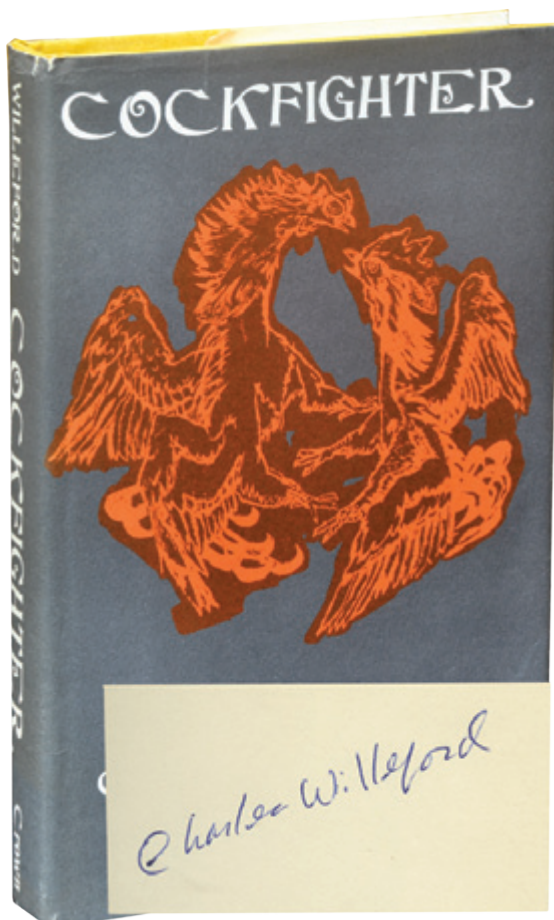
CHARLES WILLEFORD
Cockfighter

New York: Crown Publishers, 1972. First hardcover edition, preceded by a paperback original published by Chicago Paperback House in 1962. Signed by the author on the front endpaper.

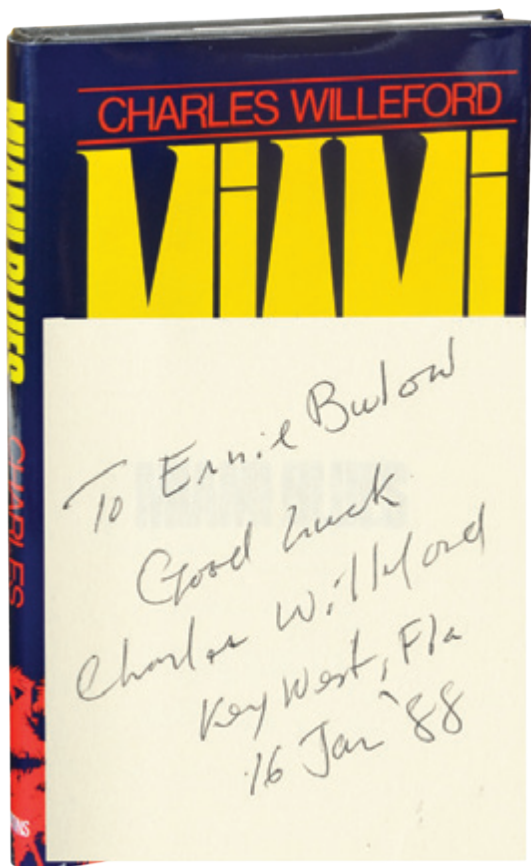
Basis for the 1972 Monte Hellman film, for which Willeford wrote the screenplay and played a key supporting role, and starring Warren Oates in a little-known but brilliant performance as the silent protagonist.

Near Fine in a bright, Near Fine dust jacket. Jacket edges lightly rubbed, with some faint creasing to the top edge.

Herron 11b.
\$1500



CHARLES WILLEFORD



60

Three inscribed to crime author Ernie Bulow **CHARLES WILLEFORD** Miami Blues

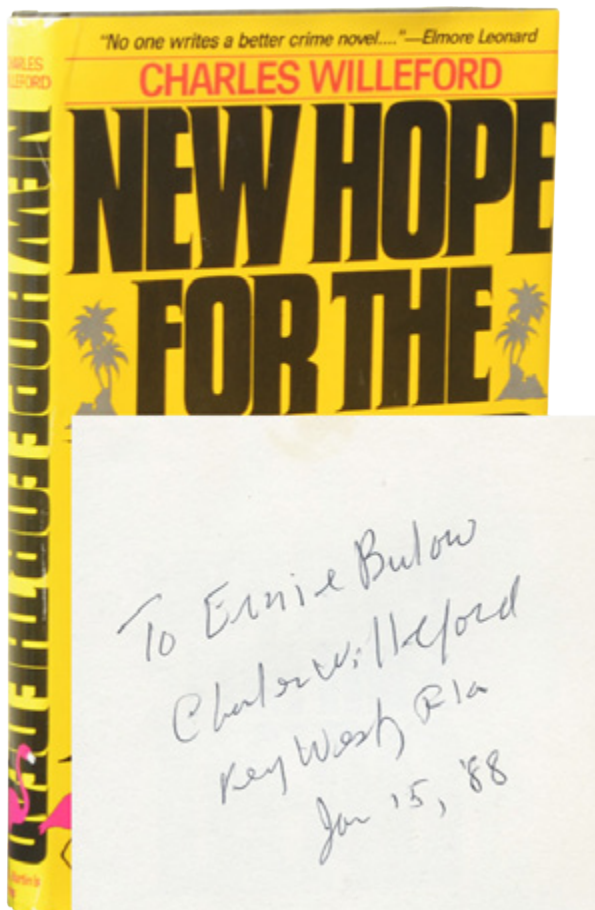
New York: St. Martin's Press, 1984. First Edition. Inscribed by Willeford on to fellow crime novelist Ernie Bulow on the front endpaper: "To Ernie Bulow / Good Luck / Charles Willeford / Key West, Fla / 16 Jan '88." Literary associations of any kind involving Willeford are rare.

The first Hoke Moseley mystery, which launched Willeford from the relative obscurity of the pulps to the best seller lists. Basis for the superb 1990 film starring Fred Ward, Alec Baldwin and Jennifer Jason Leigh, and arguably the best of the author's many fine novels.

Fine and unread in a Near Fine dust jacket. Jacket edges lightly rubbed, else Fine.

Herron 18.

\$1250



61

CHARLES WILLEFORD New Hope for the Dead

New York: St. Martin's Press, 1985. First Edition. Inscribed to Ernie Bulow on the front endpaper: "To Ernie Bulow / Charles Willeford / Key West, Fla / Jan 15, '88."

The second Hoke Moseley novel, every bit as cynical, black, and humorous as the first.

Fine and unread in a Near Fine dust jacket. Jacket spine is lightly faded, with light rubbing to the extremities and front panel.

Herron 19.

\$850

62

CHARLES WILLEFORD
Sideswipe

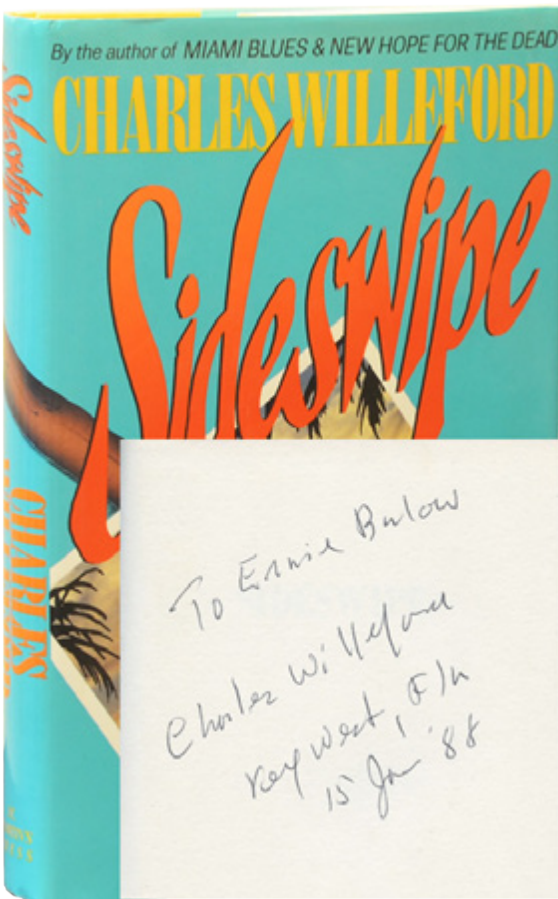
New York: St. Martin's Press, 1987. First Edition. Inscribed to Ernie Bulow on the front endpaper: "To Ernie Bulow / Charles Willeford / Key West, Fla / 15 Jan '88."

The third Hoke Moseley novel, seeing Hoke attempting to simplify his life and contemplating retirement, without success.

Fine and unread in a Fine dust jacket.

Herron 21.

\$300



63

CHARLES WILLEFORD
A Guide for the Undehemorrhoided

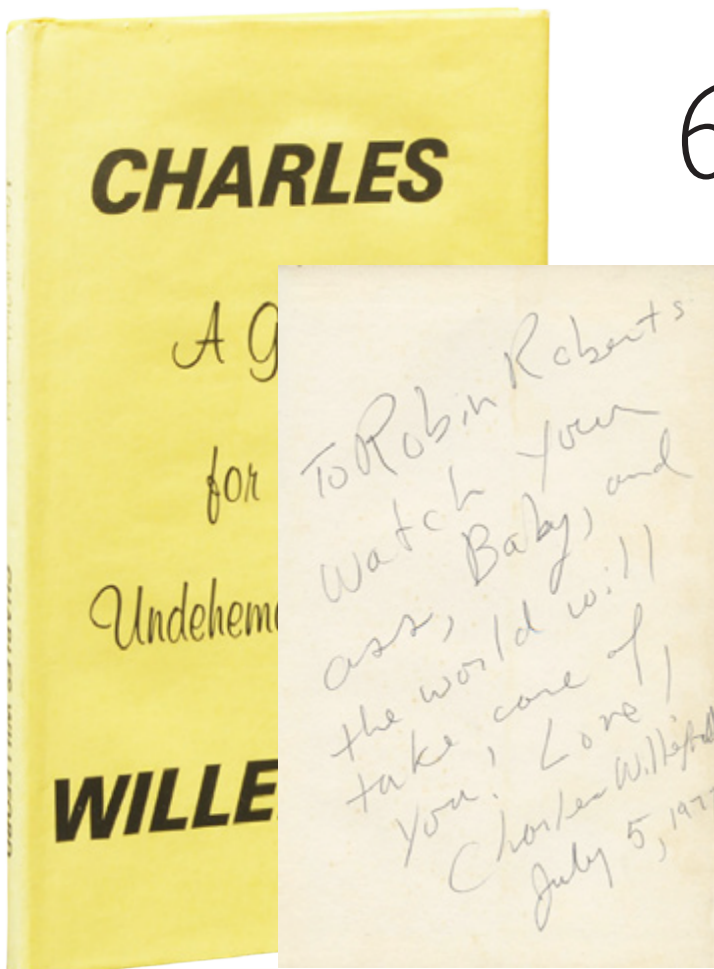
Boynton Beach, FL: Self published, 1977. First Edition. Inscribed in the year of publication by the author on the front endpaper: "To Robin Roberts / Watch your ass, baby, and the world will take care of you! Love! / Charles Willeford / July 5, 1977."

A short, self-published account of Willeford's hemorrhoid operation, an excised (no pun intended) chapter from his then-in-progress autobiography, *I Was Looking For A Street*.

Near Fine, with light foxing to the endpapers, in an about Near Fine dust jacket. Jacket is lightly soiled, with nicking to the extremities.

Herron 16.

\$450



FILM DIRECTOR



64

The birth of a film studio

[UNITED ARTISTS]

Douglas Fairbanks, Mary Pickford, Charlie Chaplin, and D.W. Griffith

1919. Black and white single weight still photograph, struck circa 1930s from the original negative, from the famed signing of the contract establishing the United Artists film company in 1919. Present in the photograph are the four legendary founders of UA: Douglas Fairbanks, Mary Pickford, Charlie Chaplin, and D.W. Griffith.

8 x 10 inches. Near Fine. In a custom museum quality frame, archivally mounted, with UV glass, double mounted with both sides exposed for viewing.

\$1850

The photograph became the property of the archive at *Cinémonde* magazine, a French publication devoted to cinema, established in 1928, which came under the editorship of Maurice Bessy in 1934.

The *Cinémonde* stamp is on the verso, along with some editorial markings made to clarify use of the photograph on page 3 of issue No. 766 in 1949.

CTORS ELLM



65

CAROL REED (DIRECTOR, PRODUCER)
GRAHAM GREENE (SCREENWRITER)
LESLIE BAKER (PHOTOGRAPHER)
JOSEPH COTTEN, ORSON WELLES (STARRING)
The Third Man

London: Carol Reed Productions, circa 1948. Vintage candid black and white single weight still photograph from the UK release of the 1949 film.

From the archive of Maurice Bessy, with his stamp on the verso, along with the stamp of photographer Leslie Baker, and another for Carol Reed Productions and The London Films Studios in Shepperton, England. A mimeo snipe, also on the verso, describes the photo, in which the film's star Joseph Cotten looks down lovingly on two miniature Pinscher dogs who are sitting in Welles' directing chair. Noted are the fact the two dogs are from the only known family

of the breed in the United Kingdom.

Carol Reed's classic 1949 British film noir, starring Joseph Cotten and Orson Welles at the peak of their respective powers, was the second of three films in which Graham Green collaborated directly with Reed, and remains Greene's only original screenplay.

8 x 10 inches. Fine. In a lovely museum quality frame with archival UV glass, double mounted with both sides exposed for viewing.

\$1250



66

Godard begins
JEAN-LUC GODARD (DIRECTOR)
FRANÇOIS TRUFFAUT (SCREENWRITER)
JEAN SEBERG, JEAN-PAUL BELMONDO (STARRING)
 Breathless

Paris: Les Films Impéria / Films Around the World, 1960. Original pressbook for the 1960 film.

A fascinating object, created in a die-cut style we have never seen duplicated, made by Films Around the World, the distributor that picked up the film for international distribution. The only copy we have ever seen. With a middle splash page containing a grouping of blurbs that anyone could retire on critically, including Jean Cocteau, Jean-Paul Sartre, Maurice Bessy, Jacques Becker, and Joseph Kessel.

Godard's first feature film, written by François

Truffaut, and arguably the most important film of the French New Wave. In addition to promoting an entirely new approach to cinema, cross cultural boundaries were broken, as the film's female star was American actress Jean Seberg, and her boyfriend, Jean-Paul Belmondo's Michel, is a thug obsessed with Humphrey Bogart.

14 pages, saddle stitched, 11 x 17 inches. Very Good plus, with a single horizontal fold at the center.

Criterion Collection 408.

\$1500



67

Godard at the pinnacle

JEAN-LUC GODARD (DIRECTOR)

ALBERTO MORAVIA (NOVEL)

GEORGES DELERUE (COMPOSER)

BRIGITTE BARDOT, FRITZ LANG, MICHEL PICCOLI, JACK PALANCE (STARRING)

Contempt

Paris: Les Films Concordia, 1963. Original French program for the 1963 film. Based on the novel *Il Disprezzo* by Alberto Moravia. With a tiny rubber stamp contemporary to issue reading, "Interdit au moins de 18 ans" ("No under 18 admitted").

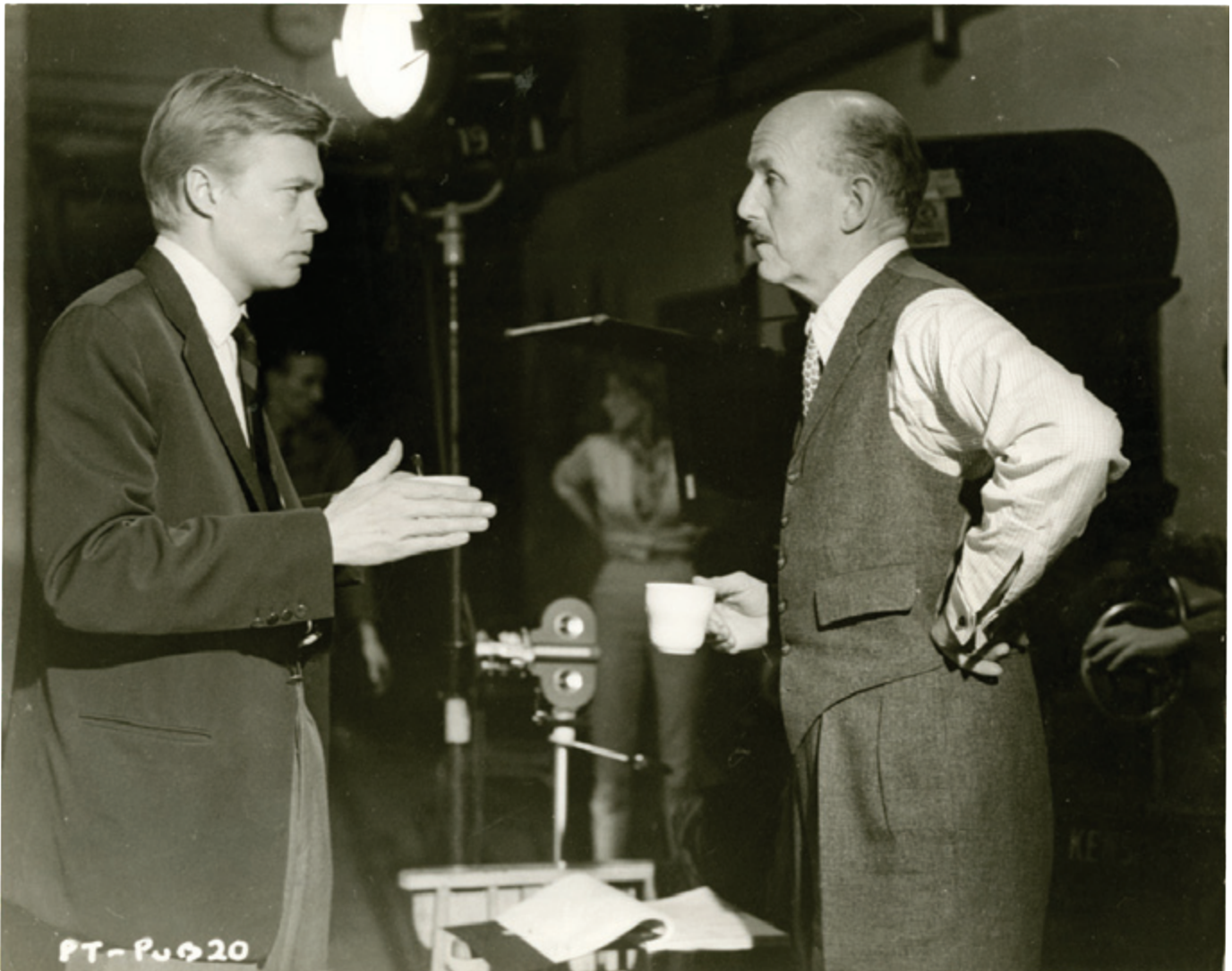
Godard's lush Technicolor landmark that transformed Brigitte Bardot from a sex symbol into an art object, while simultaneously making him the most commercially successful deconstructionist in film history. A fascinating film-within-a-film that can

be watched either as narrative about a disintegrating relationship or as an unending series of pure cinematic references.

Stiff saddle stitched linen wrappers, 8 pages (2 being brightly-colored stills from the film), 9.5 x 12 inches. Near Fine.

Criterion Collection 171.

\$750



68

Michael Powell and Carl Boehm, on the set at Pinewood

MICHAEL POWELL (DIRECTOR)

CARL BOEHM (STARRING)

JEAN-PIERRE BERTHOMÉ (PHOTOGRAPHER)

Peeping Tom

London: Michael Powell (Theatre), circa 1960. Borderless vintage single weight French press photograph of British director Michael Powell with Austrian actor Carl Boehm, on the Pinewood Studios set of Powell's seminal 1960 British film noir. On the verso is a rubber stamped credit for photographer Jean-Pierre Berthomé, as well as a mimeograph snipe with a two-paragraph blurb about the film. Present as well are a few notations in holograph pencil and ink.

In addition to his work as a photographer, Berthomé is well known for his documentaries on the films of Max Ophuls (*La Ronde*, *La Plaisir*) and his writings on cinema, notably *Orson Welles at Work*, which he co-authored with François Thomas.

8 x 10 inches. Near Fine.

Criterion Collection 58. Spicer, p. 446.

\$1650



69

MICHELANGELO ANTONIONI (DIRECTOR)**CARLO DI PALMA (CINEMATOGRAPHER)****MONICA VITTI (STARRING)****Red Desert**

Italy: Film Duemila, circa 1963-1964. Two single weight glossy borderless press photographs of director Michelangelo Antonioni on the set of his 1964 film. One photograph shows him with the film's luminous star, Monica Vitti, the other with its cinematographer, Carlo Di Palma. Numerous press service rubber stamps, date stamps, and holograph pencil and ink notations to the verso of both photos.

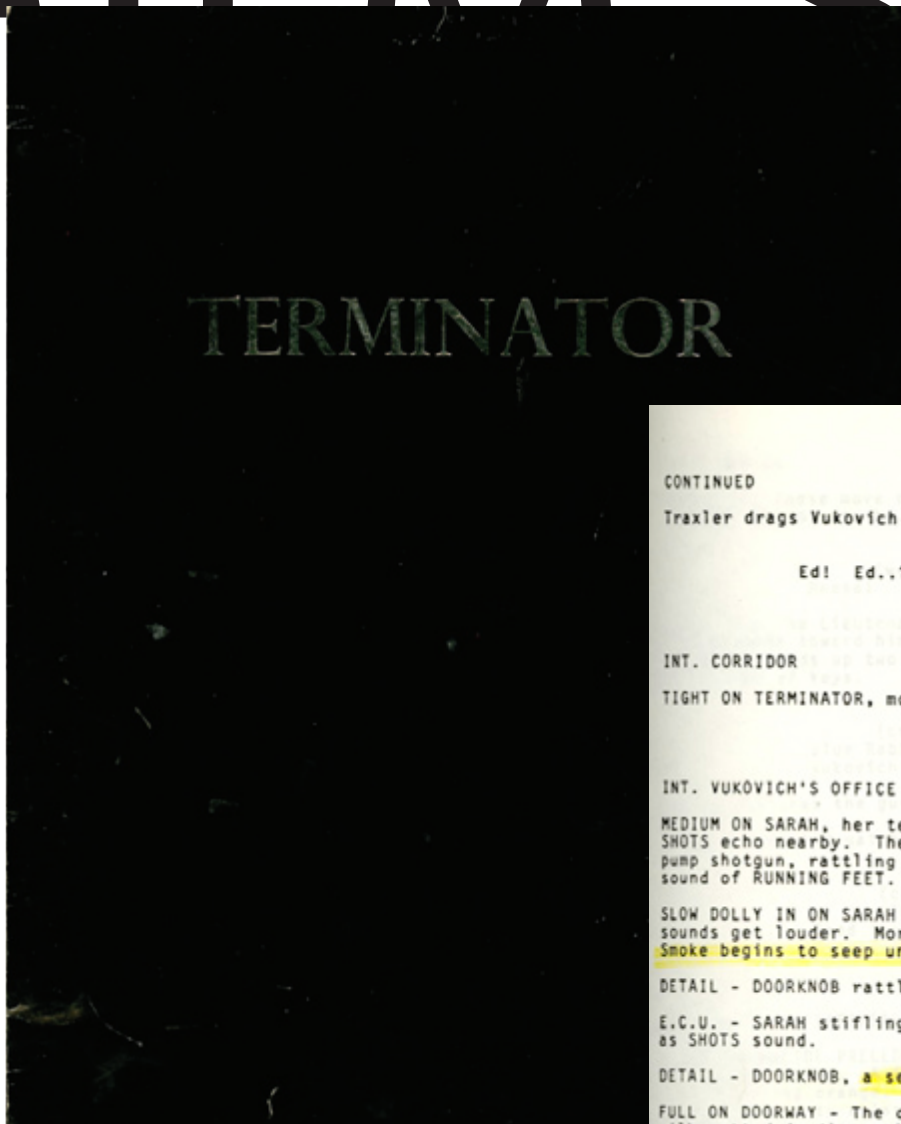
Antonioni's first color film, and the last in a quartet of films made between 1959 and 1964 about women in modern culture (preceded by *L'avventura*, *La notte*, and *L'eclisse*), and the lie of happiness and better living in the industrial world.

9.5 x 7 inches. Near Fine.

Criterion 522.

\$1800

FILM SCORE



78.
CONTINUED 174
Traxler drags Vukovich's body back inside the room.
TRAXLER
Ed! Ed..?
CUT TO:
INT. CORRIDOR 175
TIGHT ON TERMINATOR, moving forward, intent.
CUT TO:
INT. VUKOVICH'S OFFICE 176
MEDIUM ON SARAH, her teeth are chattering with fear as SHOTS echo nearby. There is the RHYTHMIC THUNDER of the pump shotgun, rattling AUTOMATIC FIRE, SCREAMING, and the sound of RUNNING FEET. Getting closer.
SLOW DOLLY IN ON SARAH begins, ending in TIGHT C.U. as the sounds get louder. More SHOTS.
Smoke begins to seep under the door.
DETAIL - DOORNOB rattling as it is tried from outside.
E.C.U. - SARAH stifling a cry. She flinches as if slapped as SHOTS sound.
DETAIL - DOORNOB, a series of SHOTS shatter the lock.
FULL ON DOORWAY - The door bangs open and a figure stands silhouetted in the smoky hallway, holding a pistol.

70

The B-movie that kept on giving
JAMES CAMERON (DIRECTOR, SCREENWRITER)
GALE ANNE HURD (SCREENWRITER, PRODUCER)
ARNOLD SCHWARZENEGGER (STARRING)
The Terminator

Beverly Hills, CA: Orion Pictures, 1982. Second Draft script for the 1984 film. Ostensibly a working copy belonging to a set designer or prop master, with sequences highlighted throughout describing scenes that require various visual aids or props (smoke, flame, a light under the door, etc.)

Schwarzenegger plays a human-like cyborg sent back in time to kill a woman (Linda Hamilton) whose offspring would become a fierce opponent to the machine army of the future. A human resistance fighter is also sent back in time to protect the

woman, and together they unwittingly create the future resistance leader.

The film that became the template for the apocalyptic, science fiction action saga, arguably the highest-grossing low budget feature of all time, making James Cameron the most sought-after action director in the world, and leading to a billion dollar franchise, whose story and characters have inspired countless films, stories, and other cultural offspring.

\$1500

SCREENPLAYS

S.F. 8577

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Department, Second Floor Writers' Annex.

AND NOW TOMORROW

Frank Partos
Raymond Chandler
December 3, 1943

SHOOTING SCHEDULE

480 THREATEN THE
MARIO GILBERT (PART) STARRING
ALAN LADD AND LORETTA YOUNG
CLOSE 2/1/44

Scene No. and Title	Description of the location	Scene Number	Scene Start	Scene End	Reel No.	Page No.	Number of Shots	Day or Night
10 FEB 6 INT. MARIO GILBERT'S ROOM & LOBBY	Mario attending Carrie, the maid - Doctor calls him to the phone	1-11	1-11-11	1-11-11	1	1/4	STAGE 8	D
10 FEB 7 INT. MARIO GILBERT'S TERRACE (DAY)	Mario walks thru garden and meets Vance	1-12	1-12-11	1-12-11	1	1/4	STAGE 8	D
11 FEB 8 EXT. MARIO GILBERT TERRACE 2-1 (DAY)	Mario & Vance enter manoratory	1-13	1-13-11	1-13-11	1	1/4	STAGE 8	D
12 FEB 9 INT. MARIO GILBERT 2-2 (DAY)	Mario & Vance enter to group at party	1-14	1-14-11	1-14-11	1	1/4	STAGE 8	D
13 FEB 10 INT. MARIO GILBERT		1-15	1-15-11	1-15-11	1	1/4	STAGE 8	D

PARAMOUNT PICTURES INC.
3451 MAPLE AVENUE
HOLLYWOOD, CALIF.

INTER-OFFICE COMMUNICATION

DATE January 3, 1944

Miscellaneous comment on AND NOW TOMORROW
From pages 66 to 69, and Sequence "B"

Pages 66 & 68 - (scene C-7) - I don't like any part of the scene of Vance at the drug store. Vance has an unusual look that is unusual for, especially as it is without wit. I don't feel his attitude is worthy of his character.

Pages 74 & 75 - Isn't it presumptuous of Molly to barge into the Gella house, especially as we establish that she's never been here before?

Page 76 - Why doesn't Vance move the little boy to a hospital? A medical operation is one of the most delicate and difficult; how children are used in close proximity to the death. I think we owe it to an audience to explain why Vance has to operate under these primitive conditions. Any one of a half-dozen reasons might be given, such as not being able to get an operating room in time, or possibly an ambulance to move him to, at others.

Page 89 - Molly's speech at the bottom of the page, "She doesn't need any thanks. Good night!" throws me, although I imagine the way it is read will make a difference in the interpretation. If it is meant to be flippant, it is out of key with the mood of the scene. Anyway, I don't know why Janice shouldn't be thanked for the use of her car.

71

Raymond Chandler's second of five
RAYMOND CHANDLER, FRANK PARTOS (SCREENWRITERS)
IRVING PICHEL (DIRECTOR)
RACHEL FIELD (NOVEL)
ALAN LADD, LORETTA YOUNG, SUSAN HAYWARD (STARRING)
And Now Tomorrow

Los Angeles, CA: Paramount Pictures, 1943. Revised Draft script for the 1943 film, co-written for the screen by Raymond Chandler and Frank Partos. Chandler's contribution to the script had mostly to do with Alan Ladd's character and his tough dialogue (elements sneered at by the media upon the film's release).

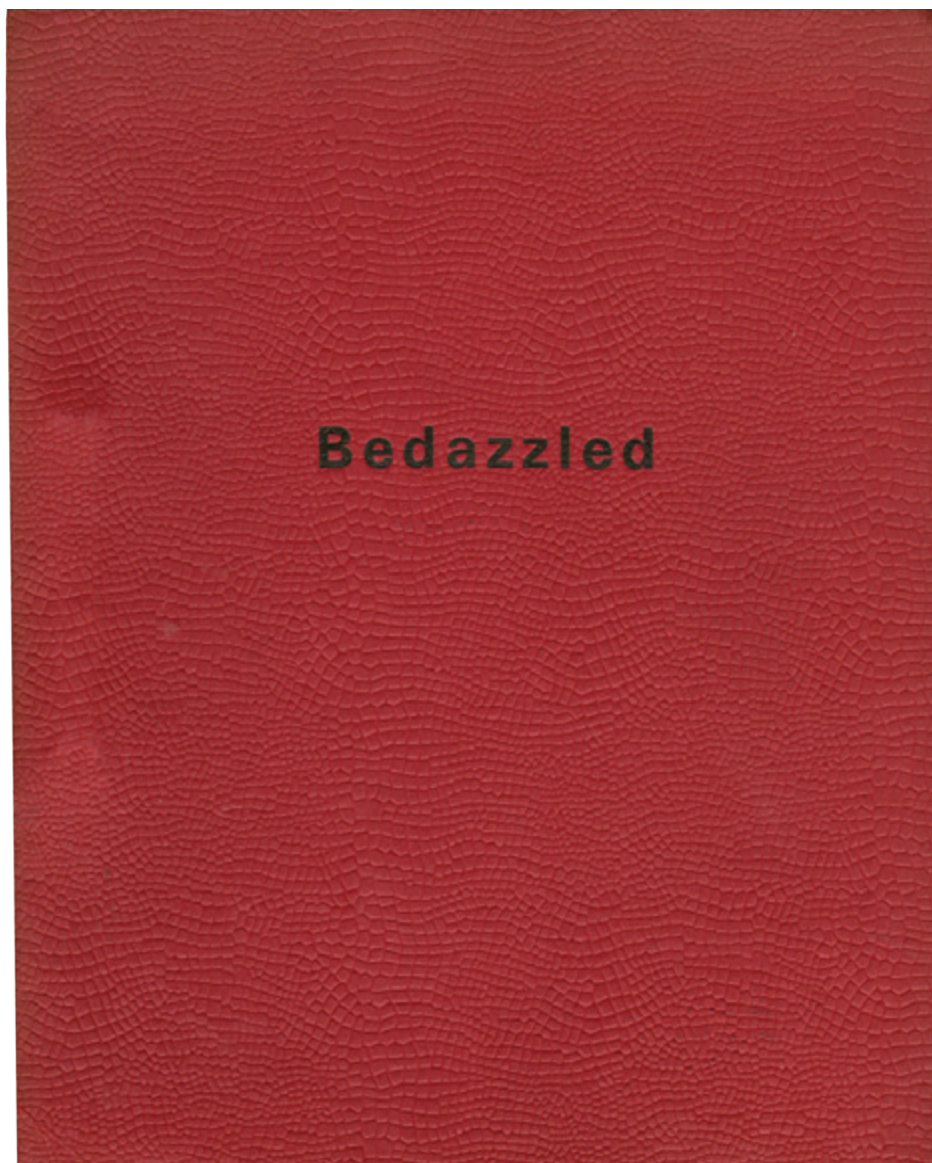
Laid in is an eight-page shooting schedule on blue stock, a six-page revision to sequence "A" on yellow onionskin stock, and 14 pages of "inter-

office communication" on yellow studio stationery (comments on scenes and sequences).

Based on Rachel Field's 1942 novel, one of only five screenplays written by Chandler, this being the second, following his script for the classic *Double Indemnity* (1944), based on James M. Cain's novel.

Luhr, Raymond Chandler and Film, pp. 39-41. MacShane, pp. 62-63.

\$4500



72

Cook and Moore go to the movies

STANLEY DONEN (DIRECTOR, PRODUCER)

PETER COOK, DUDLEY MOORE (SCREENWRITERS)

RAQUEL WELCH, PETER COOK (STARRING)

Bedazzled

Los Angeles, Ca: Twentieth Century-Fox, 1967. Draft British script for the 1967 film.

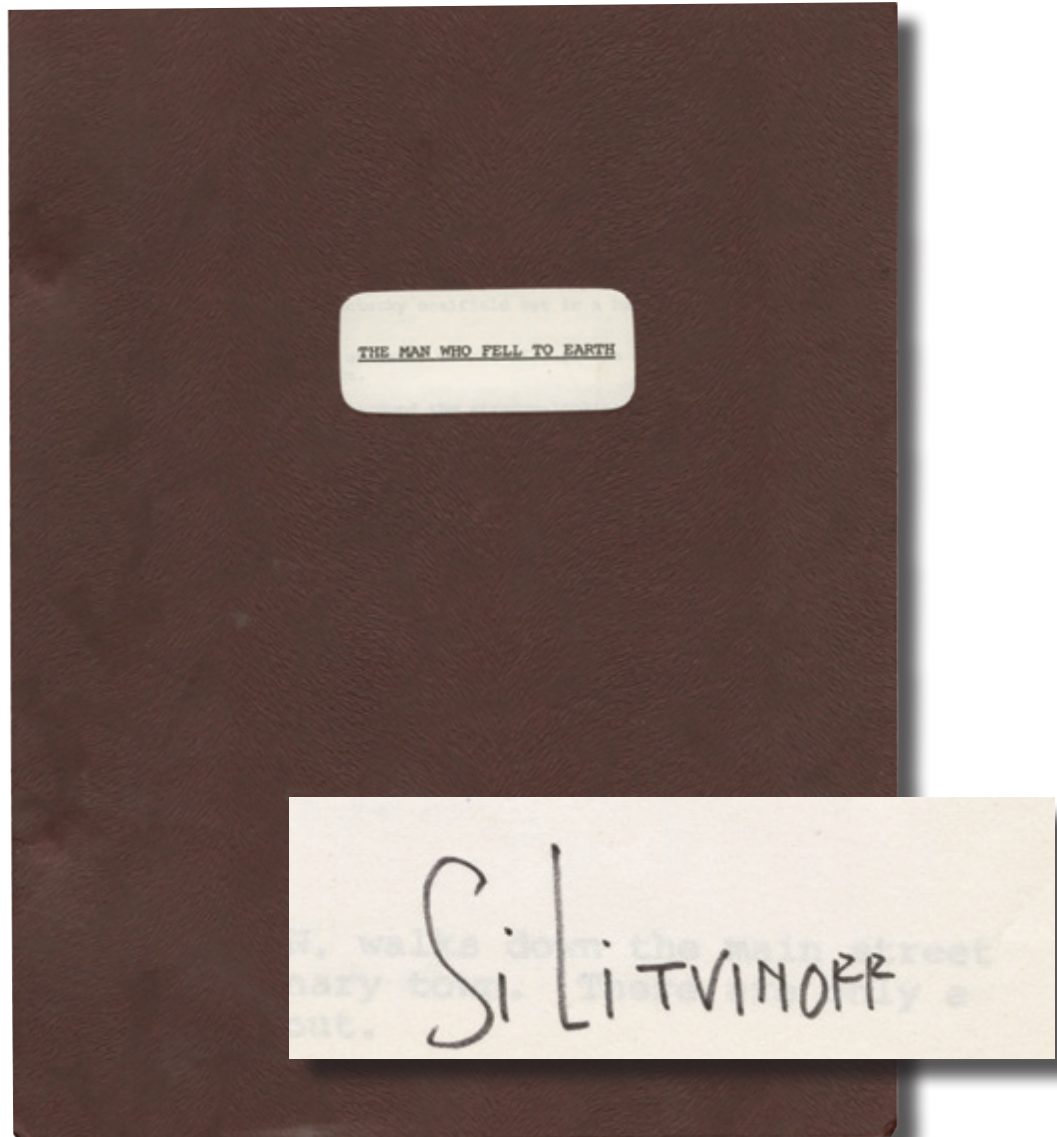
The film debut of the talented Dudley Moore and Peter Cook, made well into their tenure as the comic duo behind the British stage revue, *Beyond the Fringe* (1962-1964), and in the midst of its BBC television follow-on, *Not Only...But Also* (1964-1970).

A comic retelling of the Faust legend, in which an unhappy man working as a short order cook makes a deal with the devil in exchange for seven wishes, and is given advice along the way by the Seven Deadly

Sins. Though he attempts to use most of the wishes on trying to woo his waitress coworker, the Devil repeatedly uses loopholes in the wishes in order to thwart him.

In his review of the film, a young Roger Ebert compared the film's humor to that of Bob and Ray. He called its satire "barbed and contemporary ... dry and understated," and along with many other critics made note of director Stanley Donen's brilliant *mise-en-scène*. Shot on location in England.

\$1500



73

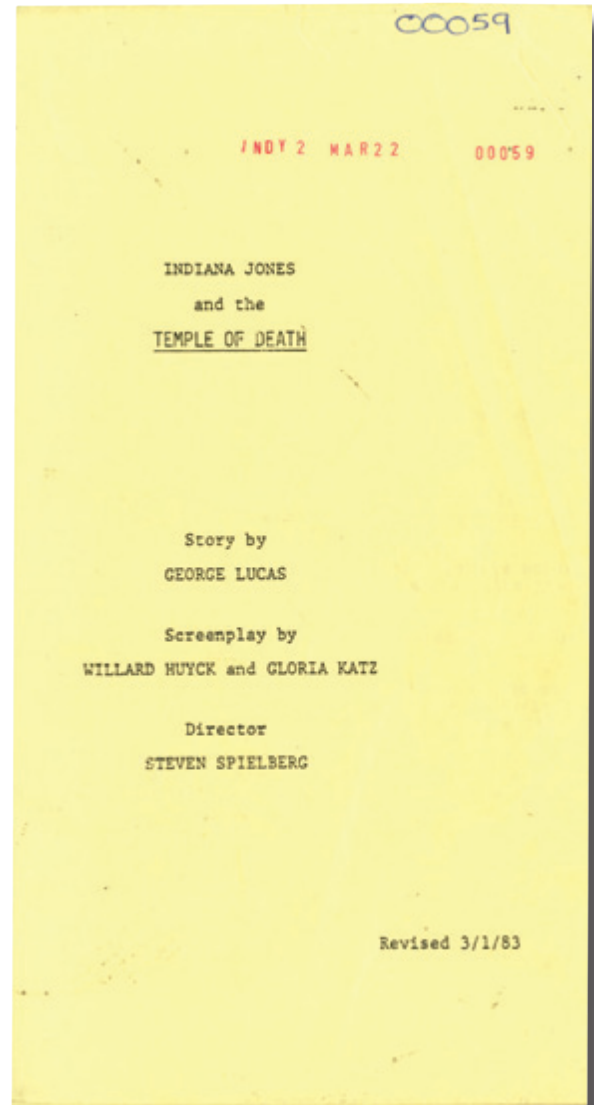
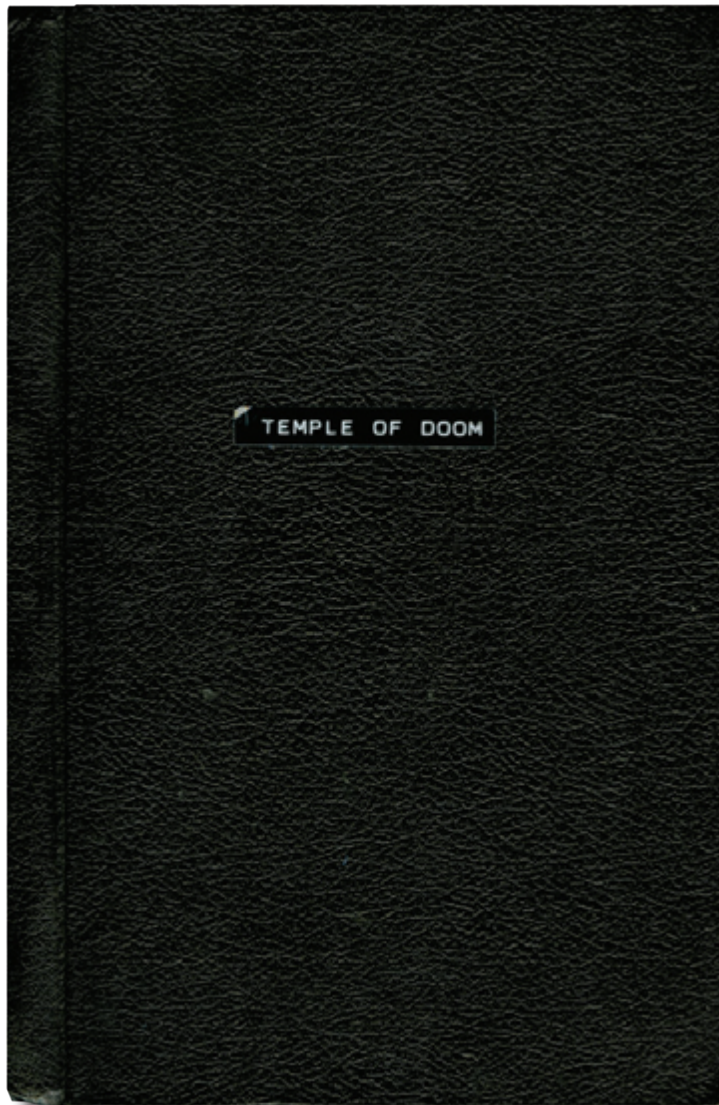
The producer's working copy
NICHOLAS ROEG (DIRECTOR)
PAUL MAYERSBERG (SCREENWRITER)
WALTER TEVIS (NOVEL)
DAVID BOWIE, RIP TORN (STARRING)
The Man Who Fell to Earth

London: British Lion Film, 1975. Draft script for the 1976 film. Copy belonging to producer Si Litvinoff, with his name in black holograph ink to the title page, and his detailed holograph notations throughout, including substantive changes to scenes and dialogue. Also included in a very detailed, 25-page budget for the film, broken down by scene, with nearly every page profusely annotated and corrected in red holograph ink.

Director Roeg managed to take the relatively straightforward novel by Walter Tevis and impose a wide array of new political and philosophical subtexts, effectively making it more similar than anything else to Heinlein's *Stranger in a Strange Land*, wherein an alien from another planet comes to earth with a specific mission, only to be overwhelmed with unexpected obstacles and distractions.

Criterion Collection 304.

\$5500



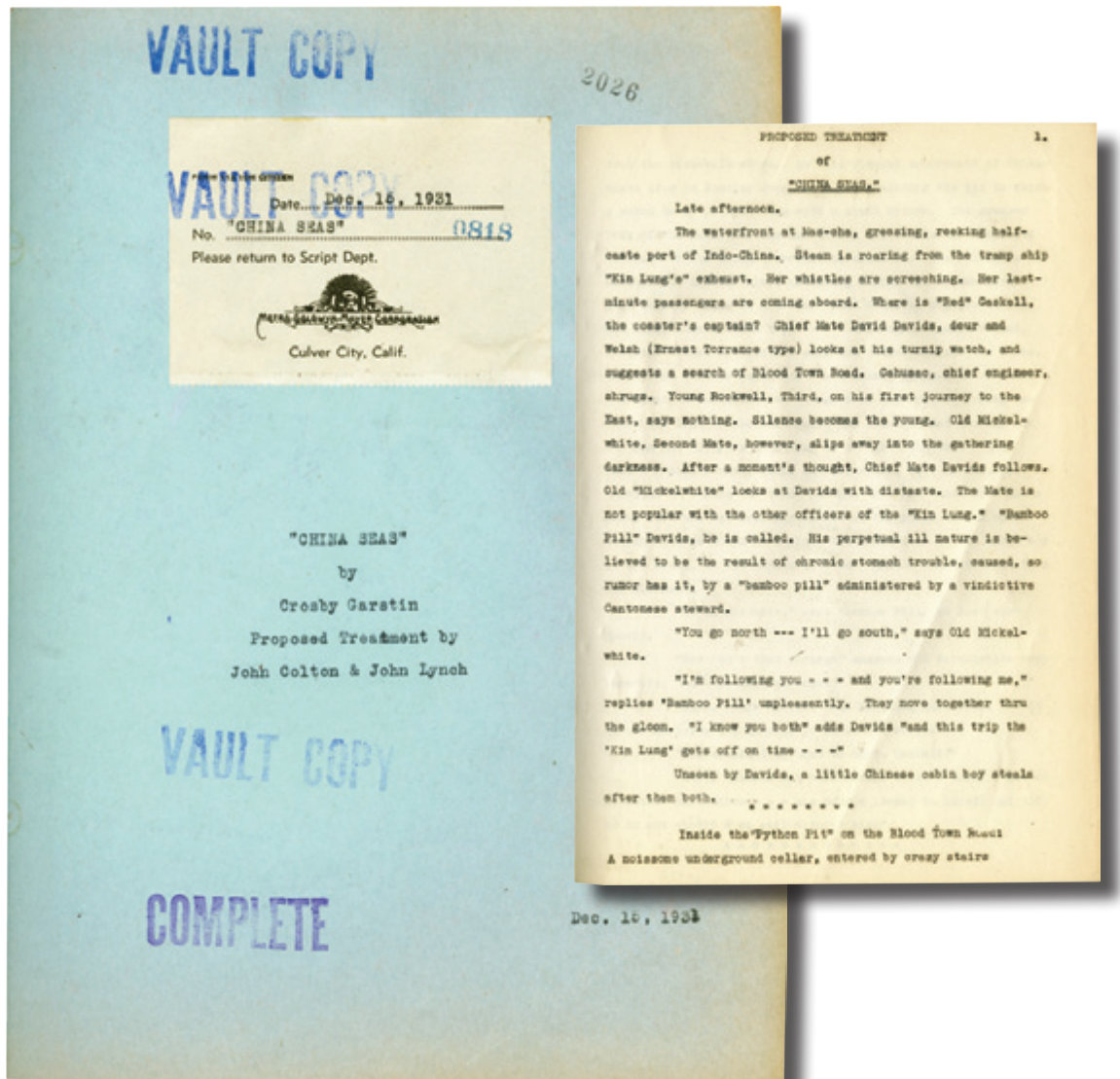
74

Cameraman's working script
STEVEN SPIELBERG (DIRECTOR)
GEORGE LUCAS (STORY)
WILLARD HUYCK, GLORIA KATZ (SCREENWRITERS)
HARRISON FORD (STARRING)
Indiana Jones and the Temple of Doom

Los Angeles, CA: Paramount Pictures, 1983. Revised script for the 1983 film. Working script belonging to cinematographer Carlos Gil, produced about one month prior to shooting. With red rubber stamp watermark INDY 2 MAR22 00059 on the recto of each leaf as called for. Mechanically reproduced, raised text, with one revision in original typescript. The only working copy of this script we have ever handled. In a custom red quarter-leather clamshell box.

The second film in the renowned Indiana Jones series (which we insist on continuing to refer to as a trilogy), a comparatively dark prequel to the first installment, *Raiders of the Lost Ark*. Steven Spielberg spared no effort in making a breathlessly entertaining adventure film in the old style, utilizing a minimum of special effects. Pauline Kael called the film, "one of the most sheerly pleasurable films ever made," and Roger Ebert deemed it, "not so much a sequel as an equal."

\$5500



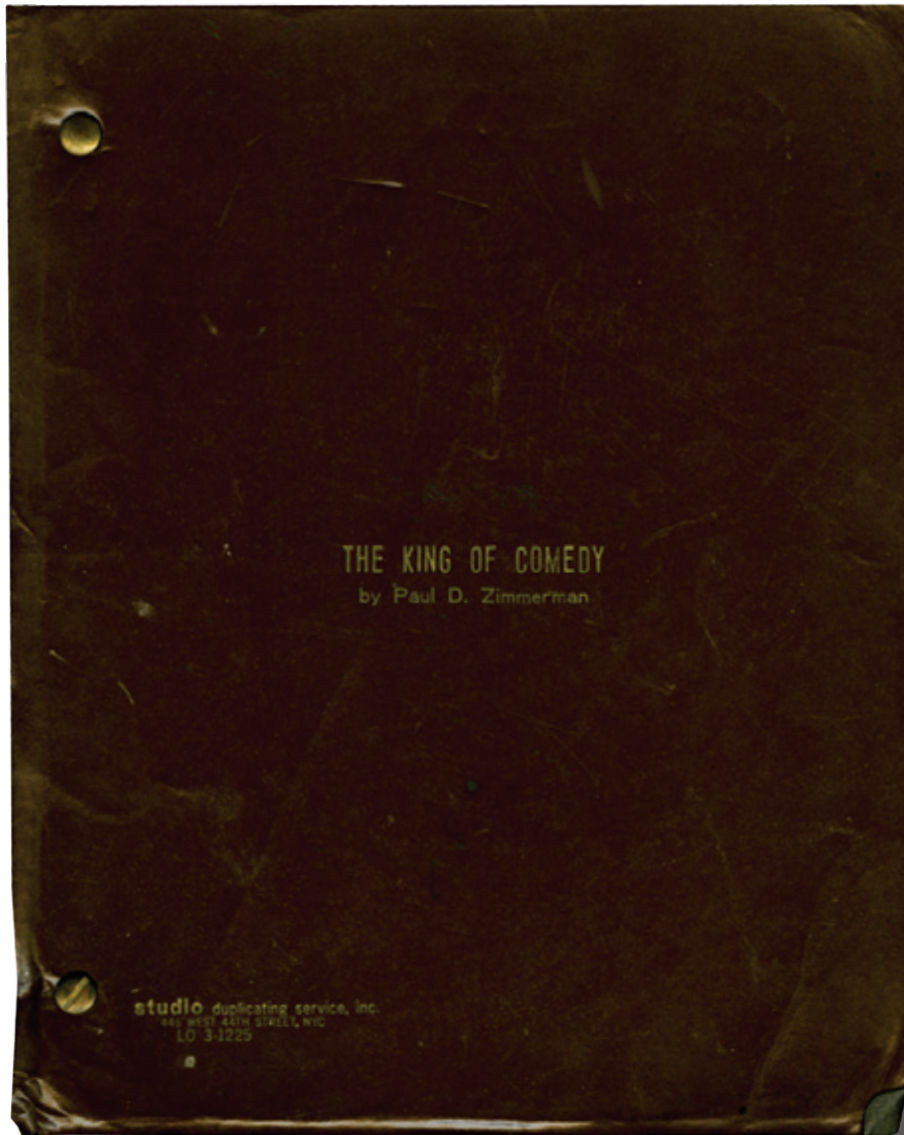
75

TAY GARNETT (DIRECTOR)
CROSBIE GARSTIN (NOVEL)
JOHN COLTON, JOHN LYNCH (SCREENWRITERS)
JEAN HARLOW, CLARK GABLE, WALLACE BEERY (STARRING)
 China Seas

Los Angeles, CA: Metro-Goldwyn-Mayer, 1931. Proposed Treatment for the 1935 film. In a later white leatherette binding with Jean Harlow's name and the date of the treatment (Dec. 15, 1931) in gilt on the front board and the spine. Original front wrapper bound in. Based on the 1931 novel by Crosbie [here spelled Crosby] Garstin, with Garstin and screenwriters John Colton and John Lynch credited on the front wrapper.

Likely the earliest draft for the story idea that led to the 1935 film, preceding production by nearly four years. When earthy Dolly Portland (Harlow) is rejected by Captain Gaskell (Clark Gable) in favor of a socialite, she aids Jamesy McCardle (Wallace Beery), in league with Malay pirates, in his plot to seize Gaskell's ship. In other words, hell hath no fury, she who must be obeyed, etc.

\$1850



76

MARTIN SCORSESE (DIRECTOR)
PAUL D. ZIMMERMAN (SCREENWRITER)
ROBERT DE NIRO, JERRY LEWIS (STARRING)
The King of Comedy

Los Angeles, CA: Twentieth Century-Fox, circa 1981. Final East Coast Shooting script for the 1982 film. Copy belonging to sound mixer Les Lazarowitz, with his holograph name to the title page. Noted as copy No. 78 in green holograph ink at the top right corner of same.

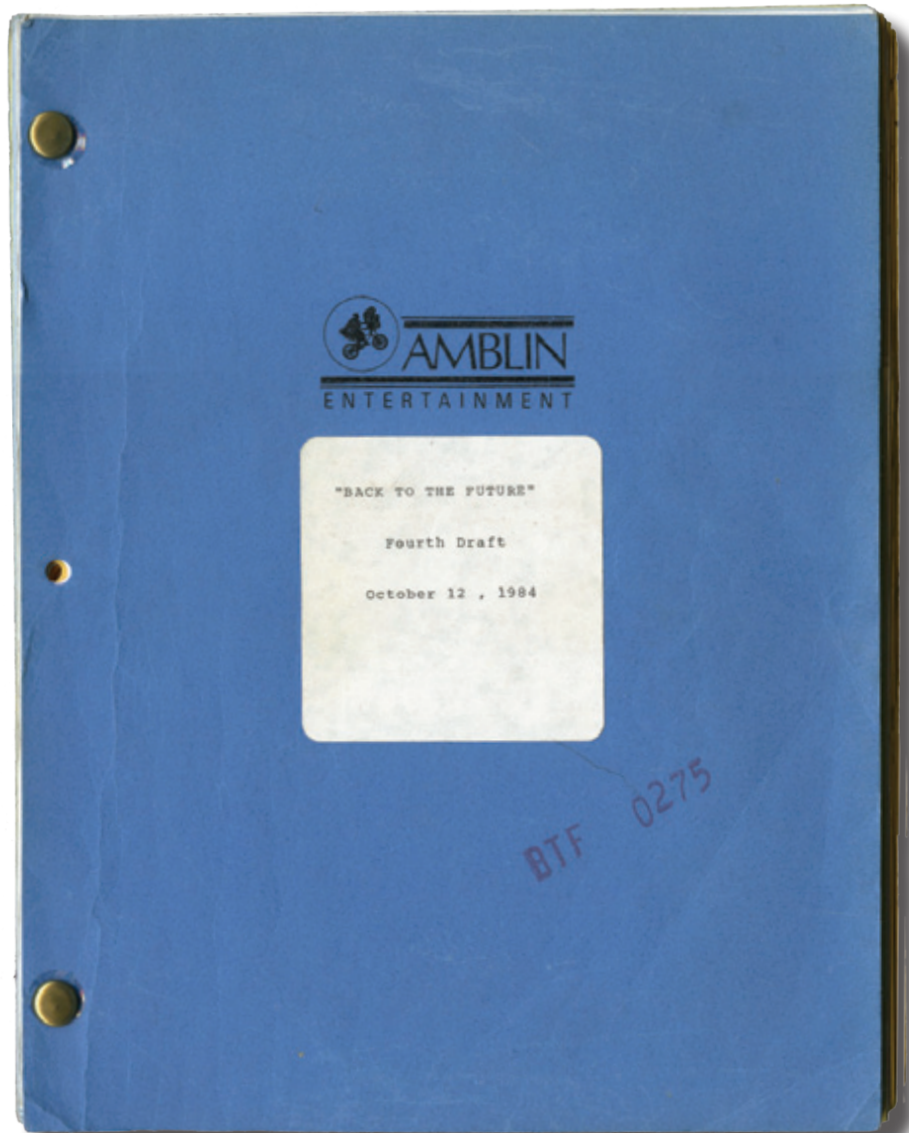
Perhaps Scorsese's most underrated film, *The King of Comedy* is a brilliant study of celebrity worship and American media culture by way of an exploratory journey into the mind of Rupert Pupkin, a man totally lacking in self-awareness, driven only by obsession. The titular character is played by

Robert De Niro, cast completely against type, in furious pursuit of his idol, Jerry Lewis (who plays himself in the film), along with the genius addition of Sandra Bernhard as De Niro's crazed groupie assistant.

Joyce Millman of *Salon* called *The King of Comedy* "Martin Scorsese's second least popular movie, after *The Last Temptation of Christ*. Which is a shame, because it's Scorsese's second greatest film, after *Taxi Driver*."

Set and shot on location in and around New York.

\$1250



77

ROBERT ZEMECKIS (DIRECTOR)

BOB GALE (SCREENWRITER, PRODUCER)

MICHAEL J. FOX, CHRISTOPHER LLOYD, LEA THOMPSON (STARRING)

Back to the Future

Universal City, CA: Universal Pictures, 1984. Fourth Draft script for the 1985 film. Watermarked with the code, BTF 0275 on the front wrapper and on many leaves periodically throughout. White title label affixed on the front wrapper, dated October 12, 1984. A couple of brief holograph notations regarding dialogue, one to the text, and one on a note laid in.

In an amazing time-traveling journey, Marty McFly (Fox) is accidentally sent back to 1955, where he meets his parents (Lea Thompson and Crispin Glover) as teenagers, before they've met each other and before he was born. He also meets the younger version of Doc Brown (Lloyd), the slightly mad

scientist whose flux capacitor powered DeLorean propelled Marty into the past. Together they devise ways to make certain Marty's parents get (and stay) together, and to return him to the present.

National Film Registry.

\$1500

FILMS WITH

212040001 P.01

4.

3

over and it spills onto the rug.
 u made me do.
 too.

Gabriela enters.

GABRIELA
 Stop! Stop fighting with Rose
 barely in her grave.

Gabriela takes out a handkerchief and begins cleaning up the
 spill.

SAL AND LEO
 stare at each other, motionless over Gabriela as she attends to
 the mess beneath them.

CUT TO:

4 EXT. CEMETERY - LEO'S FUNERAL - DAY

CLOSE ON - SAL
 as he continues to watch the service as we HEAR the Priest
 administering the final words in Latin.

CUT TO:

5 INT. BAR - GALLOWAY - NIGHT (4A) 5

(4A) Sal and three other young men -- DANNY, SCOTCHO and ALEX --
 boyhood pals of Sal's, are seated at a table. They are all more
 than a little drunk. Other MEN, young and old, working-class
 men, stand at the nearby bar. A few WOMEN are scattered among
 them.

All of these people are familiar with one another. Jokes and
 jibes fly back and forth in communal, small-town berriment.

MAN
 (shouts)
 Hey, Mary! I'll be over later!

(CONTINUED)

ON THE ROAD
 by Jack Kerouac

M - Had a
 chance to copy
 OR screenplay -
 Here it is - TDP
 SECRET - Please
 do not show to
 anyone.
 Love,
 B.

8-3-94

Marshall,

Barry asked me to send you a copy of
On The Road and to remind you that
 it is FOR YOUR EYES ONLY.

Enjoy.

Matt Johnson

1258 N. Fairfax #3
 LA 90046

H LITERARY

78

JACK KEROUAC (NOVEL)

BARRY GIFFORD, MICHAEL HERR (SCREENWRITERS)

FRANCIS FORD COPPOLA (EXECUTIVE PRODUCER, SCREENWRITER)

Archive of three early draft screenplays for *On the Road*, from 1978 and 1994

Los Angeles, CA: Zoetrope, 1978, 1994. An archive of two complete draft scripts and one partial draft script for the 2012 film *On the Road*, based on the book of the same name by Jack Kerouac. From the collection of Marshall Clements, who was given the archive by Barry Gifford.

The first draft in the archive is by Francis Ford Coppola and Michael Herr. Coppola purchased the option to *On the Road* in 1978, and worked with Herr on this draft (undated but circa late 1970s) during the development of Coppola's *Apocalypse Now*, for which Herr was a significant contributor. Three studios had already struggled with the property prior to Coppola's purchase of it.

The other two pieces in the archive are drafts by Barry Gifford, both from 1994. Gifford had written an oral biography of Kerouac, published many years earlier in 1978, and had always been in the running as a writer. Coppola and American Zoetrope producer Tom Luddy approached Gifford in the early 1990s to write a screenplay based on the strength of Gifford's road saga *Wild at Heart*, which David Lynch made into a film in 1990. "They liked my dialogue in my novels, and they thought I had captured the zeitgeist of the time with Sailor and Lula [principal characters from *Wild at Heart*]," Gifford says. "And it just went from there."

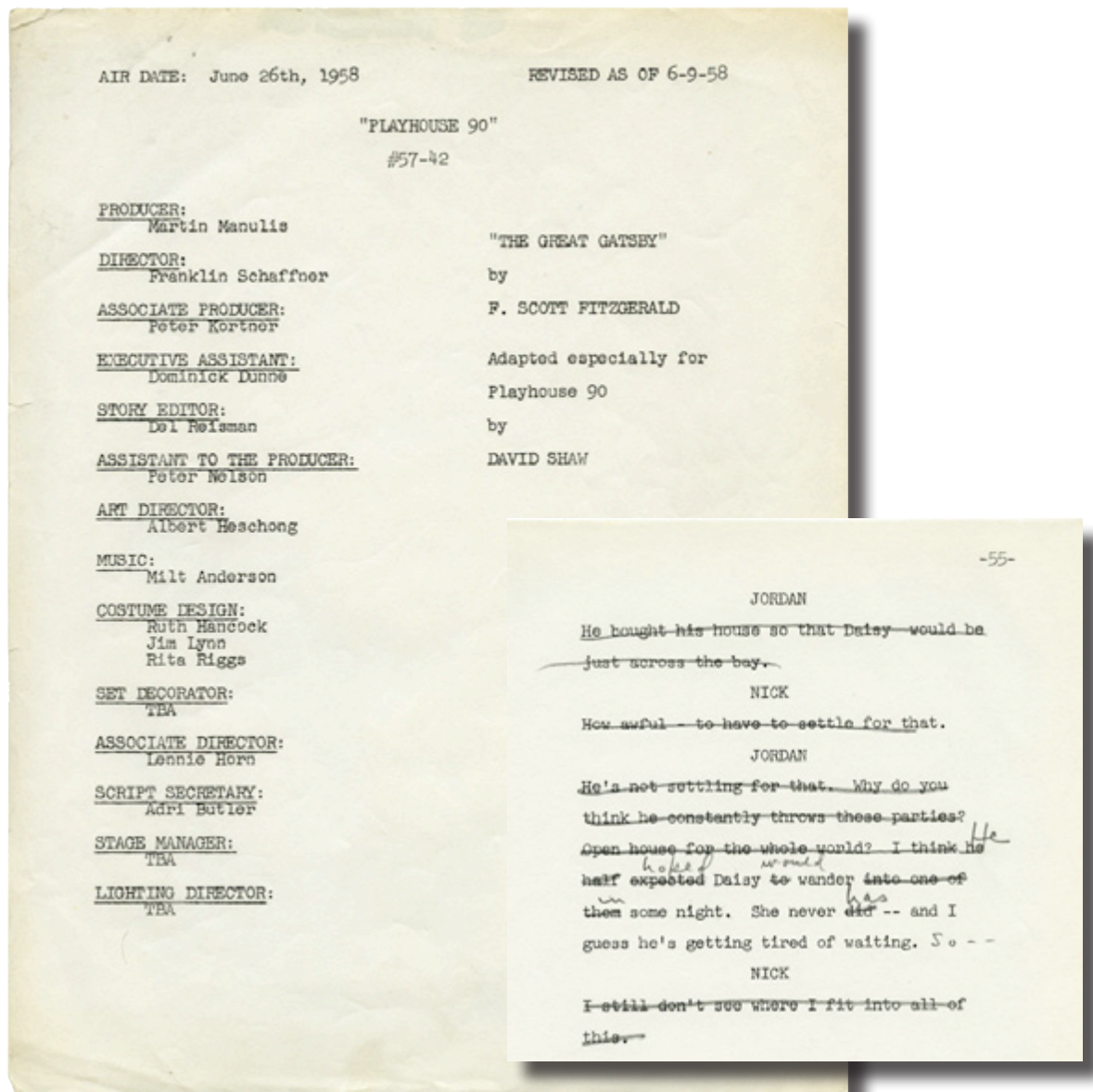
Gifford's script was not used, but his draft became the basis for the film that was finally made in 2012, and he was recalled as a consultant at that time. In the 18-year interim, Coppola, along with Allen Ginsberg early on, approached a large number of heavyweights in the process of a nearly endless pre-production, including Gus Van Sant, Jim Harrison, Russell Banks, Joel Schumacher, and finally Walter Salles. Salles seemed the ideal director for

the film, based on the naturalistic storytelling he accomplished in *The Motorcycle Diaries* (2004). Gifford gave the sum of this archive, including his copy of Coppola's draft, his Second Revised Draft, and a set of substantial revisions, to his friend and poet Marshall Clements, who took the photographs for Gifford's 1973 book, *Kerouac's Town*.

Laid into the Second Revised Draft are two autograph notes signed, one from Gifford's agent to Clements, dated 8-3-94, emphasizing the secrecy of the project, and one from Gifford to Clements that reads: "M / Had a chance to copy OR screenplay / Here it is / TOP SECRET / Please do not show to anyone / Love / B." Numerous leaves in this draft have vertical holograph pencil markings at the left and right margins to denote scenes of interest, but as there is no actual handwriting it is not known whether these notations were made by Gifford or Clements. An autograph post-it note on Gifford's script revisions, from Gifford to Clements, reads: "Marsh / Here's the new scene to place where indicated / It would be 4A, not new scene 5 in your copy." Gifford has also made a holograph ink notation of Scene 4A on the first leaf.

\$2500

FILMS WITH LITERARY SOURCES



79

F. SCOTT FITZGERALD (NOVEL)
DAVID SHAW (SCREENWRITER)
ROD TAYLOR, ROBERT RYAN (STARRING)
Playhouse 90: The Great Gatsby

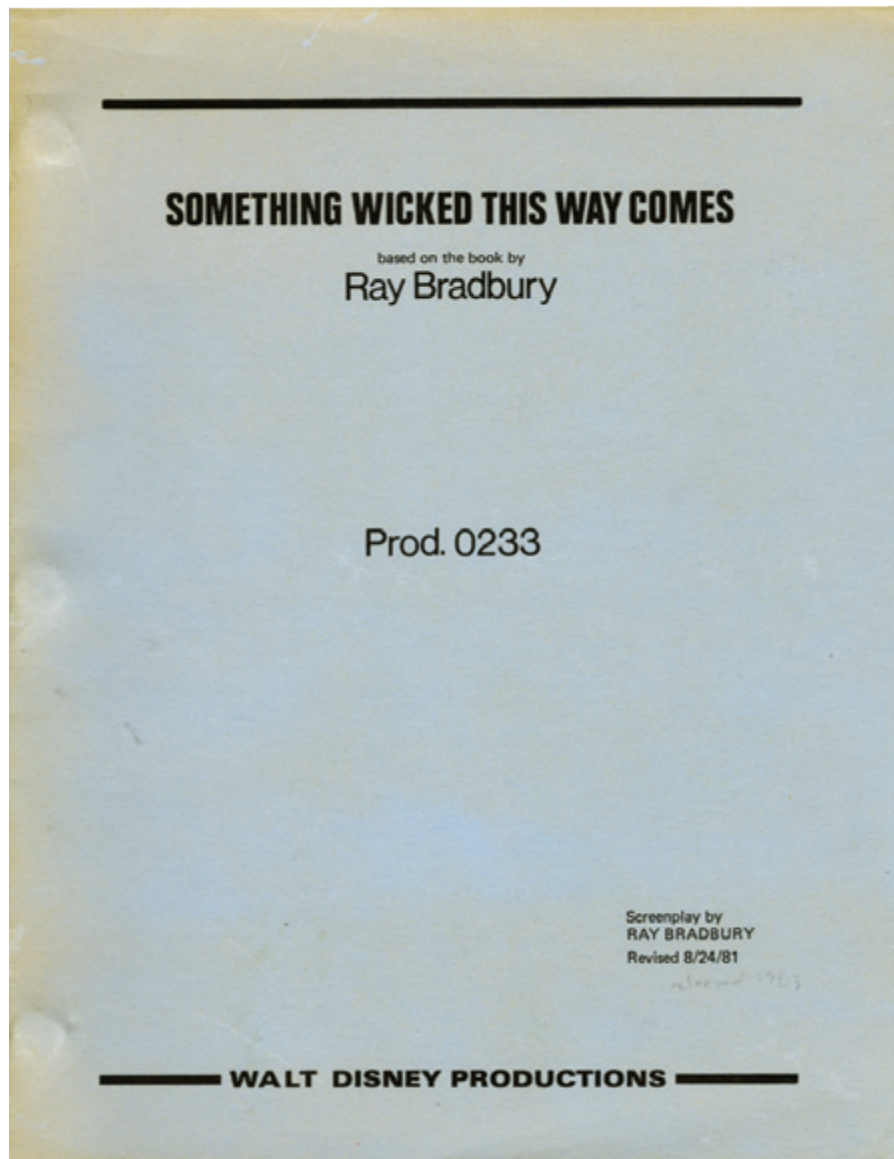
Los Angeles, CA: Columbia Broadcasting System [CBS], 1958. Revised script for the little-known television adaptation of F. Scott Fitzgerald's *The Great Gatsby* that aired on June 26th, 1958 as the final episode in season two of the Golden Globe award-winning show *Playhouse 90*. Likely used by an unknown cast or crew member during production, with substantive holograph notations throughout in at least two hands.

Playhouse 90 was well known for its early fostering of high-quality talent in both its staff and its stars

including Arthur Penn, Rod Serling, Horton Foote, and others.

The Great Gatsby has a rich history of film adaptation, beginning with a 1926 stage play and its lost accompanying film, a 1949 adaptation directed by Elliott Nugent, a 1974 adaptation directed by Francis Ford Coppola, and the recent 2013 take from Baz Luhrmann. Though an archival video copy of this first television adaptation appears in the catalog of the Museum of Television, it seems unlikely that it will be made available in a researchable format.

\$3750



80

JACK CLAYTON (DIRECTOR)
RAY BRADBURY (SCREENWRITER, NOVEL)
JONATHAN PRYCE, DIANE LADD (STARRING)
Something Wicked This Way Comes

Burbank, CA: Walt Disney Pictures, 1981. Revised script for the 1983 film. Written for the screen by Ray Bradbury, based on his 1962 novel.

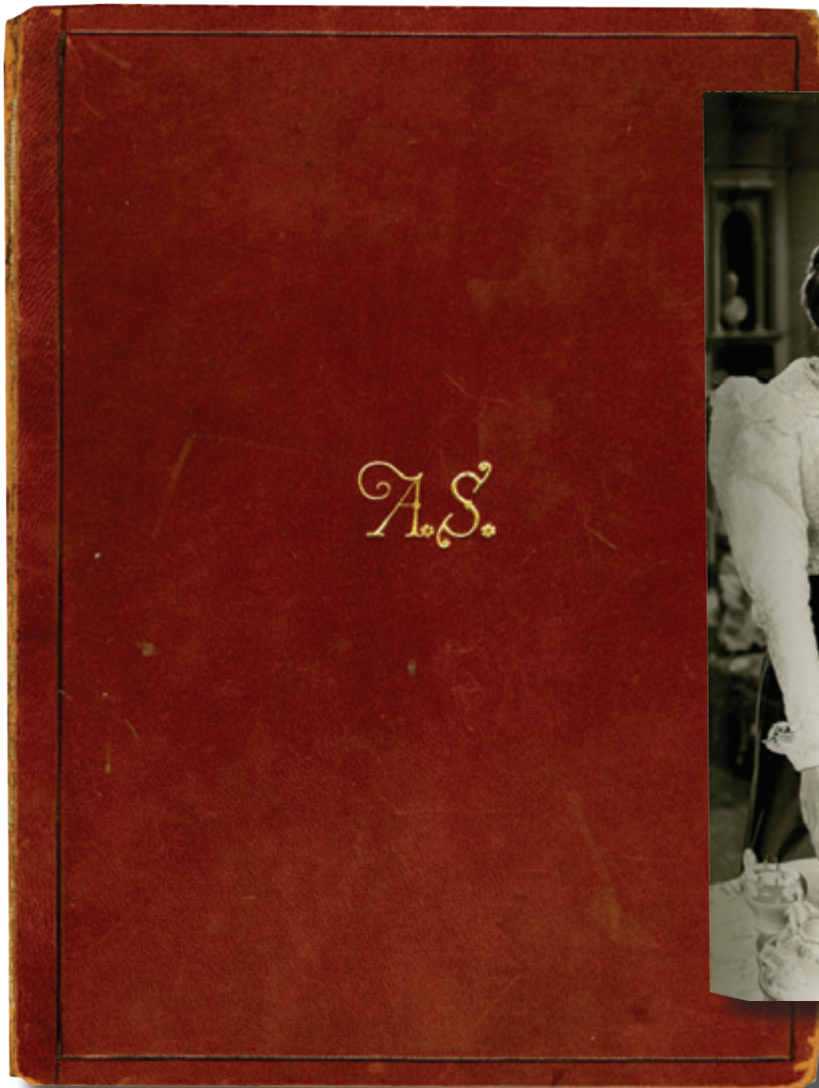
After a carnival comes to Green Town, the good citizens are compelled to follow their deepest desires, caught under the spell of the malevolent Mr. Dark (Jonathan Pryce) who can grant those desires on one condition: that the grantees will forever join his freak show.

In 1977, Bradbury sold the film rights to his novel to Paramount. He and director Jack Clayton, whom Bradbury had previously worked with on

Moby Dick, produced a completed script. However, production never began and the film was eventually put into turnaround. A few years later, after seeing the success of darker children's fantasy pictures by competing studios, such as *Time Bandits* and *The Dark Crystal*, Disney decided to purchase the adaptation's rights and hired Bradbury to produce a new script from scratch.

Set in Greentown, Illinois, but shot on location in Morrisville and Waterville, Vermont.

\$1750



81

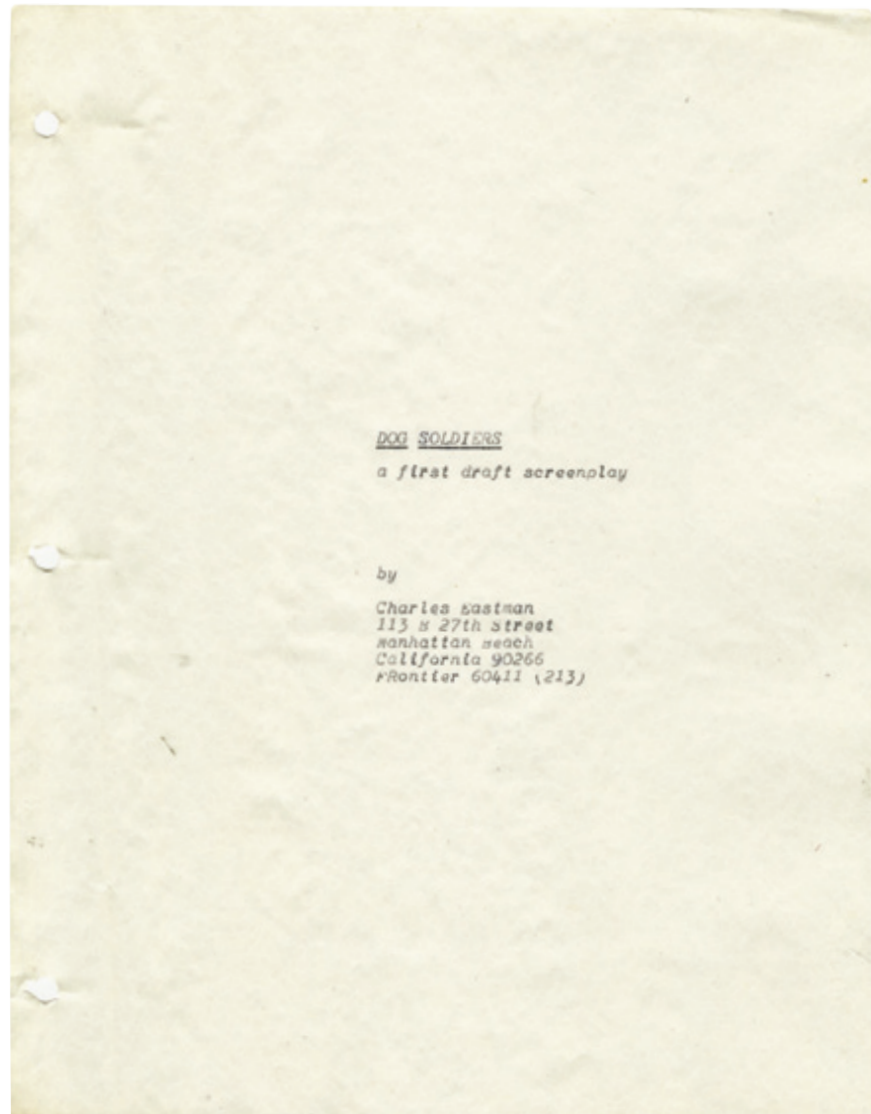
Actress Alexis Smith's working copy
W. SOMERSET MAUGHAM (NOVEL)
EDMUND GOULDING (DIRECTOR)
CATHERINE TURNEY (SCREENWRITER)
ELEANOR PARKER, PAUL HENREID (STARRING)
Of Human Bondage

Burbank, CA: Warner Brothers, 1944. Second Revised Final script for the 1946 film. Presentation copy belonging to actress Alexis Smith, with her initials in decorative gilt on the front board, bound in full calf. Throughout the script are 5 black and white film stills on tipped-in leaves, all featuring Smith and costar, Paul Henreid.

Based on W. Somerset Maugham's 1915 classic novel, about a forlorn artist in France who gives up the trade to become a doctor. Philip Cary (Henreid),

the artist, meets Mildred Rogers (Eleanor Parker), a waitress, and becomes dreadfully infatuated, in spite of the waitress's complete disregard for him. Eventually the waitress's charms wane and Cary reconnects with a beautiful young writer, Nora Nesbitt (Smith), and their romance flourishes—until Mildred Rogers returns, pregnant and in need.

\$1500



82

Early typescript draft by Charles Eastman

KAREL REISZ (DIRECTOR)

ROBERT STONE (NOVEL)

CHARLES EASTMAN (SCREENWRITER)

NICK NOLTE, TUESDAY WELD (STARRING)

Who'll Stop the Rain [Dog Soldiers]

Manhattan Beach, CA, circa 1978. First Draft typescript for the 1978 United Artists film, *Who'll Stop the Rain*, here under its working title *Dog Soldiers*. With a single notation in holograph pencil on page 171, else a clean typescript draft. Based on the 1974 novel by Robert Stone, winner of the National Book Award. Eastman was ultimately not credited in the film—final credit went to Robert Stone and Judith Rascoe. One of the most important films made in the 1970s about Vietnam.

Charles K. Eastman (1929-2009) was one of Hollywood's most prolific screenwriters, even though he did not receive credit for much of his work (including this film). He began working in the script department at CBS in the 1950s, and was offered several options for his screenplays in the 1960s, options he generally refused unless he could direct the film himself.

\$1500



83

JOSEPH CONRAD (NOVEL)

JOHN CROMWELL (DIRECTOR)

JOHN L. BALDERSTON (SCREENWRITER)

FREDRIC MARCH, BETTY FIELD, CEDRIC HARDWICKE (STARRING)

Victory

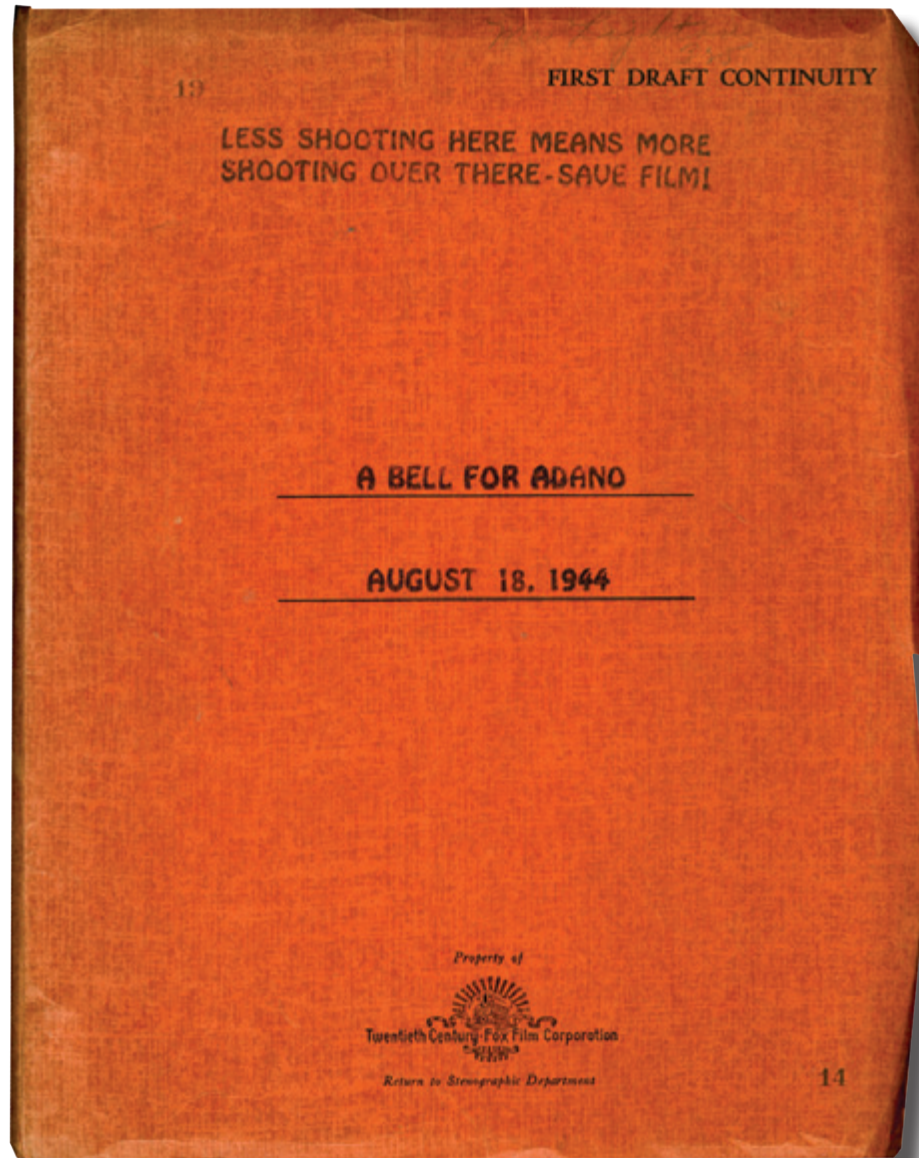
Cleveland, OH: Morgan Litho. Corp. / Paramount Pictures, 1940. Original one sheet poster for the 1940 film. Based on the 1915 novel by Joseph Conrad. A striking design, with the author's name prominently displayed.

Victory was the first Conrad novel to be adapted to film, as a silent in 1919, then remade as an early talkie in 1930 called *Dangerous Paradise*. This treatment is universally considered the finest, under the sensitive direction of John Cromwell, and with Fredric March ably portraying the British recluse at the center of the story.

Hal Erickson at AllMovie notes: "Not precisely perfect (it's possible the book was unfilmable), the 1940 version of *Victory* is superior to the earlier film versions if for no other reason than its retention of Joseph Conrad's overall sense of doom and foreboding."

27 x 41 inches. Some modest professional restoration at the extremities, on archival linen, rolled. Fine.

\$875



84

Producer's working copy

JOHN HERSEY (NOVEL)

HENRY KING (DIRECTOR)

LAMAR TROTTI, NORMAN REILLY RAINE (SCREENWRITERS)

LOUIS D. LIGHTON (PRODUCER)

GENE TIERNEY, JOHN HODIAK (STARRING)

A Bell for Adano

Los Angeles, CA: Twentieth Century-Fox, 1944. First Draft Continuity script (pre-production) for the 1945 film. Copy belonging to producer Louis D. Lighton, with his holograph name to the front wrapper and his notations to the script.

Adapted from the 1944 novel by John Hersey, based on the experiences of military governor Frank Toscani following the Allied invasion of Sicily.

The story of a post-World War II village in which Allied troops assist residents in a transition away from Fascist rule. Though not a typical World War II action film, this film highlights the quiet, often overlooked work of recovery. Set in Adano, Italy.

\$1250

PHOTOGR A



85

PIER PAOLO PASOLINI (DIRECTOR)
ANGELO NOVI (STILL PHOTOGRAPHER)
The Gospel According to St. Matthew

Italy: Arco Films / Lux Compagnie Cinématographique de France, 1964. Vintage single weight photograph of director Pier Paolo Pasolini and crew on the set of his 1964 film, *The Gospel According to St. Matthew*, by photographer Angelo Novi.

A magnificent shot, capturing the immediacy of the crew (and a philosophically distracted Pasolini) as well as the panorama of the Fosso Castello Waterfalls in Soriano nel Cimino, Italy. In the valley below, near the waterfall, the cast can be seen performing the baptism of Christ. With Angelo Novi's stamp and a press agency stamp on the verso, along with other notations.

Though the film is a very literal read on the beloved disciple of Jesus, typically offbeat Pasolini touches prevail, including having Satan disguise himself as a Catholic priest, and the casting of the director's own mother as the Virgin Mary.

The music was selected from a variety of sources, from Bach to American spirituals. *Il Vangelo Secondo Matteo* was released in the US as *The Gospel According to St. Matthew*, much to the discomfort of Pasolini, who didn't want Matthew designated as a saint.

8 x 10 inches. Near Fine.

\$1850



86

TERRY SOUTHERN (SCREENWRITER)
CHRISTOPHER ISHERWOOD (SCREENWRITER)
TONY RICHARDSON (DIRECTOR)
JOHN GIELGUD (STARRING)
The Loved One

London and Los Angeles: MGM / Filmways, circa 1965. Vintage single weight still photograph of noted screenwriter Terry Southern with British actor John Gielgud on the set of Tony Richardson's seminal 1965 black comedy, *The Loved One*. On the verso is a printed ditto-style mimeo description of the shot and a blurb for the film.

The Loved One has always been overshadowed by Terry Southern's screenplay from the year before it, *Dr. Strangelove*, but remains an important companion piece to that film. Whereas *Strangelove* was a meditation on war from an American perspective,

The Loved One is more a meditation on death and Hollywood from the British point of view.

Photographs of Southern at work, particularly on a film set, are rare in our experience.

8 x 10 inches. Near Fine, with slight bleed of the mimeo printing to the image, as is typical.

\$1350



87

RAYMOND CHANDLER (NOVEL)
STEVE FISHER (SCREENWRITER)
ROBERT MONTGOMERY (DIRECTOR, STARRING)
AUDREY TOTTER (STARRING)
The Lady in the Lake

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1946. Vintage sepia single weight still photographs from the US release of the 1947 film noir. With a mimeograph snipe printed directly onto the verso in ditto-style print.

An image that conveys much at once. In a rather daring approach to a major commercial film at the time, director Robert Montgomery opted to take Raymond Chandler's first person approach to the mat, shooting the entire movie from the perspective of private eye Philip Marlowe. In this oddly sexual image, Montgomery's femme fatale, Audrey Totter,

leans into the camera for a kiss. A wonderful juxtaposition of experimentation, sexuality, artifice, and craft.

8 x 10 inches. Near Fine. In a custom museum quality frame, archivally mounted, with UV glass, double mounted with both sides exposed for viewing.

\$1500



88

TERRY O'NEILL (PHOTOGRAPHER)
JEAN VARON, JOHN BATES (DESIGNERS)
DIANA RIGG (SUBJECT)
 The Avengers

Circa 1965. Vintage single weight black and white fashion photograph of Diana Rigg as Emma Peel, the iconic female character in the classic British television series, *The Avengers*. Here Rigg stands on a polar bear skin rug laid out near the shoreline of an unknown British locale. Shot to promote the hiring of John Bates (who worked for noted designer Jean Varon). A mimeo snipe on the verso of the photograph goes into some detail regarding Varon, Bates, and O'Neill.

Bates became Ms. Riggs' costume designer in the second half of the show's fourth series in January 1966. He created for the character a wardrobe of

black and white op-art mod clothing and mini skirts. Prior to this then-radical shift, it was believed that lines, circles and other bold patterns would not work well with the television cameras of the day. Too, this fashion change was introduced prior to the mini skirt becoming mainstream, and weighed heavily in that fashion shift in the UK.

8 x 10 inches, Fine. In a custom museum quality frame, archivally mounted, with UV glass, double mounted with both sides exposed for viewing.

\$1275



89

Two by Bob Willoughby

BOB WILLOUGHBY (PHOTOGRAPHER)

ALAN JAY LERNER (NOVEL, LYRICS, SCREENWRITER)

PADDY CHAYEFSKY (SCREENWRITER)

Paint Your Wagon

Los Angeles, CA: Paramount Pictures, 1968. Vintage oversize double weight candid photograph of Lee Marvin singing "Wanderin' Star" to Jean Seberg on the set of the 1968 film. Shot, struck, and mounted by the film's still photographer, Bob Willoughby. Willoughby has written on the verso in holograph pencil: "Lee Marvin & Jean Seberg / 'Paint Your Wagon.'" With two of Willoughby's ASMP rubber stamps (Pacific Palisades and New York addresses) on the verso.

After studying with Saul Bass in Los Angeles, Willoughby began working as a photographer for

magazines such as *Life*, *Look*, and *Harper's Bazaar* in the late 1940s, then working freelance for every major studio, documenting some of most important films of the era. His photographs are in the permanent collections of ten museums, including The National Portrait Gallery in Washington, DC, the Bibliotheque Nationale de France, The Museum of Modern Art, and The Tate Modern.

9 x 13.25 inches. Near Fine.

Pitt 3009.

\$1250



90

BOB WILLOUGHBY (PHOTOGRAPHER)**OTTO PREMINGER (DIRECTOR)****FRANÇOISE SAGAN (NOVEL)****ARTHUR LAURENTS (SCREENWRITER)****DEBORAH KERR, DAVID NIVEN, JEAN SEBERG (STARRING)****Bonjour Tristesse**

Culver City, CA: Columbia Pictures, 1958. Vintage oversize double weight photograph of Jean Seberg, Otto Preminger, David Niven, and the stand-ins for Seberg and Niven on the set of *Bonjour Tristesse* in the late summer of 1957 in Côte d'Azur, France. Shot, struck, and mounted by the film's still photographer, Bob Willoughby. Willoughby's notations regarding same present on the verso, along with Willoughby's stamps, and a stamp for the Sygma Agency in Paris.

In a subtle homage to early cinema, Preminger took the uncommon approach of interspersing black and white sequences in what was primarily a color film, and pitted the seasoned stalwart David Niven against young and unconventional Jean Seberg, the latter fresh from her internationally acclaimed performance in Godard's *Breathless*.

11 x 13.75 inches. Near Fine.

\$850

PHOTOGRAPHS



91

Douglas Sirk on the set
DOUGLAS SIRK (DIRECTOR)
ROSS HUNTER (PRODUCER)
LANA TURNER (STARRING)
Imitation of Life

Universal City, CA: Universal Pictures, 1959. Vintage photograph of director Douglas Sirk and producer Ross Hunter working on the set of the 1959 film, discussing a scene with actress Lana Turner. With a mimeograph snipe on the verso.

Set on Coney Island in New York, but shot on location in Los Angeles, with notable spots including the Aquarius Theater on Sunset Boulevard and Long Beach (representing Coney Island and the New York City docks).

In a custom, museum quality frame, archivally mounted, with UV glass. 8 x 10 inches. Near Fine.
\$850

92

DOUGLAS SIRK (DIRECTOR)
SAMUEL FULLER (SCREENWRITER)
IRVING LIPPMAN (PHOTOGRAPHER)
CORNEL WILDE (STARRING)
Shockproof

Culver City, CA: Columbia Pictures, 1949. Vintage studio still photograph of director Douglas Sirk working on the set of the 1949 film noir. Shot by still photographer Irving Lippman.

A wonderful photograph of the entire crew shooting a scene where Cornel Wilde and Patricia Knight are parting at an airport. Sirk is standing on a crane support at the left, and cinematographer Charles Lawton, Jr. is seated just below. Shot on location throughout Los Angeles.

In a custom, museum quality frame, archivally mounted, with UV glass. 7 x 9 inches, borderless, with a studio stamp and a mimeograph snipe on the verso. Near Fine.

Hardy, p. 304. Selby, p. 120. Silver, p. 266.
Spicer, p. 418.

\$1200





93

Rare photograph from the 1941 Broadway play
CLIFFORD ODETS (PLAYWRIGHT)
Clash by Night

1941. Vintage black and white single weight still photograph from the Broadway premiere of Clifford Odets' dark social drama, set in Staten Island, this image showing leads Tallulah Bankhead and Joseph Schildkraut. On the verso is a very detailed mimeo snipe prominently mentioning Odets as the playwright, and stamped 12-25-41, two days prior to the opening of the play. *Clash by Night* ran for a total of 49 performances at the Belasco Theatre in New York, between December 27, 1941 and February 7, 1942. Basis for the 1952 film noir directed by Fritz Lang, with Barbara Stanwyck, Paul Douglas, and Robert Ryan.

Dance hall impresario Billy Rose's first foray into drama. The director, Lee Strasberg, was a close associate of Odets and the Group Theatre, and would establish the Actor's Studio six years later, in 1947. She also directed a number of Odets' other key plays in the 1940s.

7 x 9 inches. Very Good plus, with slight wrinkle at one corner.

\$500

94

INGMAR BERGMAN (DIRECTOR)
SVEN NYKVIST (PHOTOGRAPHER)
MAX VON SYDOW (STARRING)
Through a Glass Darkly



Stockholm: Svensk Filmindustri, 1961. Vintage oversize Swedish still photograph from the 1961 film. With the Svensk Filmindustri logo at the bottom right corner.

In a typically heavy moment from the film, Max Von Sydow (Martin) and Lars Passgård (Minus) stand together in a moment of silence. Shot by the film's cinematographer, the legendary Sven Nykvist.

11 x 9 inches. Fine.

\$1375



95

Battling Nelson's last stand

BATTLING NELSON, AD WOLGAST (BOXERS)
Wolgast-Nelson Fight Pictures

Milwaukee: Riverside Printing Company, circa 1910. One sheet illustrated poster for the 1910 silent film of the legendary boxing match, at the time one of the most important matches in the history of pugilism.

Oscar Mathæus Nielsen, known in the boxing world as "Battling Nelson" was a Danish Boxer who held the world lightweight championship on two separate occasions.

In 1909, at the peak of his career, Nelson fought Ad Wolgast in a fight held over the lightweight limit. Wolgast beat him and Nelson gave Wolgast a chance at his title on February 22, 1910, which is the match that was filmed and advertised here.

Eventually unable to see due to the accumulation of punches, Nelson lost the title when the referee stopped the fight in either the fortieth or the forty-second round.

Fine, with minute restoration at the extremities. Rolled, mounted on archival linen.

James Roberts and Alexander Skutt. *The Boxing Register*. Ithaca, NY: McBooks Press, pp. 128-129.

\$2500



96

Subway style poster variant
NICHOLAS ROEG (DIRECTOR)
DAVID BOWIE (STARRING)
 The Man Who Fell to Earth

New York: British Lion Film Corporation, 1976.
 Original subway style poster for the premiere of the 1976 film. The style of the poster follows that of the one sheet, but with different dimensions for subway display. Bowie would appropriate the same iconic image for his 1977 album, .

One of the most important science fiction films of the 1970s. In his review for the *New York Times*, Richard Eder wrote: "When science fiction writing enlisted such authors as Ray Bradbury, the emphasis on space machines, time warps and little green men gave way to more philosophical and emotional approaches. It was man or Martian, not as physical

but as metaphysical travelers. Space was filled with loss and melancholy as well as gadgets." Nicholas Roeg abandoned none of his avant-garde leanings for the film, but instead brought an experimental, impressionistic style to a larger audience by way of David Bowie, who lent his other-worldly persona to a literally other-worldly character.

29.5 x 43 inches, rolled, on archival linen. Near Fine.
\$975



97

JOHN FORD (DIRECTOR)
JERZY TREUTLER (DESIGNER)
ERNEST HAYCOX (STORY)
JOHN WAYNE, CLAIRE TREVOR (STARRING)
Stagecoach

Warsaw: Walter Wagner / United Artists, circa 1967. Original late 1960s Polish R61 poster for the Polish re-release of the 1939 US film, designed by Jerzy Treutler.

John Ford's smash hit and enduring masterpiece, *Stagecoach*, revolutionized the Western, elevating it from B-movie to the A-list and establishing the genre as we know it today. John Wayne's first starring role for Ford, as the daredevil outlaw the Ringo Kid.

Shipping billed at cost. 23 x 33 inches, non-archivaly mounted on board. Light rubbing and soil, pulling slightly from one corner. Very Good plus overall.

Criterion Collection 515.

\$650



98

ROMAN POLANSKI (DIRECTOR)
ROBERT TOWNE (SCREENWRITER)
JACK NICHOLSON, FAYE DUNAWAY, JOHN HUSTON (STARRING)
Chinatown

Poland: WDA-offset / Long Road Productions, 1976.
 Original 1976 Polish A1 poster for the 1974 film.
 Design by Andrzej Klimowski.

A striking and erotic Polish take on the ultimate neo-noir, or better put, the logical evolution of the style as of the mid-1970s. Robert Towne's defining work, and a rival to Roman Polanski's prior masterpiece, *Rosemary's Baby*, as well as what would fatefully be Polanski's last American film.

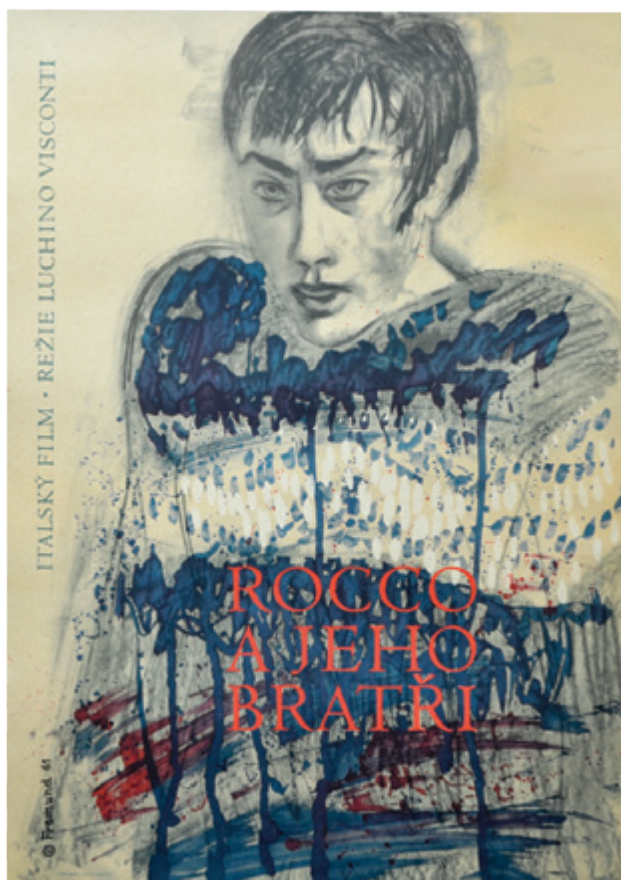
22.5 x 32 inches, rolled, on archival linen. Fine.

Grant, pp. 118-119. Hardy, p. 182. Silver, pp. 368-370.
 Spicer, p. 426.

Criterion Collection 630.

\$450

POSTERS AND PRINTS



99

LUCHINO VISCONTI (DIRECTOR)
GIOVANNI TESTORI (NOVEL)
ALAIN DELON (STARRING)
Rocco and His Brothers

Czechoslovakia, 1961. Original A1 poster, issued circa 1961, for Czechoslovakian release of the 1960 Italian film.

From the collection of noted film historian Amos Vogel.

Artwork by Fremund.

22.5 x 32.25 inches. A few professional repairs to tears at the edges, rolled, on archival linen. Fine.

\$675



100

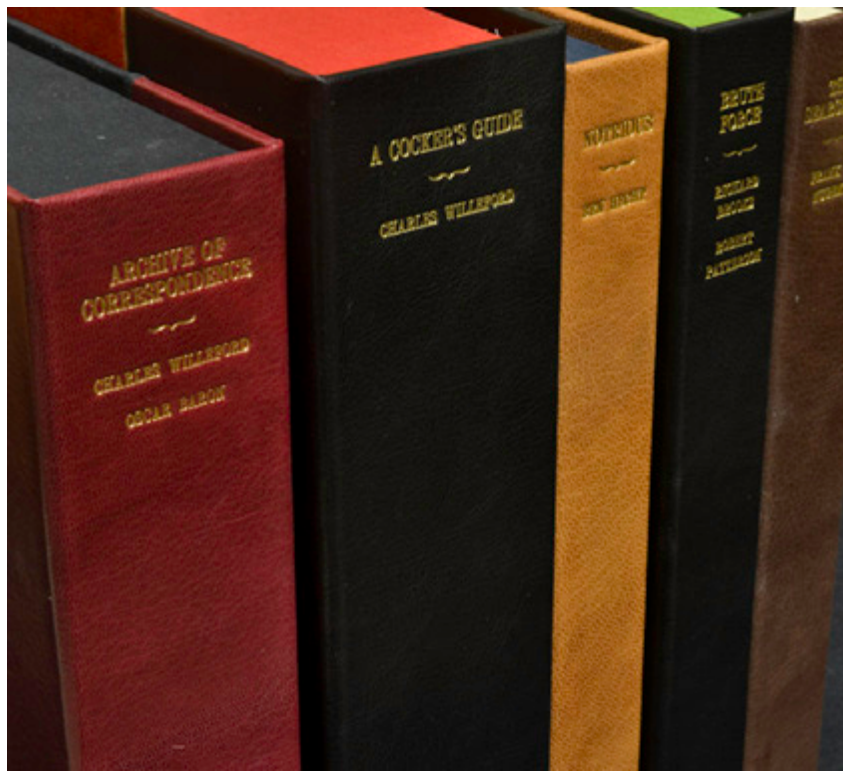
WERNER HERZOG (DIRECTOR)
GEORGE BÜCHNER (PLAY)
KLAUS KINSKI (STARRING)
Woyzeck

New York: New Yorker Films, 1979. Original US promotional window poster for the 1979 German film, issued in small numbers by New Yorker Films, who distributed Herzog's film in the US.

From the collection of noted film historian Amos Vogel.

11 x 17 inches, folded as issued. Near Fine.

\$450



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