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CATALOG FORTY-SIX



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THE ROYAL BOOKS CREW

Kevin Johnson, Amber Fricke, John McDonald, Christopher Reed,
Erin Barry-Dutro, Tracy Holden

Catalog design and layout by Charles Swain and Kathryn Setzler

32 West 25th Street, Baltimore, Maryland 21218 • PH 410.366.7329
FAX 443.524.0942 • ROYALBOOKS.COM • MAIL@ROYALBOOKS.COM



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FEATLIDED

M.

OCEANS ELEVEN
or
AND THE ANGELS SING

Oceans " " "

\$10.00

50 - 50 -

P. Lawford

Mr. Peter Lawford

Mr.

FEATURED

1

Peter Lawford's working copy

LEWIS MILESTONE (DIRECTOR)

FRANK SINATRA, DEAN MARTIN, SAMMY DAVIS JR.,

PETER LAWFORD, JOEY BISHOP (STARRING)

Ocean's Eleven

Burbank, CA: Warner Brothers, circa 1959. Draft script for the 1960 film *Ocean's Eleven*, seen here as *Oceans Eleven* or *And the Angels Sing*. Copy belonging to actor Peter Lawford, with his name on the front wrapper and his holograph notations throughout. Lawford owned the rights to the film, and accompanying this script are a signed note written on his wife's stationery that reads: "Oceans 11 / \$10,000 / 50-50- / P. Lawford," a copy of a contract between Lawford and talent agent Milton Ebbins, and a clipping of a full-page advertisement for the film from *Variety Magazine*.

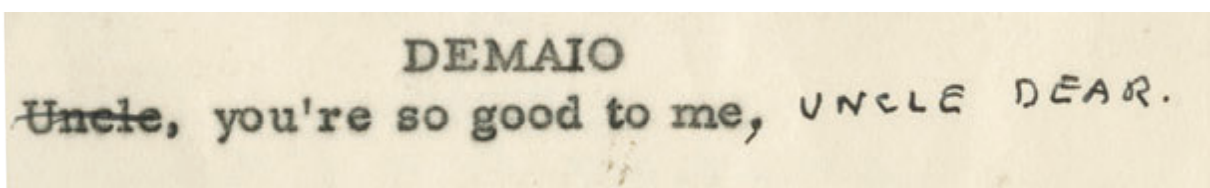
The quintessential Rat Pack film, a well-loved classic where the five actors trade on their already well-established personae and are backed by a cadre of their famous friends in supporting roles and cameos. The group portrays World War II vets executing a number of simultaneous casino heists dependent on their military precision and considerable charm, only to see their profits go up in flames. Lawford originally

heard the idea from director Gilbert Kay, and after securing the rights, detailed the plot to Sinatra who quipped "Forget the movie, let's pull the job!"

Basis for the popular 2001 remake of the film (with two sequels), directed by Steven Soderbergh and starring George Clooney, Brad Pitt, and Matt Damon and a number of their famous friends.

Set in Las Vegas and Los Angeles, and shot on location in both cities.

\$17,500



DEMAIO
Uncle, you're so good to me, UNCLE DEAR.



RATED GP

2

Archive of original artwork, proof, and print for a documentary rarity

ALBERT MAYSLES, DAVID MAYSLES, CHARLOTTE ZWERIN (DIRECTORS)

THE ROLLING STONES (STARRING)

Gimme Shelter

New York: Maysles Films, 1970. Archive including the paste-up maquette, proof, and final print of a photo montage variant poster for the 1970 film, made for its premiere in New York City, and posted strictly on walls around the city.

A poster design that, unlike the final one used, conveys the chaos, bleakness, and ultimately depressive air of the documentary, and one that arguably influenced Robert Frank's montage design for the cover of the band's next record, the seminal *Exile on Main Street*.

A legendary documentary, chronicling the final weeks of the Rolling Stones' 1969 US tour behind *Let It Bleed*, culminating in the disastrous free concert at Altamont Speedway. A film associated with the Direct Cinema movement of the 1950s and 1960s, of which the Maysles were an important part, but just

as much the beginning of a new style of reactionary documentary filmmaking, wherein the events being documented lead the film rather than the film being led by a preconceived idea.

Maquette: 18 x 25.5 (46 x 65 cm), executed on art board with tape, with its original tissue overlay, with some browning to the tape, but not the maquette itself, Very Good to Near Fine overall. Proof: 9 x 15.5 inches (23 x 40 cm), glossy stock, rolled, with a few tiny stains at the top margin, easily Near Fine. Poster: 29.75 x 44.5 (75.5 x 114 cm), rolled, on linen, Fine.

Criterion Collection 99.

\$8500



FRITZ

15.

PORK

JUNE
You just have to say bullshit one, dear.

LITTLE ROLLO
Bullshit.

(VENYS hangs up)

Good morning to you

VENYS
She's waiting for something and she can't leave until it comes. ~~Perry Street . . . That's between what and what? Greenwich and Blocker? Blocker and what. West 4th?~~
Pork's the most undependable person in the world.

JUNE
Oh, does anybody want scallons?

(No response from anyone)

VENYS
Did everyone hear me tell about that dream? My sister Francine's? Did you hear me tell it? I was in a house -- I mean, my sister Francine was in a house -- with my other brothers and sisters and some people, and a flying saucer

↓
June
↓
Saucers

3

Working script from Andy Warhol's only play

ANDY WARHOL

Pork

Circa 1970-1971. Original script for the US premiere of the 1971 play. Working copy belonging to the play's musical director, Fred "Fritzzy" Hughes, with profuse annotations by Hughes on virtually every page, along with additional annotations in at least two other hands, two very clearly by Warhol in his trademark ball point pen. Annotations include dialogue revisions, additions, and deletions, set direction, and a great deal of information regarding musical numbers and cues, as well as speculation on what music would be used. Printed by Studio Duplicating Service in New York, in their standard wrappers with a credit on the front wrapper.

A fascinating piece, rare even without annotations, but even more desirable in that it shows both the evolution of the play's dialogue and music, as well as providing evidence of Hughes' considerable contribution, one that as far as we know is completely undocumented. Only two other copies of the script are known to exist: one in the Harvey Fierstein papers at Yale University, and one at the Warhol Museum in New York.

Hughes was one of the more upper class, cosmopolitan members of Warhol's circle, his tenure beginning in 1968. Gerard Malanga's collection of essays, *Archiving Warhol*, provides an interesting character study of a cultural maven who was equally at ease in conservative and liberal environments. Warhol once noted, "He'd spend mornings and afternoons at the de Menil Foundation, having meetings with people like Nelson Rockefeller... and then straight from that he'd come down to the Factory to sweep floors ... [He] got caught up in the scene completely, [moving from] the beautiful de Menil house...into the Henry Hudson Hotel on West 57th," where many of the Factory members resided. Hughes' leftover money from a De Menil commission enabled Warhol to begin filming *Lonesome Cowboys* in 1968.

Pork opened at LaMama Theatre in New York City on May 5, 1971 and ran for two weeks before transferring to the Roundhouse Theatre in London where it ran from August 2 to August 28, 1971. Produced by Ira Gale and directed by Anthony Ingrassia, the cast included Jayne County as Vulva, Tony Zanetta as B. Marlowe and Cherry Vanilla as Amanda Pork. *Pork* was based on tape-recorded

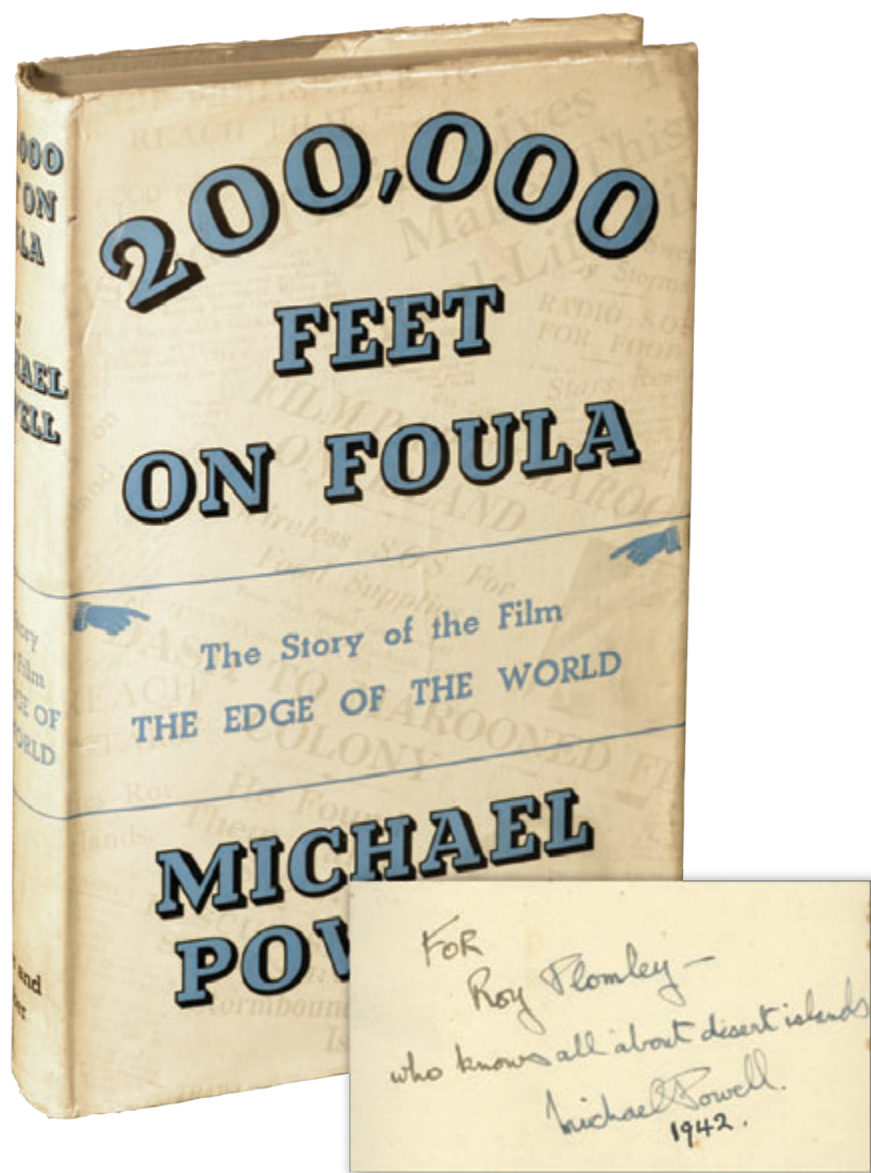
telephone conversations between Andy Warhol and Brigid Berlin about her family's private life, and proved to be a defining counter-cultural event, which would have a significant influence on the evolution of the glam, glitter and punk movements. The London production in particular was instrumental in the transformation of David Bowie's visual style and stage presentation.

Assistant director Lee Black Childers explains that *Pork*, grew out of "boxes and boxes and hours and hours of cassette tapes," comprising every single telephone conversation that Warhol and Brigid Berlin had in the previous three years, and painstakingly transcribed by Warhol's long-suffering assistant Pat Hackett. "Basically, it was nothing more than a lot of pointless conversation. It was a comment on a society where nobody listens to anybody else. None of the conversations were linked, everybody just talked." Anthony Ingrassia, the show's four-hundred-pound director, painted an even more disorganized impression. Warhol's initial vision for *Pork* comprised no fewer than twenty-nine separate acts that would have lasted around two hundred hours. Ingrassia edited this down into a fast-paced two-act play that shifted its attention from a barely disguised Factory to a fairly recognizable Max's Kansas City and on to Berlin's hotel room. The lead character, Amanda Pork, was Berlin herself in all but name. Other prominent characters included Billy Noname, a businesslike gentleman named Pall, a vicious blonde superstar called Vulva, two nude men with pastel-covered genitals named the Pepsodent Twins, and, practically immobile at the heart of the action, a pale, deadpan, laconic slice of living ennui named B. Marlowe.

Alexander, p. 128. Hackett, pp.215-217.

Malanga, pp. 132-136.

\$18,500



4

Inscribed in 1942

MICHAEL POWELL

200,000 Feet on Foula: The Edge of the World

London: Faber and Faber, 1938. First Edition. Association copy, inscribed in 1942 by Michael Powell: "For Roy Plomley / who knows all about desert islands / Michael Powell / 1942." The book was inscribed on the occasion of Powell's appearance on the BBC radio program *Desert Island Discs*, where he was interviewed by Plomley, the show's founder.

Michael Powell re-appeared in the 1980s and 1990s under the auspices of Martin Scorsese, and examples of books he inscribed during that period turn up with some regularity. We have, however, only seen one other example of a contemporary inscription on this title, Powell's first book.

A diary-like account of the making of his classic 1937 film, *The Edge of the World*, a project that was very close to his heart and his first film to be shot in the beloved Scottish Isles (the next was *I Know Where I'm Going*, in 1945). Photo illustrated throughout.

Near Fine in a Very Good plus dust jacket.

\$4250



5

BRUCE CONNER**DENNIS HOPPER (PHOTOGRAPHER)****Bruce Conner: Sculpture, Assemblages, Drawings, Movies**

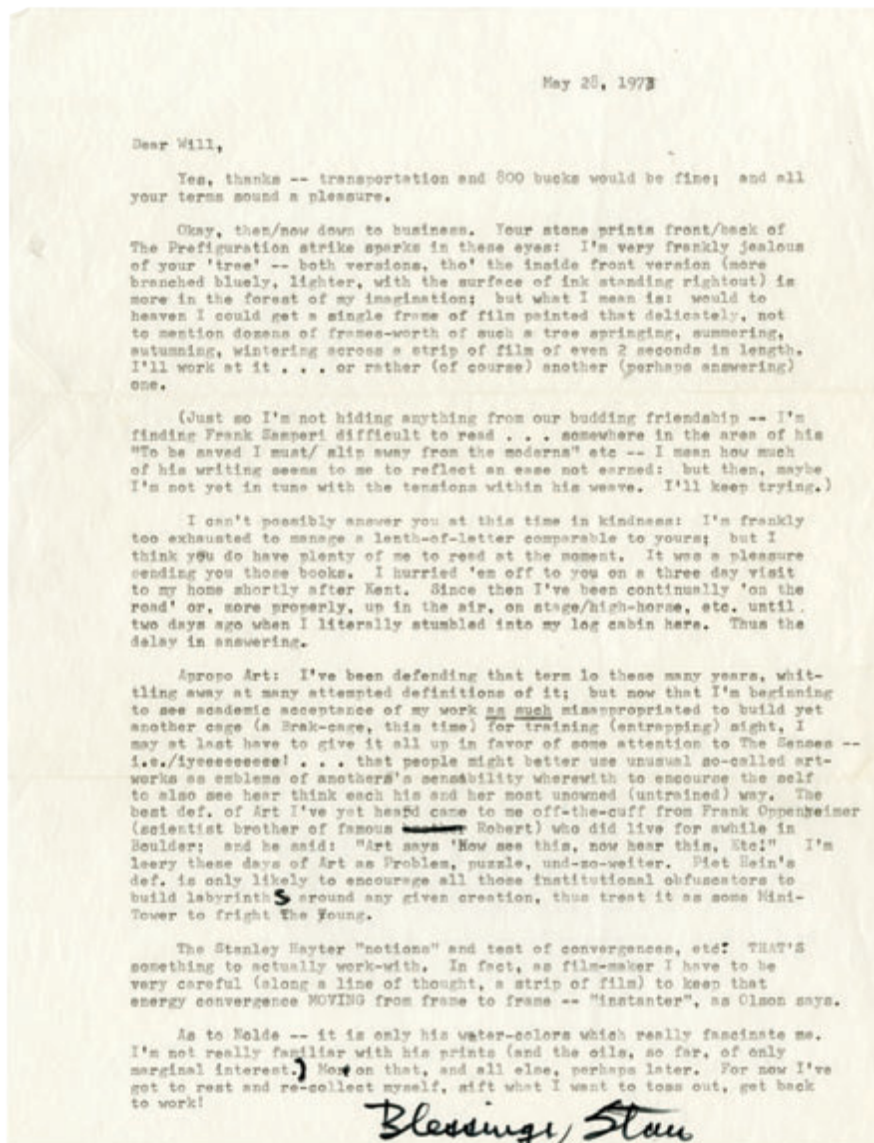
Waltham, MA: Rose Art Museum / Brandeis University, 1965. Vintage oversize poster for a Bruce Conner exhibition at Brandeis University in Waltham, Massachusetts, in 1965. Design based on a 1964 photograph by Dennis Hopper. From the collection of Amos Vogel.

Conner moved to Waltham, Massachusetts in 1963, and the exhibit advertised here was the first major retrospective of his work up to that time. In 1964, as a sort of art prank, he went into Bruce Conner's Physical Services, an established celebrity gym in Los Angeles, and demanded they take down their sign because he was the real Bruce Conner. They

refused, so Conner returned with group of models to attest that he was the real Bruce Conner. They still refused to remove their sign, so, after posing for the Hopper photo that forms the basis of this poster, he returned again and presented hundreds of buttons to the patrons of the gym that read "I am not Bruce Conner." Conner was wearing the only button that read "I am Bruce Conner".

34 x 39 inches, rolled. Some restoration at the edges, on archival linen. Fine.

\$1250



6

Brakhage on his art

STAN BRAKHAGE

Lengthy typed letter signed from Stan Brakhage to Will Petersen

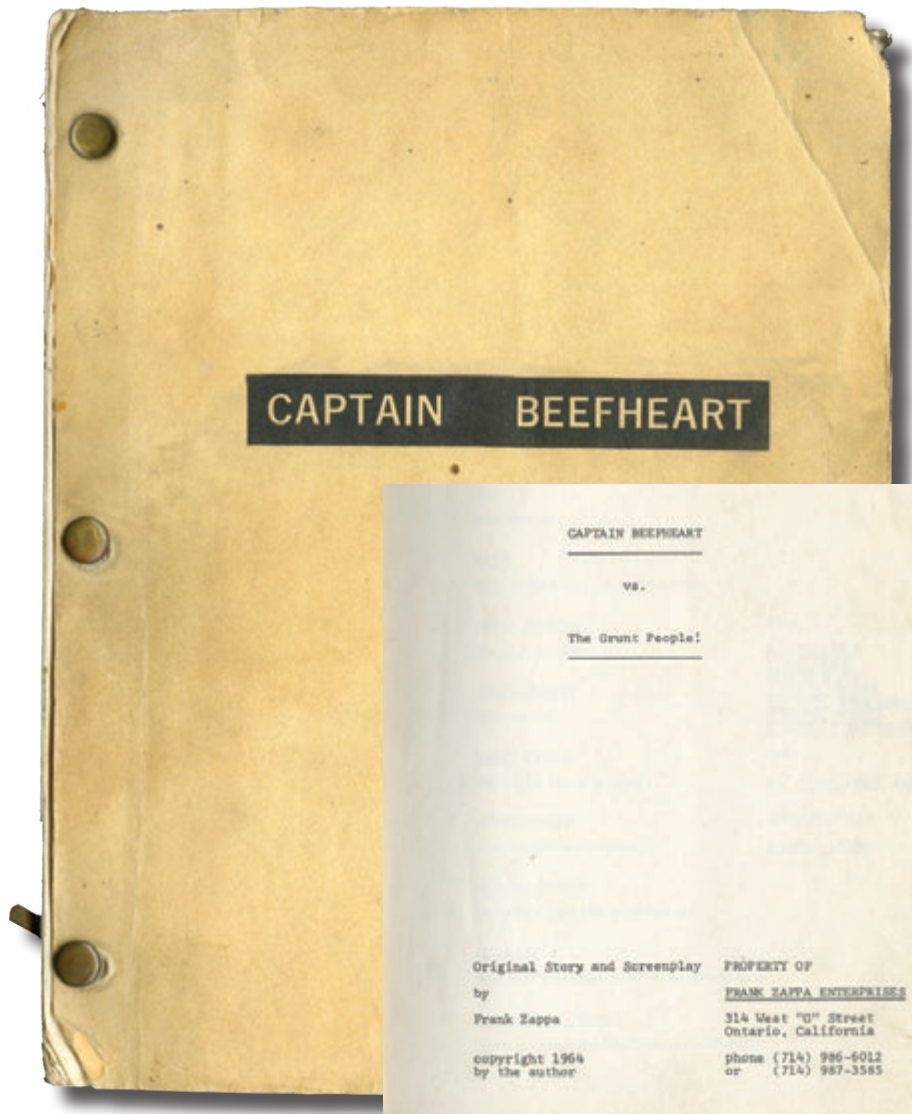
Lengthy typed letter signed from Stan Brakhage to Will Petersen, roughly 500 words, dated May 28, 1973. Petersen was the director of the Creative Arts Center at West Virginia University, and Brakhage's letter confirms an upcoming talk at the university and answers in some detail a number of Petersen's questions. Included is the original mailing envelope, with Brakhage's Rollinsville, Colorado PO Box address, postmarked May 29, 1973. Several ink notations on the envelope, presumably by Petersen, some relating to thoughts on Brakhage.

could transmit the same level of detail to his own work, that he finds Frank Samperi difficult to read, "apropo art," Frank Oppenheimer, Stanley Hayter, and watercolor artist Emile Nolde. He discusses his reactions to art very broadly, and only conceptually in relation to his own work on celluloid, furthering the evidence that he really was more an artist than just an "experimental filmmaker," and that his understanding of the work of his contemporaries was comprehensive, and fully integrated into his own.

Brakhage here dives into several topics, including his reaction to Petersen's stone prints for a piece called *The Prefiguration*, and how desperately he wishes he

8.5 x 11 inches, single leaf, recto only, folded twice. Near Fine.

\$1650



7

Captain Beefheart is born, but never leaves the paper

FRANK ZAPPA (SCREENWRITER)

DON VAN VLIET (STARRING)

Captain Beefheart vs. The Grunt People!

Ontario, CA: Frank Zappa Enterprises, 1964. Draft script for an unproduced film.

Frank Zappa and Don Van Vliet met in the late 1950s as teenagers, both aspiring musicians with shared interests in R&B and the blues. They collaborated initially as a duo called The Soots and recorded a few songs, one being "The Birth of Captain Beefheart." Zappa says the name comes from a relative of Van Vliet's, a man who "used to piss with the door open when Don's girlfriend walked by and [she'd] make comments about how his whizzer looked just like a beef heart." He used the name as title for a "teen" movie script he'd written in 1964, effectively called

Captain Beefheart vs. the Grunt People. Slated to star were Van Vliet and his mother as themselves, blues legend (and Van Vliet's hero) Howlin' Wolf as Beefheart's father, as well as Grace Slick and several members from Zappa's band Mothers of Invention. The script would be revised by Zappa in 1969, but never produced.

Van Vliet eventually adopted the Captain Beefheart persona and released two singles in 1966 with his Magic Band. Zappa would later produce Beefheart's 1969 masterpiece *Trout Mask Replica*.

\$2250



8

JOHN LENNON AND YOKO ONO Talking About Oz

Vintage audio recording on three quarter inch tape, three minutes and 30 seconds long, of John Lennon and Yoko Ono on Radio Free London in 1971. The couple spends the time advocating on behalf of the founders of Oz magazine, then on trial for obscenity and "conspiracy to corrupt public morals."

Oz was one of the most influential underground magazines of the era, and the trial became something of a cause célèbre among the British left, with Lennon and Ono releasing a benefit single featuring the tracks "God Save Oz" and "Do the Oz" to raise funds for the defense and recording numerous radio spots such as this one to publicize the issue.

In this recording, Lennon and Ono discuss the case

and, after taking some shots at the presiding judge, Lennon sings the Harry Lauder standard "Keep Right on to the End of the Road," with Ono singing the repeated line "Let's not fall asleep." The recording ends with Ono saying "don't fall asleep fellas" and Lennon adding "and girls." This differs of other Radio Free London spots, which typically ended with Lennon signing off by saying "radio free witness," leading us to believe this is a variant recording or an outtake of similar material used for *The Lost Lennon Tapes* radio series.

\$4250



9

JOHN LENNON AND YOKO ONO
This Is Not Here

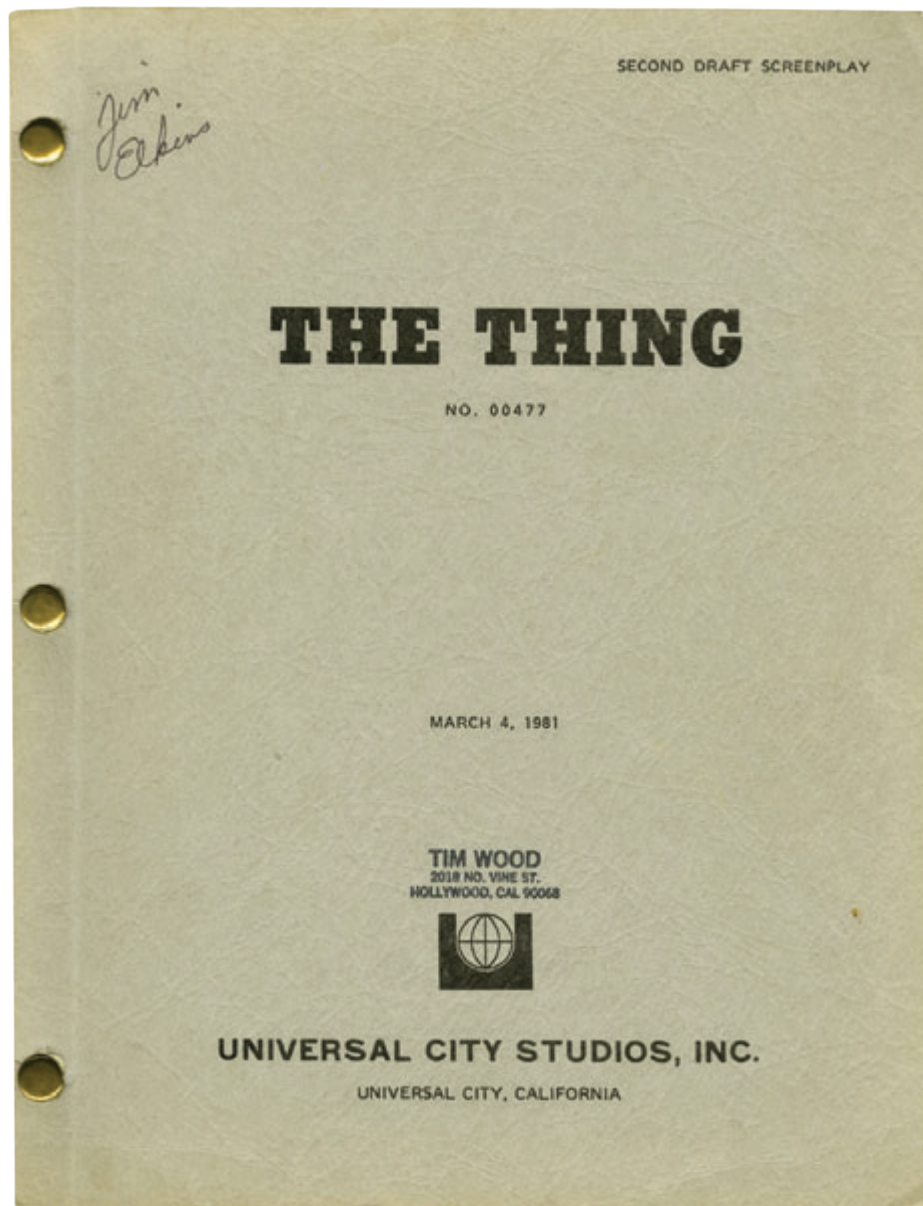
Syracuse, NY: Everson Museum of Art, 1971. Original tabloid sized advertisement for a retrospective exhibition of Ono's work held at the Everson Museum of Art in Syracuse, New York from October 9 - 27, 1971. The exhibition contained new and old work by Ono, as well as contributions by Lennon and other friends of the couple as guest artists.

The catalog features collages of newspaper clippings about Ono, compiled by Lennon and assistant Peter Bendry, as well as small comics and line drawings by Ono. The rear wrapper, which doubles as the exhibition poster, features a sequence where the couple's faces were morphed from one to the other, images that would later be used on the labels for

"Happy Xmas (War is Over)" and "Some Time in New York City."

Twelve pages, 16.5 x 21.75 inches, folded. Fine condition. Blindstamp to the lower right corner of all but the last page reading "Lennon - Ono / Original Gallery Ad / Certified 1970 to 1974," along with the letters "HI" in holograph ink.

\$725



10

JOHN CARPENTER (DIRECTOR)
BILL LANCASTER (SCREENWRITER)
JOHN W. CAMPBELL (STORY WRITER)
KURT RUSSELL, KEITH DAVID, WILFORD BRIMLEY (STARRING)
 The Thing

Universal City, CA: Universal Pictures, 1981. Second draft screenplay for the 1982 film. Based on John W. Campbell's 1938 novella *Who Goes There?* and generally a more faithful adaptation than Howard Hawks and Christian Nyby's 1951 film, *The Thing from Another World*. Working copy belonging to uncredited crew member Jim Elkins, with his name in holograph ink on the front wrapper.

A parasitic extraterrestrial lands on Earth, taking on the forms of its prey and slowly assimilating the members of an American Antarctic outpost until the

outpost itself is destroyed. Shot over the course of three months on both artificially frozen sound stages in Los Angeles and on location in Alaska and British Columbia. Though the film is now considered a cult horror classic, *The Thing* struggled at the box office, opening on the heels of both *E.T. the Extra-Terrestrial* (and offering a take on the first contact scenario that is 180 degrees from Spielberg's family film) and Ridley Scott's *Blade Runner*.

\$1250



11

MIKLOS JANCsó (DIRECTOR)**Így jöttem**

Budapest: Mafilm, 1965. Original Hungarian poster for the 1965 film, released in the US as *My Way Home*.

In the final days of WWII, a 17-year-old boy wanders the countryside. He is captured by Soviet troops, then released, then captured once more. He wears a German uniform for warmth and is imprisoned at a remote barracks, where he strikes up an unlikely friendship with a young Russian soldier. His attempts to return home form the film's landscape, with the director's signature themes on display, including the psychological presence of landscape, the randomness of violence, and the arbitrary nature of power.

22.5 x 16.5 inches. On archival linen, rolled. Fine.

Second Run 24.

\$975



12

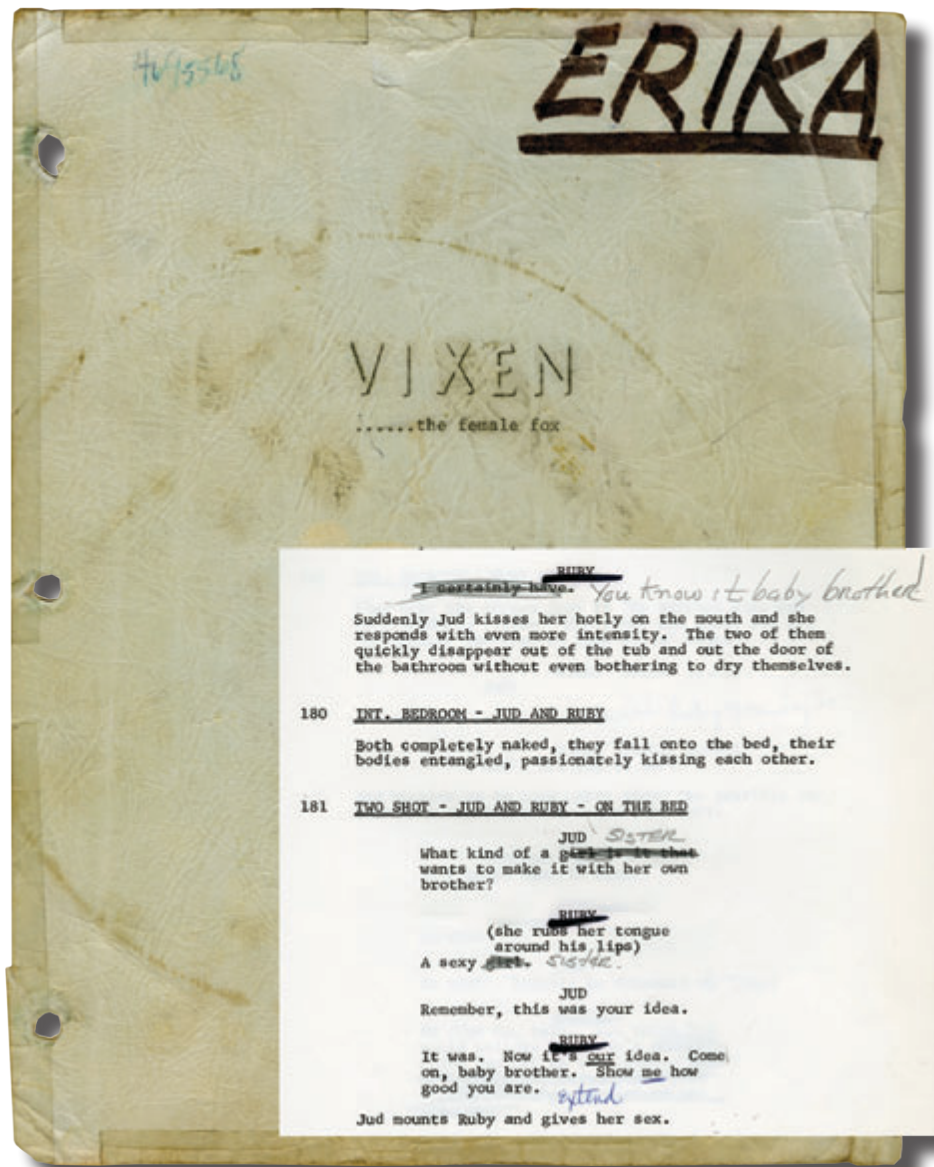
MIKLOS JANCsó (director)**Csend és kiáltás**

Budapest: Mafilm, 1968. Original Hungarian poster for the 1968 film, released in the US as *Silence and Cry*.

The director's followup to *The Red and the White*. In 1919, soldiers of the short-lived Hungarian Red Army are now on the run from relentless secret policemen and patrol units of the nationalist Royal Gendarme. If caught they are executed without mercy. Ex-soldier István Cserzi has fled to the Great Hungarian Plains and has taken refuge on a farm run by two sympathetic women. With the help of the women and a former childhood friend, now a military commandant, István is safely hidden from the prying eyes of the secret police. However, upon discovering that the women helping him are not who they seem, István must make the most difficult decision of his life.

22.5 x 16.5 inches. On archival linen, rolled. Fine.

\$950



13

Vixen's working copy
RUSS MEYER (DIRECTOR)
ERICA GAVIN (STARRING)
Vixen!

Corona, CA: Eve Productions, circa 1968. Actress Erica Gavin's shooting script for her 1968 feature film debut, *Vixen!* (here titled *Vixen!the female fox*), with her annotations throughout. Directed by Russ Meyer, written for the screen by Meyer, Robert Rudelson, and Anthony James Ryan, and starring Gavin, Garth Pillsbury, and Harrison Page. Ms. Gavin's notes and corrections are present on virtually every page in black marker and blue ink, with her name ("Erika") in bold black marker on the front wrapper, which has been separately preserved. Script is complete, with title page showing credits for Meyer and all the screenwriters.

Vixen! was one of Russ Meyer's best, sleaziest, and most commercially successful films, made at pretty much the peak of his independent productions (after *Faster Pussycat! Kill! Kill!* in 1965 and before *Beyond the Valley of the Dolls* in 1970). What is less well known is that this film, by way of Ms. Gavin, marked a breakthrough in the onscreen portrayal of women in terms of sexual aggression, using the then-new platform of late-1960s American independent cinema and the aftermath of the Summer of Love as a canvas.

\$6500



14

RUSS MEYER (DIRECTOR)
Haji, USCHI DIGAR (STARRING)
Supervixens

Circa 1974. Vintage black-and-white single weight still photograph from the set of the 1975 film. Here director Russ Meyer does what he does best, pulling focus as he sets up a shot of a man and a woman having sex in a barn. The only vintage photograph of the iconoclastic Meyer at work we have ever seen or handled.

Made for \$100,000, with a reported gross of \$17 million. Gas station attendant Clint Ramsey, who works at Martin Bormann's Super Service in the desert, finds himself irresistible to a series of women, all of whom have the word "Super" in their given names. This conceit carries through all the way through to Ramsey's wife, the hypersexual, demanding, and jealous SuperAngel, who constantly

harasses him at work but is ultimately drowned, then electrocuted and left to die in a burning house. In the course of events leading to the encounter in the scene pictured in the photo with an Austrian farm girl, SuperSoul, he unsuccessfully resists the advances of SuperLorna, SuperHaji, and SuperCherry. Then things start getting really strange.

8 x 10 inches. Fine. In a lovely museum-quality frame with archival UV glass.

\$1350

THREE PIECES FROM THE ESTATE OF AMOS VOGEL

Amos Vogel (1921-2012) was one of the most influential cineastes in the history of American film exhibition. He is best known for his bestselling book *Film as a Subversive Art* (1974) and as the founder of the New York City avant-garde ciné-club Cinema 16 (1947-1963), where he was the first programmer to present films by Roman Polanski, John Cassavetes, Nagisa Oshima, Jacques Rivette and Alain Resnais as well as early and important screenings by American avant-gardists like Stan Brakhage, Maya Deren, James Broughton, Kenneth Anger, Sidney Peterson, Bruce Conner, Carmen D'Avino and many others. In 1963, together with Richard Roud, he founded the New York Film Festival, and served as its program director until 1968. In 1973, Vogel started the Annenberg Cinematheque at the University of Pennsylvania and was eventually given a Chair for film studies at the Annenberg School for Communication, where he taught and lectured for two decades.

15

ROBERT OSBORN

Charlie Chaplin a' la Vigo's Zero de conduit

1968. Two-color ink drawing of Charlie Chaplin in silhouette, titled *Chaplin a' la Vigo's "Zero de conduit"* by noted radical caricaturist Robert Osborn. The title makes reference to French filmmaker Jean Vigo's 1933 film, *Zéro de conduite*, and the drawing, unpublished, was a gift to Osborn's friend Amos Vogel, inscribed at the bottom left corner, "For Amos / 68."

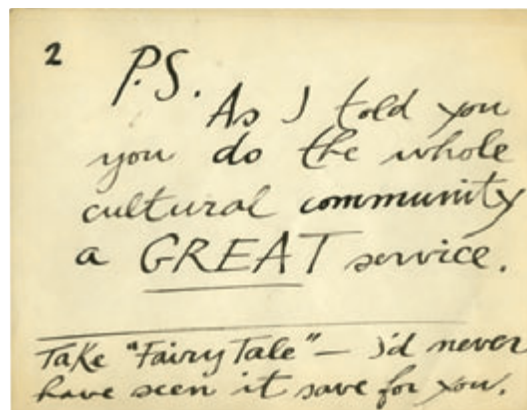
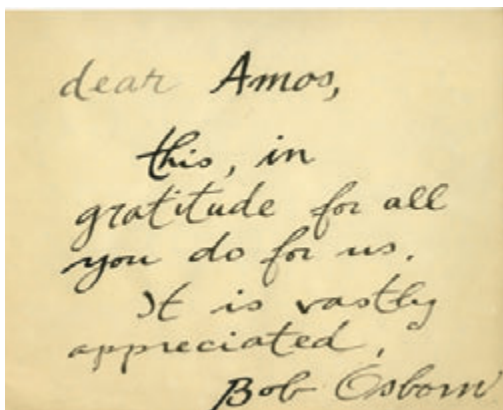
Accompanying the drawing is a 3-page note from Osborn to Vogel, executed in calligraphic style black ink, reading: "dear Amos / this, in gratitude for all you do for us. It is vastly appreciated. / Bob Osborn / 2 / P.S. / As I told you you do the whole cultural community a GREAT service / Take "Fairy Tale" - I'd never have seen it save for you. / Also that good Sue Salter has been VERY helpful.... & cheerful!"

One of Osborn's last great exhibitions was devoted to Chaplin. Reviewing that show in *The New York Times*, art critic John Russell wrote: "Few people have a nimbler, wittier or more versatile way with pen and pencil." *The New York Times* 1994 obituary

for Osborn noted that his "sardonic and often savage drawings in books and magazines have arrested readers with their images of bloated power, violence and death. At the same time, he could be wittily ironic about society's pretensions, spoofing subjects like psychiatry, suburbanites and social climbing." He characterized himself as "a drawer" whose figures "seemed to come right out of my subconscious." Garry Trudeau called him "one of the very few masters of illustrative cartooning." Robert Motherwell wrote that his drawings were "so alive that they seemed to writhe on the page with an uninhibited energy Osborn's art is a call to responsible action." Motherwell compared Osborn's graphic work to that of Daumier, Goya, Saul Steinberg, and Osborn's close friend, the sculptor Alexander Calder.

Chaplin drawing 15 x 11 inches, right edge uncut. Calligraphic letter, 3 sheets, each 8.5 x 11. All items Near Fine.

\$2500



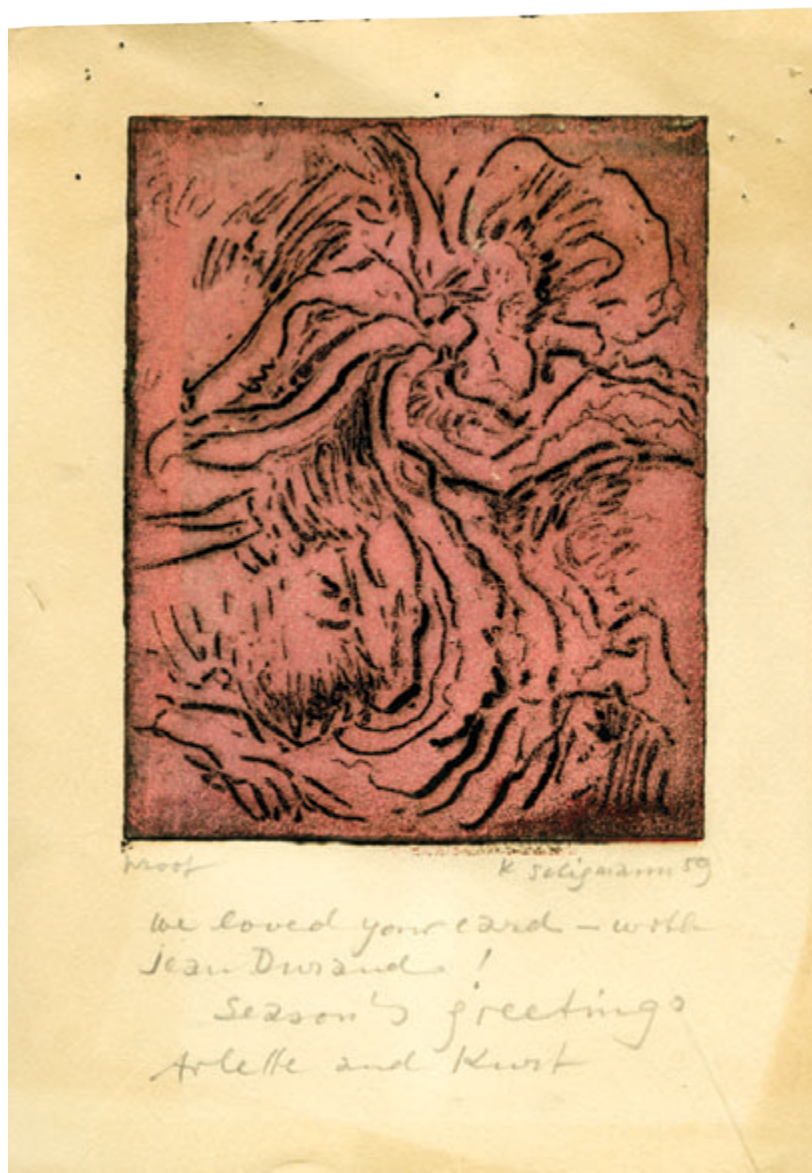
Chaplin à la Vigo's "Zero de Conduit"

Osborn



For Amos

68



16

KURT SELIGMANN (ARTIST)

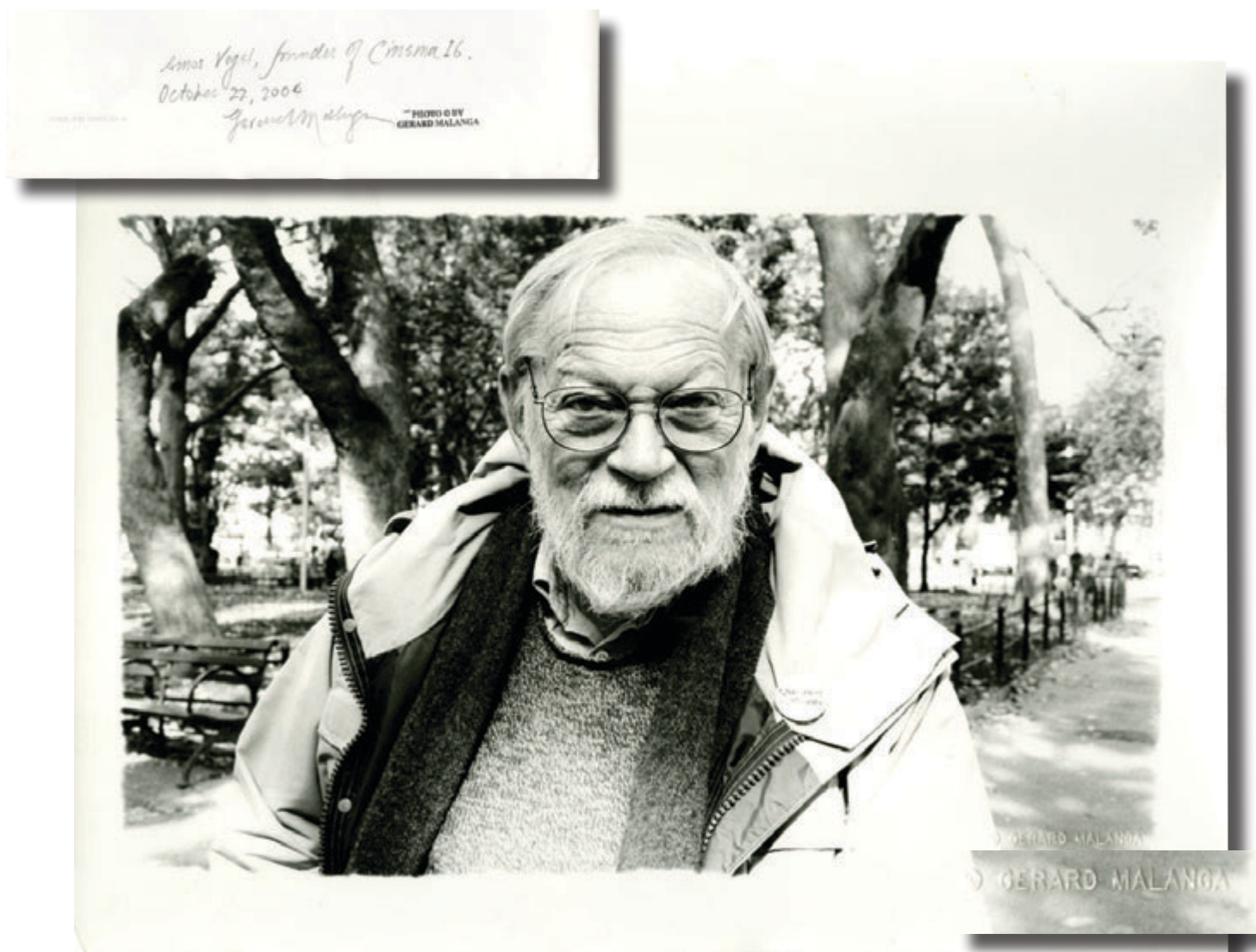
Moor

1959. Hand tinted woodcut engraving by Kurt Seligmann in 1959 as a Christmas card, titled *Moor*, Signed and dated in pencil by Seligmann just below the image, and further inscribed to Amos Vogel: "We loved your card - with Jean Durand! / Season's greetings / Arlette and Kurt."

Kurt Leopold Seligmann (1900-1962) was a Swiss-American surrealist painter and engraver. He was known for his fantastic imagery of medieval troubadours and knights engaged in macabre rituals and inspired partially by the carnival held annually in his native Basel, Switzerland.

8 x 7.25 inches. Several tiny pinholes in the top half of the woodcut, from the years when the card hung in Vogel's home, else Near Fine.

\$1500



17

GERARD MALANGA (PHOTOGRAPHER)**AMOS VOGEL (SUBJECT)**

Photograph of Amos Vogel by Gerard Malanga

2004. Vintage double weight photograph of Amos Vogel, taken by Gerard Malanga and gifted by Malanga to Vogel in 2004. Malanga's trademark name blindstamp is at the bottom right corner of the image, and he has inscribed the verso: "Amos Vogel, founder of Cinema 16 / October 22, 2004 / Gerard Malanga." Below is Malanga's stamped copyright. Included is an autograph letter signed by Malanga to Vogel, dated March 3, 2005, where Malanga says that he is enclosing 3 prints, two for Vogel's children, and that the prints were made before Christmas 2004.

Gerard Malanga is an American poet, photographer, filmmaker, curator, and archivist. He is noted for

his creative presence in Andy Warhol's earliest work, including the development of Warhol's *Screen Tests*, his performances in early Warhol films, his choreography for early performances by the Velvet Underground, and his work as a founding editor of *Interview* magazine. He also made an important series of avant garde films in the late 1960s, and beginning in 1970 he reinvented himself with great success as a photographer, shooting now-legendary portraits of some of the most important artists and creative thinkers of his era.

11 x 14 inches. Near Fine.

\$1250

ARCHIVES

18

MARSHALL EFRON AND ALFA-BETTY OLSEN The Great American Dream Machine, 1971-1972

New York. Circa 1971-1972. An archive of material from the sketch comedy program *The Great American Dream Machine*, including personal film prints, annotated scripts, unrealized proposals, photographs and ephemera. From the estate of Marshall Efron, one of the show's co-creators, who also served as its producer, writer, and host.

Running one season of 22 episodes (initially 90 minutes each, later 60 minutes), from 1971-1972 on PBS by way of the PBS New York affiliate WNET, *The Great American Dream Machine* was the brainchild of producers Jack Willis and Al Perlmutter, and writers Efron and Alfa-Betty Olsen. Together they fashioned a satirical sketch comedy program that also included experimental short films and political commentary, predicting the likes of *Saturday Night Live*, *Fernwood Tonight*, and *SCTV*, while also launching the careers of Albert Brooks, Chevy Chase, Martin Mull (who wrote songs for the series), and Andy Rooney (who performed a short monologue nearly identical to those on *60 Minutes* that would later make him a household name).

In spite of the relatively small audience afforded the show by public television, the show's critical credibility was established almost immediately, winning an Emmy in the process. This was followed by a word-of-mouth growth in popularity among discerning viewers, and the show's inclusion in the 1974 cult comedy film, *The Groove Tube*.

A fire at WNET destroyed the majority of the program's original broadcast prints and master tapes, and the series has never been available in a commercially viewable format.

Included in the archive are:

Numerous corrected typescripts by Marshall Efron and co-author Alfa-Betty Olsen, with their annotations throughout. Highlights includes scripts for sketches "Lemon Cream Pie" and "How to Write Your Own Famous Last Words."

Eleven proposals for unproduced segments of the program.

Six 16mm film reels in canisters with labels, and two Sony U-matic videocassette tapes in original labeled plastic containers.

Eight photographs (8 x 10 inches) featuring Efron, with photo credits stamped on the verso of each. Three photographs (8 x 10 inches, 4 x 5 inches) of Efron taken by Paula Lippman, with her pencil notations on the versos; 2 photo stills (8 x 10) of Efron taken by Michael Dobo, with his ink notations on the versos; 2 promotional stills from PBS of Efron on the set (a junkyard) of *The GADM*; 1 still of Efron and *The GADM* design (created by Elinor Bunin, with her name and 1971 date below the design).

Two issues of *Newsweek*, one issue of *New York* magazine, one newspaper article, and one issue of *Image*, all featuring reviews and commentary on the program.

Press Releases (1970-1972) - approximately 100 photographically reproduced leaves from the PBS archive; *Dream Machine* stationery and *Dream Machine* travel receipts, and budget for Marshall Efron's "Auto Graveyard" sketch. Also discussed in detail are compilation episodes consisting of skits culled from the original episodes, which aired on PBS in the US and the BBC in the UK. Despite the fact that these are photocopies, it is easy to imagine that the original documentation is either lost or heretofore unavailable for reference.

Complete details available on request.

\$12,500

ARCHIVES



pbs PROGRAM

NOTICE TO READERS
The material reproduced in this program is copyrighted by the UNIVERSITY OF MARYLAND.

The following program of "The Transit Wednesday"

Program Content:

- Washington to be a regular advertisement
- Chicago guides an inf touching on s
- "Out to encounter as Renee Taylor Ardell Sheri groom's fati
- "Dress and Linda L success, w the aspirat "True Story"
- Actor "The Great on "Factor
- And lar Ameri with the
- "Compu
- Nina Simone will be interv and other songs.
- Freshmen Congressman Ronald Dellums will talk about his special problem of being a black first-term legislator.
- David Swanston, Media Coordinator

December 23, 1970

Marshall is wearing a terry cloth bathrobe, has a reflector under his chin and is sitting in front of a sun lamp.

Figures from DRUG TOPICS PUBLICATION RE CONSUMER RESEARCH MAGAZINE

1990

- 1) \$57 million 860 thousand Sun tan Lotions & oils
- 2) \$26 million 180 thousand tanning beds
- 3) \$2 1/2 million men's Bronzers - wash off with soap (pot. oil like make up) (Arms - ish, lower, tanned, tanned, all skin)
- 4) Market for cars 44-5 million Sun lamps

Everyone wants to be darker. Everyone wants to have a more beautiful tan. It tells the world that we are affluent, at our ease, refreshed, relaxed -- well-seasoned. You wear your status as you wear your skin. Matter of fact, your status is your skin -- the darker the better. It gives you that wholesome healthy look and covers blemishes and pimples. Puts a whole new complexion on things. Some enchanted evening, when you enter a room, crowded with strangers, have the look that where you've been is better than where you are. If at times you wish to wear another face, but can't, you can always wear another shade of skin.

We spend \$ _____ every year in order to Tan not burn. To darken our aspect and get a deeper brown. Even in the winter, "Come on Down." And also we spend \$ _____ a year on products to tan you in the confines of your own room and fake it. We even spend \$ _____ on sun lamps every year.

Excuse me a moment. I have a telephone call I just realized I'd better make. (Dials)

Hello, Dr. McGivney. Forgive me. I'm sorry I call you so late but I was darkening my face for a special blind date and it hurts a

**WILLIAM F. VAN WERT (AUTHOR, RESEARCH)
ALAIN ROBBE-GRILLET, CHRIS MARKER, JEAN CAYROL, HENRI COLPI (CONTRIBUTORS)
AGNES VARDA, ALAIN RESNAIS (SUBJECTS)**
Research archive for *The Theory and Practice of the Ciné-Roman*

Bloomington, IN. Circa 1974. Archive of research materials used by William F. Van Wert in preparing his dissertation *The Theory and Practice of the Ciné-Roman* (Arno Press, 1978). Included are responses to a questionnaire and an album of film stills.

Focusing on the filmmakers of the Rive Gauche movement, which slightly preceded the French New Wave and ran parallel through the 1960s, Van Wert wanted to explore the literary influence on the works of the movement's principle filmmakers, an aspect he felt separated them from their *Cahiers* counterparts. He sent the directors a twenty-question survey, to which he received four amicable responses from Alain Robbe-Grillet, Chris Marker, Henri Colpi, and Jean Cayrol.

Alain Robbe-Grillet provides a generous response directly on the questionnaire, with his comments in blue and red holograph ink throughout. He describes his reactions to contemporary filmmakers, how Godard's works were influential but the work of Truffaut and Chabrol were absolutely not, and numerically ranking the importance of each aspect of filmmaking, such as the editing, soundtrack, and directing actors, and signs his form, "bien cordialement / Robbe-Grillet" at the top right corner of the first leaf.

Chris Marker responds with a single leaf typed letter signed, very politely denying the existence of the Rive Gauche and dismissing the very thesis of Van Wert's dissertation, expressing regret that an undertaking as serious as this is devoted to something that does not exist. Interestingly, Marker dropped out of public view in the following decades, and autograph and manuscript material is very scarce as a result.

Jean Cayrol responds with a two-leaf typed letter signed. Cayrol, who collaborated with Alain Rensais

on *Night and Fog* (1955) and *Muriel* (1963), invites Van Wert to tape a conversation in Paris because of an expressed difficulty in easily articulating his ideas in writing.

Henri Colpi responds with a four leaf, six page autograph letter signed on his printed stationery (some leaves recto and verso, some recto only). Colpi was the director of the 1961 Palme d'Or winning *Une aussi longue absence*, and writes the most thorough response, addressing each of Van Wert's questions in detail.

Included are 142 original 4 x 6 inch vernacular photographs taken during screenings held by Van Wert using prints obtained from Grove, New Yorker Films, and others. The photos were ostensibly used as visual references by Van Wert while researching the films referenced in his book. Included are photographs from three films: *L'Immortelle* (Robbe-Grillet, 1963), *L'Opera mouffe* (Agnes Varda, 1958), and *Night and Fog* (Resnais, 1955).

Letters 8.5 x 11 inches to 8.5 x 11.5 inches. Very Good overall, housed in a supplied binder. Photographs Fine, housed in the photo binder used by Van Wert, binder Very Good plus with minor chipping and light soiling.

Also included as reference are Van Wert's books *The Theory and Practice of the Ciné-Roman*, First Edition, Near Fine with minor rubbing, and a later printing of *The Film Career of Alain Robbe-Grillet*, Very Good in wrappers.

Criterion Collection 238. Redemption Films 39. Vogel, pp. 81, 218, 280.

\$4000



Alain Robbe-Grillet
18 Bd. Ma:Col
92 Nanterre

Questionnaire

bien cordialement
Robb

- 1) Définissez ce qu'est, d'après vous, le ciné-roman? *un roman filmé*
- 2) Quels sont ceux de vos films que vous considérez comme ciné-romans et ceux qui ne le sont pas? Pourquoi? *pas de réponse*
- 3) Pourquoi ne pas parler de ciné-poèmes au lieu de ciné-romans?
- 4) Décrivez brièvement l'influence que chacune des perceptions a eu éventuellement sur vous (à part vous-même Colpi; Varda; Marker; Gatti; Cayrol; Duras; Robbe-Grillet; *aucune influence*)
- 5) Qu'est-ce que, d'après vous, *Le Jete*, *Je t'aime le Paris N'existe pas* ont en commun? *je ne sais pas*
- 6) Quelle influence spécifique le surréalisme a-t-il eu? Et en particulier de Breton? Artaud? Dalac? Vigo? C
- 7) Quelle a été l'influence du nouveau roman sur les films? Et sur les techniques? En particulier l'œuvre de Robbe-Grillet? Duras? Cayrol? Buto? Simon? Ricard? Beckett? Vian? Sarrute? Semprun? Sternberg?
- 8) Que pensez-vous que vos films ont apporté aux nouveaux espaces/temps (en termes de technique aussi bien que dans le cinéma)?
- 9) Classez (en leur accordant un numéro si vous voulez leur importance les phases suivantes du tournage)
 - 1 - la préparation du scénario
 - 2 - les prises de vue
 - 3 - la direction des artistes
 - 4 - la bande sonore (y compris choix et fonction)
 - 5 - le montage final
 - 6 - la distribution
- 10) Comment envisagez-vous le rôle de la musique (et l'emploi du contrepoint) dans vos films? *pas de réponse*
- 11) Si vous aviez à classer arbitrairement en fonction que vous leur donnez, les thèmes suivants, comment les classeriez-vous?
 - la guerre
 - le couple
 - le temps (mémoire, oubli, rêve, etc.)
 - l'érotisme
 - l'art
 - l'ennui
 - la politique
- 12) Pensez-vous que le tournage de *Loin du Vietnam* de mai 1968 ont changé votre conception du rôle de son rôle politique? **NON**



389
20/01/74

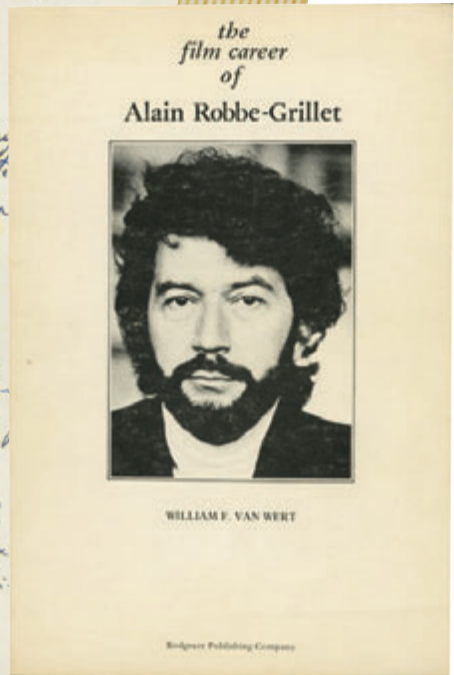
Cher Monsieur,

J'espère, en réponse à votre attente, surtout que cela vous aidera votre travail.

Bonne continuation.

Votre
Robb

P.S. - 1. J'ai changé l'adresse, et vous m'a joint avec retard.
2. J'espère de trouver, chez producteurs, les textes de "Homme comme Ulysse" et de "Mona" (celui visque le marquis).



20

DON SNYDER (DIRECTOR)

JOHN CALE, ANGUS MACLISE, RALPH METZNER (CONTRIBUTORS)

Spectro-Mach 1 manuscript archive

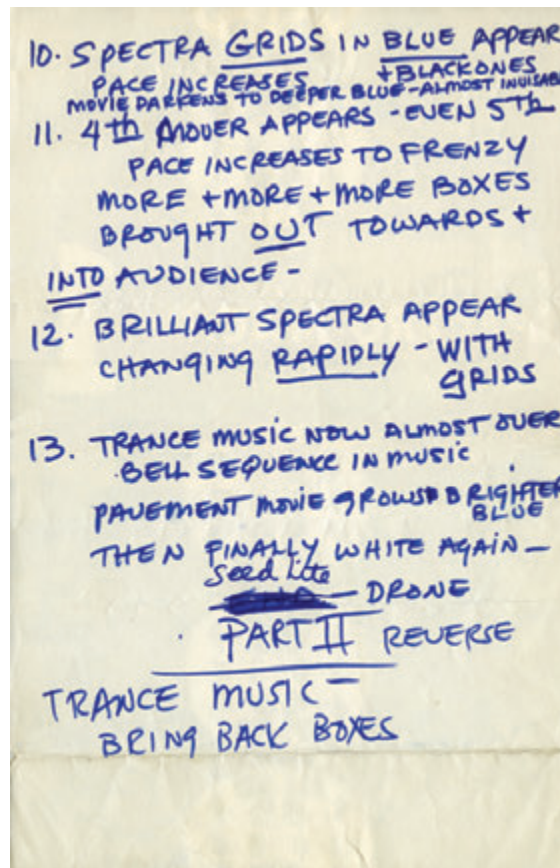
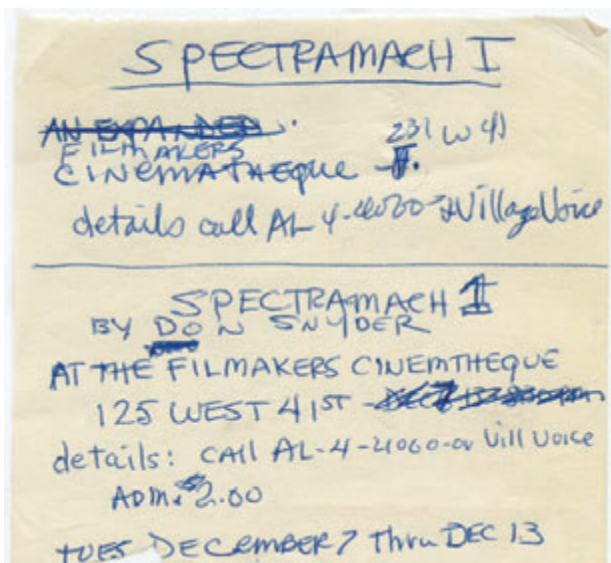
New York: Filmmakers' Cinematheque, 1965. Archive of working material from Don Snyder's multi-media presentation, *Spectro-Mach 1*. Included are 2 posters annotated consecutively in the course of preparation for the production, along with extensive manuscript notations, diagrams, and charts. Instructions include visual and aural cues for projectionists and musicians, detailed instructions for presentation sequence (numbered 1 to 13 across the versos of the two posters), random project development notations, and a handwritten note with event information. Also included are 4 original finished posters for the event, in two variants.


Spectro-Mach 1 was a largely undocumented collaborative multimedia performance developed by Don Snyder, featuring poet and musician Angus MacLise, Ralph Metzner, co-author of *The Psychedelic Experience*, and John Cale. Inspired by the psychedelic environments of Gerd Stern and Michael Callahan's *USCO*, Snyder incorporated minimalist music, similar to MacLise and Cale's work with Theatre of Eternal Music, with hypnotic visuals and repetitive actions. This work proved influential on Andy Warhol's *Up-Tight*, which premiered at the Filmmakers' Cinematheque two months later.

Snyder was a prolific and highly influential photographer. His most famous collection of photographs, *Aquarian Odyssey* (Liveright, 1979), chronicles utopian communities in New York, New England, and San Francisco in the 1960s and the personalities that fueled them, but it narrowly represents his career, which was furiously active and varied since his start in the late 50s. He was also a master printer, and struck photographs for Eugene Smith, Diane Arbus, and Gerard Malanga.

Posters vary between 8.5 x 11 inches and 9 x 14.5 inches, letterpress, folded. Typescripts 8.5 x 11 inches, folded. Manuscript cue charts 8.5 x 11 inches. Event information sheet 4 x 4 inches. All material Very Good to Near Fine.

\$7500





FILM MAKERS'
CINEMA THEQUE
pre sents

SPECTRO-MACH

by DON SNYDER

ANGUS MACLISE
RALPH METZNER
ALLEN NEFF
DIANE REBUFFO

1

12·7·65 · 12·12·65
8:00
125 W. 41 ST.
res. 564-3818

21

ELLEN STEWART

La Mama ETC Poster Archive, 1975-1976

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

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

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

promoted by Stewart and her company during the furiously productive 1975 and 1976 seasons.

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

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

\$1250



INTRODUCTION

There is a story told about Fredric Brown that is probably apocryphal, but I'm going to retell it anyway.

Brown was setting a paperback novel on a linotype machine, reading it as he clicked the keys, and he was appalled by the poor quality of the writing in this novel that had been accepted for publication.

"Hell," he thought, "I can write a better novel than this one."

When he finished the job, he stayed at the linotype, wrote his own novel, pulled proofs, and sent them out to a publisher. The book was already set into type, and it was purchased and published straight from the print shop without any editing. (If you don't believe this story, or if you can prove it isn't true, don't write and tell me about it. On this particular story I have a closed mind, and I prefer to believe and cherish it.)

I did not know Fredric Brown personally, but because of his prolific output in science fiction, detective fiction, and off-beat novels, I knew his work well, and soon became one of his most avid fans. For those of us who bought pulp magazines and paperback novels by the author's name, instead of buying them by the titles or the lurid, and often misleading covers, Brown had the same name recognition as Max Brand (Frederick Faust), Jim Thompson, Bernard Kendrick, Raul Whitfield, Cornell Woolrich, or William Campbell Gault. Any

Willeford--2

time I saw a magazine with one or more of these names on the cover I snatched it up immediately. After all, if you were only paying a dime for Dime Detective Magazine, one story by Brown or Woolrich was certainly worth the investment.

Brown, of course, wrote in all of the pulp genres, except for flying stories about World War One aces. Air Trails and Flying Aces, so popular in the 1930s, were dying out in favor of the mysteries and science fiction when Brown began writing in earnest for the pulps. And when the paperback revolution began in the late 1940s, he wrote some remarkable novels--Here Comes a Candle, What Mad Universe, The Deep End, and a rack of others. When I saw a new Brown paperback ~~on the rack~~, I grabbed it. I knew I would not be cheated out of my two-bits, or thirty-five cents, that I would meet an interesting off-beat protagonist, and, best of all, I would be entertained and invariably surprised.

A few years later, in 1964, when I worked for a few months as an associate editor at Alfred Hitchcock's Mystery Magazine (the magazine was still in Riviera Beach, Florida, then), I read about 55 mystery stories a day. About three stories a day came in from agents (agents still marketed short stories then), and the rest came in over the transom. I soon realized how difficult it was to surprise a constant reader or a mystery fan. At least half of the stories we received daily were concerned with a wife killing her husband for the insurance, or vice-versa. This popular theme they tell us a great deal about America, but when only one insurance-murder story could be used in each issue (we av-

22

CHARLES WILLEFORD (INTRODUCTION) FREDRIC BROWN (AUTHOR)

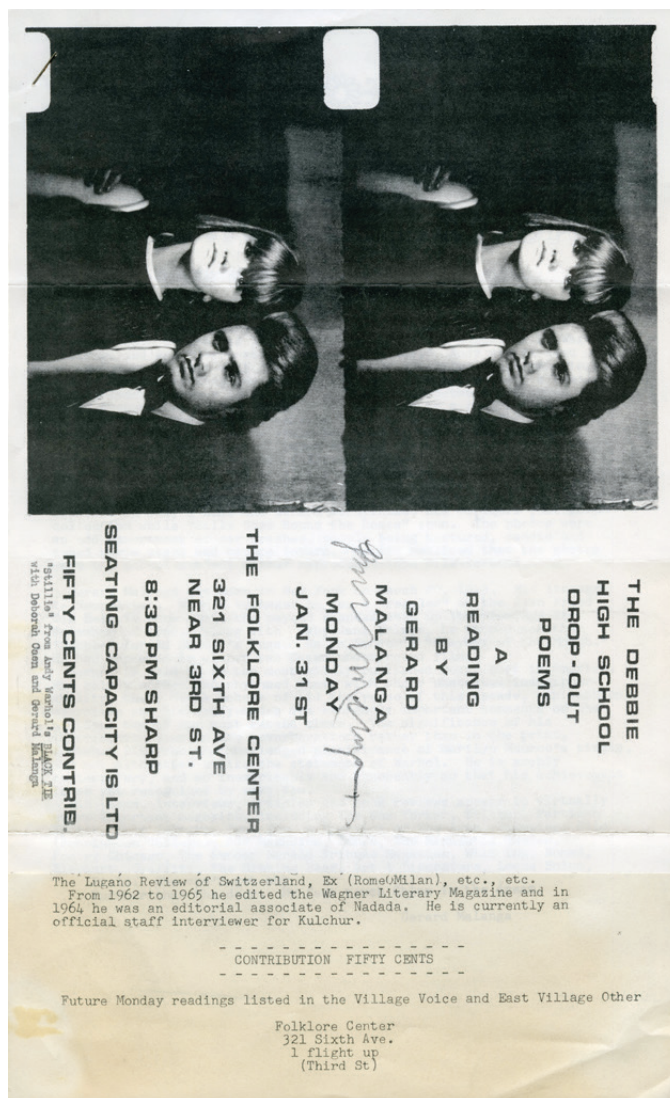
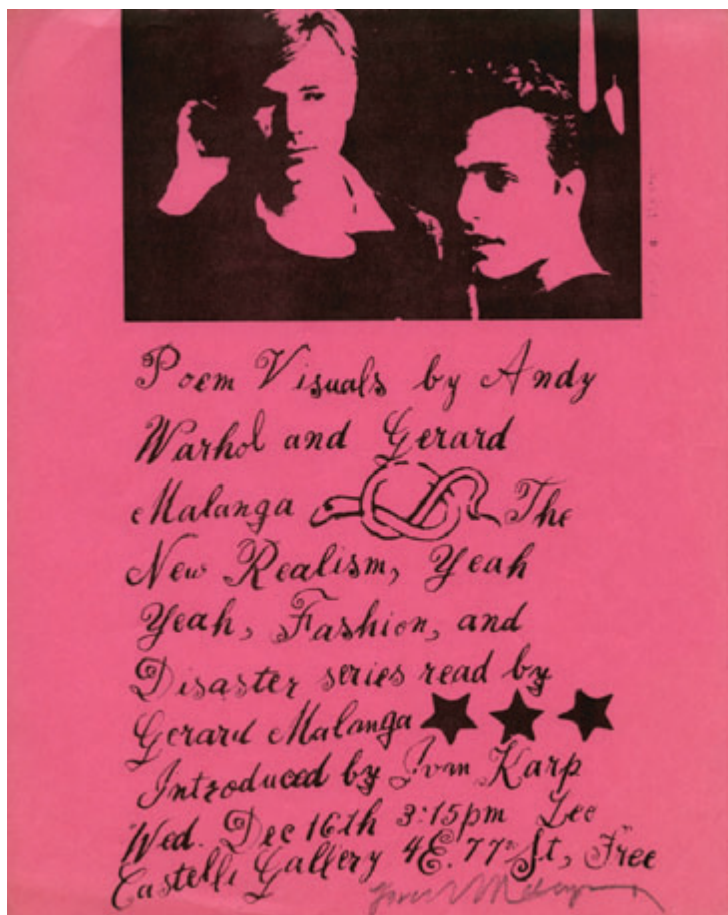
Original typescript for Willeford's introduction to Sex Life on Planet Mars

Circa 1986. Original draft typescript by Charles Willeford, with numerous holograph corrections and changes by Willeford, for his introductory essay to *Sex Life on Planet Mars*, a collection of Fredric Brown stories published as a limited edition by Dennis McMillan.

Also included are numerous invoices for Dennis McMillan regarding the publication of the book, as well as copies of shipping manifests for the book to subscribers, generally about Near Fine.

Four pages, rectos only. Toning from a paper clip to the first and last leaf, else Fine.

\$600



23

ANDY WARHOL (DESIGNER)
GERARD MALANGA (POEMS, READINGS)

Two flyers for Gerard Malanga readings with visuals by Andy Warhol

New York, 1964-1966. Two flyers from mid-1960s Gerard Malanga poetry readings, the first with visuals by Andy Warhol, held in New York City: "The New Realism, Yeah Yeah, Fashion and Disaster" (1964), and "The Debbie High School Drop-Out Poems" (1966). Both flyers signed by Malanga in pencil.

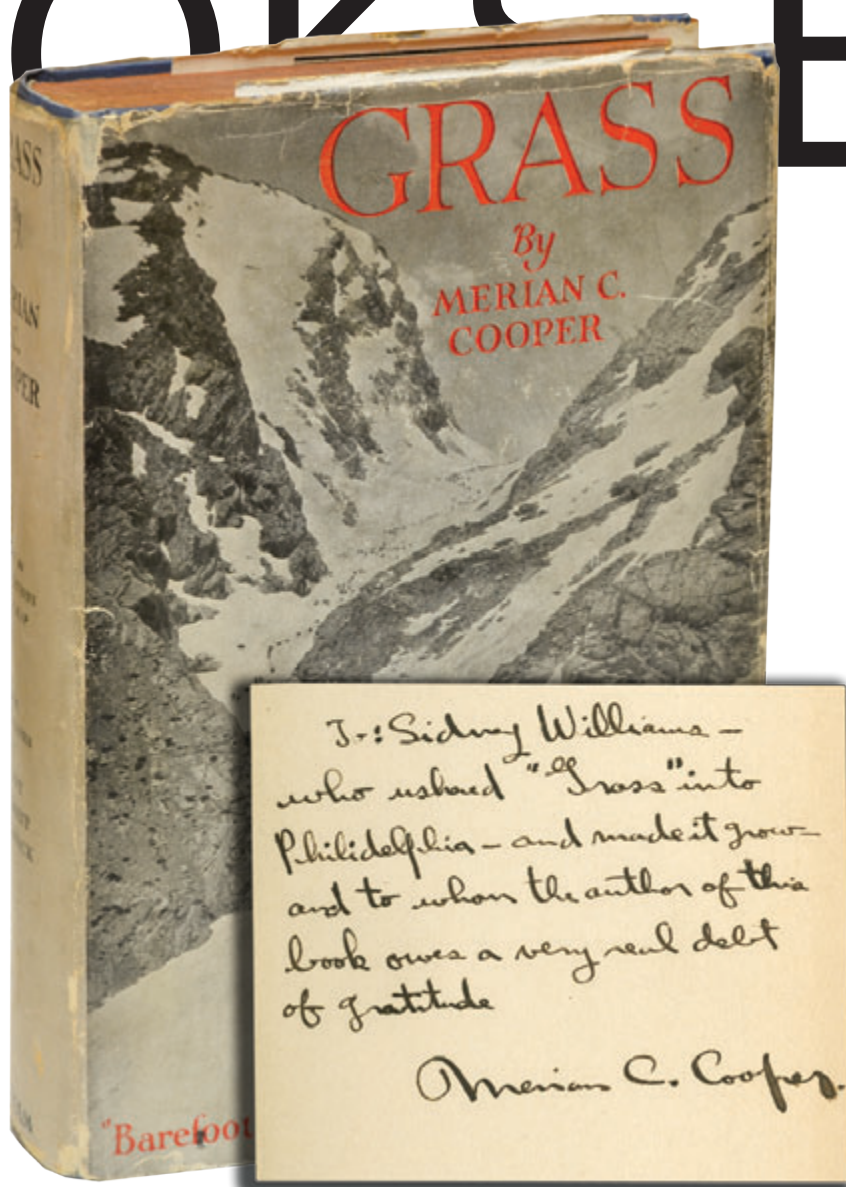
A period when Malanga, a prolific poet in the mid-1960s, was collaborating regularly with Warhol while pursuing his own art. Malanga went to work for Andy Warhol in 1963 to help Warhol produce screen prints. Over the next seven years he became one of the most prominent Warhol collaborators. He danced on stage at the Velvet Underground's

Exploding Plastic Inevitable shows, appeared in numerous films, including the landmarks *Kiss* (1963), *Vinyl* (1965), and *Chelsea Girls* (1966), and helped found *Interview* magazine.

Both flyers 8.5 x 11 inches, each Very Good or better. "The Debbie High School Drop-Out Poems" is stapled to a two-page mimeograph flyer from the reading as issued, tri-fold, 8.5 x 14 inches.

\$675

BOOKS BOO



24

MERIAN C. COOPER
Grass

New York: G.P. Putnam's Sons, 1925. First Edition. Inscribed by the author: "To: Sidney Williams - who ushered 'Grass' into Philadelphia / and made it grow / and to whom the author of this book owes a very real debt of gratitude / Merian C. Cooper." Basis for the subsequent silent documentary film, released the same year. Scarce to find in jacket or inscribed.

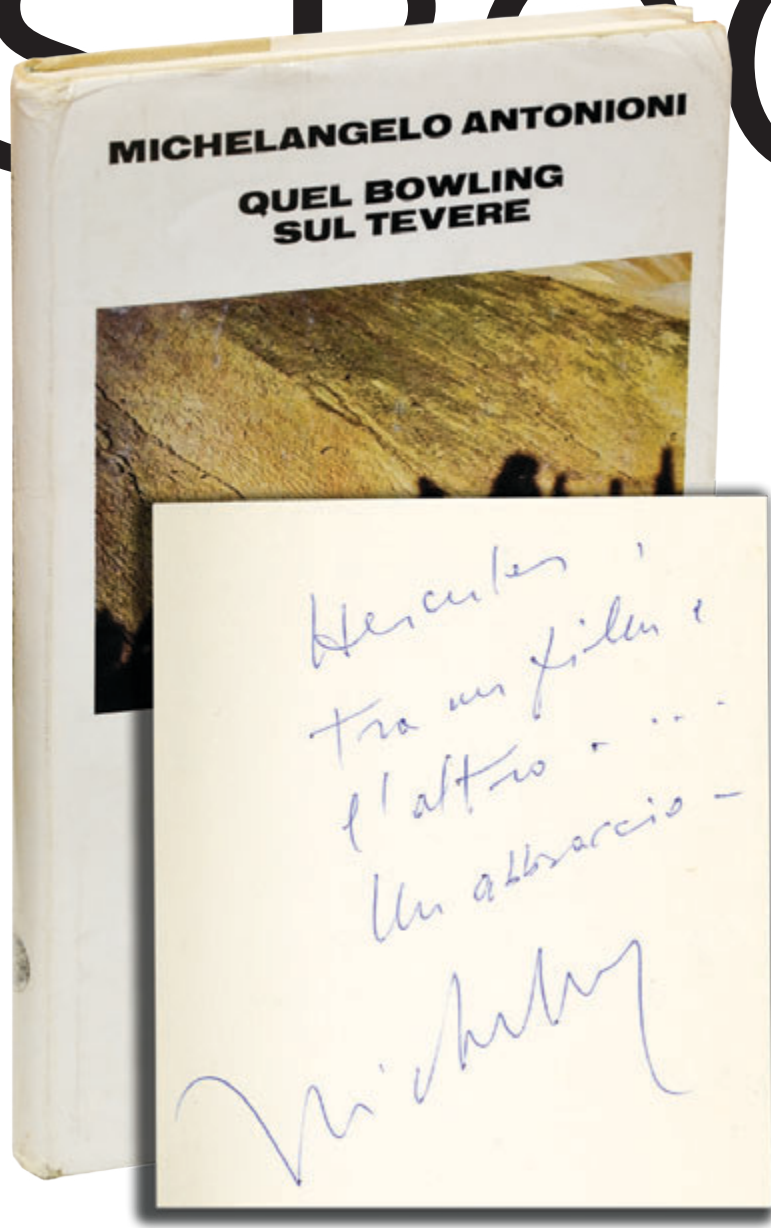
Cooper and photographer Ernest Schoedsack accompanied the Bakhityari, a tribe of 50,000 nomads on their hazardous annual journey to bring their herds to pasture. The two collaborated on a number of silent documentaries before jointly writing, producing, and directing *King Kong* in 1933 (Cooper, a pilot who served with distinction in both World Wars, appears toward the end of *King Kong* as the Flight Commander).

With the immediate success of *King Kong*, Cooper became a Vice President of RKO Pictures. He went on to produce many notable films, as well as the first Cinerama presentation. In 1952 he was awarded a special Academy Award for lifetime achievement.

Very Good plus in a Very Good dust jacket. Spine slightly toned, and a couple of faint smudges to the boards. Jacket spine and folds toned, a few faint dampstains, and tiny chips and tears (several cello-tape repairs on the verso).

\$3750

OKS BOOK



25

MICHELANGELO ANTONIONI Que Bowling Sul Tevere

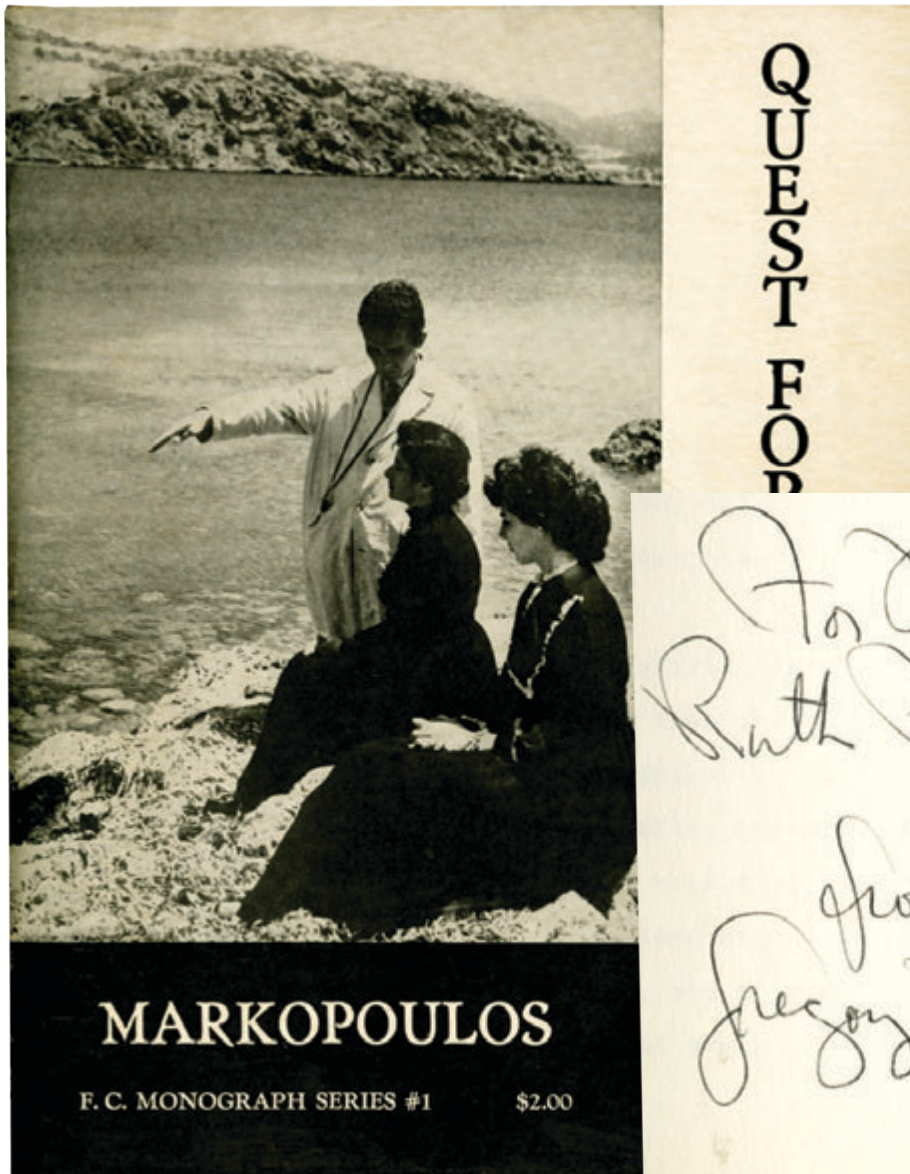
Torino: Einaudi, 1983. First Edition, preceding the American edition, released as *That Bowling Alley on the Tiber*, by two years. Inscribed by Antonioni on the front endpaper: "Hercules / Tra un film l'altro... un abbraccio [Between a film and each other...a hug] / Michelangelo Antonioni." The only inscribed copy we have ever seen.

A collection of short works by the great director, all oblique sketches for imagined but as-yet unmade films. Four of the sketches were later adapted for the director's final feature film, *Beyond the Clouds* (1995). A framing story features John Malkovich as a director contemplating ideas for his next feature, which leads to each section.

Sadly, Antonioni suffered a stroke before the end of shooting, and the film was completed by director Wim Wenders, who also contributed to the screenplay.

Very Good plus in a Very Good dust jacket. Jacket is bright, with some creasing at the extremities. Text in Italian.

\$475



To Ruth
Ruth Ford,

from
Gregory Markopoulos

26

Inscribed to Ruth Ford
GREGORY J. MARKOPOULOS
Quest for Serenity: Journal of a Filmmaker

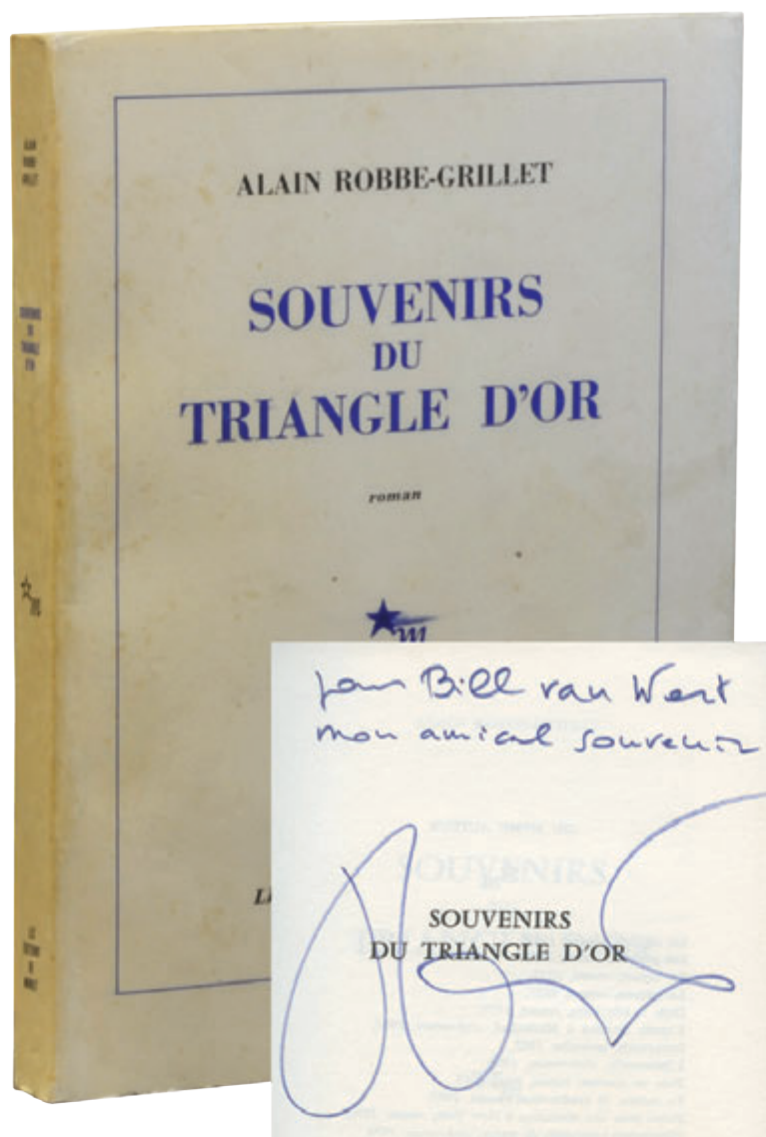
New York: Film-makers' Cinematheque, 1966. First Edition. One of 1000 copies (this being No. 93). Inscribed by author Markopoulos to actress and model Ruth Ford.

Based on a novel by Elias Venezis, *Serenity* was conceived as a 35mm feature about the Greek immigrant experience. Markopolous began shooting in 1958, in four languages, under severe conditions, and often only being allowed one take for scenes. A draft was edited in Rome before the film's producers entangled Markopoulos in an exhaustive legal battle. An abbreviated version premiered in 1961 at the Spoleto Festival in Italy, but the project was abandoned by Markopoulos shortly thereafter.

Ruth Ford was an American stage and film actress, sister to the bohemian surrealist Charles Henri Ford. She began her career as a model, and was a member of Orson Welles' Mercury Theatre. With Welles' help she went on to become a great actress and New York figurehead.

Very Good in saddle-stitched paper wrappers lightly rubbed with minimal soiling, top right corner creased.

\$850



27

Inscribed to William Van Wert
ALAIN ROBBE-GRILLET
 Souvenirs du Triangle d'Or

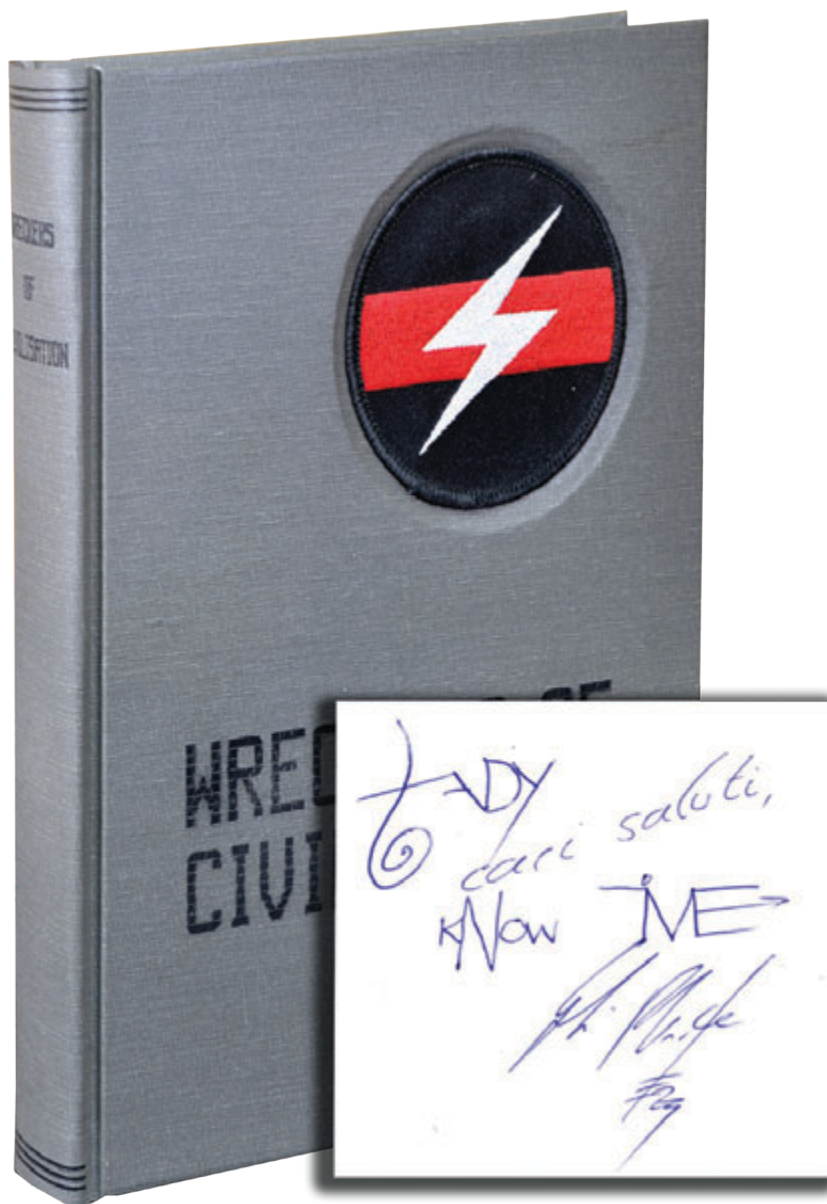
Paris: Les Éditions de Minuit, 1978. First Edition. Inscribed in blue ink to novelist and film theorist William F. Van Wert: "pour Bill Van Wert / mon amical souvenir / Robbe-Grillet." The star of the Minuit logo on the front panel is hand-colored in the same ink, presumably by Robbe-Grillet. Text in French. Van Wert corresponded with Robbe-Grillet during his dissertation *The Theory and Practice of the Ciné-Roman* (Arno Press, 1978).

After the Nouveau Roman movement dissolved, its most prominent author and theorist, Alain Robbe-Grillet, experimented further with the novel's structure, incorporating his experience as a filmmaker, and by the late 1970s was making

intertextual collage novels integrating works he completed in collaboration with artists such as René Magritte, Jasper Johns, and Irina Ionesco. *Souvenirs du Triangle d'Or* was later translated by J. A. Underwood and published by Grove Press in 1984 as *Recollections of the Golden Triangle*.

Very Good plus in wrappers. Wrappers very lightly soiled, light foxing at the spine, rear panel scuffed with a single corner crease, slight spine lean.

\$750



28

Signed by Genesis P-Orridge

SIMON FORD

Wreckers of Civilisation: The Story of COUM Transmissions and Throbbing Gristle

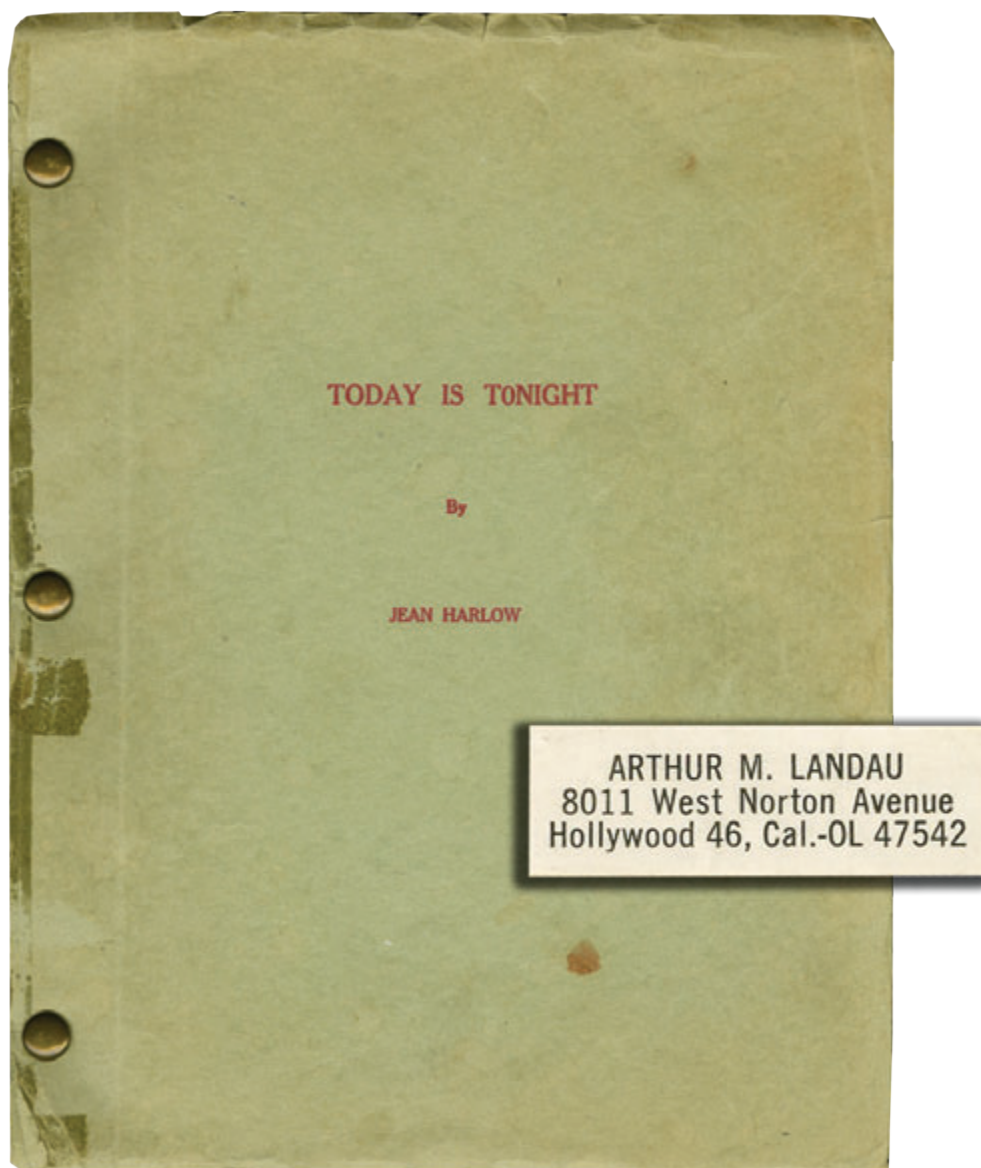
London: Black Dog Publishing, 1999. First Edition, originally issued as a trade softcover original. This copy rebound by Wiering Books in gray cloth with black titles and rule and an original Throbbing Gristle thunderbolt patch inset onto the front board. Inscribed by Throbbing Gristle frontman and COUM founder Genesis P-Orridge on the second blank: "To Andy / cari salutì, KNOW TIME / Genesis P-Orridge." Foreword by Jon Savage.

An in-depth exegesis of COUM/TG's boundary pushing work through the band's first breakup in 1981, including a complete discography and chronology of performances and exhibitions.

Genesis P-Orridge (nee Neil Megson) founded COUM Transmissions, an influential and controversial performance art group. Working with such experimental artists as William Burroughs and the FLUXUS collective, they created shocking and confrontational exhibitions and happenings. In 1976, P-Orridge, along with COUM members Cosey Fanni Tutti and Peter "Sleazy" Christopherson, formed the pioneering industrial band Throbbing Gristle, continuing the group's experiments with noise and found sounds, influencing countless acts to follow.

Small bindery label to the rear pastedown. Near Fine overall.

\$950



29

Copy belonging to the agent who discovered Harlow

JEAN HARLOW (AUTHOR)

ARTHUR LANDAU (INTRODUCTION)

Today is Tonight

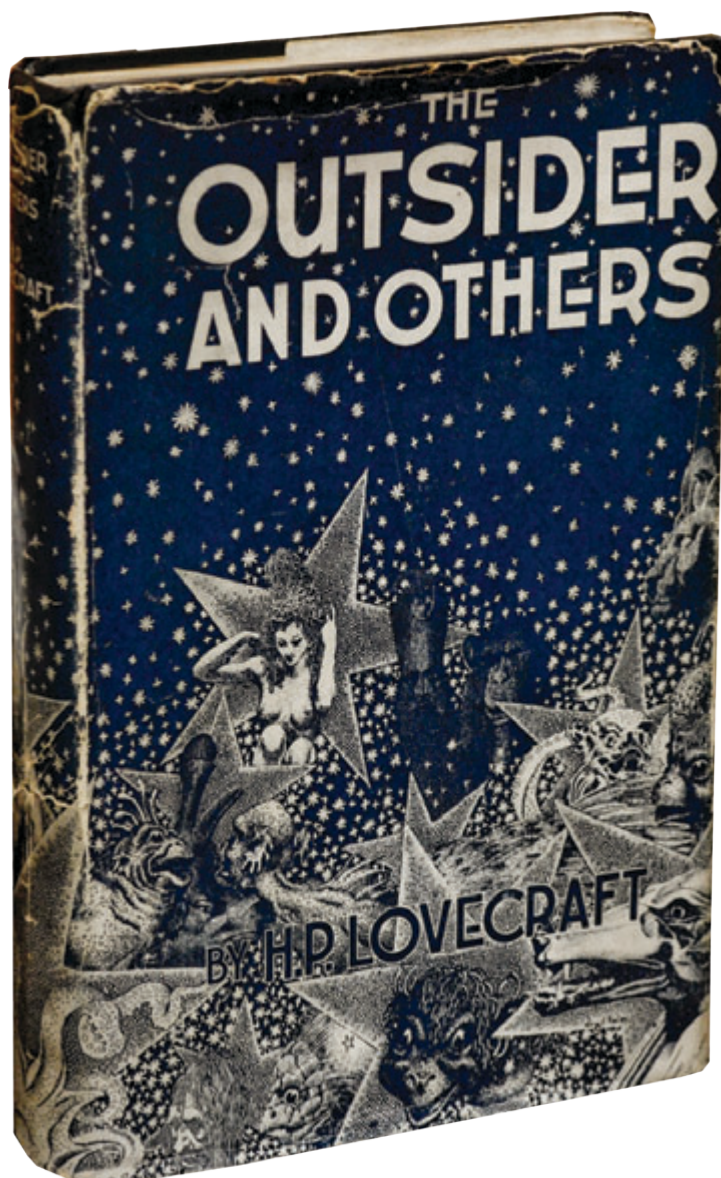
Circa mid-1930s. Original manuscript for the novel *Today is Tonight*, written by actress Jean Harlow. Copy belonging to Harlow's close friend and the agent responsible for her discovery in Hollywood, Arthur Landau, with his address label on the dedication page.

A "Roaring Twenties" story that follows the opulent lives of a couple in the Hollywood jet-set as they are forced to deal with a difficult accident and the collapse of the stock market. Though Harlow wrote *Today is Tonight* at age 23 while on a salary strike from MGM, it would not be published until 1965, 28 years after her death. When it finally was published,

Arthur Landau wrote its introduction. The book itself is now out of print and copies are uncommon.

Pale green wrappers, with credit for writer Jean Harlow. Title page present, with credits for writer Jean Harlow. 288 leaves, mimeograph on onionskin stock. Pages Near Fine, wrapper Very Good plus bound with three gold brads.

\$1850



30

H.P. LOVECRAFT The Outsider and Others

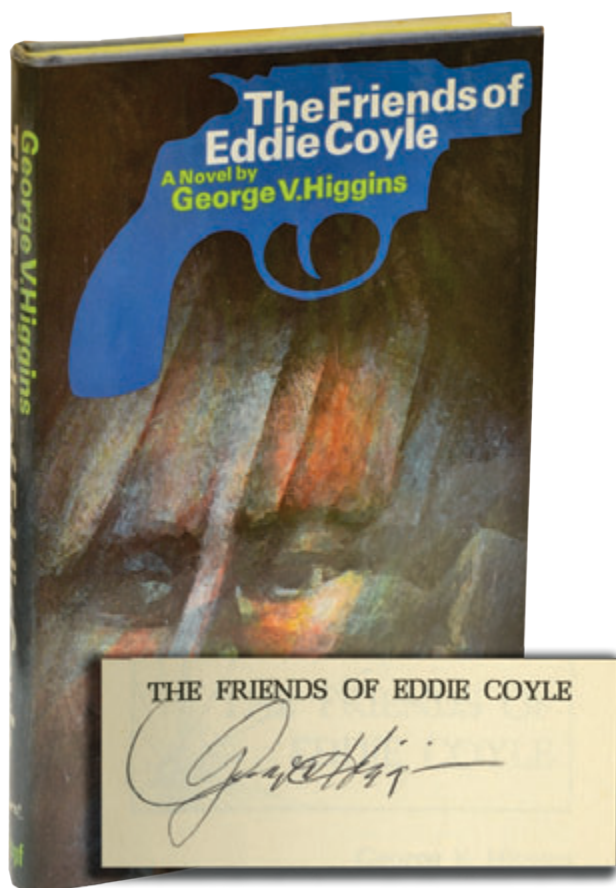
Sauk City, WI: Arkham House, 1939. First Edition. The first publication from Arkham House and first collection of Lovecraft's stories, published posthumously, which would go on to not only to have an enormous influence on horror fiction, but on film and music as well.

Little known in his lifetime and often enduring extreme financial privation, little of Lovecraft's vast body of work was published commercially. An eloquent and prolific correspondent, he maintained a close circle of collaborators, mentors and friends via frequent, in-depth letters. It was due to members of this "inner circle" that much of Lovecraft's material was preserved and eventually published, with close personal friend and literary executor R.H. Barlow manually transcribing and preserving much of

Lovecraft's output before Barlow's suicide in 1951.

Very Good plus in an about Very Good dust jacket. Light bumps to the top corners, and a slight lean. Jacket is rubbed, with light toning to the spine and rear panel, with chips and tears overall. Still, a mostly presentable example of the scarce dust jacket.

\$2450



31

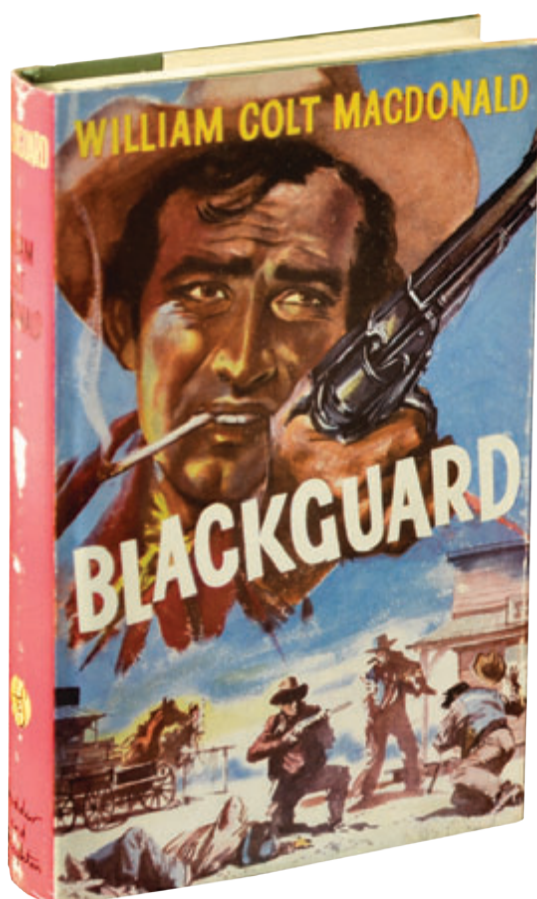
GEORGE V. HIGGINS
The Friends of Eddie Coyle

New York: Alfred A. Knopf, 1972. First Edition. Signed by the author on the half-title page. Variant with blue cloth and green topstain (no priority known). Most uncommon to find signed.

Basis for the seminal 1973 Peter Yates film starring Robert Mitchum and Peter Boyle. Blurbs by Norman Mailer and Ross Macdonald on rear panel of dust jacket.

Lightly faded spine and board edges, and a hint of fading to the jacket spine. Overall Near Fine in a Near Fine dust jacket.

\$425



32

The only edition, and practically the only copy
WILLIAM COLT MACDONALD
Blackguard

London: Hodder and Stoughton, 1958. First UK Edition, and to our knowledge the only edition ever published apart from an equally rare reprint in 1979. OCLC locates 5 copies in libraries worldwide.

Near Fine in a bright, Near Fine dustjacket with some rubbing to the spine panel.

\$475

FILM FILM

33

JACK SMITH

Film Poster Archive 1963-1968

New York: 1963-1968. Archive of three original posters for works by Jack Smith, advertising screenings of two of his three feature films, *Flaming Creatures* (1963) and *No President* (1967), and the multimedia presentation *Horror and Fantasy at Midnight* (1967).

Before dying of AIDS in 1989, Jack Smith was one of New York's most enigmatic and influential underground artists. His works in color photography, theater, and film were revolutionary in form and content. His most infamous work, *Flaming Creatures*, a poetic and orgiastic comedy about transvestites and sadists, was the focus of numerous obscenity cases across the country. Cases originating at the University of Texas and University of Michigan were settled, but *People of New York v. (projectionist) Kenneth Jacobs, (ticket-taker) Florence Karpf and (theater manager) Jonas Mekas* found its way to the Supreme Court.

After the lower court refused to hear testimony stating *Flaming Creatures* was a work of art and therefore not subject to obscenity laws, the defense relied on testimony from Susan Sontag, who was there to submit her review of the film as evidence, Allen Ginsberg, who had seen the film and knew Jack Smith, the film's distributor Film-Makers' Cooperative, university professors, and the arguments of defense attorney Emile Zola Berman, who later defended Sirhan Sirhan. The film was found obscene after the prosecution hosted an in-courtroom screening for the judges.

Berman, Jacobs, and Mekas appealed to the Supreme Court and the case became *Jacobs v. New York*. The majority of justices found the argument of the defense moot, and refused to hear the case, upholding the ruling of the circuit court. Abe Fortas was the only justice willing to overturn the ruling of the lower court. When President Johnson nominated Fortas for Chief Justice, Senator Strom Thurmond organized the Fortas Film Festival, screening the film as part of a filibuster. Screenings of *Flaming Creatures* remained illegal until the standards of obscenity were changed by the court nearly a decade later.

Jack Smith was reduced to a spectator during this ongoing, emotionally draining process. Berman found him too eccentric and didn't want him in the court room. Because Berman represented Jonas Mekas, this led to a bitter fissure between the two artists. Jack Smith witnessed his film, to him a meaningless comedy, become the focus of someone else's crusade, an experience he refused to relive, and therefore, he never completed another work or released anything for distribution. His work remained in his control, and he hosted screenings of his works in progress, often editing the films as they screened. In 1967 he developed *Horror and Fantasy at Midnight*, an improvisational multimedia spectacle featuring film footage screened with a taped soundtrack conducted by The Velvet Underground's first drummer, Angus MacLise. He replicated that environment for an exhibition of his final feature, *No President* a year later.

Posters 8 x 10.5 inches to 8.5 x 14 inches. Near Fine. *Flaming Creatures* has a tiny splash at the upper edge, and *No President* has a single, faint horizontal fold at the center.

Sitney, pp. 332-337. Vogel, p. 241. Gary Morriss, *Jack Smith in Retrospect*, UbuWeb. Gary Comenas, *Jack Smith*, Warholstars. *Jacobs v. New York* - 388 U.S. 431 (1967), Justia.

\$6750

FILM FILM

FLAMING

CREATURES
SATURDAY
MIDNIGHT
DEC. 7TH

Plus: Tapes
from Jack Smith's
Normal Love
\$2.00

Ivoli Theatre
8TH AVE. / 50TH ST



IDENT A FILM BY JACK SMITH
IRVING ROSENTHAL DORIS DESMOND
AND DONNA KERRICK MARIO MONTEZ NAY KING
ROBERT LAVIGNE JOHN YACCARO JERRY SIMS
TALLY FAYN WENDELL WILKIE WIFE PESSY

formerly known as FILMS OF THE 1960
LOVE BANDY WRAPPING AND AVESHING
OF WENDELL WILKIE.

WENDELL WILKIE... MORE FAMOUS THAN MOST
PRESIDENTS - HE HAD FARMS IN INDIANA, YES-
STATIVE MILITY, AND A WILINGNESS TO BE
PRESIDENT....

IF ONE KNEW WHAT ONE EX-
PECTED OF ONE'S PRESIDENT
ONE WOULDN'T NEED A PRESIDENT,
WOULD ONE?

AT *Midnight* OCT. 30, 31 AT 1 a.m. NOV. 1, 2
NOV. 3, 4

BLEEKER ST. CINEMA Admission \$1.50
144 Bleeker St. • (212) 253-1111

EXTENDED ENGAGEMENT
EVERY WED. AND THURS. AT MIDNIGHT

Jack Smith's
**HORROR AND FANTASY
AT MIDNIGHT**

FILM CLIPS FROM THE UNDERWATER FILM CHAMBERS OF DR.
MADMAN! REEFERS OF TECHNICOLOR ISLAND. SCRUBWOMAN
OF ATLANTIS — IN LIVID COLOR!! RATDROPPINGS OF URANUS,
MARSHGAS OF FLATULANDIA — PLUS — THE FLAKE OF SOOT
— AND FEATURING A TAPED SOUND TRACK BY THE CINEOLA
ORCHESTRA, CONDUCTED BY ANGUS MACLISE.

"Exotic beings, Christmas snow falling etc."
—James Stoller, Village Voice

NEW CINEMA Playhouse
(HOME OF THE NEW CINEMA)

120 West 42nd St. • Inside the Wurlitzer Building • 544-2818



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

Rome: Film Duemila, 1964. Original US press kit for the 1964 film, designed and printed by Cinematografica Federiz in Rome. An unusual press kit, with a full-color card wrapper (evoking the strong Technicolor style of the film) and pages laid in loosely, with tissue guards in between the page gatherings. Included is a rather dense essay by Antonioni written exclusively for the press kit.

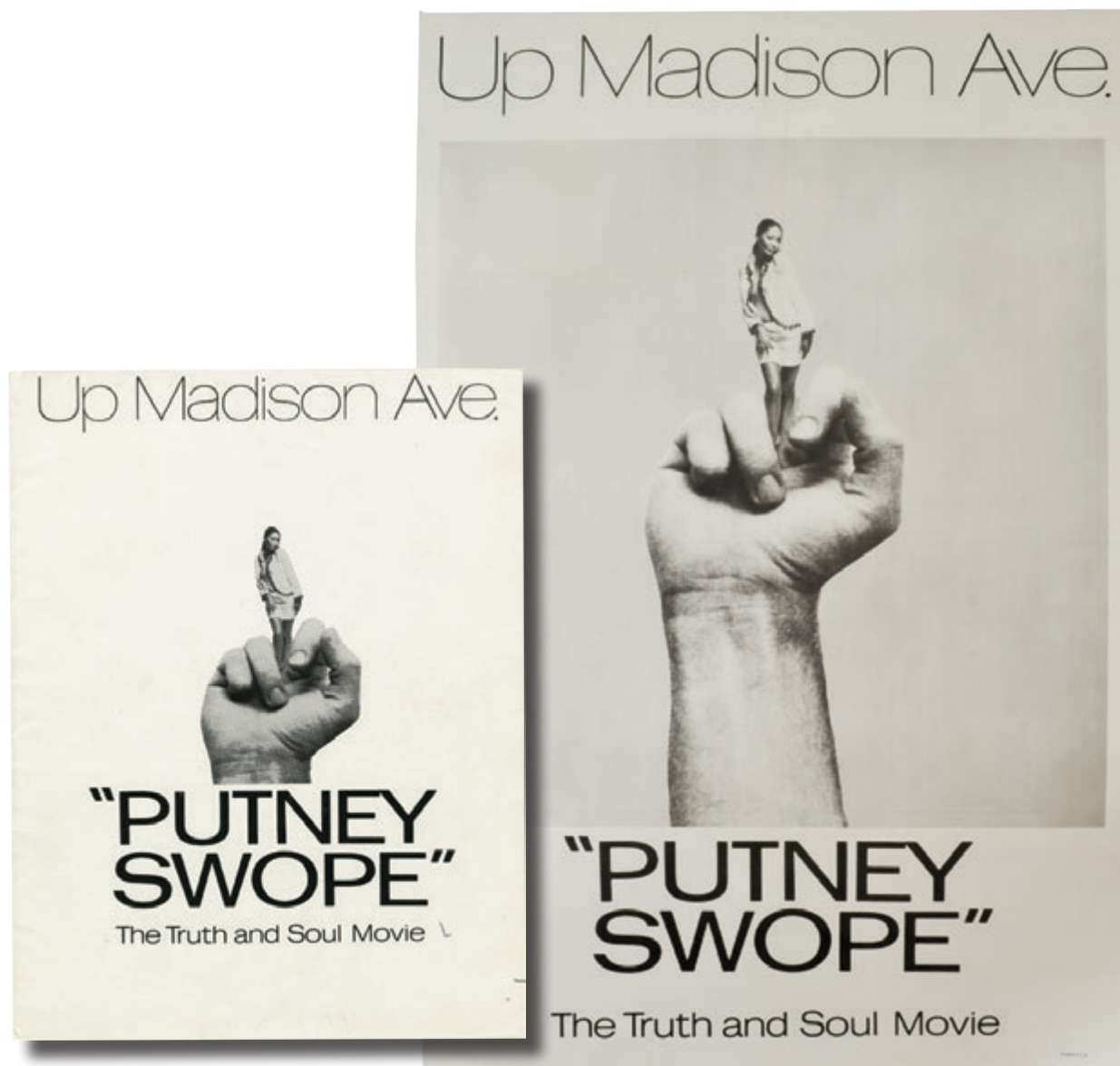
Antonioni's first color film, and the last in a quartet of films made between 1959 and 1964 about women in modern culture (preceded by *L'avventura*, *La notte*, and *L'eclisse*), and the lie of happiness and better living. Vitti portrays a woman trying to survive in the

modern world of cultural neurosis and existential doubt. Di Palma's cinematography remains legendary today for its stunningly colored industrial landscapes, beautiful and yet indirectly evoking Vitti's unease, alienation, and vivid perceptions.

Folding card wrappers, 12 x 9 inches. Pages laid in, with tissue guards between gatherings. Near Fine.

Criterion Collection 522.

\$425



35

ROBERT DOWNEY, SR. (DIRECTOR, SCREENWRITER)
Putney Swope

Los Angeles, CA: Herald Productions, 1969. Original one sheet poster and press kit for the 1969 film.

Robert Downey, Sr., one of the most irreverent and anarchic underground filmmakers of the 1960s, simultaneously satires race, politics, and consumerism, at the end of a decade of rapidly evolving American culture.

Putney Swope, the only black man on the executive board of an advertising firm, is accidentally put in charge after the unexpected death of the chairman of the board. Renaming the business Truth and Soul, Inc., Swope replaces all but one of the white employees with black radicals and no longer accepts business from companies that produce alcohol, war toys, or tobacco.

Poster: 27 x 40 inches, archivally linen backed and rolled. Near Fine. Press kit: 7 still photographs, a predictably surreal biography and synopsis page with photographs inset, and two ad mats with poster offerings for the film on both recto and verso.

Criterion Collection | Eclipse 33
\$1750



36

JEAN EPSTEIN

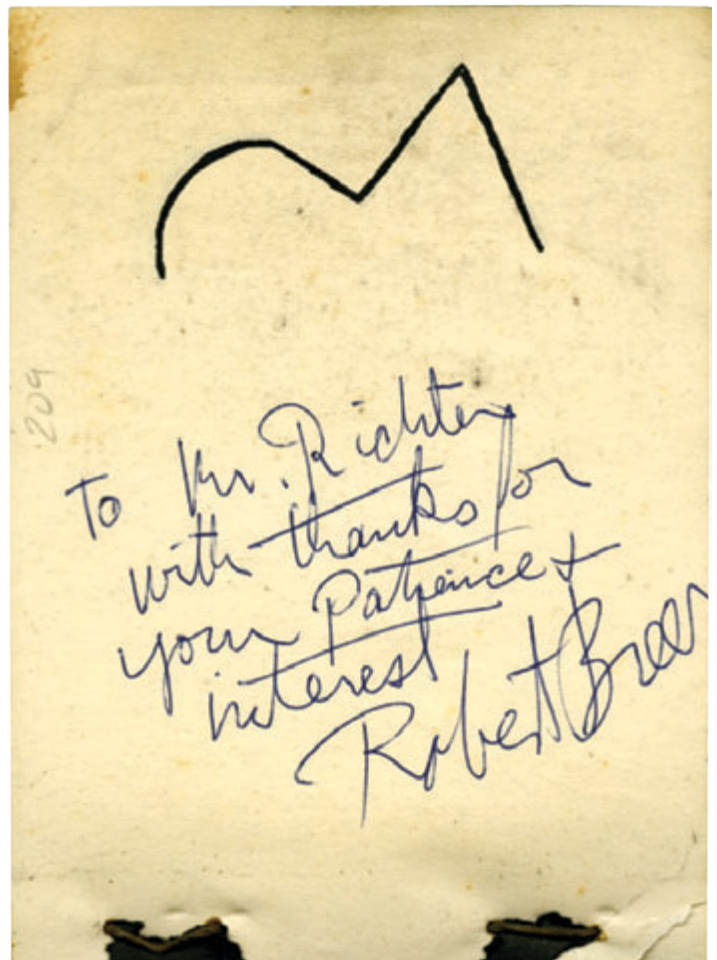
Bonjour cinema: Collection des tracts

Paris: Editions de la Sirene, 1921. First Edition. Includes three original illustrations: two are primarily typographic layouts, one centered around Charlie Chaplin (each is lacking the applied paste-up elements, in the case of the Chaplin image, it lacks the photographic image that was pasted on and that appears in the finished illustration), and the third and most interesting is the original drawing for the illustration that appears on page 85, of three men.

An seminal text on cinema, a reflection on then-current films by Epstein, one of the earliest and most important French critics. But just as importantly, a spectacular example of deco era typography and design by Claude Delbanne, utilizing elements of film culture, variations on posters, popular film culture, and Russian Constructivist design.

Saddle stitched two-color wrappers, with illustrations laid in. Near Fine.

\$7250



37

Inscribed by Breer to Hans Richter

ROBERT BREER

Image par Images

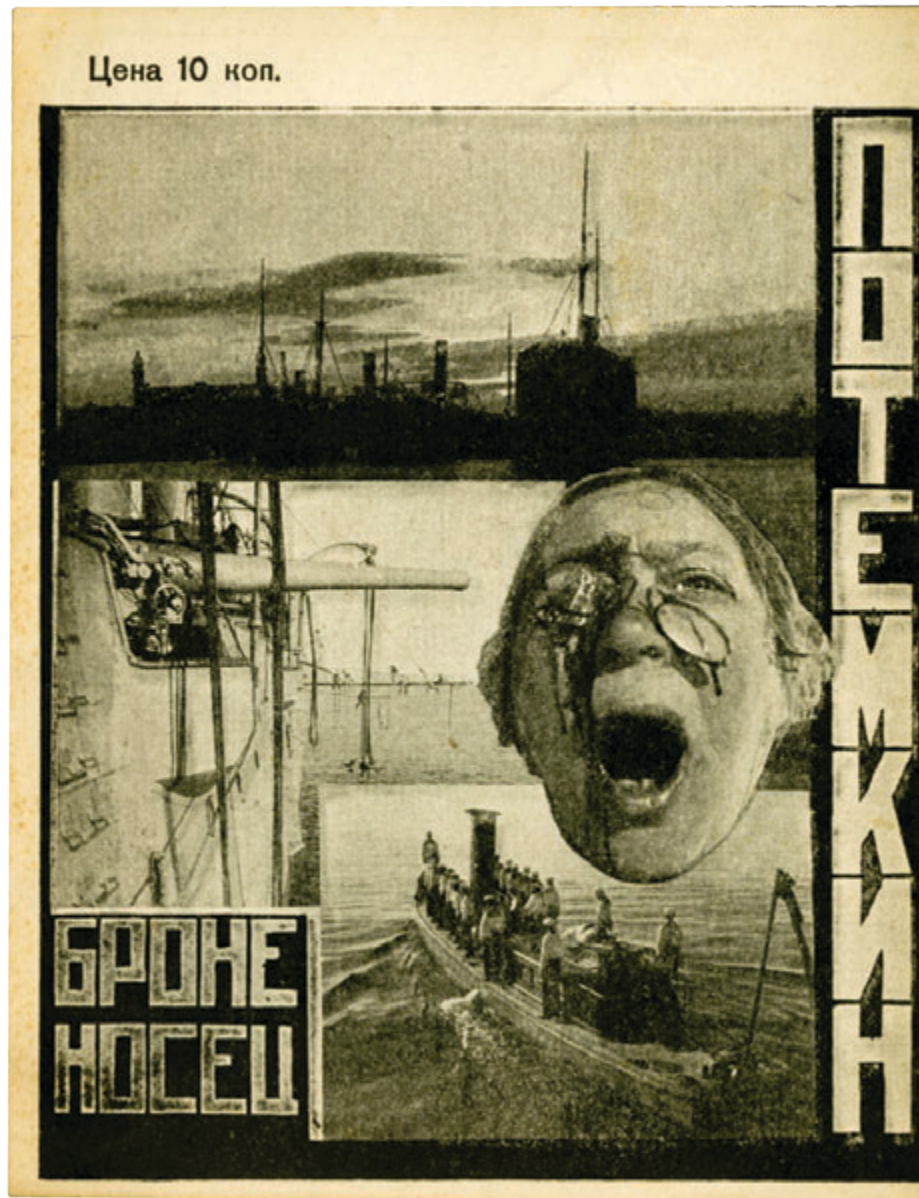
Paris: Galerie Denise René, 1955. Animated flipbook for *Le Mouvement* (April, 1955), a kinetic art exhibition by Galerie Denise René, inscribed "To Mr. [Hans] Richter/with thanks for your patience & interest / Robert Breer." With a note of provenance on the stationery of filmmaker Standish Lawder. Scarce.

Image par Images features animation similar to that found in Breer's landmark shorts *Fuji* (1974) and *Swiss Army Knife with Rats and Pigeons* (1981). Breer's minimalist style is very much indebted to early animation pioneers like Mary Ellen Bute and Hans Richter, whose *Rythmus* series (1921-1925) share Breer's concerns with cadence and geometry.

Breer's reverence for his predecessor is apparent in his inscription.

Flip book, side stitched. 5 x 3.5 inches. Text block and rear wrapper Near Fine, Front wrapper Fair, detached with paper loss at the left margin, staples oxidized and bent. Still, a presentable copy of a primitive, hand made production.

\$2250



38

SERGEI EISENSTEIN (DIRECTOR)
Battleship Potemkin

Moscow: Goskino, 1926. Original film program for the wide release of the 1926 film in the Soviet Union. An art deco-styled program design, featuring a photograph of the wild-haired director on the front panel next to his name in stacked vertical letters, a montage of images from the film on the rear wrapper, and two photographs of the film in production, with the director at the helm. In Russian.

Battleship Potemkin premiered in Moscow on December 25th, 1925, and went into wide release in the Soviet Union the following month, with this program distributed at screenings. Distribution in other countries was immediately problematic: the violence in the film led to it being banned in West Germany and the UK until 1954 (and as an X-rated feature until 1978). An introduction by Leon Trotsky

at the beginning of the film was cut from later Soviet prints due to Trotsky running afoul of Stalin.

The film's famous scene of a massacre by Tsarist soldiers of civilians on the Odessa Steps is considered the first example of a montage sequence in cinema. The sequence features a startling image (pictured on the rear wrapper of the program) of a nurse with broken glasses and a bloodied face, singled out by the painter Francis Bacon as a fundamental inspiration for his work.

Saddle stitched, 4.5 x 5.75 inches. 16 pages. Near Fine.

\$3750



39

SERGEI EISENSTEIN (DIRECTOR)
SERGEI PROKOFIEV (COMPOSER)
 Alexander Nevsky

Moscow: Mosfilm, 1938. Original Soviet program for the 1938 film. A small, accordion style fold-out photographic program, with a tabbed, illustrated self wrapper. The hand-assembled program opens to reveal a number of photographic images--each an actual photographic print tipped onto the backing paper stock.

One of Eisenstein's undisputed masterpieces, and one of the great historical films, that tells the story of how a Russian prince led a ragtag army to battle an invading force of Teutonic Knights. The film employed the most advanced cinematic techniques of its day, and remains a stunning visual achievement.

2.5 x 3.5 inches. Small repair to the hinge of the wrapper, else in superb condition, easily about Near Fine.

Criterion Collection 87.

\$2450



40

SERGEI EISENSTEIN (DIRECTOR)
 Strike!

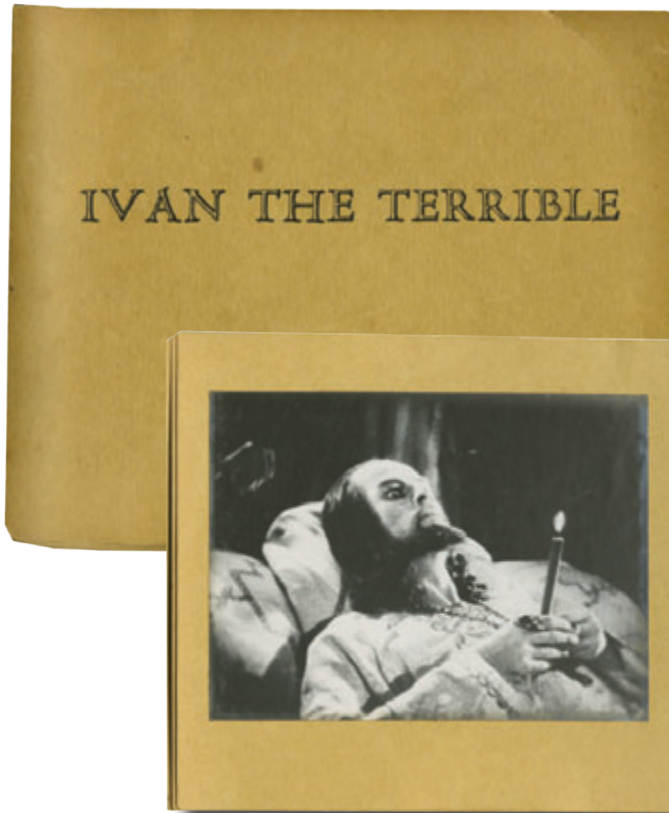
Moscow: Goskino, 1925. Original Russian film program for the 1925 silent film, Eisenstein's first feature length motion picture. An art deco-styled program design, photo illustrated throughout with images from the film, also with essays and advertisements. In Russian.

The film depicts a strike in 1903 by the workers of a factory in pre-revolutionary Russia, and their subsequent suppression. The film is most famous for a sequence near the end in which the violent suppression of the strike is cross-cut with footage of cattle being slaughtered, the first major example of Eisenstein's theories on editing and montage, which he would use to even greater effect in his follow-up film, *Battleship Potemkin*.

Saddle stitched, 4.5 x 5.75 inches. 16 pages. Very Good plus, with some splitting at the ends.

Bordwell, pages 54, 63.

\$1850



41

One of 100 handmade copies
LARRY JORDAN (ARTIST)
SERGEI EISENSTEIN (DIRECTOR)
 Ivan the Terrible

San Francisco: Larry Jordan, 1959. First Edition. One of 100 copies hand bound by Jordan. A small book, printed on thick card stock, with hand-tipped photographic still images from the *Ivan the Terrible, Part I*, directed by Sergei Eisenstein and released in 1944.

Jordan's online resume indicates that this undated volume was self-published in 1959, and was the first of two such art books he made between 1959 and 1979. Best known for his animated collage films, Jordan is an independent filmmaker who has been working in the Bay Area of California since 1955, making films since 1952. He has produced some 40 experimental and animation films, and three feature-length films.

Oblong self wrappers, 5 x 4 inches, unbound folded leaves as issued.

\$850

42

VALIE EXPORT (DIRECTOR)
PETER WEIBEL (SCREENWRITER)
SUSANNE WIDL, PETER WEIBEL, DR. JOSEF PLAVEC (STARRING)
 Invisible Adversaries

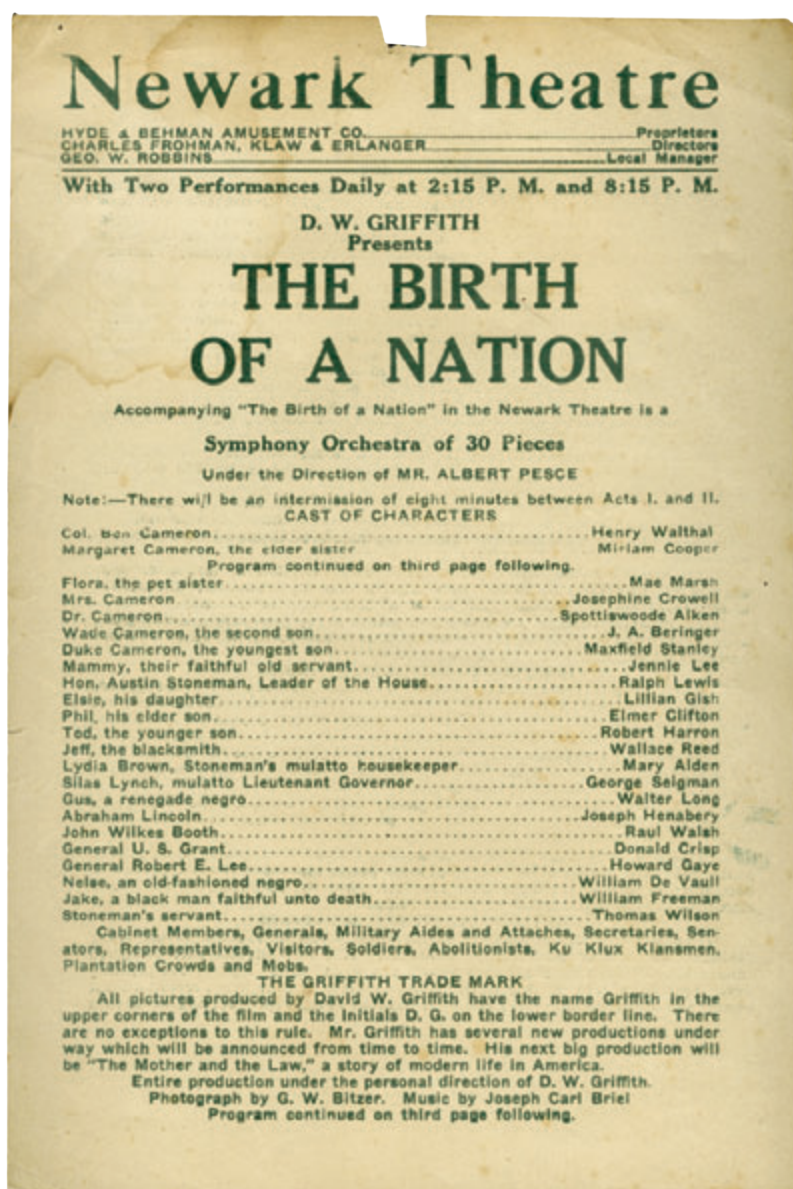
Austria: Valie Export Filmproduktion, 1977. Original German A1 poster for the 1977 Austrian film. Designed by Spiros Tsiligiridis.

Susanne Widl portrays Ann, an artist obsessed with the invasion of alien doubles bent on total destruction of the human race. A highly symbolic and experimental work, where the filmmaking itself mirrors the character's mental state, utilizing juxtaposition, montage, odd camera angles, shifting color palettes, and disruptive sound. An sort of avant-garde *Invasion of the Body Snatchers*, the film also functions as a intimate, feminist treatise on female sexuality and bodily autonomy, and a sympathetic portrait of a deteriorating relationship.

26.5 x 37.5 inches, folded. Very Good.

\$475





43

D.W. GRIFFITH (DIRECTOR)
LILIAN GISH, RAUL WALSH (STARRING)
The Birth of a Nation

Newark: Newark Theatre, circa 1915. Original handbill for a theatrical run of D.W. Griffith's *Birth of a Nation* (1915) at the Newark Theatre in Newark, New Jersey. Noted on the bill are cast members Lillian Gish, Mae Marsh, Donald Crisp, and Raoul Walsh (here spelled "Raul Walsh"), who played John Wilkes Booth. Also noted on the bill is that the film is to be accompanied by a full symphony orchestra under the direction of Albert Pesce, who arranged music for four D.W. Griffith films between 1919 and 1922.

An early epic from Griffith, who was inspired by the sprawling Italian productions *Quo Vadis* (1913) and *Cabiria* (1914), films that not only legitimated the

feature film runtime but made extensive use of the traveling camera, something Griffith revolutionized in the United States with this film. American companies were skeptical of an audience's ability to endure complicated narratives and inflated runtimes, so Griffith formed his own production company to take it on, leaving Biograph in 1913, where he made numerous successful shorts. Upon release, it was an immediate hit with audiences, and at screened movie palaces like Newark Theatre for years, ultimately becoming the highest grossing film of the silent era.

5.5 x 8 inches. Very Good plus.

\$850



44

**ANDY WARHOL
PAUL MORRISSEY**

Ten German Mini-Posters for Films Presented by Andy Warhol

Frankfurt, Germany: Constantin-Film, 1968-1972. Archive of ten German mini-posters from five movies produced by Andy Warhol between 1968 and 1972, including two films he directed: *Lonesome Cowboys* (1968) and *Blue Movie* (1969) and Paul Morrissey's *Flesh* (1968), *Trash* (1970), and *Heat* (1972).

The posters feature iconic images of Warhol superstars Joe Dallesandro, Candy Darling, and Viva, as well as Sylvia Miles and Warhol himself. An interesting representation of Warhol's transition from a period of prolific underground film production to his near-retirement from directing, part of a broader shift from artist to brand. During this transition, Morrissey, acting as his manager, conceived of the idea to make more conventional

narrative features "presented by" Warhol to keep Warhol's name in the press. The strategy was successful, much to Morrissey's later regret, at not only maintaining Warhol's fame, but financially as well. This financial success was in no small part due to their reception by German markets, where they were distributed by Constantin-Film.

All mini-posters 9.5 x 11.5 inches. Near Fine or better.

\$1250



45

JOHN STEINBECK (AUTHOR)
LEWIS MILESTONE (DIRECTOR)
BURGESS MEREDITH, BETTY FIELD,
LON CHANEY, JR. (STARRING)
Of Mice and Men

Los Angeles, CA: United Artists, 1939. Vintage oversize, deluxe pressbook for the 1939 film. Brightly illustrated in two colors (red and yellow), with a portrait drawing of the character George (Meredith) and a striking title design. The same two-color design is on the rear wrapper, depicting Mae (Field), and a foldout from the rear wrapper depicting Lennie (Chaney). Laid in at the rear, as issued, is a 16-page black and white ad book showing all the various poster and lobby card designs.

16 pages, saddle stitched, 18 x 12 inches. Very Good, horizontal fold (as issued for mailing), with light edgewear and a few small splashes.

\$1850



46

CARL THEODOR DREYER (DIRECTOR)
Vampyr

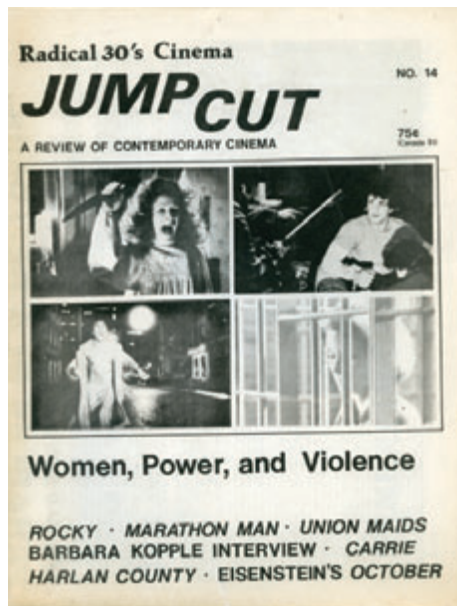
Berlin: Tobis Filmkunst, 1932. Original German two-color program for the 1932 film, issued as Film-kurier No. 417. Expressionistically photo-illustrated throughout.

Vampyr was challenging for Dreyer to make as it was his first sound film and had to be recorded in three languages. To overcome this, very little dialogue was used in the film and much of the story is told with silent era intertitle cards. Dreyer shot the film entirely on location and to enhance the atmospheric content, he opted for a washed out, soft-focus photographic technique, very much reflected in the images here.

9.5 x 7.5 inches, 6 pages inclusive of wrapper. Tiny nick at one corner, else Near Fine.

Criterion Collection 437.

\$450



47

CHUCK KLEINHANS, JOHN HESS (EDITORS)

The First Twenty Issues of Jump Cut, with a photograph of its founders

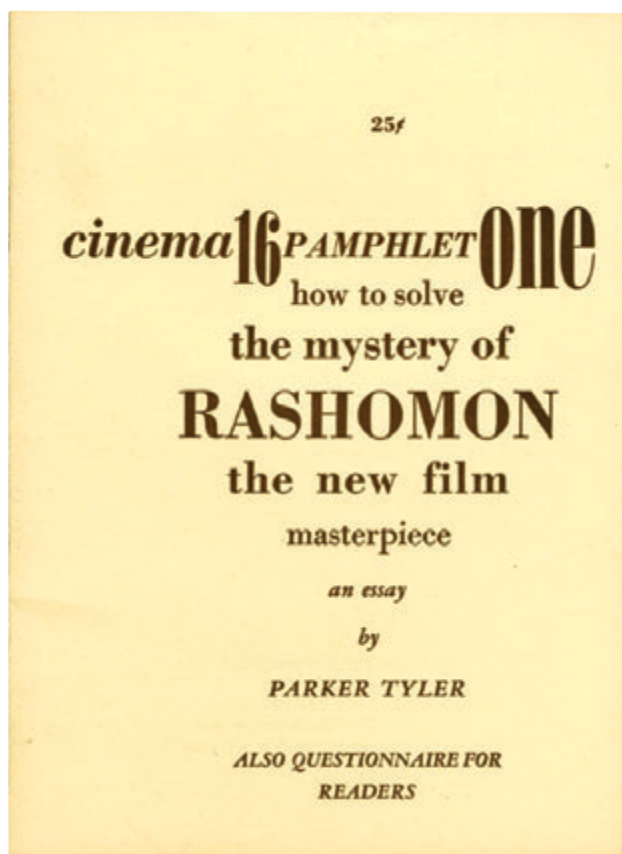
Chicago/Berkeley: Jump Cut Associates, 1974-1979. Archive of 16 single issues and two double issues of *Jump Cut* on 18 newsprint journals. Issue No. 1, May-June, 1974, to Issue No. 20, May 1979. Included is an 8 x 10 inches photograph of founding Jump Cut editors Chuck Kleinhans, Julia Lesage and William Van Wert.

Founded in 1974 by its co-editors Chuck Kleinhans and John Hess, professors at Northwestern and San Francisco State University respectively, with the help of associate editors Judith Hess, Julia Lesage (University of Oregon) and William Van Wert (Temple University), *Jump Cut* was primarily a film journal focusing on contemporary cinema, consistently reviewing European art films such as *The Passenger* (1975) and *Jeanne Dielman* (1975) with

a broader look at everything from *Rocky* (1976) to experimental films by women, film festivals, and the representation of homosexuality in film noir. While later issues of *Jump Cut* are easily available, the first 20, and the first 13 especially, which were printed on cheap newsprint, are quite scarce.

Tabloid newsprint, 12 x 9 inches folded. Very Good, with some toning and dryness to some issues.

\$675



48 PARKER TYLER (AUTHOR) AKIRA KUROSAWA (DIRECTOR) How to Solve the Mystery of Rashomon

New York: Cinema 16, 1952. Original pamphlet distributed by Amos and Marcia Vogel's Cinema 16, *How to Solve the Mystery of Rashomon* (1952), an essay by novelist and film critic Parker Tyler.

Kurosawa's *Rashomon* (1950) was a revolutionary film in style and substance that challenged and confounded audiences. Upon its release in New York in 1951, Tyler, who co-authored with Charles Henri Ford of one of the earliest novels of gay literature, *The Young and Evil* (1933), wrote an essay "Rashomon as Modern Art" and developed a questionnaire for Cinema 16 audiences on Kurosawa's masterpiece.

4.5 x 6 inches. Very Good plus in saddle-stitched wrappers.

Criterion Collection, 138. Vogel, p. 26.

\$450



49 LARRY JORDAN, JAMES BROUGHTON (DIRECTORS) Poster for Canyon Cinema Double Feature

San Francisco: Canyon Cinema, 1967. Poster for a double feature of Lawrence Jordan's *The Old House, Passing* and James Broughton's *The Pleasure Garden* presented as a benefit for the San Francisco co-op film distributor Canyon Cinema.

Starting as communal film series in filmmaker Bruce Baillie's backyard, a group of filmmakers, including Bruce Conner and Lawrence Jordan, established Canyon Cinema in 1967, today one of the largest experimental film distributors in the United States.

9.75 x 13 inches. About Fine.

Vogel, p. 319.

\$650



50 GERARD MALANGA

Gerard Malanga Is Available

New York. Circa 1973. Original double-sided promotional poster advertising Gerard Malanga as a speaker and author-artist, titled *Gerard Malanga Is Available*. The poster is undated but lists several Malanga publications, the latest of which was issued in 1972. The recto and verso of the poster feature, respectively, the positive and negative image of a photograph by Patrizia Ruspoli of Malanga at the grave of Joseph Severin, deathbed companion of John Keats.

An interesting piece of ephemera from what might be described as Malanga's second phase as an artist. In 1970 he left The Factory to pursue a career as a photographer and poet. In addition to publishing his work, he would tour with his poetry and personal cinema. The poster provides booking information as

well as a career summary and praise from figures such as Andy Warhol, Charles Henri Ford, Robert Lowell, and W. H. Auden.

18 x 24 inches, folded (presumably as issued). Very Good plus, with minor wear at the folds and edges.

\$375

51

DUSAN MAKAVEJEV (DIRECTOR)
CAROLE LAURE, PIERRE CLÉMENTI,
ANNA PRUCNAL (STARRING)
Sweet Movie

New York: Vincent Malle Productions, 1975. Original 1975 US insert poster for the 1974 film. From the collection of noted film historian Amos Vogel.

Classic avant-garde art house comedy-drama by the Yugoslavian director. The film follows two women: a Canadian beauty queen who represents a modern commodity culture, and a captain aboard a ship laden with candy and sugar who is a failed communist revolutionary.

15 x 27.25 inches, rolled. Near Fine.

Criterion Collection 390.

\$475



52

F.W. MURNAU (DIRECTOR)
JANET GAYNOR (STARRING)
4 Devils

Los Angeles, CA: Fox Film Corporation, 1928. Original three-color herald for the 1928 silent film, with overprints in red ink on verso added to promote the sound version, released shortly after the initial version, reading "The latest talking sensation!" and "Janet Gaynor / Talking for the first time on the screen."

All of Murnau's American films are available except *4 Devils*, which remains lost. A melodrama about four children raised in the circus who become trapeze artists. Two of them become lovers as adults, and drama ensues when a usurper takes one of the women in the group away. Though the film was a major release from Fox, no copies are known to have survived, and printed material from the film is rare.

8 x 7 inches. Near Fine, with a small ink date notation at the top right corner of the recto. Near Fine.

\$450





53

ALLEN GINSBERG, JONAS MEKAS, BRUCE CONNER, STAN BRAKHAGE
 Posters for five film screenings hosted by The Living Theatre

New York: The Living Theatre, 1959-1963. Archive of four posters advertising screenings between 1959 and 1963 hosted by The Living Theatre featuring films chosen by Amos and Marcia Vogel's independent film society Cinema 16, as well as works from numerous avant-garde filmmakers such as Jonas Mekas, Bruce Conner, James Broughton, and Stan Brakhage. Brakhage personally introduced his then-already-classic film *Desistfilm* (1954) at the event.

Committed pacifists, Malina and Beck often hosted screenings of anti-war films to benefit the New York Committee for the General Strike for Peace, with two posters for such screenings represented in the archive, advertising Allen Ginsberg's presentation of Jonas Mekas's debut feature *The Guns of the Trees*

(1961), as well as "6 Films for Peace and Freedom," a night of shorts that included Bruce Conner's early anti-nuclear film *Cosmic Ray* (1962) and other films.

Posters measure between 8.5 x 12 inches and 10 x 14 inches. Very Good to Near Fine.

Criterion Collection 184, 518. Morgan, G2. Vogel, p. 70. Sitney, pp. 156-57.

\$2500

54

BERNIE ABRAMSON (PHOTOGRAPHER)
TRUMAN CAPOTE (BOOK)
RICHARD BROOKS (DIRECTOR)
ROBERT BLAKE, SCOTT WILSON (STARRING)
In Cold Blood



1967. Vintage silver gelatin reference photograph from the brutal 1967 film, based on Truman Capote's nonfiction book. Stamped twice on the verso, once in red (Columbia Pictures) and once in black (ORIGINAL PRINT / Pictorial Press, Ltd., with contact information).

This image shows Dick (Scott Wilson) taking the a rifle from the back seat of his car, just prior to entering the house and committing the vile crime that is the subject of the film.

Richard Brooks' unflinching and unsentimental documentary style made for a visualization that matched the power of Capote's most famous book, and remains one of the great meditations on violence in America.

8 x 10 inches. Near Fine.

\$375

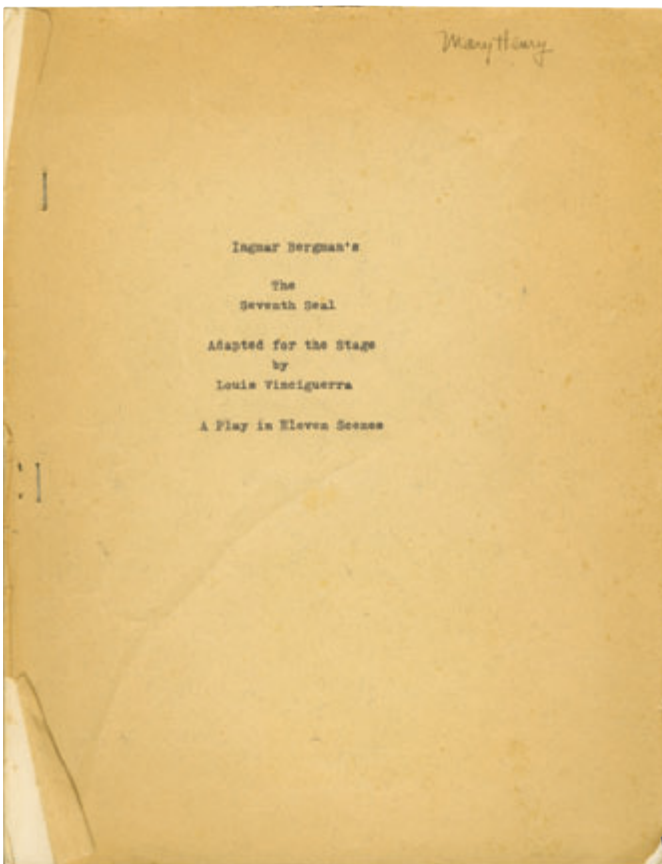
55

Working script for an obscure stage production
INGMAR BERGMAN (SCREENWRITER)
LOUIS VINCIGUERRA (PLAY ADAPTATION)
MARY HENRY (STARRING)
The Seventh Seal

Circa 1958. Draft script for a play based on the classic 1957 film directed by Ingmar Bergman. Actress Mary Henry's copy, profusely annotated throughout. Ms. Henry played one of three "phantoms" in the play, who do not speak but who are generally present. Nothing is known about the production of this play, the playwright, or the actors involved, but the nature of the mimeograph would place the production in the late 1950s or early 1960s.

Tan, side-stitched wrappers, with credits for screenwriter Bergman and playwright Vinciguerra in typescript at the upper center of the front wrapper. 27 leaves, mimeograph. Pages Near Fine, wrapper Very Good, lacking rear wrapper, side stitched.

\$325



56

ADOLFAS MEKAS (DIRECTOR)
KENNETH ANGER (DIRECTOR)
Hallelujah the Hills with Scorpio Rising



Los Angeles, CA, 1963. Promotional broadside, designed to resemble an oversized postcard, for the Los Angeles premiere of Adolfas Mekas' feature film debut, along with the debut of Kenneth Anger's short film, *Scorpio Rising*.

Mekas was the brother of Jonas Mekas, a film critic, filmmaker, and essentially father figure of the avant-garde New American Cinema of the 1960s, which in turn spawned the underground film movement that continued into the 1970s. *Hallelujah the Hills*, a surreal comedy satirizing politics, American pop culture, religion, and sexual mores, was the first feature film in that movement.

11.5 x 9.25 inches, black and white type and illustrations on brown card stock, printed on recto only. Slight toning at the edges, brief creasing to one corner, else Near Fine.

\$1250

57

ADOLFAS MEKAS (DIRECTOR)
Hallelujah the Hills

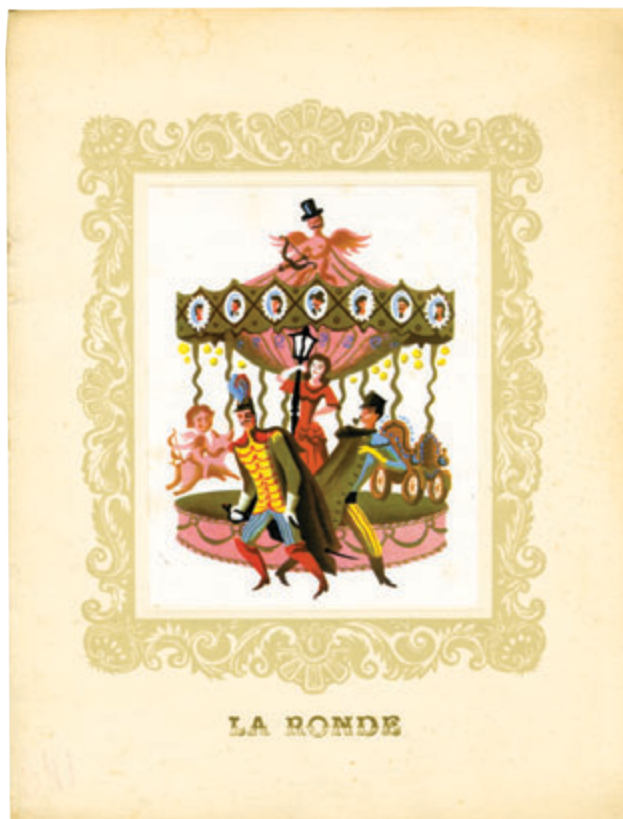


Munich: Peter-Press / Atlas Films, 1965. Original 1965 German A1 poster for the 1963 US film. Designed by Heinz Edelman. From the collection of Amos Vogel.

An iconoclastic, utterly American underground film best understood by way of the reactions it receives from viewers outside the US. Jean-Luc Godard: "Next to the two big shots of the New York School, Clarke and Cassavetes, [Mekas] seemed a poor relative, especially since people got him confused with his brother [Jonas Mekas]. *Hallelujah the Hills* [proves] clearly that Adolfas is someone to be reckoned with. He is a master in the field of pure invention, that is to say, in working dangerously, without a net."

23 x 33 inches, non-archivally mounted on board. Light soil overall. Very Good plus overall.

\$750



58

MAX OPHÜLS (DIRECTOR)
ARTHUR SCHNITZLER (PLAY)
ANTON WALBROOK (STARRING)
 La Ronde

Paris: Films Sacha Gordine / Jeannic Films, 1950. Original pressbook for the 1950 film. Based on the play, *Reigen* by Arthur Schnitzler, in which an all-knowing interlocuter guides the audience through a series of affairs in Vienna, circa 1900.

The first of the final four masterpieces directed by Ophüls after his return to Europe in 1950.

8 pages, saddle stitched, 9.5 x 12.25 inches. Very Good plus, with toning and faint staining.

Criterion Collection 443.

\$325



59

MICHAEL POWELL AND
EMERIC PRESSBURGER (DIRECTORS)
SIR GEORGE CORBETT (NARRATIVE)
PETER USTINOV, ERIC PORTMAN (STARRING)
 One of Our Aircraft is Missing

London: British Nation Films, 1942. Original British program for the 1942 film. A fascinating piece, in that it consists almost entirely of a long transcription by Pressburger of the true-life narrative by Sir George Corbett, which forms the basis for the film. Photo illustrations from the film throughout.

Saddle-stitched illustrated self wrappers, 7 x 9 inches, 32 pages. Very Good, with some creasing to the wrappers but no loss or detachment.

\$500

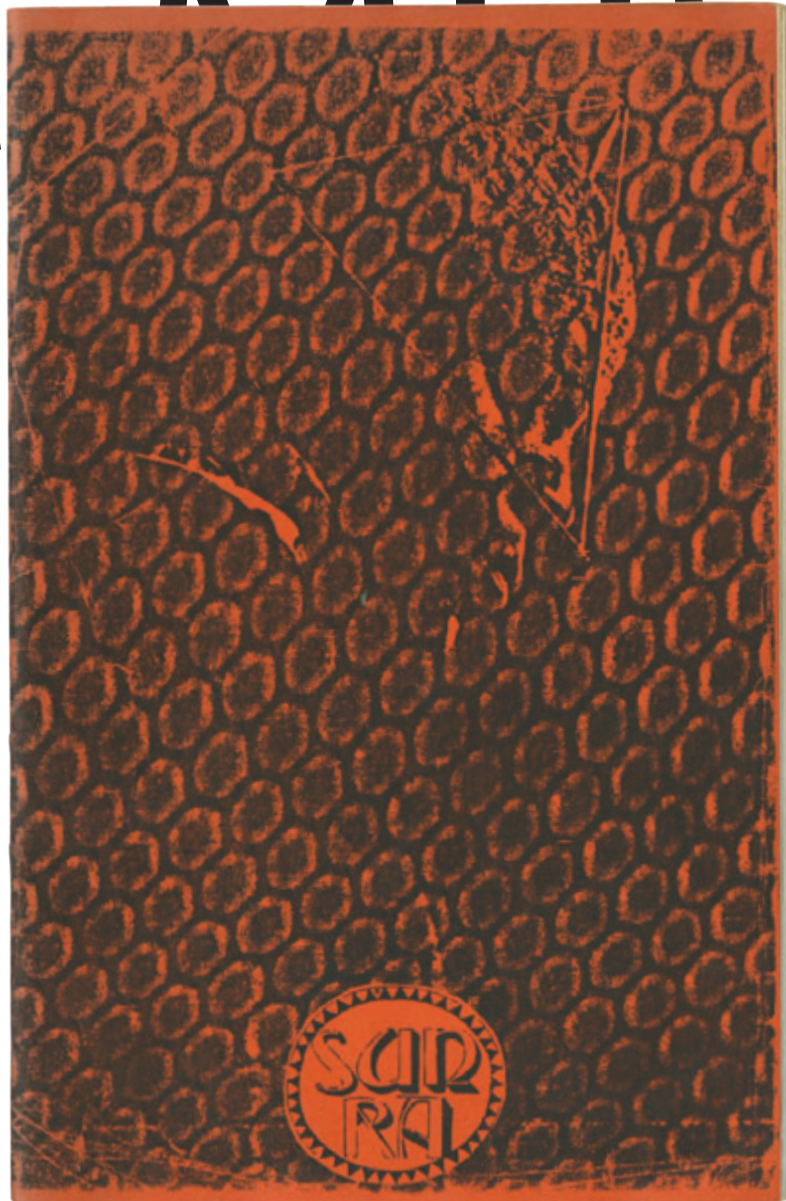


60 First Saturn Records edition
Sun Ra
THE IMMEASURABLE EQUATION

Chicago: Infinity, Inc. / Saturn Research Press, 1972. First Edition. The first published collection of Sun Ra's poetry, issued by Saturn in 1972. Saturn was the same label / publisher that released the jazz enigma's most sought-after recordings during this era, and this book, like those LPs, was sold almost exclusively on the street or by mail order.

Saddle stitched illustrated wrappers (softcover) as issued. Easily Near Fine, with slight toning along the spine edge.

\$1750



61

First Philadelphia edition

SUN RA

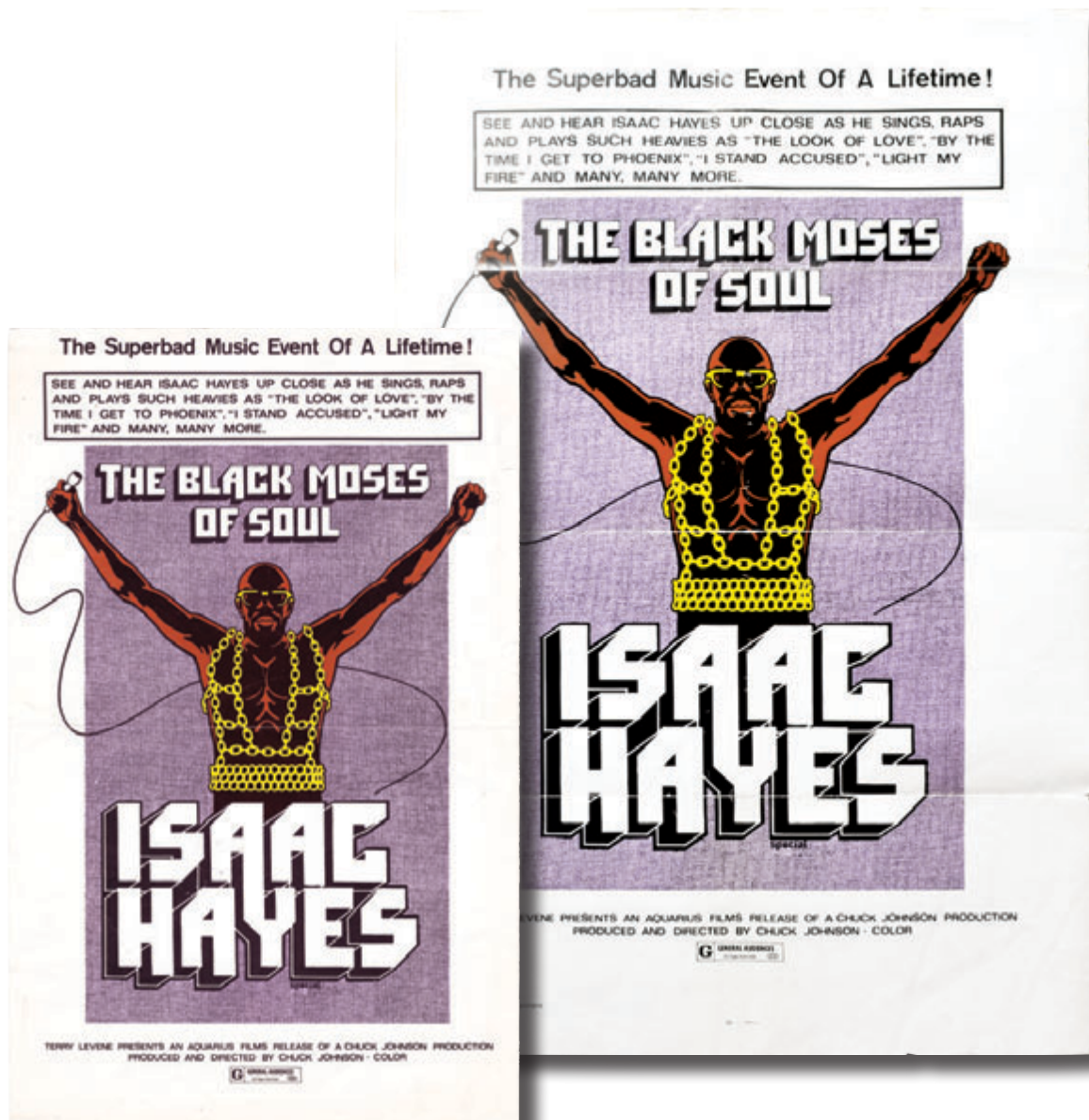
The Immeasurable Equation

Philadelphia: Sun Ra, 1980. First printing of this edition, a collection of 60 poems. A completely reconstituted edition of this poetry collection, originally published under the auspices of the Saturn Research Press, an arm of Saturn Records, Sun Ra's extremely unusual record company, in 1972.

An edition previously not known to us, issued by Sun Ra after his move to Morton Street in Philadelphia, where he resided in a house with his "Arkestra," for the remainder of his life.

Saddle stitched orange wrappers, text on blue and yellow stock, 8.75 x 5.5 inches, 36 pages. Near Fine.

\$1450



62

CHUCK JOHNSON (DIRECTOR)

ISAAC HAYES (STARRING)

Isaac Hayes: The Black Moses of Soul

New York: Aquarius Releasing, 1973. Original one sheet poster and pressbook for the 1973 documentary on legendary soul musician Isaac Hayes.

Pressbook 11 x 17 inches, Very Good plus, with a crease to the center. Poster 27 x 41 inches (105 x 89 centimeters), folded, Very Good plus.

\$425

The film is comprised of live concert footage of Hayes in his chain-clad prime, performing classics like "The Look of Love," "I Stand Accused," and "By The Time I Get to Phoenix." Though filmed and released the same year as the well-loved soul documentary *Wattstax*, this film contains a different Hayes set, focused more on his slower love songs. Shot on location during a 1973 live performance in Atlanta.



63

OTIS REDDING
The Otis Redding Show

1966. Vintage program from Otis Redding's 1966 tour, where he headlined the "Winter Carnival of Stars," which also included Aaron Neville, James and Bobby Purify, The Marvelettes, The Original Drafters, Lorraine Ellison, Sad Sam, and comedian Irwin C. Watson. With a full page photograph and biography of each artist, and several additional photos of Redding in performance.

Saddle stitched wrappers, 16 pages, 10 x 12 inches. Wrappers lightly rubbed, fresh and Very Good plus overall.

\$675



64

STANLEY KUBRICK (DIRECTOR)
JOHN ALCOTT (CINEMATOGRAPHER)

Stanley Kubrick and John Alcott on the set of *Barry Lyndon*

Culver City, CA: Columbia Pictures, 1975. Vintage black and white single weight photograph of director Stanley Kubrick and cinematographer John Alcott on location in southwest England for the shooting of the 1975 film *Barry Lyndon*. Alcott is shown on the right in the foreground, and the third significant element in the photo is the presence of the Arriflex 35BL camera, which Kubrick and Alcott used exclusively to shoot the film in order to use as much natural light as possible. From the collection of Kubrick biographer Michel Ciment, with his stamp (marked through) on the verso.

Alcott began working with Kubrick in 1967 during the shooting of *2001: A Space Odyssey*, where he was camera assistant to Geoffrey Unsworth. He went on to be the principal cinematographer on *A Clockwork Orange* in 1971, this film in 1975, and *The Shining* in 1980.

8 x 10 inches. Near Fine.

\$875

APPLIC PHOTO



65

JOHN FRANKENHEIMER (DIRECTOR)

JOHN BRYSON (STILL PHOTOGRAPHER)

JAMES GARNER, EVA MARIE SAINT, YVES MONTAND, TOSHIRO MIFUNE (STARRING)

Grand Prix

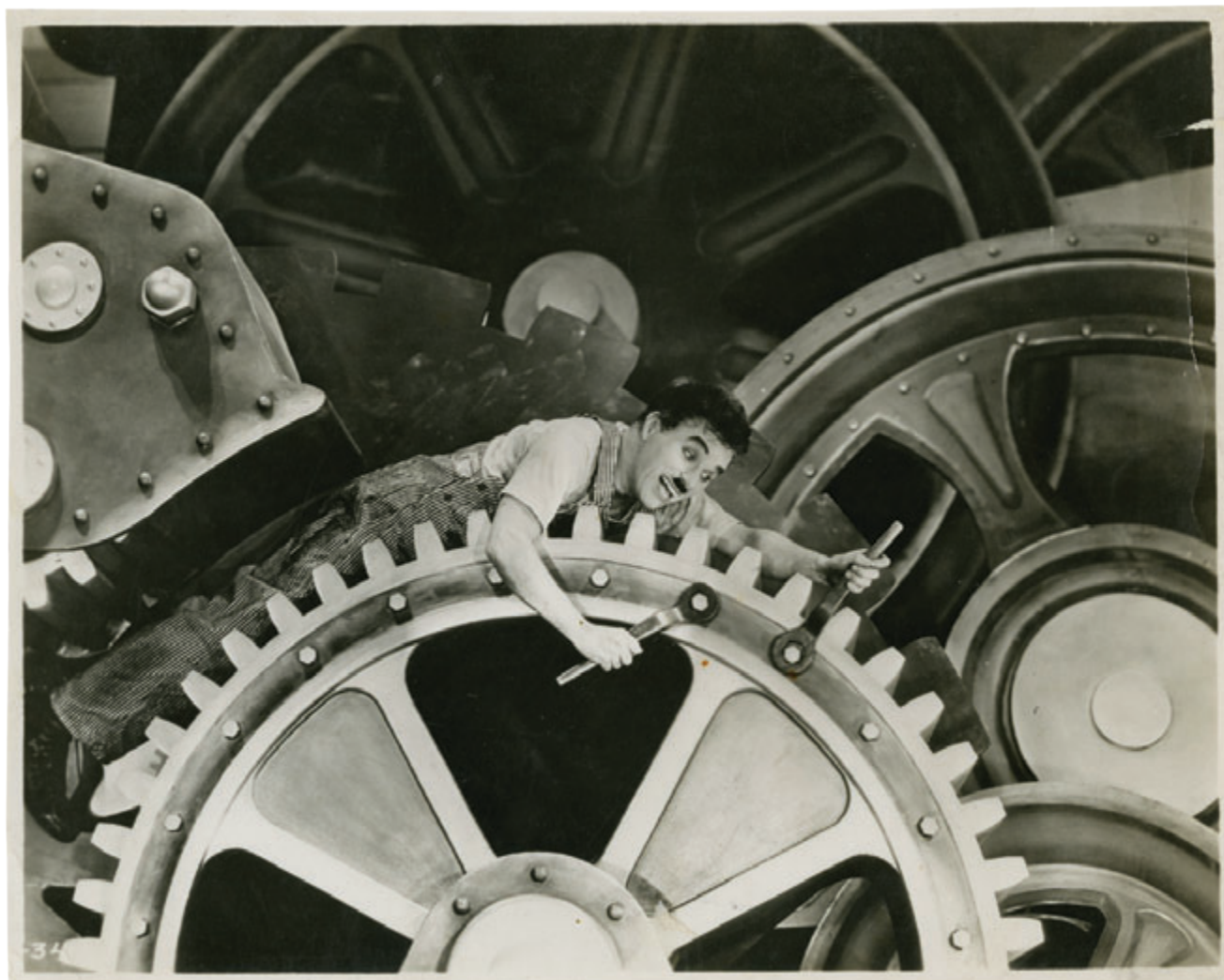
1965. Archive of four vintage black-and-white double weight still photographs from the 1966 film. Shot and struck by special photographer John Bryson. The photographs feature Frankenheimer, actor James Garner, and cinematographer Lionel Linden.

Bryson was a photojournalist for *Life* magazine and many other publications, and was also a noted character actor, most notable for his appearance as a derelict in the films of Sam Peckinpah (*The Getaway*, *Bring Me the Head of Alfredo Garcia*, and others). In *Grand Prix*, the photographer broke the fourth wall and actually played himself, in addition to actually shooting on the set.

Shot on location in England, Belgium, France, Monaco, Italy, the Netherlands, and California.

Photographs vary in size, between 9 x 9.5 inches and 14.25 x 9.5 inches. A bit of curl at the corners, a couple of small stains at the margins, and one photo with a corner crease. Very Good to Near Fine overall.

\$1500



66

CHARLIE CHAPLIN (DIRECTOR)
Modern Times

Los Angeles, CA: Charles Chaplin Productions / United Artists, 1936. Vintage black-and-white single weight still photograph from the 1936 film. A classic image of the "little tramp" caught up in the gears of the machine that is taking away his livelihood.

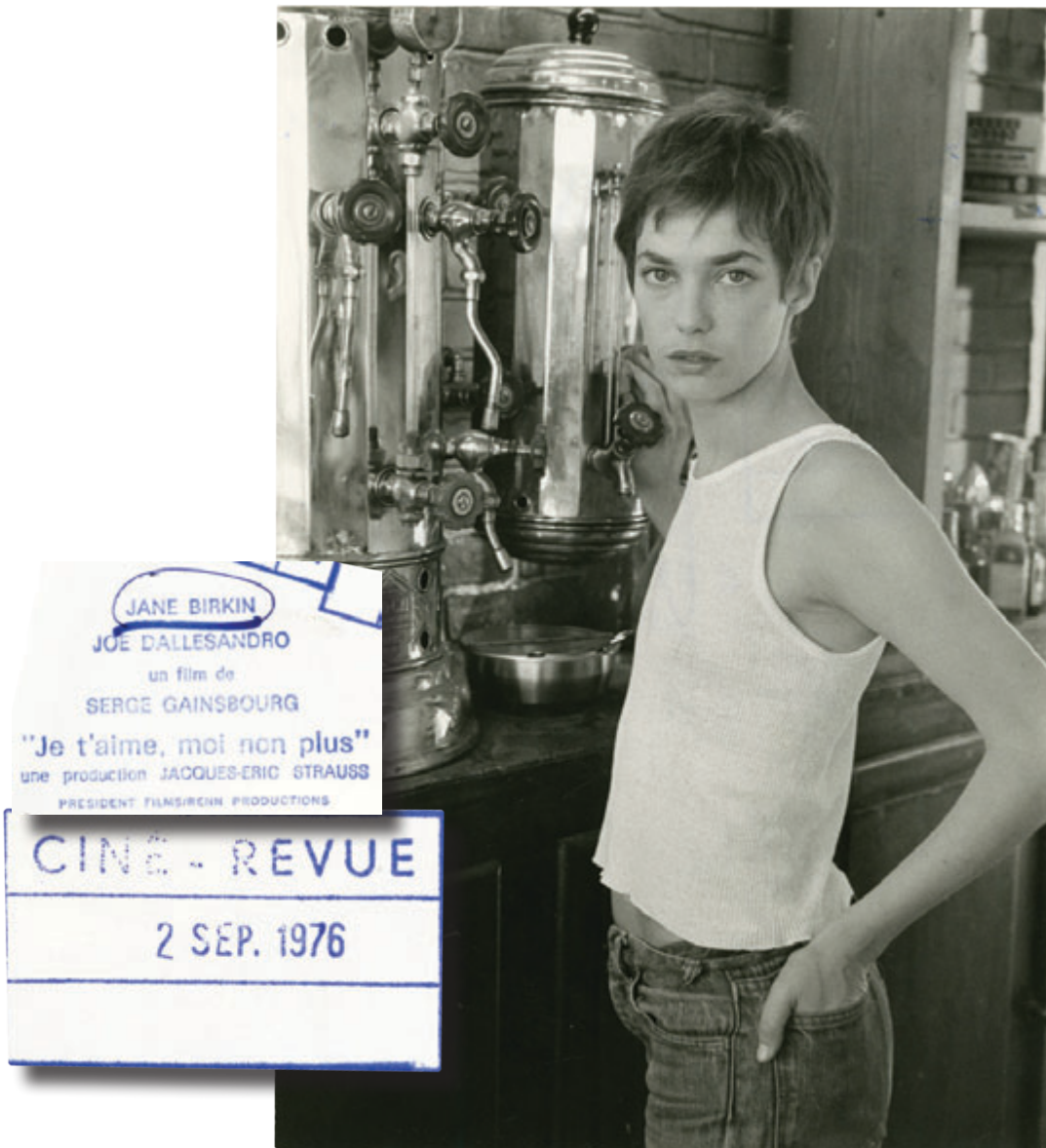
The peak of Charlie Chaplin's genius, a comedic commentary on the plight of the worker in the era of industrialization, made as a mostly silent film long after Hollywood had embraced the talking picture.

Due to the film's similarities to a René Clair 's 1931 film, *À nous la liberté*, the German film company Tobis Film, owner of the Clair picture, sued Chaplin twice, once to no avail, and again after World War II, a suit that ended in a settlement out of court. Clair, a huge admirer of Chaplin who was flattered that the film icon would imitate him, was deeply embarrassed that Tobis Film would sue his idol, and was never part of the case.

9.5 x 7.5 inches. Tiny nick at one corner, else Near Fine.

Criterion Collection 543.

\$975



67

SERGE GAINSBURG (DIRECTOR)
JANE BIRKIN, JOE DALLESANDRO (STARRING)
Je t'aime moi non plus

Paris: Président Films, 1976. Vintage black-and-white borderless single weight still photograph from the original release of the 1976 French film. Three date stamps on the verso for *Cine-Revue* magazine, as well as a studio stamp for Président Films, crediting the title, Birkin, Dallesandro, and Gainsbourg.

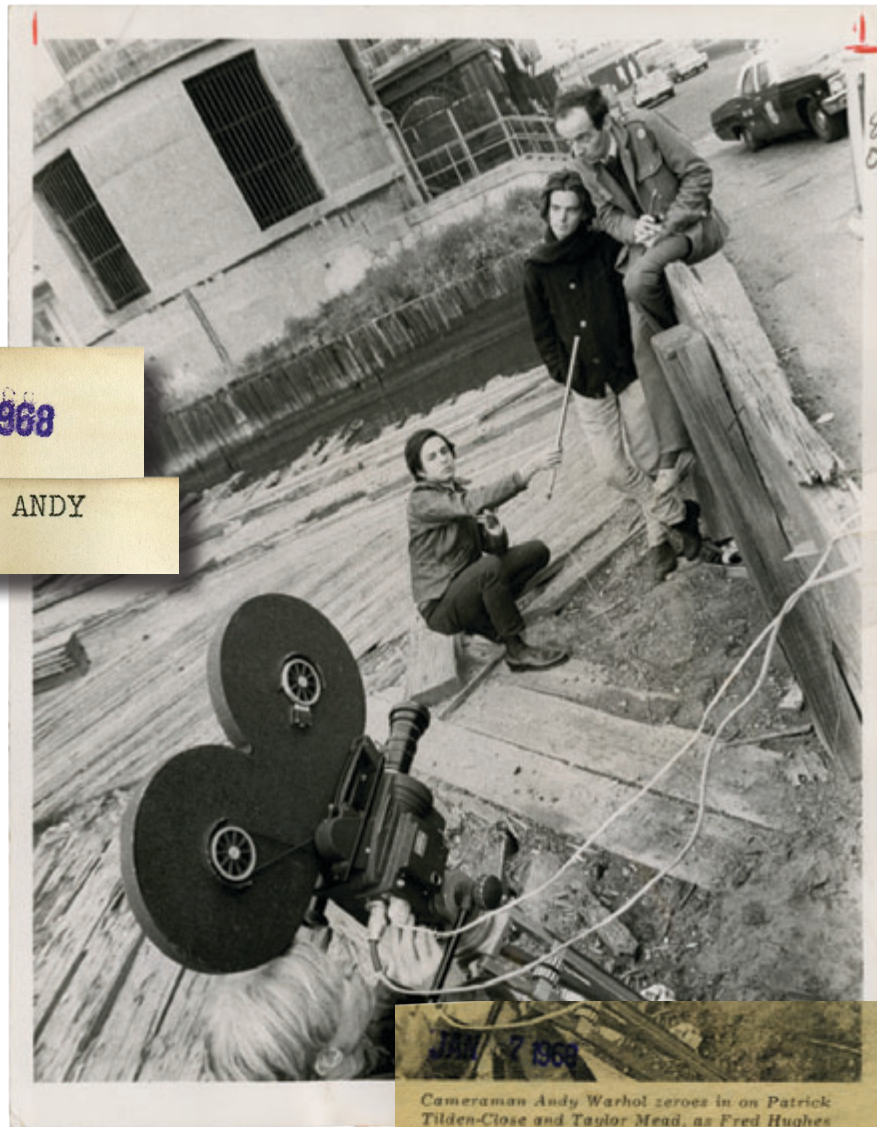
Gainsbourg's first directorial effort, an ambitious outing based on his song of the same name. Birkin plays Johnny, a boyish waitress at a truck stop in an unnamed desert, who falls for Dallesandro, a gay truck driver with a jealous lover.

Billy Stevenson notes in his *A Film Canon* blog: "[Gainsbourg's film is] part New Wave, part New Hollywood ... a clear forerunner to both the *Cinema du look* and art porn movements."

9 x 6.3 inches. Some very faint impressions from the original notations on the verso, else Near Fine.

\$550

PHOTOGRAPHS



JAN 7 1968
WARHOL, ANDY

JAN 7 1968
Cameraman Andy Warhol zeroes in on Patrick Tilden-Close and Taylor Mead, as Fred Hughes holds microphone. Location is New York City.

68 Andy makes a rare appearance behind the camera
ANDY WARHOL (DIRECTOR)
TAYLOR MEAD, NICO (STARRING)
Imitation of Christ

New York: Filmmakers Distribution Center, 1967. Vintage press photograph of Andy Warhol, Fred "Fritz" Hughes, Taylor Mead, and Patrick Tilden-Close on the set (which could also be described as an abandoned lot) of the 1967 film. An image unknown to us previously, with Hughes holding a microphone while Warhol is behind the camera shooting Mead and Tilden-Close. With date stamps from January 3 and January 7, 1968 on the verso, along with a reference snippet of the resulting newspaper photo and caption. The website Warholstars notes that all the exterior shots with Mead and Tilden-Close were shot in San Francisco, but the snippet accompanying this shot notes that the location is New York City.

Since Warhol was likely not flying his crew around the country, and because the image favors San Francisco, our guess is that the caption is incorrect.

8 x 10 inches, with brief cropping notations at one margin of the recto. Photograph is lightly rumpled from exposure to humidity, with a couple of corner creases, but still quite presentable. Good to Very Good overall.

\$1650



69

MICHAEL POWELL (DIRECTOR)
Peeping Tom

London: Michael Powell (Theatre), circa 1960. Vintage borderless single weight French press photograph from the 1961 British film. Shown on a Pinewood Studios set are Austrian actor Carl Boehm, getting to know a prostitute (Pamela Green) who will be dead just as soon as she's been photographed. On the verso is a rubber stamped credit for Nicole, with a Paris address, along with a few holograph notations in brown marker regarding the film (under its French title *Le voyeur*), Powell, Green, and Boehm.

From the collection of experimental French filmmaker, film historian, and film preservationist Paul-Hervé Mathis, with his rubber stamp on the verso. Mathis is best known for three remarkable shorts all made in 1970, *Vinyl*, *Serenity*, and *Bathroom*.

5 x 7 inches. Near Fine.

Criterion Collection 58. Spicer, p. 446.

\$650



70

JACQUES TATI (DIRECTOR)
GIANCARLO BOTTI (PHOTOGRAPHER)
 Tati on the set of *Playtime*

Paris: Jolly Film, 1967. Vintage black and white single weight borderless press photograph of director Jacques Tati on the office complex set of his epic 1967 film, shot by Giancarlo Botti. With Botti's stamp on the verso, as well as stamps for the photographic service in Paris associated with the shoot.

Here Tati appears in full regalia as Monsieur Hulot, standing amidst the construction of the vast office complex set that occupies the first half of the film. Hulot first came to the attention of the world during his beach vacation in *Monsieur Hulot's Holiday* (1953), then reappeared in a modern French neighborhood in *Mon Oncle* (1958). The third feature finds him in the city, whose complexities unfold, revolve,

deconstruct, and reconstruct before his eyes—and the viewer's. Using his own money, director Tati meticulously constructed a second "Paris" outside of Paris for *Playtime*, the third of his four Hulot films, universally considered his masterpiece, the expense of which brought him to bankruptcy.

8 x 12 inches. Near Fine.

Criterion Collection 112.

\$950



71

LEÓN KLIMOVSKY (DIRECTOR)
The Marihuana Story

Hollywood, CA: Sonny Amusement Enterprises, Inc. / S.A.C.L., 1950. Collection of 15 vintage black-and-white single weight still photographs from the 1950 Spanish-Argentine film.

The financial success of the 1949 exploitation film *She Shoulda Said No*, a morality tale involving the use of marijuana, prompted distributors to import this film from Argentina for distribution in the US. It was a success on the exploitation circuit (drive-ins, grindhouse cinema, etc.), and was even entered at Cannes.

Pablo Urioste (Pedro Lopez Lagar) is a respected surgeon forced to experience a nightmarish world after his wife, a marijuana addict, dies in a nightclub. He unwisely elects to investigate on his own, and through flashbacks he tells his lunatic story to the police. Klimovsky founded Argentina's first film club in 1929, directed several Spanish horror films (including *La noche de Walpurgis*, said to have started the Spanish horror boom of the 1970s), an 1954 Argentine film called *Witchcraft*. Set in Mexico.

8 x 10 inches. Near Fine.

Schaefer, pp. 244-245. Weldon (1996), p. 356.
\$750



72

STUART LEGG (DIRECTOR)
HENRY HALL AND HIS ORCHESTRA (STARRING)
BBC: The Voice of Britain

London: British Broadcasting Corporation [BBC], 1935. Collection of seven vintage black-and-white single weight still photographs and two double weight sepia photographs from the UK release of the 1935 British documentary film. Included is the original transmittal envelope, with the printed label, "On His Majesty's Service." Featured in two of the photographs are Henry Hall and his Orchestra (a.k.a., the BBC Symphony Orchestra), the BBC "house band" in the 1930s.

The earliest, and perhaps the first, documentary on the British Broadcasting Service, paying tribute to its technological greatness, the span of its reach, the people affected by it, and its diversity of news, humor, lifestyle reporting, and music. Featured in the documentary were many of the BBC's literary voices, including H.G. Wells, G.K. Chesterton, J.B. Priestley, and George Bernard Shaw.

8.5 x 6.5 inches. Near Fine.

\$650



73

THE MARX BROTHERS (STARRING)
HARPO MARX (FEATURED)
ROBERT PIROSH (SCREENWRITER)
A Day at the Races

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1937. Vintage candid single weight photograph from the 1937 film. Depicted are Harpo Marx (holding the fife that becomes the cause of all the fun) and the entire cast of African American musicians and actors used in the elaborate musical sequence for "All God's Chillun Got Rhythm." The scene making use of this group featured the "Lindy Hop" dance, which originated in Harlem in the 1920s and 1930s.

Not only a rare photo, but a rare example of such a large cast of African American performers, including at least two dozen children, being used in a mainstream Hollywood film aimed at white audiences.

8 x 10 inches. Near Fine.

\$1250



74 **BOB KELLETT (DIRECTOR)**
SID COLIN, TALBOT ROTHWELL
(SCREENWRITERS)

JULIE EGE (STARRING)

Julie Ege test shots for Up Pompeii

London: Anglo-EMI, 1970. Collection of three vintage black-and-white borderless double weight reference photographs Julie Ege, taken as test shots for the 1971 film. Ege is shown sitting in cloth folding chair with her name on it, in various positions designed to hide her breasts as unsuccessfully as possible.

Ege, an actress and model, is best known for this film, where she plays Voluptua, a Roman ruler. Additionally, she starred in Peter Yates' 1967 thriller *Robbery*, two notable Hammer films, *Creatures the World Forgot* and *The Legend of the 7 Golden Vampires*, and as a Bond girl in *On Her Majesty's Secret Service*. She was also Miss Norway, a Miss Universe contestant, and a Penthouse Pet of the Month.

8 x 10 inches. Near Fine.

\$975



75 **CAROL REED (DIRECTOR)**
GRAHAM GREENE (SCREENWRITER)
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. Shown are Carol Reed and his crew setting up a shot while Graham Greene looks on, a rare shot of the two collaborators at work together. Stamped on the verso is a credit for Carol Reed's production studio.

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. Near Fine.

\$850

76



FREDERICK WISEMAN (DIRECTOR)
Juvenile Court

Cambridge, MA: Zipporah Films, 1973. Set of five vintage black and white single weight photographs from the 1973 film documentary. Each photograph is rubber stamped on the verso: "JUVENILE COURT / Frederick Wiseman / USA 1973." A rare set of photos, the only photographic ephemera from a Frederick Wiseman documentary we have ever handled.

Wiseman's sixth documentary, typically unsentimental and without bias, shows a complex variety of cases before the Memphis Juvenile Court: foster home placement, drug abuse, armed robbery, child abuse, and sexual offenses. The sequences illustrate such issues as community protection vs. the desire for rehabilitation, the range and the limits of the choices available to the court, the psychology of the offender, and the constitutional and procedural questions involved in administering a juvenile court.

9.5 x 7 inches, 1/16 inch white margin with no titles on the recto. Near Fine.

\$925

77



PIER PAOLO PASOLINI (DIRECTOR)
ROBERTO VILLA (PHOTOGRAPHER)
Arabian Nights

Roberto Villa, circa 1974. Vintage double weight borderless press photograph of Pasolini, shot on location in the Middle East by noted photographer Roberto Villa. With Villa's ink stamp on the verso, along with the stamp of the Marka Archives. In 2008, Villa donated his vast archive to the Cineteca di Bologna, making his original prints rare on the private market.

Villa is a renowned photojournalist, having shot for numerous international publications (*Vogue*, *Harper's*, *Playboy*), and was a forerunner in the use of media technology and digital photography. He was invited by Pasolini to be the special photographer for the film. The photographs taken there were the subject of an April 2014 retrospective and exhibition at the TIFF Bell Lightbox in Toronto, where 64 photographs taken on the set of the film were shown.

9.5 x 11.75 inches. Near Fine.

\$750

78



JEAN-LUC GODARD (DIRECTOR, SCREENWRITER)
GERARD COSSEVIN (STILL PHOTOGRAPHER)
MACHA MÉRIL, BERNARD NOËL (STARRING)
Une Femme Mariée

Paris: Anouchka Films, 1964. Vintage black-and-white borderless single weight still photograph of Godard and Macha Méril on the set of the 1964 film. With the studio stamp (blue) and photographer stamp (red) on the verso.

The story of a woman caught between her lover and her husband, who discovers she is pregnant but does not know which man is the father. After premiering at the Venice Film Festival, the film was briefly banned in France for its scandalous depiction of modern, married life, and only passed by the censors after Godard agreed to some small changes.

9.5 x 7 inches. Near Fine.

Masters of Cinema 80.

\$975

79



JOHN FRANKENHEIMER (DIRECTOR)
ROCK HUDSON (STARRING)
Seconds

Los Angeles, CA: Paramount Pictures, 1966. Two vintage black-and-white single weight still photographs from the US release of the 1966 film. Both are reference photographs featuring director Frankenheimer on the set: one from a scene at the beach with his shooting crew, the other in a social setting with the film's star Rock Hudson.

Middle-aged banker Arthur Hamilton is given the opportunity to start a completely new life when he receives calls from his old friend Charlie, whom he thought was dead, who introduces him to a firm that will fake his death and create an entirely new life. After undergoing physical reconstruction surgery and months of psychotherapy, Hamilton returns to the world as artist Tony Wilson. Things don't go well.

8 x 10 inches. Near Fine.

\$325

80



LUIS BUÑUEL (DIRECTOR)
JEAN-CLAUDE CARRIÈRE (SCREENWRITER)
RAYMOND VOINQUEL (PHOTOGRAPHER)
CATHERINE DENEUVE, MICHEL PICCOLI,
GENEVIÈVE PAGE, JEAN SOREL (STARRING)
Belle de jour

Paris: Robert et Raymond Hakim / Sud-Films Distribution, 1967. Vintage black-and-white borderless single weight still photograph of Catherine Deneuve and her fellow brothel workers (including Geneviève Page) on the set of the 1967 film. With the French distributor's stamp on the verso, and a rubber stamped reference number.

Buñuel's first color film, about a young housewife who begins working in a brothel while her husband is at work, with tragic consequences for him and a jealous client involved in organized crime. Winner of the Golden Lion at the 1967 Venice Film Festival.

9 x 6.75 inches. Near Fine.

\$625

81



JACQUES DERAY (DIRECTOR)
ALAIN DELON, ROMY SCHNEIDER, JANE BIRKIN
(STARRING)
La Piscine

Paris: Société Nouvelle de Cinématographie, 1969. Vintage black-and-white single weight still photograph from the French release of the 1969 French film noir. Released in the UK as *The Sinners* and in the US as *The Swimming Pool*. Written by the noted Jean-Claude Carrière, who penned some of Luis Buñuel's finest work.

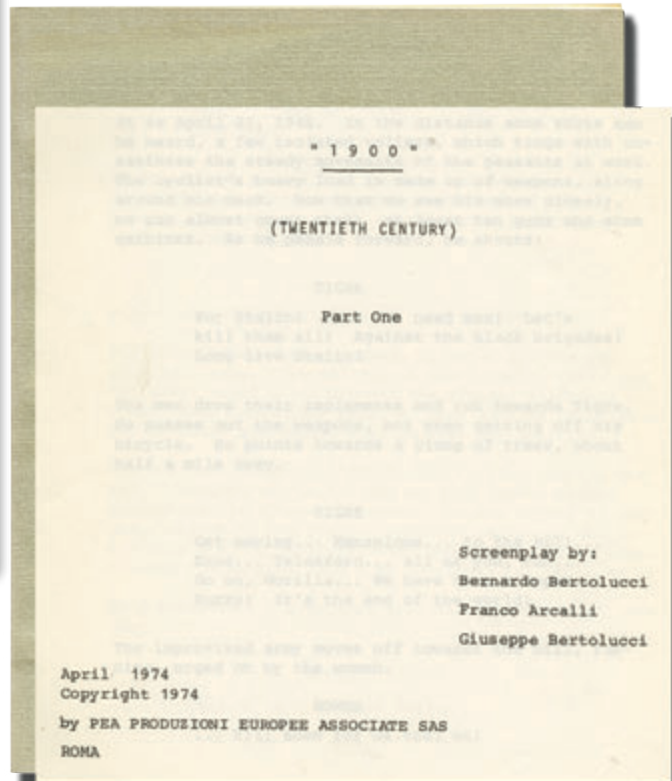
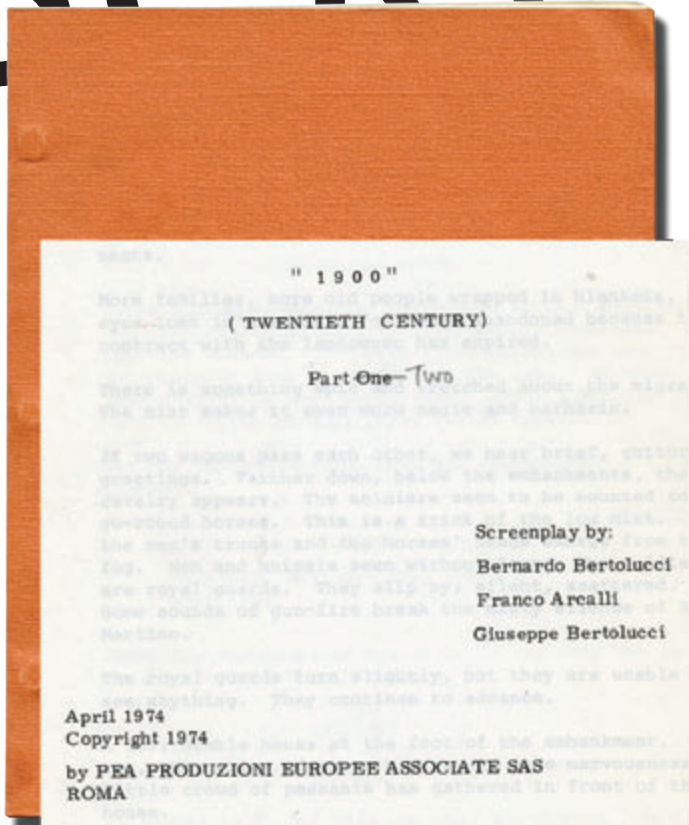
A very bad day in the life of Jean-Paul, which starts out pleasantly enough as an extra-marital frolic at a swimming pool in St. Tropez but turns into a twisted, masochistic affair. Set in Saint-Tropez, and shot there on location.

9.25 x 6.75 inches. Near Fine.

Grant, p. 506. Spicer, p. 455.

\$450

SCREENPLAY



82

BERNARDO BERTOLUCCI (DIRECTOR)
FRANCO ARCALLI, GIUSEPPE BERTOLUCCI (SCREENWRITERS)
ROBERT DE NIRO, GERARD DEPARDIEU (STARRING)
1900: Parts One and Two

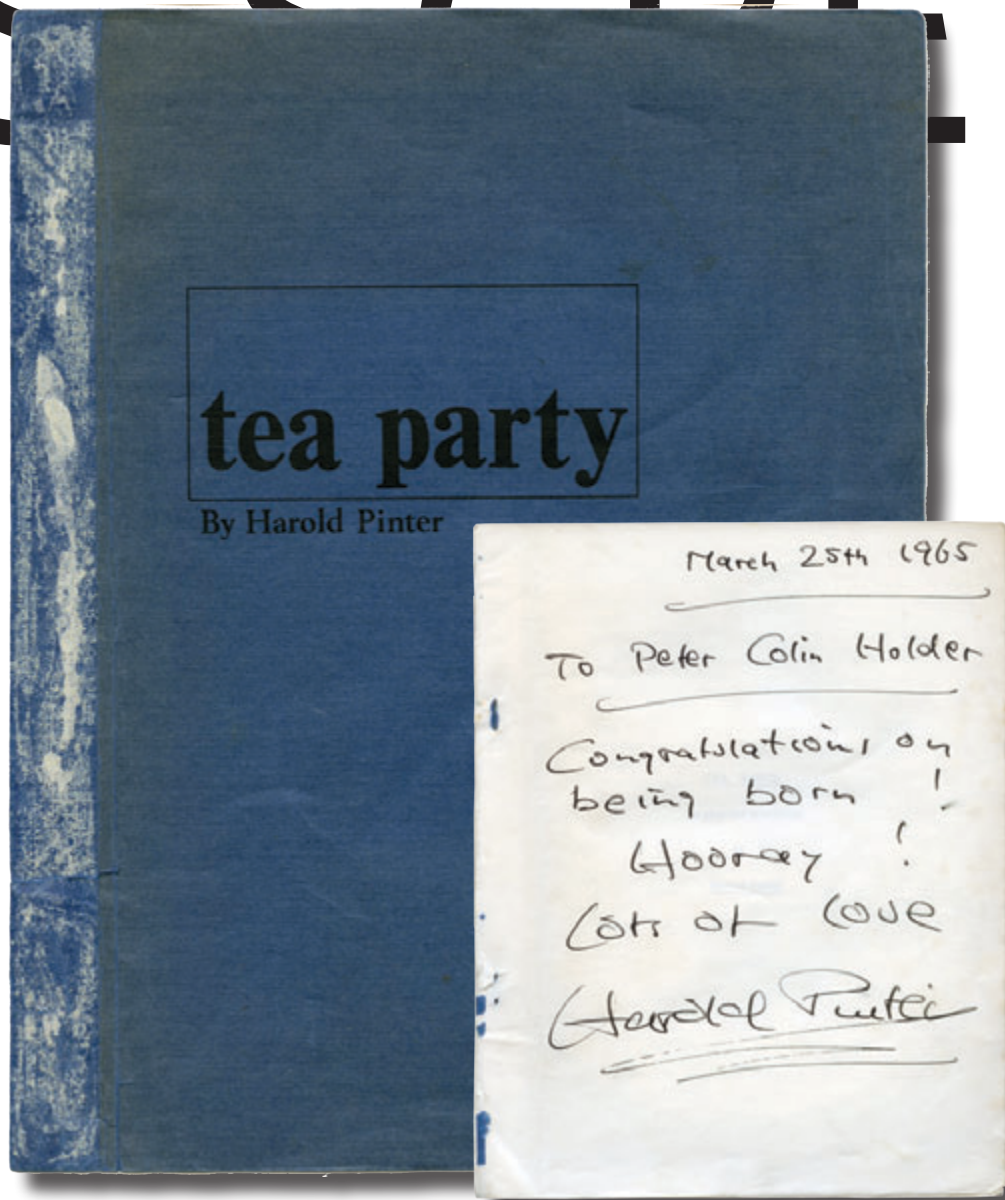
Los Angeles, CA: Paramount Pictures, 1974. Early draft script, in two volumes, for Part One and Part Two of the 1976 film.

1900 is not only an epic film, but was a gargantuan undertaking, requiring the resources of three European countries and a trio of American movie studios. Set in the Italian town of Parma, the film's continuity backtracks from Liberation Day in 1945 to the occasion of composer/patriot Giuseppe Verdi's death in 1901. The story follows the lives of two men born on that day in 1901, who grow up to be Alfredo Berlinghetti (Robert De Niro) and Olmo Dalco (Gérard Depardieu). Wealthy Alfredo sinks into

dissipation, while poverty-stricken Olmo becomes a firebrand labor leader and communist.

Many American prints of the film were shortened to 243 minutes from the intended runtime of 315 minutes, rendering the story difficult to follow, and causing a negative effect on its acceptance worldwide. The original version was recently restored and released in high-resolution digital format, to critical acclaim.

\$1850



83

Very early BBC television adaptation, signed by Pinter

HAROLD PINTER (SCREENWRITER)

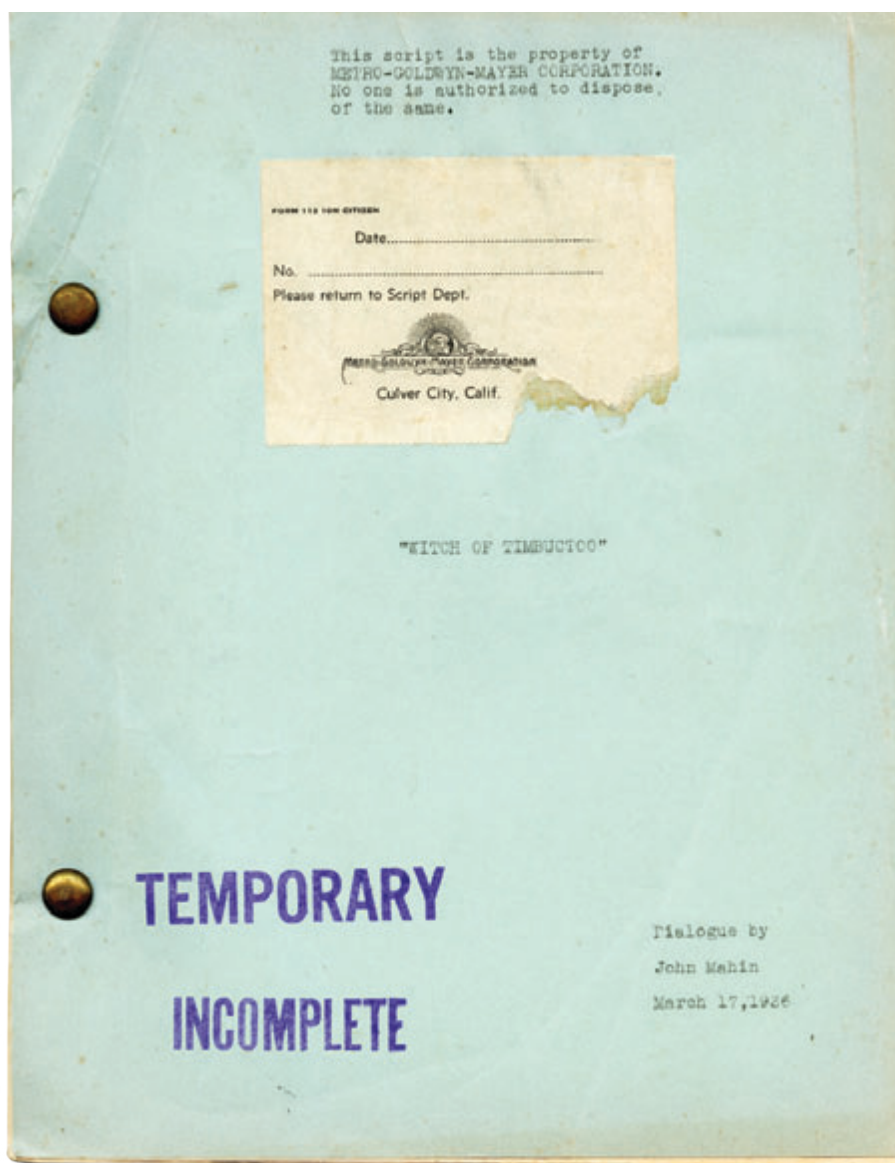
LEO MCKERN, VIVIEN MERCHANT (STARRING)

Tea Party

London: British Broadcasting Corporation [BBC], 1965. Draft script for the 1965 BBC television movie *Tea Party*, adapted by Pinter from his 1963 short story. The film first aired live on March 25, 1965 on the BBC program *The Largest Theatre in the World*. Inscribed by screenwriter Pinter on that day: "March 25th 1965 / To Peter Colin Holder / Congratulations on being born! / Hooray! / Lots of Love / Harold Pinter."

The story of an industrial tycoon who comes to believe that his new secretary, second wife, and brother-in-law are all conspiring against him, to the point where his health is affected by the conviction.

\$3000



84

TOD BROWNING (DIRECTOR)**A. MERRITT (NOVEL)****GUY ENDORE, ERICH VON STROHEIM (SCREENWRITERS)****LIONEL BARRYMORE, MAUREEN O'SULLIVAN (STARRING)****The Devil-Doll**

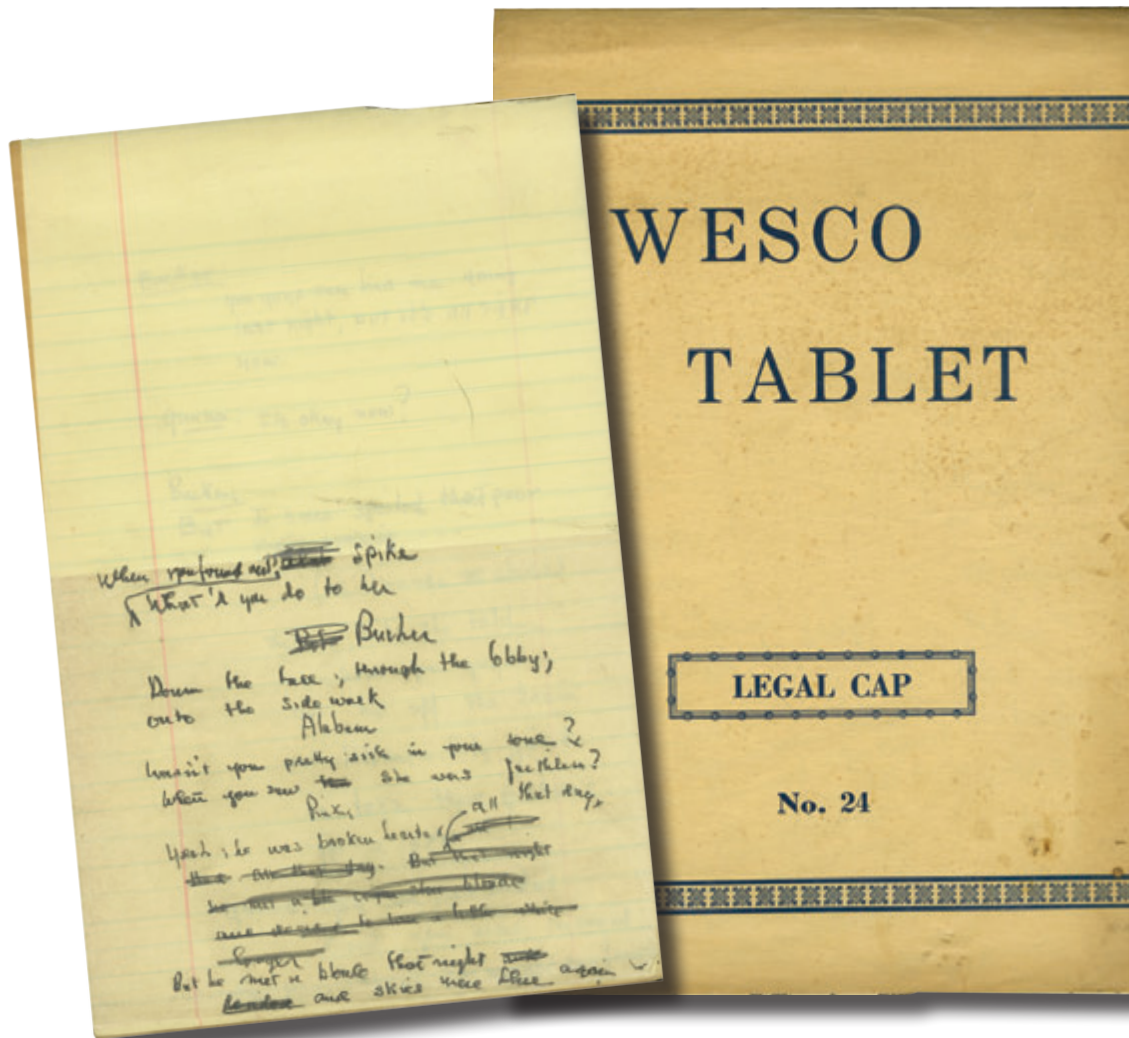
Culver City, CA: Metro-Goldwyn-Mayer [MGM], 1936. Draft script for the 1936 film, *The Devil-Doll*, here under its working title, *Witch of Timbuctoo*. One of Tod Browning's final films, and a masterpiece, at once horror, science fiction, and heartrending tragedy.

Based on A. Merritt's seminal 1933 horror novel, *Burn Witch Burn!* Paul Lavond (Barrymore) is a respected banker in Paris when he is framed for robbery and murder and sent to prison on Devil's Island. Years later, he and an ex-scientist escape, and Lavond returns to Paris to exact revenge by way

of his friend's technique for shrinking humans to a height of mere inches. The "miniature people" were played by members of a Victorian era Parisian street gang known as Les Apache (pronounced ah-pash). The dolls even perform the gang's "dance," a series of quick steps alternated with punches, kicks, and other means of violence. Throughout the 1930s and 1940s, the dance was performed by professional dancers, and can be seen in several films and even cartoons of the period.

Senn, pp. 368-377.

\$1500



85

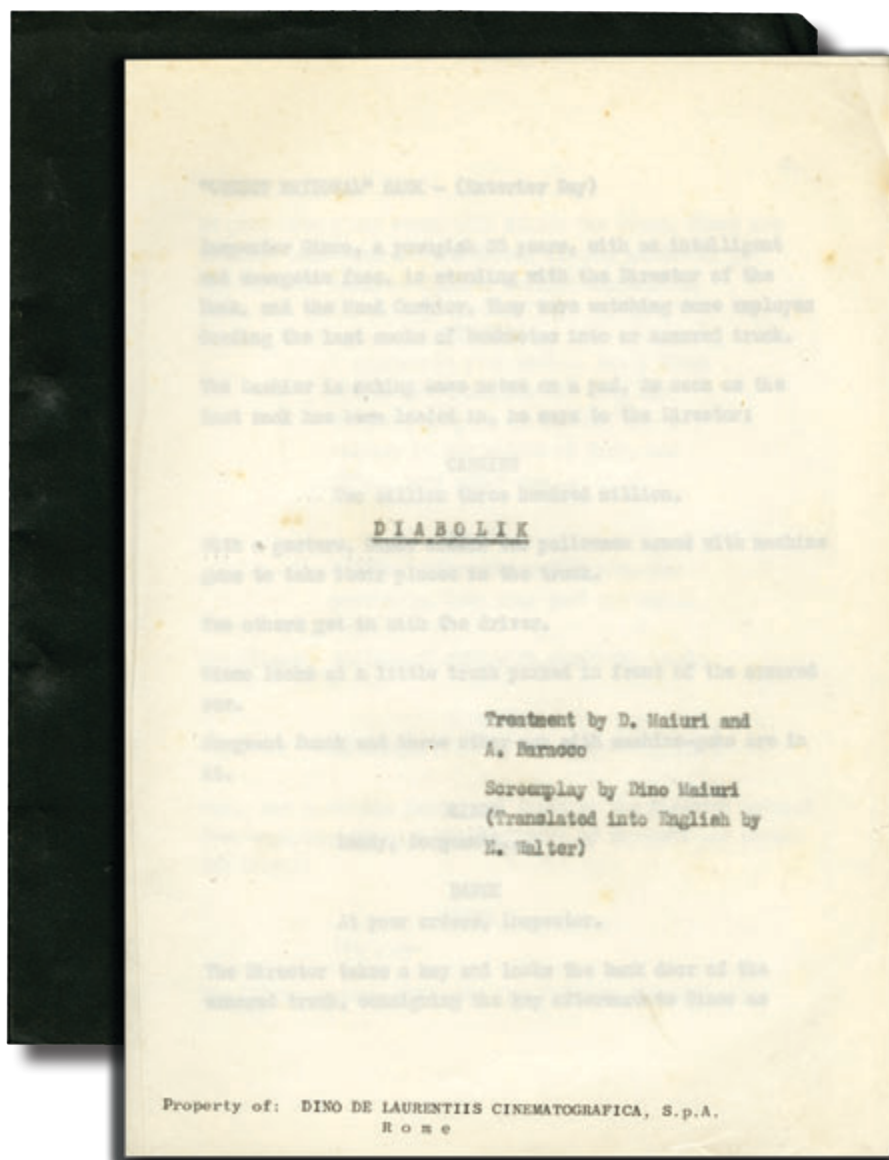
TOD BROWNING (DIRECTOR)
Fast Workers

Circa 1933. Original dialogue notes for the 1933 Tod Browning film, *Fast Workers*. Handwritten notes on two pages of legal-size notebook paper in holograph pencil, presumed to belong to one of the screenwriters for the film.

One of Browning's lesser known films, about two friends, Gunner and Bucker, who work as riveters. Bucker often has the urge to marry, and Gunner will hit on Bucker's girl to see if her intentions are true.

One night, while Gunner is indisposed, Bucker meets a tough woman named Mary, who he falls for, but she only wants his money, and Bucker doesn't know that Mary knows Gunner.

\$550



86

MARIO BAVA (DIRECTOR)
Danger: Diabolik

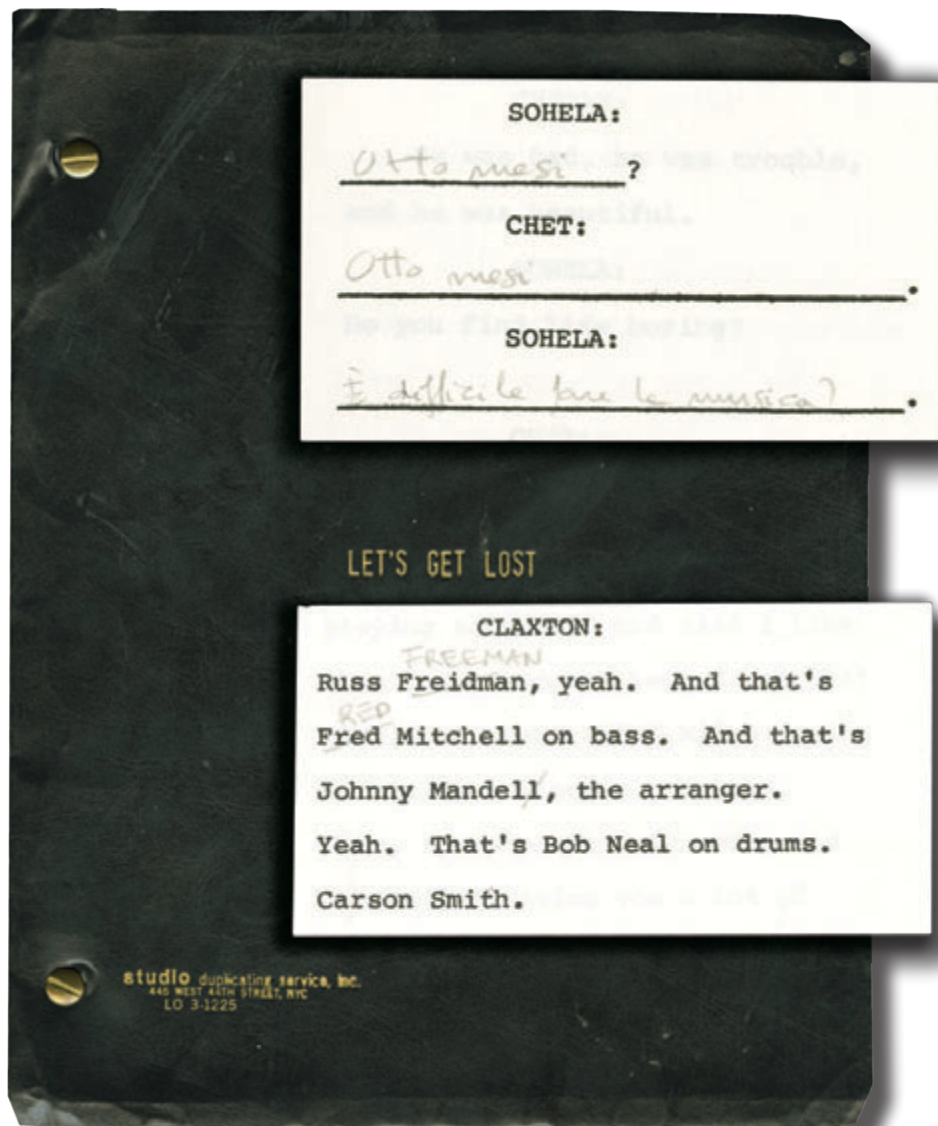
Los Angeles, CA: Paramount Pictures, circa 1968. Draft script for the 1968 film *Danger: Diabolik*, seen here as simply *Diabolik*. Each leaf watermarked "EXTRA STRONG / C.M. FABRIANO," printed at the centuries-old paper mill in Italy, the oldest European paper mill still in operation.

Based on a popular Italian comic strip, and set in Europe in the swinging 1960s, an acrobatic, leather-clad masked thief and killer called Diabolik (John Phillip Law), swindles and murders millionaires and billionaires for his own financial gain and amusement. His leggy, wig-wearing girlfriend (Marisa Mell) lends a hand, and the two essentially become tragic heroes.

Mario Bava (1914-1980) is widely regarded as one of Italy's most inventive, imaginative filmmakers, with respect to his development of both horror and giallo films. While this film retains giallo elements, it is perhaps the spoof element that sets it apart from other Bava classics.

Bondanella, *The History of Italian Cinema* (2009), p. 374.

\$2500



87

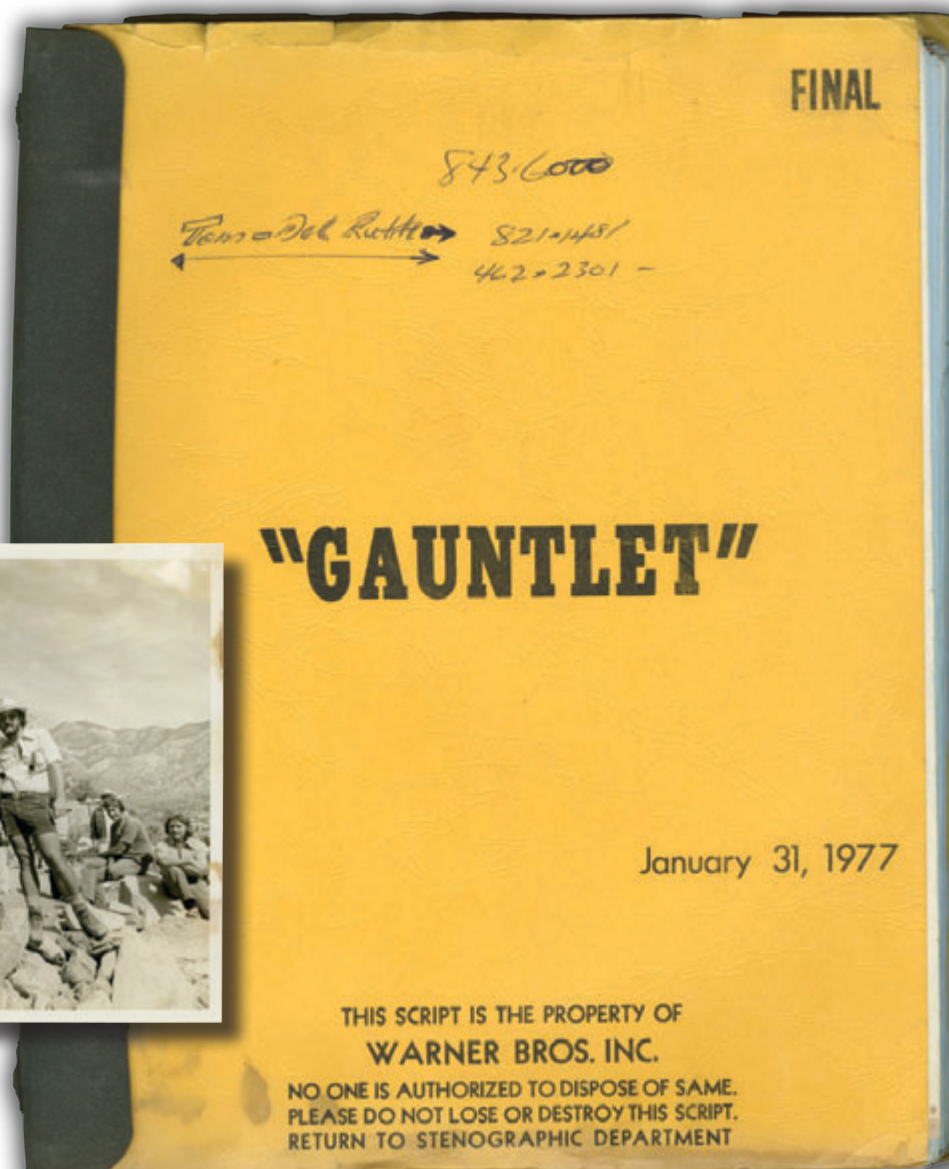
BRUCE WEBER (DIRECTOR)**CHET BAKER (STARRING)****Let's Get Lost**

New York: Little Bear Productions, 1988. Revised script for the 1988 American film documentary. Basically a pre-production transcription of the dialogue in the film, made for the purpose of assemblage. Notations in holograph pencil to three pages of the script include a blank where a conversation in Italian between Baker and an Italian woman are filled in, and a few corrections to the spelling of jazz musicians' names. The only script from the film we have ever seen.

Weber began shooting footage for *Let's Get Lost* after having befriended Baker over time, and during his trip to Cannes for the premiere of *Broken Noses*. Though it didn't seem quite so at the time of its release, Weber's approach has since changed the

many of the rules by which documentaries were governed. By contrasting jazz legend Chet Baker's then-present-day persona (a happy junkie with a sharp, if impressionistic, memory) with images of him as an astute young man, the picture in the middle is painted in the mind of the viewer, with the notable lack of narration aiding the formation of that image. Too, the documentary shows Baker in the light of a huge number of unusual personalities, including noted photographer William Claxton, Chris Isaak, Flea, and members of Baker's family.

\$975



88

Cinematographer's working copy

CLINT EASTWOOD (DIRECTOR, STARRING)

MICHAEL BUTLER, DENNIS SHRYACK (SCREENWRITER)

SONDRA LOCKE, PAT HINGLE (STARRING)

The Gauntlet

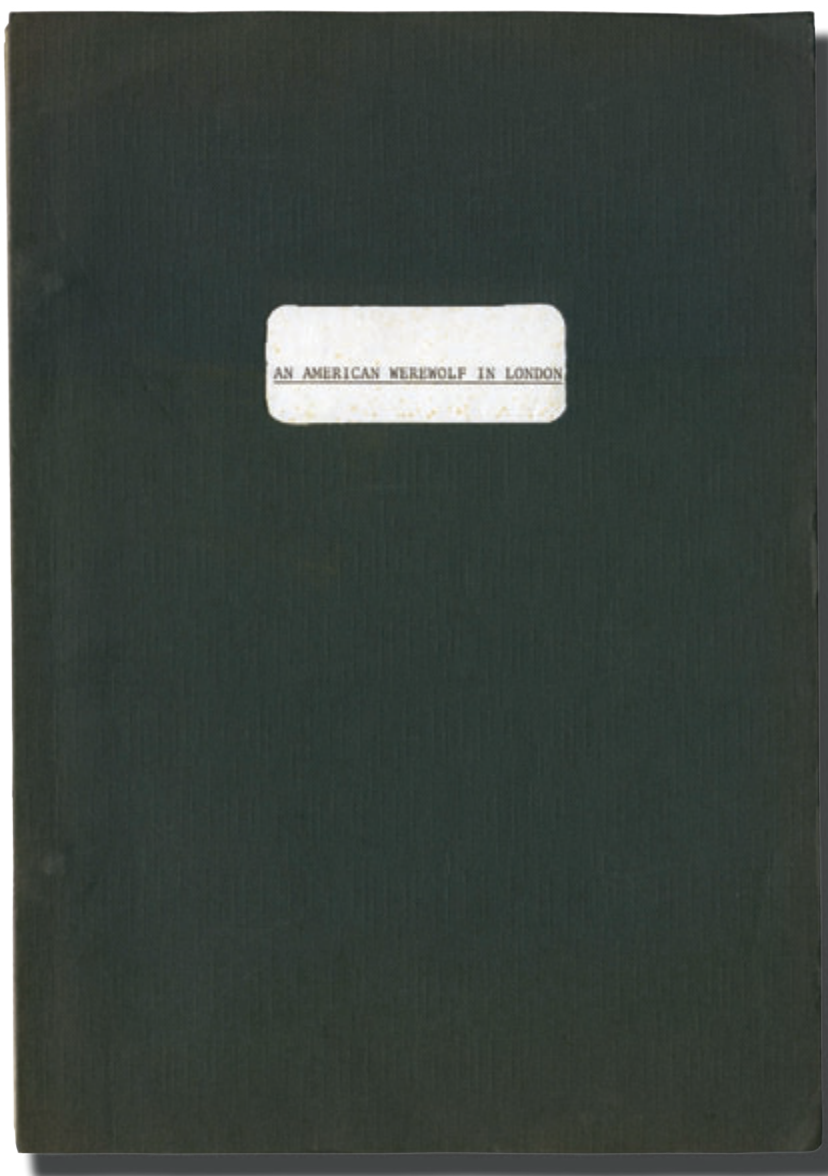
Burbank, CA: Warner Brothers, 1977. Final Draft script for the 1977 film. Copy belonging to Director of Photography Rex Metz, with his notes, cast and crew lists, shooting schedules, and a photo of Metz on the set with Eastwood and other crew members on set.

An aging, alcoholic cop is given the task of escorting a witness from Las Vegas to Phoenix for the trial of a mob boss, only to find that corruption runs far deeper than expected and now both escort and witness are under attack.

One of Eastwood's earlier directorial efforts, following on the heels of *The Outlaw Josey Wales*.

Shot on location in Arizona and Nevada.

\$1500



89

JOHN LANDIS (DIRECTOR)
DAVID NAUGHTON, GRIFFIN DUNNE (STARRING)
An American Werewolf in London

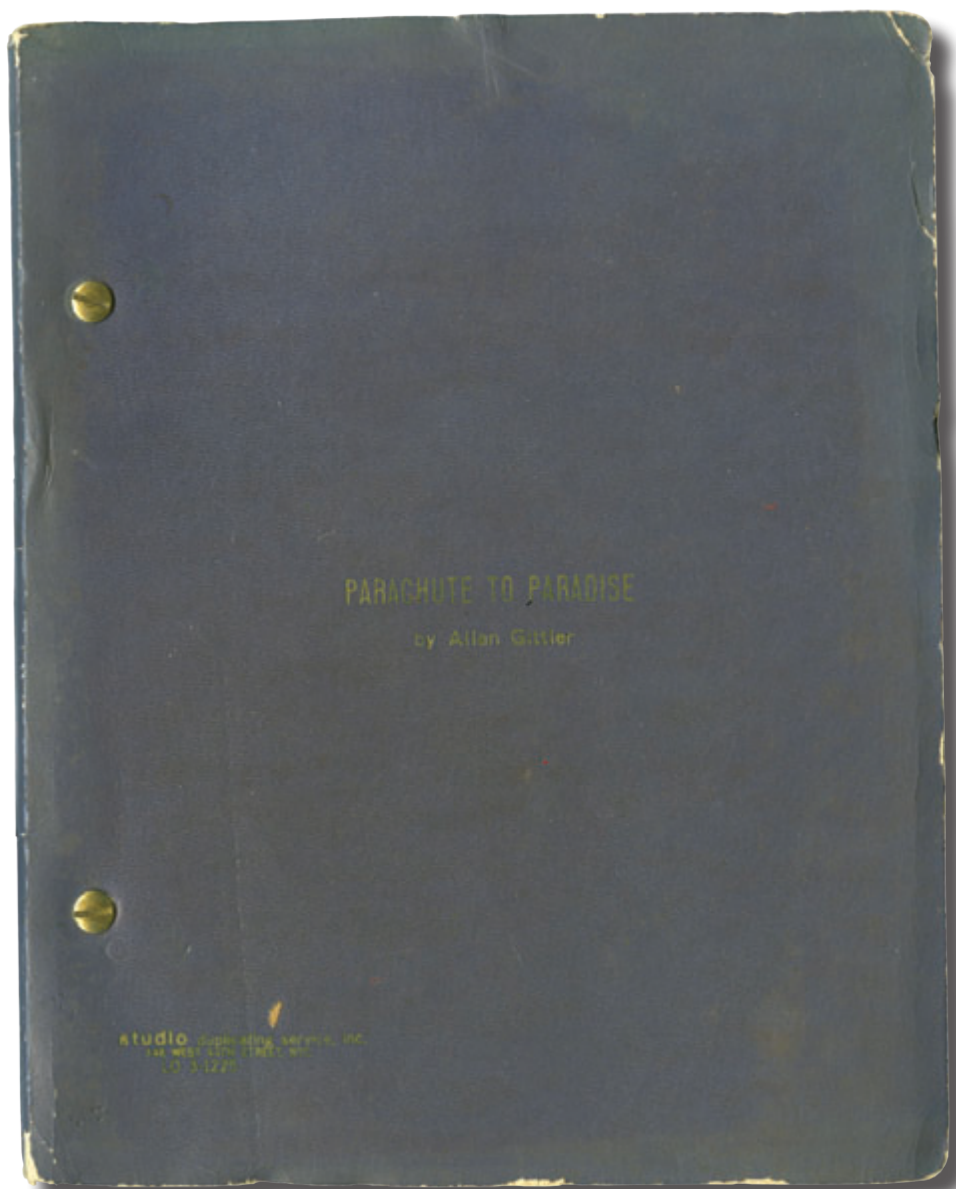
London: Lycanthrope Films Ltd., 1980. Shooting script for the 1981 film. From the collection of still photographer Bob Willoughby, with his ownership name in holograph blue ink on the distribution page.

Landis was fresh from of his previous year's production, *The Blues Brothers*, when he directed this Academy Award-winning (Best Makeup) horror thriller, about two Americans, David and Jack (Naughton and Dunne), backpacking in England. One night they are attacked by a mysterious creature, leaving Jack dead and David wounded.

As he recovers, David is repeatedly visited by decaying corpse of this friend, who implores David to kill himself before he turns into a werewolf at the next full moon.

Newman, p. 242.

\$1250



90

FLOYD L. PETERSON (DIRECTOR)
GIL EVANS (COMPOSER)
Parachute to Paradise

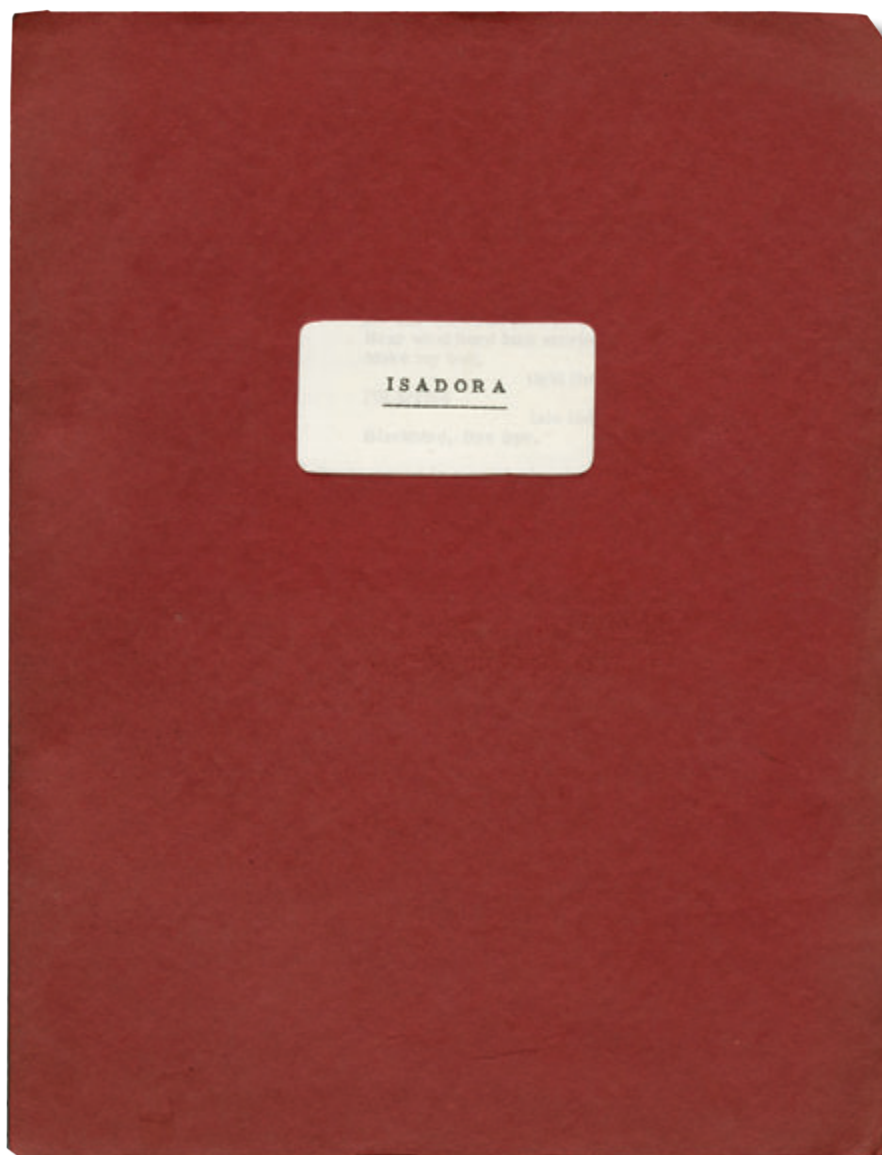
New York: American Broadcasting Company [ABC], 1968. Revised draft script for the produced (but unreleased) 1969 film, *Parachute to Paradise*, with a single notation on the title page. OCLC locates no institutional holdings.

Scored by legendary jazz arranger Gil Evans, and written for screen by Allan Gittler, a New York-based minimalist designer of electric guitars who later changed his name to Avraham Bar Rashi. Gittler was a film editor in New York during the 1960s and 1970s, patented a photographic printer for motion pictures, wrote a novel called *The Rose-Colored View*, and made an 18-minute short film called *New York, New York, New York*, comprised of 700 photo

stills and a score that he and jazz drummer Elvin Jones composed.

An avant-garde film fantasy where Roger Davis plays the hero of a popular cigarette commercial campaign who happens to skydive. Gittler notes: "I had had enough of my career, and quit to ride my bike through Central Park and write the script [for] 'Parachute to Paradise.' After 15 weeks of preproduction, casting the principal players and 200 extras, 7 weeks of principal photography, writing the music, and 7 months of editing and enormous publicity, a fallout with my producer relegated the production to [two] cans in the laboratory vault."

\$750



91

KAREL REISZ (DIRECTOR)
VANESSA REDGRAVE, JAMES FOX (STARRING)
Isadora

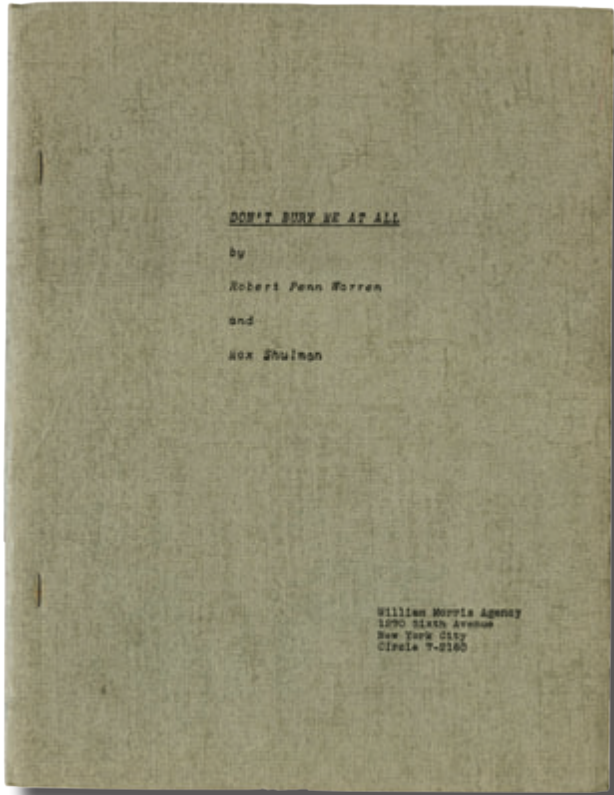
Universal City, CA: Universal Pictures, 1968. Draft British script for the 1968 film.

A high spot for Vanessa Redgrave in the 1960s, a story that follows the life of the free spirited modern interpretive dancer Isadora Duncan.

Dan Pavlides at Allmovie notes: Trained in classical dance, Duncan shattered the traditional conformities in her art and her personal life. The film begins at the end of her life as she recalls the past while dictating her memoirs to her male secretary. Her uninhibited sexuality and insistence on personal freedom and expression shocked more conservative and narrow-minded patrons and audiences. She brought in elements of classic Greek dance during

the height of the jazz age and had children in and out of wedlock. Married to sewing-machine heir Paris Singer (Jason Robards) and the Russian poet Sergei Essenin (Ivan Tchenko), her life was a rollercoaster ride of success and tragic failures. Duncan lived by her own rules, often shunned by the very people who had so passionately embraced her pioneering efforts in dance, women's liberation and free thinking. Redgrave was nominated for an Oscar for her performance.

\$1250



92

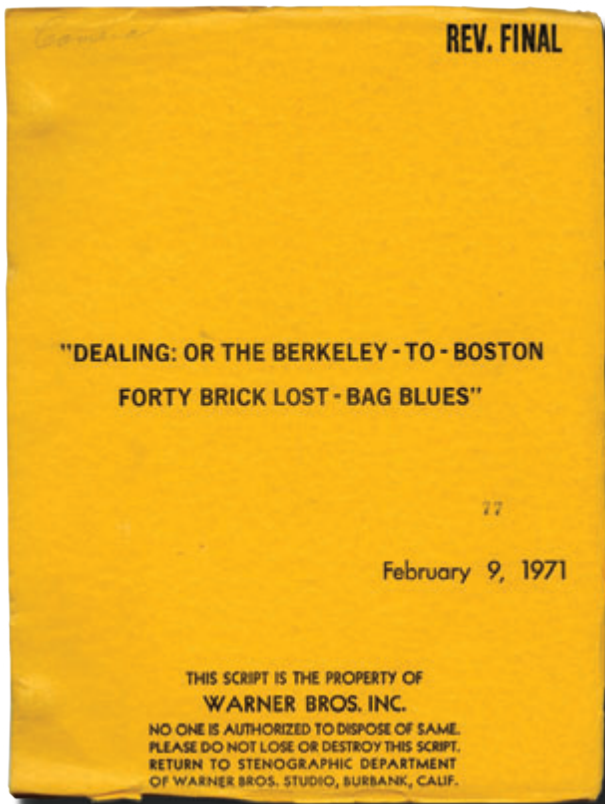
Screenplay for an unproduced film
ROBERT PENN WARREN (SCREENWRITER)
Don't Bury Me At All

New York: William Morris Agency, circa 1950. Treatment script for an unproduced film called *Don't Bury Me At All*, written by Robert Penn Warren and Max Shulman. An unusual collaboration between screenwriter Max Shulman (*The Affairs of Dobie Gillis*, 1953) and Pulitzer Prize-winning novelist Robert Penn Warren.

A story set in Chicago just after the Civil War, where three Kentuckians have settled, one of whom has devoted his life to financial steamrolling and greed until faced with the inevitable at his sickbed.

Grimshaw 155.

\$1500



93

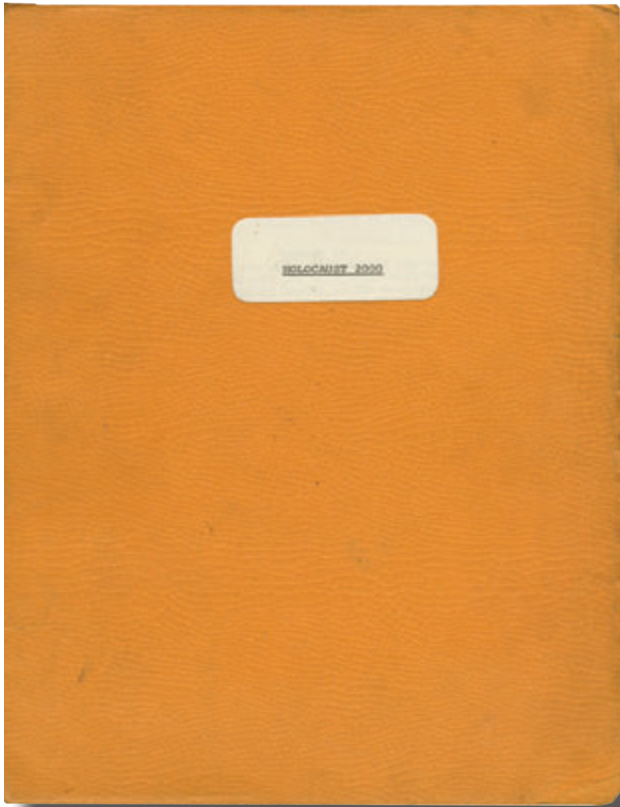
MICHAEL CRICHTON
(NOVEL, SCREENWRITER)
PAUL WILLIAMS (DIRECTOR)
DAVID ODELL (SCREENWRITER)
JOHN LITHGOW, BARBARA HERSHEY
(STARRING)

**Dealing: Or the Berkeley-to-Boston
 Forty-Brick Lost-Bag Blues**

Burbank, CA: Warner Brothers, 1970. Revised Final script for the 1972 film.

Based on the 1971 novel by Michael Crichton and his brother Douglas (under the pseudonym "Michael Douglas"), about a Harvard law student (Robert F. Lyons) who is sent from Boston to San Francisco to smuggle a shipment of marijuana. He convinces the drug dealer (Lithgow) to have a girl (Hershey) he met in San Francisco bring another shipment, so he can see her again. The girl gets busted, but only for half of the shipment, as the other half is taken by a corrupt cop (Charles Durning). They attempt to steal back the stolen half, but in doing so accidentally steal an additional \$80,000 in heroin.

\$350



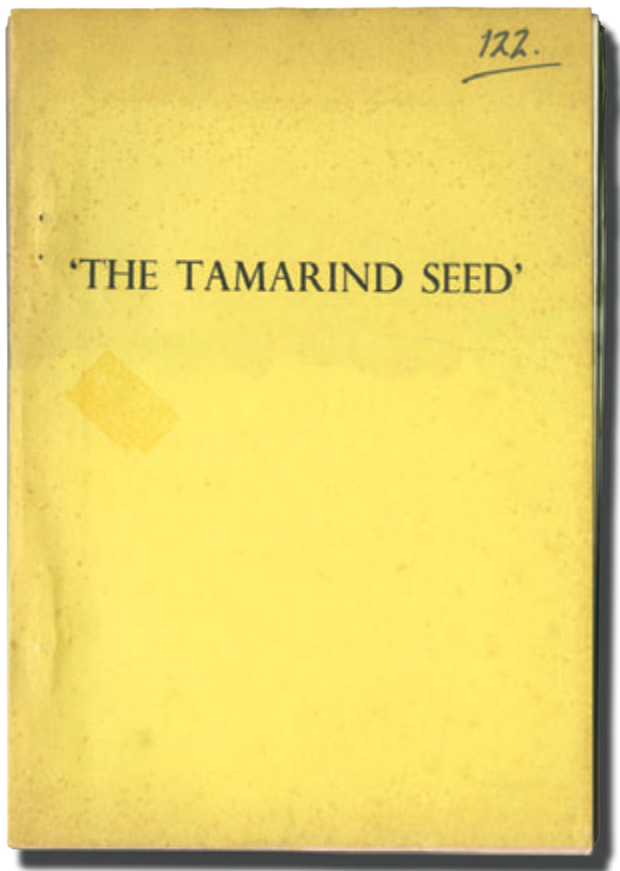
94

ALBERTO DE MARTINO (DIRECTOR)
ENNIO MORRICONE (COMPOSER)
KIRK DOUGLAS, SIMON WARD (STARRING)
 Holocaust 2000

Moore Park, Australia: Embassy Pictures, 1977. Draft script for the 1977 British film. Laid in are additional 18 pages on legal size blue, pink, and goldenrod stock, including call sheets, unit arrivals and agenda, movement order, schedule, revised schedule, Italian personnel accommodation list, and a cast list,

About as good as 1970s exploitation gets. Kirk Douglas is a wealthy industrialist, a fervent believer in the benefit of nuclear power to all mankind. On the verge of retiring and handing down a massive global collection of nuclear power plants to his son, Angel, he begins to believe that Angel may be the Antichrist. A co-production between Italy and the UK, set in the Middle East, shot on location in Devon, England and studios in Middlesex and Rome.

\$850



95

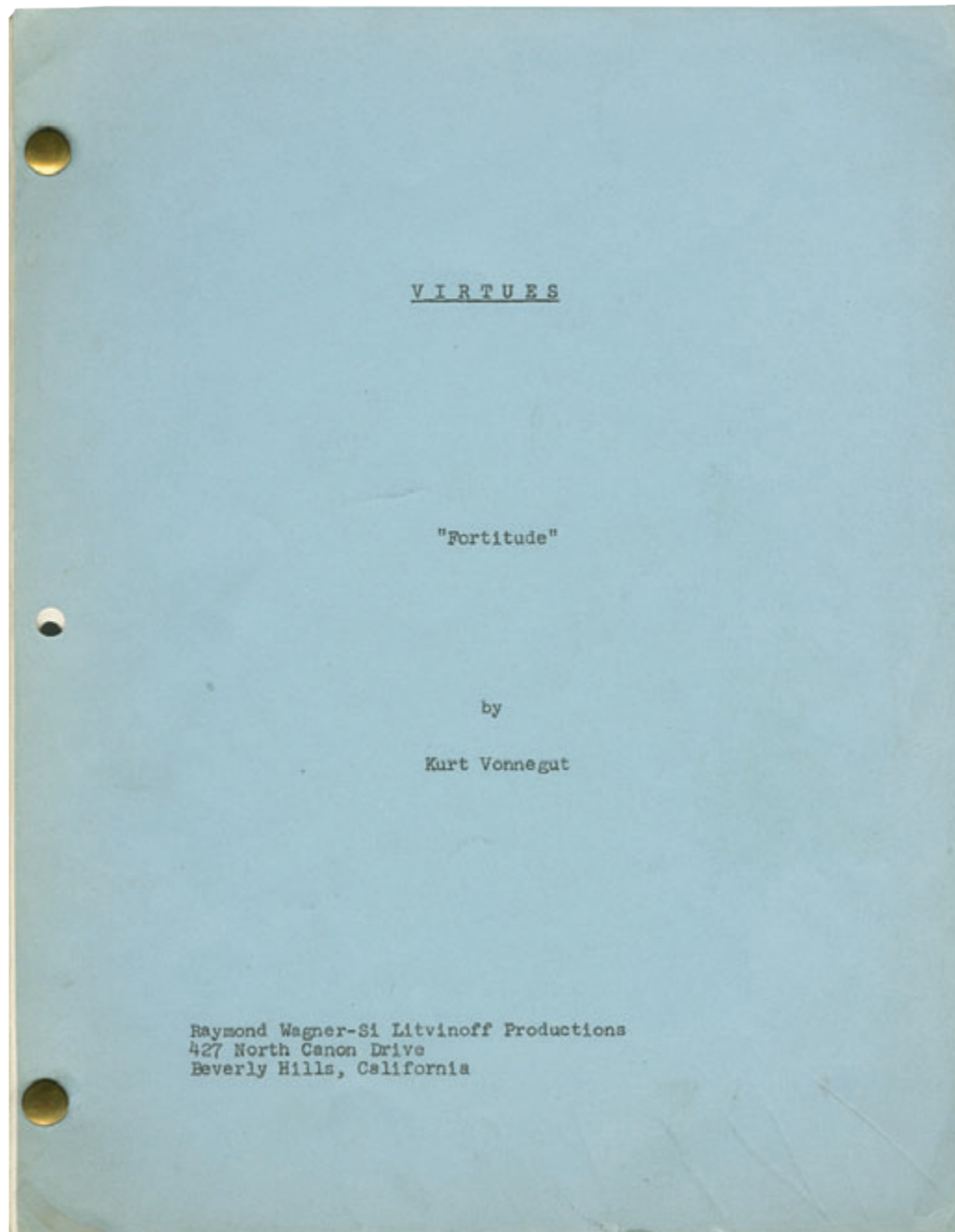
BLAKE EDWARDS (DIRECTOR)
EVELYN ANTHONY (NOVEL)
JULIE ANDREWS, OMAR SHARIF (STARRING)
 The Tamarind Seed

London: AVCO Embassy Pictures, 1973. Draft script for the 1974 film. From the collection of still photographer Bob Willoughby. Rainbow copy with blue, pink, and white leaves.

Based on Evelyn Anthony's 1971 novel, about a woman on holiday in the Caribbean who meets a handsome Russian. Judith Farrow (Andrews) meets Feodor Sverdlov (Sharif), and together they visit all the beautiful spots on the island, but Judith's ties to the British government, and Feodor's to the Russian government cause problems for their romance. An underrated but serious look at espionage in the Cold War.

Set in Barbados and shot on location there, and in London and Paris.

\$650



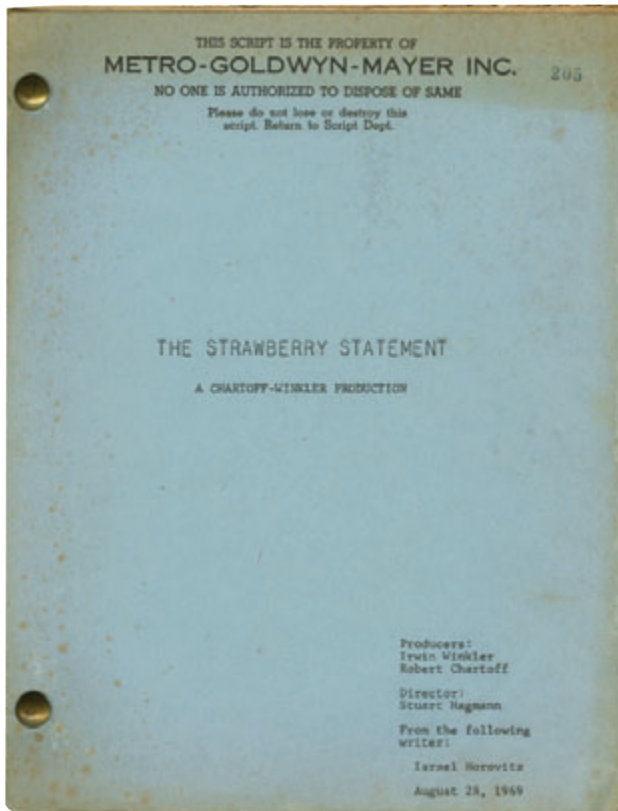
96

KURT VONNEGUT (SCREENWRITER)
RAYMOND WAGNER, SI LITVINOFF (PRODUCER)
FRANK LANGELLA (STARRING)
Virtues: Fortitude

Los Angeles, CA: Showtime Networks, 1993.
Early draft script for "Fortitude," intended to be a television episode of an anthology series to have been called *Virtues*. The script was later filmed as an episode of the 1993 Vonnegut Showtime series *Monkey House*.

The story of a scientist who has created a mechanical body for the woman he loves, and who desires to have a mechanical body himself as well. Set in upstate New York.

\$850



97

STUART HAGMANN (DIRECTOR)
JAMES KUNEN (NOVEL)
BRUCE DAVISON, KIM DARBY (STARRING)
The Strawberry Statement

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1969. Draft script for the 1970 film. Winner of the Jury Prize at the Cannes Film Festival.

Based on James Kunen's 1968 book, *The Strawberry Statement: Notes of a College Revolutionary*, about a college student in San Francisco. Simon (Davison) is on the rowing team and a casual observer of the demonstrations and protests on campus. He soon meets Linda (Darby), discovers the true corruption of his fellow protesters, and becomes a revolutionary leader. A superb look at the politically motivated 1960s, culminating in a violent sit-in conflict with the "pigs." Set in San Francisco and shot on location throughout California.

Weldon, *The Psychotronic Video Guide* (1996), p. 536.

\$650



98

SYLVESTER STALLONE (DIRECTOR)
NORMAN WEXLER (SCREENWRITER)
JOHN TRAVOLTA (STARRING)
Staying Alive

Los Angeles, CA: Paramount Pictures, 1978. Early Second Draft script for the 1983 film *Staying Alive*, seen here as *Saturday Night Fever II*.

Sequel to the well-loved 1977 film *Saturday Night Fever*, this early draft differs quite strongly from the film that would later be released. Here Tony grapples with the everyday of a new, less purposeful life in Manhattan, where he holds various odd jobs and comes to understand the consequences of his old disco life. The film later released reflects a much more grand production, in which Tony is a dancer and instructor looking for his big break on Broadway, all the while negotiating a tricky love triangle with two other dancers. Nominated for a Golden Globe, a Grammy award, and three Razzies. Set in Manhattan.

\$450

THEATRE T

99

Avant-Garde Theatre in New York, 1958-1983

New York: Various Publishers, 1958-1983. Archive of fourteen posters, two pamphlets, and two leaves of letterhead from New York's most celebrated avant-garde theatre groups including The Living Theatre, The Performance Group, Universal Theatre Repertory (later World of Culture), Music-Theatre Performing Group, Ontological-Hysteric Theatre, Jean Erdman, and Le Plan K, a Belgian Group who visited New York during their North American tour in the spring of 1977.

The oldest active experimental theatre group in America, The Living Theatre was founded by Judith Malina and Julian Beck in New York in 1947. Their work laid the foundation for a robust and active underground theatre culture, which, in the following decades, produced figures such as Ontological-Hysteric Theatre's Richard Foreman who sought to create a "Total Theatre" synthesis of the arts and philosophy, Mark Hall Amatin of the non-profit Universal Theatre Repertory (later World of Culture), and even Willem Dafoe, who apprenticed under Richard Schechner of The Performance Group. Pioneer of modern dance Jean Erdman was a sponsor of The Living Theatre and took advantage of the underground theatre culture to stage ambitious productions. Numerous other groups based in New York (Music-Theatre Performing Group) and elsewhere (Le Plan K) benefited enormously from the established audiences for radical works.

Nearly all of the companies represented still exist except The Performance Group, whose members left and formed The Wooster Group in 1980. Other companies have had a difficult time surviving or rely on public support. The material presented here, however, represents a golden era of limitless energy and inspiration, when Manhattan's creative class pursued ideas with much greater freedom.

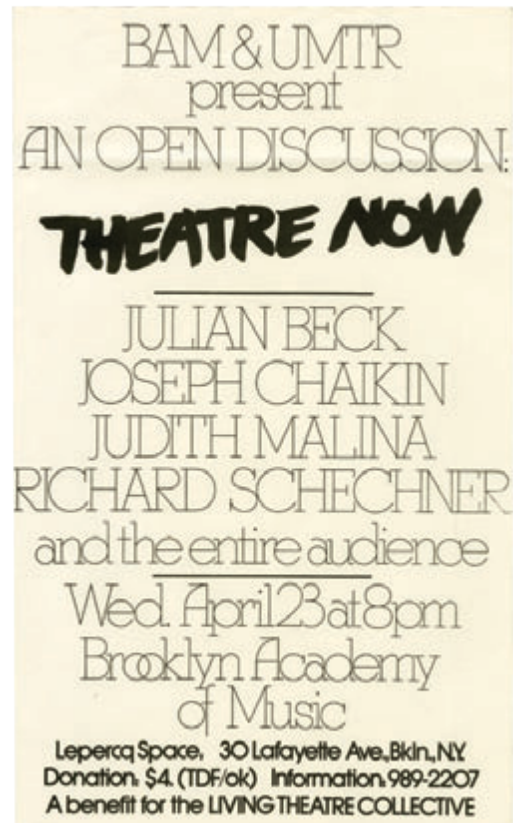
Included in the archive are posters and promotional material for original productions *Seven Meditations on Political Sado-Masochism*, *Commune*, *A Fable*, and *Pandering to the Masses*, performances of work by William Carlos Williams (*Many Loves*), Sam Shepard (*The Tooth of Crime*), and Michael McClure (*The Beard*), interpretations of the classics *Antigone* and *Electra*, and new works inspired by novelists

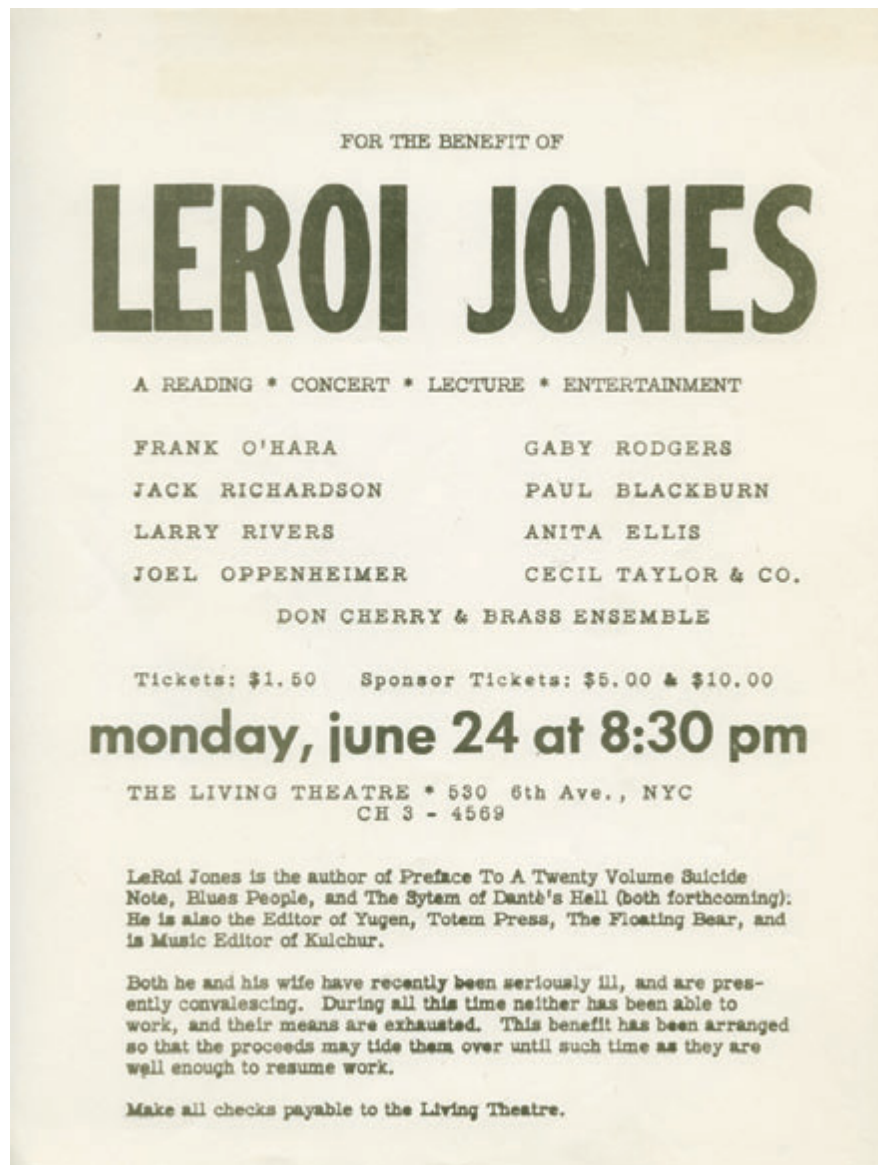
including James Joyce (*Finnegan's Wake*) and William S. Burroughs (*The Wild Boys*).

Also included are pamphlets for The Living Theatre's Winter 1983 season, and two leaves of blank letterhead, one from The Performance Group and the other from The Living Theatre, which features a list of sponsors including cultural icons John Cage, Jean Cocteau, Elaine and Willem de Kooning, Amos Vogel, and Tennessee Williams.

Posters measure from 8.5 x 13 inches to 26 x 40 inches. Letterhead 8.5 x 11. Pamphlets 4 x 9 inches folded to 5.5 x 8.5 inches folded. Very Good or better. Some posters folded, one affixed to board. Frayed edges with some pinholes, some tape on the verso, toning, minor soiling, and small dampstains.

\$3250





100

AMIRI BARAKA, ALLEN GINSBERG, FRANK O'HARA (CONTRIBUTORS)

Posters for two literary benefits hosted by the Living Theatre

New York: The Living Theatre, 1961, 1963. Pair of original posters for benefits hosted by The Living Theatre including "A Benefit for Kulchur Magazine" (1961) and "For the Benefit of LeRoi Jones" (1963) advertising poetry readings of Amiri Baraka (née LeRoi Jones, who also served as music editor for *Kulchur*), Allen Ginsberg, Joel Oppenheimer, and Frank O'Hara.

After more than a decade of successful original radical stage productions and adaptations of works by playwrights such as Bertold Brecht and Gertrud Stein, The Living Theatre founders Judith Malina and Julian Beck began using their space and resources for the nourishment of the arts more broadly, hosting experimental film screenings and literary benefits. Featured in this collection are two such benefits.

One is for the assistance of the nascent *Kulchur Magazine*, the literary criticism journal of the New American Poetry group, which published quarterlies from 1960 to 1965 and featured works by William S. Burroughs, Paul Bowles, and Allen Ginsberg. The other is for LeRoi Jones and his wife, both of whom were ill and unable to work, while his landmark work of ethnomusicology *Blues People* (Morrow, 1963) and novel *The System of Dante's Hell* (Grove, 1965) were still forthcoming.

Posters 8 x 10.5 inches to 8.5 x 14 inches. Very Good to Near Fine.

\$625



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