



ROYAL BOOKS

CATALOG FORTY-EIGHT

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THE ROYAL BOOKS CREW

Kevin Johnson, Amber Fricke, John McDonald, Christopher Reed, Erin Barry-Dutro, Tracy Holden, and Jenné Matthews.

Catalog design and layout by Kathryn Setzler.



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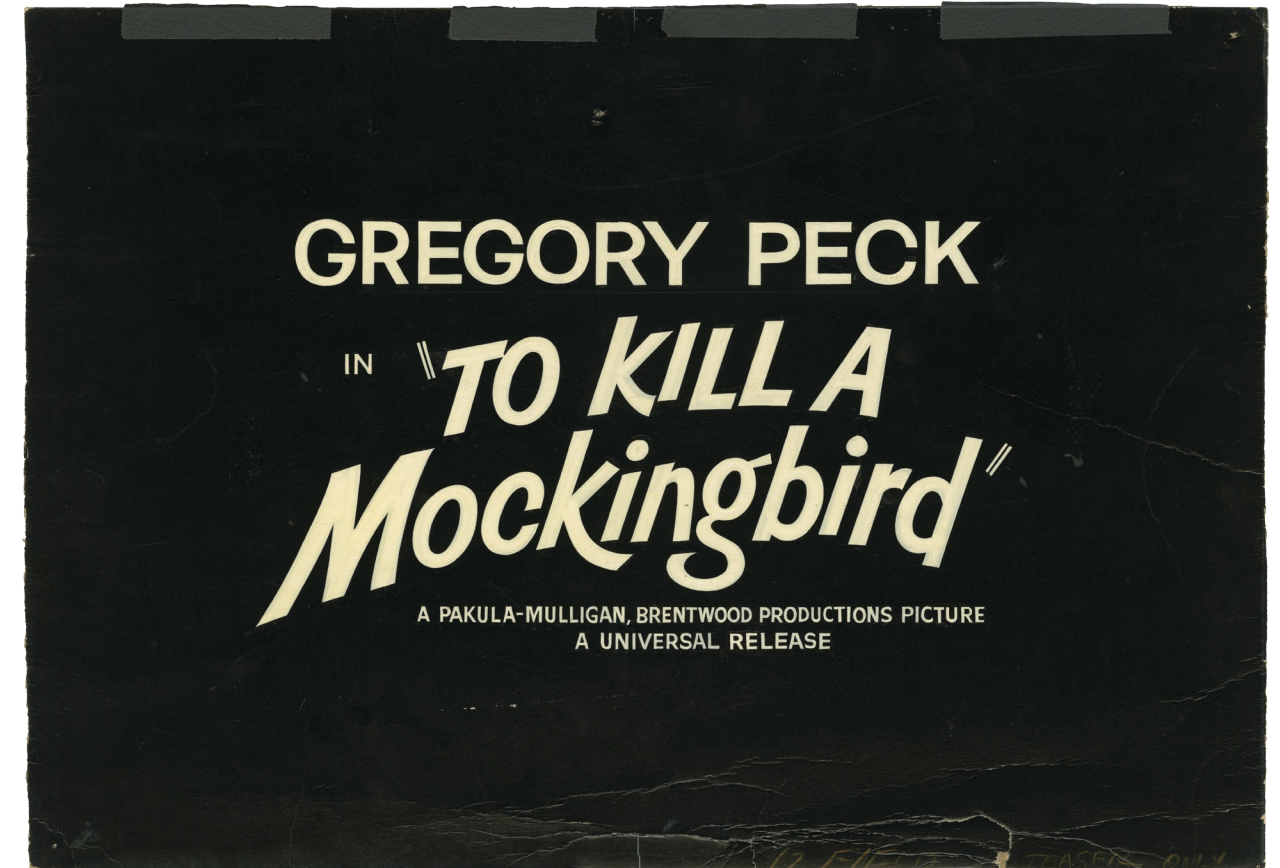
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FEATURED FEATURED



1 **MICHELANGELO ANTONIONI (DIRECTOR)**
JEANNE MOREAU, MARCELLO MASTROIANNI (STARRING)
La Notte

1960. Vintage oversize double weight borderless press photograph from the 1961 film. A candid, on-the-set shot of director Michelangelo Antonioni, cinematographer Gianni Di Venanzo, Jeanne Moreau, and others working on a balcony shot, part of the long party sequence that makes up the last third of the film.

The second film in the trilogy that begins with *L'Avventura* (1960) and ends with *L'Eclisse* (1962). Shot on location in Milan.

Probably no one has ever said it better than Bosley Crowther, who reviewed the film for the New York Times in 1961: "Too sensitive and subtle for apt description are [Antonioni's] pictorial fashionings of a social atmosphere, a rarefied intellectual climate, a psychologically stultifying milieu—and his haunting

evocations within them of individual symbolisms and displays of mental and emotional aberrations. Even boredom is made interesting. There is, for instance, a sequence in which a sudden downpour turns a listless garden party into a riot of foolish revelry, exposing the lack of stimulation before nature takes a flagellating hand. Or there's a shot of the crumpled wife leaning against a glass wall looking out into the rain that tells in a flash of all her ennui, desolation and despair."

In a custom museum-quality frame, archivally mounted, with UV glass. 9 x 12 inches. Near Fine.

Criterion Collection 678. Eureka Masters of Cinema 61.

\$3250

2 Original title artwork for the film trailer
HARPER LEE (NOVEL)
HORTON FOOTE (SCREENWRITER)
ROBERT MULLIGAN (DIRECTOR)
GREGORY PECK, ROBERT DUVAL (STARRING)
To Kill a Mockingbird

Universal City, CA: Universal Pictures, 1962. Original Pacific Title hand painted artwork for the original trailer advertising the classic 1962 film. In the final trailer, Gregory Peck's name as the lead actor preceded this card, making it this a slightly alternate draft of the design.

14 x 20 inches (35.5 x 51 cm). White gouache on stiff black illustration board. Very Good plus overall, with mounting pinholes at the corners and brief tape remnants on edges. Minor edge bumping and creasing on the lower edge, not affecting the artwork.

\$4500



3

The birth of New Hollywood cinema. The very day.

DENNIS HOPPER (DIRECTOR, SCREENWRITER, STARRING)

JACK NICHOLSON (STARRING)

MARC ALFIERI (PHOTOGRAPHER)

Easy Rider

Alfieri, 1969. Vintage oversize double weight color photograph of Dennis Hopper and Jack Nicholson, at an outdoor press conference held in front of the Carlton Hotel at the Cannes Film Festival, where Hopper was awarded the Cannes First Film Prize. Shot by Marc Alfieri, and signed by him in black ink at the lower left margin: "Photo Alfieri / Cannes / FIF 69." Also with Alfieri's stamp on the verso, and a holograph ink notation: "Festival.69. / 4903."

About as close to the very start of the New Hollywood era as can be imagined. *Easy Rider* had its world premiere at Cannes, on May 8, 1969. It would not debut in the US until July 1969, in a significantly edited form.

9.25 x 12.25 inches (23.5 x 31 cm). In an archival mat. Fine.

\$4500



4

Poster for a one-time concert fund raiser to raise money for Lucifer Rising

KENNETH ANGER

The Equinox of the Gods

San Francisco: The Bringers of Light / The Straight Theatre, 1967. Original poster, designed by Randy Salas, for *The Equinox of the Gods*, a celebration by Kenneth Anger commemorating the autumn equinox and a benefit to raise money for the completion of Anger's *Lucifer Rising* (eventually released in 1980). The celebration was held at the Straight Theatre on Haight St., San Francisco on September 21, 1967. It featured an Aleister Crowley ceremony performed by Anger, with live music by Bobby Beausoleil's The Magick Powerhouse of Oz, as well as other performances.

Footage from *The Equinox of the Gods* celebration was shot by Ben Van Meter and later used in Anger's invocation in *My Demon Brother* (1969).

Poster 21.5 x 29 inches (54.75 x 73.75 cm), rolled. Fine.

Sitney, pp. 113-118.

\$1850

5

Archive of scouting photographs, letters, and ephemera

STEVEN SPIELBERG
Close Encounters of the Third Kind

Culver City, CA: Columbia Pictures, 1977. An archive of material from the making of the 1977 Steven Spielberg film, *Close Encounters of the Third Kind*. From the estate of Phil Abramson, set director for the film, whose work earned an Academy Award nomination.

The archive includes:

A typed letter to Phil Abramson from director Steven Spielberg, signed by Spielberg, on stationery bearing the film's title and the address for Columbia Pictures. Spielberg states that, "in an article in Warhol's newspaper INTERVIEW, which (a) is read by about 19 people, and (b) none of those 19 would be of any concern to you, someone other than you, namely Joe Alves, was erroneously credited with decorating my home." He continues to ease Phil Abramson's mind with regard to someone else receiving credit for his (presumed) interior decorating of Spielberg's house. The letter ends with "the ducks and rabbits all miss you." With the original mailing envelope.

Approximately 30 color transparency slides and 10 color photographs featuring scouting shots taken around the base of Devil's Tower in Wyoming, the site chosen for the alien landing in the film. Several images show Vilmos Zsigmond, whose cinematography in the film earned an Academy Award.

A photo album containing approximately 40 color photographs taken during a production-related house party, with shots of Terri Garr, Richard Dreyfuss, Steven Spielberg, and others.

Twelve letters concerning the procurement of various props, most addressed to Abramson, from such persons as Richard D. Zanuck (concerning a bill payment for flowers), David Brown (a fan commenting on the film as a "great achievement"),

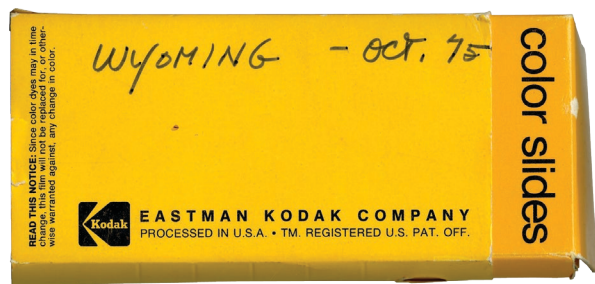
Ralph Nelson (also praising the film), Clark Paylow (associate producer), Don R. Hanes (associate at Lockheed Aircraft Corporation, whose logo was used in the film, with a color slide of the logo), Robert D. Benis of WTHR Television, Eric S. Peterson of Rockwell International, Dorothy E. Bradshaw of North Central Airlines in Minnesota, William Broker of the property department at the Burbank Studios, and photocopied letters from members of the production crew to various companies.

Also included is some interesting ephemera unique to the film: a *Close Encounters* iron-on patch, a vintage production T-shirt with "CE3K" across the front, and a souvenir sweatshirt with a logo for Devil's Tower on the front.

Based on Spielberg's novel of the same name, about Roy Neary (Dreyfuss), who is one of several people who witness UFOs at night, and subsequently begins to have visions of a mysterious place. Government agents also have similar encounters, only they discover physical evidence of extraterrestrials. Roy and the agents join together and are led to a place (not unlike the place in Roy's visions) where they have a close encounter of the third kind: contact. Winner of an Academy Award (Best Cinematography, 1978), and placed in the National Film Registry (2007), and Spielberg's third feature as director (following *Jaws*, 1975, and *The Sugarland Express*, 1974.)

Set in primarily in Muncie, Indiana, shot on location throughout the US, as well as Mexico and India.

\$5500





6

Double weight photograph, French issue

CARL THEODOR DREYER (DIRECTOR)
JEAN SOULAT, MAURICE BOUSSUS (PHOTOGRAPHERS)
MAURICE CHEVALIER, JEANETTE MACDONALD (STARRING)
The Passion of Joan of Arc

Paris: Studio Soulat-Boussus, 1928. Vintage double weight photograph from the set of the 1928 film. Shot by Jean Soulat and Mauric Boussus of Studio Soulat-Boussus in Paris.

An excessively rare photograph from Dreyer's masterpiece, capturing Maria Falconetti in what one could accurately described as "in character." Franconetti became a stage actress in Paris in 1918, and had appeared in only one other film. For this role, today still considered one of the most astonishing performances ever committed to celluloid, director Dreyer reputedly pushed her to the brink of emotional collapse. It was to be her final

film role, after which she returned to producing and starring in light stage comedies, including work at the Comedie-Francais in Paris. In 1946, having fled to South America during World War II, and having suffered a lifetime of mental illness, she committed suicide in Brazil.

6.5 x 8.75 inches (16.5 x 22.5 cm). In an archival mat. Fine.

\$4500



7

Original conceptual artwork for the Hungarian poster

MIKLÓS JANCÓSÓ
The Red and the White

Budapest: Mafilm, 1967. Original maquette for the Hungarian poster for 1967 film. A combination of original artwork (tempera paint) and applied lettering designs. Designed by Antal Révész.

One of the masterpieces of Hungarian cinema. A Russian-Hungarian co-production, *The Red and the White* was originally commissioned to celebrate the 50th anniversary of the October Revolution in Russia in which the Bolsheviks seized power. However, Jancsó chose to set the action two years later in 1919 and showed Hungarian irregulars supporting the Communist (Reds) in fighting the Tsarist (Whites) as the two sides battled for control in the hills overlooking the Volga river. As well as

deviating on the required setting, Jancsó also chose to use a radically different approach to the film than expected. Rather than shooting a hagiographic account of the birth of Soviet communism, Jancsó produced a profoundly anti-heroic film that depicts the senseless brutality of the Russian Civil War specifically and all armed combat in general.

32 x 46.5 inches (81.5 x 118.5 cm). Very Good, with a few closed tears at the extremities, but no loss, quite bright and colorful overall.

\$4750

8

Archive of working scripts from Seasons 2 and 3
MATT GROENING (CREATOR)
The Simpsons

Los Angeles: Twentieth Century-Fox, 1990-1991. An extensive archive of 26 scripts and related production memoranda for 19 episodes of the hit animated sitcom *The Simpsons*, dating from the 1990 and 1991 second and third seasons. Collection belonging to Gracie Films Animation Production Manager Ken Tsumura, with his notations throughout, his name highlighted on multiple memos, and his signature to a number of delivery receipts.

The longest-running, most successful, and arguably most influential comedy in television history, *The Simpsons* third season remains largely regarded as one of its best, in which the characters finally settled into their various personalities and the show's producers were free to move towards more satirical episode content. To date *The Simpsons* has won 31 Prime Time Emmy Awards and myriad other accolades, including a star on the Hollywood Walk of Fame, and has been rated highly on "Best Of" lists from the likes of *Entertainment Weekly*, *TV Guide*, *Time* magazine, the Writers Guild of America, and more.

The third season would be the final one for animation production company Klasky Csupo, as in 1992 parent production company Gracie Films moved their domestic animation to Film Roman.

This archive contains hundreds of pages of production notes, including script and voiceover changes, edits required for certain animation sequences, and frequent memorandum correspondence between Klasky Csupo and Gracie Films, offering insight into the complex negotiations involved between the two companies.

Episodes included in the archive are as follows: "Dead Putting Society," "Itchy and Scratchy and Marge," "Lisa's Pony," "Bart Gets Hit by a Car," "Oh Brother, Where Art Thou," "Like Father, Like Clown," "Old Money," "Lisa's Substitute," "Principal Charming," "Saturdays of Thunder," "Flaming Moe's," "A Streetcar Named Marge," "One Fish, Two Fish, Blowfish Blue Fish," "Old Money," "Brush with Greatness," "Bart the Murderer," "Colonel Homer," "Black Widower," and "Homer Defined."

Housed in six three-ring binders, with front and rear wrappers present for most scripts. Heavy dampstaining to one of the binders and its contents (though still quite readable), else the collection is largely in Very Good plus condition.

Collation details available upon request.

\$7500





9 WILLIAM KLEIN
Who Are You, Polly Magoo?

Paris: Club des Producteurs, circa 1965-1966. Eight vintage oversize press photographs from the set of the 1965 film, shot for the French magazine *Cinéma 66*, and with their stamp and stamped reference number on the verso of each. All the shots are striking and quite candid, several showing director William Klein working with actors Dorothy MacGowan and Sami Frey or setting up shots, and others capturing the delirious and beautiful Ms. McGowan.

"After nearly a decade as American *Vogue's* most subversive fashion photographer, William Klein made this wild, pseudovérité incursion into the world of Parisian haute couture. Elegant, scathing humor

ties together the various strands of this alternately glamorous and grotesque portrait of American in Paris Polly Maggoo (Dorothy MacGowan), an Alice in Wonderland supermodel who becomes the pinup plaything of media hounds and the fragmented fantasy of haunted Prince Igor (Sami Frey). Klein's first fiction film is a daring deflation of cultural pretensions and institutions, dressed up in brilliant black and white." (The Criterion Collection)

All photos 15.75 x 10.75 inches (40 x 27 cm). Fine.

Criterion Eclipse 9.

\$6750

10 WILLIAM KLEIN
Eldridge Cleaver, Black Panther

William Klein, circa 1969-1970. Two vintage single weight borderless photographs of Eldridge Cleaver by William Klein, shot during the making of Klein's documentary film, *Eldridge Cleaver, Black Panther* in 1970.

One photo depicts Cleaver standing on the street in Paris, wearing a button with a picture of himself in Black Panther regalia, with a stamp for Capital Films of Paris on the verso. The other shows Cleaver, his wife, and their infant child, standing defiantly in front of a "Wanted by the FBI" poster issued for Cleaver's apprehension and arrest.

Uneven margins, as struck. In an archival mat, 9.5 x 7 inches (24 x 18 cm). Near Fine.

\$2500



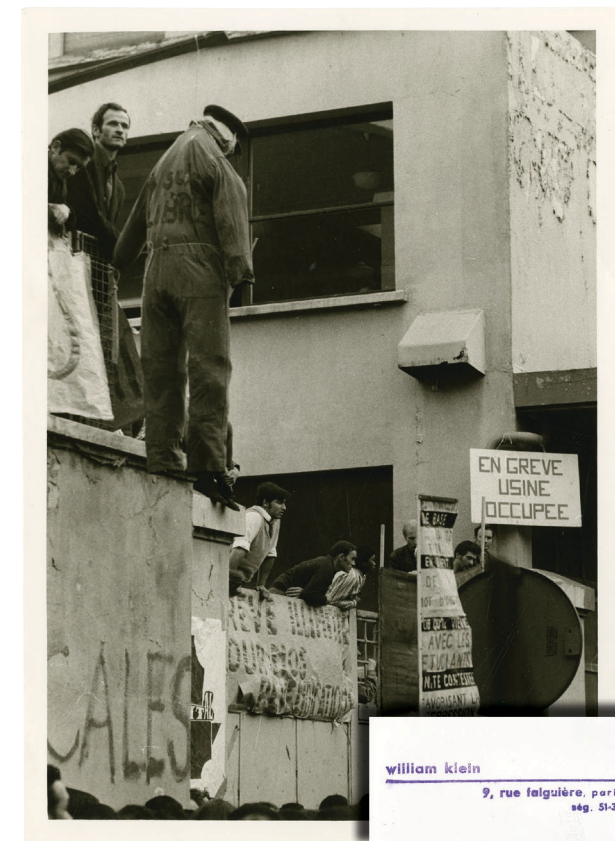
11 WILLIAM KLEIN
Grands soirs et petits matins

William Klein, 1968. Vintage single weight photograph, shot by director-photographer William Klein, during the making of his landmark documentary. With Klein's stamp on the back, noting his address in Paris.

In making his cinema vérité documentary about the occupation of the Sorbonne begun during the May, 1968 protests in Paris, Klein received unprecedented access to student leaders, activists, various committee meetings, and the general assembly. Filmed during late May and early June of 1968, the film is less a picture of the birth of a radical movement than it is a catalog of the everyday struggles, both practical and intellectual, of maintaining focus on, moving forward from, and ultimate dissipation of that foundational revolutionary spirit.

7 x 9.75 inches (18 x 25 cm). In an archival mat. Near Fine.

\$3750



12

Photographer's archive, offered with all rights to publication

NICHOLAS RAY (SUBJECT)

ANDY ROMANOFF (PHOTOGRAPHER)

Nicholas Ray at the Chateau Marmont: We Can't Go Home Again

New York: 1973. Archive of photographs and negatives, belonging to photographer Andy Romanoff, of director Nicholas Ray at work on his collaborative, experimental film *We Can't Go Home Again* at the Chateau Marmont in 1973. In addition to the material, sale of the archive includes complete ownership of republication and reproduction rights.

In 1971, after nearly a decade outside the Hollywood establishment, Ray secured a two year teaching position at SUNY Binghamton's newly created film department. There, he began working with students on *We Can't Go Home Again*, an experimental film in which Ray and the students play themselves, and which used a variety of film formats, found footage, cinema verité, and experimental editing techniques to explore the nature of teaching, the generation gap, and the art of filmmaking itself. Beginning in 1972, Ray began screening versions of the film at festivals, while continuing to edit it with the students. In preparation for the 1973 Cannes Film Festival, where the film would screen out of competition, Ray and several students rented a bungalow at the Chateau Marmont, where the director had once rehearsed *Rebel Without a Cause*. Introduced through a friend, Andy Romanoff worked as a personal assistant to the director for the two weeks he was in California. It was during this time that Romanoff shot the photos in this archive, showing Ray and his students at work.

Unfortunately, after screening at Cannes, the film's experimental nature caused some controversy within the SUNY Binghamton film department, and Ray's teaching contract was not renewed. He would continue to work on the film until his death in 1979, with the most definitive version being completed in 1976. The film was released on DVD and Blu-ray by Oscilloscope Laboratories (OSC-039) in 2012.

Romanoff misplaced the negatives shortly after his two weeks at Chateau Marmont with Ray, and they remained lost until he discovered them in a pile of papers in 2011. He struck 10 of the 12 photos at that time, but other than a single, small exhibition in 2012, and a couple of images appearing briefly a montage sequence in *Don't Expect Too Much*, Susan

Ray's documentary on the making of the film, they remain largely unknown to the public, and have never been published.

Nicholas Ray's importance to film is nearly inestimable. His films, a number of which are rightly considered classics, profoundly influenced both the French New Wave and New Hollywood Cinema, including directors Martin Scorsese, Wim Wenders, and Jean-Luc Godard, who once exclaimed in an interview: "the cinema is Nicholas Ray."

However, Ray, a drug addict and alcoholic, was gradually shut off from the Hollywood film industry through the late 50s and early 60s. After collapsing on the set of *55 Days at Peking* (1963) and being removed from the production, Ray would never direct a major studio film again. Any material from his post-Hollywood life and career is rare.

The archive includes:

Ten photographs of Nicholas Ray and his students at work, each approximately 15 x 15 inches (38 x 38 cm), archivally matted and framed to 21.5 x 22 (54.75 x 56 cm) inches.

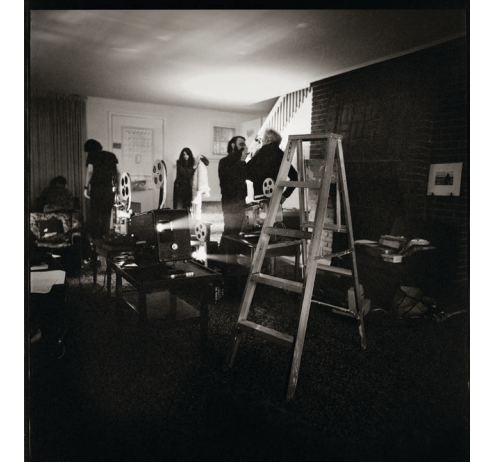
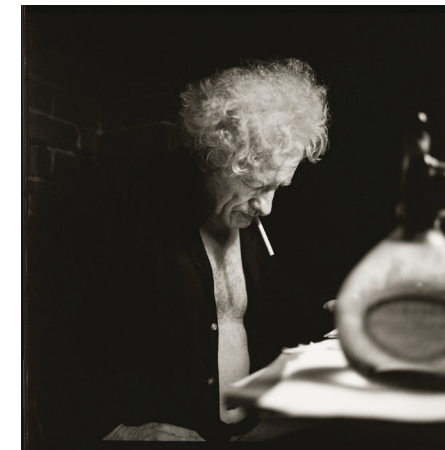
12 negatives, cut into six strips of two each, containing the ten photos plus two others from the same shoot.

One Polaroid, 4.5 x 3.5 inches (11.5 x 9 cm), of Ray and a few students at in their room at the hotel.

All the material is in Fine condition, and high resolution scans of each of the photos are included, along with the Blu-ray release of the film together with Susan Ray's documentary *Don't Expect Too Much*.

For more details, please inquire.

\$7500





Printed by Igor Bakht

13

A exceptionally nice haircut

ANDRÉ KERTÉSZ

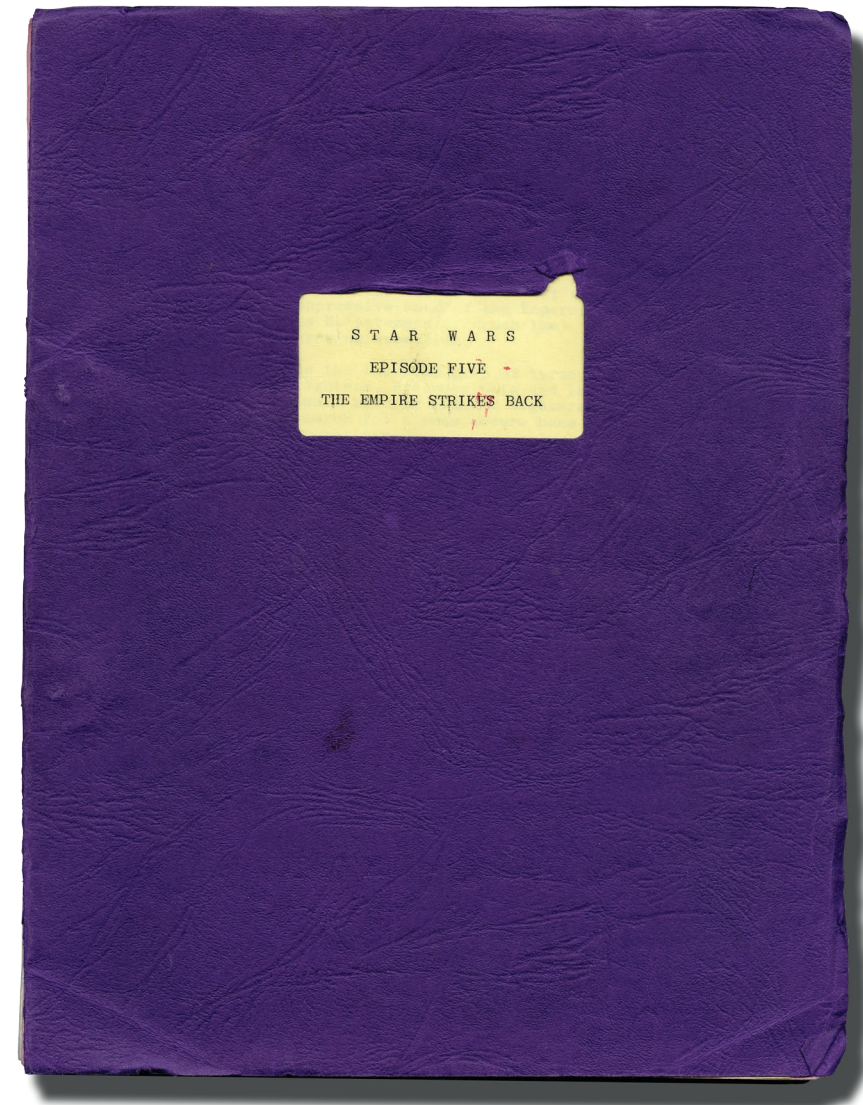
Self portrait #2: Barber Shop Mirror

Circa 1978-1982. Vintage double weight matte finish photograph, a self portrait taken by Kertész while seated in a barber's chair, showing both the front and back of his head, just after having received a haircut.

With the stamp of Kertész's long time printer, Igor Bakht, on the verso.

8 x 10 inches (20.5 x 25.5 cm). Fine.

\$1750



14

Rainbow copy

GEORGE LUCAS (STORY)

LEIGH BRACKETT, LAWRENCE KASDAN (SCREENWRITERS)

Star Wars: Episode V - The Empire Strikes Back

San Francisco: Chapter II Company / Twentieth Century-Fox, 1979. Revised Fifth Draft script for the 1980 film. Copy belonging to Howard Stein, the film's assistant visual effects editor. Each leaf watermarked SW500279x00091 as called for, with numerous color revision pages throughout. The script appears to have changed ownership a few times, bearing the names of both George Lucas, Miki Herman (production coordinator), and Conrad Buff IV (visual effects), in holograph pencil and ink on a few pages. Included is a letter of provenance from Howard Stein, stating his contribution to the film.

The second entry in George Lucas' *Star Wars* trilogy, with the Rebel Alliance on the run from the Empire's minions after being defeated on the ice planet of Hoth. Luke Skywalker (Hamill) heads to the swamps Dagobah, where he trains with Jedi Master Yoda.

Meanwhile, Han Solo (Ford), Princess Leia (Fisher), Chewbacca (Peter Mayhew), and C-3PO (Anthony Daniels), make their way to the planet Bespin, where they are greeted by Lando Calrissian (Williams), a shifty gambler friend of Solo's. Shady deals with the Empire and Darth Vader (voiced by James Earl Jones) prompt Luke to rescue his friends, setting the stage for a showdown between Luke and Vader.

Screenwriter Leigh Brackett's final film credit, the darkest and best-loved of the *Star Wars* films. Set a long time ago, in a galaxy far, far away, shot on location in Oregon, California, Norway, and England.

\$12,500

15

Over 300 stills from 95 films

[PHOTOGRAPHS]
Sexploitation film stills collection

1937-1984. Collection of 309 vintage still photographs from 95 sexploitation films made all over the world, released between 1941 and 1981, comprised predominantly of black and white studio photographs but with some color or reference photos.

Sexploitation films in the mid-century featured female stars in sexually charged roles, as lesbians, stewardesses, nurses, prostitutes, virgins, teens, inmates, rollergirls, bikers, beachgoers, cheaters, curious aliens, Scandanavians, submissives, beatniks, junkies, and just about any other marketable context. Differing attitudes towards sex in the United States, Europe, Central America, and Asia resulted in a wide variety of content, perspective, and subtext. The collection offered here features a diverse international range of films made in Sweden, France, West Germany, Japan, Italy, the United Kingdom, the United States, Mexico, and elsewhere.

The collection runs the gamut of the genre, from its relatively innocent beginnings to a high point of creative content by the 1970s. As an example, *They Wear No Clothes* (1941), simply explores life in a nudist colony, whereas by the 1970s titles such as *Girls at the Gynecologist*, *Naughty Stewardesses*, *Truck Stop Women*, and *Erótica* are more imaginative, explicit, and subversive. Also in the collection are examples of sexploitation films made between 1968-1979 that, due to a somewhat gentler approach, reached broader international audiences, including *The Story of O* (titles in both English or French), *Here We Go Round the Mulberry Bush*, and *Goodbye Emmanuelle*.

Stills largely approximately 8 x 10 inches (20.5 x 25.5 cm). Very Good plus to about Fine condition.

\$3000





16 **ALBERT ARTHUR ALLEN**
The Female Figure

New York: Arthur Allen Studios, 1915-1925. Photo album portfolio sold to subscribers by Allen from his Arthur Allen Studios circa 1915-1925, containing more than 40 pages of original nude photographic prints pasted onto stiff pages. Each photo is discreetly rubber stamped (1 to 40) at the bottom right corner.

Each leaf has between two and four different images, with many leaves showing four separate poses of the same model. The final three pages of the portfolio were issued blank, but include 22 additional contemporary photographic and card stock images tipped in, likely their intended use by the publisher.

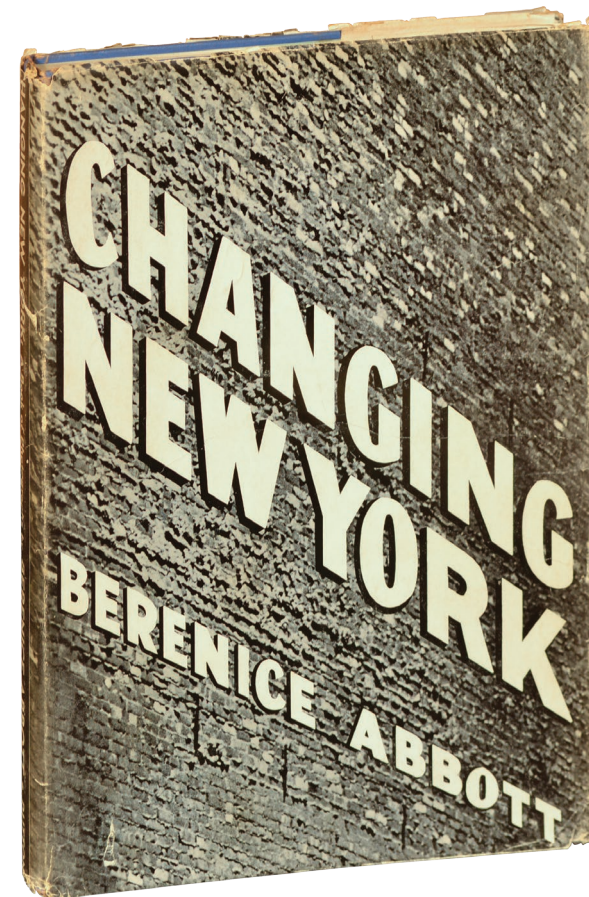
The first page includes a tipped in title page and a bound in brochure announcing this particular series (along with a pencil note, "Received 19 Ap 1923") and predicting: "We are entering a period of nudity."

Allen (1886-1962) was a pioneer in nude photography who was unique in that his models displayed certain regions of the female form not documented by other photographers of the time. Allen claimed this was not for salacious reasons, but rather his earnest attempt to display the

entirety of nude figure for artistic and "democratic" ideals. He explained in his biography, "To see womankind entirely nude would place all women on equality. And it would be only their true mental and physical charm that would lift them from the ordinary." Allen was arrested and indicted on several occasions during the 1920s for distributing obscene material but continued undaunted. He further pushed the boundaries with a portfolio of women from other races and a film of nude woman performing choreographed routines and military drills. Eventually he became a photographer for the Elysium Foundation, a nudist society, before fading into obscurity. An interesting and arresting (how could we resist) collection of images from the early part of the twentieth century by an unsung pioneer in nude photography.

Quarto. 40 pages, string bound textured paper wrappers. Very Good overall. Moderate wear to the extremities with some waviness to the pages and some photos lifting at the corners but all still firmly secured.

\$4500



17 **BERENICE ABBOTT**
Changing New York

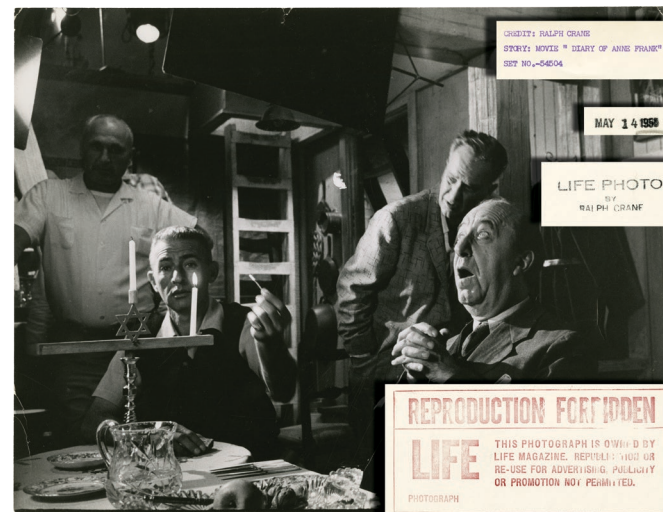
New York: E. P. Dutton, 1939. First Edition. A very nice copy of an important title, probably the premiere monographs of New York images, predicting the series ideas of Ruscha and many others.

Near Fine in a Very Good plus dust jacket. Corners lightly bumped, a little soiling to the boards. Jacket has three small internal repairs (not restoration), and a few small nicks and closed tears.

Parr and Badger, Vol.1, p. 141. Hasselblad, pp. 130-131. Roth, pp. 1001-101.

\$4750

18 **ANNE FRANK (BOOK)**
GEORGE STEVENS (DIRECTOR)
RALPH CRANE (PHOTOGRAPHER)
ALBERT HACKETT (PLAY, SCREENWRITER)
The Diary of Anne Frank



New York: LIFE Magazine, 1958. Two vintage oversize black-and-white double weight photographs featuring director George Stevens and others on the set of the 1959 film, both shot by photographer Ralph Crane on assignment for LIFE Magazine. Both photos with stamps on the verso crediting both Crane and LIFE Magazine, and date stamped May 14, 1958 and May 28, 1958 respectively.

10 x 13 inches (25.5 cm x 33 cm). Near Fine.

\$1275



19 Original manuscript, signed
BUSBY BERKELEY
Girls, Glamour, and Glory: My Autobiography of Fifty Years in Show Business

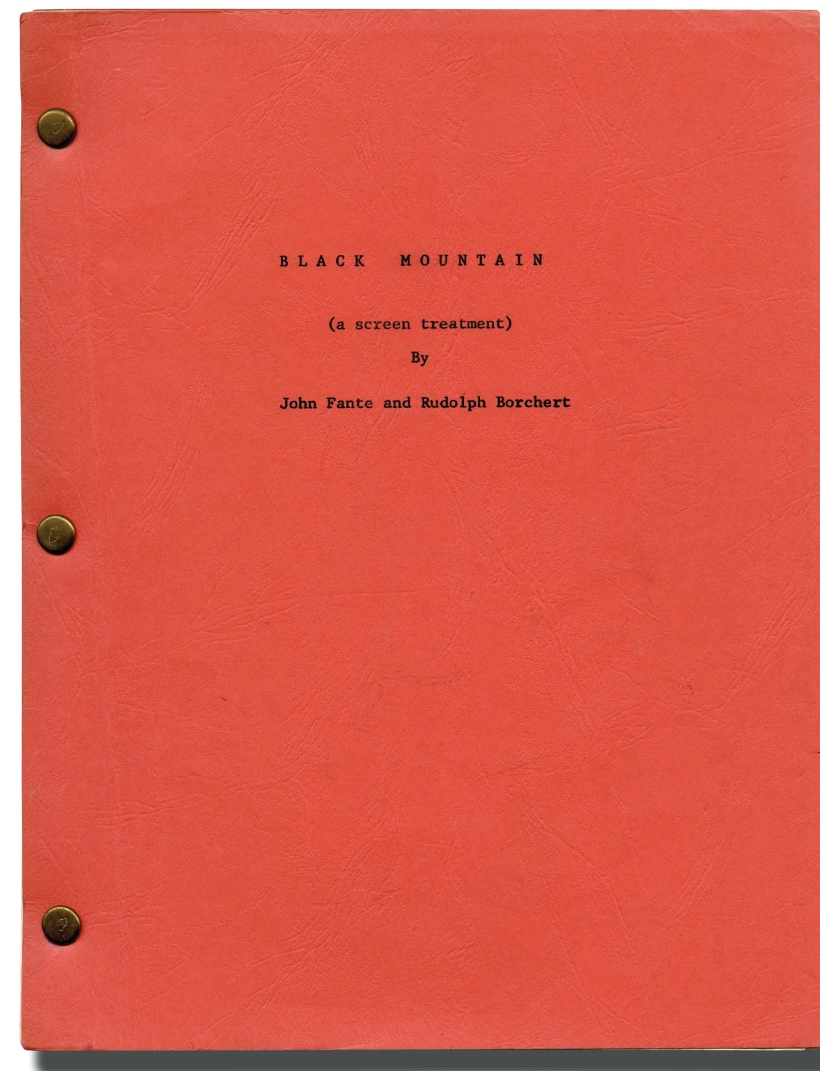
Self published, circa 1970. Small archive, consisting principally of a typed manuscript for an unpublished autobiography titled *Girls, Glamour and Glory*, by famed director and choreographer Busby Berkeley (1895-1976). Signed by Berkeley on an acknowledgments page at the rear of the manuscript. Included are seven corner-stitched pages detailing Berkeley's film credits with both Warner Bros. and Metro-Goldwyn-Mayer, as well as review snippets about his work, all in the director's hand in holograph pencil.

Detailing the nearly 50-year career of one of the greatest choreographers of musical cinema, illuminating his career as director both on Broadway and in Hollywood, while also shedding some light on his personal life, including the close relationship with his mother and stage actress, Gertrude Berkeley,

his service in the Army during World War I, and his six marriages. The autobiography would be edited, with Berkeley's aid, into a much more succinct retrospective, largely comprised of black-and-white photographs, entitled *The Busby Berkeley Book* (1973), a copy being included with the typescript.

Highlights from Berkeley's career include *42nd Street* (1933), *Gold Diggers of 1933* (1933), *The Singing Kid* (1936), assisting in Scarecrow's dance in *The Wizard of Oz* (1939), where he first worked with Judy Garland (whom he worked with on several films), *Babes in Arms* (1939), *Cabin in the Sky* (1943), *The Gang's All Here* (1943), and *Million Dollar Mermaid* (1952).

\$3500



20
JOHN FANTE
Black Mountain

Circa 1965. Treatment script for an unproduced film titled *Black Mountain*, written for screen by John Fante and Rudolph Borchert.

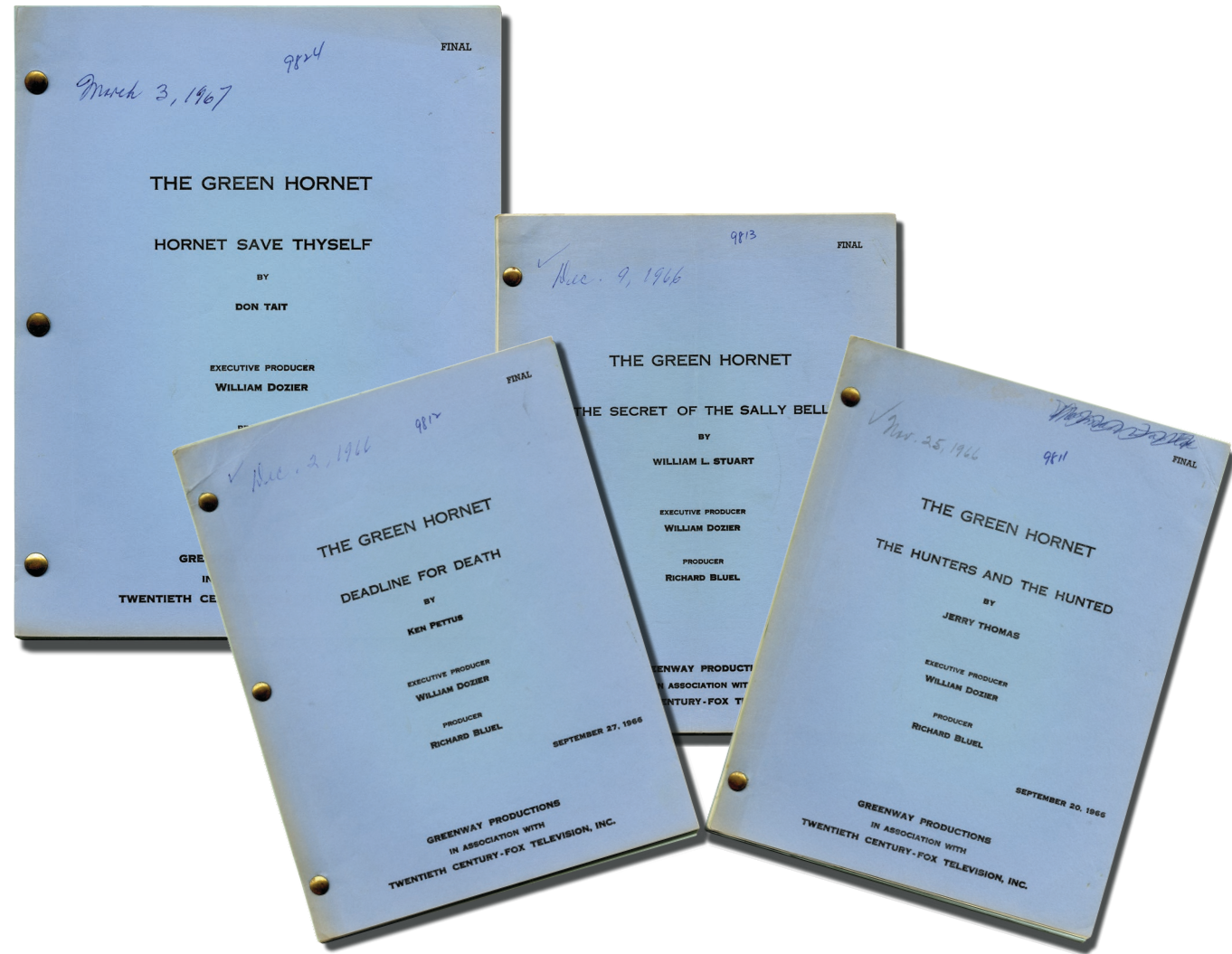
A story set on the Northern Mexico plain, with the opening scene involving a hungry puma, a curious boy with a chicken, and a wounded burro.

Fante and Borchert would later develop this story into the 1970 children's book *Bravo, Burro!*

Fante went to work for Warner Brothers in 1934, and began to turn out treatment after treatment, but the executives at the studios didn't seem to notice and he made his living by patching up the B-movie scripts of others. Eventually he sold his own ideas, sharing his first screen credits with Frank Fenton

for Howard Bretherton's 1935 film, *Dinky*. From 1940 to 1952 he worked on a number of films, but would receive credit for only three, none of them remarkable: *The Golden Fleece* (1940), *Youth Runs Wild* (1944), and *My Man and I* (1952). His greatest success in Hollywood came after WWII, the best perhaps being Richard Quine's 1956 film *Full of Life*. Like contemporaries such as Dalton Trumbo and Ben Hecht, with whom he shared transitory acquaintance, Fante would rather have been elsewhere, writing something else, and considered Hollywood nothing more than a meal ticket.

\$1250



21 The first anti-superhero on American television
GEORGE W. TRENDLE (CREATOR)
VAN WILLIAMS, BRUCE LEE (STARRING)
 The Green Hornet

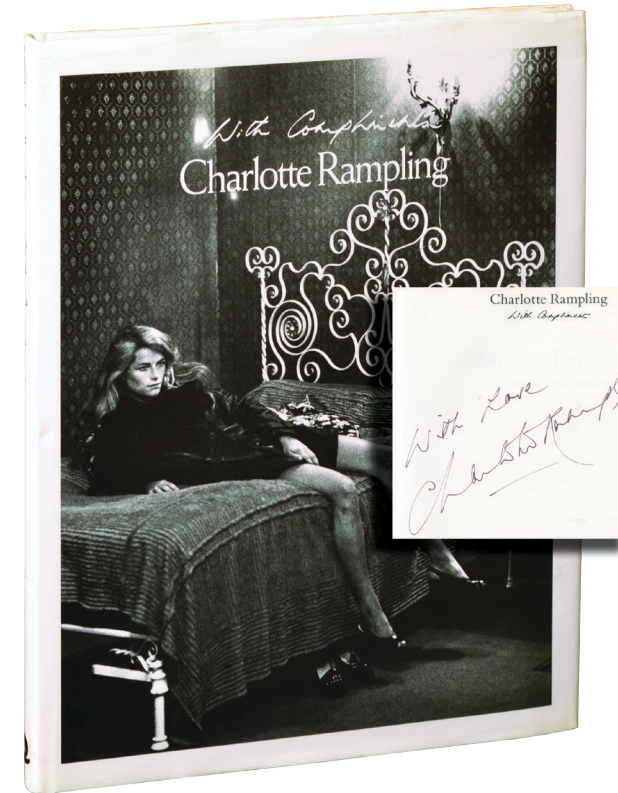
Los Angeles, CA: Twentieth Century-Fox, 1966. Archive of original Final draft scripts for four episodes of the 1966 action/sci-fi series, which saw only a single season on American television. Included are scripts for "The Hunters and the Hunted" (episode 11), "Deadline for Death" (episode 12), "The Secret of the Sally Bell" (episode 13), and "Hornet Save Thyself" (episode 23). Also included is a brief note, mimeographed, from Stan Hough, assistant director for several films throughout the 1950s and 1960s, though his association with the series is unknown. Notations in holograph ink on the front wrapper of each script, including the name of uncredited director Norman Foster.

The Green Hornet was first developed in the 1930s for a radio series (1936-1952), followed by two movie serials: *The Green Hornet* (1940) and *The Green Hornet Strikes Again!* (1941), both directed by Ford Beebe. The character was revived as an ABC television series in 1966, featuring Van Williams as Britt Reid, and Bruce Lee as Kato in their first starring roles. Kato, in particular, greatly boosted Lee's popularity and the public's general interest in martial arts. The duo made a final appearance in two episodes of ABC's *Batman* series in 1967.

Harmon, pp. 48-49. Lentz, p. 1860-1861. Terrace, p. 265.

\$1750

22



Signed by Charlotte Rampling
HELMUT NEWTON, DAVID BAILEY, CECIL BEATON, CLAUDE LELOUCH, MARIO TURSI, OTHERS (PHOTOGRAPHERS)
NAGISA OSHIMA (CALLIGRAPHIC AFTERWORD)
 Charlotte Rampling: With Compliments

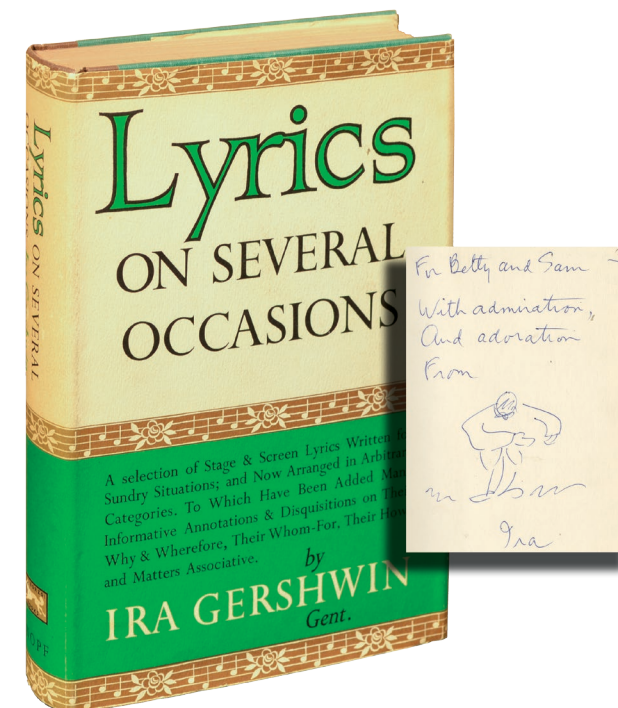
London: Quartet Books, 1973. First Edition. Signed by the book's subject on the half title page: "With love / Charlotte Rampling."

An intense and delightful retrospective of photographic plates featuring one of the twentieth century's most intriguing and iconoclastic actresses. Included are still photographs from Rampling's films, and images of her by the great photographers of the twentieth century.

Near Fine in a Near Fine dust jacket.

\$950

23



Inscribed with a self caricature
IRA GERSHWIN
 Lyrics on Several Occasions

New York: Alfred A. Knopf, 1959. First Edition. Inscribed by Ira Gershwin to noted pianist and composer Radie Britain on the front endpaper: "For Betty and Sam / With admiration, and adoration / From / [drawing of the composer taking a bow] / Ira."

Fine in an about Near Fine dust jacket. Jacket spine is lightly toned, and with a few nicks and rubs along the top edge. A lovely copy.

\$1500



**24 PAUL STRAND (DIRECTOR)
PAUL ROBESON (STARRING)
Archive of materials related to Native Land**

New York: Frontier Films, 1942. Collection of materials related to the union-championing docudrama *Native Land*, based on the US Senate Civil Liberties Committee's 1938 report on their investigation of the repression of labor organizing. The collection includes a pressbook, a Post Production Commentary and Dialogue script, a film program and accompanying press release, and four double weight sepia still photographs from the film's original 1942 release.

A film that even in its own advertising makes no secret of its role as a union propaganda film, *Native Land* is comprised of a series of reenactments of labor movement struggles and anti-labor hate crimes, interspersed with stock footage vignettes

and narrated by famed African American singer Paul Robeson. The film, though critically well-received, was withdrawn from theaters shortly after its initial run supposedly due to the political climate created by World War II, and was re-released in 1946. The film remained largely obscure, its negatives scheduled to be destroyed during the McCarthy era, until it was restored in 2011 by the UCLA Film and Television archive.

Post Production Commentary and Dialogue script has self studio wrappers. Mimeograph on onionskin stock. Collection largely Very Good.

Criterion Collection 369.

\$1750



**25 PHILIP YORDAN (PLAYWRIGHT)
HILDA SIMMS, EARL HYMAN (STARRING)
Anna Lucasta**

New York: American Negro Theatre, 1944. Two vintage double weight, sepia photographs from the original Broadway run of *Anna Lucasta* at the Mansfield Theatre in 1944. With stamps of photographer Eileen Darby and the American Negro Theatre on the verso of each photograph.

In its original 1936 incarnation, Yordan set the play in the Polish American community, but found no backers. It was adapted eight years later by American Negro Theatre head Abram Hill and director Henry Wagstaff Gribble for an all African American cast, and was a success, running for 957 performances, touring the United States and Europe, and twice being adapted into film.

Both photos 10.5 x 13.5 inches. Very Good.

\$600

**26 ERNST LUBITSCH (DIRECTOR)
CLIFF LEARY (PHOTOGRAPHER)
MAURICE CHEVALIER (STARRING)
The Love Parade**

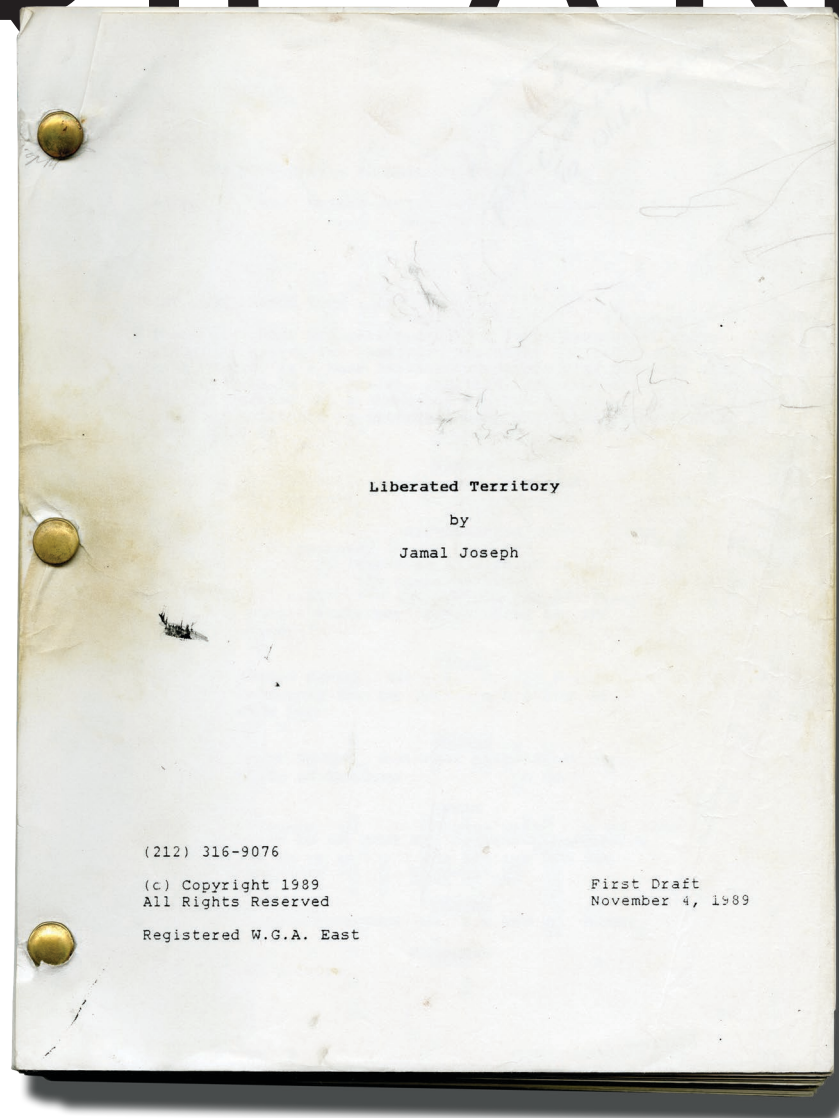


1929. Vintage single weight sepia photograph of the world premiere of the landmark 1929 film, at the legendary Criterion Theatre in New York. Shot by photographer Cliff Leary, with his stamp on the verso, as well as a numeric reference number (6434), and the stamp of a Scandinavian press agency (Københavnnerinden). A huge hit for Paramount in 1929, a comforting fact for the studio given that it was released just after the Wall Street crash. The great Ernst Lubitsch's first talking film, the film debut of Jeanette MacDonald, the American debut of Maurice Chevalier.

8 x 10 inches (20.5 x 25.5 cm). In an archival mat. Very Good, with faint creasing and light wear at the corners.

\$1450

AFRICAN



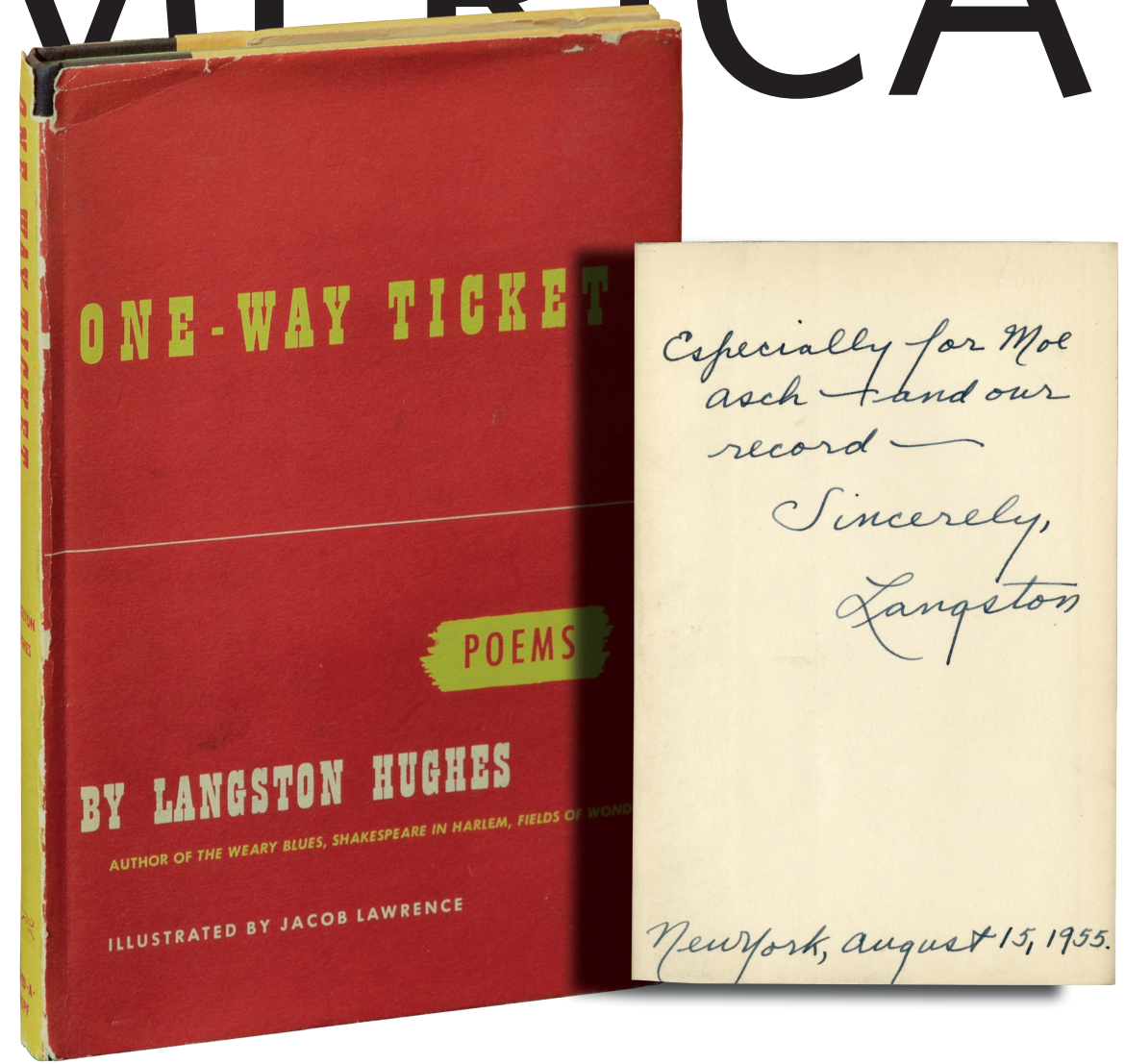
27 Script from an unproduced film about The Black Panthers
JAMAL JOSEPH
Liberated Territory

New York: Self published, 1989. First Draft script for an unproduced film titled *Liberated Territory*, written by Jamal Joseph, who was a member of the Black Panther Party (joining when he was 15), specifically the Panther 21, a group of twenty-one members who were arrested in 1969 for the bombing and long-range rifle attack on government buildings in New York City. The trial eventually collapsed and the twenty-one members were acquitted. Notations throughout in holograph pencil (and highlighting) presumably made by Joseph.

Joseph was in attendance, and was a presenter, at the 1992 Sundance Film Festival, where he shot portions of his script, then called *Liberated Territory: A Rite of Passage*. The story is largely autobiographical, about youth in the turmoil of the late 1960s, incorporating the assassinations of both Dr. Martin Luther King Jr. and John F. Kennedy, the antiwar movement, riots, and the black power movement. The story focuses on an ex-Panther member, released from prison, who returns home to New York City to find that drugs and crime have taken over his neighborhood that members of the Black Panthers had once cleaned up.

\$1850

AMERICAN



28 Inscribed to the founder of Folkways records
LANGSTON HUGHES
One-Way Ticket

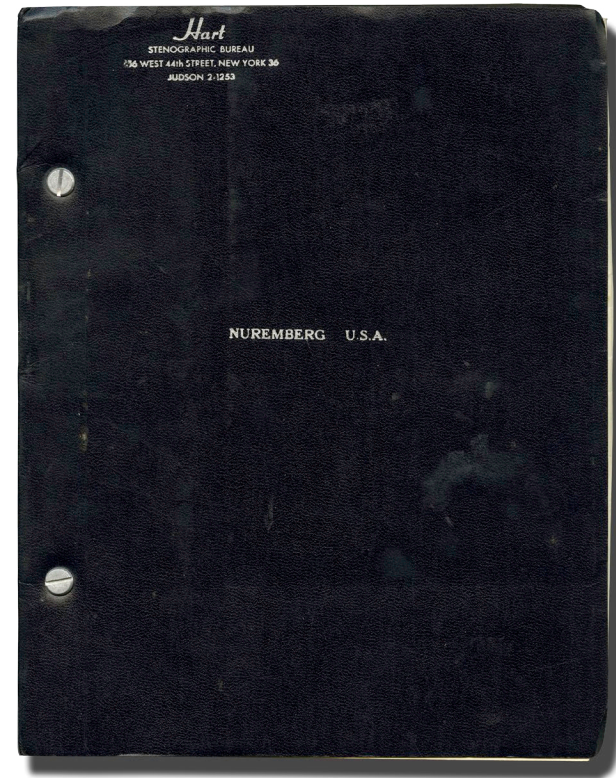
New York: Alfred A. Knopf, 1949. First Edition. Inscribed to Moses Asch on the front endpaper: "Especially for Moe Asch - and our record / Sincerely / Langston / New York / August 15, 1955."

The inscription here likely refers to Hughes' 1955 recording for Moe Asch's record label, Folkways, titled *The Glory of Negro History*, one of several spoken-word collaborations between Hughes and Asch in the 1950s. Asch was a pioneer in the area of recorded folk music, pressing the first commercial

sides of Pete Seeger and Lead Belly, and a staunch supporter of the Civil Rights movement. His work with the latter included numerous collaborations with African-American poets and musicians throughout the post-war years. A wonderful association.

Near Fine in a Very Good dust jacket. Jacket is bright, with some rubbing at the folds and a small chip at the crown (no titling affected).

\$1500



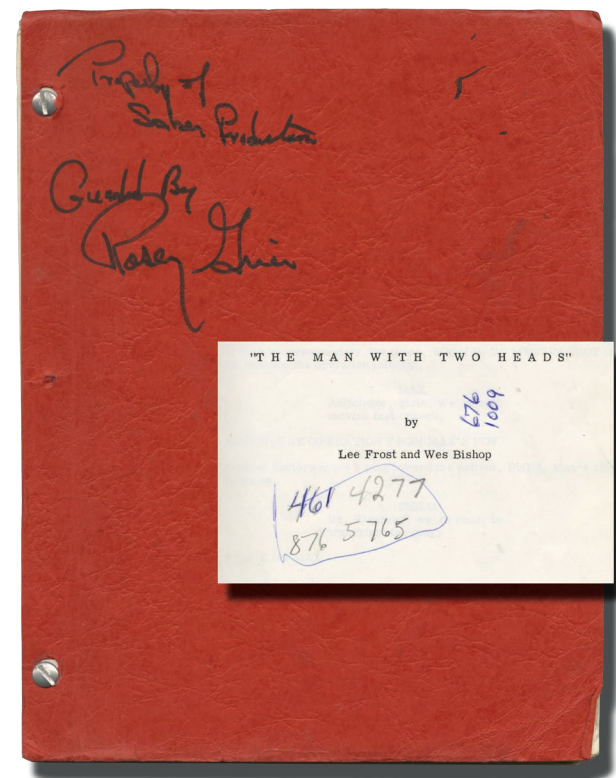
29

Script for an unproduced 1980 play about the Civil Rights movement
WARREN R. COLEMAN
 Nuremberg U.S.A.

Oak Bluffs, MA: Self published, 1964. Draft script for the an unproduced play titled *Nuremberg U.S.A.*, written by Warren R. Coleman, a radio, stage, and film performer, and active member of the *Amos n' Andy* radio series, as the character "Kingfish." Coleman copyrighted his play in 1964, under the pseudonym Arnold Croyden. Laid in is a typed letter signed by Coleman, dated 1965, and addressed to "Frank" stating that a mutual friend thought the play would be good for production.

Set in the fictional town of Nuremberg, Mississippi, the story begins in 1963, at the height of the Civil Rights Movement and involves a murder, the action mostly held in a courtroom.

\$300



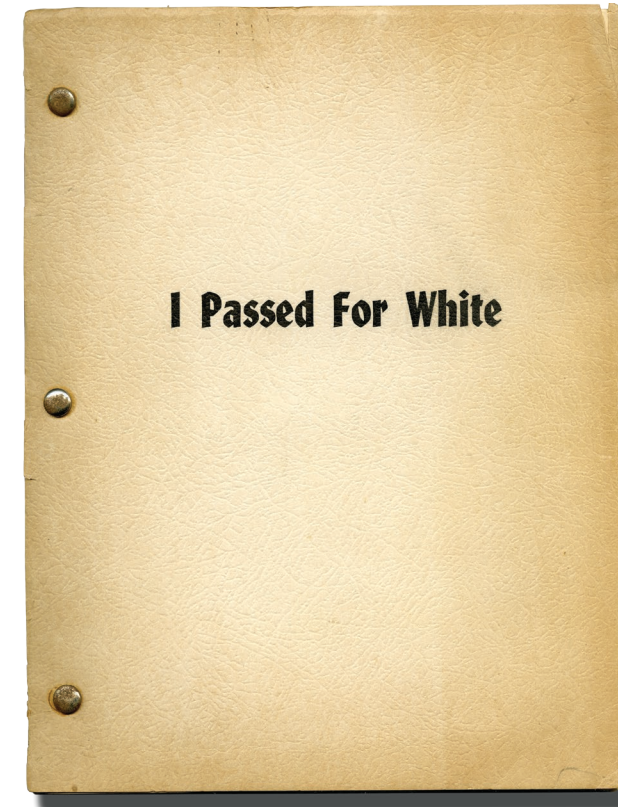
30

Rosey Grier's working copy
LEE FROST (DIRECTOR)
RAY MILLAND, ROSEY GRIER (STARRING)
 The Thing with Two Heads

Hollywood, CA: Saber Productions / American International Pictures, 1972. Revised draft script for the 1972 film, *The Thing with Two Heads*, here under the film's working title, *The Man with Two Heads*. Copy belonging to Roosevelt "Rosey" Grier, with his name in holograph ink on the front wrapper, and notations throughout in holograph ink. Milland plays a racist surgeon with cancer who wants to graft his head onto another person's cancer-free body. After the surgery, he's horrified to find that his head has been stitched onto the body (and next to the head) of a large former death row inmate, namely Rosey Grier.

Muir, pp. 235-237. Parish and Hill 212.
 Weldon (1983), p. 709.

\$975



31

FRED M. WILCOX (DIRECTOR)
MARY HASTINGS BRADLEY (NOVEL)
SONYA WILDE (STARRING)
 I Passed for White

Glendale, CA: Allied Artists, circa 1959. Draft script for the 1960 film. Notations throughout in holograph ink and pencil.

A film that likely takes itself too seriously to be considered exploitation, but still a poignant statement on race relations, released during the height of the Civil Rights Movement. Based on the 1955 novel by Reba Lee (as told to Mary Hastings Bradley). A light-skinned black woman (Wilde) abandons her family, pretending that she is white to secure a better life. She soon marries a wealthy white man (James Franciscus), but does not tell him about her family, or her race.

Martin 191.

\$750



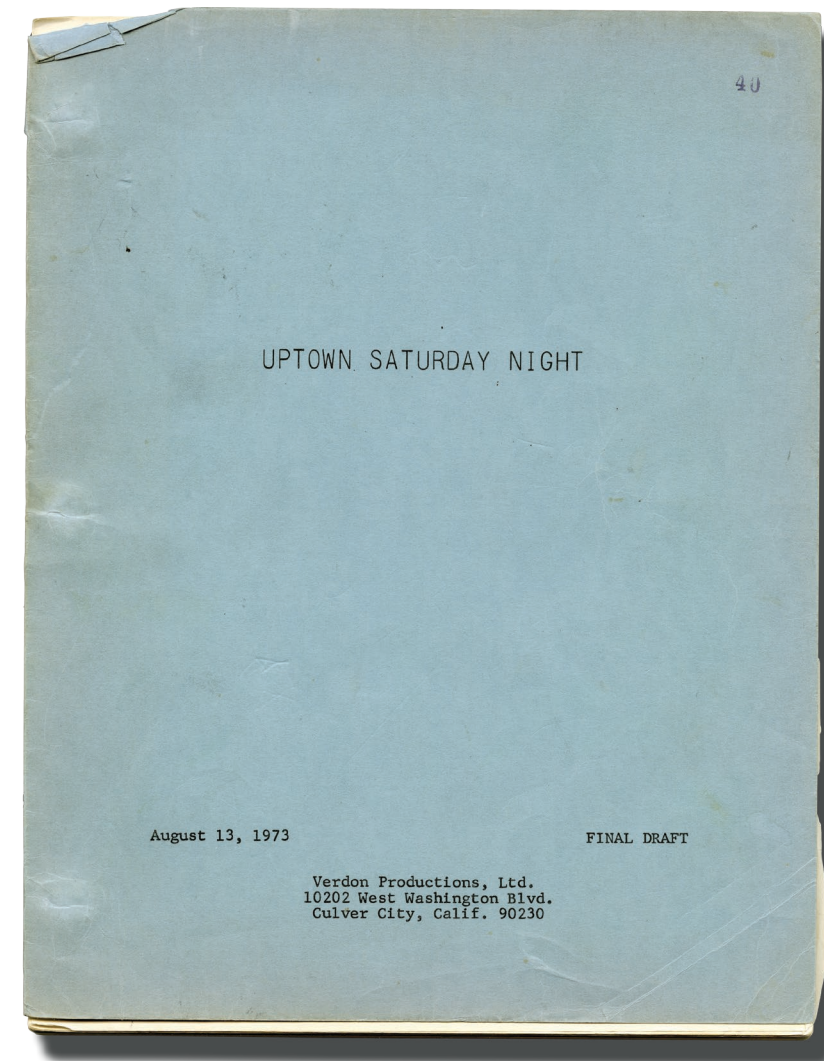
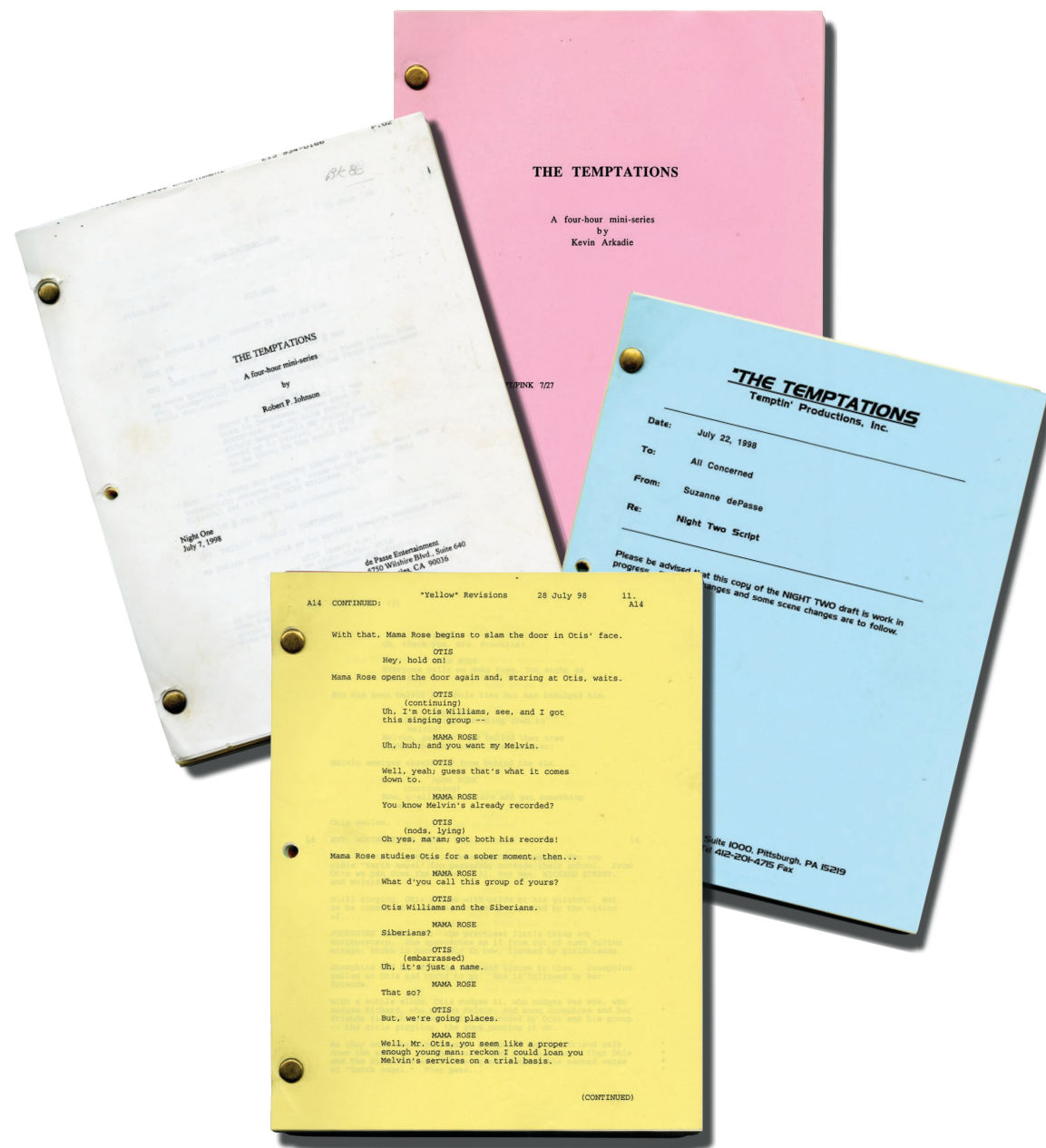
32

OWEN DODSON (PLAYWRIGHT)
WILLIAM GREAVES (STARRING)
 Garden of Time

1945. Vintage double weight, sepia photograph of filmmaker William Greaves (here early in his career as a stage actor), along with Sadie Brown and an unidentified actress in a 1945 American Negro Theatre production of Dobson's play. Beginning his career as a member The Actor's Studio, Greaves ultimately moved on to documentary filmmaking, and became a leading practitioner of the cinema verité style. *Garden of Time*, a retelling of the Greek tragedy *Medea* set in the antebellum South, was first performed in 1939 while Owen Dodson was attending the Yale School of Drama, one of his first dramatic works.

10.5 x 13.5 inches (26.75 x 34.25 cm), with notations in holograph ink on the verso indicating the names of the actors and the production. Very Good.

\$450



**33 ALLAN ARKUSH (DIRECTOR)
ROBERT JOHNSON, KEVIN ARKADIE (SCREENWRITERS)
Complete archive of scripts for The Temptations**

Burbank, CA: National Broadcasting Company [NBC], 1998. Collection of four scripts for the 1998 television miniseries. Based on the 1988 autobiography by Otis Williams and Patricia Romanowski. Originally broadcast on NBC November 1 and 2, 1998, and later rebroadcast on VH-1.

A semi-biographical account of one of the longest lived and arguably most successful Motown acts in history, founded in Detroit and quickly rising to national recognition. The miniseries contains

accounts of various trials, including the high turnover, drug use, and interpersonal drama of a number of the group's members.

Winner of a Primetime Emmy for Outstanding Directing for a Miniseries, and nominated for five others. Also nominated for a Golden Globe for Best Mini-Series. Set largely in Los Angeles and Detroit, and shot in Pittsburgh.

\$325

**34 SIDNEY POITIER (DIRECTOR, STARRING)
RICHARD WESLEY (SCREENWRITER)
BILL COSBY, HARRY BELAFONTE, FLIP WILSON, RICHARD PRYOR (STARRING)
Uptown Saturday Night**

Culver City, CA: Verdon Productions / Warner Brothers, 1973. Final Draft script for the 1974 film. Copy belonging to an unknown member of the cast or crew, with notations in holograph ink on preliminary pages.

Poitier's third credit as director, an action-comedy about Steve Jackson (Poitier), a factory worker. Steve and friend Wardell (Cosby) attend an underground gambling club, and while they are there the place is robbed, including Steve's wallet. When Steve and Wardell learn that the wallet contains a winning lottery ticket, the friends go on a desperate search to find it. Shape Eye Washington (Pryor) is an incompetent private eye enlisted to help in the search, and they meet Geechie Dan Beauford

(Belafonte), the mobster who runs the town *Godfather* style.

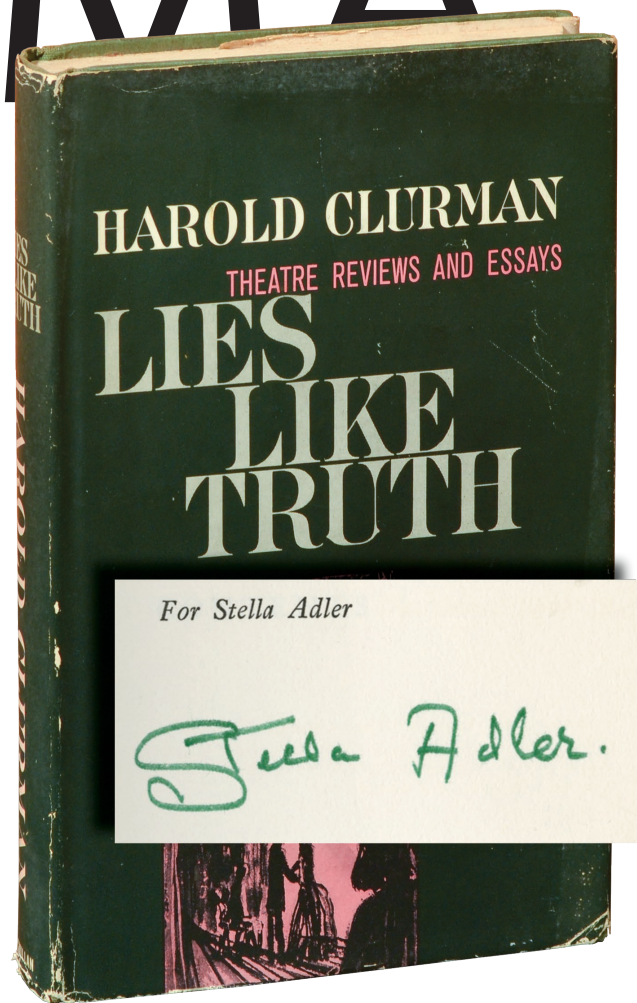
Set in "a large industrial city somewhere in the United States," shot on location in Chicago and Los Angeles.

Poitier would direct and star in two more films with Bill Cosby, those being *Let's Do It Again* (1975) and *A Piece of the Action* (1977). He directed Cosby in the 1990 smash hit, *Ghost Dad*.

Parish and Hill 227.

\$850

DRAMA DRAMA DRAMA



35

Signed by dedicatee Stella Adler

HAROLD CLURMAN
Lies Like Truth: Theatre Reviews and Essays

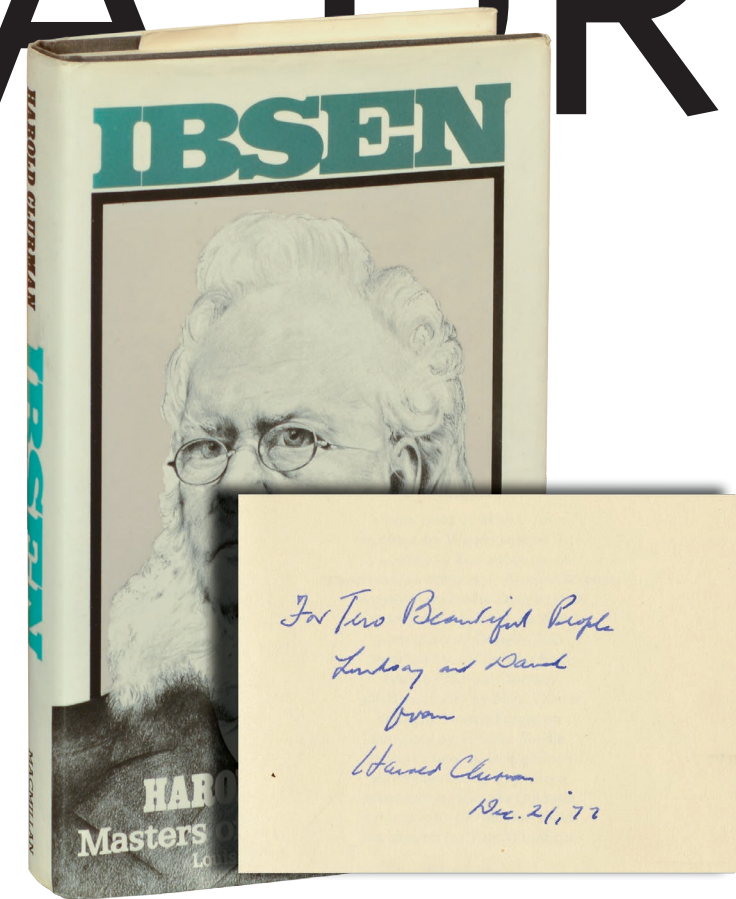
New York: Macmillan, 1958. First Edition. Signed by the book's dedicatee, actress Stella Adler, on the dedication page just beneath Adler's name. A splendid association between Adler and her then-husband Clurman, both among the greatest teachers in American theatre during the twentieth century.

Harold Clurman was an extremely influential theatre director and drama critic, notable as one of the three founders of the New York City's Group Theatre (1931-1941). He directed more than 40 plays in his career, and, during the 1950s, was nominated for Tony Awards as director for several productions. In addition to his directing career, Clurman was drama critic for *The New Republic* (1948-1952) and *The Nation* (1953-1980), helping shape American theater by writing about it. This collection focuses principally on essays for *The New Republic*.

Stella Adler was an American actress and acclaimed acting teacher. She joined Clurman's Group Theatre in its inaugural year, 1931, and starred in plays there including *Success Story* by John Howard Lawson, two Clifford Odets plays, *Awake and Sing* and *Paradise Lost*. She went on to marry Clurman in 1943 (and was still married to him at the time this book was signed). She opened the Stella Adler Studio of Acting in 1949, and there taught the principles of characterization and script analysis to Marlon Brando, Judy Garland, Elizabeth Taylor, Dolores del Río, Lena Horne, Robert De Niro, Elaine Stritch, Martin Sheen, Manu Tupou, Harvey Keitel, Melanie Griffith, Peter Bogdanovich and Warren Beatty, among others. She also taught at the New School and the Yale School of Drama.

Very Good plus in a Very Good plus dust jacket.

\$350



36

Association copy, inscribed by Clurman to Mamet and Crouse

HAROLD CLURMAN (AUTHOR)
DAVID MAMET (PLAYWRIGHT)
Ibsen

New York: Macmillan, 1977. First Edition. Inscribed to playwright and film director David Mamet and his then-wife, actress Lindsay Crouse, in the year of publication on the title page: "For two beautiful people / Lindsay and David / Harold Clurman / Dec. 21, 1977."

A remarkable association, connecting three generations of historic figures in world theatre. Ibsen, the book's subject, was a Norwegian playwright who founded modernism in theatre, and is considered the "father of realism." Clurman, massively influenced by Ibsen, was one of the three founders of New York's legendary Group Theatre in 1931, a company that altered the shape of twentieth century drama, and bringing the talents of Clifford Odets, among others, to the fore.

In later life, Clurman wrote many essays and reviews on David Mamet's earliest works, and was one of the first to champion Mamet's prodigious gifts (though he was not always complimentary). He once noted:

"Mamet [demonstrates] genuine dramatic gifts. He possesses a tender sensibility and a keen sense of the stage. His plays shift in focus and in aim, as if they were meant not so much to interest or entertain us as to discover who he is."

Finally the inscription is poignant in that it was made the year Mamet wrote *A Life in the Theatre* (a play Clurman did not particularly care for, though he continued to champion the playwright), four years prior to Mamet's first screenplay (*The Postman Always Rings Twice*), and seven years prior to his masterpiece (*Glengarry Glen Ross*). Finally, it was inscribed in 1977, the year Mamet met Crouse, to whom he would remain married until 1990, and who starred in his important first film, *House of Games*, in 1984.

Near Fine in a Near Fine dust jacket.

\$650



37 Signed by numerous actors at their inclusions
PETER RABY (EDITOR)
The Stratford Scene

Toronto, Ontario: Clarke, Irwin, 1968. First Edition, published in Canada. Oblong quarto. Signed by numerous actors and actresses who appear in black-and-white images throughout the book, and who performed at various Stratford theater festivals in the 1950s and 1960s, each at their inclusion: Kate Reid (*The Cherry Orchard*, 1965), Douglas Campbell (*Othello*, 1959, and *Henry VIII*, 1961), Helen Burns (*A Midsummer Night's Dream* and *King John*, 1960), Richard Monette (*Antony and Cleopatra*, 1967), Zoe Caldwell (*Antony and Cleopatra*, *Richard III*, and *The Merry Wives of Windsor*, 1967), Christopher Plummer (*Antony and Cleopatra*, 1967), Alan Bates (*Richard III*,

1967), and Christopher Walken (*Romeo and Juliet*, 1968).

Includes interviews with members of festival companies, and company and cast lists for festivals 1958-1965. An overall recapitulation of the theater scene in Stratford, Ontario, Canada.

Very Good plus lacking the dust jacket. Slight spine lean, and light soil.

\$475

38 **MOSS HART**
Winged Victory



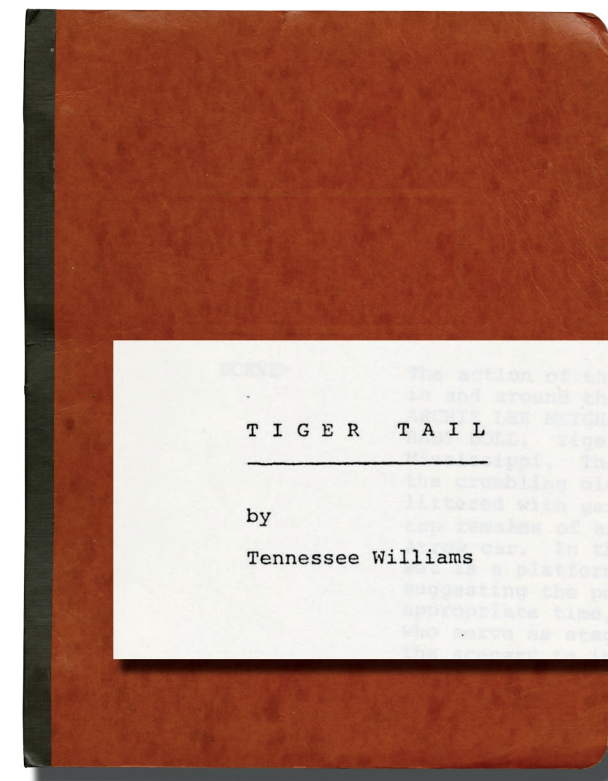
New York: Twentieth Century-Fox, 1944. Original program for the stage musical, which toured throughout the United States in late 1944 after having a wildly successful debut in Boston in November 1943 and then Broadway in early 1944, followed by a film version directed by George Cukor that wrapped in September 1944. The roadshow included a whopping 445 performances, and played to over 800,000 people across the US. Due both to its enormous cast and staging demands as well as to the extremely era-specific nature of the play, *Winged Victory* is one of the biggest hits in Broadway history never to have a second production anywhere.

A spectacularly staged and wildly successful musical, adapted by Hart for the screen. The play was cast with actual service men and women, and featured an actual air force craft on the stage. The simple and effective story follows the lives of a group of Air Force recruits struggling to make it through pilot training.

Saddle-stitched illustrated card wrappers, 8 x 11 inches (20.25 x 28 cm), 32 pages. Near Fine, with light rubbing at the extremities.

\$375

39 **TENNESSEE WILLIAMS**
Tiger Tail



New York: International Creative Management (ICM), 1979. Draft Agency script, dated 1979, for the play *Tiger Tail*, produced in 1979 at the Hippodrome Theatre in Gainesville, Florida, and later produced several times. *Tiger Tail* is based on Williams' own screenplay for Elia Kazan's 1956 film *Baby Doll* starring Karl Malden and Carroll Baker. Profuse highlighting in holograph pink marker throughout, noting passages of dialogue and narration, as well as scene numbers. Also present are numerous instances of holograph changes to dialogue, page numbers, etc., in black ink (copied, not holograph).

Set in Mississippi, a cotton gin owner is newly married to a young woman who refuses to sleep with him until she is of-age. A rival gin owner decides to seduce the "baby doll" as a means of revenge.

The screenplay for *Baby Doll* and script for *Tiger Tail* were published together in 1991 by New Directions.

\$850

EXPERIMENTAL EXPERIMENTAL



40

Candid color photograph from the set

JOHN WATERS
Pink Flamingos

Baltimore: Dreamland, 1971. Vintage candid color photograph shot on the set of the film, taken by still photographer Lawrence Irvine. Kodak stamp on the verso dates the photograph to February 1972 (the film was released in March 1972). A wonderful photo capturing a key moment in the career of Waters and his muse, the irreplaceable Divine. Standing left to right in front of the trailer that dominates much of the film are Jack Walsh, Divine, M.V. Pearce, Mink Stole, David Lochary, and Danny Mills.

While the paths forged by Divine, Mink Stole, David Lochary, and Danny Mills with Mr. Waters are well known, less so are the achievements of Jack Walsh. Walsh worked as a character actor with David Lynch on *Eraserhead* (1977) and *The Straight Story* (1999), appears in the seminal neo-noir *A Simple Plan* (1998), as well as George Lucas' *THX-1138*, filmed the same year as *Pink Flamingos*.

5 x 3.5 inches (12.75 x 9 cm). Fine.

\$850



41

Original flyer for the Baltimore world premiere

JOHN WATERS
Multiple Maniacs

Baltimore: Dreamland, 1970. Original flyer for the 1970 film. From the collection of frequent Waters collaborator Alan Rose.

A flyer for the premiere private screenings of Waters' second feature film. The flyer notes that there are to be 9 screenings on April 10, 11, and 12, 1969, shows at 8PM, 10PM, and midnight, at the First Unitarian

Church ("new location this year") at the corner of Charles and Franklin Streets in Baltimore, Maryland. The only copy we have ever encountered.

8.5 x 11 inches (21.5 x 28 cm), photographically reproduced. Fine.

\$1500



42

Binghamton, Broadway, and the heart of film noir

JOSEPH BUEMI
Brute Force

Binghamton, NY: Joseph Buemi, 1947. Experimental, vintage art photograph of a marquee display from the New York City premiere of the seminal 1947 film noir. With Buemi's stamp on the verso, dated 1947 in pencil, also with Buemi's penciled notations and signature.

A confluence of ideas in a single photograph, bringing together a minor photographer's idiosyncratic perspective on the modest opening of what would become a classic of the noir style. *Brute Force* was Dassin's first film, a cornerstone of film noir. The story relates a violent prison break drama featuring Burt Lancaster in one of his first starring roles as the toughest inmate in the cell block, up against a Nazi-esque warden played very much against type by Hume Cronyn. Followed by a string

of important noir entries by Dassin, others, notably *The Naked City* (1948), *Thieves' Highway* (1949), *Night and the City* (1950), and *Rififi* (1955).

Buemi's work is held in the collections of the Museum Reattu in Arles, France, the Bibliotheque Nationale in Paris, the King's Library in Copenhagen, as well as in corporate and private collections.

8 x 10 inches (20.5 x 25.5 cm). Fine.

Criterion Collection 383. Grant, p. 98. Hardy, *The BFI Companion to Crime*, pp. 63-64. Selby *Masterwork*, p. 29. Silver, pp. 59-60. Spicer, p. 406.

\$475

43

Signed photographer's print

MAYA DEREN (DIRECTOR, STARRING)**ALEXANDER HAMMID (DIRECTOR, PHOTOGRAPHER, STARRING)****Meshes of the Afternoon**

New York: Alexander Hammid, 1943. Oversize double weight photograph from Maya Deren's 1943 short film, shot and struck later by the film's still photographer and co-director Alexander Hammid. With Hammid's signature in holograph pencil on the verso.

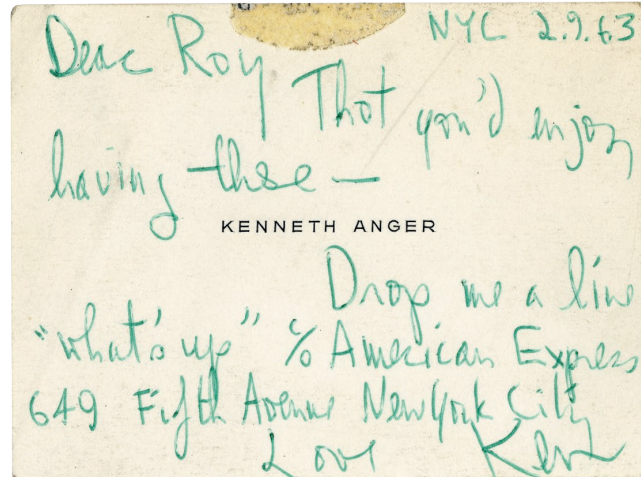
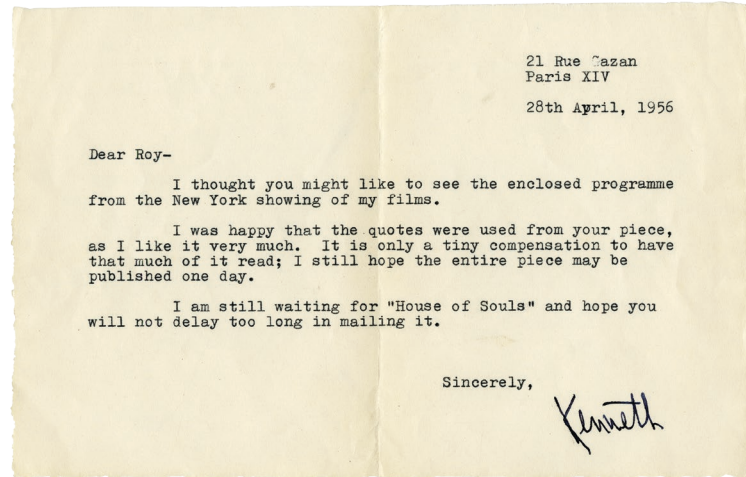
The only photograph we have ever seen associated with the monumental film. In his book, *The Most Typical Avant-Garde*, David E. James describes *Meshes of the Afternoon* as "one of cinema's most crucial masterpieces, in which formal innovation is wedded to a radically original vision of the possibilities of cinema ... [synthesizing] modernist strains in the American feature film... [with] Hammid's experience with the European avant-garde, and Deren's knowledge of modernist poetry and dance."

Deren's first film, the work that launched her reputation in an art form populated almost exclusively by men. During the next few years, she would work with John Cage, Parker Tyler, and Hammid, publish her first book of essays, *An Anagram of Ideas*, gain the first Guggenheim fellowship ever to be awarded to a filmmaker, and win the Cannes Grand Prix International Prize for this film--four years after it was first shown in New York.

10 x 12.5 inches (31 x 25.5 cm). In an archival mat. Fine.

James, pp. 169-180. Hurd, pp. 54-58.

\$4250



44 KENNETH ANGER
Small archive of correspondence to Roy Edwards

1956, 1963. Small archive consisting of two notes from film director and author Kenneth Anger to his friend, British film critic Roy Edwards. Two items are dated 1956 and 1963, pretty much the epicenter of Anger's coming into prominence as a film director of importance, with the releases of *Inauguration of the Pleasure Dome* (1953) and *Scorpio Rising* (1964).

Included are:

Typed letter signed from Anger to Edwards, dated April 28, 1956 and with Anger's address in Paris, regarding a New York showing of his films. Anger mentions an enclosed program (not present here) that featured comments by Edwards. Anger notes that he very much liked the comments in the program, and hopes to have them published in their entirety one day. He ends by saying he is eager

to receive his copy of *House of Souls* (presumably the 1906 book by Arthur Machen) from Edwards. Included is the original airmail mailing envelope. 8 x 5 inches, rough edged paper stock, with one vertical fold for mailing.

Anger's engraved calling card, with a brief note in green holograph ink, dated February 9, 1963 in New York City, stating simply "Thot [sic] you'd enjoy having these / Drop me a line 'what's up,' followed by Anger's American Express pickup office address.

Both items Very Good to Near Fine, the calling card with a small stain.

\$875



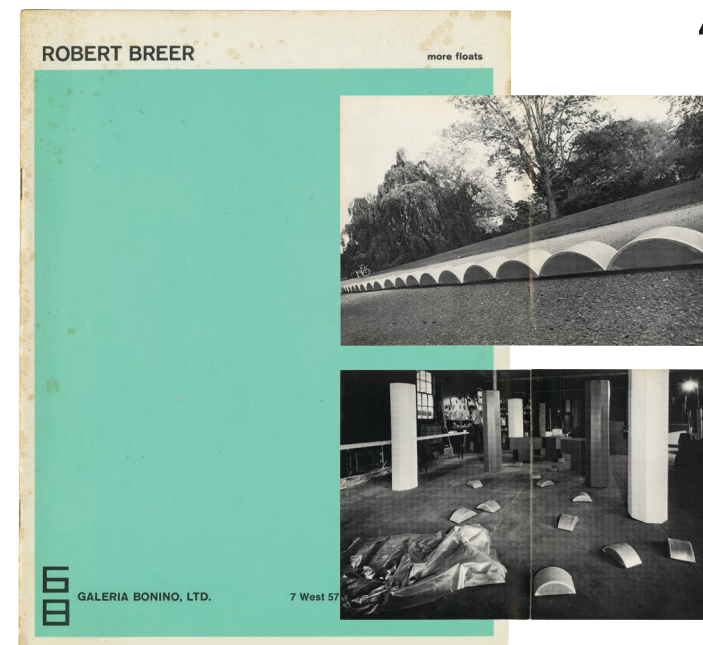
45 BREER, ROBERT
Flix

Montreal: La Cinematheque canadienne, 1967. First Edition. An early animation flipbook by Breer--perhaps his first--published on the occasion of the World Retrospective of Animation Cinema in 1967.

A highly abstract, Breer-ian affair, offset printing in black, white, and yellow, devoted to quickly altering geometric forms. OCLC locates only 3 copies worldwide.

Side stitched oblong card wrappers. Wrappers light green stock with printing in dark green and black. 4 x 2.5 inches (10 x 6.5 cm). Very Good plus with only light use from previous flipping.

\$1500



46 ROBERT BREER
More Floats

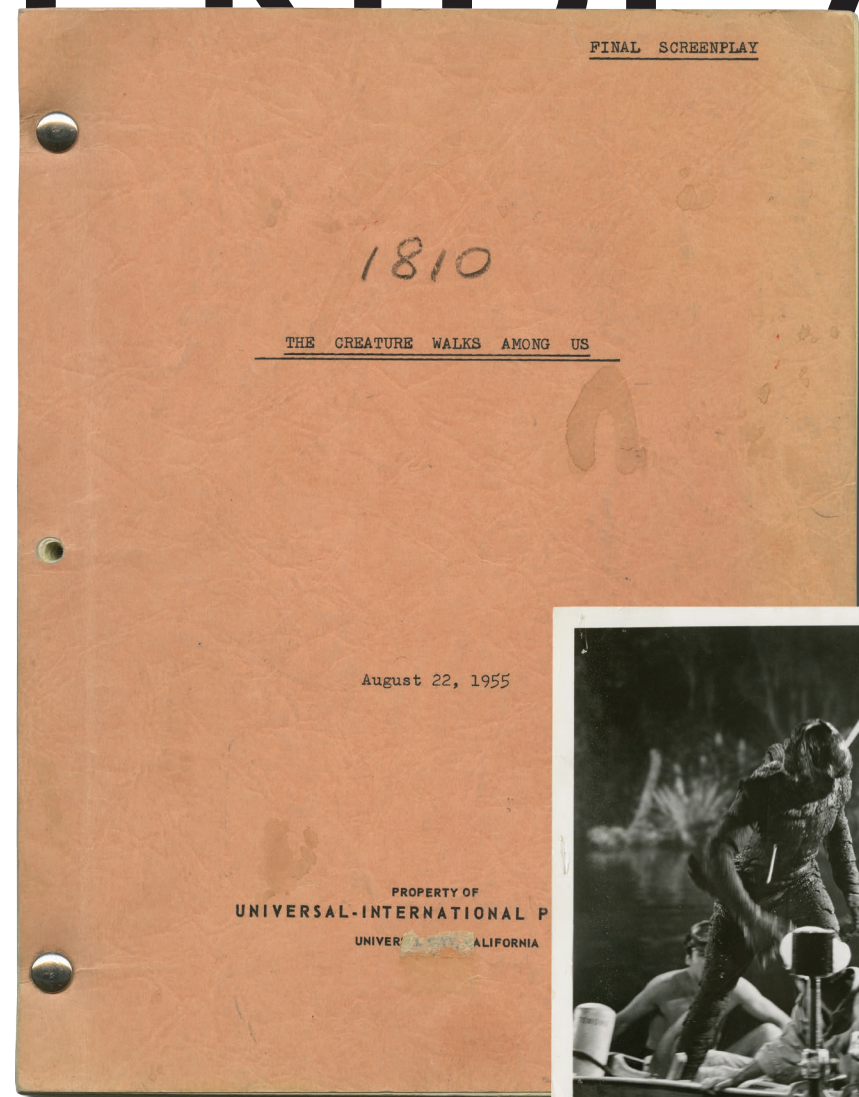
New York: Galeria Bonino, 1967. Exhibition catalog for an installation of work by avant-garde film director Robert Breer held at Galeria Bonino from November 14th to December 9th, 1967.

A catalog featuring Breer's "floats," three-dimensional geometric shapes that the director would construct, then roll down a street as one would a float in a parade--though typically Breer chose rural roads as a means of offsetting the sheer modernity of his objects. This catalog ends with a list of Breer's exhibitions between 1926-1967.

Near Fine in saddle stitched wrappers, with light rubbing.

\$325

REVENUE DISPLAYS SCREENDPLAYS



47 JOHN SHERWOOD (DIRECTOR) ARTHUR A. ROSS (SCREENWRITER) The Creature Walks Among Us

Universal City, CA: Universal Pictures, 1955. Revised Final draft script for the 1956 film. Copy belonging to the script supervisor, Adele Cannon, profusely notated throughout in holograph ink and pencil. Laid in is a vintage single weight black-and-white studio photograph from the film, featuring the Creature and people in peril.

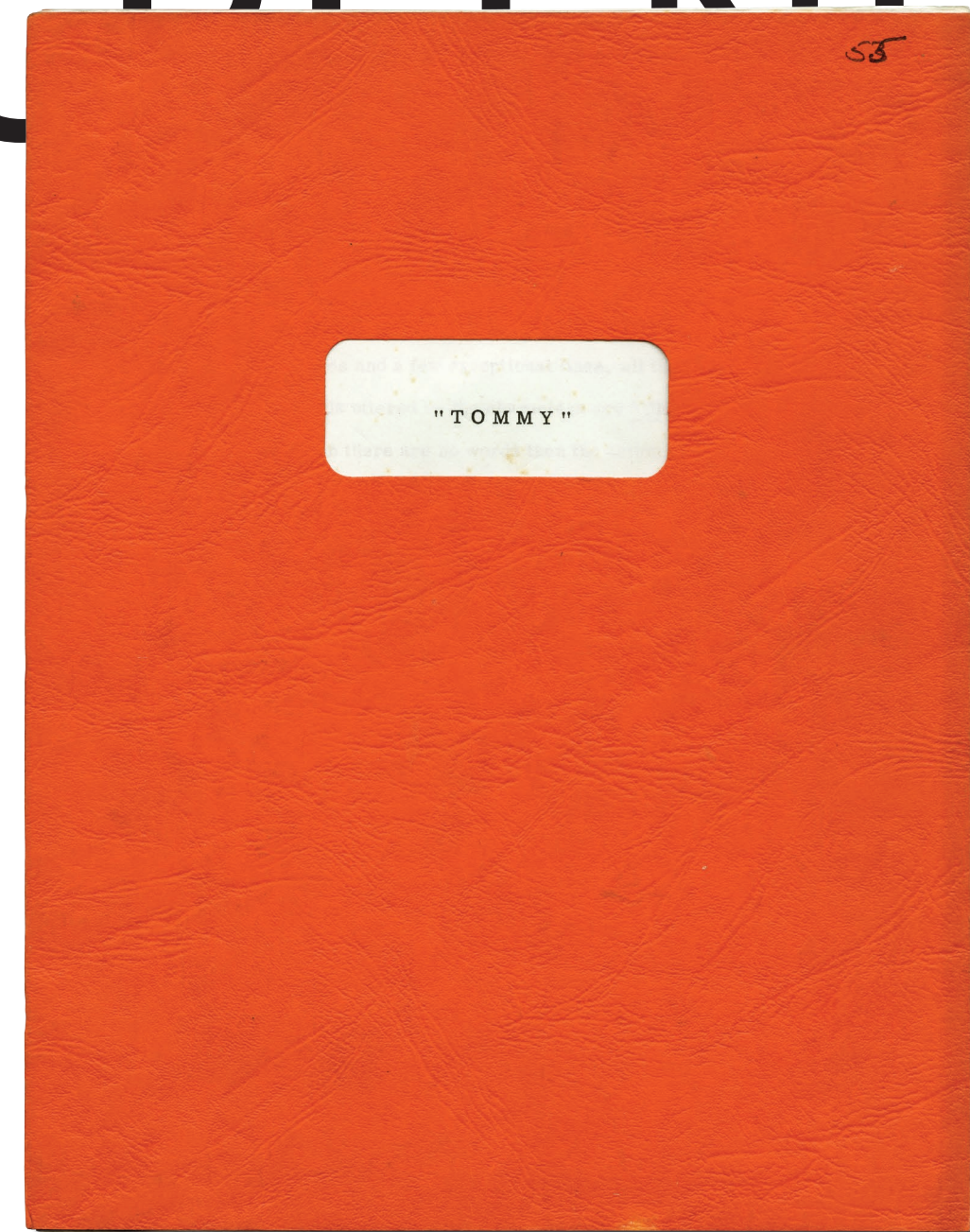
Third installment in the "Gill-man" series, after *Creature from the Black Lagoon* (1954) and *Revenge of the Creature* (1955). After a laboratory fire severely damages the Creature's gills, the head of the research team (Morrow) suggests an operation that will allow their subject to breathe air and walk on land. The operations seems successful, until a violent confrontation that leaves the Creature badly

injured. Alone in alien territory, the Gill-man shuffles off into the sea in anticlimactic resolution.

Where the first two films employed then-genre bending 3D effects, this conclusion to the series was issued in 2D. Champion diver Ricou Browning again portrays the creature in the underwater sequences, and Don Megowan as the land-walker. The Creature is perhaps the most popular of the underwater monsters of cinema, rivaling Wes Craven's *Swamp Thing* (1982).

Lentz, p. 982. Weldon (1983), p. 138.

\$3500



48 KEN RUSSELL (DIRECTOR) PETE TOWNSHEND (ROCK OPERA) Tommy

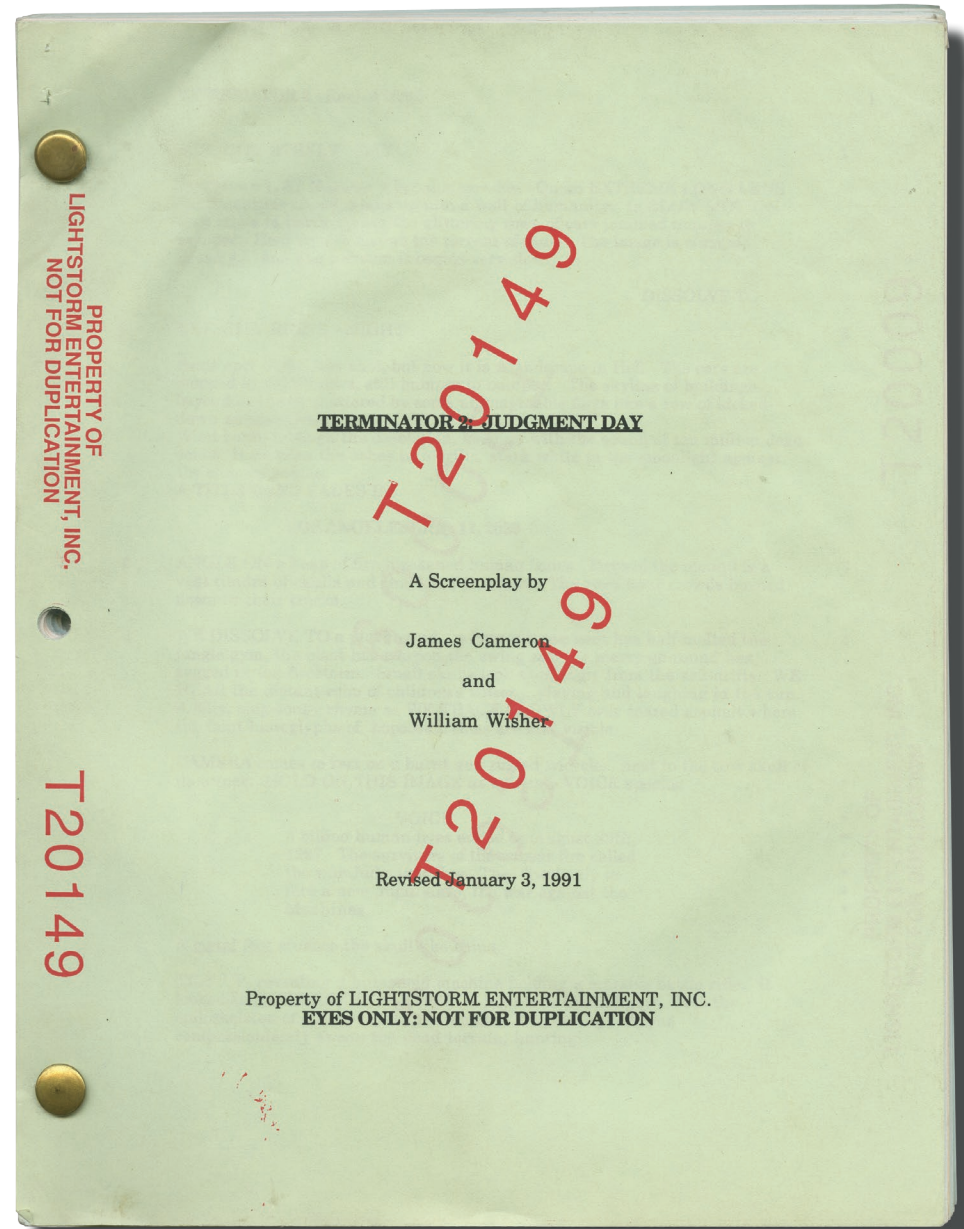
London: Hemdale Film, 1974. Draft British script for the 1975 UK film. Copy belonging to Alan Smith, road crew member for The Who in the 1970s. Brief notations in holograph ink on a few pages. A letter of provenance from Smith is included.

Based on the 1969 rock opera written by Pete Townshend, about a deaf, dumb, and blind kid who sure plays a mean pinball and subsequently becomes the idol of a religious cult. The cast includes (among

others) every member of The Who, Jack Nicholson, Tina Turner, Eric Clapton, and Ann-Margret, who was nominated for an Academy Award for her role, one of two nominations the film received.

Shot on location in Cumbria, Buckinghamshire, and Hampshire, England.

\$2000



49 **JAMES CAMERON**
Terminator 2: Judgment Day

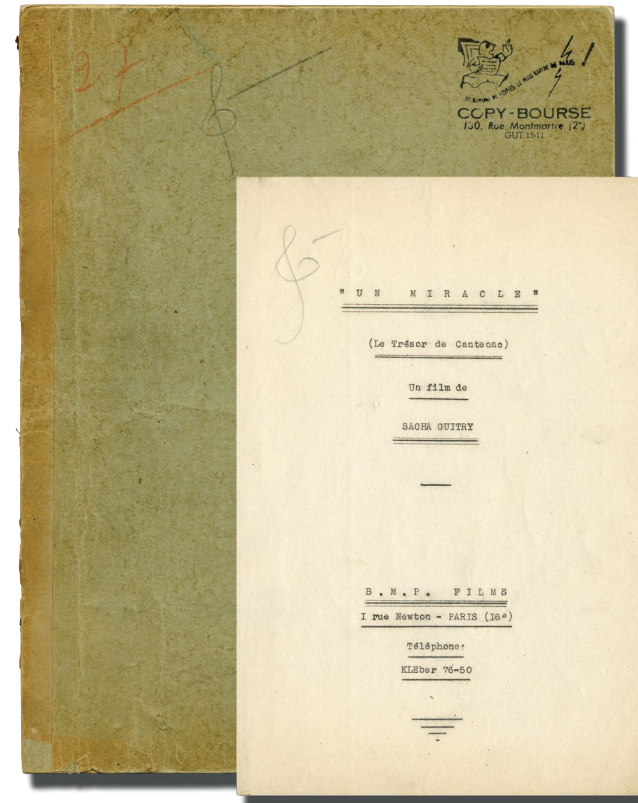
Manhattan Beach, CA: Lightstorm Entertainment, 1991. Revised draft script for the 1991 film. Nearly every page is watermarked "T20149" and many bear the ownership watermarks of director Cameron's production company, Lightstorm Entertainment. The film would eventually produced by Carolco Pictures, the same company that distributed the *Rambo* films and produced Oliver Stone's *The Doors* (1991). Copy belonging to an uncredited member of the cast or crew, with a few notations throughout.

Second in the apocalyptic, science fiction action saga, with the first, *The Terminator* (1984), being

arguably the highest-grossing low-budget feature ever made. The concepts in the first film made James Cameron the most sought-after action director in the world, and led to a nearly billion-dollar franchise. Winner of four Academy Awards, and the first film in history to have a production budget of more than 100 million dollars. Director Cameron also won a Bradbury Award from the Science Fiction and Fantasy Writers of America in 1992.

Lentz, p. 1589. Weldon (1996), p. 561.

\$1750



50 **SACHA GUITRY**
The Treasure of Cantenac

Paris: B.M.P. Films, circa 1950. Draft script for the 1950 French film, *The Treasure of Cantenac*, here under its title of origin, *Le Trésor de Cantenac*, on the title page, with the film's working title, *Un miracle*, also on the title page. French copy company rubber stamp, and faint pencil notations, on the front wrapper. Pre-New Wave items are scarce, this being a completely original example, with text in French throughout.

Set in a rundown French village, the film is a series of vignettes illustrating the human condition. The Baron de Cantenac, on the verge of suicide after losing his fortune, goes on one last walk through his dying town. On the way, he meets the town's oldest citizen, who reveals a royal treasure that he has been jealously guarding for years.

\$850



51 **ALBERT BROOKS**
Modern Romance

Culver City, CA: Columbia Pictures, 1980. Draft script for the 1981 film.

Albert Brooks' second film, in which he stars as a film editor working on a cheesy sci-fi flick while having a tumultuous relationship with a very patient woman (Kathryn Harrold).

Screenwriter Monica McGowan Johnson also wrote a few episodes of *Mary Tyler Moore*, as well as several episodes of *It's Garry Shandling's Show*.

\$450

LITERARY ARCHIVE FILMSCRIPTS LITERARY



52

Archive including a draft script and three typed letters signed **JAMES HILTON**
And Now Goodbye

Los Angeles: Self published, 1940. First Draft script for an unproduced film titled *And Now Goodbye*, an adaptation of his 1931 novel. Included are three typed letters signed by Hilton. Each letter is from Hilton to producer Lester Cowan on Warner Bros., Columbia Pictures, and RKO Radio Pictures letterhead, dated October 24, 1939, May 14, 1940, and May 22, 1940, respectively.

In the letters, Hilton discusses his negotiations with Laurence Olivier about the project, having lunch with Mrs. Hitchcock and giving her the script (hoping

she'd impress her husband with it), how the war has affected show business, his book writing, and his transfer from Columbia to RKO.

Hilton began writing the script 15 days after the release of *Lights Out in Europe*, a short war documentary he wrote commentary for, six months before the release of Hitchcock's *Foreign Correspondent*, with dialogue from Hilton. Set in and around the dilapidated fictional town of Browdley.

\$3000



53

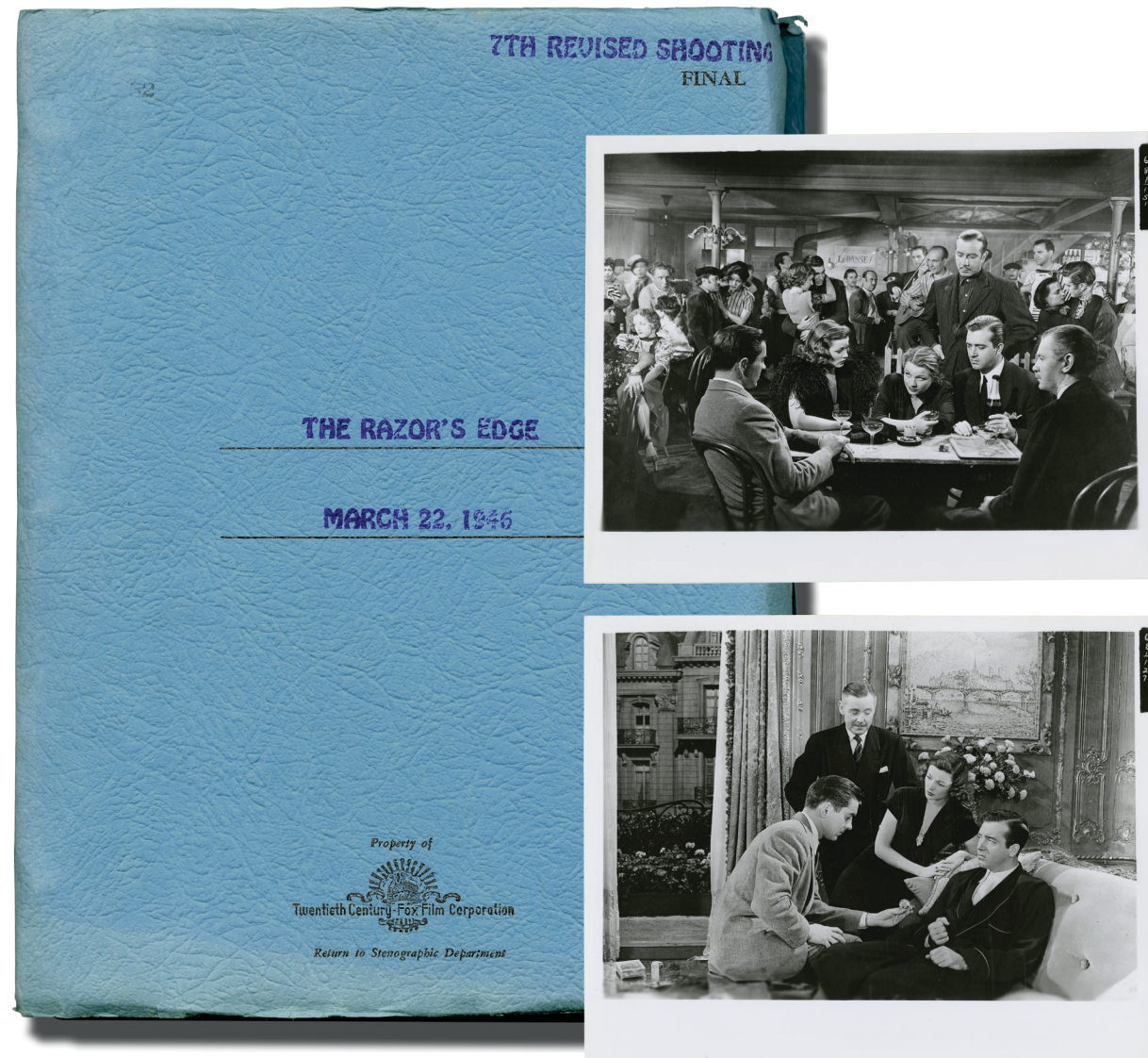
Script for an unproduced British film version **ISAK DINESEN (NOVEL)**
ROBERT ARDREY (SCREENWRITER)
Out of Africa

London: Julian Blaustein, circa 1964. Draft script for an unproduced British film *Out of Africa*, based on the 1938 novel by Isak Dinesen. The first screen treatment of Dinesen's novel.

Two years later, screenwriter Ardrey would receive an Academy award nomination for *Khartoum*, another Africa-set picture for Julian Blaustein productions, directed by Basil Dearden and Eliot Elisofon, and starring Charlton Heston and Laurence Olivier.

Out of Africa wouldn't find its way to the screen until 1985, directed by Sydney Pollack, written by Kurt Luedtke, and starring Meryl Streep, Robert Redford, Klaus Maria Brandauer, and Michael Kitchen. The film won 7 Academy Awards and several Golden Globes.

\$1750



**54 W. SOMERSET MAUGHAM (NOVEL)
EDMUND GOULDING (DIRECTOR)
TYRONE POWER, GENE TIERNEY, ANNE BAXTER (STARRING)
The Razor's Edge**

Los Angeles: Twentieth Century-Fox, 1946. Seventh Revised Shooting Final script for the 1946 film. A few notations in holograph pencil, and a single typeover, throughout. Includes two vintage reference still photographs from the film.

Early examples of this script state W. Somerset Maugham as the sole screenwriter, commissioned in mid-1945 by the film's original director, George Cukor, who was unhappy with Lamar Trotti's draft. Filming was delayed until March 1946 so that Tyrone Power, who was in military service until that time, could play the lead role. Cukor was replaced by Edmund Goulding due to the resulting schedule

conflicts, and Trotti ultimately returned to rewrite the script and was given final screen credit.

Maugham also wrote the screenplay for an adaptation of the 1946 film noir, *Somewhere in the Night*, and a screenplay for an anthology of his short stories, *Trio*, made in the UK in 1950 by Ken Annakin.

Winner of the Academy Award for Best Supporting Actress, for Anne Baxter, and nominated for three others, including Best Picture.

\$1500



**55 W. SOMERSET MAUGHAM (NOVEL)
EDMUND GOULDING (DIRECTOR)
CATHERINE TURNER (SCREENWRITER)
Of Human Bondage**

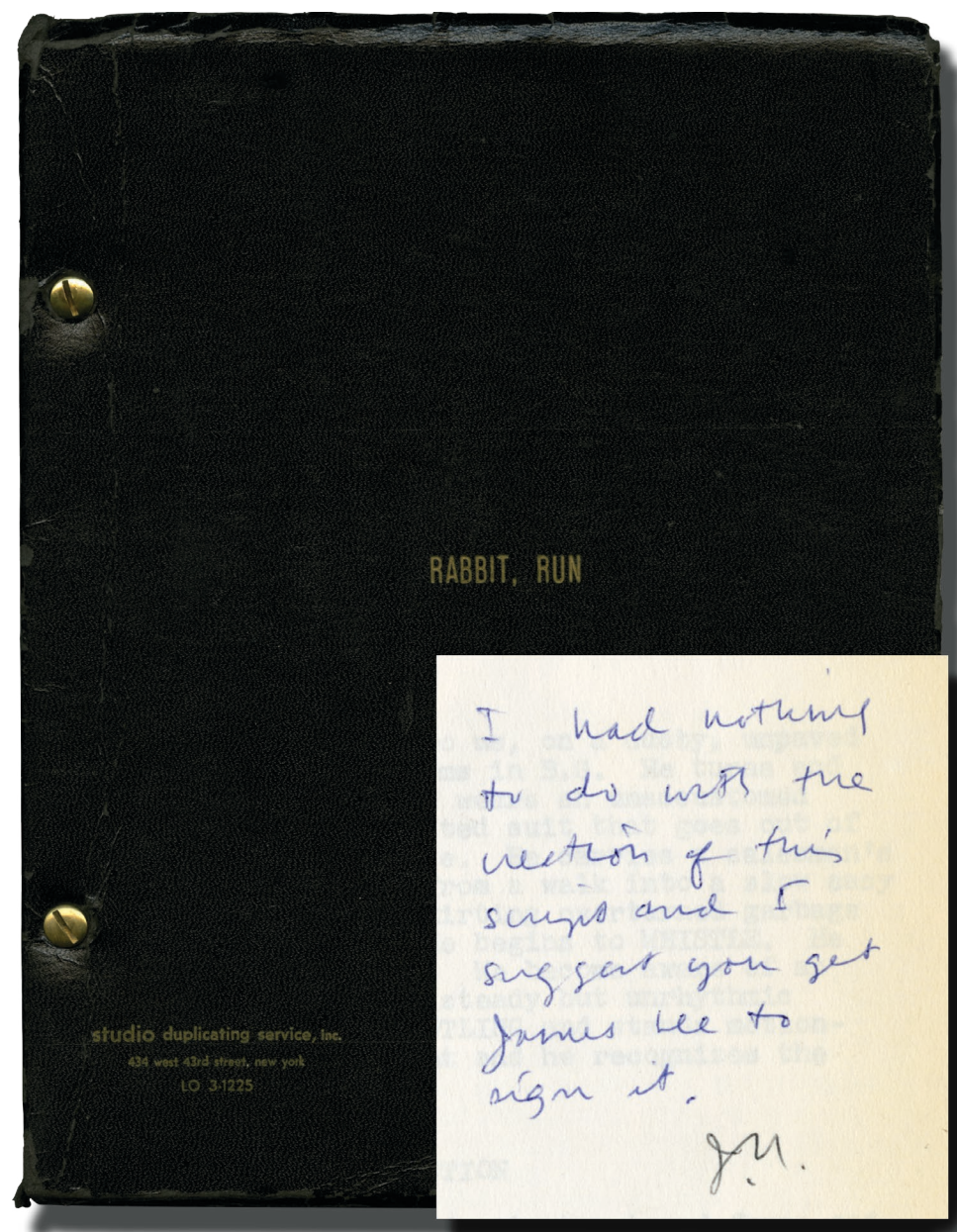
Burbank, CA: Warner Brothers, 1944. Second Revised Final script for the 1946 film. Presentation copy belonging to actress Alexis Smith, with her initials in decorative gilt on the front board, bound in full calf. Throughout the script are 5 black-and-white film stills on tipped-in leaves, all featuring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

Based on W. Somerset Maugham's classic 1915 novel, about a forlorn artist in France who gives up the trade to become a doctor. Philip Cary (Henreid), the artist, meets Mildred Rogers (Parker), a waitress, and becomes dreadfully infatuated, in spite of the waitress's complete disregard for him. Eventually

the waitress's charms wane and Cary reconnects with a beautiful young writer, Nora Nesbitt (Smith), and their romance flourishes--until Mildred Rogers returns, pregnant and in need.

First adapted to film in 1934, directed by John Cromwell, and starring Leslie Howard and Bette Davis, the novel was also adapted in 1964 by Ken Hughes, starring Kim Novak and Laurence Harvey, and has been adapted several times for television.

\$1500



RABBIT, RUN

studio duplicating service, inc.
434 west 42nd street, new york
LO 3-1225

I had nothing
to do with the
creation of this
script and I
suggest you get
James Lee to
sign it.

J.U.

56

With a memorable inscription by Updike

JOHN UPDIKE (NOVEL)
JACK SMIGHT (DIRECTOR)
HOWARD B. KREITSEK, JAMES LEE (SCREENWRITERS)
JAMES CAAN, CARRIE SNODGRESS (STARRING)
Rabbit, Run

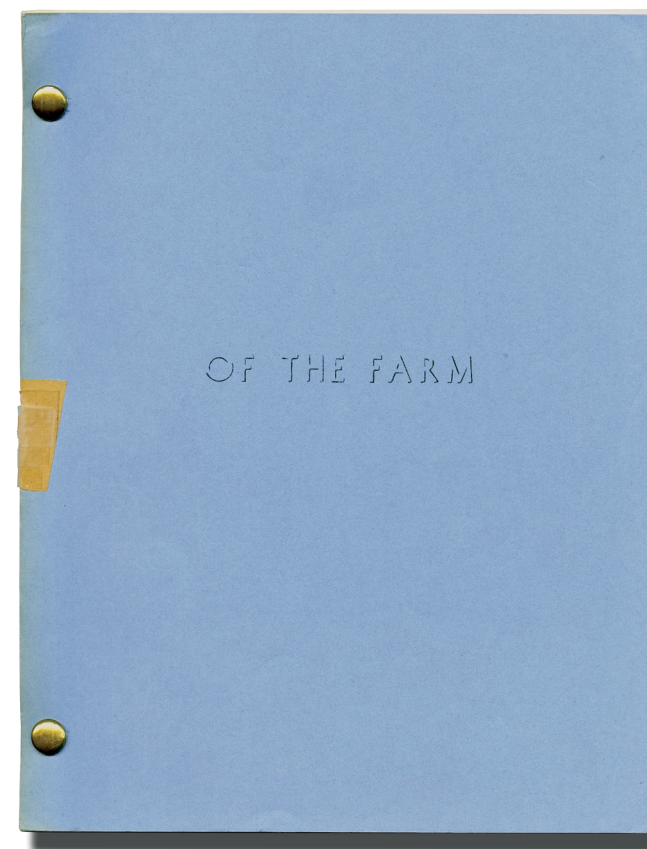
New York: Warner Brothers, circa 1963. Early Draft script for the 1970 film, pre-dating production by seven years. Inscribed by John Updike on the title page: "I had nothing to do with the creation of this script and I suggest you get James Lee to sign it / J.U.," written in holograph blue and black ink.

Based on Updike's 1960 novel, and the first of only a few Updike adaptations. Rabbit (Caan) is stuck in

an unhappy marriage with Janice (Snodgress), and the two share an unwanted child. Rabbit cannot say goodbye to his youth, and Janice is an alcoholic.

Shot on location in Updike's home town of Reading, Pennsylvania.

\$1500



OF THE FARM

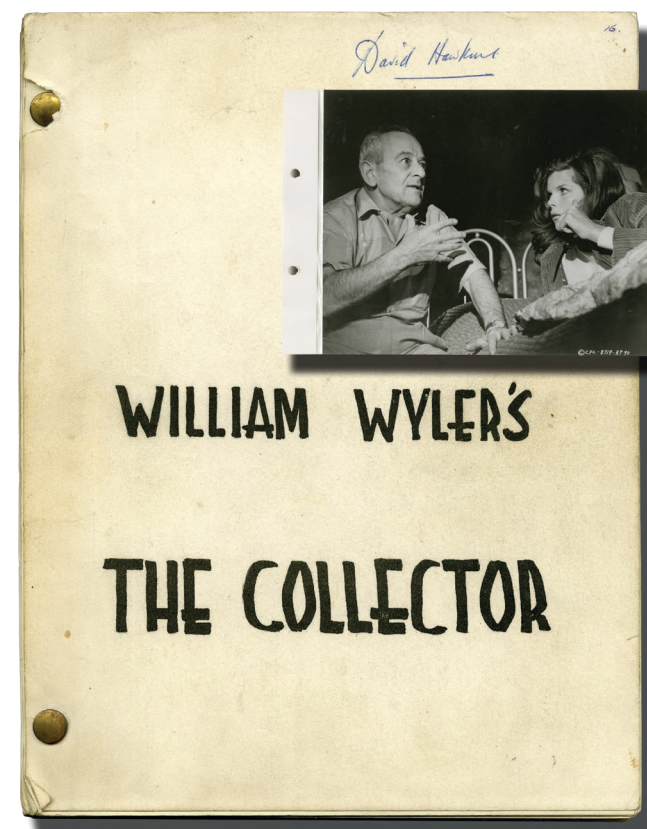
57

JOHN UPDIKE (NOVEL)
JAMES BRIDGES (SCREENWRITER)
Of the Farm

Los Angeles: Moonlight/Skyway Productions / Paramount Pictures, circa 1970. Draft script for an unproduced film, based on John Updike's 1965 novel of the same name. Bridges' notable film credits include *The Paper Chase* (1973) and *The China Syndrome* (1979). We date the script to about 1970, though Bridges was not associated with Paramount Studios until 1980 (*Urban Cowboy*). Scripts for Updike stories are scarce, let alone those for unproduced films, this being a prime example.

A story concerning Joey Robinson, a divorced advertising executive who visits his mother on her farm in rural Pennsylvania, bringing his new wife, Peggy, and her son, Richard. Joey feels guilt for leaving his mother and her unmanaged farm, and a sense of helplessness as his mother and new wife constantly quarrel.

\$450



WILLIAM WYLER'S
THE COLLECTOR

David Hawkins

58

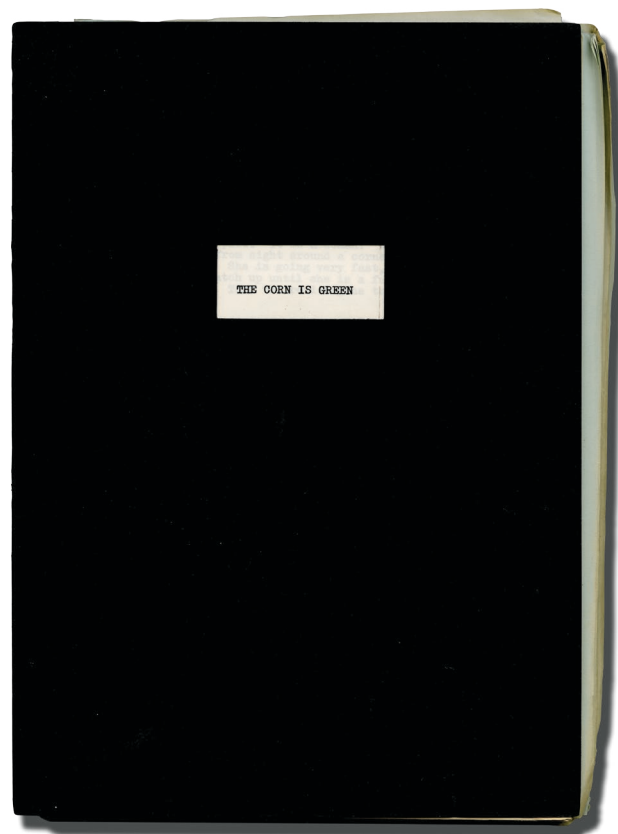
With a candid keybook photo of Wyler and Eggar on the set

JOHN FOWLES (NOVEL)
WILLIAM WYLER (DIRECTOR)
TERENCE STAMP, SAMANTHA EGGAR (STARRING)
The Collector

London: Collector Company, 1964. Revised Final Draft script for the 1965 film. Copy belonging to editor David Hawkins, with his name in holograph blue ink to the front wrapper, and with his notations in holograph pencil and ink throughout. Laid in is a vintage double weight UK keybook still photograph showing director Wyler giving instruction to lead actress Eggar, along with 3 color studio stills from the US release of the film. Based on the 1963 novel by John Fowles.

\$850

FILMS WITH LITERARY SOURCES



59

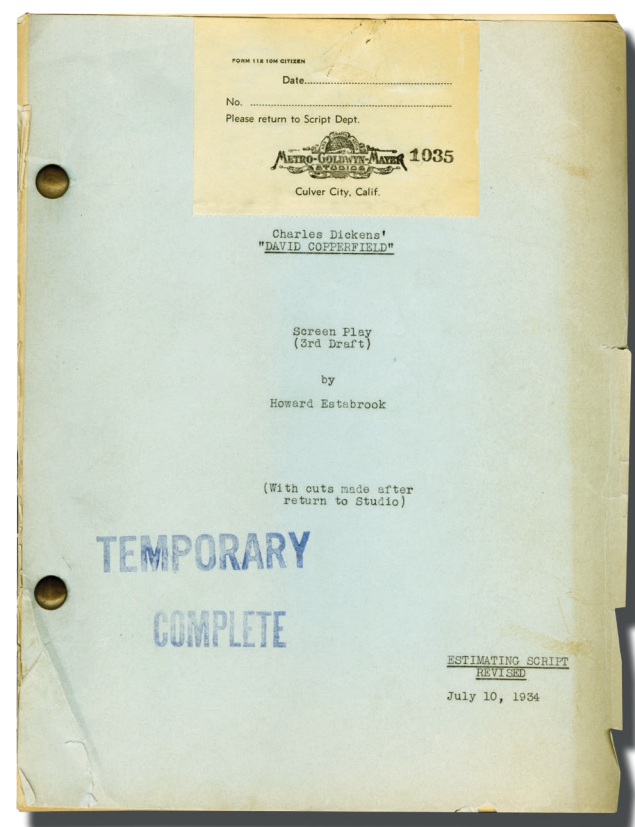
Script from a little known 1978 television adaptation
GEORGE CUKOR (DIRECTOR)
EMLYN WILLIAMS (PLAYWRIGHT)
KATHARINE HEPBURN, ANNA MASSEY (STARRING)
 The Corn is Green

Los Angeles: CBS, 1978. Draft script for the 1978 television movie. Copy belonging to uncredited sound department crewman Peter Handford, with his name in holograph ink on the title page and at the top edge of the first set of revision pages. A deluxe shooting script, with blue revision pages and a collection of material laid in that includes shooting schedules, a cast list, a call sheet, accommodation lists, and an addition to unit list.

Nominated for two Primetime Emmys, including Outstanding Costume Design (David Walker) and Outstanding Lead Actress (Katharine Hepburn). A strong-willed teacher, determined to educate the poor and illiterate youth of an impoverished Welsh village, discovers one student whom she believes to have the seeds of genius in him.

Set in Wales and shot there on location.

\$375



60

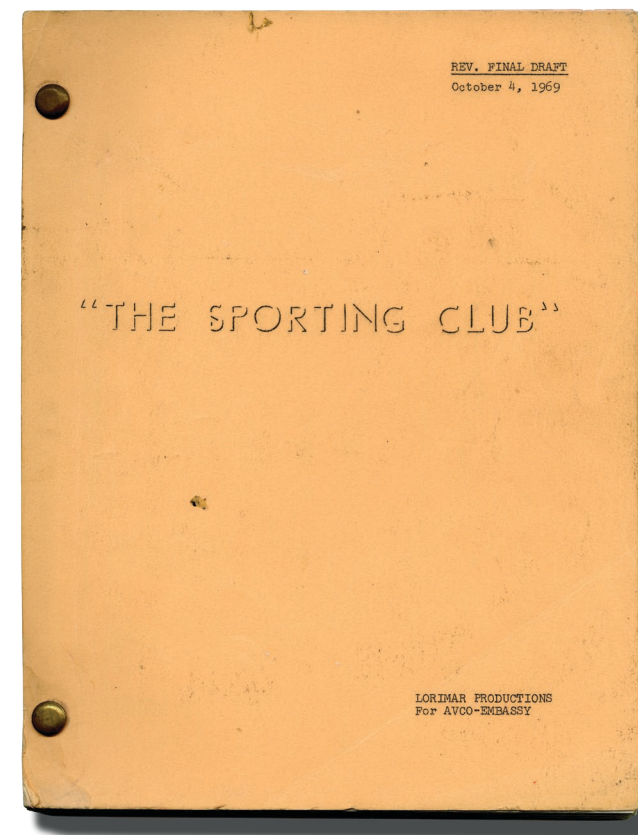
CHARLES DICKENS (NOVEL)
GEORGE CUKOR (DIRECTOR)
BASIL RATHBONE, LIONEL BARRYMORE,
W. C. FIELDS, MAUREEN O'SULLIVAN
(STARRING)
 David Copperfield

Los Angeles: Metro-Goldwyn-Mayer, 1934. Third Draft script, along with an advertising and publicity manual from MGM, and a treatment describing various scenery ("As Described in Charles Dickens' Novel") in the film.

Nominated for several Academy Awards, and the only script W.C. Fields ("Micawber" in the film) followed to the letter (he was known to ad lib most of his speaking parts).

\$2500

FILMS WITH LITERARY SOURCES



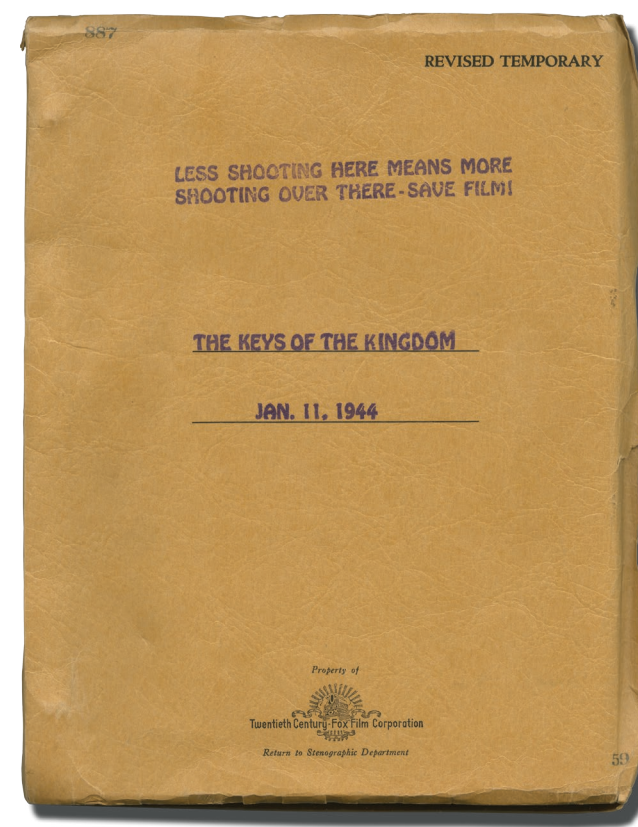
61

Set decorator's copy
THOMAS MCGUANE (NOVEL)
LARRY PEECE (DIRECTOR)
 The Sporting Club

Beverly Hills, CA: Lorimar Productions / AVCO Embassy Pictures, 1969. Revised Final Draft script for the 1971 film. Copy belonging to Phil Abramson, set director for the film, with his name in holograph ink on a couple of pages, and holograph notations throughout. Laid in is a folded photocopied shooting schedule sheet with photocopied notations, and "Phil 140" in holograph pencil at the top.

Based on Thomas McGuane's 1968 debut novel. Vernor Stanton (Robert Fields), an unstable patrician iconoclast, and his lifelong friend, James Quinn (Nicholas Coster), engage in various drug-fueled adventures, often violent in nature. The two aim to destabilize the Centennial Club, the summer sporting resort for upper-class Michigan families, where they are members. Featuring a brief appearance by a pre-*Exorcist* Linda Blair. Set in Michigan, shot on location in Hot Springs, Arkansas.

\$650



62

A.J. CRONIN (NOVEL)
JOSEPH L. MANKIEWICZ, NUNNALLY
JOHNSON (SCREENWRITERS)
GREGORY PECK, VINCENT PRICE (STARRING)
 The Keys of the Kingdom

Los Angeles: Twentieth Century-Fox, 1944. Revised Temporary script for the 1944 film. Based on the novel *The Keys of the Kingdom* by A.J. Cronin. Due to some negative reactions to the source novel, filmmakers consulted both T.K. Chang, Chinese Consul at the time, and Father John J. Devlin, the Catholic Church's official technical advisor. Upon release the film was approved by the Catholic organization the Legion of Decency.

Gregory Peck plays a young priest sent to China to establish a parish, who encounters serious adversity in the forms of poverty, disease, and civil war. Nominated for four Academy Awards, including Peck's first nomination for Best Leading Actor. Mankiewicz's last Twentieth Century-Fox film in the role of producer, before he would shift to only directing. Mankiewicz's then-wife Rose Stradner stars in the film as well, in the role of a nun who grows into a relationship of mutual regard with Peck.

\$375



63 GABRIEL GARCÍA MÁRQUEZ
Cien años de soledad

Buenos Aires: Editorial Sudamericana, 1967. First Argentine Edition, preceding all others. The correct first edition of the Nobel Prize winner's masterpiece, published three years later in the US as *One Hundred Years of Solitude*, and the book that gained García Márquez prominence amongst Latin American writers like Mario Vargas Llosa and Christopher Fuentes. A bright, attractive copy of a genuinely

scarce high spot of Latin American literature, uncommon in any condition.

Strong Very Good plus in illustrated wrappers. Slightest lean, minor nicking to the crown, light creasing to the spine.

\$6000



64 CARLOS MONSIVÁIS
HÉCTOR GARCÍA (PHOTOGRAPHS)
Principados y potestades

Mexico City: Librería Madero, 1969. First Mexican Edition, preceding all others. Slim quarto, perfect-bound softcover. A cornerstone of Latin American pop photography, and included in *The Latin American Photobook*. Designed by Vicente Rojo, with photographs by Héctor García, one of the most important Mexican photojournalists.

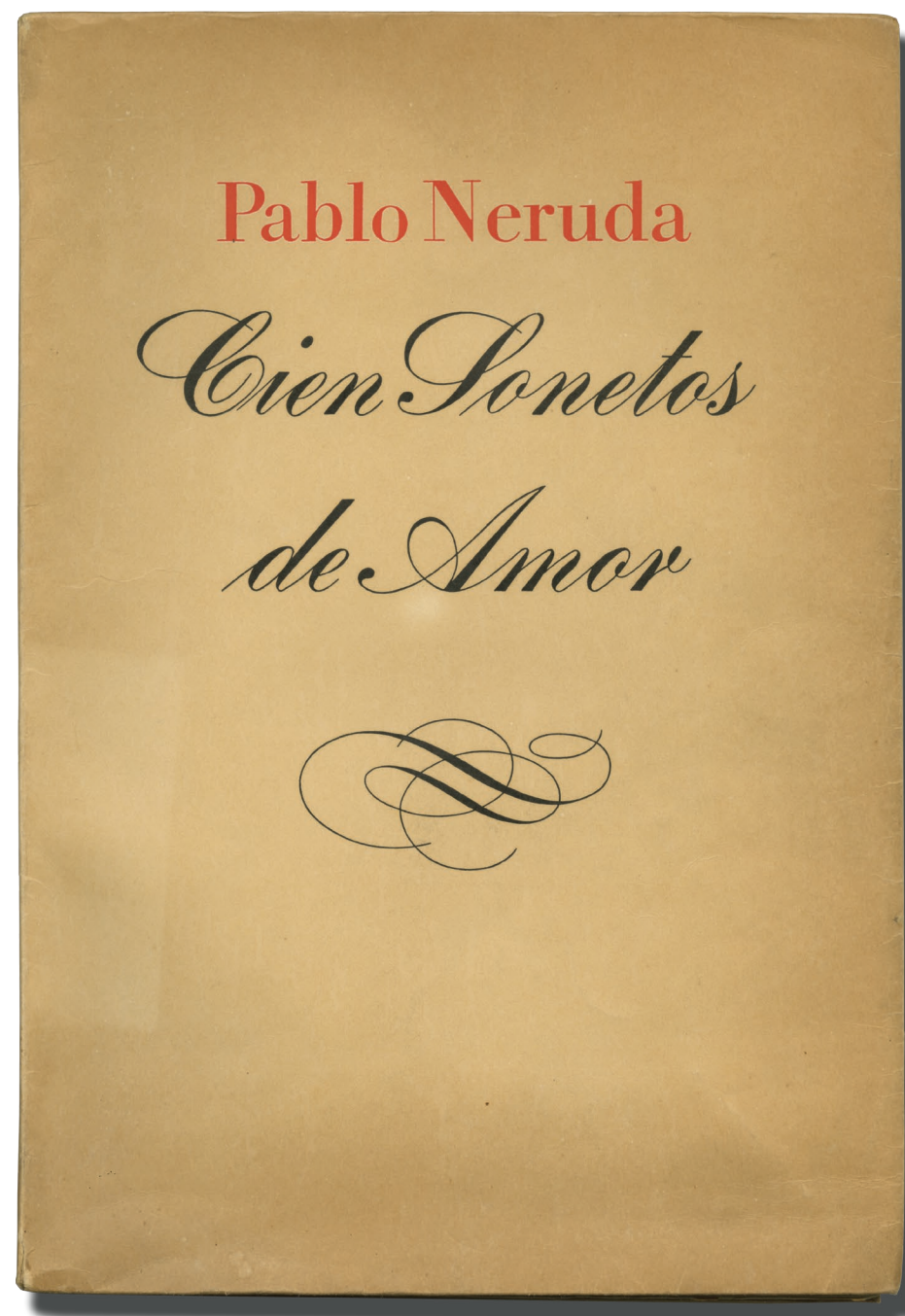
A private edition published by a prominent Mexico City bookstore and distributed gratis to its clients, making it extremely scarce, with only four copies

located in OCLC. Republished in 1970 as part of Monsiváis' *Días de guardar*.

Yellow wrappers (also noted in green wrappers, with no known priority) with printed likeness of John Lennon. Near Fine.

Fernandez, p. 234.

\$4250



65

One of 250 signed copies

PABLO NERUDA
Cien sonetos de amor

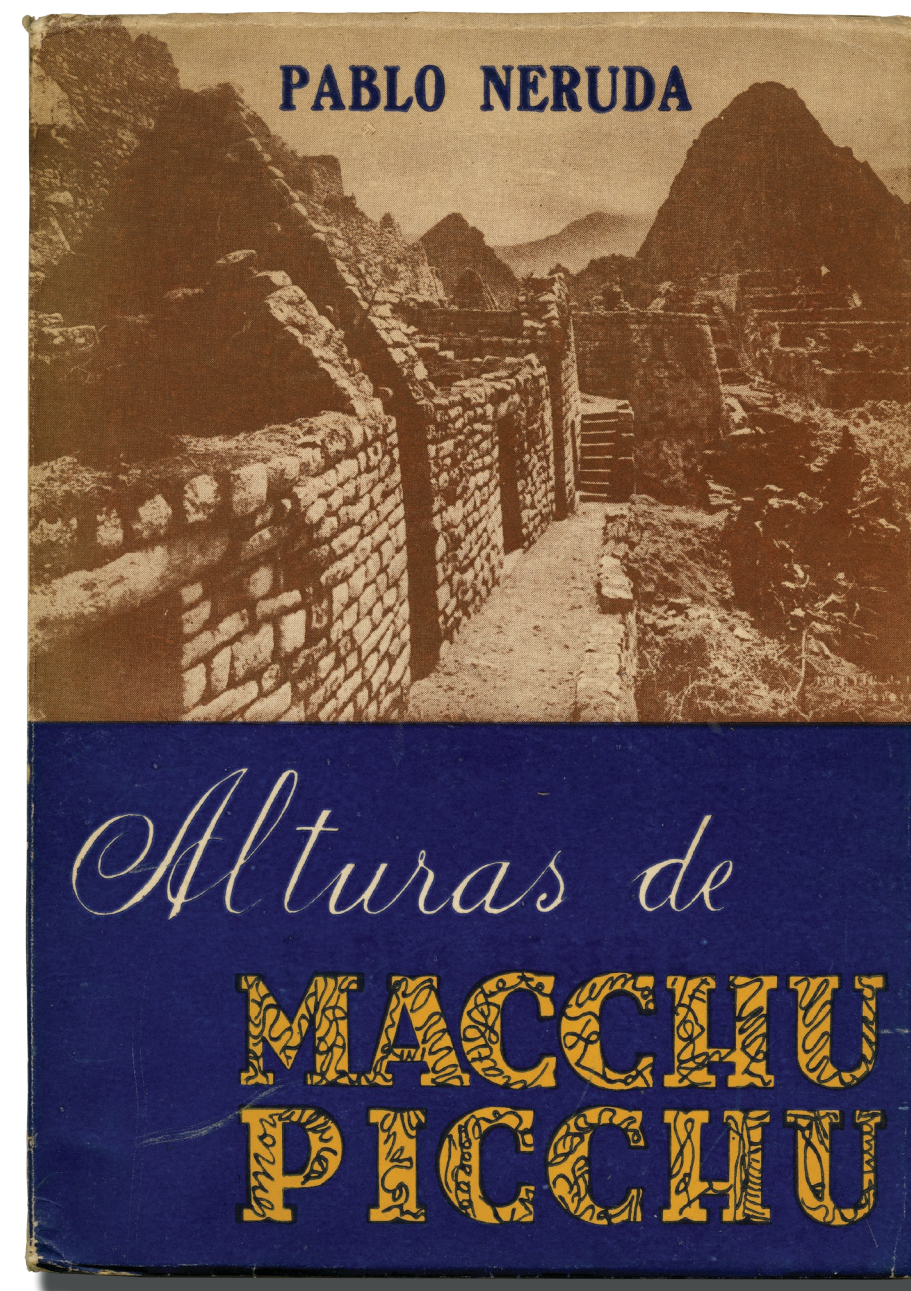
Chile: Editorial Universitaria, 1959. First Chilean Edition, preceding all others, published in English as *100 Love Sonnets*. Folio, stiff wrappers with flaps. One of 250 numbered copies (this being No. 041) signed by the author, with an original lithograph centerfold signed by the artist, Nemesio Antunez.

100 love poems by the Nobel Laureate, dedicated to his third wife, Matilde Urrutia. Written in four sections: morning, afternoon, evening, and night.

Slight spine lean, and moderate toning, else Near Fine lacking the scarce original glassine.

Becco 148. Loyola 421.

\$5000



66

One of 1000 signed copies, with the scarce insert

PABLO NERUDA
Alturas de Macchu Picchu

Chile: Nascimento, 1954. First printing of this edition. One of 1000 numbered copies (this being No. 680) signed by the author. Included is the scarce bibliographic insert by Jorge Sanhueza. With photographs throughout by Martin Chambi.

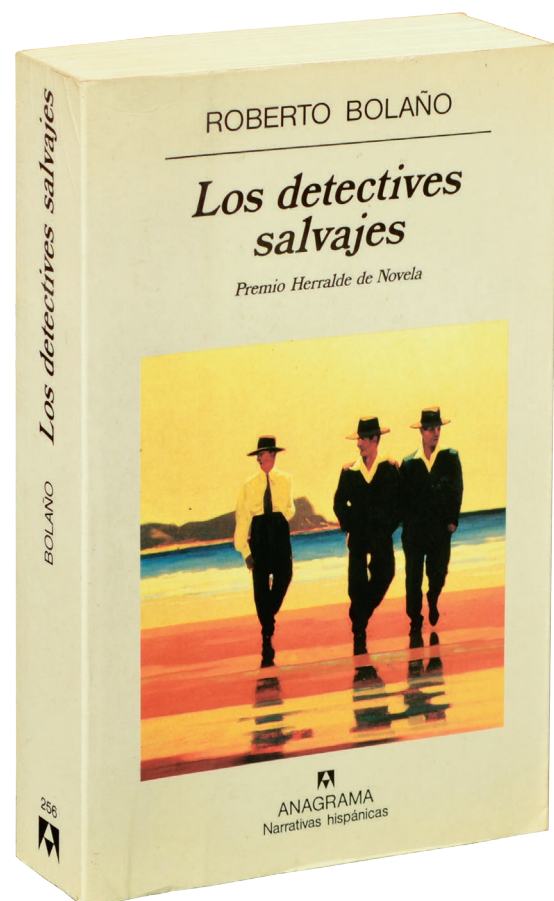
The first definitive edition of the poems, including the Chambi photographs referenced in *The Latin American Photobook*. The poems first appeared as "Canto II" in Neruda's *Canto General* (1950), and have been regularly translated into English under the title

The Heights of Macchu Picchu.

Moderate toning and light rubbing overall, with light bumps at the extremities, else Near Fine. A superior example of a title not often found in collectible condition.

Becco 84. Loyola 292. Fernandez, p. 57.

\$4500



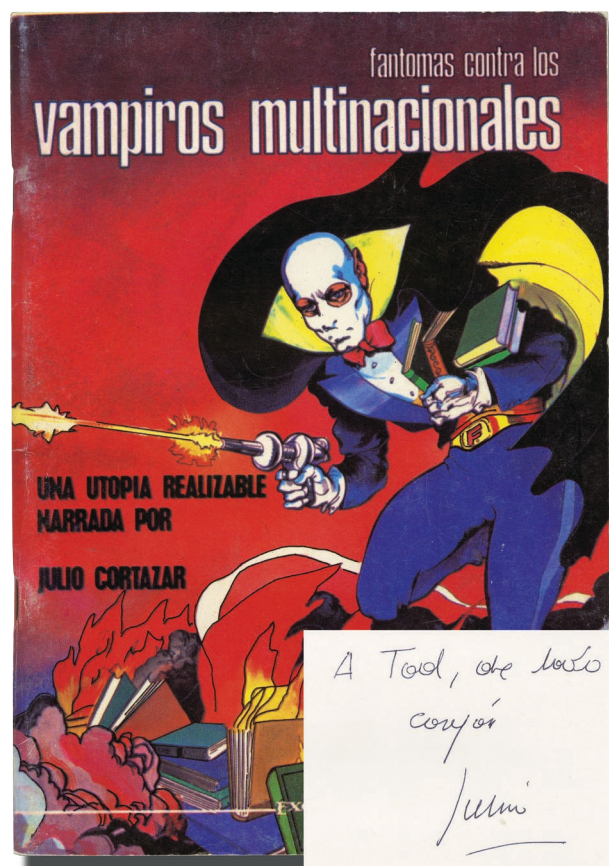
67

ROBERTO BOLAÑO
Los detectives salvajes

Barcelona: Editorial Anagrama, 1998. First Spanish Edition, preceding all others, and published in the US as *The Savage Detectives*. The Chilean writer's "love letter" to his generation. Jack Vettriano cover art.

Light rubbing overall, a few production wrinkles on the spine, and a nearly imperceptible stain on the page fore-edges, else Near Fine and unread in printed stiff wrappers with French flaps.

\$550



68

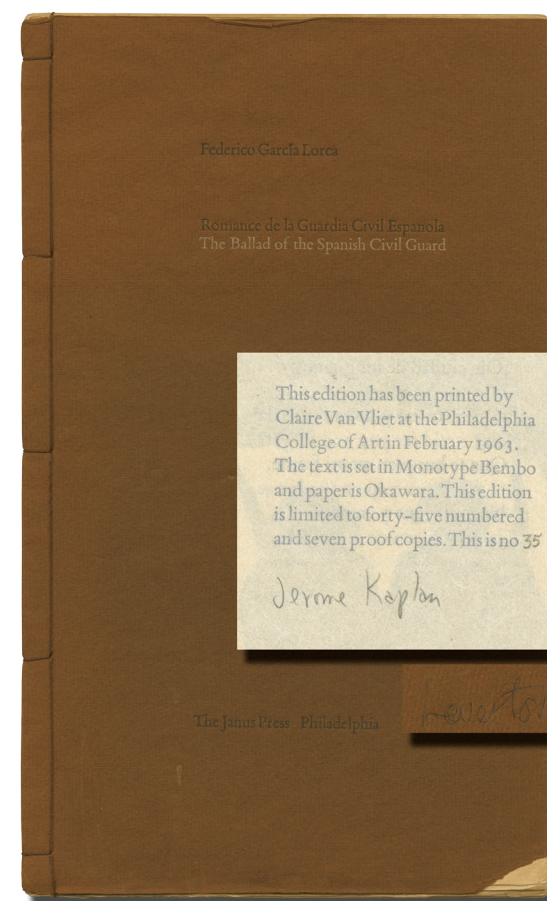
Inscribed by Cortázar
JULIO CORTÁZAR
Fantomas contra los vampiros multinacionales

Mexico City: Excélsior, 1975. First Mexican Edition, preceding all others. Inscribed by the author on the half title page and signed simply as "Julio," which is typical of how he signed for friends. Text in Spanish.

A critique of large corporations' reach into Latin America, designed as a superhero comic book featuring the French serial antihero Fantomas. The title translates to *Fantomas versus the Multinational Vampires*, although it appears to have never been published in an English language edition.

Light rubbing overall, and owner stamps on the front and rear flyleaves, else Near Fine in saddle-stitched illustrated wrappers.

\$750



69

Denise Levertov's copy
FEDERICO GARCÍA LORCA
JEROME KAPLAN (ILLUSTRATOR)
Romance de la guardia civil español

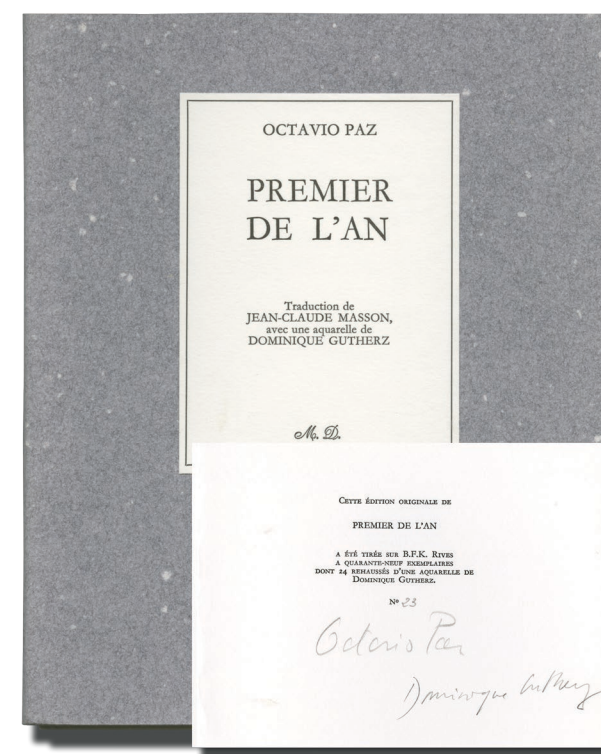
Philadelphia: Janus Press, 1962. First printing of this edition. Slim quarto, printed in Monotype Bembo on Okawara paper. One of 45 numbered copies (this being No. 35) signed by the illustrator, Kaplan. Copy belonging to poet Denise Levertov, with both her name in holograph ink and a white owner label on the verso of the front wrapper.

The first American appearance of Lorca's poem, "The Ballad of the Spanish Civil Guard," originally published in *Romancero Gitano* (*Gypsy Ballads*, 1928). Not to be confused with the 1974 edition (also Janus Press), issued in an edition of 300 copies.

OCLC locates 24 copies, indicating that more than half of the print run is part of institutional holdings and thus no longer easily available to collectors.

Light fading overall, and a small chip to the front wrapper, else Near Fine.

\$650



70

First separate appearance, one of 24 signed copies
OCTAVIO PAZ
DOMINIQUE GUTHERZ (ILLUSTRATOR)
Premier de L'an

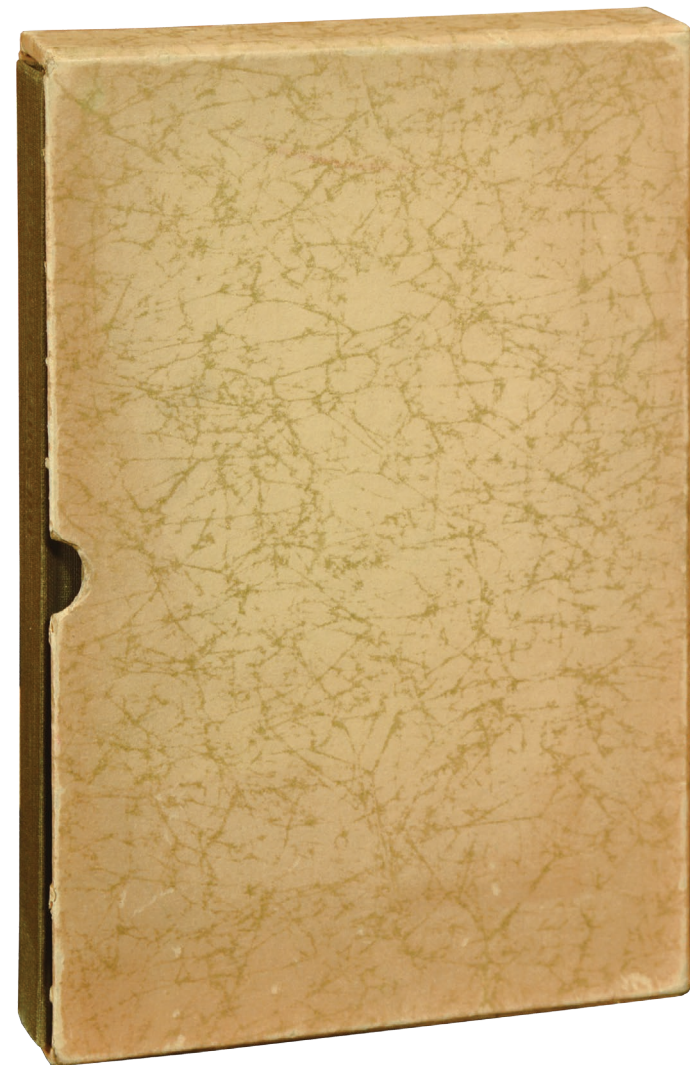
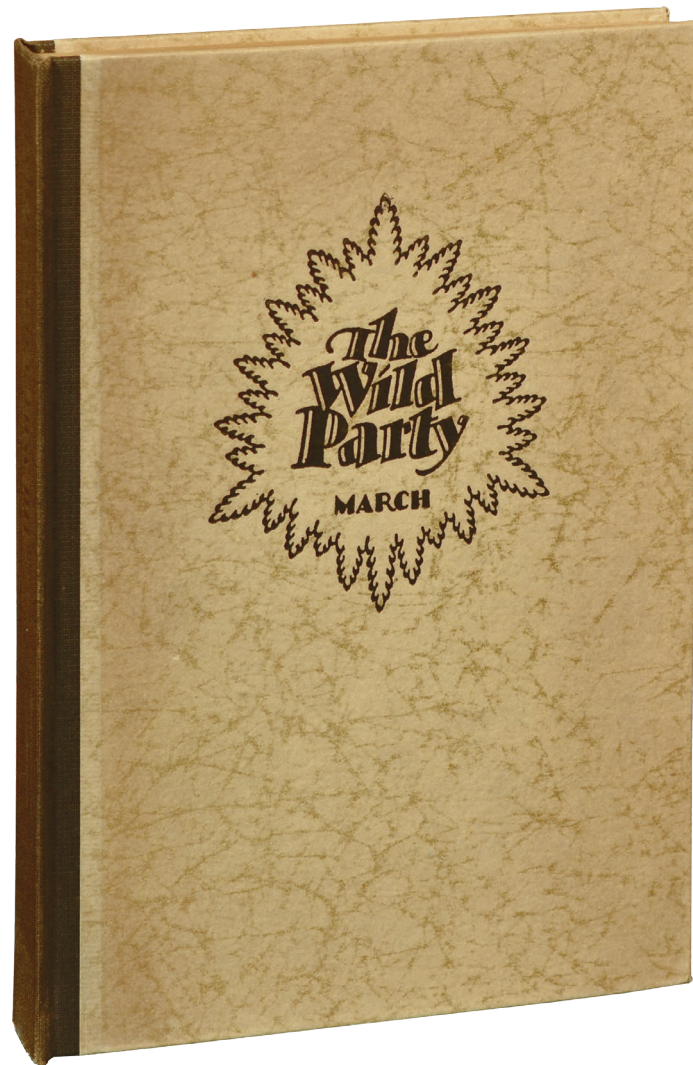
Paris: Marchant Ducel, 1989. First printing of this edition, and first separate appearance of the poem, which was previously included in Paz's collection *Arbol Ardeno*. Octavo, six loose signatures in a stiff wrapper with French flaps and tissue dust jacket. One of 24 numbered copies (this being No. 23), out of a total limitation of 49, signed by both Paz and the artist, Dominique Guthertz, with an original watercolor frontispiece. Text in both Spanish and French.

Paz's poem "January First," first translated by Elizabeth Bishop in 1975.

About Fine, with a small circular sticker on the jacket spine. Scarce.

\$850

ATURE LITERATURE



71

One of 750 copies
JOSEPH MONCURE MARCH (POEM)
REGINALD MARSH (ILLUSTRATIONS)
The Wild Party

New York: Pascal Covici, 1928. First Edition, preceding all others. One of 750 copies (this being No. 141) published for subscribers. Tan and gold paper over boards, quarterbound in dark gray cloth, with titles stamped in gilt on the spine and in black on the front board. Deep yellow topstain. With an attractive example of the extremely uncommon original slipcase, with matching paper spine label as issued.

A well received long verse narrative poem, a violent tale about a vaudeville dancer who throws a booze-

and sex-filled party, that eventually comes to a bad end. This edition was illustrated by March's former classmate, Reginald Marsh, and the poem served as the basis for the 1975 film directed by James Ivory and starring James Coco and Raquel Welch.

Easily Near Fine in a Very Good plus slipcase. A bright, attractive example.

\$1500

72

Inscribed by Steinbeck in 1938
JOHN STEINBECK
The Pastures of Heaven

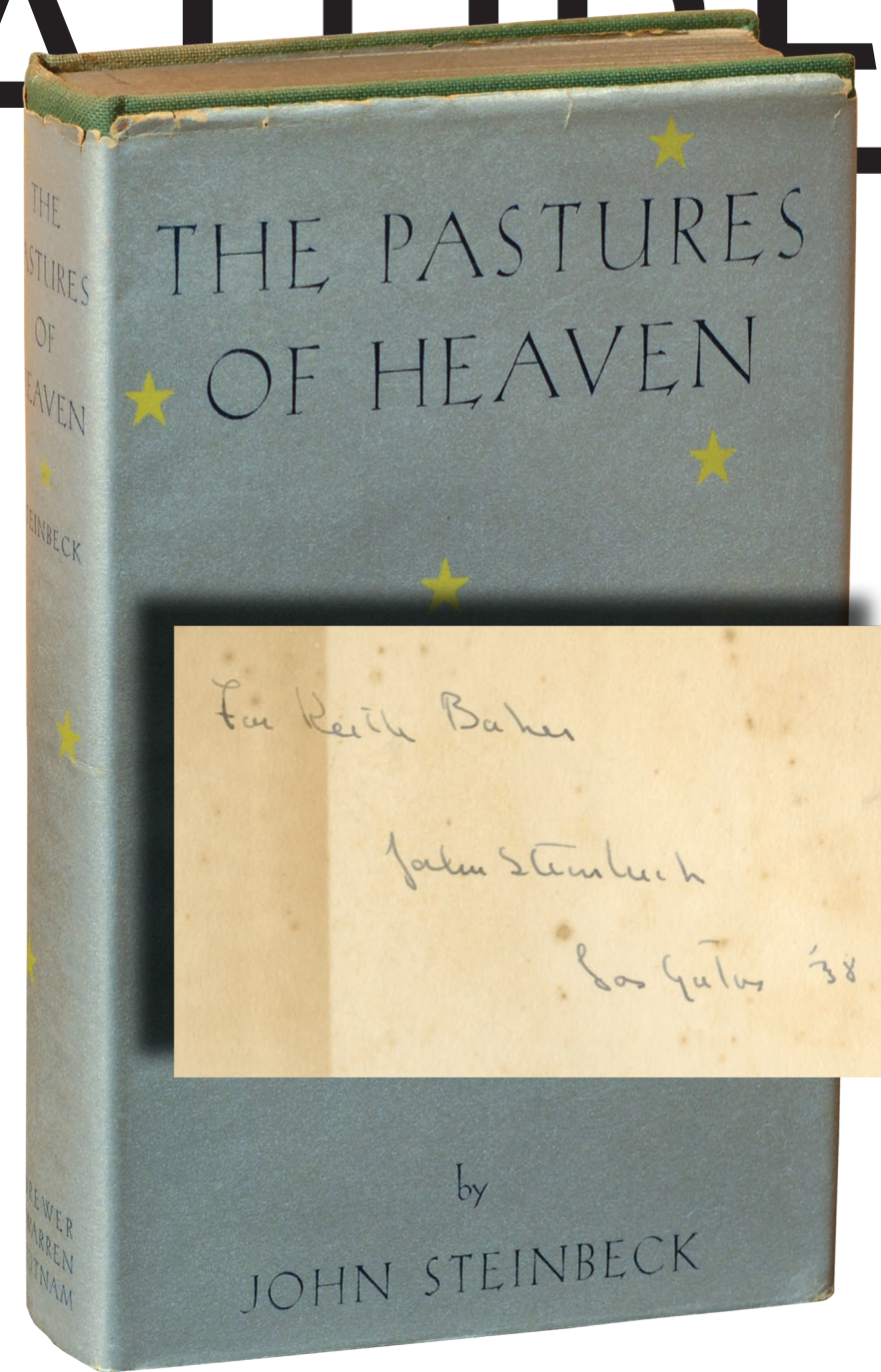
New York: Brewer, Warren, and Putnam, 1932. First Edition, first issue in a second issue dust jacket. Inscribed by Steinbeck on the front endpaper: "For Keith Baker / John Steinbeck / Los Gatos '38." One of the scarcer Steinbeck titles, especially so signed.

Steinbeck's second book, a series of interconnected stories set in the Corral de Tierra valley in Monterey County, California, and the first book to touch on the themes and style of his classic work, after the historical fiction of *Cup of Gold*.

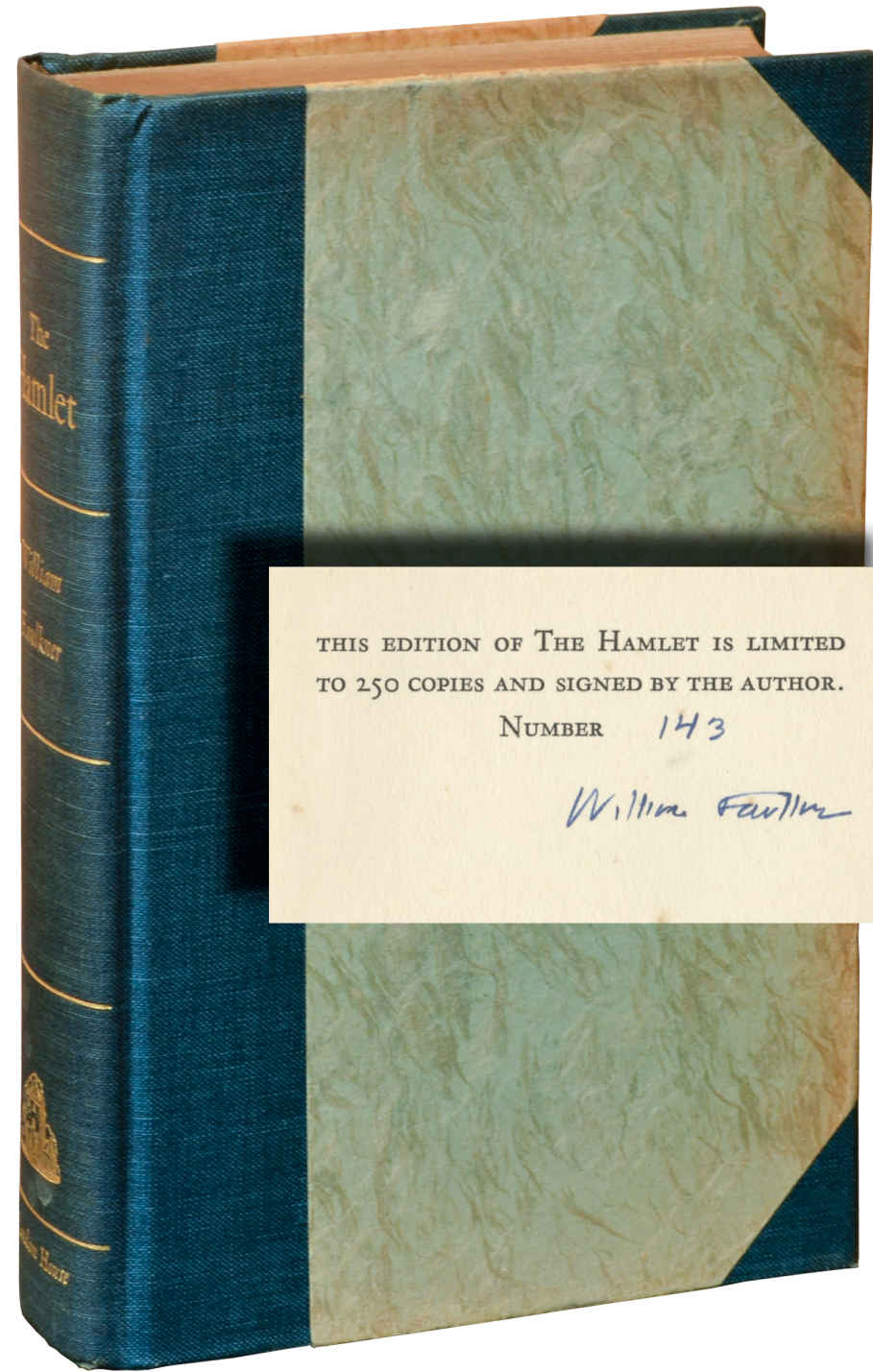
About Near Fine in a Near Fine dust jacket. Slight lean, light fading to the board edges, light foxing and offsetting to the endpapers. Jacket has minor chipping to the top edge, and a diagonal crease to the rear flap.

Ahearn APG 002a-b.

\$32,500



For Keith Baker
John Steinbeck
Los Gatos '38



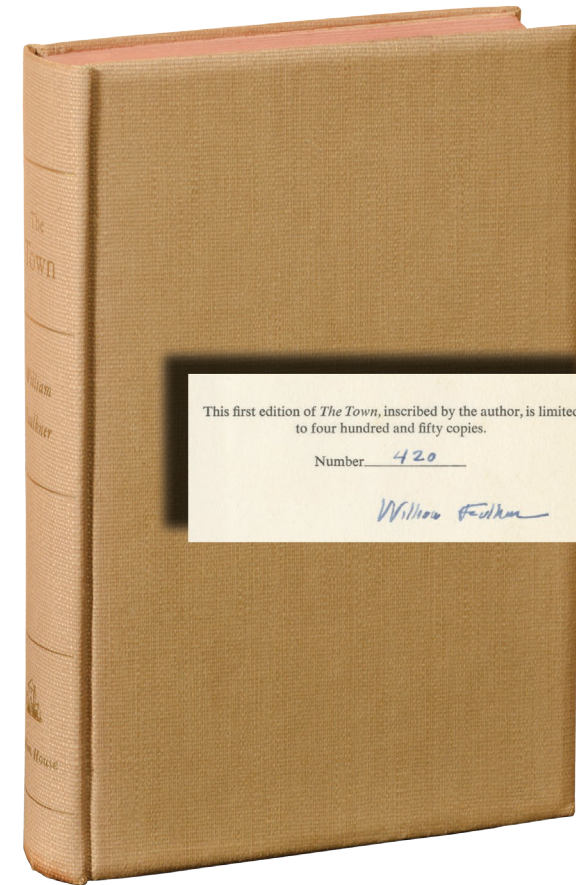
73

One of 250 signed copies
WILLIAM FAULKNER
 The Hamlet

New York: Random House, 1940. First Edition. One of 250 numbered copies (this being No. 143) signed by Faulkner. The first book of the Snopes Trilogy, and owing to its small limitation, one of the scarcest of the signed Faulkner limited editions.

Very Good plus lacking the acetate dust jacket. Board edges lightly toned, with light foxing to the page edges and first few leaves.

\$4000



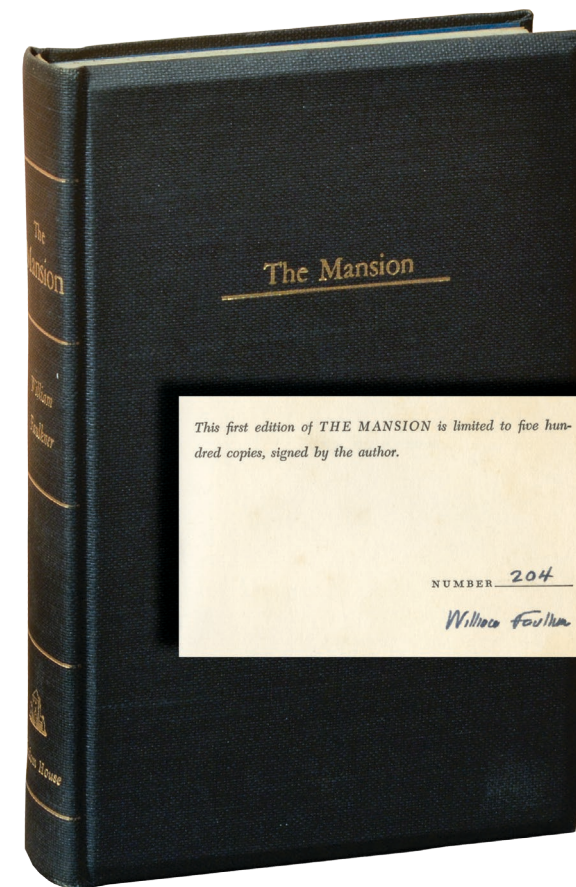
74

One of 450 signed copies
WILLIAM FAULKNER
 The Town

New York: Random House, 1957. First Edition. One of 450 numbered copies (this being No. 420) signed by Faulkner. The second volume in the Snopes Trilogy.

Near Fine, with some light foxing to the pages edges, in a Very Good plus acetate dust jacket.

\$1250



75

One of 500 signed copies
WILLIAM FAULKNER
 The Mansion

New York: Random House, 1959. First Edition. One of 500 copies (this being No. 204) signed by the author. The final volume of the Snopes Trilogy.

Near Fine, with some light foxing to the pages edges, in a Very Good acetate dust jacket.

\$1750

FICTION NONFICTION



76 Birth of a leviathan
WALT DISNEY (SUBJECT)
Walt Disney, Elliott Roosevelt, and Joseph M. Schenck
at the Municipal Airport in Chicago

Los Angeles: United Artists, circa 1933. Vintage black-and-white single weight photograph, picturing Walt Disney, Elliott Roosevelt (FDR's son), and Joseph M. Schenck, President of United Artists. The three met in Chicago at the Municipal Airport (now the Midway International Airport), when Schenck arrived to attend the United Artists convention, then held annually. We date the photograph to 1933, although Disney and Schenck attended several United Artists conventions throughout the 1930s. An interesting early image of Disney with Schenck, shortly after Walt Disney Productions and United Artists famously joined forces.

Mimeo snipes on the verso, in English and Spanish, with a rubber stamp from the [Librairie] Aux Films du Temps in Paris.

8 x 10 inches (20.5 x 25.5 cm). Faint edge creases, else Near Fine.

\$325



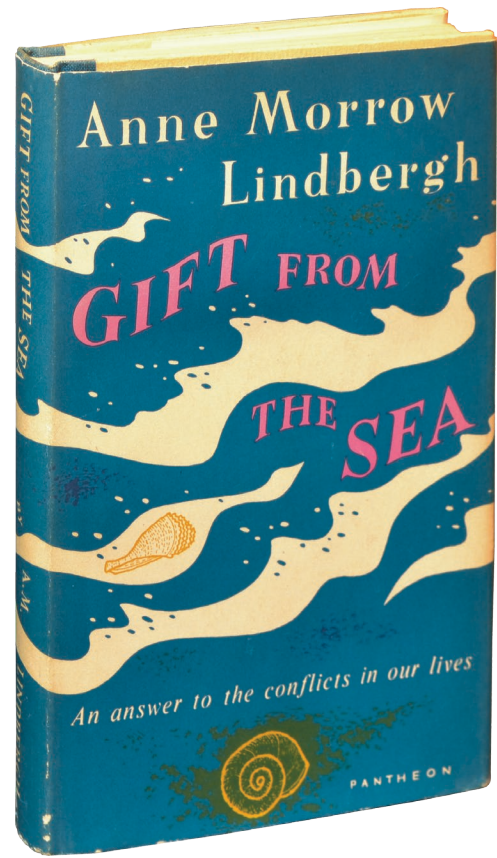
77 Magnificently inscribed by Freuchen in 1932
GEORGE HURRELL
Peter Freuchen

Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1932. Vintage borderless black-and-white double weight publicity still of charismatic Arctic explorer Peter Freuchen, shot by George Hurrell, likely taken to promote the 1934 release of *Eskimo*, based on his 1927 book *Storfanger* and 1929 book *Die Flucht ins weisse Land*. Intimately inscribed at length by Freuchen on the recto, to the left, right, and below his countenance: "To Florence Thomas from yours very truly friend Peter Freuchen June 6 -- 32 / This picture was taken from my by violation. Never trust women with black hair. / Florence is the one lady I will be thinking of in the Alaska winter. There is a few more of course, but Florence--."

Eskimo was shot on location near Teller, Alaska beginning in late July, and it is likely the inscription refers to the film, winner of an Academy Award for Best Editing. Freuchen was heavily involved in the film, encouraging the studio to hire only indigenous actors for the leading roles, supporting the use of local language for the dialogue, and starring in the role of the villainous white captain.

9 x 11.75 inches (23 x 30 cm). Very Good plus condition, with a light tape shadow to the top edge.

\$650



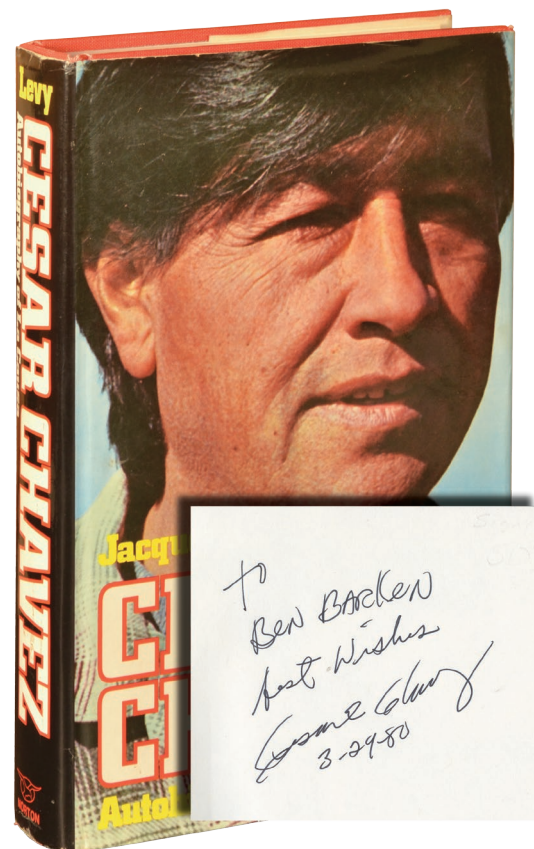
78

Review copy
ANNE MORROW LINDBERGH
 Gift From the Sea

New York: Pantheon, 1955. First Edition. Review copy, with publisher's slip laid in. A collection of meditative essays that reflect on Lindbergh's life during the 1950s, stressing a need for peace and space in an increasingly frenetic world. Published long after Mrs. Lindbergh's flying days, and today considered a seminal feminist text.

Light foxing to the top page edges, light toning to the extremities and jacket, and a short closed tear to the jacket heel, else Near Fine in a Near Fine dust jacket. Brief pencil notation on the review slip.

\$475



79

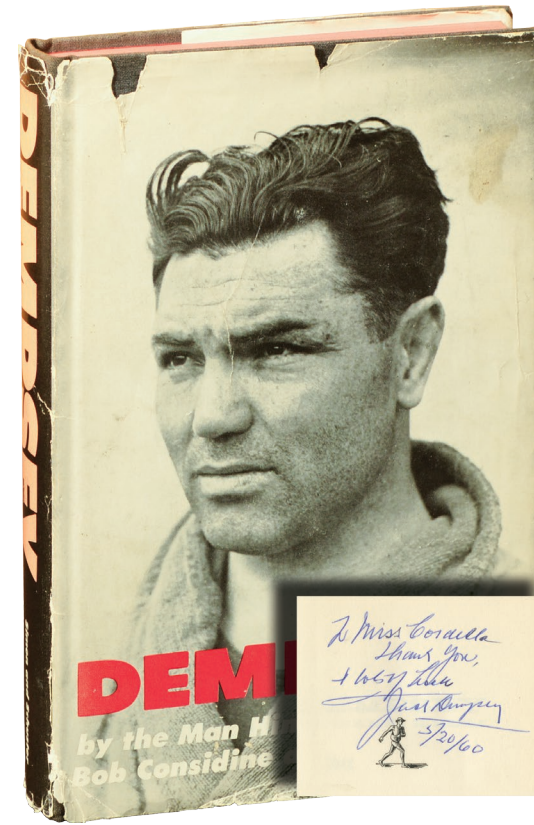
Inscribed by Chavez in 1980
JACQUES LEVY
 Cesar Chavez:
 Autobiography of La Causa

New York: W.W. Norton, 1975. First Edition.

Inscribed by Cesar Chavez on the half title page: "For Ben Barken / Best wishes / Cesar Chavez / 3-29-80."

Fine in a bright, Near Fine dust jacket.

\$350



80

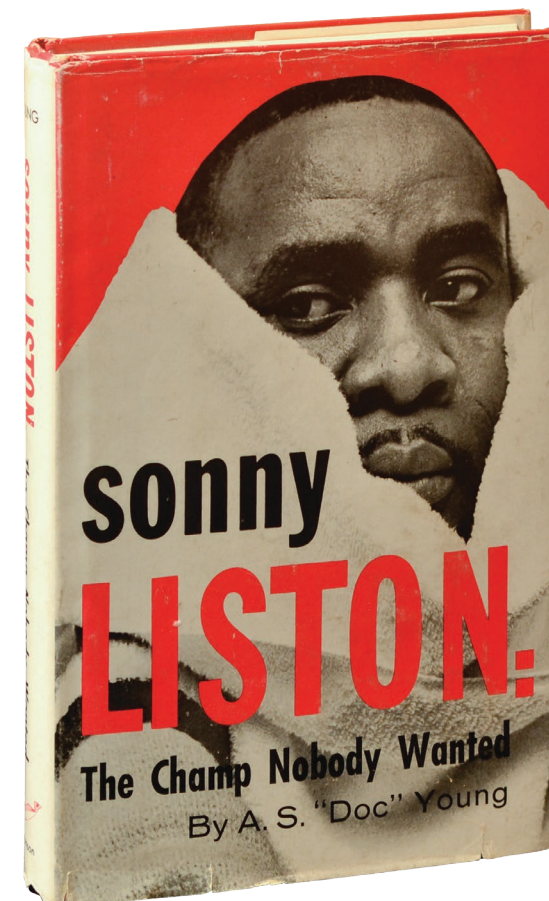
Inscribed by Dempsey in 1960
JACK DEMPSEY
 Dempsey

New York: Simon and Schuster, 1960. First Edition. Inscribed by Dempsey on the half-title page: "To Miss Cordella / Thank you, [and] lots of luck / Jack Dempsey / 5/20/60."

Features eight pages of black-and-white photographs. An as-told-to autobiography of the former heavyweight champion, with many accounts of his various fights, including title matches.

Near Fine in a Very Good, price-clipped dust jacket. Toning to the extremities. Tiny chips and tears at the jacket edges, fading to the spine, and faint stains on the front panel.

\$325



81

A.S. "Doc" YOUNG
 Sonny Liston: The Champ Nobody Wanted

Chicago: Johnson Publishing Company, 1963. First Edition.

Near Fine in a bright, Very Good plus dust jacket. A touch of rubbing to the edges of the boards, and minor wear to the edges of the jacket, including one tiny chip, brief rubbing, and several short closed tears. Presents quite well.

\$550

D GRADUS PHOTOGRAPH



82 BUSTER KEATON (STARRING) EDWARD SEDGWICK (DIRECTOR) The Cameraman

Los Angeles: Metro-Goldwyn-Mayer [MGM], 1928. Vintage single weight reference photograph from the 1928 film.

One of the last feature films from Buster Keaton's classic period, before the coming of sound and interference from MGM spoiled his work and softened his popularity, considered by aficionados to be his last important work.

Here, the Great Stone Face portrays Luke Shannon, a tintype portrait photographer who develops a serious crush on Sally (Marceline Day), a beautiful woman who works as a secretary for MGM's newsreel department. Luke's primary rival for Sally's

affections is a cameraman for the company, so Luke decides to sign to the newsreel department in hopes of impressing her. However, his hand with a movie camera is not especially sure: he mistakenly double exposes a reel of film that results in battleships sailing down Broadway, and his attempts to get footage of a Tong battle seem successful until an organ grinder's monkey runs off with his film. Romance ensues after much personal trauma.

8 x 10 inches (20.5 x 25.5 cm). In an archival mat. Near Fine.

\$3750



83 DAVID LYNCH (DIRECTOR) JACK NANCE (STARRING) Eraserhead

Los Angeles: American Film Institute [AFI], circa 1973-1974. Two vintage single weight press photographs from the set of the 1977 film. Lynch's film was shot piecemeal on an AFI backlot in Los Angeles over a period of five years, and two years into the project, cinematographer Herbert Cardwell died in his sleep at the age of 35. He was replaced after four weeks of searching by Frederick Elmes, who is shown in one of these images beside Lynch and Nance. Thus, we place the date of press photographs to late 1973 or early 1974.

David Lynch's first feature film. The AFI provided the director with use of their lot (where he also lived during much of filming) at no charge, but he had difficulty getting financial assistance from them on the basis of his 20-page script and decidedly unorthodox methods. Terence Malick screened the film at one point for a financial backer, who walked out, calling the movie "bullshit."

Cinematographer Elmes had come up as an assistant cameraman on John Cassavetes' *A Women Under the Influence* (1974) and *The Killing of a Chinese Bookie* (1976), and went on to shoot Cassavetes' *Opening Night* (1977), Lynch's *Blue Velvet* (1986) and *Wild at Heart* (1990), Jim Jarmuch's *Night on Earth* (1991) and *Broken Flowers* (2005), Ang Lee's *The Ice Storm* (1997) and *Ride with the Devil* (1999), and Todd Solondz's *Storytelling* (2001).

Both photos 8 x 10 inches (20.5 x 25.5 cm), each with press notations at the margins as shown. Brief notations on the verso. Fine.

Criterion Collection 725.

\$3500



84 Two photos from an unused segment of Dali's dream sequence
ALFRED HITCHCOCK (DIRECTOR)
SALVADOR DALI (DESIGNER)
INGRID BERGMAN (ACTRESS)
MADISON LACY (STILL PHOTOGRAPHER)
Spellbound

Los Angeles: Selznick International, 1945. Two vintage single weight photographs of Ingrid Bergman from Alfred Hitchcock's 1945 film noir. Taken from a dream sequence design for the film by Salvador Dali, wherein Bergman turns into a statue of the Roman goddess Diana. The sequence was set up, and possibly filmed, but does not appear in the final cut of the film. Shot by still photographer Madison Lacy. With a mimeo snipe on the verso describing the scene, as well as Lacy's stamp, and a French stamp crediting Selznick Studios and the archive of the French film magazine *Cinéma*.

Both Hitchcock and producer David O. Selznick were less than fond of Dalí's ideas, and Bergman is quoted in David Spoto's Hitchcock biography, *The Dark Side of Genius*, as saying that the Dalí sequence ran for almost twenty minutes before much of it, including the Diana portion, was cut by Selznick. The cut footage no longer exists, and only a few of Lacy's production stills have survived.

Two of a purported six known shots from the unfilmed (or unused) portion of the dream sequence, shows the actress in a quintessentially sophisticated poses. The images have become quite famous over time, and are used repeatedly in books about Bergman. Lacy's other work includes still photography for Erich von Stroheim's *The Wedding March*, as well as promotional work for the films of Busby Berkeley.

Both photos 8.5 x 7 inches (21.5 x 17.75 cm). One photo an archival mat, the other archivally matted and framed. Very Good to Near Fine.

Criterion Collection 136. Grant, p. 601. Hardy, *The BFI Companion to Crime*, p. 311. Selby Canon, p. 123. Silver, p. 275. Spicer, p. 419.

\$9850



85 From the first New York film festival
CHRIS MARKER (DIRECTOR, PHOTOGRAPHER)
YVES MONTAND (NARRATOR)
Le joli mai

Paris: Chris Marker, 1963. Vintage single weight still photograph from the 1963 film documentary. With stamps from the National Film Archive (noting "duplicate" and "no negative") and a snipe noting that the film will screen on Wednesday, September 18 (1963) as part of the first New York Film Festival. A serious rarity, this being the only still photograph from the film we have ever encountered.

In the Spring of 1962, at the end of the Algerian War, Marker and his cinematographer Pierre Lhomme shot 55 hours of footage on the streets of Paris, interviewing random people, with Marker remaining unseen. The topics range from personal lives to social and political issues, with Marker's

commentary in voiceover narrative form, read by Yves Montand in the French version and Simone Signoret in the English version.

Marker shot his legendary short, *La Jetée*, simultaneously with this film.

Winner of the 1963 Venice Film Festival award for Best First Work and the Golden Dove Award at the Leipzig DOK Festival.

8 x 10 inches (20.5 x 25.5 cm). In an archival mat. Near Fine.

\$1650



86

Miss Torpedo
MARILYN MONROE (STARRING)
EARL THEISEN (PHOTOGRAPHER)
 We're Not Married

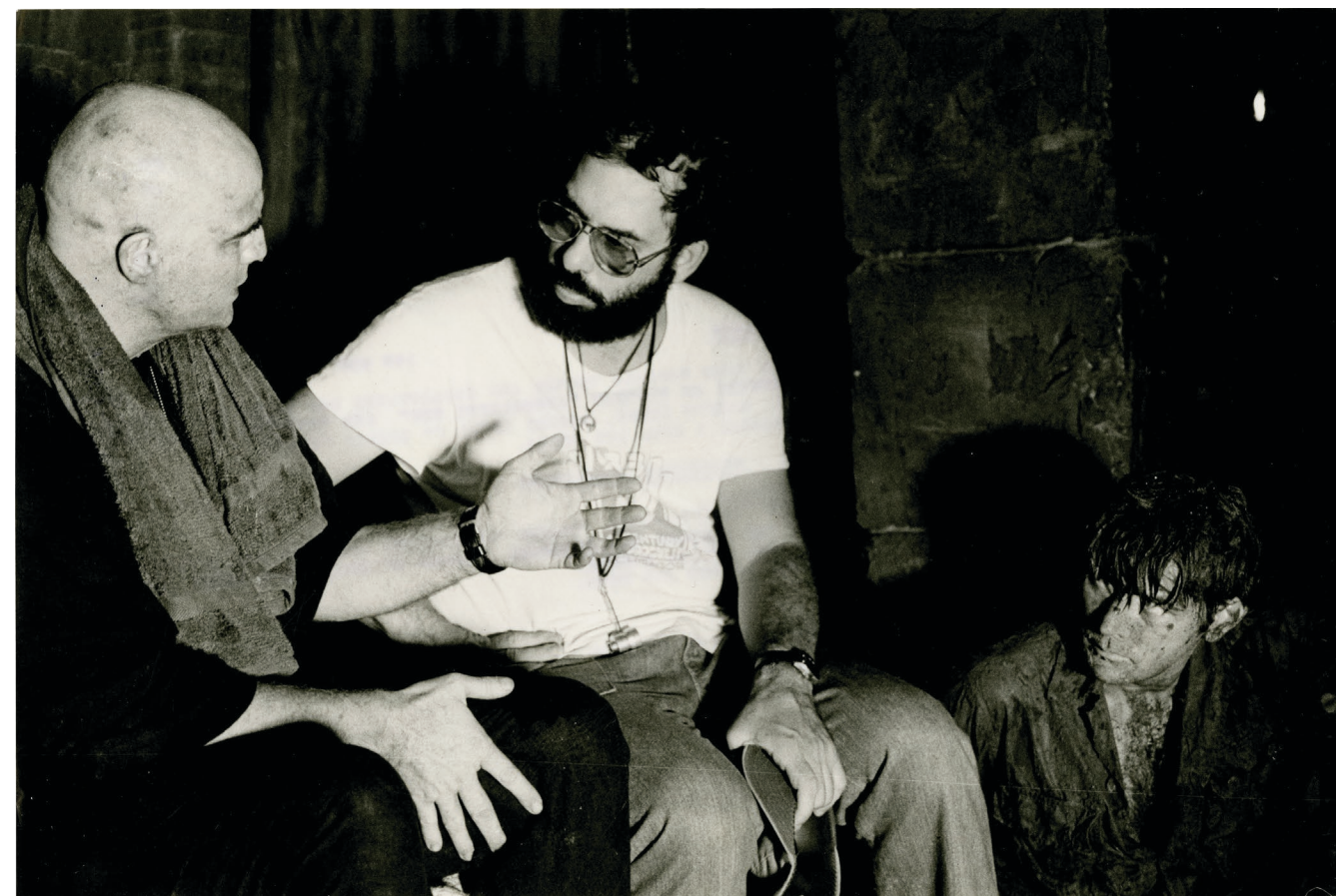
Los Angeles: Twentieth Century-Fox, circa 1952. Vintage single weight press photograph of Marilyn Monroe, ostensibly clad only in a t-shirt advertising the USS Henley. Shot by noted *Look* magazine photographer Earl Theisen to promote Marilyn's 1952 romantic comedy, *We're Not Married*.

With a mimeo snipe on the verso indicates that the Torpedo Gang of the destroyer USS Henley named

Ms. Monroe "Miss Torpedo" and asked her to wear one of their shirts. Evidently everything worked out as planned.

8.25 x 10 inches (24 x 16 cm). Very Good plus, with some faint corner creases at the right from handling.

\$1850



87 **FRANCIS FORD COPPOLA (DIRECTOR)**
STEPHANIE KONG (PHOTOGRAPHER)
MARLON BRANDO, MARTIN SHEEN (STARRING)
 Apocalypse Now

San Francisco: Zoetrope Studios, 1979. Vintage oversize double weight press photograph from the set of 1979 film. With the rubber stamp of the PARU press agency on the verso, as well as a printed mimeo snip in French and English, crediting photographer Stephanie Kong (of Sygma) and describing the image, in which Coppola discusses the film's legendary final sequence with Brando and a mud-caked Martin Sheen. Easily the most compelling set photograph from the film we have ever seen.

Coppola's masterpiece, winner of two Academy Awards and was nominated for another six. Even more so than its formidable counterpoint *The Deer*

Hunter (1978), *Apocalypse Now* remains the ultimate reflection of the American experience in Vietnam, taking Joseph Conrad's dark vision of an expedition up the Congo and transplanting it to Vietnam-era Cambodia. It is one of the few films ever to benefit from an expanded director's cut, released in 2001 and employing many sequences cut from the first theatrical release, adding both depth and context to the original version.

11.75 x 8 inches (30 x 20.25 cm). Fine.

\$1850

88

VISCONTI, LUCHINO (DIRECTOR, WRITER)
G.B. POLETTI (PHOTOGRAPHER)
GIUSEPPE TOMASI DI LAMPEDUSA (NOVEL)
CLAUDIA CARDINALE, ALAIN DELON, BURT LANCASTER (STARRING)
The Leopard

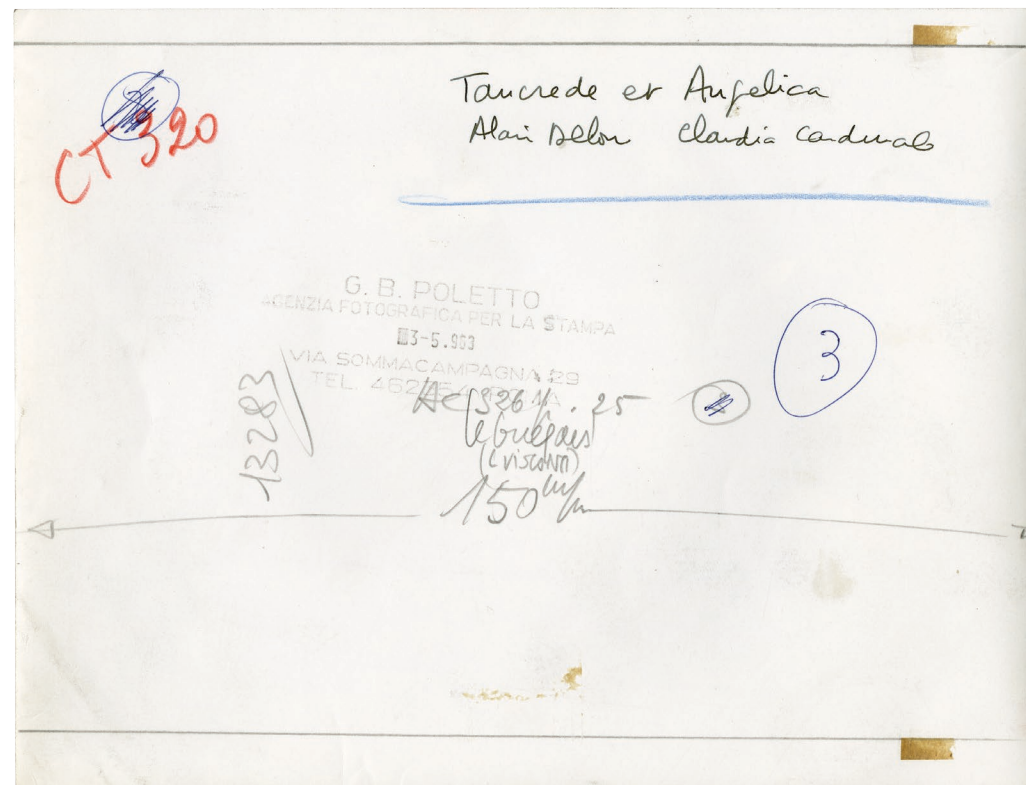
Rome: Titanus, 1962. Two vintage single weight, borderless photographs of Claudia Cardinale and Alain Delon on the set of director Luchino Visconti's 1963 film, *Il Gattopardo* (released in the US as *The Leopard*, and noted as "The Ghepard" on the verso of the photograph). Shot in 1962 during production. The first photograph pictures Cardinale and Delon in a heated moment, while the second shows the same shot, but with Visconti making adjustments to Cardinale's hair while the actors fall charmingly out of character.

Visconti's classic, spacious homage to the quiet death of the Sicilian aristocracy of the mid-nineteenth century, one of the great films of the Italian cinema. Perhaps the apex of Ms. Cardinale's career, and one of a handful of examples of Burt Lancaster's willingness to take on literate, complex roles. Nominated for an Academy Award.

Both photographs 9.5 x 7.25 inches (24.25 x 18.5 cm). Near Fine.

\$1500

First photograph with the rubber stamp of Italian photographer G.B. Poletto on the the verso, along with some press notations. Second photograph with the blue rubber stamp of an Italian press agency, Keystone, and a mimeo in ditto style, on the verso.





89

Blanket approval

ORSON WELLES (DIRECTOR)
JEAN LOUIS (DESIGNER)
ROBERT COBURN (STILL PHOTOGRAPHER)
VAN PELT (PHOTOGRAPHER)

The Lady from Shanghai

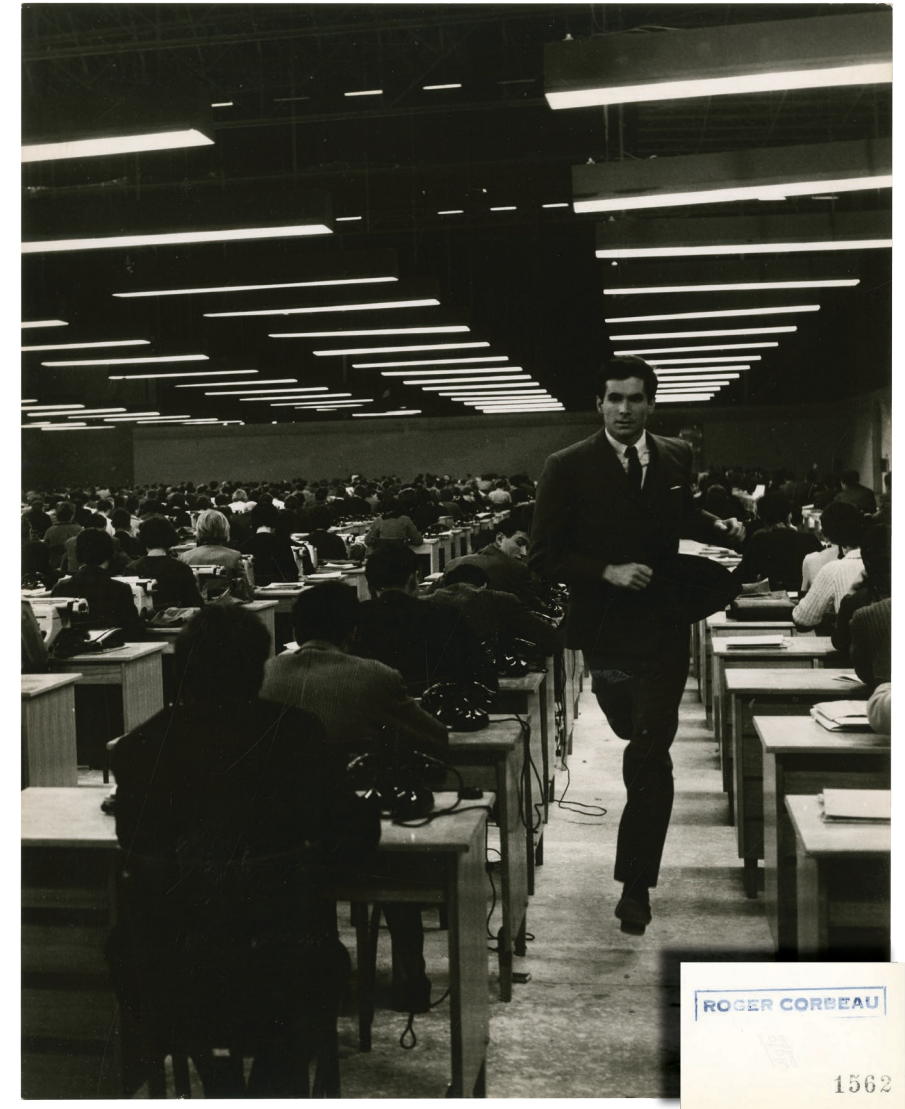
Culver City, CA: Columbia Pictures, circa 1959. Vintage single weight press photograph of Rita Hayworth, Orson Welles, and still photographer Robert Coburn on the set of 1947 film noir.

Mimeo snipe on the verso notes that here Welles and Coburn are discussing the Jean Louis clothing designs for the film with Ms. Hayworth.

Shot by Van Pelt, with his stamp on the verso.

8 x 10 inches (20.5 x 25.5 cm). In an archival mat. Near Fine.

\$1750



90

ORSON WELLES (DIRECTOR)
ROGER CORBEAU (PHOTOGRAPHER)
FRANZ KAFKA (NOVEL)
ANTHONY PERKINS, JEANNE MOREAU (STARRING)

The Trial

Paris: Paris-Europa Productions, 1962. Two oversize double weight still photographs from the set of the 1962 film. Each shot and stamped by still photographer Roger Corbeau, and with unique rubber stamped reference numbers, on the verso.

Le procès (released as *The Trial* in the UK and the US) was co-produced by entities in France, West Germany, and Italy, and was shot in France between March and June of 1962. Welles considered it

his best film, and it remains one of the few great twentieth century adaptations of existentialist literature, and the definitive visualization of Kafka's work.

9.5 x 8 inches (29 x 23 cm). In an archival mat. Fine.

Grant, pp. 521-522. Spicer, p. 424.

\$3850



15
 132 (I.P.) FOR 132.
 Camera Operator OSWALD MORRIS, Lighting Cameraman GUY GREEN and Director DAVID LEAN, of Cineguild's "OLIVER TWIST" Unit, consider a set from the camera angle. This screen version of Charles Dickens's novel stars Robert Newton, with Francis L. Sullivan, Alec Guinness, Henry Stephenson and Kay Walsh. The film is produced by Ronald Neame.

91

Two from the set
DAVID LEAN (DIRECTOR)
CHARLES DICKENS (NOVEL)
OSWALD MORRIS (CINEMATOGRAPHER)
ALEC GUINNESS (STARRING)
 Oliver Twist

London: Cineguild, 1948. Vintage black-and-white single weight reference photograph of director David Lean, cinematographer Oswald Morris, and lighting cameraman Guy Green on the set of the 1948 film. With a mimeograph snipe detailing who is in the shot. From the estate of Guy and Celia Green, with a letter of provenance attesting to same.

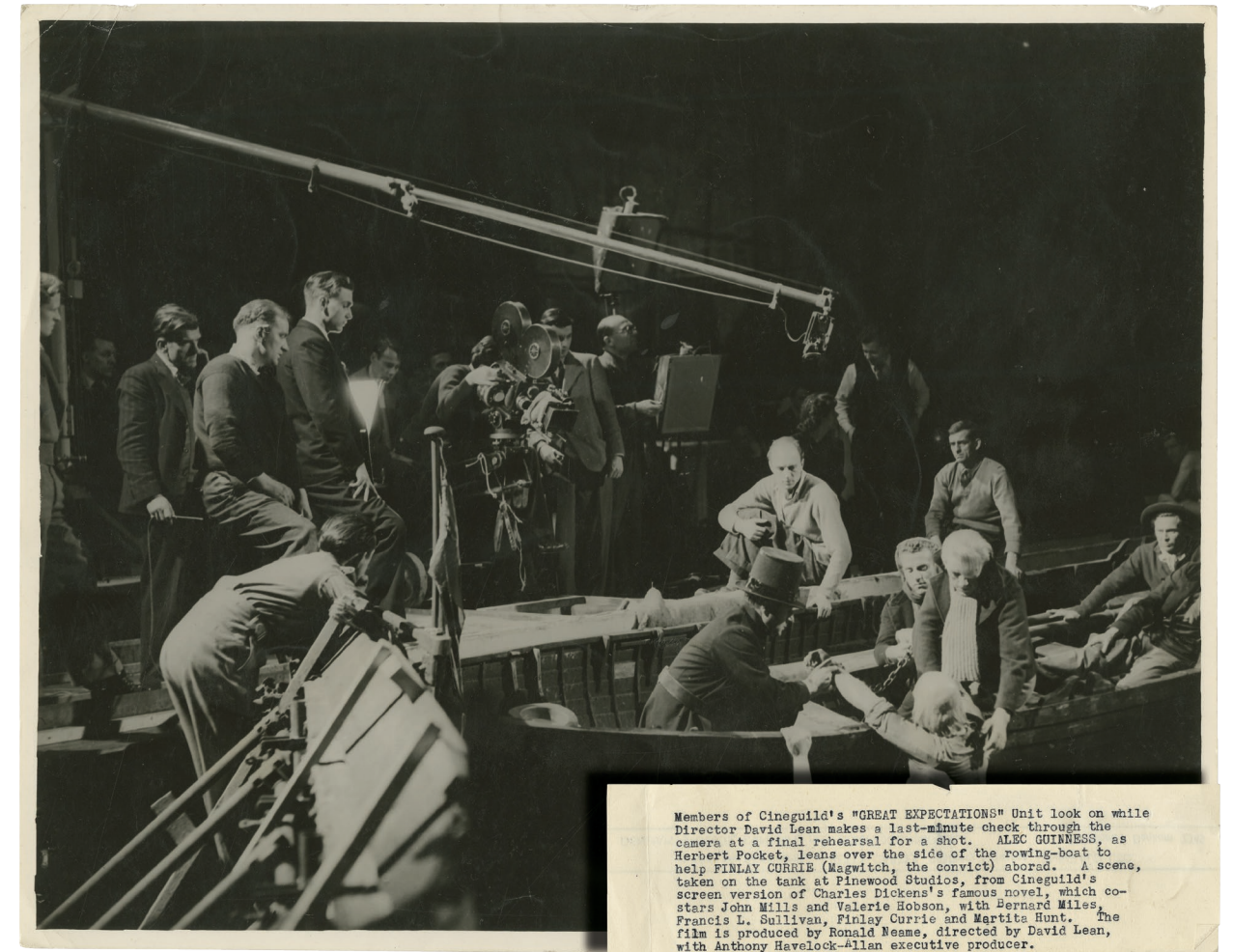
David Lean wanted a dramatic opening, but was stymied by Dickens' cerebral introduction. Jeff Stafford of TCM notes: "Lean's wife at the time, actress Kay Walsh, came up with a solution [that is today] one of the most famous opening scenes in the history of cinema. A pregnant woman in labor is struggling to cross the moors in a violent rainstorm ... [and] makes her way towards a light in the distance. She reaches her destination and rings the entrance

bell with her last ounce of strength. The camera pans up to the sign PARISH WORKHOUSE and we hear the crying of a baby marking Oliver Twist's entrance into the world. When Lean first viewed the sequence, designed by cinematographer Green and art director John Bryan, he stated, 'We're going to have to retake this. It's too romantic. I want more edginess and more storm.' The final result was a magnificent fusion of cinematography and lighting effects, one that later inspired Spike Lee cinematographer Ernest R. Dickerson to become a filmmaker."

8 x 10 inches (20.5 x 25.5 cm). Near Fine.

Criterion Collection 32.

\$1250



Members of Cineguild's "GREAT EXPECTATIONS" Unit look on while Director David Lean makes a last-minute check through the camera at a final rehearsal for a shot. ALEC GUINNESS, as Herbert Pocket, leans over the side of the rowing-boat to help FINLAY CURRIE (Magwitch, the convict) aboard. A scene, taken on the tank at Pinewood Studios, from Cineguild's screen version of Charles Dickens's famous novel, which co-stars John Mills and Valerie Hobson, with Bernard Miles, Francis L. Sullivan, Finlay Currie and Martita Hunt. The film is produced by Ronald Neame, directed by David Lean, with Anthony Havelock-Allan executive producer.

92

DAVID LEAN (DIRECTOR)
CHARLES DICKENS (NOVEL)
JOHN MILLS, VALERIE HOBSON, ALEC GUINNESS (STARRING)
 Great Expectations

London: Cineguild, 1946. Two vintage black-and-white single weight reference photographs, featuring director David Lean, actors Alec Guinness and John Mills, cinematographer Guy Green, cameraman Bob Huke, and others on the set of the 1946 film. Both photos with mimeograph snipes detailing who is in the shot.

From the estate of Guy and Celia Green. Green began working in film in 1929 and quickly became a noted film cinematographer. He was a founding member of the British Society of Cinematographers, and became a full-time director of photography in

the mid-1940s. He won an Academy Award for his cinematography in *Great Expectations*, and went on to shoot David Lean's *Oliver Twist* in 1948. In 2002 he was given a Lifetime Achievement Award by the BAFTA, and in 2004 was named an Officer of the Order of the British Empire for his lifetime contributions to British cinema.

8 x 10 inches (20.5 x 25.5 cm). Near Fine.

Criterion Collection 32.

\$975



93

JOHN CASSAVETES (DIRECTOR)
BEN GAZZARA, PETER FALK (STARRING)
 Husbands

Culver City, CA: Faces Music / Columbia Pictures, 1970. Vintage oversize double weight photograph of Ben Gazzara on the set of the 1970 film.

9.25 x 12.25 inches (23.5 x 31 cm). In an archival mat. Near Fine.

\$1500

Gazzara, Falk, and Cassavetes star as three suburban family men whose lives and marriages are thrown into crisis by the sudden death of a friend.



94

Archive of 9 candid test photographs from the set
MICHAEL CURTIZ (DIRECTOR)
JAMES M. CAIN (NOVEL)
JOAN CRAWFORD, ANN BLYTH, ZACHARY SCOTT (STARRING)
 Mildred Pierce

Los Angeles: Warner Brothers, 1945. Collection of nine vintage keybook photos, sepia, wide margin, all candid shots from the set of the film. Included is a shot of Ann Blyth, as Vida, singing onstage. These scenes were removed before final cut of the film, one of a number of changes to the source material, including the creation of an entirely new third act to meet the requirements of the Hays Code.

Prints 8 x 10 inches (20.25 x 25.5 cm), image 3.5 x 4.5 inches (9 x 11.5 cm), each with a 1 inch tab with two-hole punch at the left margin as called for. Near Fine.

Grant, p. 427. Hardy, *The BFI Companion to Crime*, p. 226. Selby Canon, p. 83. Silver, p. 191-192. Spicer, p. 414.

\$750



William Fox presents "SUNRISE."

**95 F.W. MURNAU (DIRECTOR)
JANET GAYNOR, GEORGE O'BRIEN (STARRING)
Sunrise**

Los Angeles: William Fox, 1927. Vintage double weight reference photograph from the 1927 film. Portrayed are star-crossed lovers Janet Gaynor and George O'Brien, in the midst of their romantic city adventure, boarding a trolley.

The first of three films Murnau made for Fox Studios after emigrating to the United States, winner of three Oscars, and nominated for a fourth, at the very first Academy Awards ceremony in 1929.

A rare and poignant studio photograph from what many consider to be the finest silent film ever made by a Hollywood studio.

8 x 10 inches (20.5 x 25.5 cm). In an archival mat. Tiny single pinhole at each corner, else Near Fine.

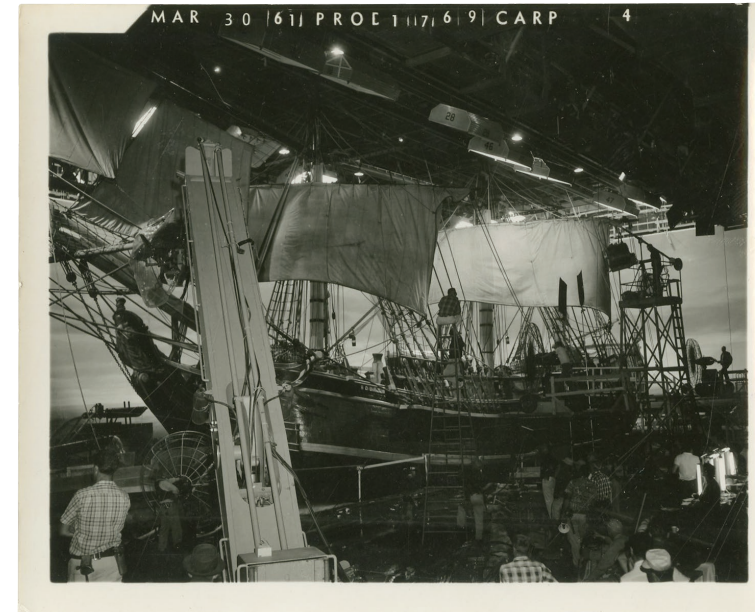
National Film Registry.

\$2250

96

Archive of four candid wardrobe and set photographs

**LEWIS MILESTONE (DIRECTOR)
MARLON BRANDO (STARRING)
Mutiny on the Bounty**



Los Angeles: Metro-Goldwyn-Mayer [MGM], 1960-1961. Collection of four vintage black-and-white single weight studio test snapshots from the 1962 film. Unique or nearly so, with a date printed on the negative of 3 of the 4 photographs, ranging from November 11, 1960 to March 30, 1961.

Represented in the photographs are: (1) the full-scale ship model on the set, with matte paintings in the background and studio equipment clearly visible, (2) wardrobe shots for Chips Rafferty, Gordon Jackson, and one of the "Tahitian Island girls."

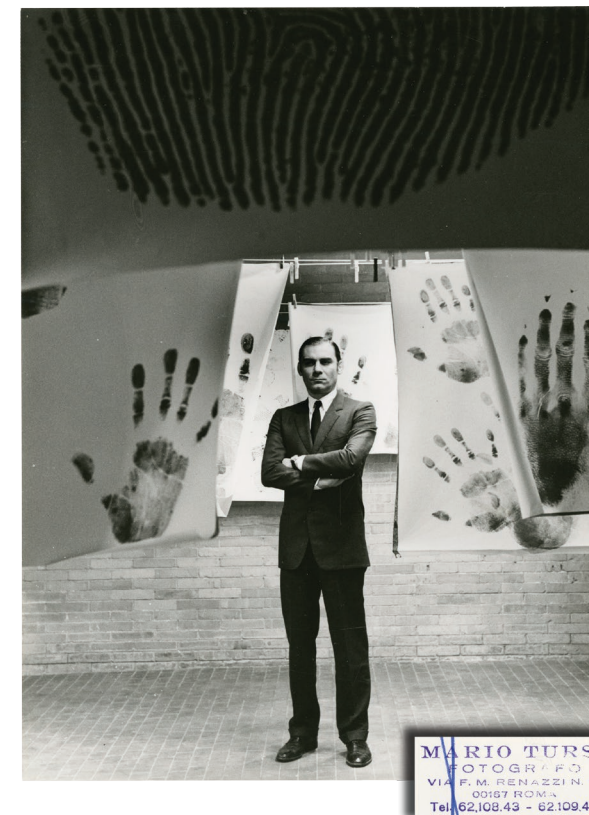
Nominated for 7 Academy Awards, including Best Picture, Best Cinematography, Best Art Direction, and Best Film Editing.

5 x 4 inches (12.75 x 10.25 cm). About Near Fine.

\$325

97

**ELIO PETRI (DIRECTOR)
MARIO TURSI (PHOTOGRAPHER)
Investigation of a Citizen
Above Suspicion**



Italy: Vera Films, circa 1969-1970. Vintage single weight borderless photograph from the 1970 Italian film. With the stamp of photograph Mario Tursi on the verso.

An iconic photograph from an iconic film, a study in corruption in which a police inspector investigates a crime that he himself has committed. Winner of the 1971 Academy Award for Best Foreign Film.

7 x 9 inches (18 x 24 cm). In an archival mat. Near Fine.

Criterion Collection 682. Grant, p. 317-318. Spicer, p. 423.

\$1250



98 **WIM WENDERS (DIRECTOR)**
FRANÇOIS LEHR (PHOTOGRAPHER)
BRUNO GANZ, SOLVEIG DOMMARTIN, PETER FALK (STARRING)
Wings of Desire

West Germany: Road Movies Filmproduktion, 1987. Vintage single weight borderless photograph of Wim Wenders and Solveig Dommartin on the set of Wenders' landmark 1987 film. Wenders is demonstrating the look he wants from Dommartin's trapeze shots, and while she listens to him, two assistants adjust her wings.

An image that captures the essence of the film's central theme: the freedoms of human existence, and the loneliness that comes right behind it. Here, Dommartin, the object of hopeless affection for

wandering angel Bruno Ganz, is herself dressed as an angel for her flying trapeze act. Dommartin was Wenders' girlfriend at the time, and after only 8 weeks of training performed all her own trapeze work onscreen.

7 x 10.5 inches (17.5 x 27 cm). In an archival mat. Fine.

Criterion Collection 490.

\$1250



99

Over a thousand images
MARTIN SCORSESE (DIRECTOR)
LIZA MINNELLI, ROBERT DE NIRO (STARRING)
New York, New York

Beverly Hills, CA: Chartoff-Winkler Productions, 1976. Set of 30 vintage keybook contact sheets (20 large and 10 cut), comprising over 1000 images from the 1977 film. A working document in the film's development, with various photos marked through, circled, and notated. Credited on two of the cut contact sheets are photographers Bruce McBroom and Elliott Marks, with dates of October 7, 1976 and June 16, 1976, respectively. Large contact sheets with keyhole punches at the left margin, as called for.

Shown are a vast array of scenarios from the film: Scorsese and his crew at work, Scorsese working with the actors, the actors preparing for various scenes, the scenes themselves, construction details of the film's elaborate soundstages.

From the collection of noted American film critic David Ehrenstein, with his label on the verso of each of the large contact sheets.

Two musicians, played by Minnelli and DeNiro, meet and begin a tumultuous partnership both on- and offstage. The film follows the downfall of their relationship and their subsequent rises to musical fame. Scorsese's first film after *Taxi Driver*, and a significant departure from the darkness and grit common in his other films, *New York, New York* was intended to be an homage to the classic Hollywood musical. Nominated for four Golden Globes.

Set in New York, shot on location in New York and Los Angeles.

Large contact sheets 14 x 11.25 inches (35.5 x 28.5 cm). Cut sheets vary, but no larger than 8 x 10 inches (20.5 x 25.5 cm). Near Fine overall.

\$1850



Credit must read
 Photograph by
 DICK MILLER — GLOBE

100

Peek-a-Boo

WILDER, BILLY (DIRECTOR)

MARILYN MONROE, JACK LEMMON, TONY CURTIS (STARRING)

DICK MILLER (PHOTOGRAPHER)

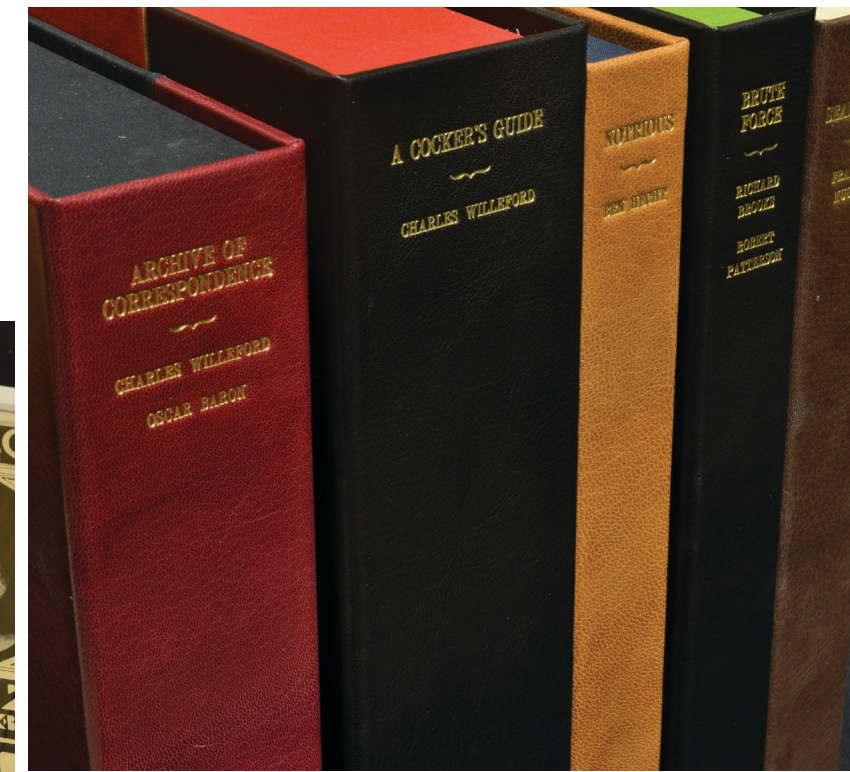
Some Like It Hot

Beverly Hills, CA: United Artists, circa 1959. Vintage double weight press photograph of a leggy Marilyn Monroe looking over her shoulder at a whimsical Billy Wilder, while the crew sets up lighting and shadowing for a shot on Coronado Beach (with the Hotel del Coronado seen clearly in the background).

Shot by photographer Dick Miller, with his stamp on the verso, as well as labels and stamps from German press agencies.

9.5 x 6.5 inches (24 x 16 cm). About Fine.

\$3000



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