

# ROYAL BOOKS

CATALOG FORTY-NINE



# CONTENTS

01 FEATURED

18 FILM

28 SCREENPLAYS

35 FILMS WITH  
LITERARY SOURCES

47 FRENCH CINEMA

65 FIRST EDITIONS

76 PHOTOGRAPHS

94 WOMEN'S INTEREST

## TERMS AND CONDITIONS

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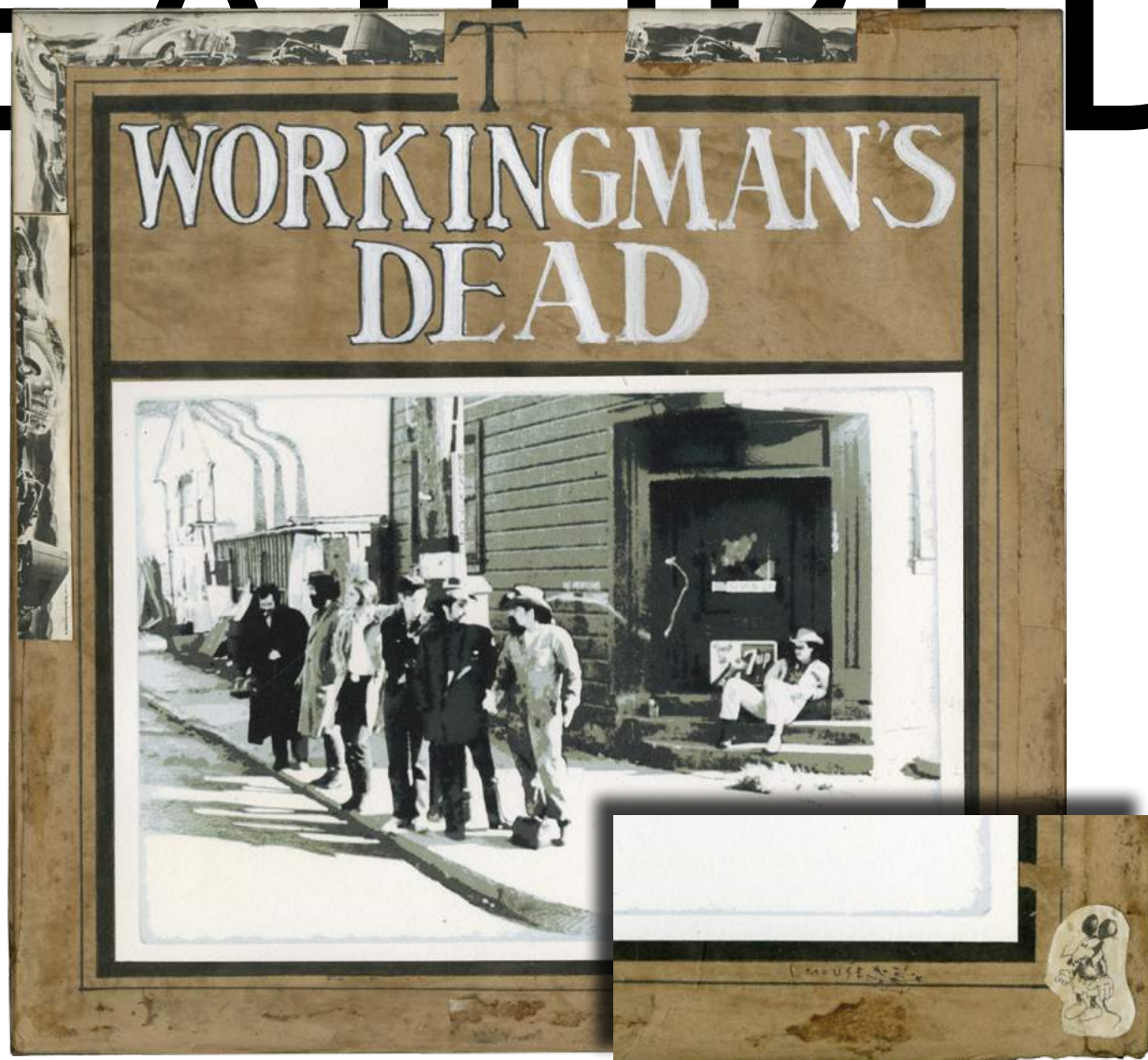
## THE ROYAL BOOKS CREW

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

Catalog design and layout by Kathryn Setzler



# FEATURED



1

Original treated photograph and maquette for a legendary album

**STANLEY MOUSE**  
**Workingman's Dead**

1970. Original maquette by artist Stanley Mouse for the Grateful Dead's seminal 1970 album, *Workingman's Dead*.

A fascinating and very telling treatment for an image that is today burned into the brain of pop music culture, one that accompanies an album that, along with 1969's *American Beauty*, was the genesis of the band's signature sound.

Mouse began by shooting a photo of the band in front of Barney's Beanery in San Francisco, across the street from a meat rendering plant, the members all dressed in heavy work overalls. From the photos taken there, he chose a slightly blurry print and touched it up with white and black paint. The original

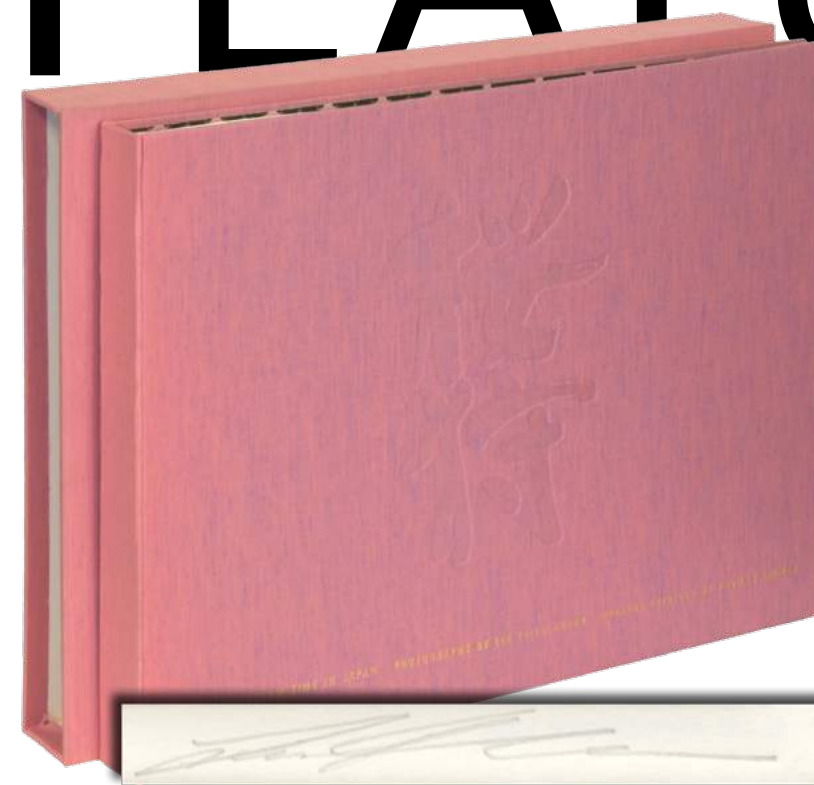
treated photo is present at the center of this design, framed out with Mouse's original design for the album, more conceptual than the finished version, lacking the band's name and simply titled, *The Workingman's Dead*.

Mouse has added tiny printed illustrations of vintage cars and trucks at a few of the borders, and signed the maquette at the bottom right corner.

12.5 x 12.5 inches. Fine condition, sealed in archival plastic for presentation, with the maquette construction visible on both the recto and the verso.

**\$45,000**

# FEATURED



2

One of 50 signed copies  
**LEE FRIEDLANDER**  
**Cherry Blossom Time in Japan**

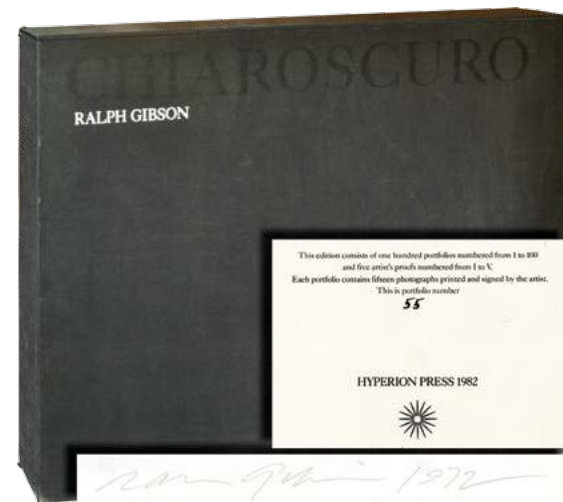
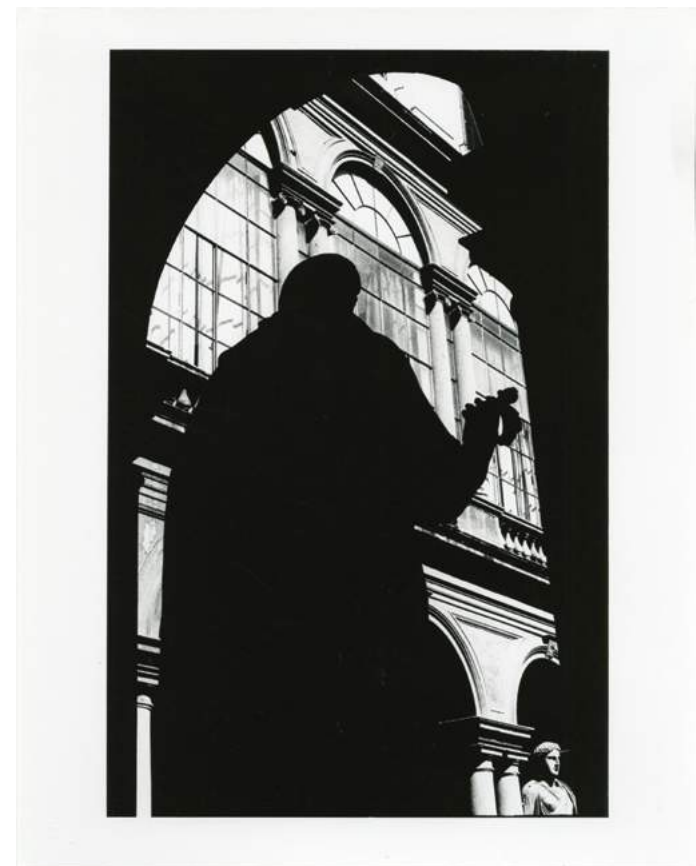
New York: Haywire Press, 1986. First edition. Large oblong folio. Embossed silk cloth in embossed cloth slipcase. Engraved title page. Copy number 28 of 50 copies (there were also six lettered artist's copies). Twenty-five exquisitely printed gravure images, each numbered and signed by Friedlander. Gravure printing by Thomas Palmer.

Slightest sunning to the delicate pink silk, still easily Fine. A beautiful production.

**\$40,000**



chi-a-ro-scuro-ro  
 OSCUROS (-ōz)|,  
 chi-a-ro-scuro-rist  
 (-ōz)|, [It., lit., clea  
 dark], 1. a style of  
 light and shade, in o  
 dimension. 2. the ef  
 he way that an artist  
 g, etc. in which chia



3 One of 100 signed copies  
**RALPH GIBSON**  
 Chiaroscuro

New York: Hyperion, 1982. First edition. Oblong folio. Cloth clamshell portfolio containing a bifolium limitation leaf and 15 photographs, each numbered and signed by the artist. One of 100 numbered copies (there were also five lettered copies).

Plates Fine, portfolio Very Good. The sensitive portfolio cloth is lightly rubbed and scuffed overall, but with no tears or abrasions.

\$15,000



4 With the two rare 45RPM records  
**WILLIAM CLAXTON**  
 Jazzlife: Auf Den Spuren Des Jazz

Offenburgen (Baden), Germany: Burda Druck und Verlag, 1961. First Edition. Cloth issue. Includes the two rare 45 RPM vinyl records, each in an illustrated sleeve that matches the jacket design, in the publisher's pocket mounted at the bottom right corner of the rear pastedown. One of Claxton's most masterful monographs, a collection of photographs of American jazz musicians taken on a single trip across the United States in 1961. Text in German.

Book: Near Fine in a Very Good dust jacket. Jacket is bright and clean, with chipping and wear at two of the corners, notably the top left corner of the rear panel. 45 RPM records and sleeves easily Near Fine.

\$7500

5

From the archive of newsreel journalist Frank Koza

**GEORGE HOWARD BURROWS (ARCHITECT)**

**FRANK J. KOZA (PHOTOGRAPHER, MANAGER)**

Archive of over 200 original inter-negatives from the Cleveland, Ohio Telenews Theater

Cleveland, OH: 1944-1949. Archive of 204 black and white 4 x 5 inch inter-negatives from the Cleveland, Ohio branch of the Hearst-owned Telenews theater chain, dating from 1944 to 1949 and including images of some eventful days during the course of World War II, such as Victory Over Japan Day, August 14, 1945. The Telenews theatres were devoted exclusively to non-stop screening of newsreel footage before the advent of television, and the images in this archive feature rare insight into one such theater's function and purpose during the height of World War II, including its exhibitions, radio lounges, and architectural design.

One of the first iterations of a trend that would later foster the 24-hour news cycle, desire for the increased and up-to-date news coverage featured at Telenews theaters was brought about in no small part by the Japanese attack on Pearl Harbor and subsequent US involvement in World War II. Telenews theaters featured a single screen that played all-newsreel content, an in-house radio station that played to a seated audience and was simultaneously broadcasted to a separate listening lounge, and a teletype ticker in the lobby bringing in the latest news updates. This diverse range of formats also allowed the Telenews theaters to keep up with an increasing demand for visual content in an era of rapidly changing technology.

Cleveland's Telenews theater opened in February of 1941, having been designed by local architect George Howard Burrows, who was better known for his designs of suburban houses in the Cleveland Heights

and Shaker Heights areas. By 1950 the theater had changed hands, operating as the Coronet and screening art films. The theatre was finally bought by the Hippodrome chain and renamed the Tower, showcasing second run films until it closed in February 1954.

The photographs in the archive highlight Cleveland's role as an epicenter for industrial manufacture during World War II, with photographs of Telenews lobby exhibitions featuring Ohio crankshafts used in war vehicles, Rayon thread and fabric being used in tires, train and life boat exhibitions, and images of Uncle Sam posters seeking recruitment for skilled labor work. The collection also contains inter-negatives showing large crowds at the theater for such events as the surrender of Japan on August 14, 1945, trials of German officers, footage of German atrocities, and live incoming election results for the 1944 presidential election between Franklin Delano Roosevelt and Thomas E. Dewey, in which the popular incumbent would win his fourth term only to die within six months of the successful run.

From the estate of the Cleveland Telenews theater manager Frank J. Koza, who would later go on to become a professional news cameraman, and likely the author of the photographs as well.

Most inter-negatives approximately 4 x 5 inches. Very Good plus to Near Fine.

\$4500





**6 FRANK J. KOZA**  
**Archive of films and ephemera belonging to newsreel cameraman Frank Koza**

Chicago: 1945-1959. Archive of 70 large and 100 small 16mm film reels, six 35mm film reels, and approximately three linear feet of other film-related ephemera from the estate of Chicago cameraman Frank Koza, the content being principally newsreel material dating between 1945 and 1959.

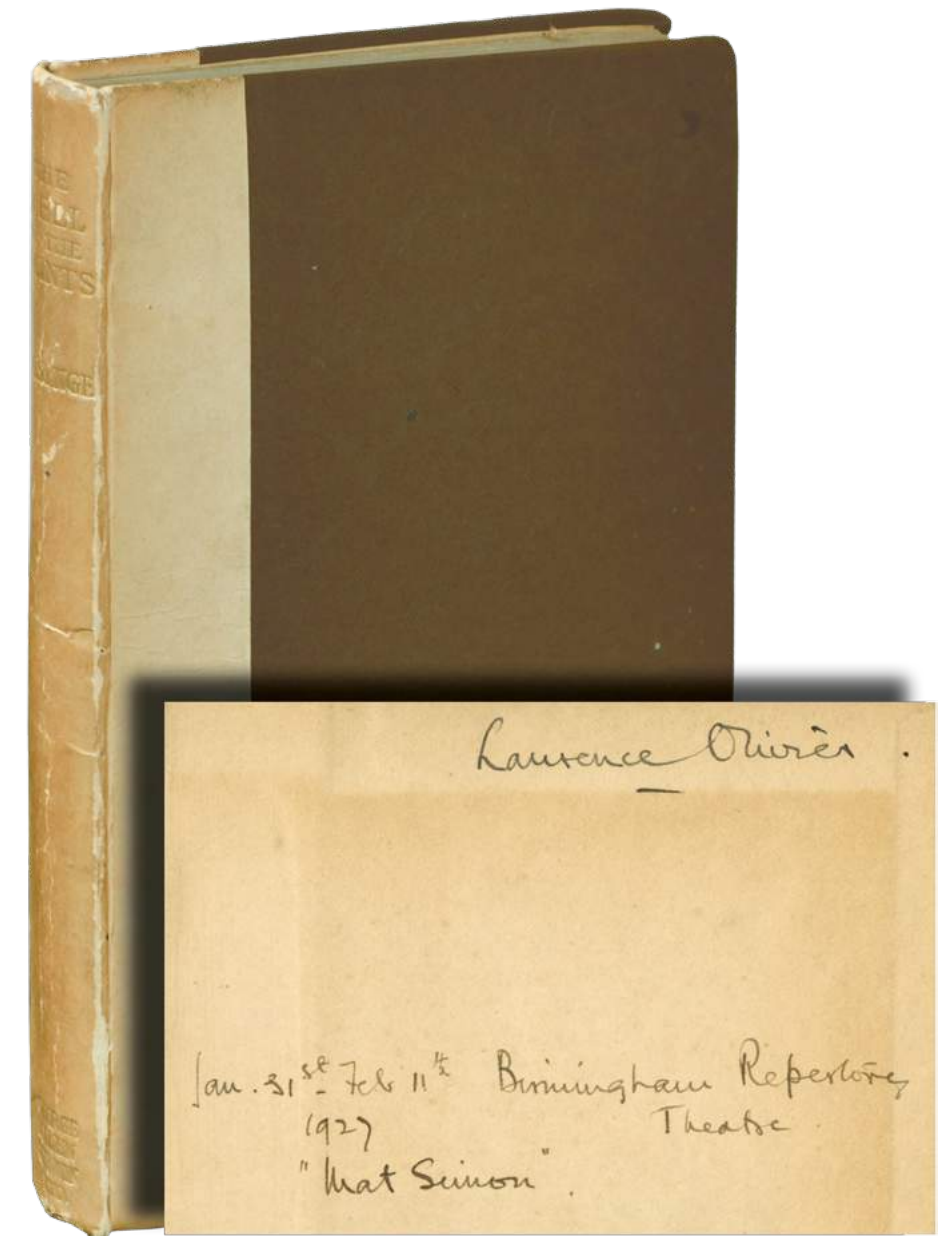
Included is a piece entitled "Cameramen at Work," likely a sort of personal documentary featuring cameramen that Koza worked with on location, including Red Felbinger, Tony Caputo, Lou Hutt, and more. The archive also contains dozens of film shorts about various locations (Tokyo, Alaska), sporting events (multiple World Series and other baseball and football games), and contemporary news events. Paper ephemera includes supplier catalogs, title cards for two newsreels, numerous press

passes, and other files and accreditation related to notable events such as the Gemini Titan launch, the Indianapolis 500, and more.

From the estate of professional news cameraman Frank J. Koza, who was born in Cleveland and who spent much of his filming career in Chicago. Koza also worked as a Korean War cameraman, a White House correspondent during the Truman administration, filmed one of the first widely-syndicated US interviews with Fidel Castro, and was covering Chicago mayor Richard J. Daley on the day he died.

Very Good to Near Fine condition.

\$2250



**7 LAURENCE OLIVIER (ACTOR)**  
**JOHN M. SYNGE (AUTHOR)**  
**The Well of the Saints**

London: George Allen and Unwin, 1924. Later printing, originally published in 1905, but significant in that it is contemporary to the performance of a young Laurence Olivier in the play, and is inscribed by him thus: "Laurence Olivier / Jan. 31st - Feb. 11th Birmingham Repertoire Theatre / 1927 / 'Mat Simon.'"

Olivier joined the Birmingham company in 1927, his first known work with a professional troupe. By the end of the year, after this inscription was

made, he was playing Macbeth and Hamlet and his international stardom was assured. 'Mat Simon' was a secondary character in Synge's play, listed in the cast of characters on the verso of the title page.

Brown paper covered boards quarter bound with imitation parchment leather and spine titles in gilt issued. Brief spotting to the boards, backstrip toned, overall a Very Good example.

\$1850



**8** **ROBERT WIENE (DIRECTOR)**  
**CONRAD VEIDT (STARRING)**  
**The Cabinet of Dr. Caligari**

Berlin: Decla-Bioscop AG, 1920. Vintage double weight matte finish reference photograph from the seminal 1920 silent film. Samuel Goldwyn discovered the film on a trip abroad, and released this film in the US in 1921, at which time 11 x 14 inch photos such as this one were printed on matte paper. Reference number "4" noted in holograph pencil at the lower right corner of the recto and on the verso as well.

The photograph depicts Werner Krauss as Dr. Caligari walking through the streets of the obtuse-appearing city, a prime example of the most basic elements of what would become known as German Expressionism. Producer Erich Pommer put the set design of the film in the hands of designer Hermann Warm and painters Walter Reimann and

Walter Röhrig, whom he had met as soldiers while painting sets for a German military theater. When Pommer began to have second thoughts about how the film should be designed, the designers convinced him that it made sense to paint lights and shadows directly on set walls, floors, background canvases and to place flat sets behind the actors--a cost saving measure that was the essence of a groundbreaking stylistic innovation.

11 x 14 inches (25 x 35 cm). Very Good to Near Fine, with a small chip at the lower right corner, slightly trimmed for publication (though none of the image is affected, only the margins), and one small closed tear mended at the verso.

**\$4850**



**9** **STEVE SHAPIRO**  
**Woody Allen and Mariel Hemingway on the set of Manhattan**

Circa 1978. Vintage single weight black-and-white photograph of Woody Allen and Mariel Hemingway, circa 1979 during the shooting of Allen's seminal film, *Manhattan*. With the stamp of photographer Steve Schapiro and his agency, Transworld Enterprises, on the verso.

8 x 10 inches, with irregular margins as struck. Near Fine.

**\$1500**

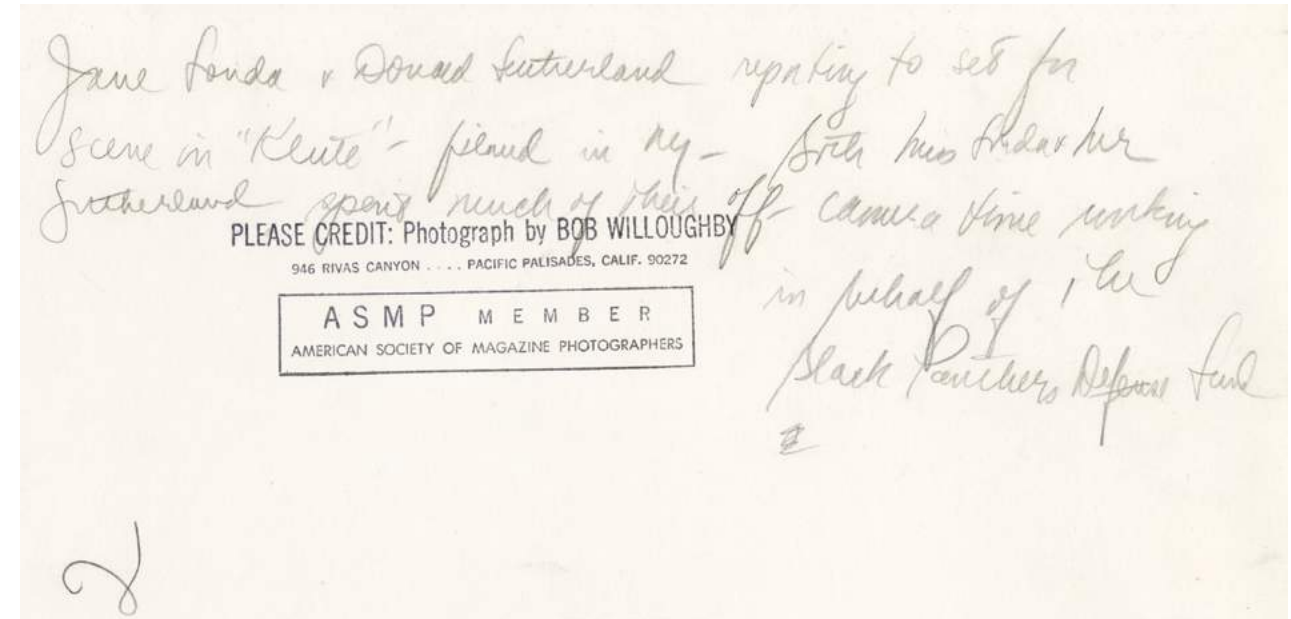


**10 BOB WILLOUGHBY (PHOTOGRAPHER)  
ALAN J. PAKULA (DIRECTOR)  
JANE FONDA, DONALD SUTHERLAND (STARRING)  
Klute**

1971. Vintage oversize double weight candid photograph of Donald Sutherland, and Jane Fonda on the set of *Klute* in the summer of 1970. Shot, struck, and mounted by the film's still photographer, Bob Willoughby. The photographer has written at the top of the verso, in holograph ink: "Donald Sutherland, Alan Pakula, and Jane Fonda." Also on the verso, Willoughby has written in holograph pencil: "Jane Fonda and Donald Sutherland reporting to the set for [a] scene in 'Klute'--filmed in NY / Both Miss Fonda

and Mr. Sutherland spent much of their camera time working on behalf of the Black Panthers defense fund." With Willoughby's ASMP stamp (Pacific Palisades address) and reference number. Full provenance available.

A seminal and substantially understated neo-noir, one of the great films of New Hollywood cinema in the early 1970s. Set in New York City and filmed on location there.



After studying with Saul Bass at the Kann Institute of Art in Los Angeles, Willoughby began working as a photographer for magazines such as *Life*, *Look*, and *Harper's Bazaar* in the late 1940s. It was while on assignment covering Judy Garland in a *A Star is Born* that Willoughby's ability to capture his subjects' spontaneity, humor, and vulnerability, resulting in images that were far different from more traditional film stills, came to Hollywood's attention and earned him his first *Life* magazine cover. Willoughby spent the next two decades working as a set photographer for every major studio, documenting some of most important films of the era and creating intimate portraits of some of Hollywood's greatest celebrities.

Technically and stylistically innovative, Willoughby built the first remote radio-controlled cameras used on film sets, pioneered the use of the "silent blimp" for 35mm cameras, and created brackets to mount his cameras directly over the movie cameras to capture the same images.

Willoughby moved his family to County Cork, Ireland in 1972, working on only a handful of films through the late 1970s and early 1980s, though he would continue to photograph, exhibit, and publish books for the remainder of his life.

Perhaps more than any other photographer, Willoughby is responsible for creating the the look of mid-century celebrity and moviemaking in the popular imagination, with his images printed in magazines literally every week of his career. But

beyond being prolific, Willoughby's legacy rests with his ability capture the essence of the actors he photographed, as well as the films with which those photographs were associated. As Sydney Pollack said in his introduction to Willoughby's autobiography, "Sometimes a filmmaker gets a look at a photograph taken on his own set and sees the 'soul' of his film in one still photograph. It's rare, but it happens. It happened to me in 1969, the first time I looked at the work of Bob Willoughby during the filming of *They Shoot Horses, Don't They?*"

Willoughby's photographs are in the permanent collections of ten museums, including The National Portrait Galleries in Washington, DC and London, the Bibliotheque Nationale de France, The Museum of Modern Art, and The Tate Modern.

13.5 x 9.25 inches. Near Fine.

Hardy, *The BFI Companion to Crime*, pp. 195-196. Silver, pp. 411-412. Spicer, pp. 431. [Book ID 135264]

**\$1750**



**11 JOHN CAGE (COMPOSER, PERFORMER)  
MORTON FELDMAN, DAVID TUDOR, CHRISTIAN WOLFF (COMPOSERS, PERFORMERS)**  
Small archive of posters and a handbill for early performances by John Cage, 1953-1957

New York: Various, 1953-1957. Archive of three rare ephemeral items (two posters, one handbill) for early performances by John Cage in the 1950s, all associate with his seminal work as a founder of the New York School. Each flyer represents single event of significance for the composer, and each an event in which Cage was involved both as a composer and a performer.

Included are:

1. Poster brochure advertising a festival concept, developed by John Cage and David Tudor, designed to feature recitals, readings, dance classes, lectures, and panel discussions. Composers, musicians, poets, and thinkers on board for the festival of "experimental" works included Cage, Tudor, Merce Cunningham, and Mary Caroline Richards.

Rather than being a poster for a particular planned event, this "brochure" was designed to advertise the concept of such a thing to colleges and universities. It was 1953, and Cage was meeting with a wall of rejections for grants, fellowships, and even work in animated films or as a writer for magazines. The Package Festival was as experimental as any of the composers work, an idea that Cage hatched to promote both himself and a growing number of contemporaries whom he would ultimately make famous on an international scale.

In his biography of Cage, Kenneth Silverman notes: "The festival offered a dance program by Cunningham, a recital of contemporary music by Tudor, and a lecture on "Artaud and New Theatre"-three programs a day for three days. Each event had its own price tag, from \$750 for the dance down to \$100 for the lecture. But if a client bought more than one event a discount began to operate, making the discounted cost for the entire three day festival \$1250. ...the Package Festival found no sponsors at the time...[and] Cage left Stony Point to concertize and lecture for two months abroad."

17.5 x 18.5 inches. (44.5 x 47 cm), 8.75 x 9.25 inches (22.25 x 23.5 cm) folded. Brown newsprint stock with offset printing in black. Near Fine.

Silverman, p. 123.

2. Handbill for a 1954 concert at Carl Fischer Concert Hall in New York, featuring John Cage and

David Tudor performing works by Stockhausen and Cage.

A remarkable piece of paper. Soon after this very early New York performance, Cage would abandon the idea of needing to perform--or associate himself with--the works of his mentors, and attach himself to what he and Tudor would call "the New York School," along with Morton Feldman and Christian Wolff.

Featured pieces included:

Stockhausen's *Nr. 2 Klavierstücke I-VIII*, performed by Tudor.

John Cage's *34' 46.776"* for two pianists, performed by Cage and Tudor.

5.25 x 4 inches (13 x 10 cm). Letterpress, Very Good.

3. Poster for a 1957 experimental music concert at the Carl Fischer Music Hall in New York City, featuring John Cage, William Masselos, Grete Sultan, and David Tudor performing entirely pieces written for multiple pianos.

Featured pieces included:

John Cage's *Music for 4 Pianos* and *Winter Music*.

Morton Feldman's *Extensions #4 for Three Pianos* and *Piece for Four Pianos*.

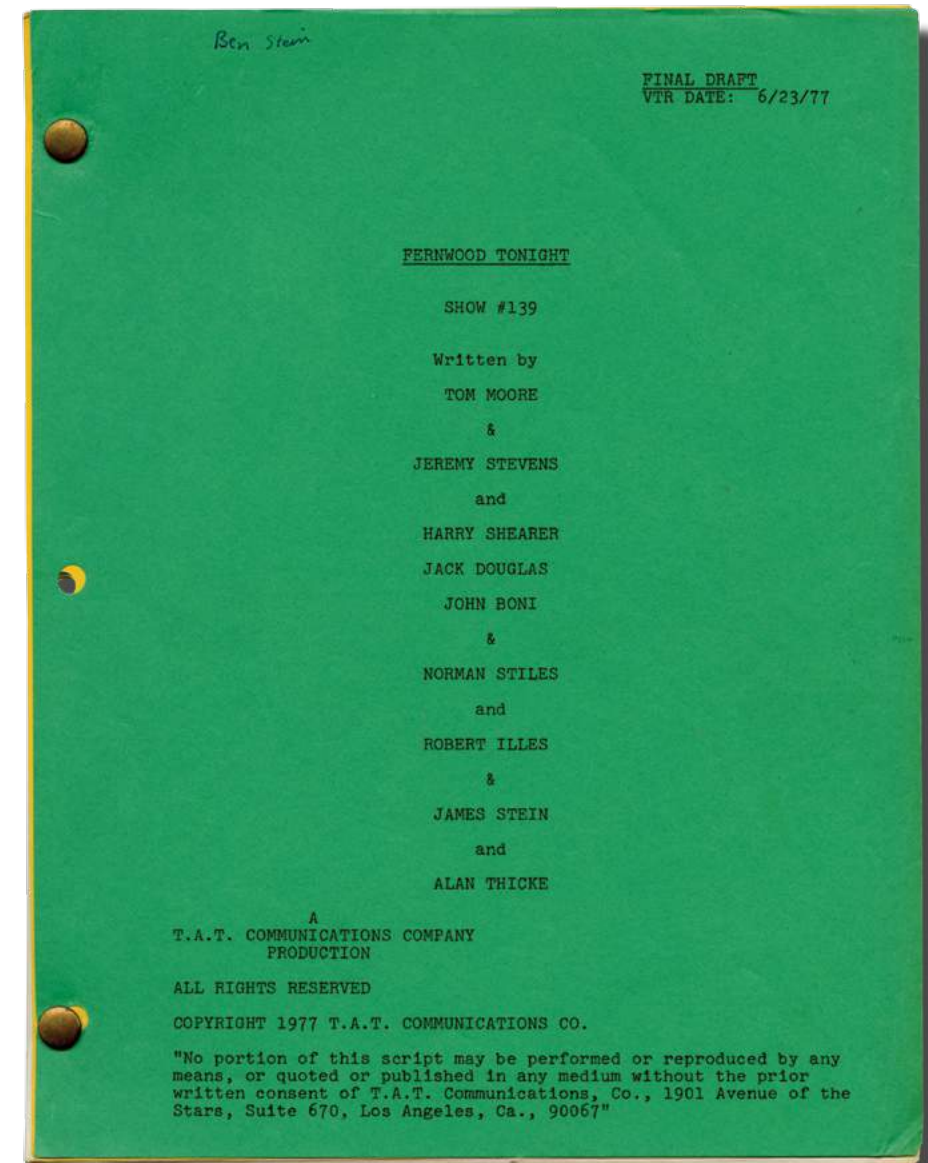
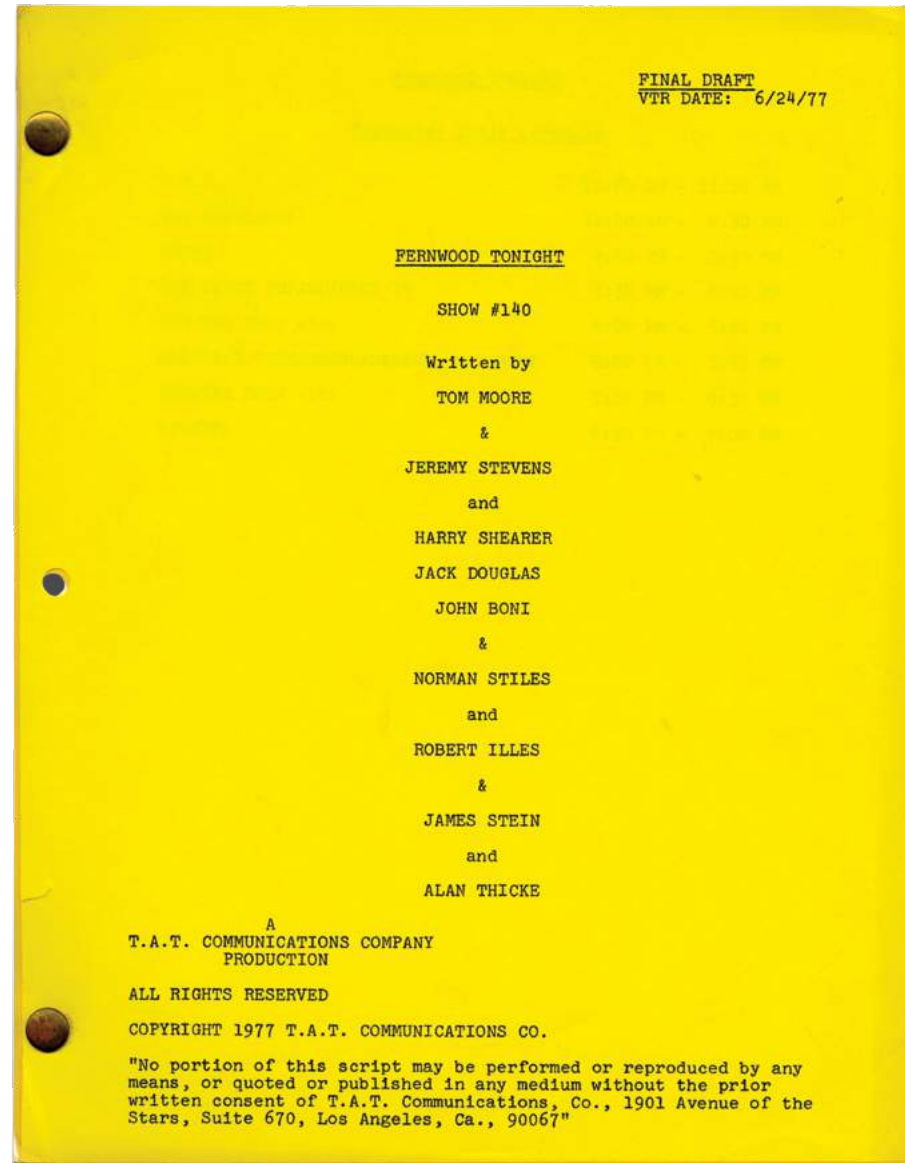
*Improvisation* by Christian Wolff.

A performance that pre-dates Cage's international fame, but one that brought together the core members of what became known as the New York School. Cage's relationship to David Tudor would grow until Tudor was the best known interpreter of his work by the 1960s. But just as important is Cage's relationship to Morton Feldman, and Cage's student Christian Wolff (who had a piece on this program as well).

12 x 9.5 inches (30.5 x 24 cm). Letterpress. Near Fine.

**\$6500**





12 Scripts from two episodes of the groundbreaking comedy series  
**NORMAN LEAR (CREATOR)**  
**MARTIN MULL, FRED WILLARD, FRANK DE VOL, TOMMY TEDESCO (STARRING)**  
 Fernwood Tonight

Los Angeles: T.A.T. Communications Company, 1977. Two Final draft scripts for presumed unproduced episodes of the legendary 1977 parody talk show television series, *Fernwood Tonight* (sometimes titled *Fernwood 2 Night*). One of the scripts belonged to Ben Stein, with his name in holograph ink on the front wrapper. Stein was a creative consultant for the show, working on 16 episodes, from July 5, 1977 to September 30, 1977. *Fernwood Tonight* was his second credit in either television or film, after a brief stint as consultant on the 1976-1977 series, *All's Fair*. Both scripts are dated in June 1977, prior to the airing of the pilot episode, and are presumed to never have been produced or aired.

The show was a seminal sketch comedy show, much like *Saturday Night Live*, with scripted and semi-improvised material. Created by Norman Lear and produced by Alan Thicke as a spin-off from *Mary Hartman, Mary Hartman*, and starring Louise Lasser, the series ran from July to September 1977. Barth Gimble (Martin Mull) and sidekick/announcer Jerry Hubbard (Fred Willard), hosted the show, accompanied by a stage band, "Happy Kyne and His Mirthmakers" (featuring Frank De Vol as "Happy," and Tommy Tedesco of the original Wrecking Crew on guitar).

In the show, "Fernwood" is a reference to the fictional town of Fernwood, Ohio (later moved to California), satirizing real talk shows and locally produced, small-town, midwestern American television programming. Each episode usually featured guest appearances by notable personalities, including Kenneth Mars, Jim "Ernest" Varney, Robin Williams, Fannie Flagg, Dabney Coleman, Tim Reid, Harry Shearer (who wrote for the show), and even singer-songwriter Tom Waits in a hilarious performance of "The Piano Has Been Drinking" (Season 1, Episode 21).

After only one season, the producers turned *Fernwood 2 Night* into *America 2-Night*, airing on the fictional UBS network. In the revamped series, Barth and Jerry's show broadcasts from Alta Coma, California ("the unfinished furniture capital of the world!"). The change allowed the show to feature more notable actors and celebrities appearing as

themselves. Guests included Vincent Price, Jack Albertson, Steve Allen, Barbi Benton, Milton Berle, Karen Black, Carol Burnett, Gary Coleman, Billy Crystal, Barbara Eden, Marshall Efron (whose own sketch comedy show *The Great American Dream Machine* paved the way for shows like *Fernwood Tonight* and *Saturday Night Live*), Charlton Heston, Michael McKean, and more.

Reruns aired on *Nick at Nite* from 1990 to 1993, and today episodes are available only on the old Betamax tape format. The film and television archive at the UCLA library shows two holdings for original film reels from the show.

Terrace, pp. 37, 212.

**\$425**

13

Don't tell a soul  
**JEAN-PIERRE MELVILLE (DIRECTOR)**  
**ALAIN DELON (STARRING)**  
 Le Samourai

1967. Collection of 8 single weight borderless reference photographs from the French release of the 1967 film.

Arguably Jean-Pierre Melville's crowning achievement (though we feel there are no low points among his crime films), wherein Delon plays an icy hitman who is utterly anonymous, living alone in a single bedroom apartment with only a small bird in

a birdcage for company. Things are fine, and then he meets a woman.

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

Criterion Collection 306.

\$2500





14 Always in style, even when working  
**JEAN-LUC GODARD**  
 Pierrot le fou

1965. Vintage oversize photograph of director Jean-Luc Godard behind the camera on the set of the 1965 film. Shot by photographer Georges Dudognon in the summer of 1965, with his stamp on the verso.

In a custom museum-quality frame, archivally mounted, with UV glass. 9 x 12 inches (22.5 x 30 cm). Near Fine.

Criterion Collection 421. Spicer, p. 455.

\$4000

15 **FRITZ LANG (DIRECTOR)**  
**HENRY FONDA, SYLVIA SIDNEY (STARRING)**  
 You Only Live Once



Los Angeles, CA: Walter Wanger Productions, 1937. Original deluxe illustrated pressbook and matching deluxe advertising supplement (with a single ad mat laid in), both unfolded, for the 1937 film.

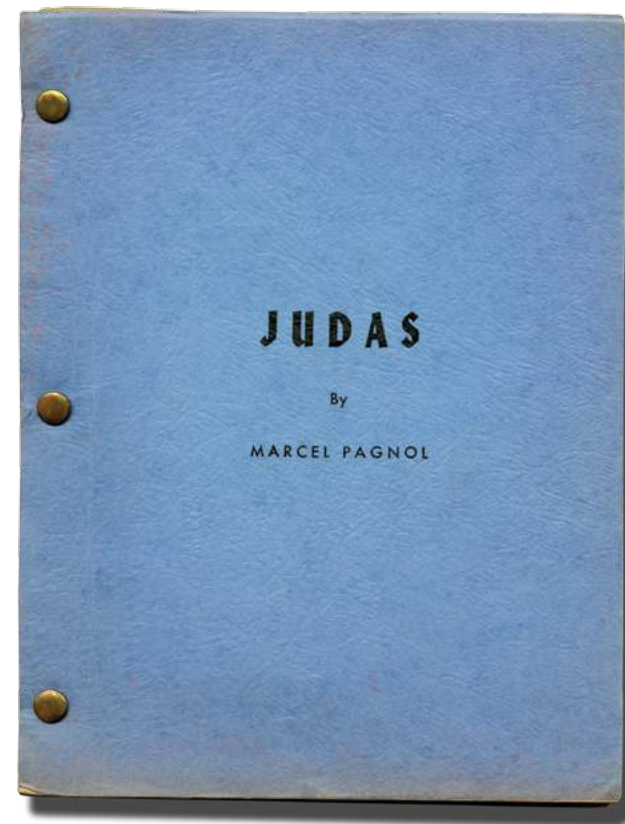
A beautifully illustrated pressbook and truly comprehensive advertising manual for one of Fritz Lang's greatest American films, and an important film noir antecedent, very much predicting the "crime spree" films that would follow it, notably *They Live By Night* (1948), *Gun Crazy* (1950), and *Bonnie and Clyde* (1967).

Pressbook: Saddle stitched wrappers, 18 pages. Some splitting at the spine heel, else Near Fine, unfolded.

Advertiser's manual: Saddle stitched wrappers: 32 pages. One small cut-out, else Near Fine and unfolded.

\$975

16 **MARCEL PAGNOL**  
 Judas



Hollywood, CA: Paul Kohner, circa 1958. Draft script for a proposed American production of the French play, *Judas*, written by Marcel Pagnol and based on his 1956 French version. The play first opened in Paris at the Théâtre de Paris on October 6, 1955, and it would appear that an American production never occurred. Agency copy, with the label of Hollywood agent Paul Kohner on the title page.

Pagnol's return to theatre after his filmmaking years, an effort met with a tepid response from critics and audiences. Several prominent Catholic and Jewish leaders dismissed Pagnol's revisionist theology as unfounded speculation that bordered on blasphemy. During the twelfth performance, lead actor Raymond Pellegrin suffered a heart attack onstage and blacked out. Two days later his replacement, Roger Rudel, was struck with acute appendicitis. Rumors of divine intervention began to spread, and the production was shut down soon afterward.

\$875

17

## ANDY WARHOL Pork

London: The Roundhouse Theatre, 1971. Original poster for the single London performance run of Andy Warhol's only play, *Pork*, August 2-28, 1971.

*Pork* opened at LaMama Theatre in New York City on May 5, 1971 and ran for two weeks before transferring to the Roundhouse Theatre. Produced by Ira Gale and directed by Anthony Ingrassia, the cast included Jayne County as Vulva, Tony Zanetta as B. Marlowe and Cherry Vanilla as Amanda Pork. *Pork* was based on tape-recorded telephone conversations between Andy Warhol and Brigid Berlin about her family's private life, and proved to be a defining counter-cultural event, which would have a significant influence on the evolution of the glam, glitter and punk movements. The London production in particular was instrumental in the transformation of David Bowie's visual style and stage presentation.

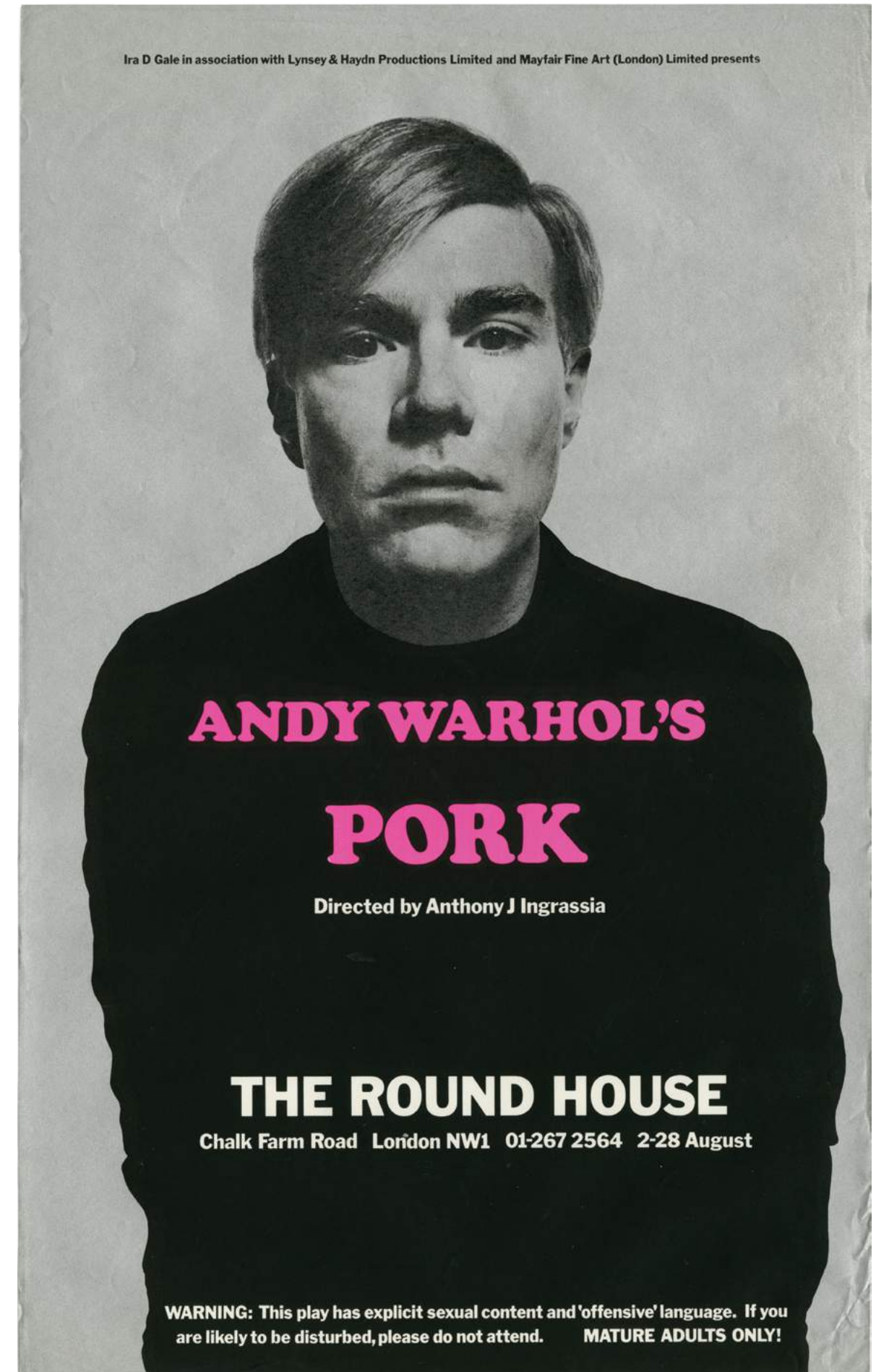
*Pork*, assistant director Lee Black Childers explained, grew out of "boxes and boxes and hours and hours of cassette tapes," comprising every single telephone conversation that Warhol and Brigid Berlin had in the previous three years, and painstakingly transcribed by Warhol's long-suffering assistant Pat Hackett. "Basically, it was nothing more than a lot of pointless conversation. It was a comment on a society where nobody listens to anybody else. None of the conversations were linked, everybody just talked."

Anthony Ingrassia, the show's four-hundred-pound director, painted an even more disorganized impression. Warhol's initial vision for *Pork* comprised no fewer than twenty-nine separate acts that would have lasted around two hundred hours. Ingrassia edited this down into a fast-paced two-act play that shifted its attention from a barely disguised Factory to a fairly recognizable Max's Kansas City and on to Berlin's hotel room. The lead character, Amanda Pork, was Berlin herself in all but name. Other prominent characters included Billy Noname, a businesslike gentleman named Pall, a vicious blonde superstar called Vulva, two nude men with pastel-covered genitals named the Pepsodent Twins, and, practically immobile at the heart of the action, a pale, deadpan, laconic slice of living ennui named B. Marlowe.

12.5 x 20 inches (32 x 51 cm). Thin poster stock, treated finish on recto, matte finish on verso. In an archival frame with UV plexiglass.

Alexander, p. 128. Hackett, pp. 215-217. Malanga, pp. 132-136. Warholstars.

\$1500





**18 ALFRED HITCHCOCK (DIRECTOR)  
DOROTHY PARKER (SCREENWRITER)  
PRISCILLA LANE, ROBERT CUMMINGS (STARRING)  
Saboteur**

Universal City, CA: Universal Pictures, 1942. Original one sheet poster for the US release of the 1942 film.

An high spot among Hitchcock's early thrillers, and the director's only collaboration with author Dorothy Parker, who contributed to the screenplay. This particular film included much more location shooting than most of the director's pictures, including Boulder Dam, locations in New York City including Radio City Music Hall and Rockefeller Center, and of

course Liberty Island for the famed closing scene on the Statue of Liberty.

27 x 40.75 inches (60.5 x 103.5 cm). Archivaly linen backed and rolled. Near Fine.

Hitchcock Gallery 5792. Spicer, p. 417.

**\$2850**



**19 KING VIDOR (DIRECTOR)  
ELMER RICE (PLAYWRIGHT)  
JOSEPH L. MANKIEWICZ (SCREENWRITER)  
Street Scene | Our Daily Bread**

New York: United Artists, 1930s. Original Pressbooks for the King Vidor films, *Street Scene* (1931) and *Our Daily Bread* (1934).

Two of Vidor's early sound films, when he was exploring various populist themes (characters from different nationalities, political interests, financial backgrounds).

*Street Scene*, based on Elmer Rice's 1929 play, stars Sylvia Sidney as Rose, William Collier, Jr. as Sam, and Estelle Taylor as Anna. The story follows Sam as he escapes his life among the tenements, portraying his struggle for freedom, dignity, and self-betterment. Set in Hell's Kitchen.

*Our Daily Bread*, written for screen by Elizabeth Hill and Joseph L. Mankiewicz, stars Karen Morely as



Mary, Tom Keene as John, and John Qualen as Chris. The story follows John and Mary, a young city couple living in the midst of the Depression. They take up some land and build a co-op, unofficially policed by an escaped convict.

*Street Scene*: 16 pages, saddle stitched, 12 x 18 inches., folds out to 24 x 36 inches. Very Good plus overall, with no cuts.

*Our Daily Bread*: 18 pages, saddle-stitched, 12 x 18 inches, one fold-out page. Very Good overall, with no cuts, and front wrapper nearly detached.

Durnat and Simmon, pp. 114-123, 148-164.

**\$1500**

# 20

## TENNESSEE WILLIAMS

### Collection of still photographs from film adaptations of the plays of Tennessee Williams, 1951-1964

1951-1964. Collection of 49 vintage single weight still photographs and press photographs from various film adaptations of Tennessee Williams plays.

Included in the collection are:

*A Streetcar Named Desire* (1951, Elia Kazan)

One press photograph of Marlon Brando and Kim Hunter, with TCF stamp and press notations on the verso.

*The Rose Tattoo* (1955, Daniel Mann)

14 US studio photographs

*The Long, Hot Summer* (1958, Martin Ritt)

A film based on several literary sources, including William Faulkner's *The Hamlet*, Faulkner short stories "Barn Burning" and "Spotted Horses," as well as Tennessee Williams' *Cat on a Hot Tin Roof*.

Collection of eight British front of house cards. Front-of-house cards are the equivalent of US lobby cards, but the same size as US color stills, and typically have images that do not appear on US lobby cards and stills.

8 x 10 inches (20.5 x 25.5 cm). Very minor wear at the extremities, about Near Fine overall.

*Suddenly Last Summer* (1959, Joseph L. Mankiewicz)

One press photograph of Elizabeth Taylor and Montgomery Clift, with press notations on the verso.

Six British front of house cards, with the rating of "X" then in use in Great Britain.

*Summer and Smoke* (1961, Peter Glenville)

12 studio still photographs, 2 with press notations on the verso (and 1 on the recto at the margin).

*Sweet Bird of Youth* (1962, Richard Brooks)

One still photograph of Paul Newman and Geraldine Page, with a mimeo ditto-style snipe describing the scene, printed on the verso.

*Night of the Iguana* (1964, John Huston)

One still photograph of Richard Burton, grabbing a long blade.

**\$875**



21

**HOWARD HAWKS (DIRECTOR)**  
**LOUISE BROOKS, SALLY RAND, MYRNA LOY,**  
**VICTOR MCLAGLEN (STARRING)**  
**A Girl in Every Port**

Los Angeles: Paramount Pictures, 1928. Original oversized tabloid style pressbook for the 1928 silent film. With many images of the iconic Louise Brooks, both illustrated and photographed, and replete with many essays on the making of the film. Included as well is an illustrated section showing some of the various available poster styles and other advertising accessories.

A key film for Louise Brooks, one in which she reprised and honed her image as a "vamp," gaining the notice of European directors. She would soon become disgusted with what she called "the Hollywood scene," and would leave Paramount to work with G.W. Pabst in her legendary role as Lulu in the 1929 German film, *Pandora's Box*.

An early role for Myrna Loy, and also featuring stripper and fan-dancer Sally Rand, both featured here in illustrated form.

Four pages, bi-fold. 17.25 x 22.25 inches. Very Good plus, with light chipping along the bi-fold.

\$950



22

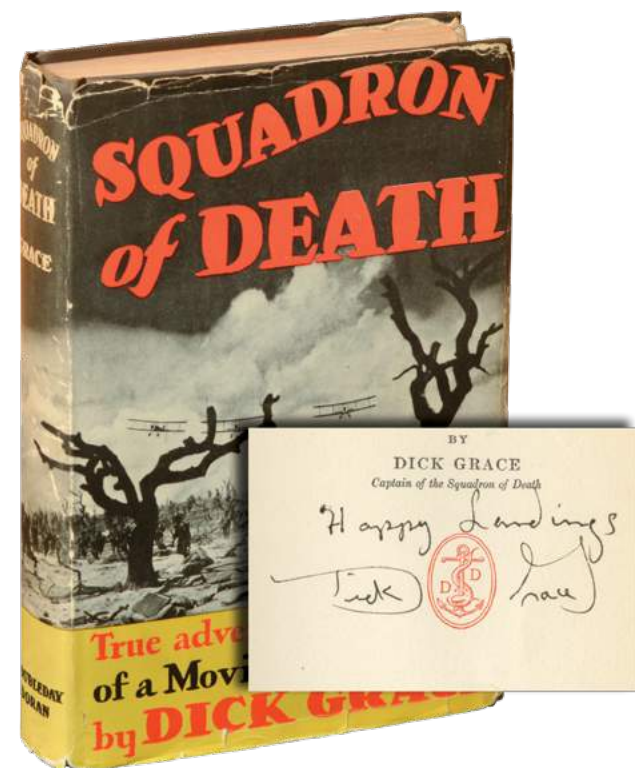
**DICK GRACE**  
**Squadron of Death: The True**  
**Adventures of a Movie Plane-Crasher**

Garden City: Doubleday, Doran, 1929. First Edition. Signed by Grace on the title page: "Happy Landings / Dick Grace." Uncommon in the scarce dust jacket.

Dick Grace (1898-1965) served as a pilot in both world wars, and was a stunt pilot in silent and other early films, specializing in crashing planes. His film credits include *Eyes of the Forest* (1923), *Flying Fool* (1925), *Wide Open* (1927), *Wings* (1927), and *Devil's Squadron* (1936). Features black-and-white photographic plates throughout, all present.

Very Good plus in a Very Good plus, price-clipped dust jacket. Toning and bumps at the extremities, a faint bruise on the front endpaper. Jacket spine and folds toned, with tiny chips and tears at the edges.

\$650



23

Complete run of the first nine issues  
**[AVANT-GARDE FILM]**  
**Film Art: Review of the Advance-Guard Cinema**

London: Self published, 1933-1934. First Edition. The first nine issues of the seminal film review magazine, focusing on avant-garde and international cinema. The first issue of the journal was simply titled *Film* and was published in spring 1933, but the John Stuart Film Club had already published a member magazine under the same title. The journal was renamed *Film Art*, and began a numbered quarterly run in summer 1933, beginning with a new issue number 1.

Published in the wake of the highly influential *Close Up* magazine, *Film Art* kept the flame lit as an important UK literary and film periodical, a few of the editors contributing most of the material, and a handful of others filling the gaps. The magazine was not opposed to completely ignoring the general public's view of cinema, and the editor, B. Vivian

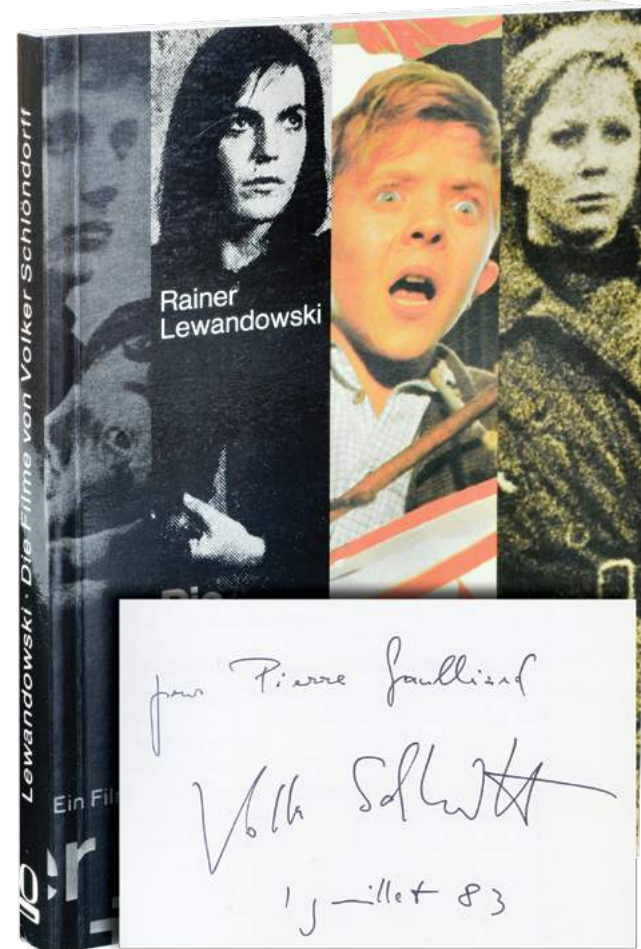
Braun (director of the 1934 short, *Beyond This Open Road*), centered much of the content on international cinema, particularly Soviet, French, and German film. Articles on surrealism, directors V. I. Pudovkin, G. W. Pabst, S. M. Eisenstein, and Paul Rotha, book reviews, and black-and-white photographs, made this publication and it's often "underground" content accessible and relevant to an otherwise sheltered mass audience.

7.5 x 9.5 inches, saddle-stitched. All volumes Very Good plus, with light toning and faint creases, and a brief notation on the front wrapper of the Spring 1933 issue (*Film*).

\$875







24

Inscribed by Schlöndorff  
**RAINER LEWANDOWSKI**  
 Die Filme von Volker Schlöndorff

Hildesheim, Germany: Olms Presse, 1981. First Edition, a trade softcover original. Inscribed by Volker Schlöndorff on the title page: "Pour Pierre Goulliard / Volker Schlöndorff / 1 juillet 83."

An all-inclusive study of the director's work, from *Young Törless* (1966) through *The Circle of Deceit* (1988). Along with contemporaries Werner Herzog, Wim Wenders, and Rainer Werner Fassbinder, Schlöndorff was one of the foundational filmmakers of the New German Cinema movement, and won a Best Foreign Language Film Oscar and the Palme d'Or at Cannes for *The Tin Drum* (1979).

From the collection of noted cinephile and collector Pierre Goulliard, who spent decades in the latter half of the twentieth century obtaining inscriptions from the giants of European cinema.

Near Fine. Text in German, profusely photo illustrated throughout.

Criterion Collection 177, 192, 234, 279.

\$1250

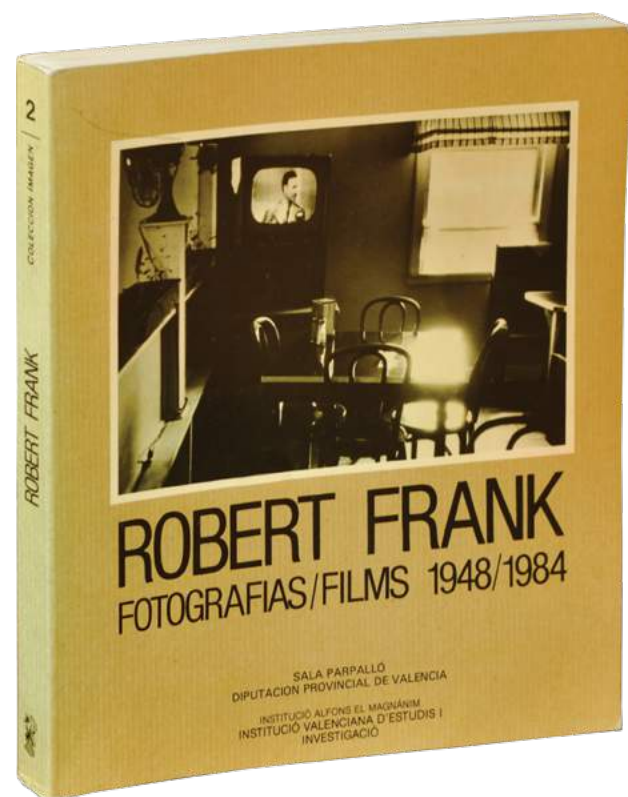
25

Robert Frank: Fotografias / Films, 1948 / 1984

Valencia, Spain: Sara Parpalló / Institutio Alfons el Magnanim, 1985. Superbly detailed illustrated monograph devoted to the photographs, Polaroids, and films of photographer Robert Frank. The only representation we know of that details Frank's film work in tandem with his photography, and brilliantly done. Second volume in the *Coleccion Imagen* series. Text in Spanish.

Stiff perfect bound wrappers. 8.5 x 9.5 inches (22 x 24 cm). Fine.

\$725



26

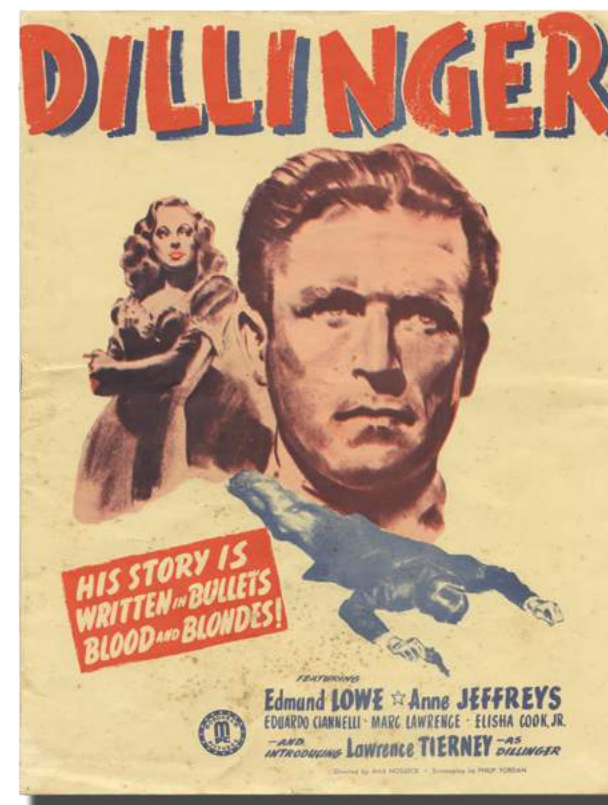
**MAX NOSSECK (DIRECTOR)**  
**PHILIP YORDAN (SCREENWRITER)**  
**LAWRENCE TIERNEY (STARRING)**  
 Dillinger

New York: Noel Meadow / Monogram Pictures, circa 1945. Original pressbook for the 1945 film. Features ad layouts, side-by-side comparison of Lawrence Tierney and the real John Dillinger, and various headline suggestions.

Pretty much a thug in real life, Gene Tierney's no-nonsense brother made an ideal choice for this definitive noir-era portrayal of Dillinger. This film chronicles the great gangster's final days and dazzling finish, with Tierney never breaking character. Why? Because there is no character to depart from.

Grant, p. 187. Hardy, *The Gangster Film*, p. 108. Okuda 440. Selby, p. 41. Spicer, p. 409. Stephens, *Gangster Films*, pp. 85-86.

\$450



27

**DOUGLAS SIRK (DIRECTOR, PRODUCER)**  
**ROBERT BLEES (SCREENWRITER)**  
**LLOYD DOUGLAS (NOVEL)**  
**ROCK HUDSON, JANE WYMAN (STARRING)**  
 Magnificent Obsession

Universal City, CA: Universal Pictures, 1935. Original British film program for the seminal 1954 film. Photo-illustrated throughout.

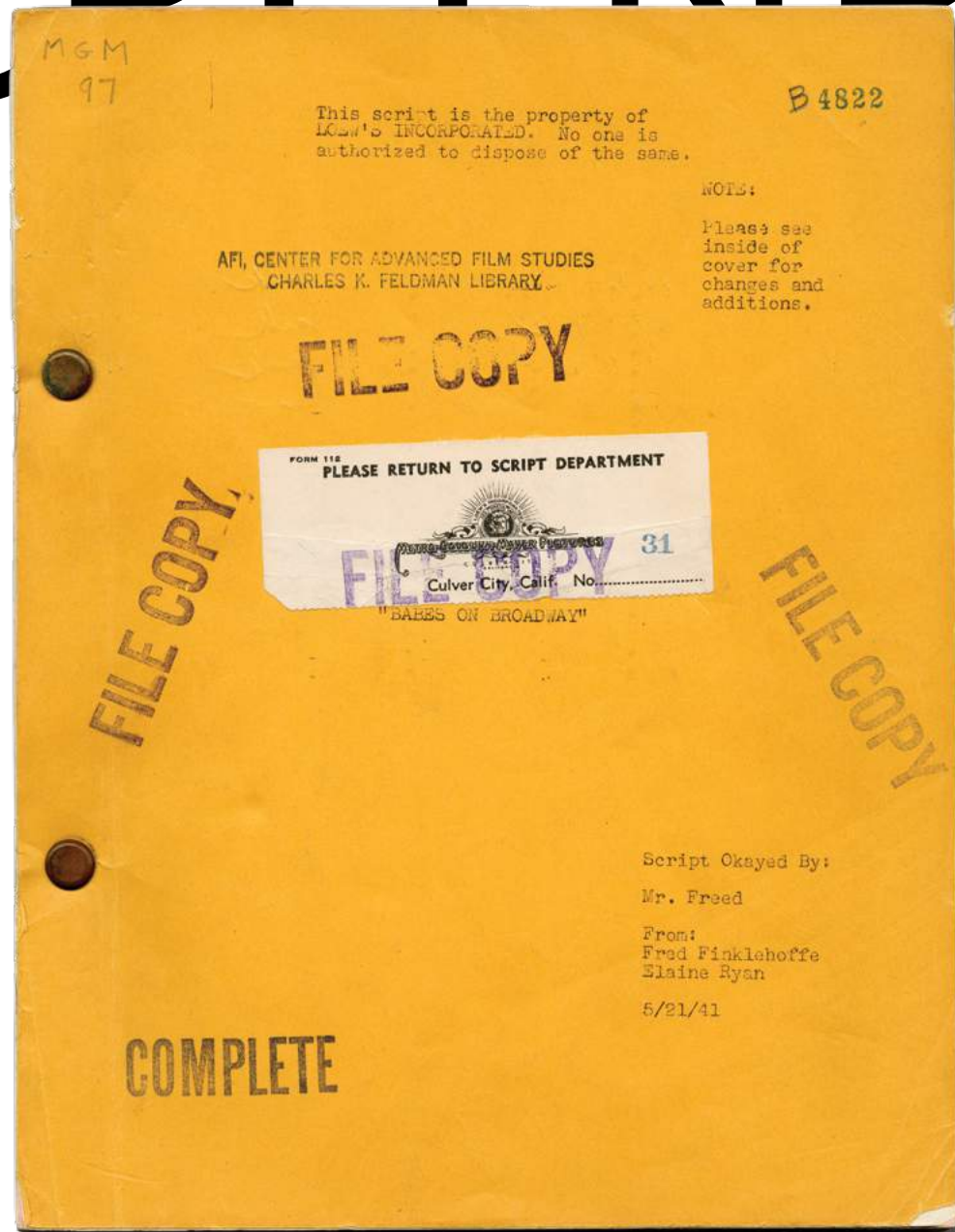
A program that reflects the completely surreal aura of what many consider to be Sirk's still unrivaled masterpiece of technicolor melodramatic fantasy.

Criterion Collection 457.

\$450



# SCREENPLAYS SCREEN



28

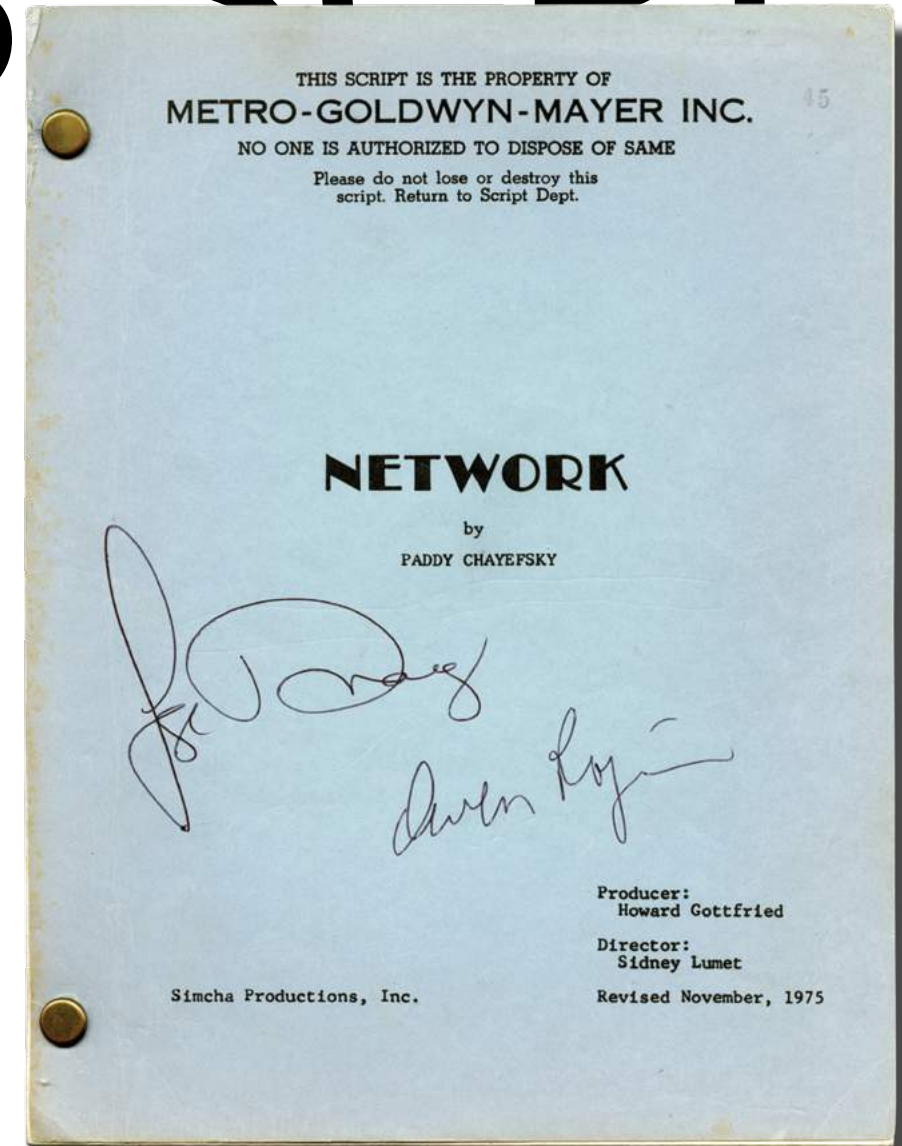
Berkeley does Garland and Rooney  
**BUSBY BERKELEY (DIRECTOR)**  
**FRED FINKLEHOFFE, ELAINE RYAN (SCREENWRITERS)**  
**MICKEY ROONEY, JUDY GARLAND (STARRING)**  
 Babes on Broadway

Beverly Hills, CA: MGM, 1941. Complete script for the 1941 film.

A wonderful and typically full-blast film musical from legendary choreographer Busby Berkeley, who choreographed and directed four of the Garland-Rooney extravaganzas of the late 1930s and early 1940s, this being the third. Rooney and his talented

young friends, unable to get work on Broadway, are down in the dumps. But when Mickey sings them a song and dances up a storm, they wind up developing their own musical, which of course turns out to be a smash hit.

\$3500



29

Signed by Faye Dunaway and Owen Roizman  
**SIDNEY LUMET (DIRECTOR)**  
**PADDY CHAYEFSKY (SCREENWRITER)**  
**FAYE DUNAWAY, WILLIAM HOLDEN, PETER FINCH, ROBERT DUVALL (STARRING)**  
 Network

Beverly Hills, CA: Metro-Goldwyn-Mayer[MGM], 1975. Draft script for the 1976 film. Signed by starring actress Faye Dunaway, and cinematographer Owen Roizman, on the front cover in holograph ink.

A highspot among director Sidney Lumet's many cinematic achievements, with an original screenplay written by Paddy Chayevsky and a host of major actors all working at the peak of their powers. A savage and very entertaining indictment of American television culture in the mid-1970s, portraying an

overemphasis placed on newscasts to achieve higher ratings, and a powerful commentary about global media conglomerates.

Winner of 4 Academy Awards, and nominated for 6 others. Set in New York, shot on location in Canada and New York.

Friedman, pp. 168-172.

\$2850

30

The complete run

**REGINALD LE BORG, OTHERS (DIRECTORS)**

**EDWARD DEIN (SCREENWRITER)**

**LON CHANEY, JR., MILBURN STONE, JEAN PARKER, J. CARROL NAISH (STARRING)**

Complete archive of the six scripts from Universal's Inner Sanctum film series, 1943-1945

Universal City, CA: Universal Pictures, 1943-1945. Complete archive of scripts from Universal's acclaimed 1940s horror film series, all working drafts.

In 1943, Universal struck a deal with Simon and Schuster, obtaining screen rights to titles from the publisher's Inner Sanctum imprint, all set to star Universal horror star Lon Chaney, Jr.

Included are the following draft scripts:

*Calling Dr. Death* (1943). Copy belonging to associate producer Ben Pivar, with his ownership name in holograph pencil on the front wrapper. Pivar purchased freelance writer Edward Dein's original screenplay, and selected Reginald Le Borg to direct. The film would set the standard for the series, including the introductory sequence of a crystal ball gazer who warns the audience of impending, albeit cinematic, doom, and the recurrent "stream of consciousness" voiceover.

*Weird Woman* (1943). Holograph notations in pencil throughout, and nearly every leaf contains stapled revisions. Based on the 1943 novel, *Conjure Wife*, by Fritz Leiber, Jr.

*Dead Man's Eyes* (1944). Draft script. Copy belonging to studio secretary Marion Pecht, with her name in holograph pencil at the top right corner of the front wrapper. Directed by Reginald Le Borg.

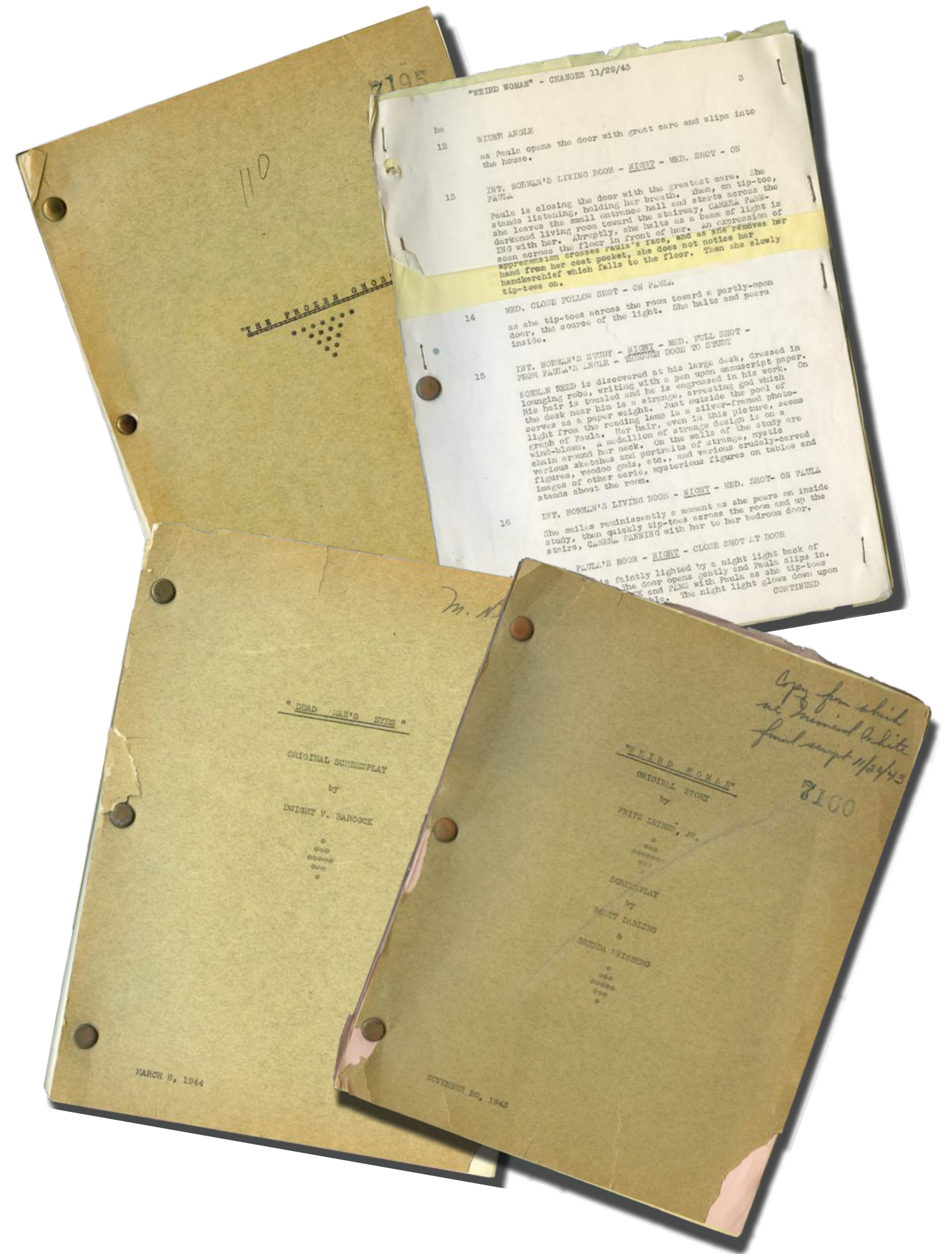
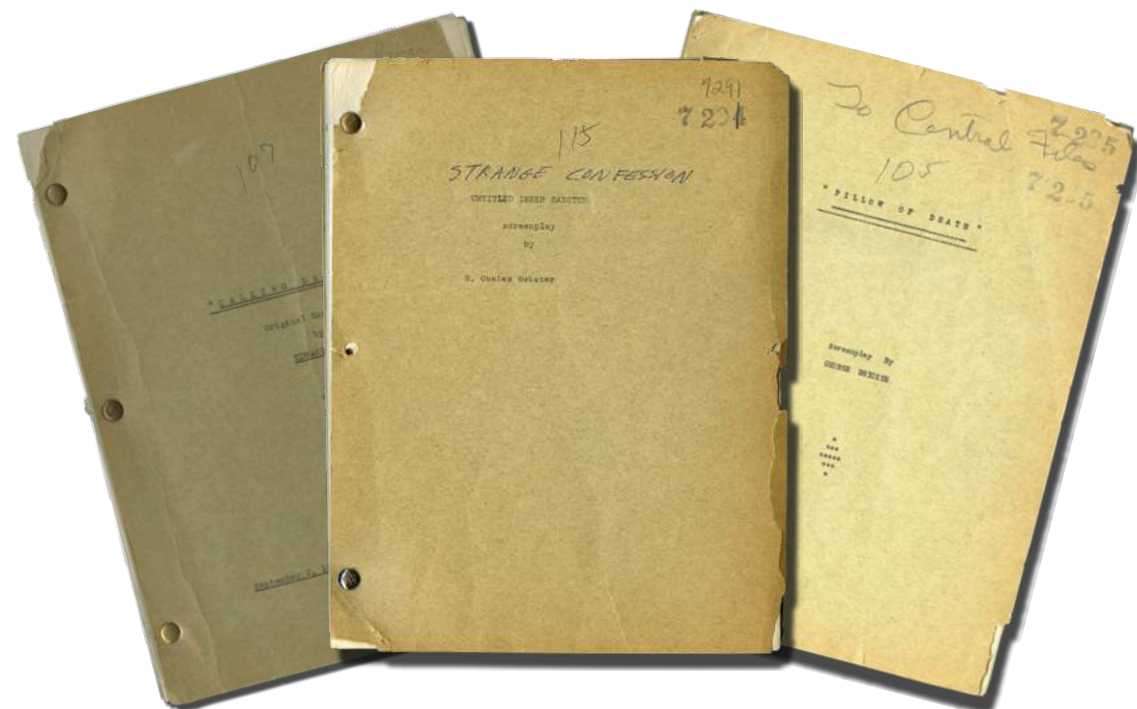
*The Frozen Ghost* (1945). Draft script. Each page watermarked with "CONTRACT FILE COPY," and notations in holograph pencil on two leaves, making mention of story writer Henry Sucher.

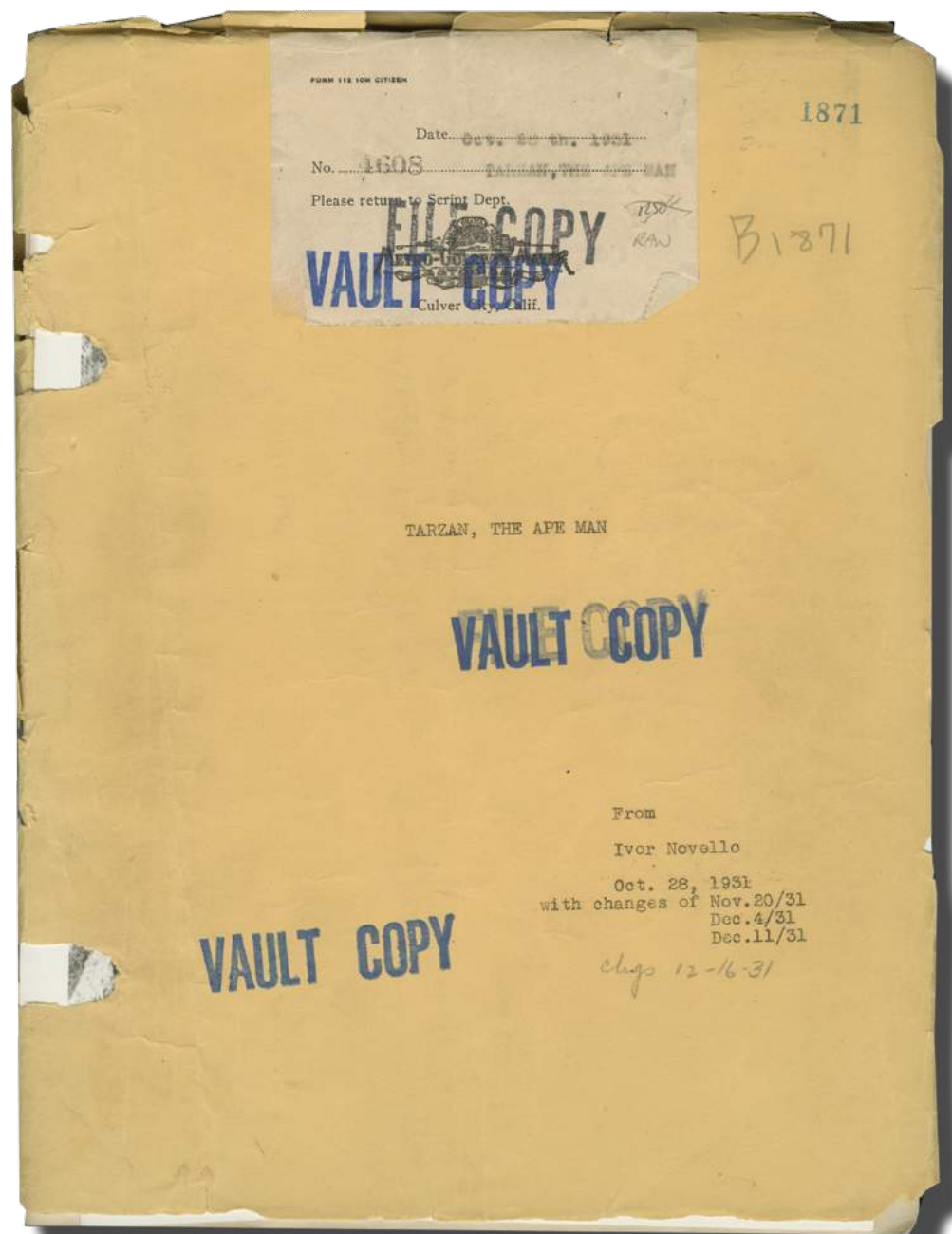
*Strange Confession* (1945). Draft script. Remake of *The Man Who Reclaimed His Head* (1934). Director John Hoffman in his directorial debut helped create one of the film series' stronger titles, with slow but deliberate direction and an excellent soundtrack.

*Pillow of Death* (1945). Draft script. "To Central Files" in holograph pencil on the front wrapper, and a credit for screenwriter George Bricker. Directed by Wallace Fox.

Weaver, pp. 379-384.

\$4500





31

**EDGAR RICE BURROUGHS (NOVEL)**  
**W.S. VAN DYKE (DIRECTOR)**  
**IVOR NOVELLO, CYRIL HUME (SCREENWRITER)**  
**MAUREEN O'SULLIVAN, JOHNNY WEISSMULLER (STARRING)**  
**Tarzan, the Ape Man**

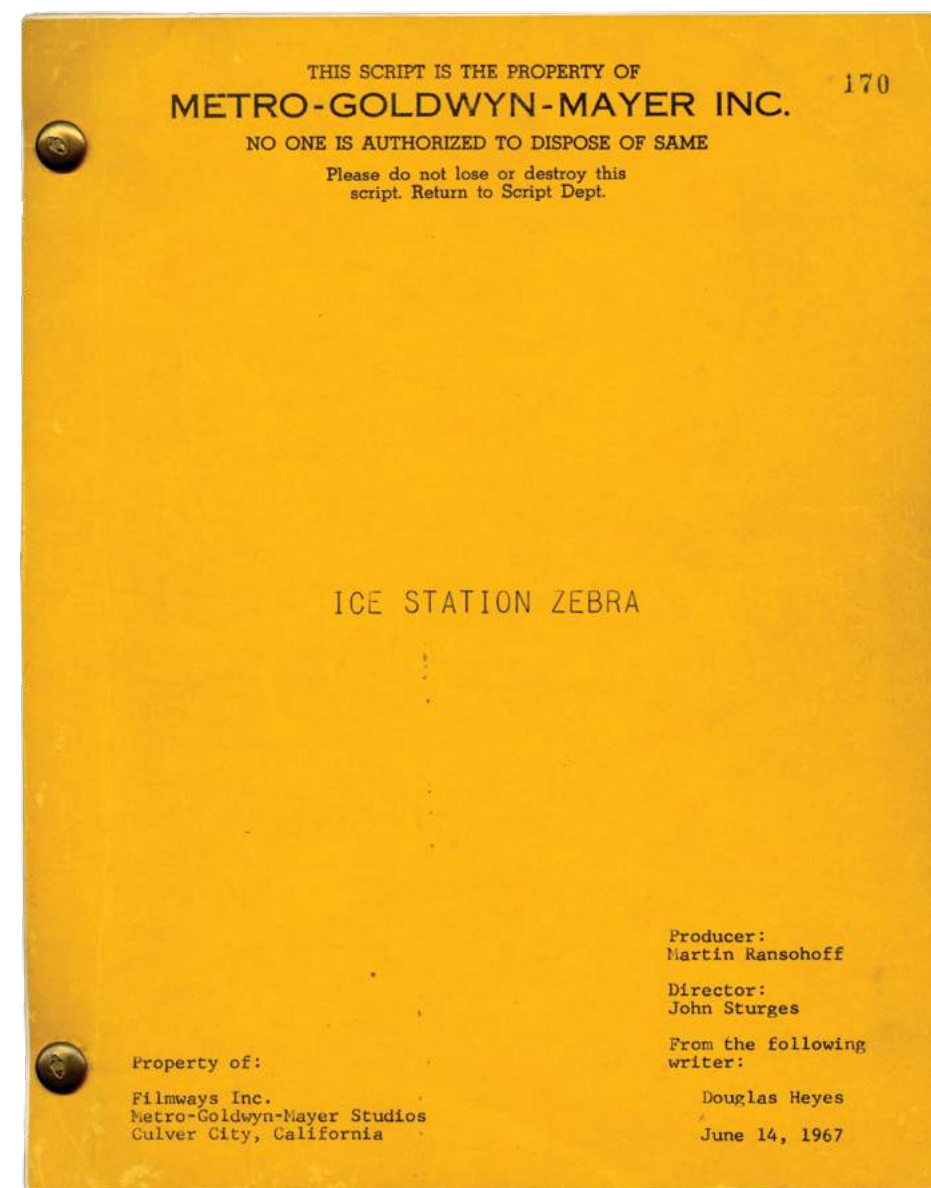
Beverly Hills, CA: Metro-Goldwyn-Mayer[MGM], 1931. Draft script for the 1932 film, based loosely on Edgar Rice Burroughs' novel *Tarzan of the Apes*. Two single weight black and white reference photographs for the film also laid in.

The first of Weissmuller's twelve Tarzan films, and the first appearance of Cheeta, Tarzan's chimpanzee friend. In this variation of the much-

adapted Burroughs tale Tarzan and Jane fall in love, and although Jane desires to take him back to England, when Jane's father James Parker dies on the expedition Jane remains behind in the jungle instead.

Set in Africa, shot on location in California and Florida.

**\$5500**



32

**ALISTAIR MACLEAN (NOVEL)**  
**JOHN STURGES (DIRECTOR)**  
**DOUGLAS HEYES (SCREENWRITER)**  
**ROCK HUDSON, ERNEST BORGNINE, PATRICK MCGOCHAN, JIM BROWN (STARRING)**  
**Ice Station Zebra**

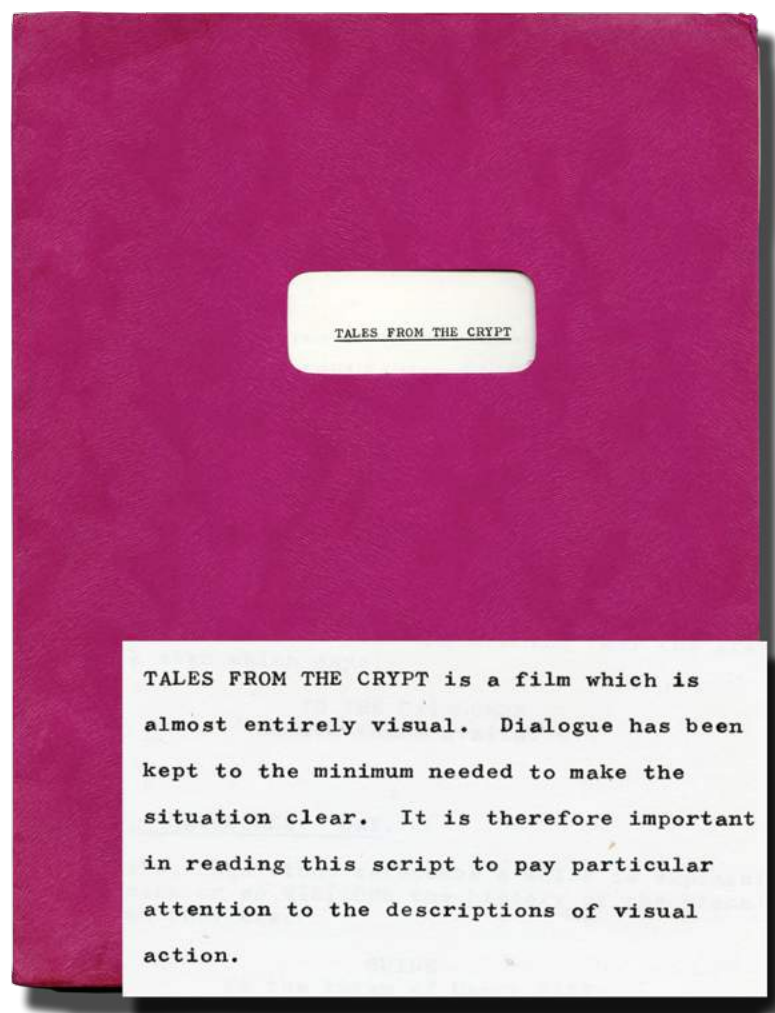
Culver City, CA: Metro-Goldwyn-Mayer[MGM], 1967. Revised draft script for the 1968 film. Copy belonging to an uncredited crew member, with notations in holograph pencil on the versos of pages throughout, mostly numeric notations, with a few pages noting on-the-set supplies, and some personal notations.

Based on Alistair MacLean's 1963 novel of the same name. Commander James Ferraday (Hudson) receives orders to rescue the crew of Ice Station Zebra, a weather station located at the North Pole. David Jones (McGoohan), a British civilian, Captain

Anders (Brown), a Marine with a platoon of troops, and Boris Vasilov (Borgnine) accompany Ferraday on the nuclear submarine USS Tigerfish. But once arrived at the station, not all is as it seems, and someone will do anything to interfere with the mission.

Nominated for two Academy Awards, Best Cinematography and Best Effects. Set the Arctic Circle, shot on location in California.

**\$1750**



33

Amicus gives a nod to EC, with legendary results

**FREDDIE FRANCIS (DIRECTOR)**  
**MILTON SUBOTSKY (SCREENWRITER)**  
**RALPH RICHARDSON, JOAN COLLINS (STARRING)**  
**Tales from the Crypt**

Middlesex: Amicus Productions, circa 1971. Draft script for the 1972 British film.

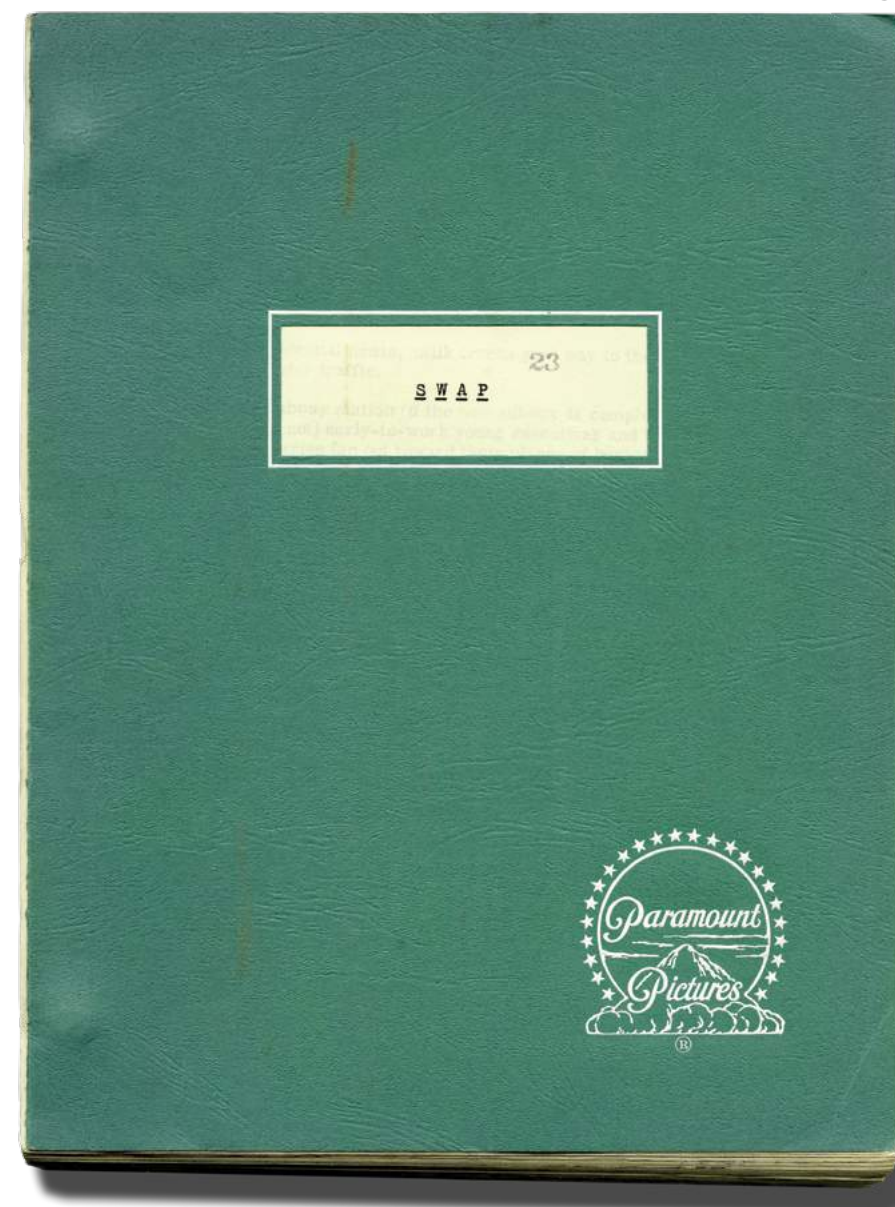
Based on the comic book series by Al Feldstein and William M. Gaines, published by EC Comics from 1950 to 1955. In a pun-filled style of ironic horror, told in a series of episodes, the film stars Sir Ralph Richardson as the cheery Crypt Keeper who spins tales about how various people have died. The episodes range in content from a creepy Santa Claus (starring Collins and Martin Boddy, the first of the "psycho" Santas) to the consequences of disbelief in the supernatural. Several notable stars also featured in the various episodes include Ian Hendry, Peter Cushing, Robert Hutton, Barbara Murray, and Nigel Patrick.

Produced by Amicus Productions, chief rival to England's most powerful horror studio, Hammer Films.

The film spawned a sequel called, *The Vault of Horror* (1973), also composed of episodes based on the EC comics, and a third film, George A. Romero's *Creepshow* (1972), was produced as an homage to the look and feel of the prior films, without direct connection to the original comic book series. After more than a decade, the franchise received a TV spot: the HBO series, *Tales from the Crypt*, featuring a deathly and corpselike version the Crypt Keeper, voiced by John Kassir. The film also influenced Ernest Dickerson's *Tales from the Crypt: Demon Knight* (1995) and Gilbert Adler's *Bordello of Blood* (1996), but the subsequent films never matched the first for its full and chilling merit.

Lentz, p. 1577. Muir, pp. 230-232. Newman, pp. 34, 132. Weldon (1983), p. 677.

**\$1250**



34

Slated for Steve McQueen

**ROSS THOMAS (NOVEL)**  
**ROBERT CARRINGTON, JANE-HOWARD CARRINGTON (SCREENWRITERS)**  
**Swap [The Cold War Swap]**

London: Paramount Pictures, circa 1968. First Draft script for an unproduced British film titled *Swap*, based on the 1967 American crime novel, *The Cold War Swap*, by Ross Thomas, adapted for screen by Robert and Jane-Howard Carrington. Actor Steve McQueen was slated to play one of the lead characters, but the production was never completed, and the film was abandoned. Steve McQueen's name in holograph ink on the front wrapper inside in an unknown hand. Brief notations in holograph ink and pencil on a few pages.

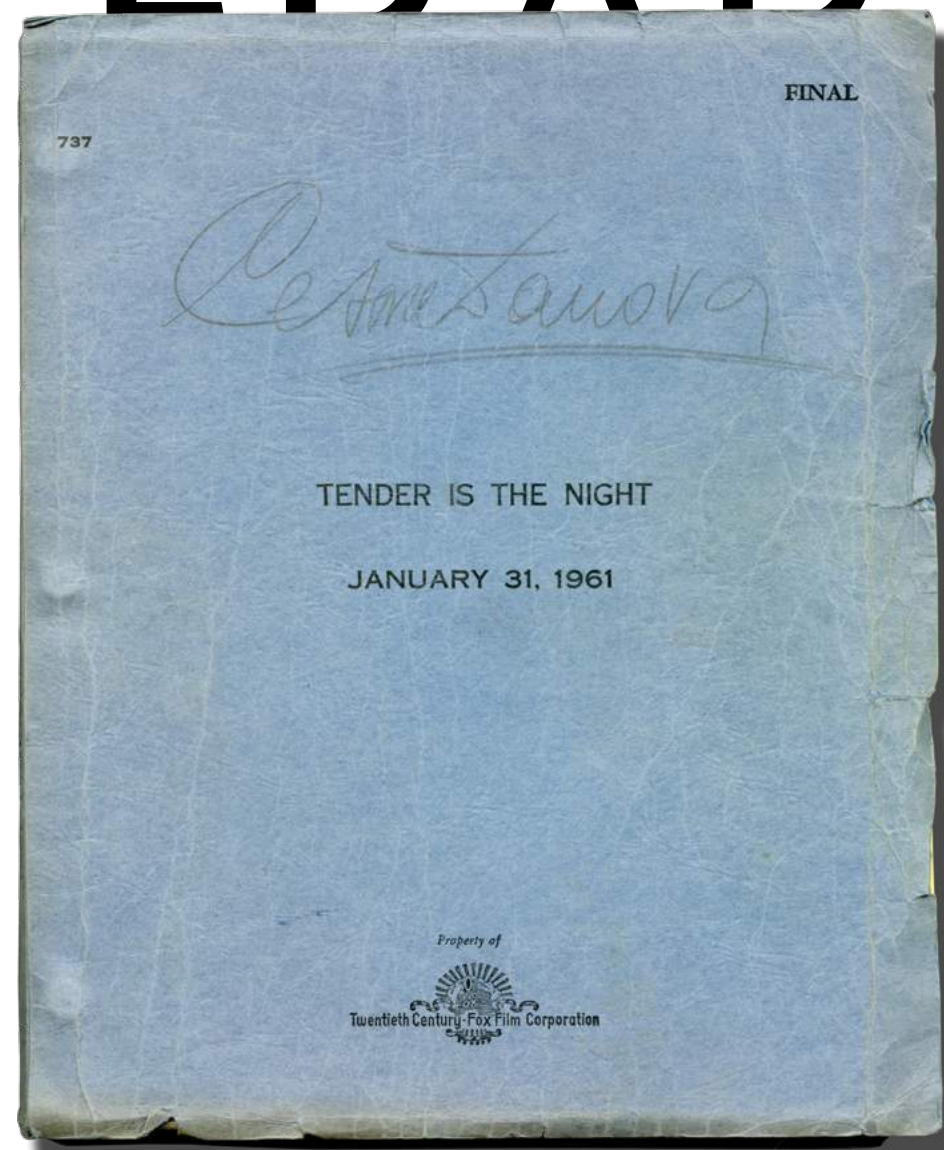
We presume the script to be dated around 1968, coinciding with the British publication of Thomas' novel, *Cast a Yellow Shadow*. A blurb on the rear

jacket panel of *Cast a Yellow Shadow* states that Thomas' first novel, *The Cold War Swap*, is "now being filmed as THE COLD WAR SWAP starring Steve McQueen."

A story set in Munich, at the height of the Cold War, where two Americans are running a bar called Mac's Place. One of them, Michael Padillo, frequently disappears, and McCorkle, his partner, wisely doesn't ask questions. He knows Padillo has a second job, as a secret agent for the US, and sooner or later McCorkle will be called on to help Padillo on a mission.

**\$750**

# LITERARY FILMS



35

Actor Cesare Danova's working copy  
**F. SCOTT FITZGERALD (NOVELIST)**  
**HENRY KING (DIRECTOR)**  
**IVAN MOFFAT (SCREENWRITER)**  
**JENNIFER JONES, JASON ROBARDS, JOAN FONTAINE (STARRING)**  
 Tender Is the Night

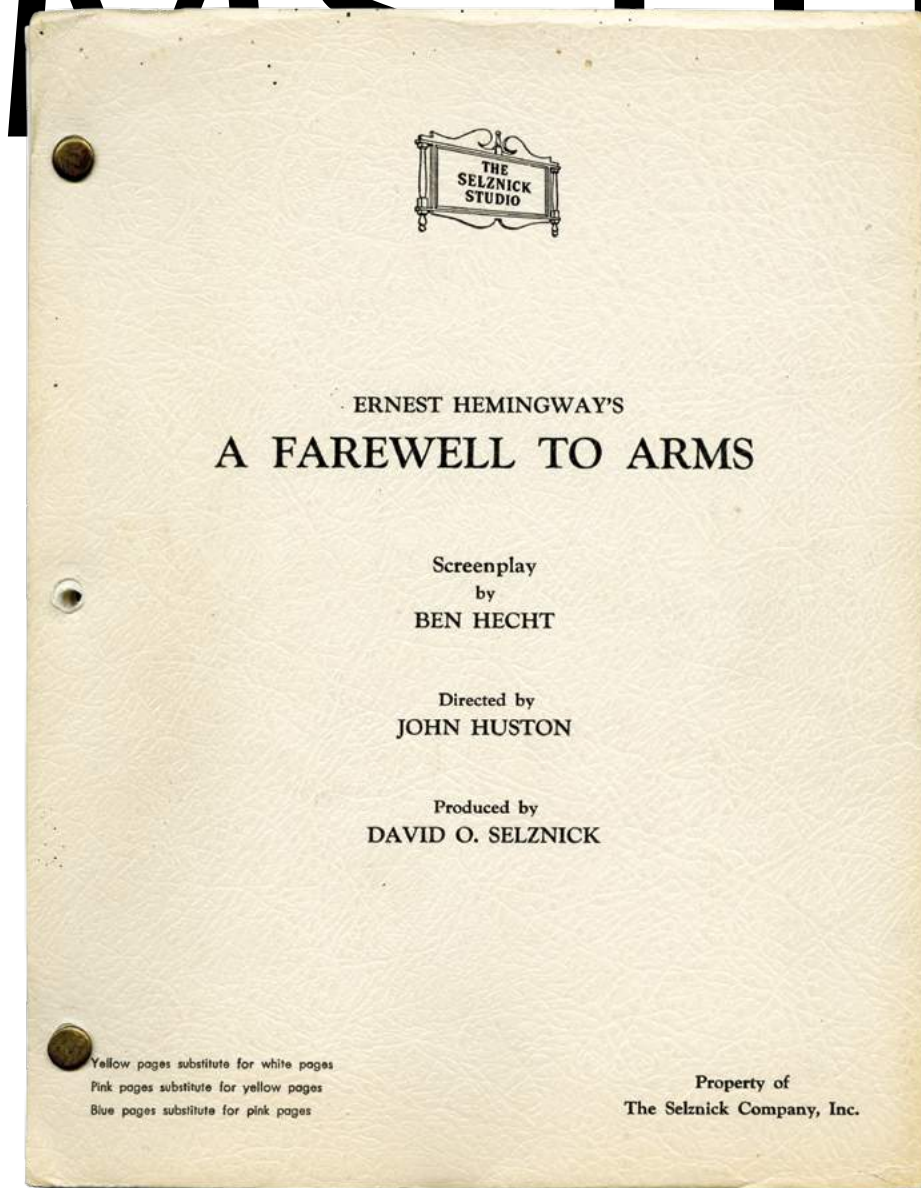
Los Angeles, CA: Twentieth Century-Fox, 1961. Revised Final script for the 1962 film. Copy belonging to Cesare Danova, who played Tommy in the film, with his name in holograph pencil on the front wrapper, and brief holograph notations throughout. Laid in are revision pages and a "final cross plot" sheet (detailing cast members and their inclusions to various scenes as well as shooting schedules).

Based on F. Scott Fitzgerald's 1934 novel. Nicole Diver (Jones) is a wealthy, disturbed woman who

marries her psychiatrist, Dr. Richard (Robards). They live together at her Riviera estate, where Richard slowly descends into a state of atrophy, and eventually becomes dependent upon Nicole, both emotionally and financially.

Set in the French Riviera, shot on location in France, Italy, and Switzerland.

\$2500



36

**ERNEST HEMINGWAY (NOVEL)**  
**CHARLES VIDOR, JOHN HUSTON (DIRECTORS)**  
**BEN HECHT (SCREENWRITER)**  
**ROCK HUDSON, JENNIFER JONES, VITTORIO DE SICA (STARRING)**  
 A Farewell to Arms

Los Angeles: The Selznick Company / Twentieth Century-Fox, 1957. Draft script for the 1957 film. In Selznick Studio wrappers, with the insignia on the front wrapper. An original production script, with a perforated distribution leaf preceding the title page.

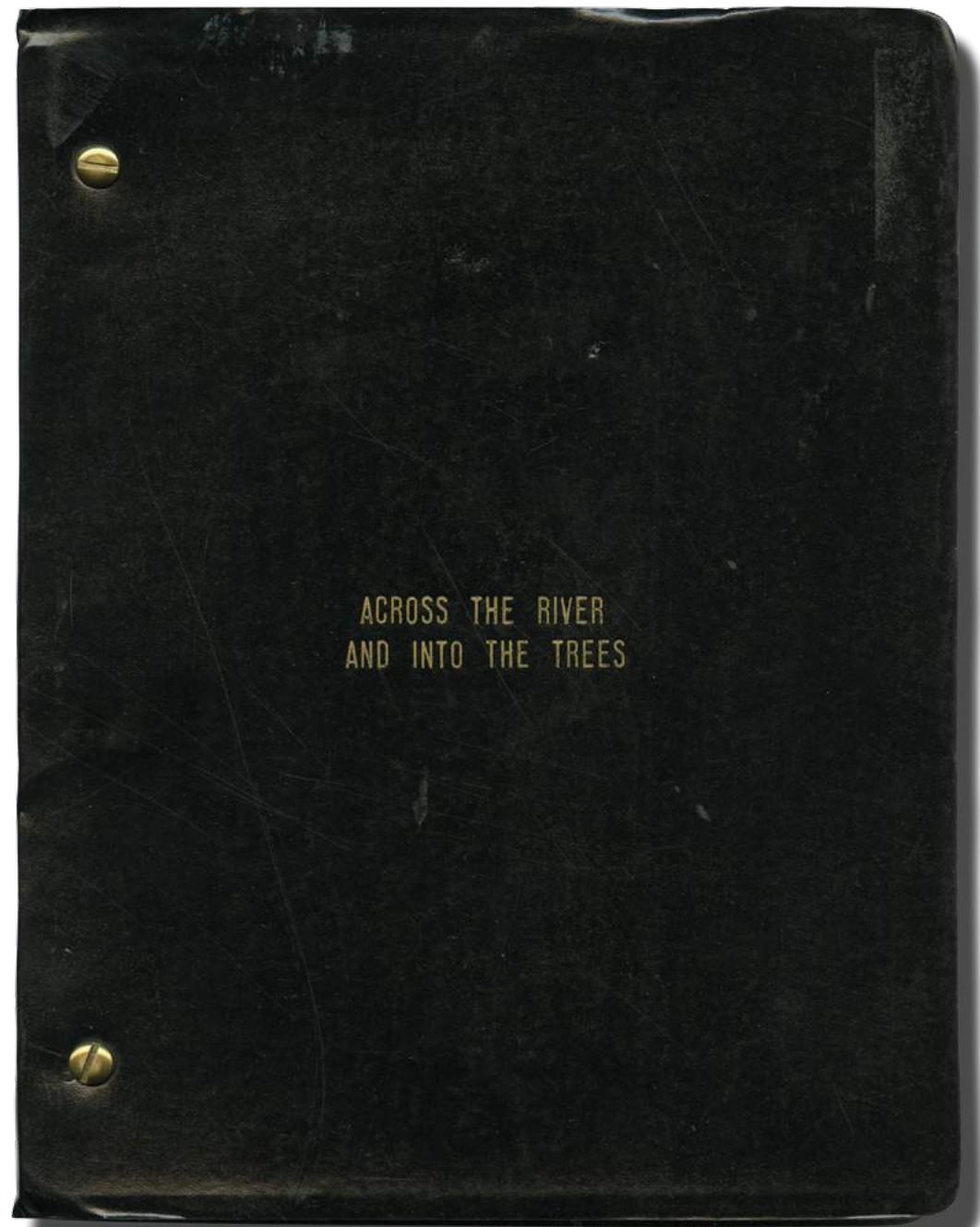
The second film version of Ernest Hemingway's 1929 novel, and also the last film produced by David O. Selznick. Frederick Henry (Hudson) is an American serving in the Italian Army during WWI, where he meets Catherine Barkley (Jones), a Red cross nurse.

They have a torrid affair, which results in pregnancy. The two gradually lose contact with one another. But Henry makes it to Switzerland, where Barkley is hospitalized. The baby is stillborn, and Barkley dies shortly afterward.

Set in Europe, shot on location in Italy.

Davenport, p. 122.

\$950



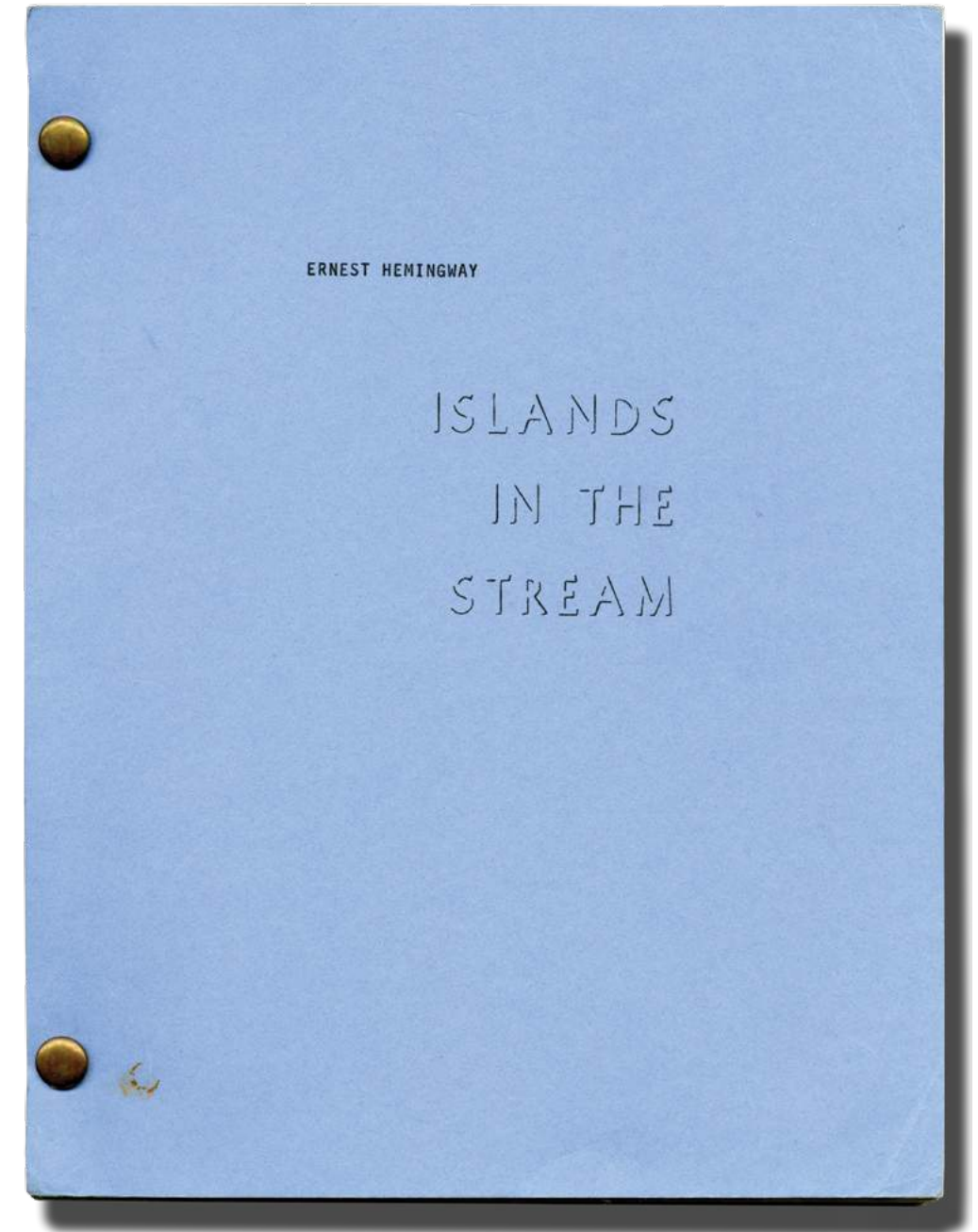
**37** **ERNEST HEMINGWAY (NOVEL)**  
**ALLAN SCOTT (SCREENWRITER)**  
**Across the River and Into the Trees**

New York: Robert Haggiag, 1983. Draft script for an unproduced film titled *Across the River and Into the Trees*, by Allan Scott, based on Ernest Hemingway's 1950 novel, set to have been produced by Robert Haggiag. First generation photocopied script with photocopied notations throughout.

Allan Scott's notable film credits as screenwriter include *Don't Look Now* (1973), *The Awakening* (1980), *The Witches* (1990), and *Shallow Grave* (1994).

Hemingway's novel opens on the last day of Richard Cantwell's life, just as this script does. The script's opening scene is in a doctor's office, with Cantwell receiving all the bad news about his health. The central theme here, as with the novel, seems to be how man faces the inevitable.

**\$750**



**38** **ERNEST HEMINGWAY (NOVEL)**  
**FRANKLIN J. SCHAFFNER (DIRECTOR)**  
**GEORGE C. SCOTT, DAVID HEMMINGS (STARRING)**  
**Islands in the Stream**

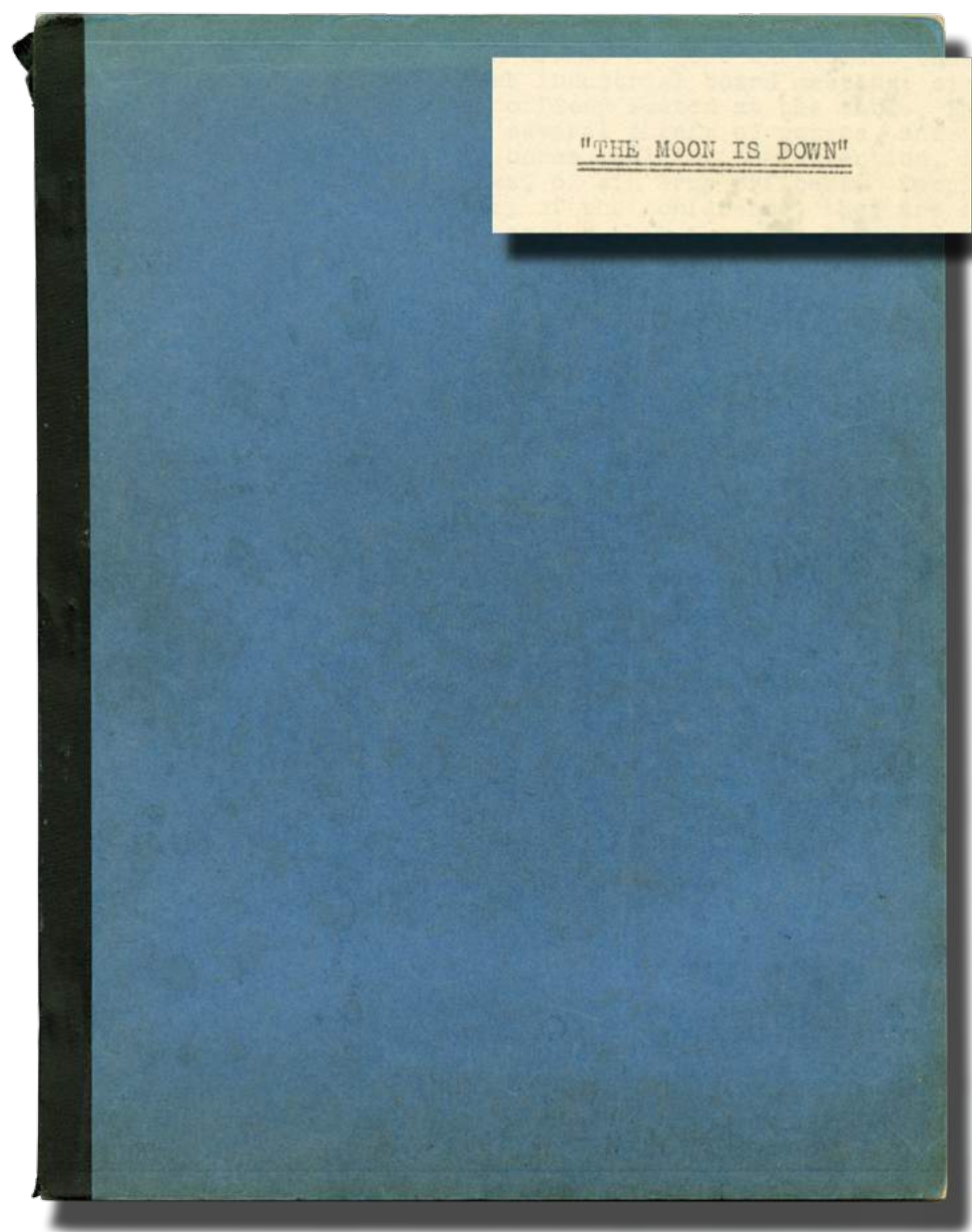
Beverly Hills, CA: Connaught Productions / Paramount Pictures, 1975. Draft script for the 1977 film.

Based on Ernest Hemingway's 1970 novel, his first posthumously published work. Thomas Hudson (Scott) is a rich and isolated artist and writer, living on Bimini in the Bahamas, where he does as he pleases. Suddenly, the son of his ex-wife comes for a visit. His oldest son Tom (Hart Bochner) bonds with his father, but only until the approach of World

War II intrudes upon Hudson's retreat. Hudson is later visited by his ex-wife, who tells him that Tom has died in the war. Rejecting his insulated existence, Hudson decides to aid in the war, smuggling a group of Jewish refugees onto the island.

Nominated for an Academy Award for Cinematography. Set in the Bahamas, shot on location in Hawaii.

**\$425**



**39 JOHN STEINBECK (NOVEL)  
IRVING PICHEL (DIRECTOR)  
NUNNALLY JOHNSON (SCREENWRITER)  
CEDRIC HARDWICKE, HENRY TRAVERS, LEE J. COBB (STARRING)  
The Moon Is Down**

Los Angeles, CA: Twentieth Century-Fox, 1942.  
Revised Final Script for the 1943 film.

Based on John Steinbeck's 1942 novel. German troops invade Norway during WWII, and occupy a small town. Col. Lanser (Hardwicke) is the officer in charge of the occupation, believes in peace over brutality to achieve success, and he tries to persuade the townspeople to work with him. Soon, an anti-Nazi resistance force is formed, and begin sabotaging German camps and killing their officers. The town's mayor (Travers) refuses to assist Lanser

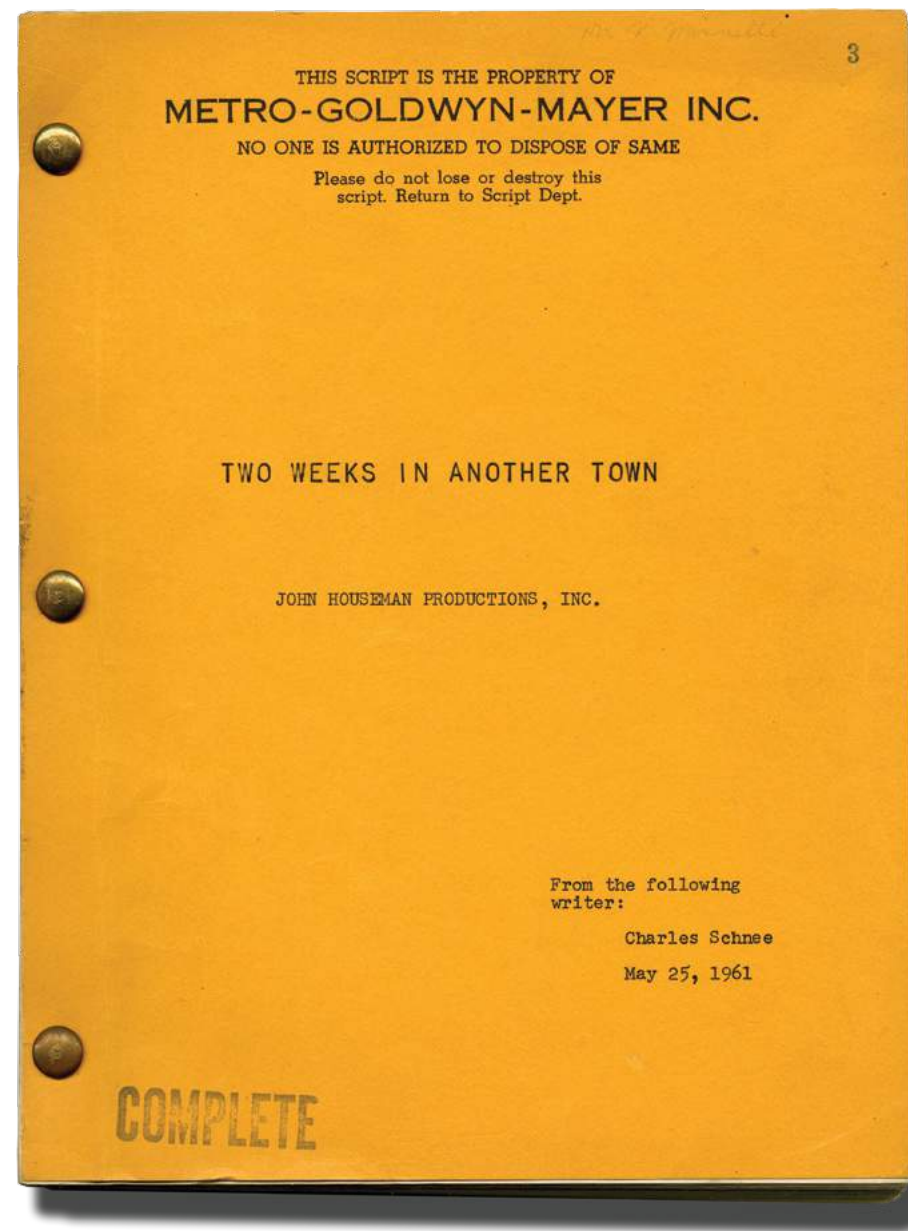
in any way, and eventually Lanser is forced to respond by issuing arrests and executions.

Natalie Wood, who was 5 at the time, makes a cameo as a village child in her first film credit.

Set in Norway, shot on location in California.

Davenport, pp. 235-236.

**\$875**



**40 VINCENTE MINNELLI'S WORKING COPY  
IRWIN SHAW (NOVEL)  
VINCENTE MINNELLI (DIRECTOR)  
CHARLES SCHNEE (SCREENWRITER)  
KIRK DOUGLAS, EDWARD G. ROBINSON, CYD CHARISSE, GEORGE HAMILTON (STARRING)  
Two Weeks in Another Town**

Beverly Hills, CA: Metro-Goldwyn-Mayer[MGM], 1961. Draft script for the 1962 film. Copy belonging to director Vincente Minnelli with his name in holograph ink (somewhat faded, but fully legible) on the front wrapper, and brief notations in holograph ink on the title page. Laid in are two black-and-white reference stills, each with ditto-style snipes printed on the verso.

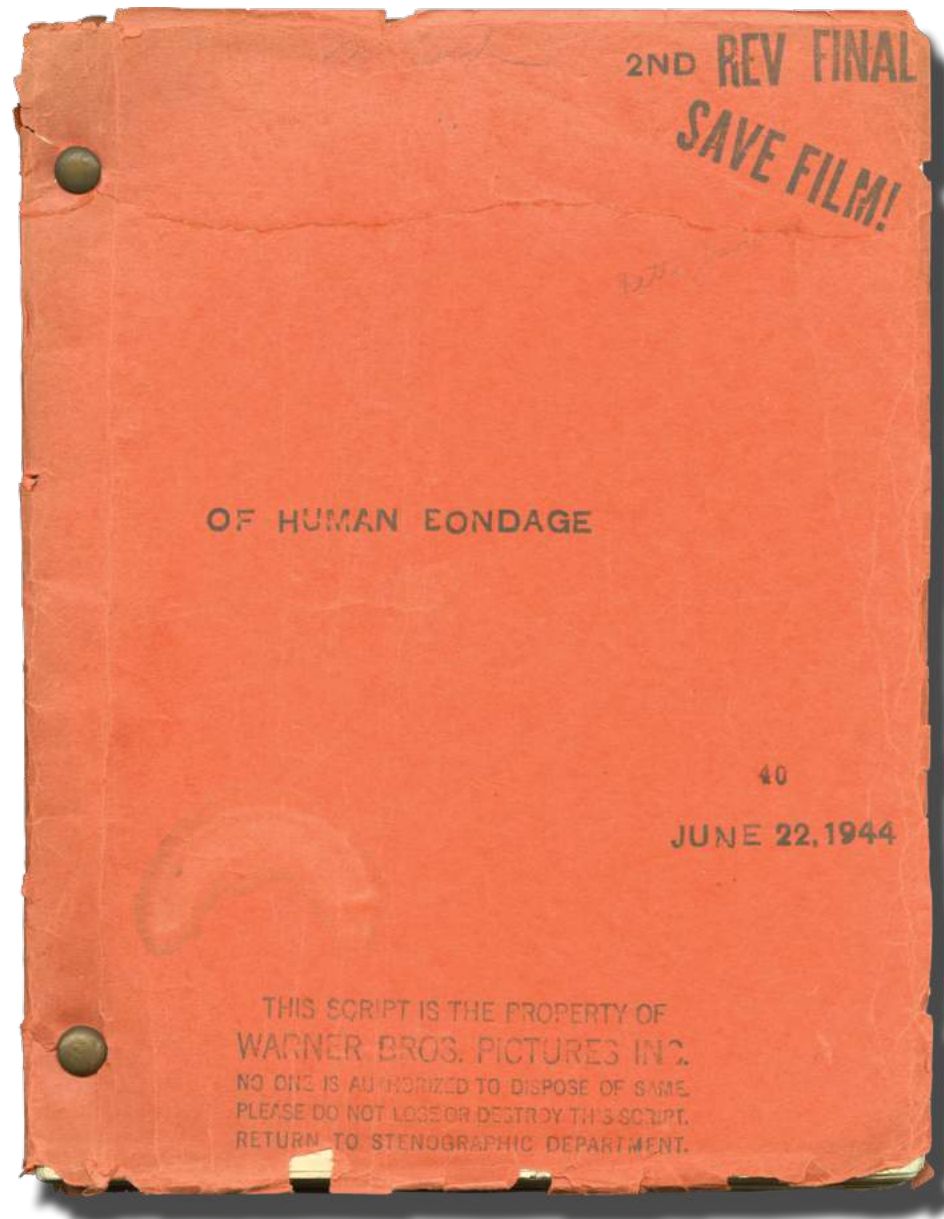
Based on Irwin Shaw's 1960 novel. Ex-film star Jack (Douglas) is released from a sanitarium and tries

to acclimate back into the entertainment industry, with the help of filmmaker Maurice (Robinson), at the same time trying to connect with his ex-wife (Charisse), and his former director's new wife (Claire Trevor).

Set in Connecticut and Rome, Italy, shot on location in Italy.

**\$850**





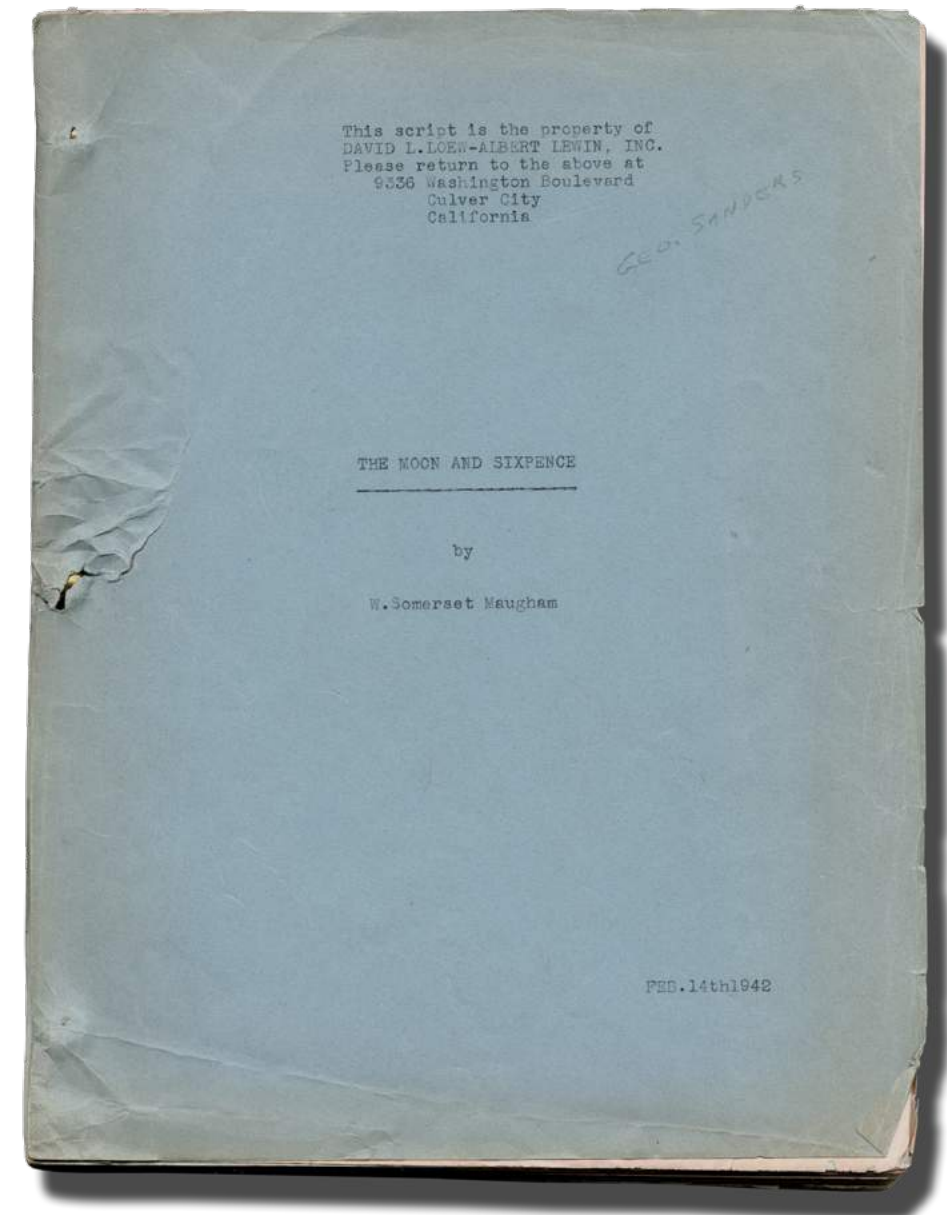
**41** **W. SOMERSET MAUGHAM (NOVEL)**  
**EDMUND GOULDING (DIRECTOR)**  
**CATHERINE TURNEY (SCREENWRITER)**  
**PAUL HENREID, ELEANOR PARKER, ALEXIS SMITH, EDMUND GWENN (STARRING)**  
 Of Human Bondage

Burbank, CA: Warner Brothers, 1944. Second Revised Final draft script for the 1946 film. Copy belonging to the film's editor Clarence Kolster, with his name in holograph pencil on the first revision page, and notations throughout, mostly noting cut (or completed) scenes. Actress Bette Davis' name on the front wrapper in holograph pencil, though Davis was the lead role in the earlier 1934 John Cromwell version.

This second film version of W. Somerset Maugham's classic novel stars Paul Henreid as a clubfooted

medical student. Eleanor Parker is Mildred, the vulgar cockney waitress adored by Philip Carey (Henreid). The subject matter of Maugham's novel, exploring how sexual obsession can lead to ruin, was missing in the 1946 version thanks to studio censors, and Alexis Smith, who played the second female lead, said the remake should never have been produced.

**\$850**



**42** **W. SOMERSET MAUGHAM (NOVEL)**  
**ALBERT LEWIN (DIRECTOR, SCREENWRITER)**  
**GEORGE SANDERS, HERBERT MARSHALL (STARRING)**  
 The Moon and Sixpence

Culver City, CA: David L. Leow-Albert Lewin / United Artists, 1942. First Draft script for the 1942 film. Copy presumably belonging to starring actor George Sanders, with his name in holograph pencil on the front wrapper, and brief notations throughout.

Based on Maugham's 1919 novel about the life of Paul Gauguin. Charles Strickland (Sanders) is a middle-class married man in London. Abruptly he leaves his wife and flees to Paris where he hopes to pursue his interest in painting. Over the course of many years, he becomes a capable artist at the

same time becoming a more self-centered individual. He seduces a friend's wife but then discards her when he has no further use for her. He eventually makes his way to Tahiti, where he marries and finally confronts his own insecurities.

Set in Europe and Tahiti.

Nominated for an Academy Award.

**\$375**



43

86 design photographs  
**BETTY SMITH (NOVEL)**  
**ELIA KAZAN (DIRECTOR)**  
**TESS SLESINGER (SCREENWRITER)**  
**THOMAS LITTLE (SET DECORATOR)**  
**A Tree Grows in Brooklyn**

Los Angeles: Twentieth Century-Fox, 1945. Nearly complete set of 86 vintage set design photographs, each numbered from 1 to 87 (missing No. 8), from the classic 1945 drama. Based on the 1943 novel by Betty Smith. From the collection of set decorator Thomas Little.

Two-hole punch at the left margin of each photograph, bound in brown card wrapper with a prong binding (now removed to preserve condition) as issued. 8 x 10 inches (20.5 x 25.5 cm). Light wear at the punch holes from the prong binding, else Near Fine.

\$1250

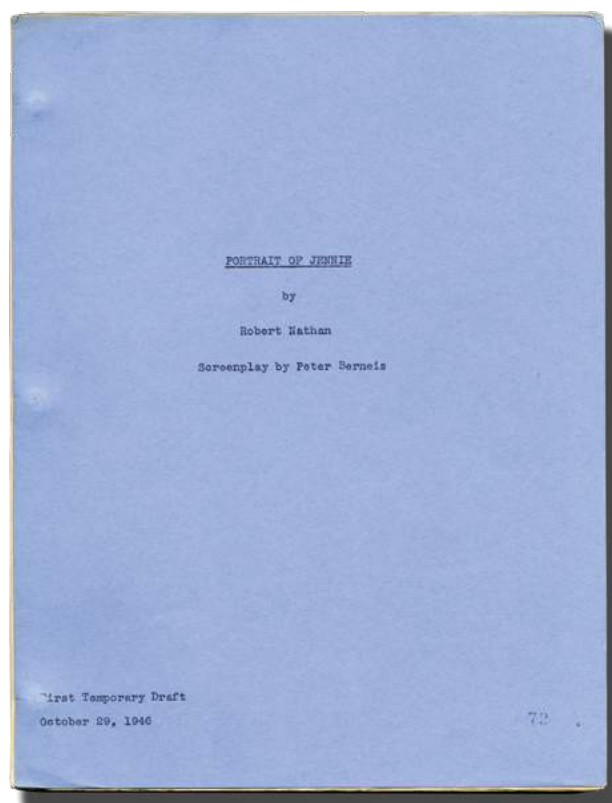
44

**WILLIAM DIETERLE (DIRECTOR)**  
**ROBERT NATHAN (NOVEL)**  
**PAUL OSBORN, PETER BERNEIS (SCREENWRITER)**  
**JENNIFER JONES, JOSEPH COTTEN (STARRING)**  
**Portrait of Jennie**

West Hollywood, CA: Vanguard Films, 1946. First Temporary Draft script for the 1948 film.

One of the great melodramas--veering strongly into the realm of fantasy and ghost stories--of the late 1940s. Painstakingly developed by David O. Selznick and then sold to Vanguard Pictures (to whom Selznick International was sold). *Portrait of Jennie* is a romantic fantasy so strange and concept-driven that it has always eluded mass popularity. Joseph Cotten portrays a struggling artist who becomes enamored--and then obsessed--with a little girl named Jennie who inexplicably begins to grow to womanhood over a period of weeks.

\$750



45

**TERRY SOUTHERN (NOVEL)**  
**CHRISTIAN MARQUAND (DIRECTOR)**  
**BUCK HENRY (SCREENWRITER)**  
**EWA AULIN, CHARLES AZNAVOUR (STARRING)**  
**Candy**



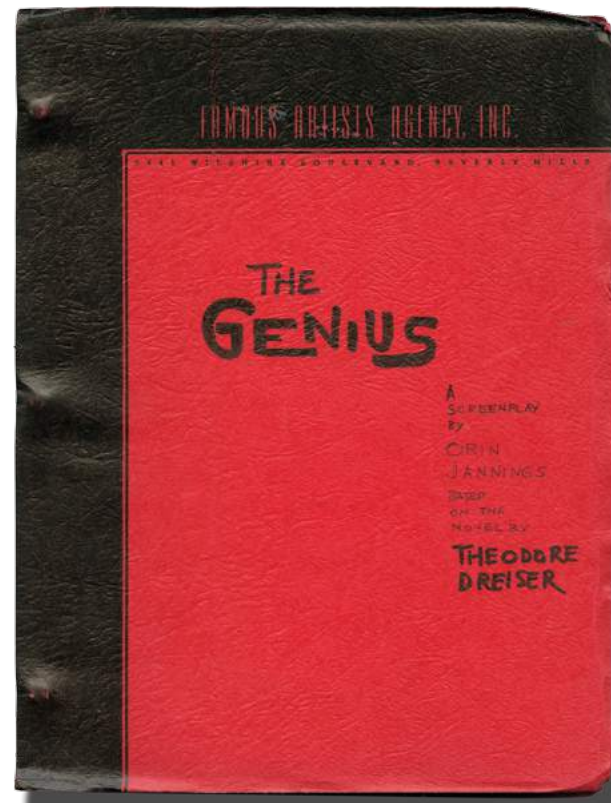
Paris: Le Spectacle du Monde, 1968. Vintage borderless black-and-white double weight press photograph from the set of the film in Rome. Pictured are director Christian Marquand, whose faux-grim countenance is in nice contrast to the attractive innocence of the film's lead actress, Ewa Aulin. With the stamp of French magazine *Le Spectacle du Monde* twice on the verso.

8 x 10.5 inches (20.5 x 27 cm). Fine.

\$475

46

**THEODORE DREISER (NOVEL)**  
**ORIN JANNINGS (SCREENWRITER)**  
**The Genius**



Beverly Hills, CA: Famous Artists Agency / Katzka-Ferrell Productions, 1960. Second Draft script for an unproduced film called *The Genius*, written by Orin Jannings, and based on Theodore Dreiser's 1915 novel of the same name. Agency copy, in wrappers from the Famous Artists Agency in Beverly Hills, California.

Set in New York.

\$375

# FRENCH CINEMA FRE



47

Two photographs of Godard at work on his masterpiece  
**JEAN-LUC GODARD (DIRECTOR)**  
**JEAN SEBERG, JEAN-PAUL BELMONDO (STARRING)**  
**PHILIPPE R. DOUMIC (PHOTOGRAPHER)**  
**Breathless**

Circa 1960. Two vintage single weight photographs of director Jean-Luc Godard, dark sunglasses and cigarette accounted for, reviewing still photographs for his 1960 film, *Breathless* (French title: *À bout de souffle*).

Shot by Philippe R. Doumic. Both photographs with Godard's name stamped in blue on the verso.

Both photos 5 x 7 inches (13 x 18 cm). Fine.

\$2750

48

**JEAN-LUC GODARD (DIRECTOR)**  
**ANNA KARINA, MICHEL SUBOR (STARRING)**  
**Le petit soldat**

Paris: Les Productions Georges de Beauregard, 1960. Vintage single weight reference photograph from the Jean-Luc Godard film, shot in 1960 but not released until 1963 due to a ban in France over torture scenes. Thus it was Godard's second feature film, but fourth to be released. This photograph was taken and struck in 1960, when the film was shot.

A photograph that brings together in a single image the politics, humor, and war commentary of this early Godard effort, set during the Algerian War.

9.5 x 7 inches (18 x 24 cm). Near Fine, with some offsetting to the verso.

\$1750





49

Sympathy for Godard

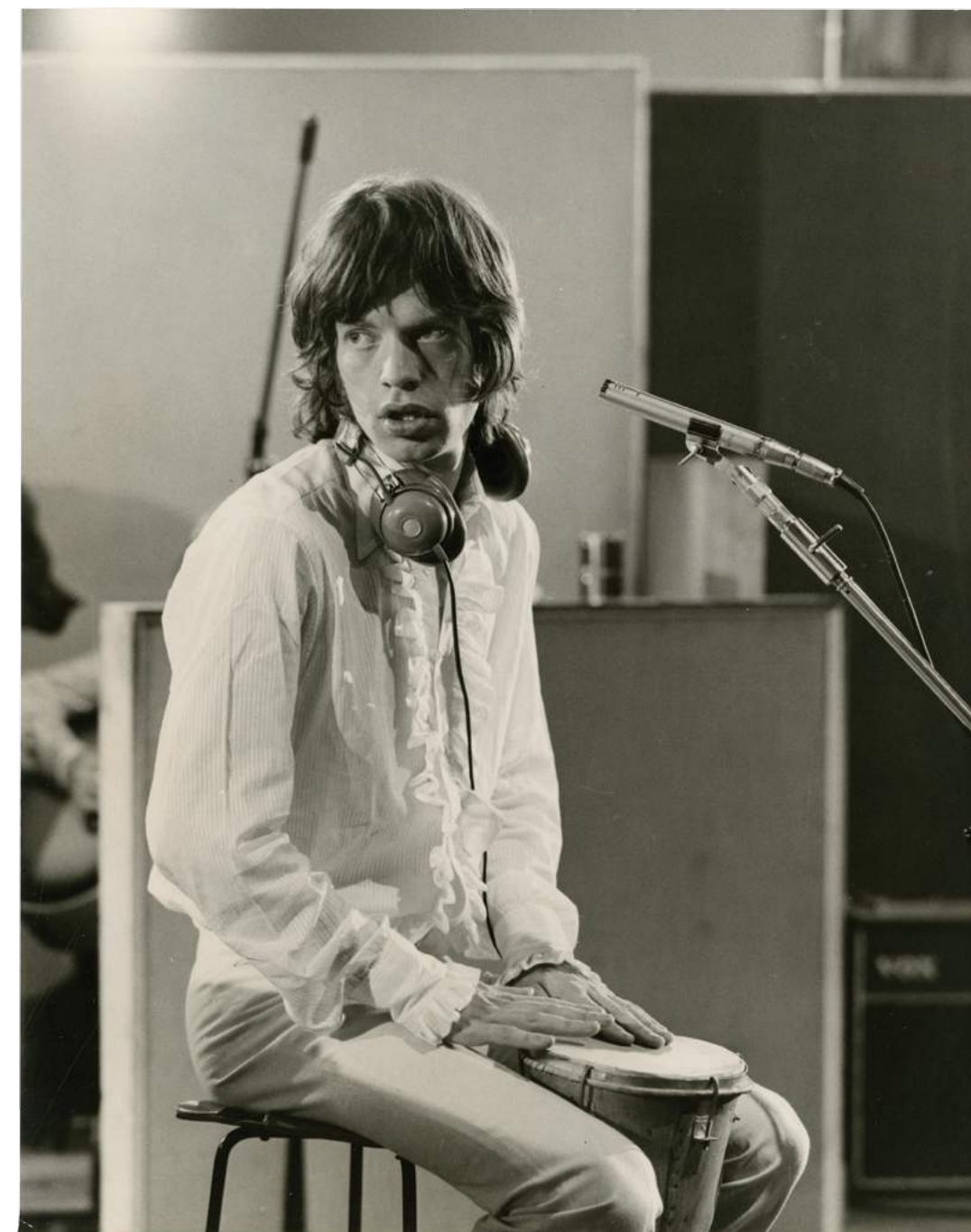
**JEAN-LUC GODARD (DIRECTOR)****THE ROLLING STONES, AMIRI BARAKA, ELDRIDGE CLEAVER (SUBJECTS)****Sympathy for the Devil**

1968. Vintage single weight borderless press photograph from the set of the 1968 French experimental film mixing documentary with surreal imagery and fictitious characters. With a few penciled notations on the verso indicating placement.

An image of Godard on location, spraying graffiti in a junkyard set, relating to the segment of the film about "Eve Democracy," a graffiti artist played by Anne Wiazemsky. *Sympathy for the Devil* (also released as *One Plus One*) alternates documentary segments of The Rolling Stones creating the song

"Sympathy for the Devil" in the studio (during the band's last days with Brian Jones) with surreal commentary about anarchy and revolution, making references to Amiri Baraka, Eldridge Cleaver and the Black Panthers, pornography, *Mein Kampf* and the Nazi movement.

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

**\$2500**

50

Sympathy for Jagger

**JEAN-LUC GODARD (DIRECTOR)****Sympathy for the Devil**

1968. Vintage single weight borderless press photograph of Mick Jagger in the studio, from the set of the 1968 French experimental film mixing documentary with surreal imagery and fictitious characters. With a few penciled notations on the verso indicating placement.

An image of Mick Jagger in the studio, from one of the many sequences relating to the band's creation of the song "Sympathy for the Devil."

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

**\$2250**



**51 RENÉ CLAIR (DIRECTOR)  
GEORGES PÉRINAL (CINEMATOGRAPHER)  
Under the Roofs of Paris**

Circa 1929. Vintage double weight photograph from the French release 1930 film. With the logo of the French production company Films Sonores Tobis at the bottom left corner of the image. Shot by the film's cinematographer Georges Périnal.

Shown are Pola Illéry and Gaston Modot in an intimate moment, shot at night from outside a horizontal folding window. A stunning image, capturing the essence of the film's story, and literally that of Clair's entire aesthetic in the 1920s and 1930s: small, intimate stories of France's lower and middle class in a struggle to love and simply survive—often shot through windows and doors, as seen here.

Georges Périnal was one of the great cinematographers in early French and European

cinema, working with every major director of that time, and in particular with Clair. In addition to shooting all of Clair's major films in the 1930s, he also photographed Cocteau's *Blood of a Poet* (1932), William Cameron Menzies' *Things to Come* (1936), Michael Powell's *The Life and Death of Colonel Blimp* (1943), and Carol Reed's *The Fallen Idol* (1948).

9 x 6.5 inches (13 x 18 cm). Four tiny pinholes at the corners, press notations in pencil and a shallow horizontal bruise from an old non-archival mounting on the verso, else quite bright. Very Good Near Fine.

Criterion Collection 161.

**\$2500**



**52 RENÉ CLAIR (DIRECTOR)  
GEORGES PÉRINAL (CINEMATOGRAPHER)  
ANNABELLA (STARRING)  
July 14**

Circa 1932. Vintage single weight photograph of director René Clair in the midst of an outdoor shot with his cinematographer Georges Périnal on location for the 1933 film.

A wonderful image, capturing Clair and Périnal as they set up the kind of shot that distinguished the director's work: viewing an intimate scene through a window from the street. This film, for which Clair

wrote the screenplay, is a quintessential one for Clair, wherein a young cab driver and his flower girl neighbor fall in love in a world where all odds are against them.

9.5 x 8 inches (29 x 23 cm). Fine.

**\$1750**



**53** **FRANCOIS TRUFFAUT (DIRECTOR)**  
**CORNELL WOOLRICH (NOVEL)**  
**CATHERINE DENEUVE, JEAN-PAUL BELMONDO (STARRING)**  
**Mississippi Mermaid**

Léonard de Raemy, circa 1969-1970. Collection of 5 vintage double weight borderless press photographs, all candid, from the set of the 1969 film. Shot by photographer Léonard de Raemy, one of the founders of Gamma, and later Sygma, best known for his documentation of the Cannes film festival, and his iconic photographs of Brigitte Bardot.

A late and important color noir, made at what was arguably the peak of Truffaut's success as a filmmaker, dedicated to one of his elders, Jean

Renoir, and shot during the time he was deeply involved with lead actress Catherine Deneuve. Based on the 1947 novel by Cornell Woolrich (writing as William Irish). All five photographs feature Truffaut at work, variously with Deneuve, Jean-Paul Belmondo, and his crew.

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

Buss, p. 203. Grant, pp. 588-589. Spicer, p. 456.

**\$1850**





54

**JEAN COCTEAU (DIRECTOR)**  
**SASCHA MASOUR (PHOTOGRAPHER)**  
**COCO CHANEL (COSTUME DESIGNER)**  
**The Blood of a Poet**

Circa 1931. Vintage double weight photograph of director Jean Cocteau on the set of his 1932 film, applying final touches of makeup to the now famous white-masked, bodiless face that appears through a black wall. Shot by still photographer Sascha Masour, with his stamp on the verso.

5.25 x 3.75 inches (13.5 x 8.5 cm). Fine.

\$5000



55

**JEAN COCTEAU (DIRECTOR)**  
**G.R. ALDO (PHOTOGRAPHER)**  
**JEAN MARAIS, JOSETTE DAY (STARRING)**  
**Beauty and the Beast**

Paris: DisCina, 1946. Vintage double weight studio photograph from the French release of the 1946 film. Credit at the bottom margin for photographer G.P. Aldo.

8.25 x 10.5 inches (27 x 21 cm). Near Fine.

Criterion Collection 6.

\$2250



56

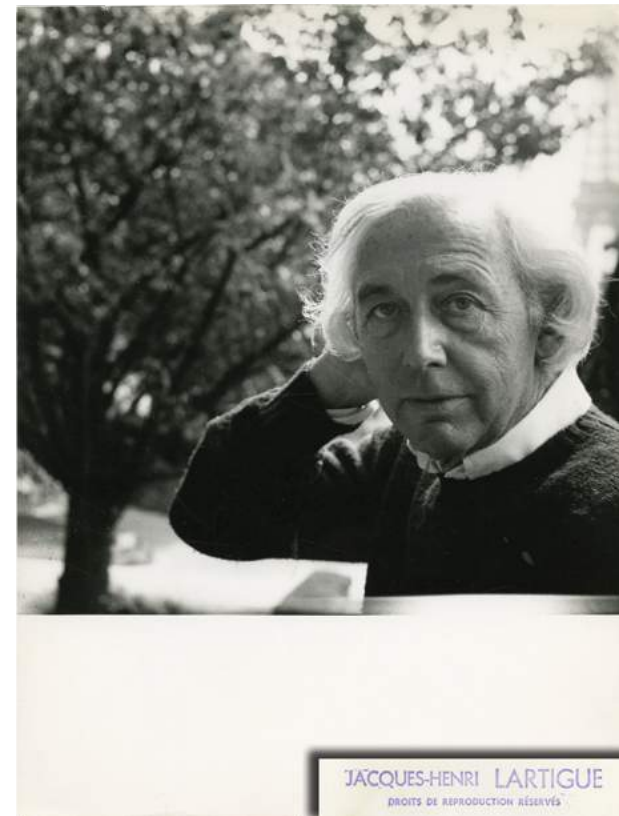
**FRANÇOIS LETERRIER (DIRECTOR)**  
**SYLVIA KRISTEL (STARRING)**  
**Goodbye Emmanuelle**

Paris: Trinacra Films, 1977. Vintage double weight photograph from the set of the 1977 film, shot by still photographer Etienne George. Shown are director François Leterrier and his crew to the left on a dolly, and actress Sylvia Kristel on the right in a state of semi-undress.

The last film in the original Emmanuelle trilogy, to be followed by over a dozen imitations. An interior shot, apparently meant to be a barn, for a film shot on the Seychellois island of La Digue. Miramax founders Bob and Harvey Weinstein acquired the rights to the film at the 1977 Cannes Film Festival, capitalizing on the popularity of what had become an international franchise, broadcasting a unique appeal as an erotic film series with feminist leanings.

With slightly wide margins as issued. Photograph 9.5 x 12 inches (24 x 30.5 cm), image 6.25 x 10.5 inches (16 x 26.5 cm). Mild creasing at a couple of corners, else Near Fine.

\$1650



57

**JACQUES-HENRI LARTIGUE (PHOTOGRAPHER)**  
**ROBERT BRESSON (DIRECTOR)**  
**Photograph of Robert Bresson by Jacques-Henri Lartigue**

Circa 1974. Vintage single weight borderless photograph of French film director Robert Bresson by Jacques-Henri Lartigue. Undated but circa 1974, around the time Bresson was filming *Lancelot du lac*.

With Lartigue's stamp on the verso.

Wide lower margin, as struck. 9.5 x 7 inches (24 x 18 cm). Near Fine.

\$1500



58

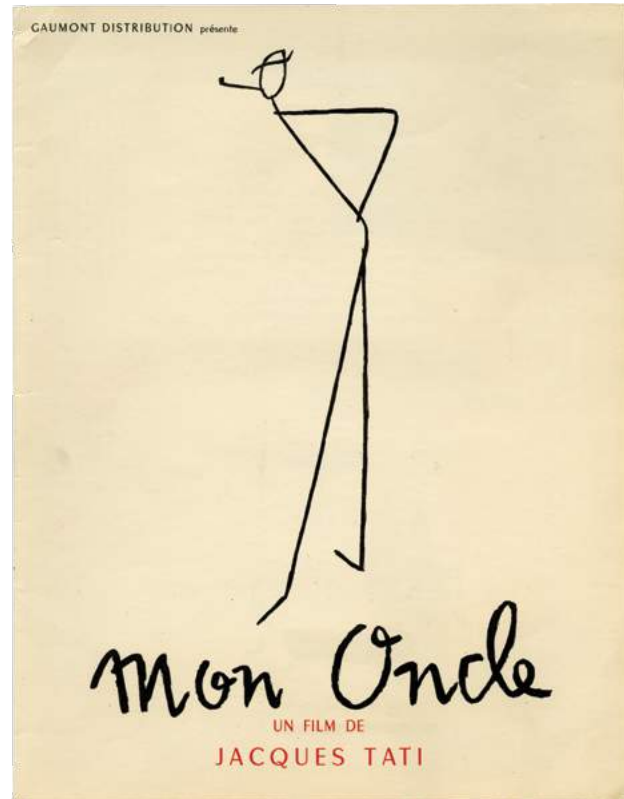
**JACQUES TATI**  
**Mon Oncle**

Circa 1955. Vintage oversize photograph of director Jacques Tati humorously overwhelmed by celluloid during the making of the 1958 film.

9 x 12 inches (22.5 x 30 cm). Near Fine.

Criterion Collection 111.

\$3500



59

**JACQUES TATI**  
**Mon Oncle**

Paris: Gaumont, 1955. Vintage illustrated French pressbook from the French release of the 1955 film.

Saddle stitched card self wrappers. 6 pages. 9.5 x 12.25 inches (24 x 31 cm). Near Fine.

Criterion Collection 111.

\$1500



60

Tati does Manhattan  
**JACQUES TATI (DIRECTOR, STARRING)**  
**JOHN KENDER (PHOTOGRAPHER)**  
**Trafic**

1972. Vintage double weight black-and-white press photograph of director Jacques Tati, walking against traffic at the corner of 45th Street and 7th Avenue in New York City. With the stamp of photographer John Kender on the verso.

Unfailingly sublime, here Tati is shown during his visit to New York for the November 1972 US premiere of his 1971 film, *Trafic*. In the distance, two theatres can be seen, The Astor Theatre, and an unidentified theatre screening *The Valachi Papers* and *Lady Sings the Blues*.

8 x 10 inches (20.5 x 25.5 cm). Slightly irregular margins as struck. Near Fine.

\$850



61

**CLAUDE CHABROL (DIRECTOR)**  
**BERNADETTE LAFONT (STARRING)**  
**ANDRÉ DINO (STILL PHOTOGRAPHER)**  
**Les bonnes femmes**

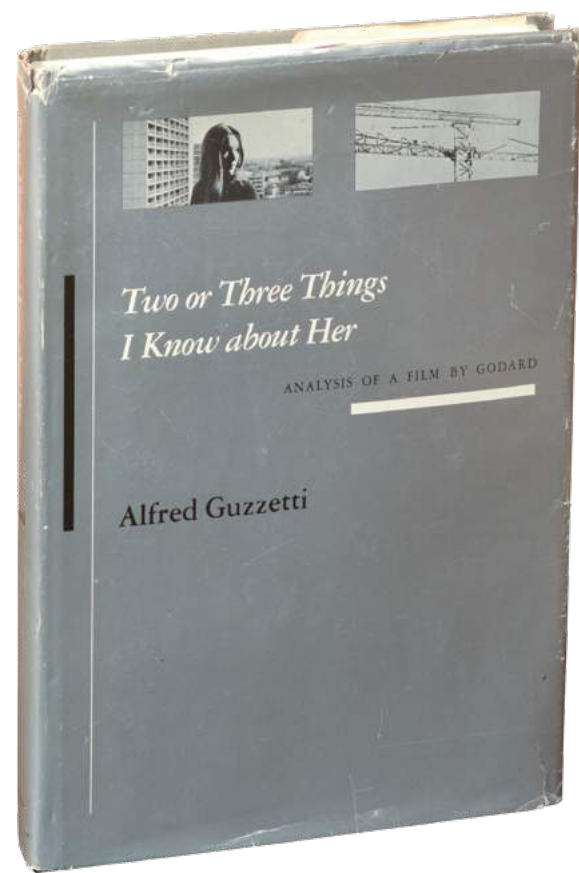
Paris: Unifrance, 1960. Vintage single weight French press photograph from the 1960 film. Pictured are director Chabrol and his muse, Bernadette Lafont, in a playful and sweet moment in an outdoor garden. A wonderful and, for us, heretofore unknown image of two icons of the early 1960s French New Wave in their youth. With multiple stamps on the verso, for press agency Unifrance, German press agency Goepfert, and Ms. Lafont.

Chabrol's fourth film, a poignant ensemble comedy-drama, with touches of absurdity and classicism throughout. A flop upon its release, it subsequently became a revered gem of the French New Wave.

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

\$1500





62

**ALFRED GUZZETTI**  
2 or 3 Things I Know About Her

Cambridge and London: Harvard University Press, 1981. First Edition.

An exhaustive, profusely photo illustrated look at Godard's classic 1967 film, broken down scene by scene. Scarce.

Near Fine in a Very Good dust jacket. Jacket is nicked at a couple of corners, lightly rubbed, and with some creasing at the crown. A very presentable copy.

\$450

63

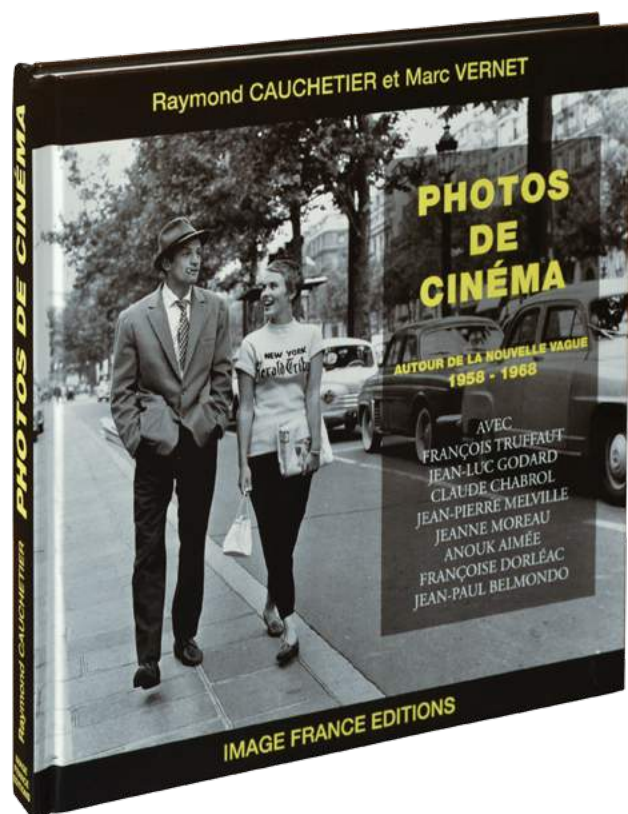
**RAYMOND CAUCHETIER (PHOTOGRAPHER)**  
**MARC VENET (TEXT)**  
Photos de Cinéma: Autour de la  
Nouvelle Vague 1958-1968

Paris: Image France Editions, 2007. First Edition. A deluxe monograph published to coincide with the legendary exhibit of the photographs of Raymond Cauchetier, the photographer who, more than any other one person, documented the beginnings of the French New Wave, shooting on the set with Francois Truffaut, Claude Chabrol, Jean-Luc Godard, Jacques Truffaut, Claude Chabrol, Jean-Luc Godard, Jacques Demy, and many others between 1958 and 1968.

An essential reference. Featured throughout the wonderfully designed monograph are photos from the sets of the cornerstone films of the French New Wave, including *Breathless*, *Jules and Jim*, *Cleo from 5 to 7*, *Shoot the Piano Player*, *Lola*, and many others.

Fine in illustrated paper covered boards and no dust jacket as issued.

\$75



64

**MARCEL CARNÉ (DIRECTOR)**  
**RAYMOND VOINQUEL (PHOTOGRAPHER)**  
**JACQUES VIOT, JACQUES PRÉVERT (SCREENWRITERS)**  
**JEAN GABIN (STARRING)**  
Le jour se leve

Paris: Productions Sigma, 1939. Vintage double weight photograph from the 1939 film. Shot and struck by the film's still photographer Raymond Voinquel, with his name in tiny print at the bottom left corner of the image, and the film title at the bottom right.

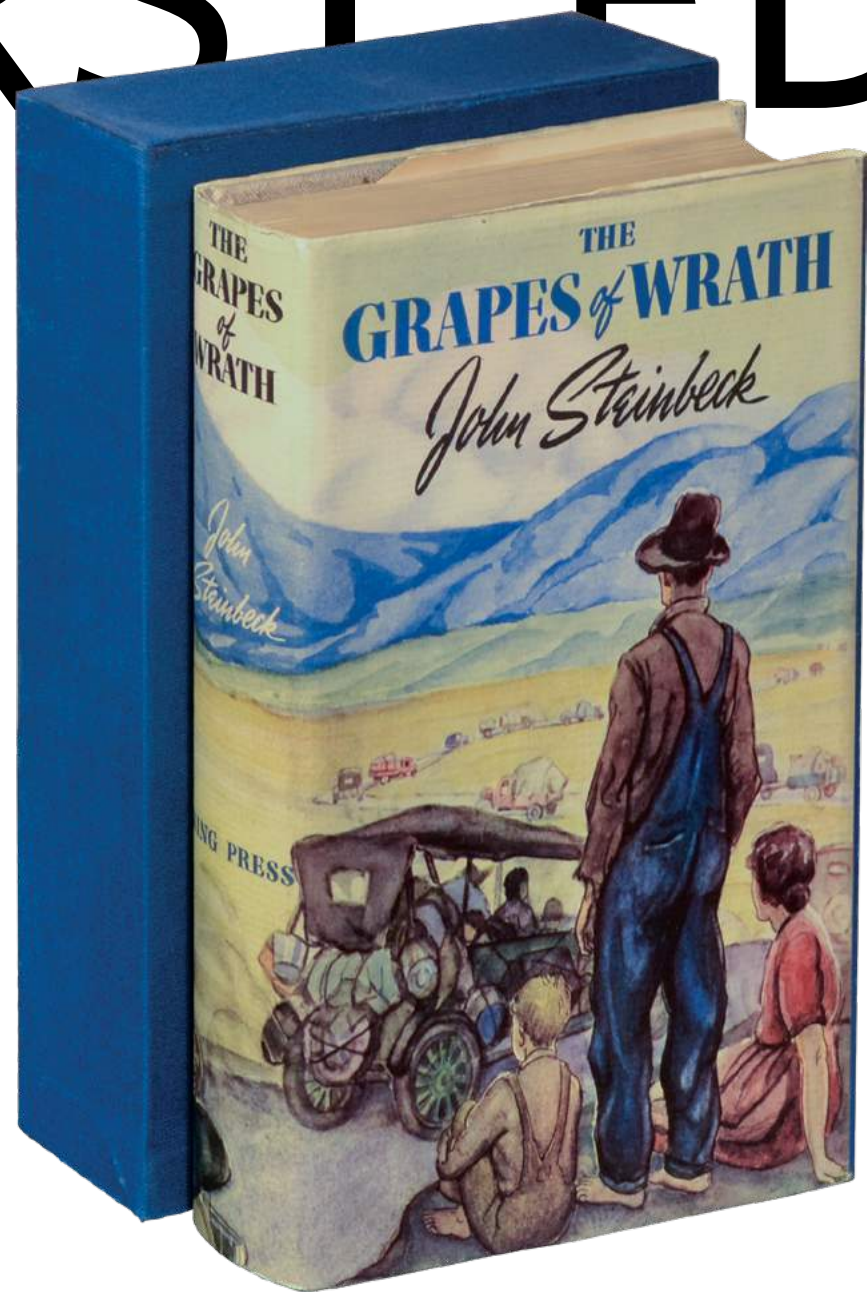
A striking image, shot from the top of a tall tenement stairwell looking straight down, as all the tenants looking up. A significant image as well, as it is pulled from a location that is at the heart of the

story, where Jean Gabin--pursued by the police--has barricaded himself in a room at the top of the building after shooting and killing a fellow foundry worker in an argument.

8.5 x 11.25 inches (22 x 28.5 cm). Four small discolorations at the corners of the verso from an old non-archival mounting, else about Fine.

\$2250

# FIRST EDITIONS FIRST



## 65 JOHN STEINBECK The Grapes of Wrath

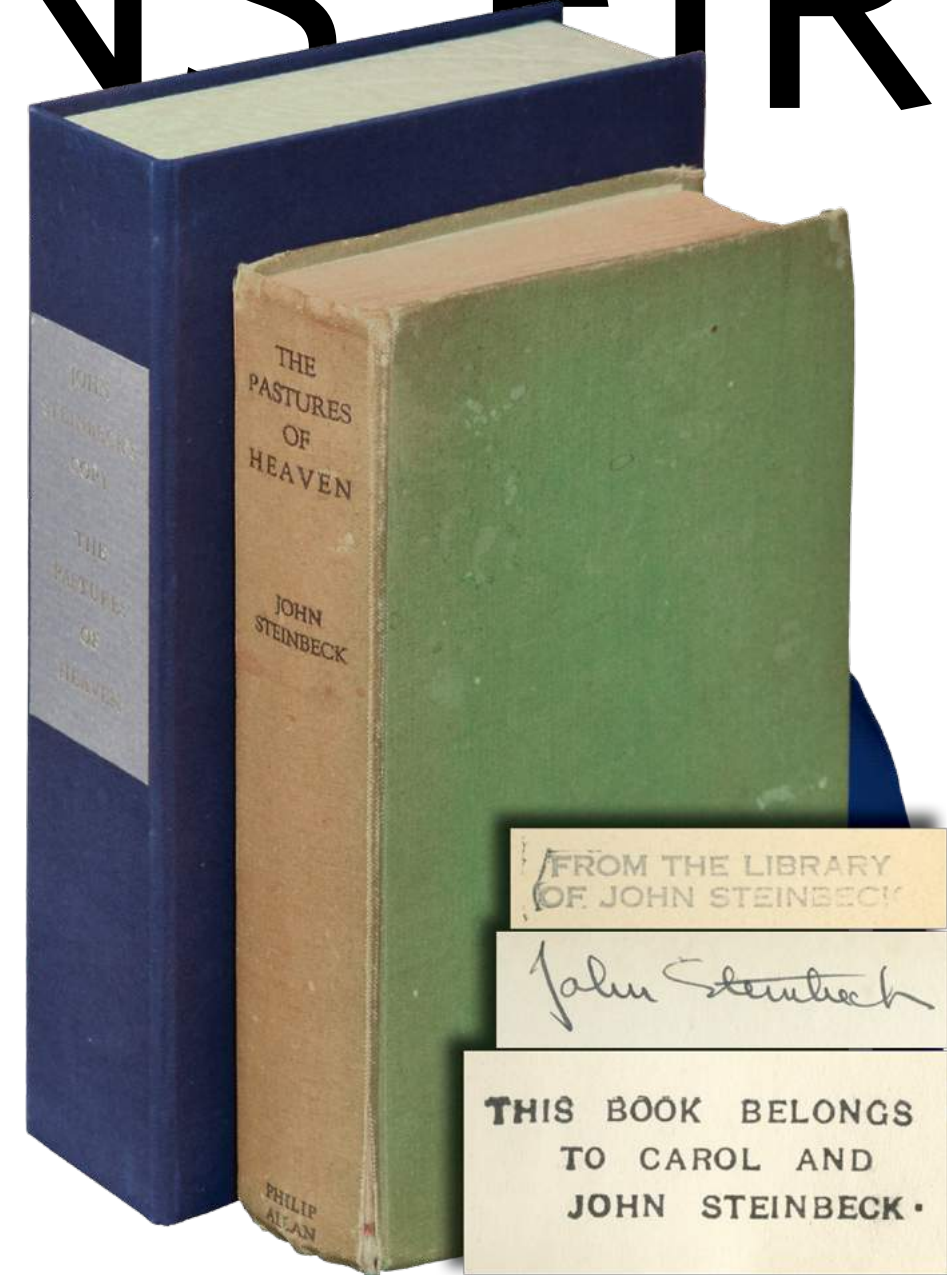
New York: Viking Press, 1939. First Edition. First issue dust jacket with first edition statement at the bottom front jacket flap. Wraparound jacket art by Elmer Hader, whose work graced four Steinbeck titles.

Steinbeck's Pulitzer Prize-winning masterpiece and literature's lasting testament to the Great Depression, singled-out in his citation for the Nobel Prize decades later. Basis for the 1940 John Ford film starring Henry Fonda as Tom Joad. Ford and supporting actress Jane Darwell won Academy Awards for their work.

Fine in a bright, about Fine dust jacket. Jacket is lightly toned along the top flap folds, with a touch of rubbing to the jacket crown, and a single tiny closed tear to the rear top of the rear panel. An exceptional copy overall. In custom cloth slipcase.

Ahearn APG 014d.

**\$8250**



## 66 Author's copy JOHN STEINBECK Pastures of Heaven

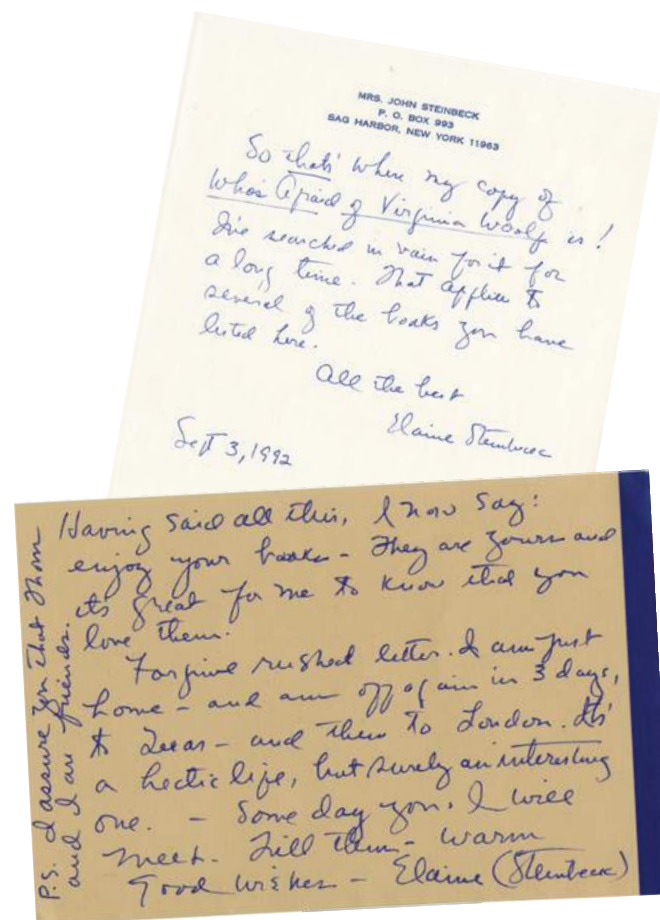
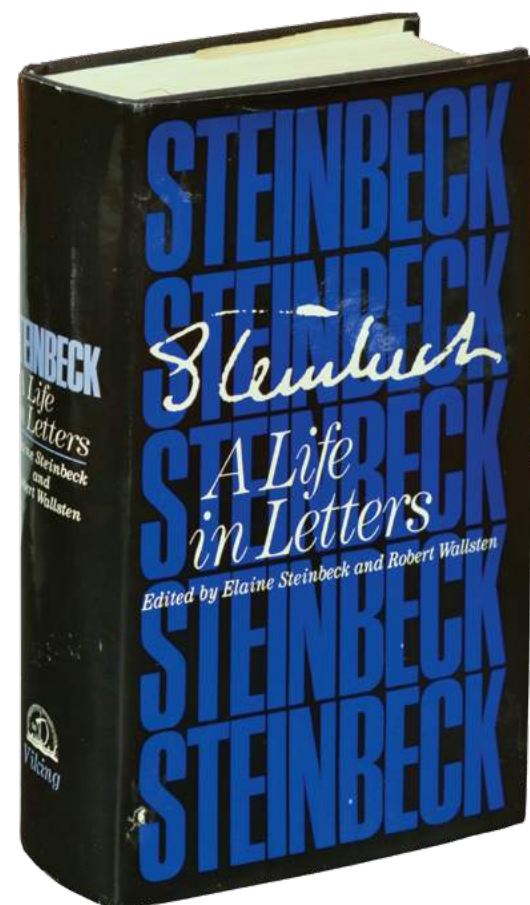
London: Philip Allan, 1933. First UK Edition. Copy belonging to John Steinbeck, with his and his wife Carol's ownership stamp on the front endpaper, "From the library of John Steinbeck" on the title page, and Steinbeck's holograph owner name on the front pastedown.

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*. The first Steinbeck book to be published in the United Kingdom.

Very Good lacking the scarce dust jacket. Fading to the spine, a few small, faint dampstains to the boards, and a short tear to the cloth and the bottom of the front spine. In a custom clamshell box.

**\$3500**



67

**[JOHN STEINBECK]****Archive of autograph letters signed from Elaine Steinbeck regarding John Steinbeck's library**

1992. Archive of three autograph letters signed from John Steinbeck's third wife, Elaine Steinbeck, to noted book collector Ruth Nuzum, as well as three typed letters from Nuzum to Steinbeck. Also included is a First Edition of *Steinbeck: A Life in Letters*, edited by Elaine Steinbeck, and inscribed to Nuzum on the half title page.

The first letter, dated July 8, 1992, is from Nuzum, who introduces herself and mentions she received Steinbeck's address from Preston Beyer, one of the co-founders of the John Steinbeck Society of America, whose collection of Steinbeckiana now resides at Princeton University. She then asks if Elaine Steinbeck would be willing to sign her copy of *Steinbeck: A Life in Letters*, and mentions she purchased several items from John Steinbeck's library from his son from a previous marriage, Thomas Steinbeck, at a bookstore in Boulder, CO.

This leads to a brief correspondence, in which it is determined that several of the books sold by Thomas Steinbeck actually belonged to Elaine, who notes particularly as having belonged to her a copy of Edward Albee's *Who's Afraid of Virginia Woolf* and a book by Yevgeny Yevtushenko, saying, "He wasn't

even a poet when John [and] Gwyn [Steinbeck's second wife and Thomas' mother] were married." She, of course, refuses Nuzum's offer to return the books, and ends the final letter assuring Nuzum "that Thom and I are friends."

This final sentiment is particularly interesting, given the protracted legal battles between Steinbeck's sons and Elaine over control of his literary estate, which began in 1981 and have continued past Elaine's death to this day.

Ruth Nuzum was a noted bibliophile and collector, whose collection of Malcolm Cowley related material is housed at the Newberry Library in Chicago.

Letters: Fine, two from Steinbeck with original mailing envelopes.

Book: Very Good plus in a strong, Very Good plus dust jacket. Laid in is a brief typed note signed by Preston Beyer supplying Nuzum with Steinbeck's address.

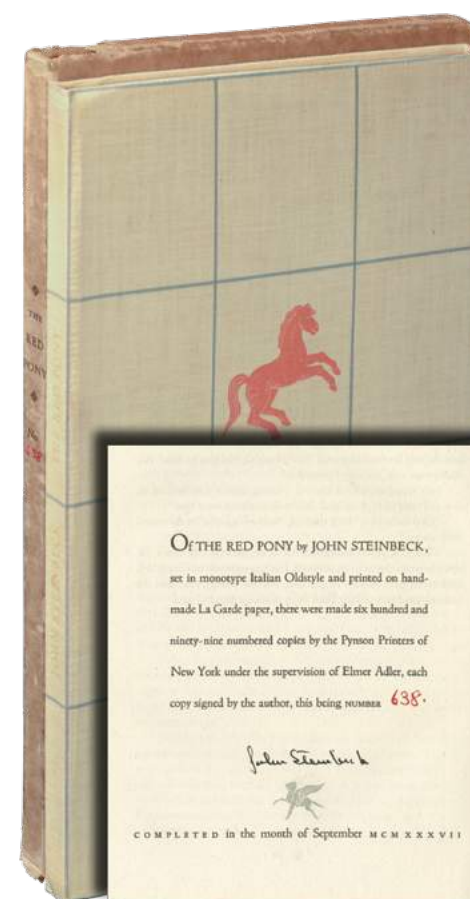
**\$550**

68

**JOHN STEINBECK**  
**The Red Pony**

New York: Covici Friede, 1937. First Edition, one of 699 numbered copies (this being no. 638) signed by the author on the colophon page.

Near Fine, with a slight bowing to the boards, in a matching Very Good publisher's slipcase. Bookplate to the front pastedown, with faint offsetting on the facing page. Slipcase is lightly rubbed, with a small chip to the top panel, else Near Fine.

**\$3250**

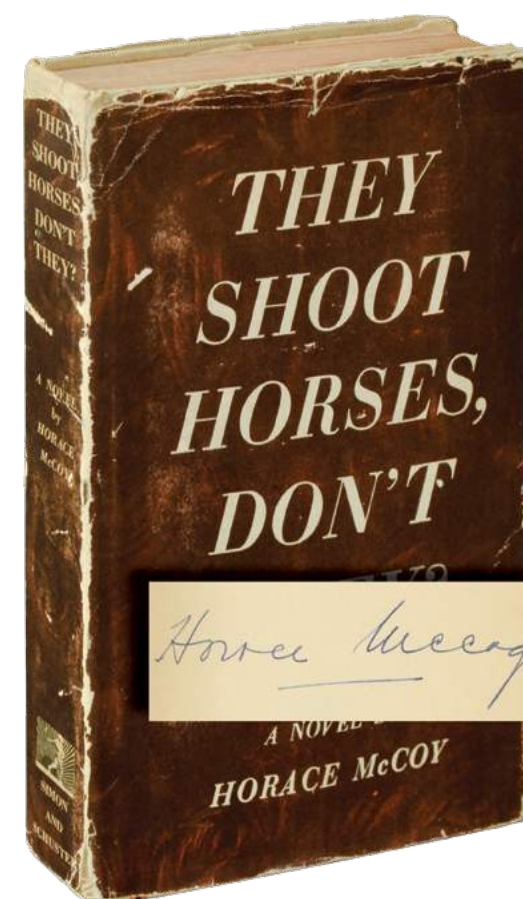
69

**HORACE MCCOY****They Shoot Horses, Don't They?**

New York: Simon and Schuster, 1935. First Edition. Signed by the author on the front flyleaf.

McCoy's first book, a hard-boiled Depression-era classic, basis for the 1969 film directed by Sydney Pollack and starring Jane Fonda, Michael Sarrazin, Susannah York and Gig Young (who won an Oscar for his role as the dance marathon promoter).

Very Good in a Very Good dust jacket. Boards very lightly soiled, and a tiny tear at one hinge. Jacket is complete but rubbed at the hinges and spine panel, and minutely chipped at the extremities. A very presentable example overall.

**\$2500**



70

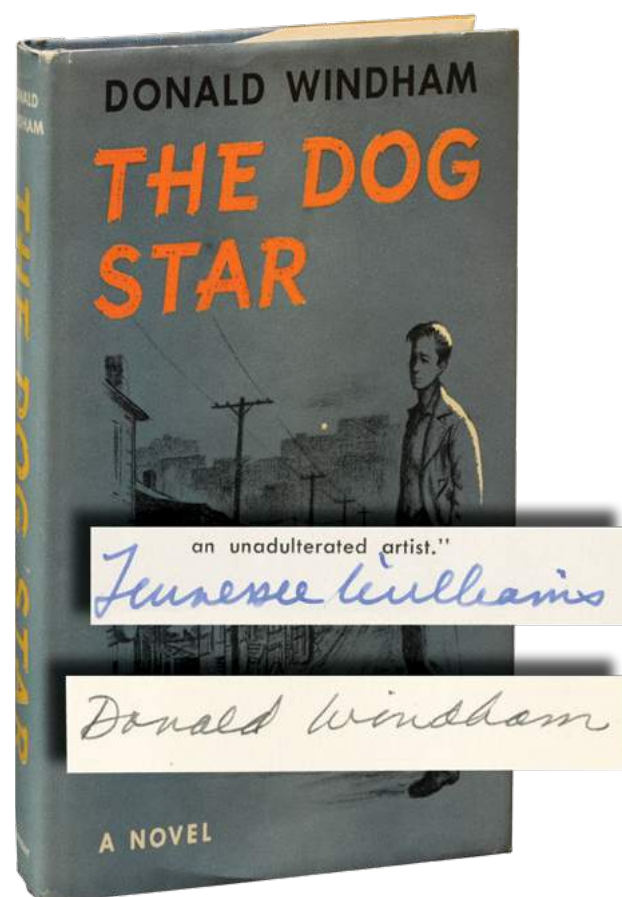
**JOHN KLEMPNER**  
**Letter to Five Wives**

London: Sampson Low, Marston & Company, 1946. First UK Edition, preceded by the US edition the same year. An extremely scarce edition of this important title, with striking dust jacket artwork.

Basis for the classic 1949 film, *Letter to Three Wives*, one of the most sophisticated dramas about women of its day, directed and written for the screen by Joseph L. Mankiewicz and starring Jeanne Crain, Kirk Douglas, and Barbara Lawrence.

About Very Good in a Very Good dust jacket. Some odd indentation to the soft spine as a result of overstriking in production, right at the application of the gilt titles for "FIVE WIVES," otherwise book is lightly rubbed at the extremities and quite clean. Jacket is rubbed and a bit nicked at the extremities, with light soil to the rear panel. A very presentable copy overall.

\$450



71

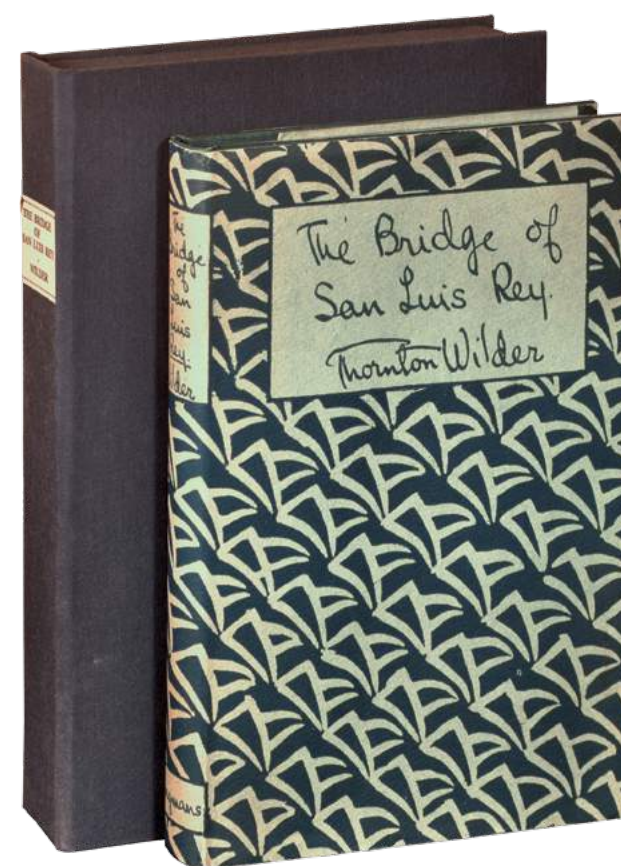
Signed by Windham and Tennessee Williams  
**DONALD WINDHAM**  
**The Dog Star**

New York: Doubleday, 1950. First Edition. Signed by the author on a tipped-in leaf. Additionally signed by Tennessee Williams on the front jacket flap, underneath his blurb. While both signatures are not uncommon on their own, to have both in a single volume is uncommon, given the often tumultuous relationship between the two authors.

Windham met Williams in the early 1940s, and the two collaborated on *You Touched Me*, a play based on a story by D.H. Lawrence. Windham and Williams remained friends until the mid 1970s, when Williams' *Memoirs* drove a wedge between the two. Windham would later publish a memoir acknowledging intimate relationships with both Williams and Truman Capote.

Light foxing to the top page edges, and light toning to the jacket spine, else Near Fine in a Near Fine dust jacket.

\$300



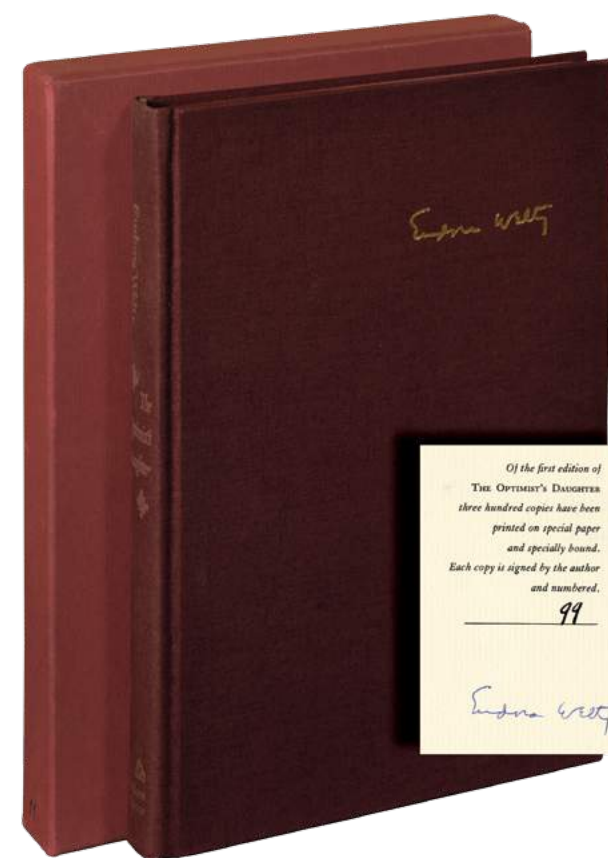
72

**THORNTON WILDER**  
**The Bridge of San Luis Rey**

London: Longmans, Green, 1927. First UK Edition, and the correct first. Winner of the Pulitzer Prize, and basis for three film adaptations.

Near Fine and unread in a Near Fine dust jacket. Book has light foxing to the preliminary pages, as is commonly found in this edition, but is otherwise Fine. Jacket is especially fresh and bright, with light toning to the spine and a couple of tiny closed tears. Housed in a custom clamshell box.

\$975



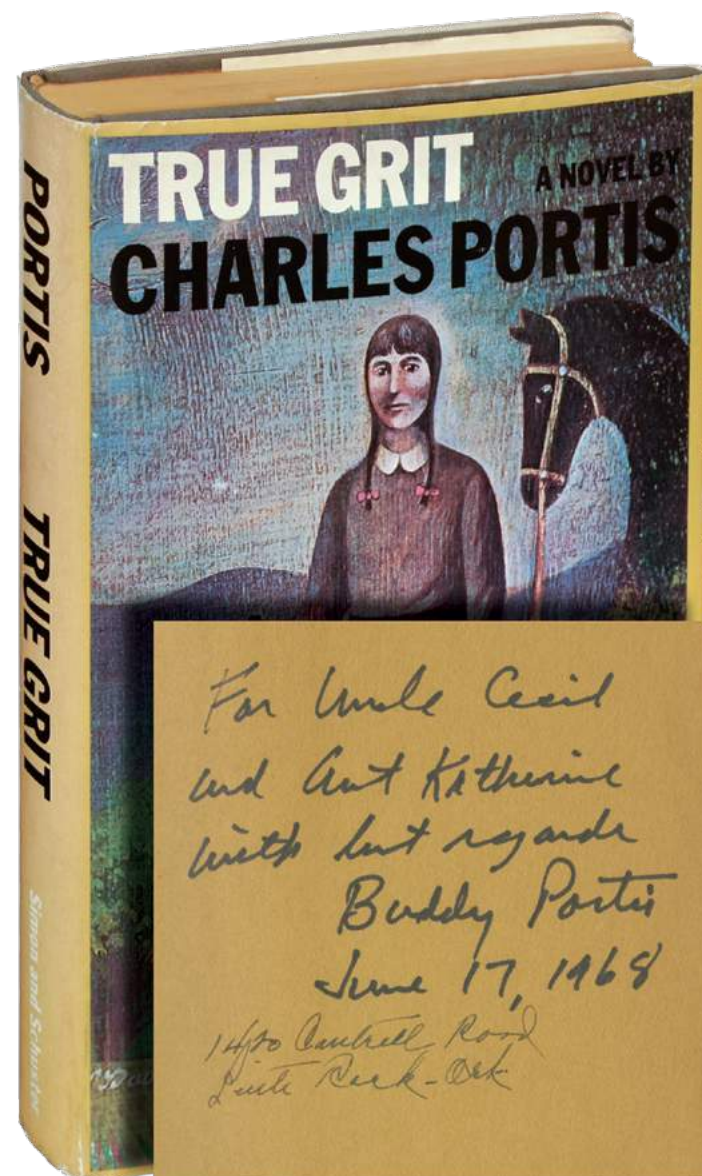
73

**EUDORA WELTY**  
**The Optimist's Daughter**

New York: Random House, 1972. Limited Edition. One of 300 numbered copies (this being No. 99) signed by the author. Winner of the Pulitzer Prize.

A pinhead size splash to the page edges, else Fine in an about Fine numbered slipcase, without dust jacket as issued. A lovely copy, uncommonly found in such bright condition.

\$400



74

Inscribed by Portis to family members in the year of publication

**CHARLES PORTIS**  
True Grit

New York: Simon and Schuster, 1968. First Edition. Inscribed by the author on the front endpaper in the year of publication: "For Uncle Cecil and Aunt Katherine / With best regards / Buddy Portis / June 17, 1968." The receiving family members' Little Rock street address is written in a different hand just below the inscription.

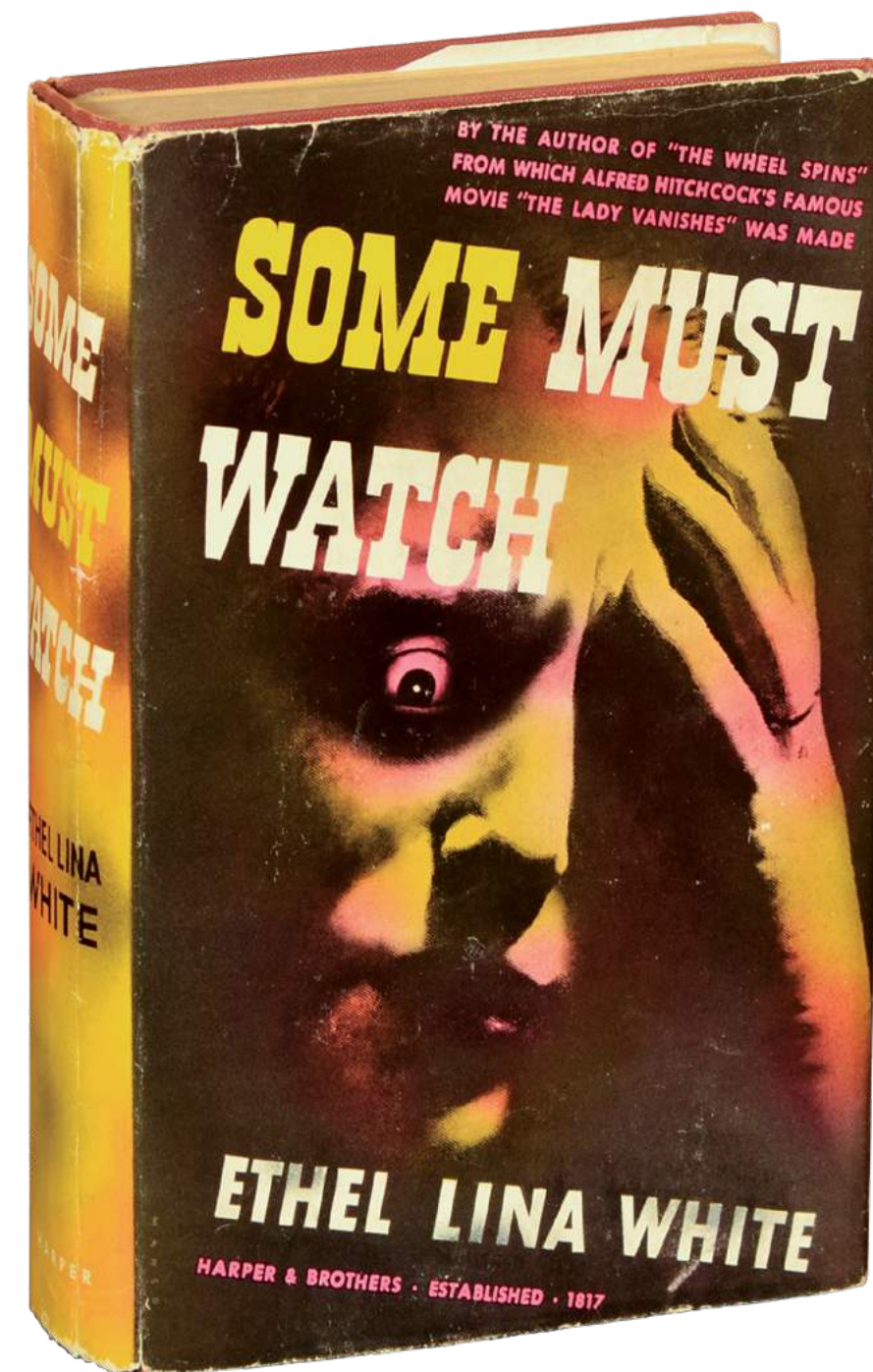
We have handled a number of signed and inscribed titles by Portis over time, but this is only the second copy we have seen dated prior to the 1980s--and the only copy dated in the year of publication--making this a significant example.

The author's second and best loved novel, basis for the now-classic film starring John Wayne, Glen

Campbell and Kim Darby, and the equally classic remake--far more faithful to the text--by Joel and Ethan Coen, starring Jeff Bridges and Matt Damon. The film rights to Portis' book were sold in a rather heated bidding war after its 1968 serial publication in the *Saturday Evening Post*. This was followed by the book publication in the fall, then by the shooting of the film between September and December in Colorado, where the reclusive Portis was on location.

Some staining to the bottom page edges and page fore edges, else Near Fine in an attractive, Near Fine dust jacket.

**\$3500**



75

**ETHEL LINA WHITE**  
Some Must Watch

New York: Harper and Brothers, 1941. First American Edition.

A very nice copy of an extremely scarce title in jacket, basis for the 1945 film noir, *The Spiral Staircase*, directed by Robert Siodmak and starring Dorothy McGuire, George Brent, and Ethel Barrymore.

Near Fine in a Very Good plus, unrestored example of the scarce dust jacket. Jacket is bright, with no loss or fading, only some minute rubbing at the extremities, and a faint vertical fold line toward the right end of the spine panel.

**\$3750**

# PHOTOGRAPHS DWOT



*Photographed by Deborah Beer*

76

Pasolini and Boratto on the set of the director's most audacious film

**PIER PAOLO PASOLINI (DIRECTOR)**  
**DEBORAH IMOGEN BEER (STILL PHOTOGRAPHER)**  
**CATERINA BORATTO (STARRING)**  
Salò, or 120 Days of Sodom

Circa 1975. Vintage oversize borderless black-and-white double weight photograph from the set of the 1975 Italian film. With the stamp of photographer Deborah Imogen Beer (as Deborah Beer) on the verso, along with a typescript snipe. Also described in an ink notation on the verso is the content of the photograph, wherein Pasolini is making a lively gesture toward actress Caterina Boratto.

Pasolini's final, and most controversial film, based on the writings of the Marquis de Sade and set during the months following the end of Mussolini's fascist state.

29 x 19.5 inches. Fine.

Criterion Collection 17.

\$725



Nicholas Ray is the director of Samuel Bronston's "55 DAYS AT PEKING." Based on the Boxer Uprising of 1900 in China, the Super Technirama-70 film co-stars Charlton Heston, Ava Gardner and David Niven. The screenplay is by Philip Yordan.

77

Ray's last stand

**NICHOLAS RAY (DIRECTOR)**  
**DENNIS STOCK (STILL PHOTOGRAPHER)**  
**PHILP YORDAN, ROBERT HAMER, BERNARD GORDON (SCREENWRITERS)**  
**CHARLTON HESTON, AVA GARDNER, DAVID NIVEN (STARRING)**  
55 Days at Peking

Glendale, CA: Allied Artists, 1963. Vintage single weight black-and-white keybook photograph of director Nicholas Ray on the set of his 1963 film, *55 Days at Peking*. Shot by still photographer Dennis Stock, and with a mimeograph snipe on the verso crediting Ray, screenwriter Philip Yordan, and actors Charlton Heston, Ava Gardner, and David Niven, and with a stamp crediting producer Samuel Bronston along with the above noted parties.

completed by director Guy Green and the film's second unit director Andrew Marton, though Ray was given sole credit on the finished film. It would be the director's last major film.

8 x 10 inches (20.5 x 25.5 inches). With a 3-hole punch on an affixed tab at the left margin as called for. Near Fine.

\$550

Ray's last stand, an iconic image. The filming of the epic historical drama took place in and around Madrid, and Ray collapsed during shooting. It was



78

Two rare double weight keybook photographs  
**ORSON WELLES**  
 Citizen Kane

Santa Monica, CA: RKO Radio Pictures, 1941. Two vintage borderless black-and-white double weight keybook still photographs from the US release of the 1941 film. Both stills linen backed as issued, one still with a mimeo snipe on the verso, the other with the RKO Radio Pictures rubber stamp on the verso.

The first still shows a young Kane (Orson Welles), smoking a pipe and signing, signing his "declaration" with advisors Jedediah Leland (Joseph Cotten) and

Mr. Bernstein (Everett Sloane). The second still shows Kane as an old man, looking on as his young bride (Dorothy Comingore) completes a giant jigsaw puzzle at a table.

Both stills 9.5 x 7.5 inches. Near Fine.

**\$2500**





79 150 set design photographs  
**WALTER LANG (DIRECTOR)**  
**OSCAR HAMMERSTEIN II (SCREENWRITER)**  
**JEANNE CRAINE, DANA ANDREWS, HARRY MORGAN (STARRING)**  
 State Fair

Los Angeles: Twentieth Century-Fox, 1945. Nearly complete set of 150 vintage set design photographs, each numbered from 1 to 153 (four are missing), from the 1945 film musical. From the collection of set decorator Thomas Little.

prong binding (now removed to preserve condition) as issued. 8 x 10 inches (20.5 x 25.5 cm). Light wear at the punch holes from the prong binding, else Near Fine.

\$1500

Two-hole punch at the left margin of each photograph, bound in brown card wrapper with a



80



**MICHAEL POWELL, EMERIC PRESSBURGER  
(DIRECTORS, SCREENWRITERS)  
DAVID NIVEN, KIM HUNTER,  
RICHARD ATTENBOROUGH (STARRING)  
A Matter of Life and Death**

London: The Archers, 1946. Vintage black-and-white single weight photograph from the 1946 film. With the stamp of the production company, The Archers, on the verso, crediting photographer Eric Gray, along with a mimeo snipe describing the scene, in which Peter (David Niven) has a discussion with The Conductor on the steps of the "escalator" that leads to an imaginary other world in which Peter faces trial for his life.

Set in England and the Other World, shot in England.

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

**\$675**

81



**EDWARD VIII, REGINALD BAKER,  
BASIL DEAN (ATTENDEES)  
Ealing Studios 1931 Opening Ceremony**

London: Ealing Studios, 1931. Collection of two vintage borderless black-and-white single weight still photographs and three large inter-negatives from the 1931 grand opening of the UK film studio.

Ealing Studios opened in 1931, after Associated Talking Pictures acquired Will Baker Studios in 1929 and remodeled the stages and equipment to produce talkies, one of the earliest studios to do so. These two photographs and three inter-negatives commemorate the occasion, depicting a crowd of people on a soundstage that includes Ealing film producers and founders Reginald Baker and Basil Dean, as well as King Edward VIII.

8 x 10 inches (20.5 x 25.5 cm). Inter-negatives Very Good plus, photographs Very Good.

**\$475**

82



**DOUGLAS SIRK  
A Time to Love and a Time to Die**

Universal City, CA: Universal Pictures, 1958. Two vintage photographs of director Douglas Sirk working on the set of the 1958 World War II film.

In one photograph, Sirk works with actress Lilo Pulver (misspelled "Lisa" on the recto) in a camera setup with production assistants present. In the other, Sirk holds a bound script and discusses a scene with Pulver and lead actor John Gavin, with all three dressed for the cold German weather.

Shot on location in West Berlin.

8 x 10 inches (20.5 x 25.5 cm). First photo with a mimeograph snipe on the verso, the other with unusual printed black titles inside the image, at the lower margin. Both photos about Near Fine.

Davenport, p. 358. Hyams, p. 129.

**\$450**

83



**CARL THEODOR DREYER (DIRECTOR)  
HANS WIERS-JENSEN (PLAY)  
Day of Wrath**

Denmark: Palladium Hellerup, 1943. Vintage black-and-white single weight photograph from the Danish release of the 1943 film. With the logo from the Danish production company Palladium at the bottom left corner of the recto.

The photo depicts a scene from one of the witch trials in the film. Based on the 1909 play *Anne Pedersdotter* by Hans Wiers-Jensen.

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

Criterion Collection 125.

**\$325**



**84** **FRANCOIS TRUFFAUT (DIRECTOR)**  
**RAY BRADBURY (NOVEL)**  
**OSKAR WERNER, JULIE CHRISTIE (STARRING)**  
 Fahrenheit 451

Universal City, CA: Universal Pictures, 1966. Vintage oversize borderless single weight photograph from the 1966 film. Shown are the film's two leads, Oskar Werner and Julie Christie, in a candid pose just below the film's titular numerals, large and in bold relief. With a Universal mimeo snipe affixed to the verso.

Based on the 1953 novel by Ray Bradbury.

8 x 13 inches. Fine.

\$725



**85** **WERNER HERZOG (DIRECTOR)**  
**KLAUS KINSKI (STARRING)**  
 Fitzcarraldo

Vienna: Werner Herzog Filmproduktion, 1982. Vintage borderless single weight black and white photograph of a crazed Klaus Kinski from the 1982 film.

7 x 9.5 inches. Fine.

\$725



**86** Hitchcock and Hedren on the set  
**ALFRED HITCHCOCK (DIRECTOR)**  
**SEAN CONNERY, TIPPI HEDREN (STARRING)**  
 Marnie

Universal City, CA: Universal Pictures, 1964. Vintage black-and-white single weight still photograph from the 1964 film. In the photo, Hitchcock leans over Tippi Hedren, who sits at a typewriter, portraying her character in the office where she works as a secretary. With a mimeograph snipe on the verso.

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

\$650



**87** **ORSON WELLES (STARRING)**  
**RICHARD FLEISCHER (DIRECTOR)**  
**JEAN SCHMIDT (PHOTOGRAPHER)**  
 Crack in the Mirror

Los Angeles, CA: Twentieth Century-Fox, 1960. Vintage oversize borderless black-and-white double weight press photograph from the set of the 1960 film. Shot by Jean Schmidt for the French magazine *Cinéma*, with stamps for both parties on the verso.

A cinematic experiment tailor made for Welles, in which three actors portray two roles each, spinning two intertwined stories of romantic triangles gone wrong. This image from the first segment of the film, wherein Welles plays a loutish construction worker with an unhappy wife who takes up with a suitor, leading to unfortunate results.

8.5 x 12 inches (21.5 x 30.5 cm). Fine.

\$550



88

Mankiewicz, Harrison, and Robertson on the set  
**JOSEPH L. MANKIEWICZ (DIRECTOR)**  
**FREDERICK KNOTT (PLAY)**  
**THOMAS STERLING (NOVEL)**  
**PIERLUIGI PRATURLON (PHOTOGRAPHER)**  
**REX HARRISON, CLIFF ROBERTSON, SUSAN HAYWARD, MAGGIE SMITH (STARRING)**  
**The Honey Pot**

Los Angeles, CA: Famous Artists Productions, 1967. Vintage borderless black-and-white double weight press photograph from the set of the 1967 film comedy. With the stamp of photographer Pierluigi Praturlon on the verso.

Inspired by his favorite play, Ben Jonson's *Volpone*, millionaire Cecil Fox (Harrison) devises an intricate plan to trick three former mistresses into believing he is dying. Based on Frederick Knott's play *Mr. Fox of Venice* (1959) and Thomas Sterling's novel *The Evil of the Day* (1953).

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

\$550

89

**MICHELANGELO ANTONIONI (DIRECTOR)**  
**SAM SHEPARD (SCREENWRITER)**  
**Zabriskie Point**

Los Angeles: Metro-Goldwyn-Mayer, 1969. Vintage oversize borderless double weight photograph from the 1969 film. Shown are the film's two leads resting comfortably on one of the rocky hills that feature prominently in the film. Also included is a vintage black and white contact sheet comprising 30 photographs from the film. Included are numerous shots of lead actor Mark Frechette.

Antonioni's great American experiment, and the only film the director ever made in the United States, written for the screen by a young Sam Shepard. Though made from an Italian's perspective, the film stands today as a great visual statement on the American West in the late 1960s, rampant consumerism, and the hippie zeitgeist.

Photo: 8 x 10 inches (20.5 x 25.5 cm). Two short closed tears to one edge, else Fine. Contact Sheet: 8 x 13 inches. Fine.

\$550



90

**CORNELL WOOLRICH (NOVEL)**  
**JOHN FRANCIS DILLON (DIRECTOR)**  
**DOROTHY MACKALL (STARRING)**  
**Children of the Ritz**

Los Angeles: First National Pictures, 1929. Two vintage single weight photographs from the the 1929 film. Based on the 1927 novel by Cornell Woolrich, one of six Fitzgerald-esque novels written by the author before he turned to a life of crime (writing).

A spoiled rich girl falls for a poor chauffeur, but their situation is partially reversed when her family loses all their money and he wins \$50,000 at a racetrack. They get married, but it's not long before she starts spending their money the way she used to spend hers. Complications ensue.

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

\$500



91

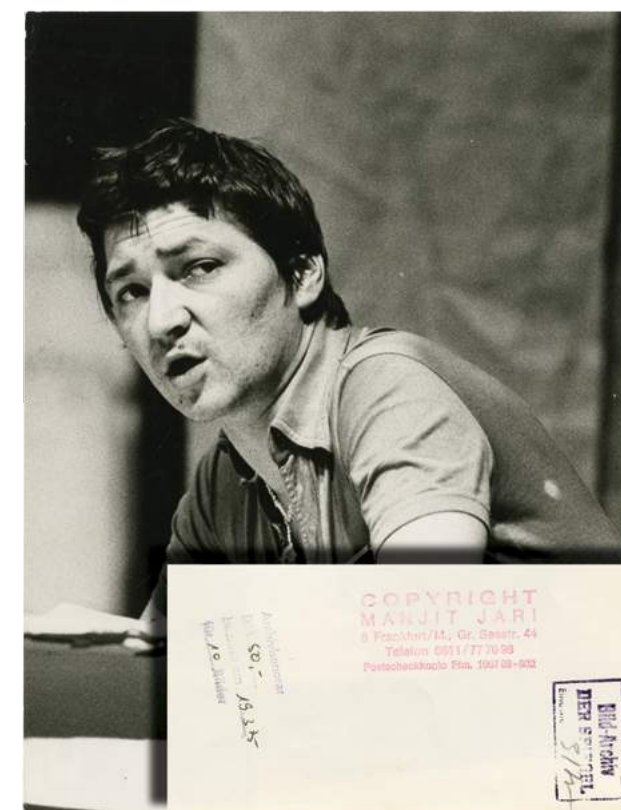
Fassbinder on the set  
**RAINER WERNER FASSBINDER**  
**Fox and His Friends**

Berlin: Der Spiegel, 1977. Vintage borderless black-and-white single weight press photograph of Fassbinder on the set of his 1975 film *Fox and his Friends* (German title: *Faustrecht der Freiheit*). Shot by Manjit Jari for the German publication *Der Spiegel*, with stamps for both Jari and the publication on the verso, and with an archival date stamp of March 19, 1975.

Franz "Fox" Biberkopf (Fassbinder) loses his job at a carnival after his boyfriend Klaus (Karl Scheydt) is arrested for tax fraud. After hustling for the money to buy a lottery ticket, he wins 500,000 marks and attracts the attention of Eugen (Peter Chatel), a sophisticated but amoral young man in need of money. He begins a relationship with the uneducated Fox, and slowly swindles him out of his winnings, driving him to eventual poverty and suicide.

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

\$425





92

Fascinating collection of candid photographs  
**DAVID LEAN (DIRECTOR)**  
**PIERRE BOULLE (NOVEL)**  
**WILLIAM HOLDEN, ALEC GUINNESS (STARRING)**  
 Bridge on the River Kwai

Los Angeles: Columbia Pictures, 1957. Collection of 14 vintage black-and-white single weight reference still photographs from the US release of the 1957 film. A fascinating collection of candid shots from various scenes in the film, including several perspectives on the construction of the bridge at the story's center.

Set in Burma, shot on location in Sri Lanka.

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

\$450



93

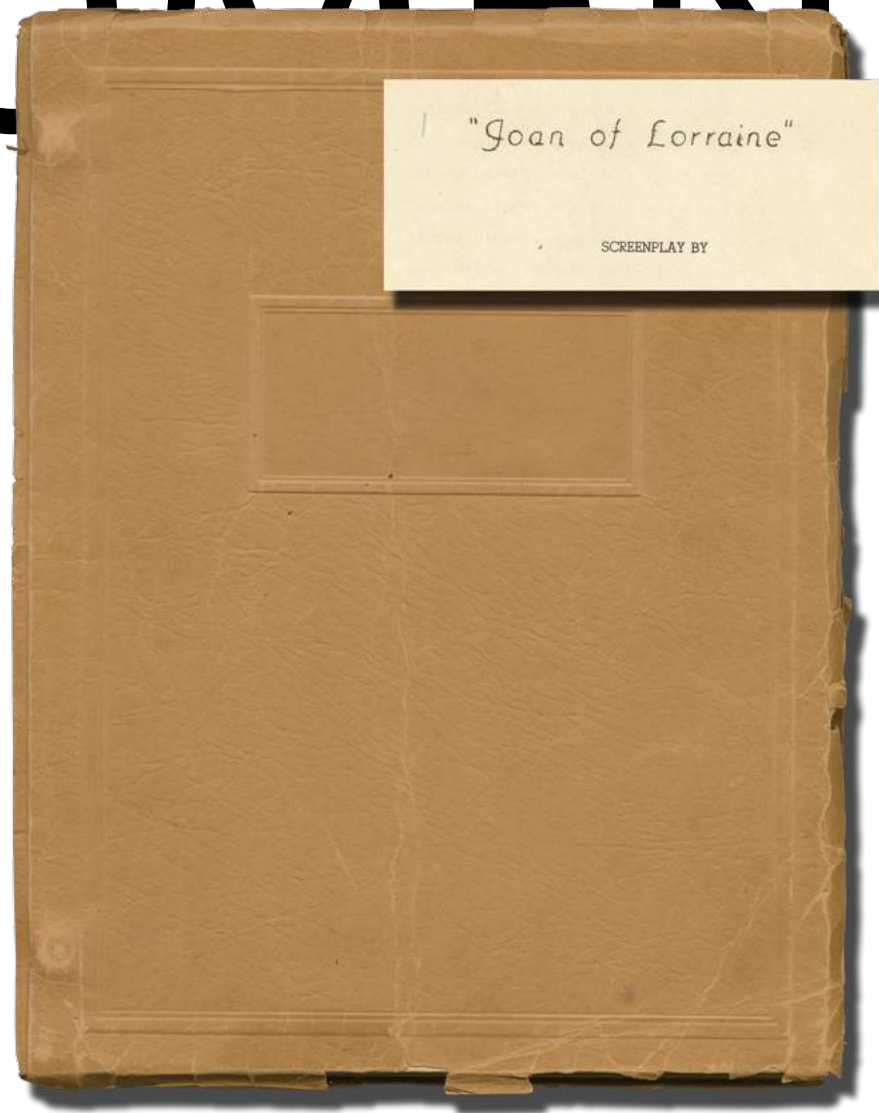
16 set design photographs  
**WILLIAM FAULKNER (SCREENWRITER)**  
**TAY GARNETT (DIRECTOR)**  
**GEORGE S. KING (NOVEL)**  
**WARNER BAXTER, WALLACE BEERY, GEORGE SANDERS (STARRING)**  
 Slave Ship

Los Angeles: Twentieth Century-Fox, 1937. Complete set of 16 vintage set design photographs, each numbered from 1 to 16, from the 1937 film. One of a handful of films produced in Hollywood on which William Faulkner worked as a screenwriter. With original front and rear brown card wrappers. From the collection of set decorator Thomas Little.

Two-hole punch at the left margin of each photograph, bound in brown card wrappers with a prong binding (now removed to preserve condition) as issued. 8 x 10 inches (20.5 x 25.5 cm). Light wear at the punch holes from the prong binding, else Near Fine.

\$325

# WOMEN'S INTEREST



**94** **VICTOR FLEMING (DIRECTOR)**  
**ANDREW SOLT (SCREENWRITER)**  
**INGRID BERGMAN, WARD BOND (STARRING)**  
Joan of Arc

Culver City, CA: Sierra Pictures / RKO Radio Pictures, circa 1948. Draft script for the 1948 film, *Joan of Arc*, here under its working title, *Joan of Lorraine*. Original scripts from Fleming's films rarely turn up, let alone any prior to 1950.

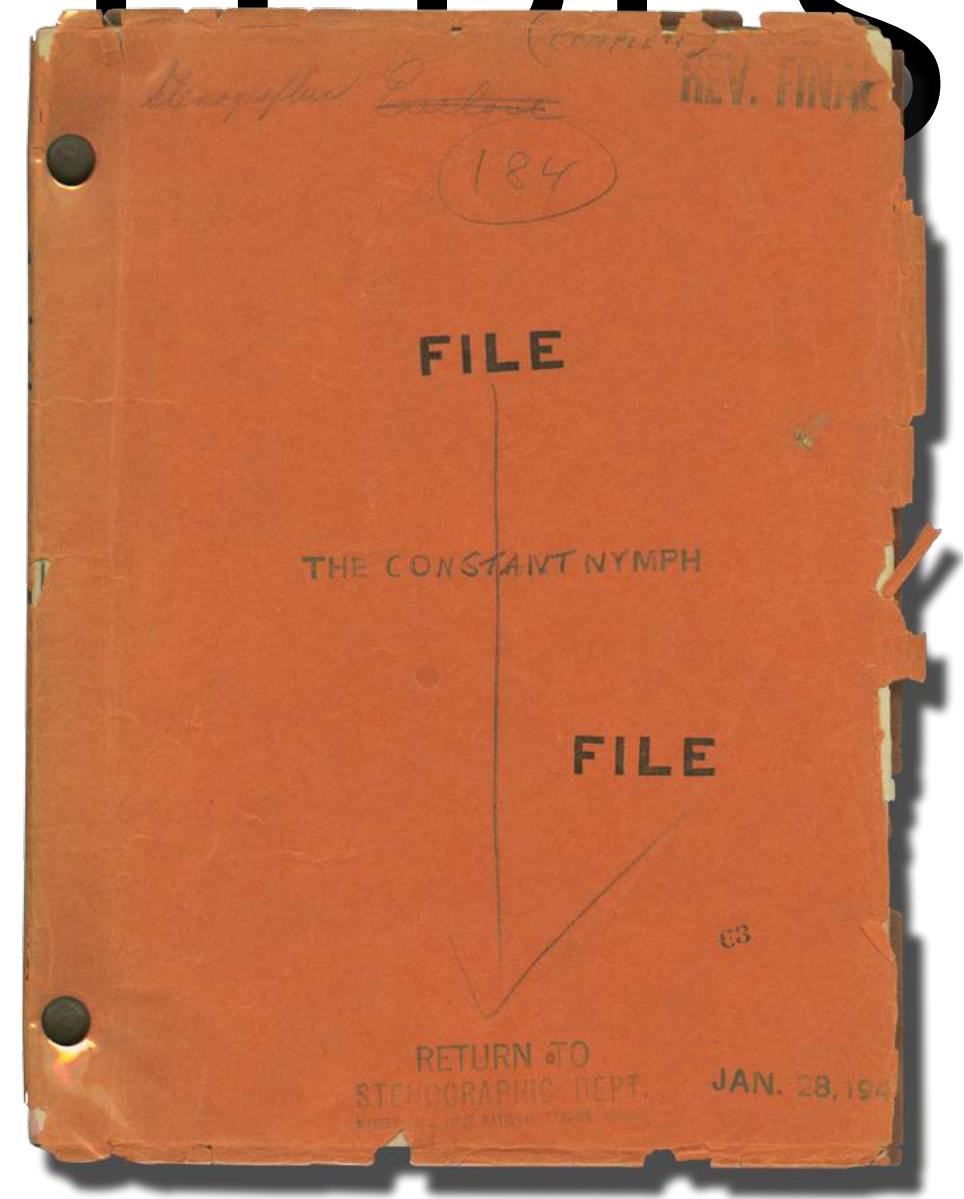
Based on Maxwell Anderson's play, *Joan of Lorraine*. The play debuted on Broadway in 1946, ran for 199 performances at the Alvin Theatre, and closed in 1947. Ingrid Bergman, who stars as Joan in the film, also starred in the play, and won the 1947 Tony Award for Best Actress in a Play. The film won three Academy Awards.

Director Victor Fleming's final film, featuring Bergman as Joan of Arc, the 15th-century French

peasant girl who led the French in battle against the invading English. Bergman portrays the martyr as a strong and spiritual figure who proves her devotion to the Dauphin (Jose Ferrer), later to become the King of France. She wins an alliance with the Governor of Vaucouleurs and the courtiers at Chinon, leads her army in the Battle of Orleans, is betrayed by the Burgundians. Joan was captured, tortured, and ultimately executed by the English, and was later made a Catholic saint.

Set in the village of Domremy, shot on location in California.

**\$2500**



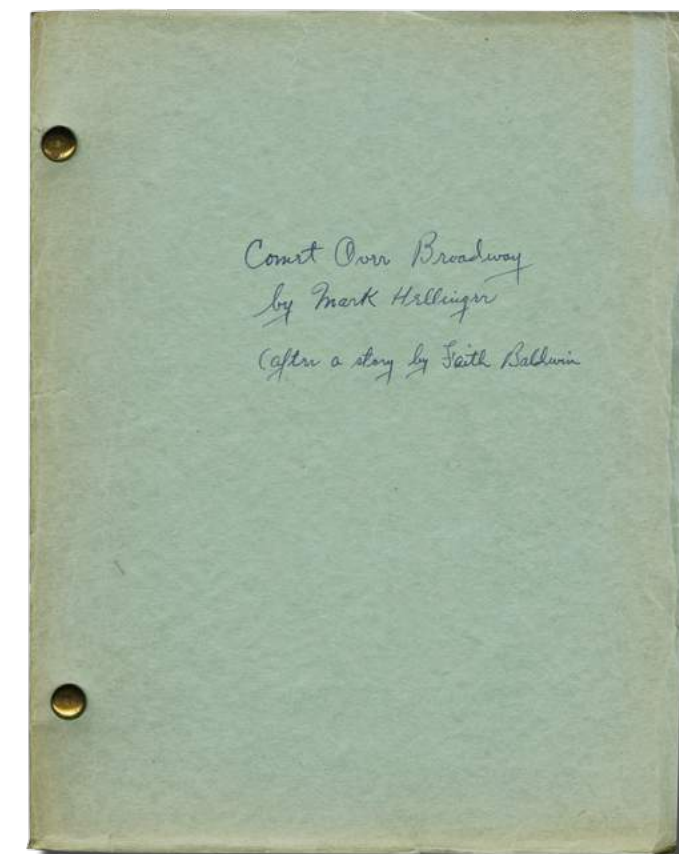
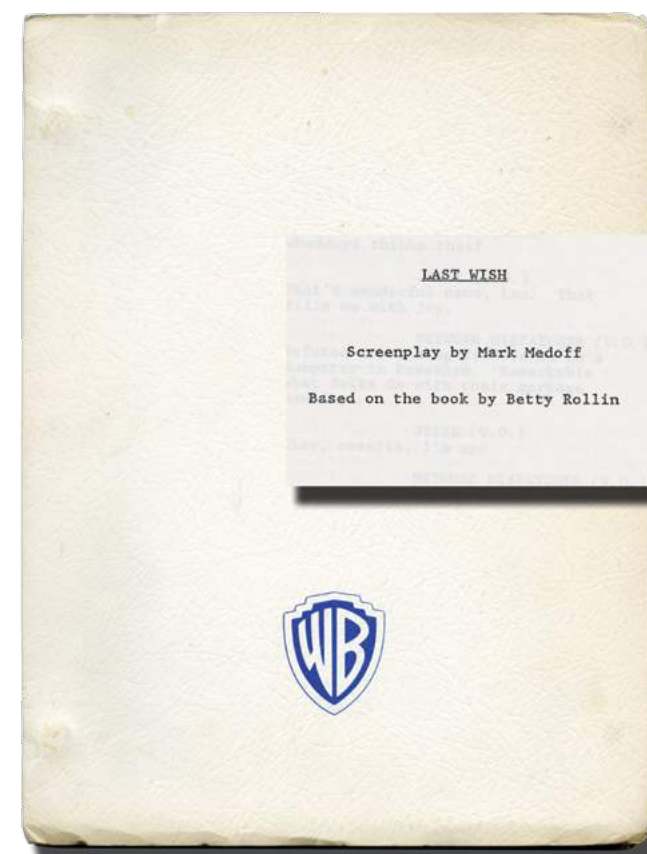
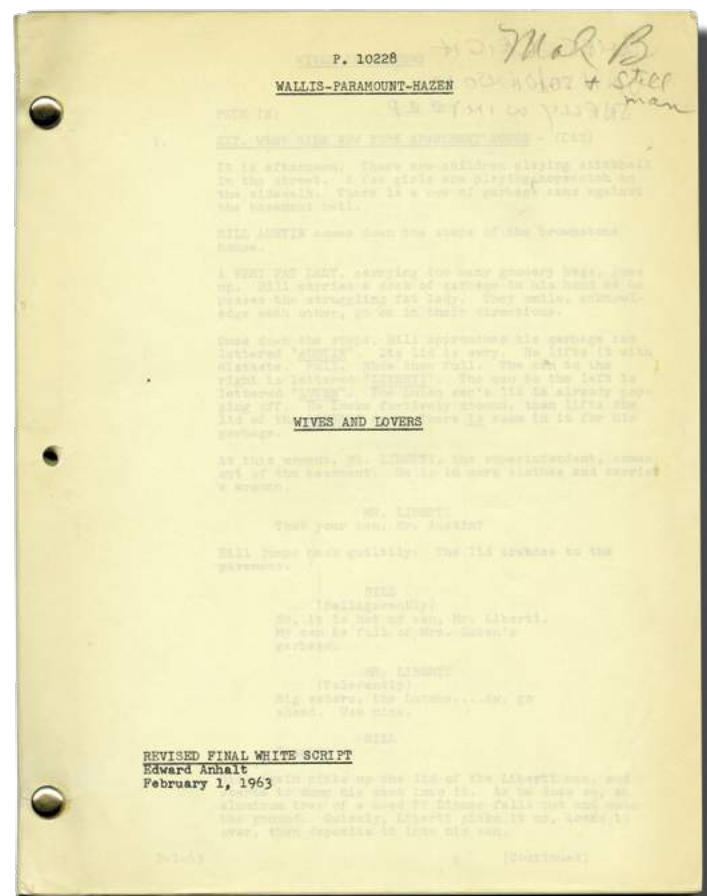
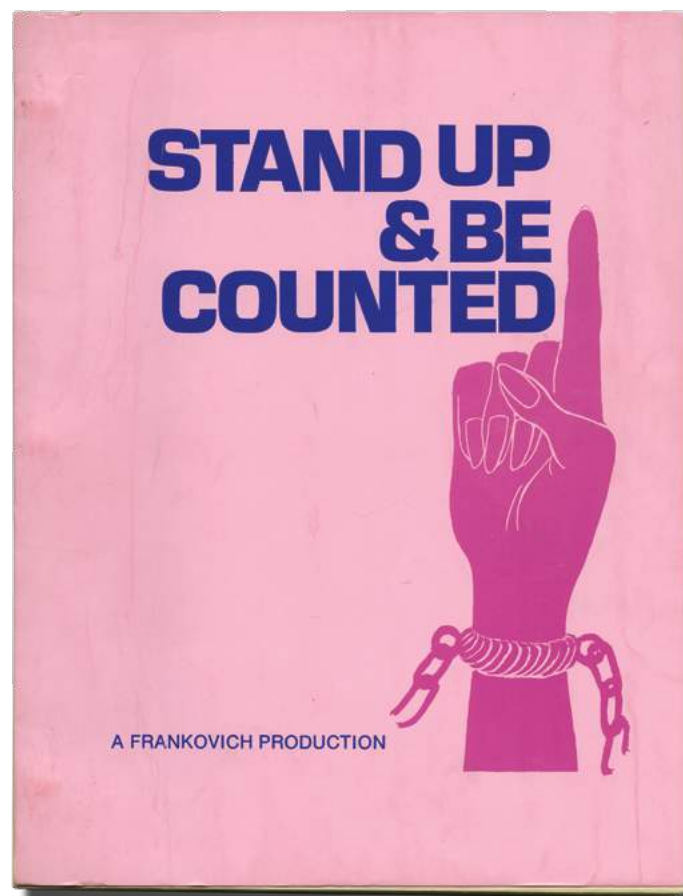
**95** **EDMUND GOULDING (DIRECTOR)**  
**MARGARET KENNEDY (NOVEL)**  
**BASIL DEAN (PLAY)**  
**KATHRYN SCOLA (SCREENWRITER)**  
**CHARLES BOYER, JOAN FONTAINE, ALEXIS SMITH (STARRING)**  
The Constant Nymph

Burbank, CA: Warner Brothers, 1942. Third Revised Final draft script for the 1943 film. Front wrapper reused from the 1941 film, *Underground*, with that film's title on the verso, along with actor Jack Holden's name in holograph pencil (Holden was not associated with the film beyond this credit).

Based on Margaret Kennedy's 1924 novel, and adapted to stage by Basil Dean. Fourteen-year-old Tessa (Fontaine) is hopelessly in love with and adored by handsome composer Lewis Dodd (Boyer).

When her father dies, Lewis contacts her family to take care of Tessa and her sisters. Lewis becomes infatuated with Tessa's cousin Florence (Smith) and the two soon marry and head for England. Florence sends Tessa to school, but she runs away, and eventually moves in with Florence and Lewis. Florence soon becomes consumed with jealousy over the bond between her husband and Tessa. Set in England.

**\$550**



96

**BEN HECHT, EUGENE VALE, FAITH BALDWIN (SCREENWRITERS)**  
**BUSBY BERKELEY, JACK BERNHARD, JACKIE COOPER (DIRECTORS)**  
 Collection of screenplays with subject matter relating to women confronting adversity

Various cities: Various Publishers, 1938-1986.  
 Collection of six screenplays from films with themes and subject matter relating predominantly to women encountering hardship and subverting mid-century societal roles, dating from 1938 to 1986.

Though the term "women's films" often simply refers to a broad genre that caters to a predominantly female audience, the films offered here deal more specifically with examples of women in uncommon roles or facing adverse circumstances: actresses, career women who are the primary breadwinners (or inadvertently wind up in that role), and women grappling with severe personal or physical setbacks.

Included in the collection are scripts for:

*Stand Up And Be Counted* (1971), Jackie Cooper's directorial debut and one of the first major Hollywood films to directly address feminist themes.

*Comets Over Broadway* (1938), based on a short story by Faith Baldwin, about a women forced to choose between a Broadway career and her ex-con husband.

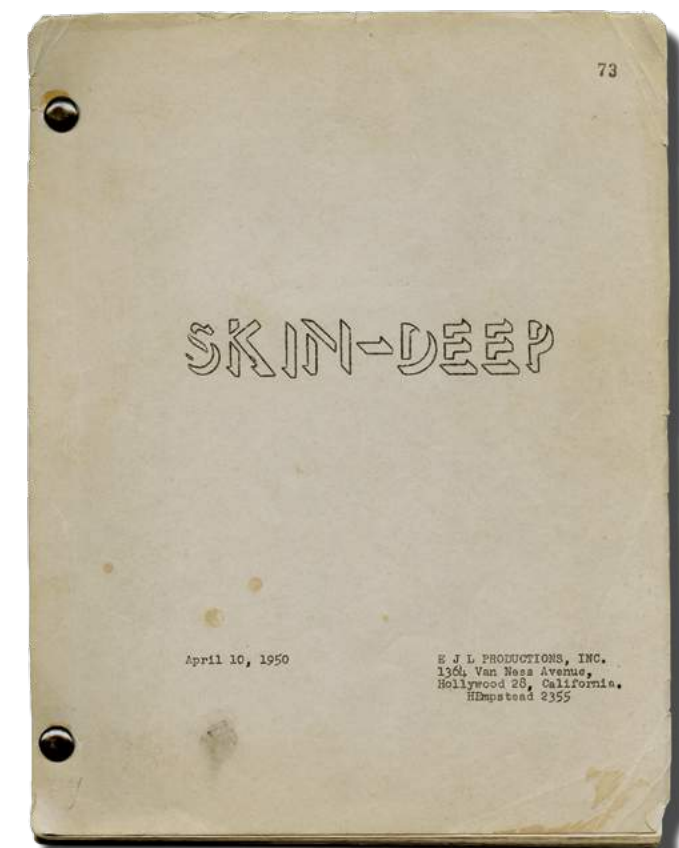
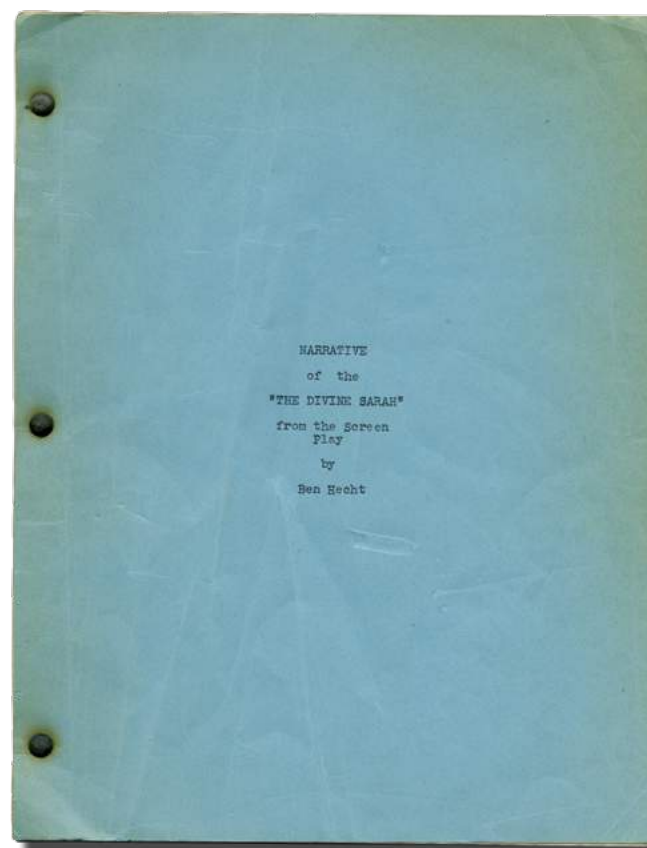
*The Divine Sarah* (1944), an unproduced treatment by Ben Hecht that chronicles the life of early film actress Sarah Bernhardt.

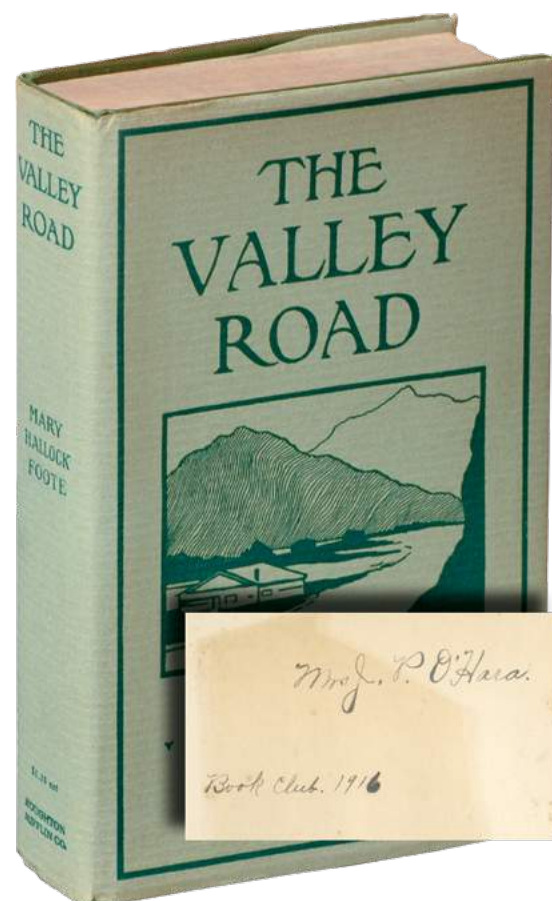
*Wives and Lovers* (1963), based on the Jay Presson Allen play *The First Wife*, about a suburban working woman supporting her struggling novelist husband.

*The Second Face* (1950), about the differences in how men treat a previously plain woman after she receives plastic surgery and becomes beautiful.

*Last Wish* (1986), an unproduced film based on a novel by Betty Rollin about a daughter and her terminally ill mother.

\$1850





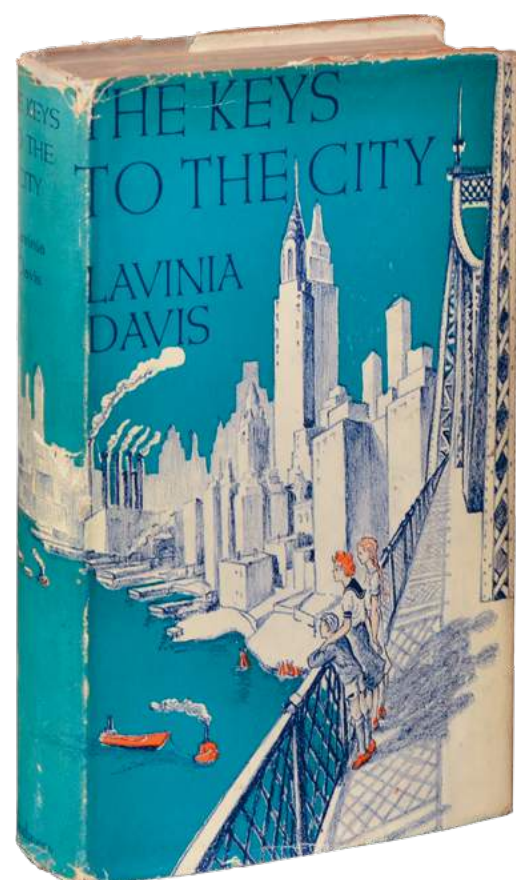
## 97 MARY HALLOCK FOOTE The Valley Road

Boston: Houghton, Mifflin, 1915. First Edition. One of Foote's final novels, after she and her husband moved to Grass Valley, California, where she presided over social and civic events for over thirty years.

Foote rose to prominence at the turn of the twentieth century, recording her travels throughout the mining towns of the American West, publishing stories in periodicals such as *The Century Magazine*. *The Valley Road* is a coming-of-age story about a family in a southern Californian mining town, and the Russo-Japanese War.

Foxing to the page edges, offsetting to the endpapers, and an owner name and date (1916) on the front endpaper, else Near Fine in a Near Fine example of the scarce dust jacket.

\$500

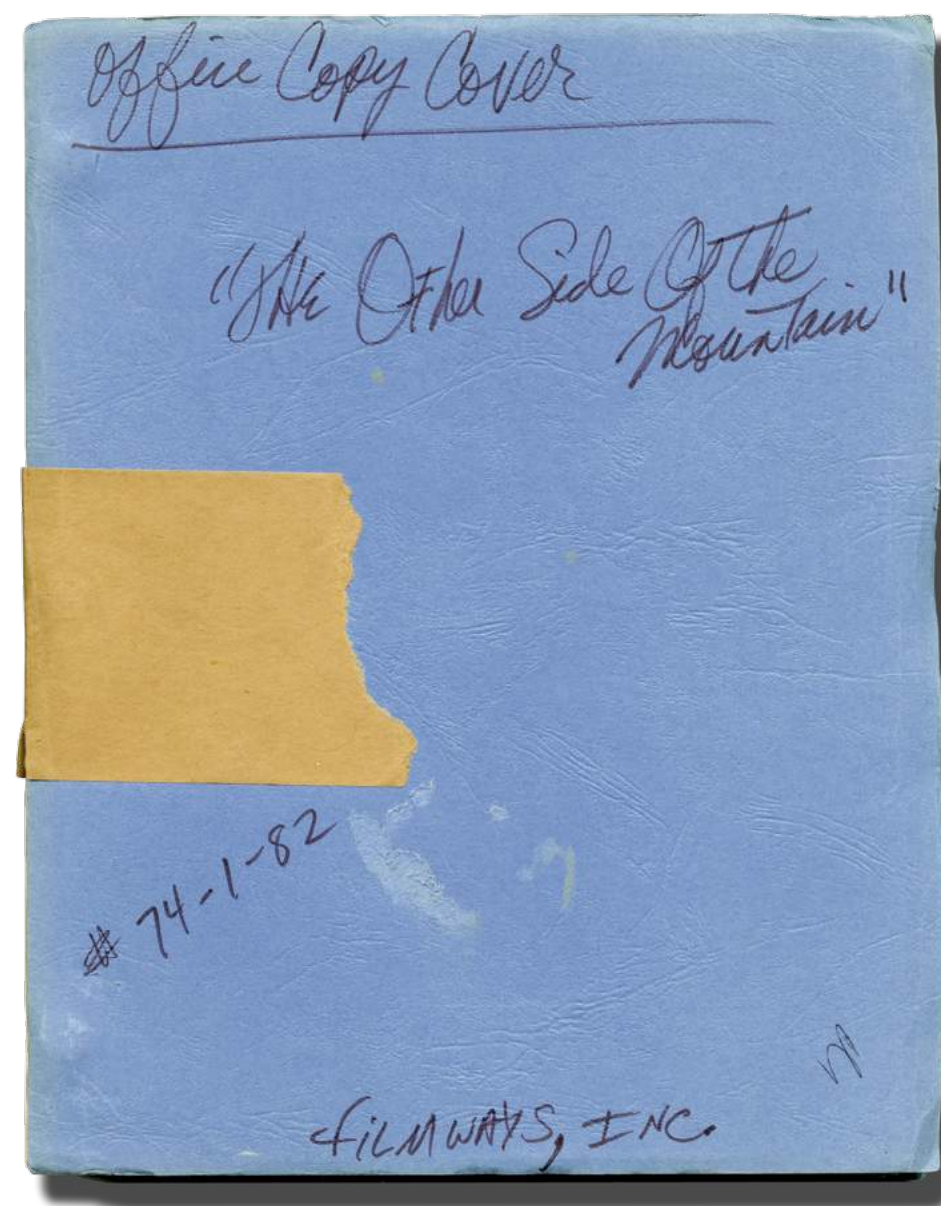


## 98 LAVINIA DAVIS (AUTHOR) NORA BENJAMIN (ILLUSTRATOR) The Keys to the City

New York: Charles Scribner's Sons, 1936. First Edition. Author's first book, a story about three children in New York, with an air of mystery and adventure. A "teenage novel," similar to contemporary young adult titles. Davis also wrote as Wendell Farmer, notably *The Surprise Mystery* (1943) and *Bicycle Commandos* (1944). Illustrated endpapers portray a map of New York and the Hudson River.

Very Good plus in a Very Good plus dust jacket. Light toning, spine ends bumped, and an owner name on the front pastedown. Jacket spine moderately toned, brief chipping at the extremities, and light rubbing overall.

\$350



## 99 LARRY PEERCE (DIRECTOR) DAVID SELTZER (SCREENWRITER) MARILYN HASSETT, BEAU BRIDGES (STARRING) The Other Side of the Mountain

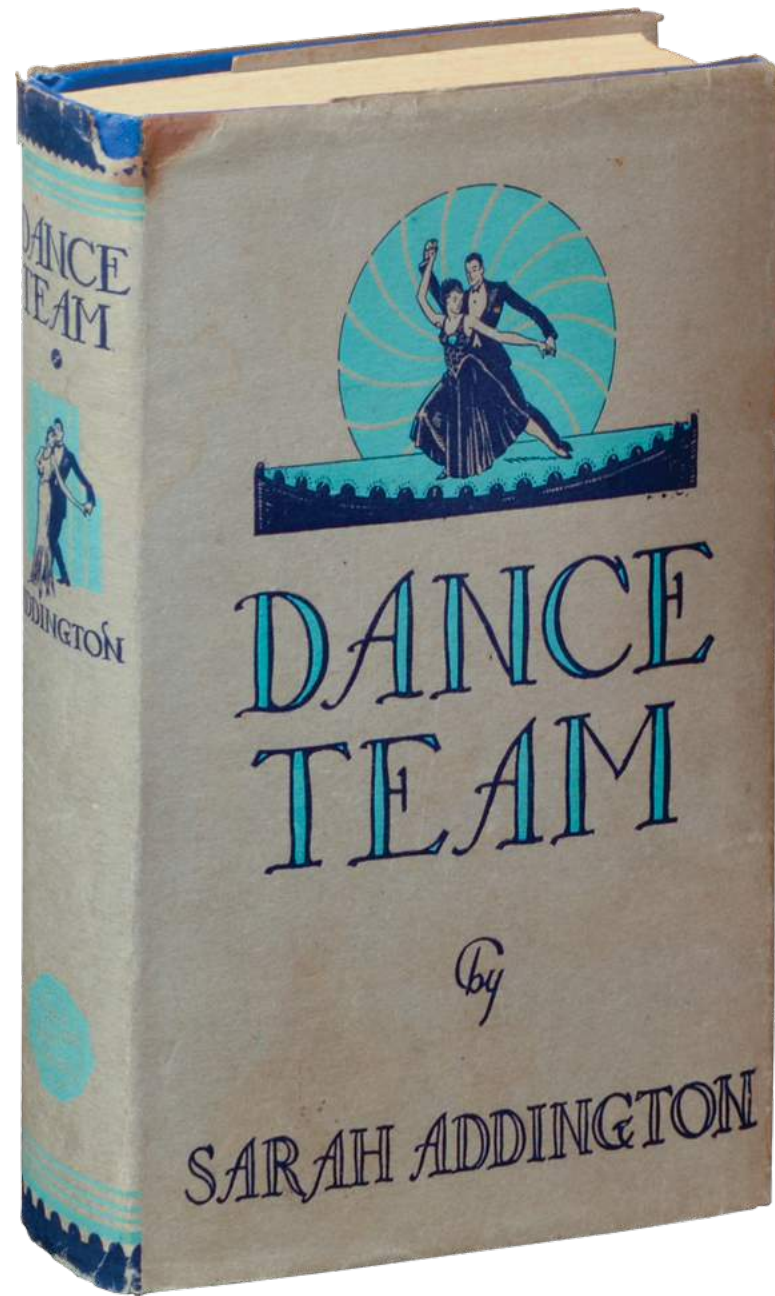
Los Angeles: Filmways, circa 1975. First Draft script for the 1975 film. File copy belonging to Filmways, Inc, with notations indicating same in holograph ink on the front wrapper.

Based on E.G. Valens' 1966 book about Jill Kinmont, a champion skier, who, at the age of 18, was involved in a near-fatal accident resulting in paralysis from the neck down. She would become a teacher of special education after rehabilitation, and married a trucker named John Boothe in 1976. She was inducted into the National Ski Hall of Fame in 1967, and died in 2012.

Larry Peerce's notable directorial debut, *One Potato, Two Potato* (1964), was a groundbreaking drama about an interracial marriage, and one of the first films to portray such a relationship. He would later marry (and divorce) Marilyn Hassett, who plays Jill in the film (she won a Golden Globe for her debut role). Beau Bridges costars as her love interest. Nominated for an Academy Award.

Set in Bishop, California, shot on location throughout California.

\$450



100 **SARAH ADDINGTON**  
Dance Team

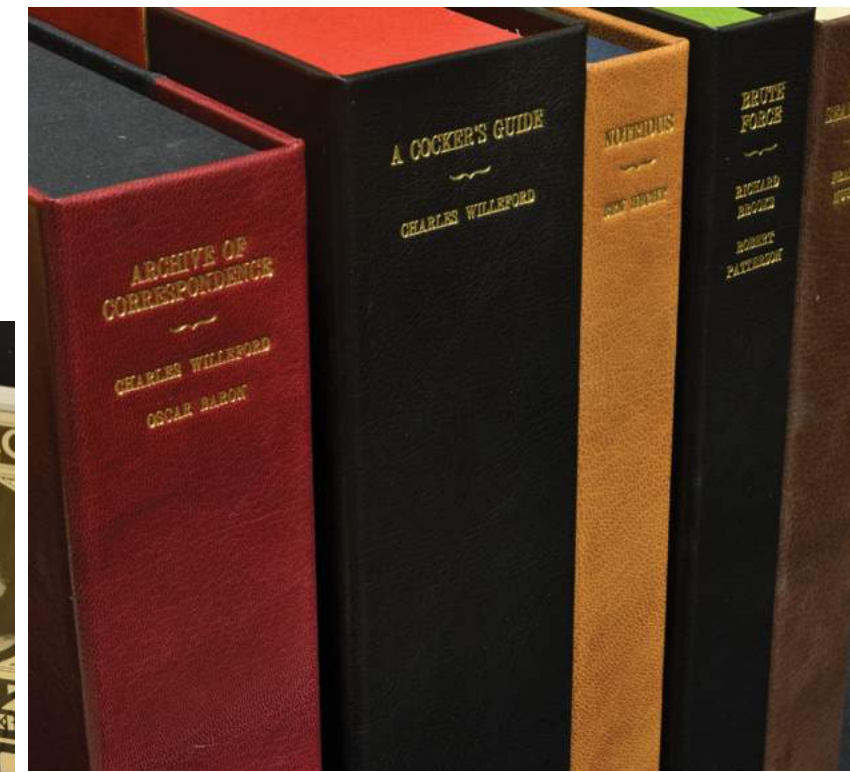
New York: D. Appleton and Company, 1931. First Edition. Author's first novel, after a series of children's books in the 1920s.

After graduating from Earlham, Addington attended Columbia University where she graduated as the only woman of the first class of the Pulitzer School of Journalism. Addington worked as manuscript and copy reader, and a series of free lance articles garnered her a position with *The New York Sun*. From 1921 to 1923 she was on the staff of *The Ladies Home Journal*, which printed her series of *Pudding Lane* stories for juvenile readers, afterwards published in book form. Her only other novel, *Hound of Heaven*, was published in 1935.

Basis for the 1932 Sidney Lanfield film of the same name, starring James Dunn and Sally Eilers. A story set in New York about two hungry dancers and their efforts to conquer Broadway.

Very Good in a Very Good plus example of the scarce dust jacket. Spine lean, foxing to the page edges, and a few faint stains to the boards. Toning and faint staining to the jacket, with a few tiny chips.

**\$450**



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