

# ROYAL BOOKS

CATALOG FIFTY-TWO



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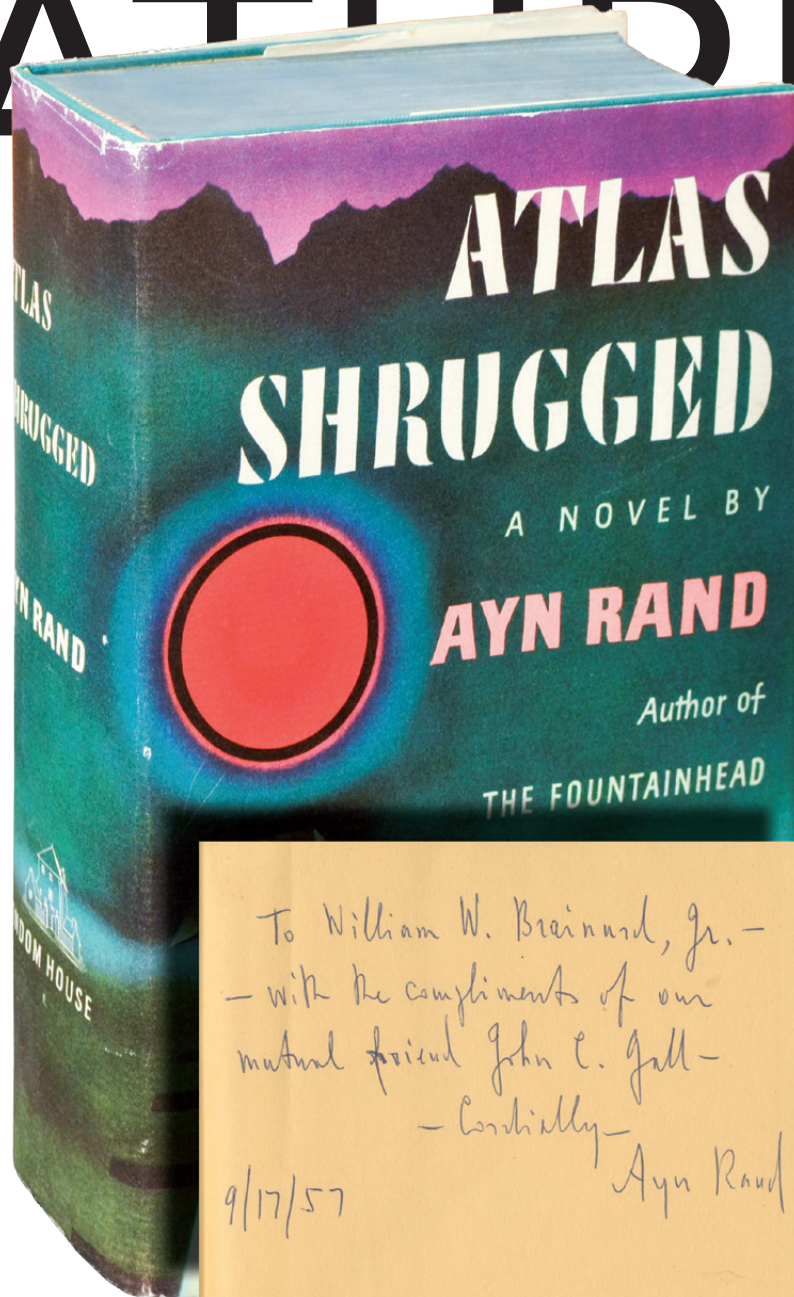
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# FEATURED



Inscribed in the year of publication

## 1 **AYN RAND** **Atlas Shrugged**

New York: Random House, 1957. First Edition.  
Inscribed in the year of publication: "To William W. Brainard, Jr. / With the compliments of our mutual friend John C. Gall / Cordially / Ayn Rand / 9/17/57."

A wonderful association copy of the author's masterpiece. Brainard was a gentleman farmer from New Jersey ("a livestock farmer in a dinner jacket," per *TIME* magazine), and distinguished himself on the popular level by being a judge at the Westminster Dog Show in 1958, 1972, and 1976. The "mutual friend" mentioned by Rand was her longtime attorney, suspected to be one of the inspirations for

the book's protagonist, John Galt, although Rand herself denied the link.

Fine and unread in an about Fine dust jacket. Jacket is unrestored, with uniformly deep colors and a brilliant, unblemished and unfaded topstain--only a touch of rubbing at the crown to note and none of the usual toning to the spine. Only once before have we seen an association copy inscribed in the year of publication.

In a custom quarter leather clamshell box.

**\$25,000**



3

Beefheart begins his next career, while capping his first

**[CAPTAIN BEEFHEART]**  
**DON VAN VLIET**  
**Exotic Birds**

1979. Original artwork depicting exotic birds in a glorious psychedelic landscape, also known as Don Van Vliet's mind. Signed "Van Vliet / 79." From the collection of Beefheart guitarist Gary Lucas, for whom the painting was made. Accompanied by a letter of provenance from Lucas.

It was around the time of this piece that Van Vliet famously began to contribute artwork to the covers of two of his finest recordings, *Shiny Beast (Bat Chain Puller)* (1978) and *Doc at the Radar Station* (1980).

Gary Lucas was the principal guitar player, along with Jeff Moris Tepper, in Beefheart's final configuration of the Magic Band, appearing prominently on Beefheart's last two recordings, the aforementioned *Doc at the Radar Station* (1980) and *Ice Cream for Crow* (1982). Lucas' solo guitar performances of "Flavor Bud Living" and "Evening

Bell" on the respective recordings are singular in Beefheart's oeuvre.

Lucas managed and performed with Beefheart for five years, until Van Vliet retired to Trinidad, California to be a full-time painter in the mid-1980s. During their association, well before he gained notoriety as a painter, Beefheart spontaneously created drawings for Lucas, typically using colored markers, and typically reflecting the situation where the drawing was being made, either literally or on some abstract level.

10.5 x 13.75 inches (26.5 x 35 cm). Red, orange, and black marker on drawing paper. Archivaly framed and matted. Fine.

**\$20,000**





Gifted by Baez to producer Tisha Fein

4

**[JOAN BAEZ, BOB DYLAN]**

**ERIC VON SCHMIDT (DESIGN)**

**In Concert: Joan Baez and Bob Dylan**

1965. Original poster for the 1965 tour by Joan Baez and Bob Dylan. This poster given by Baez to Tisha Fein, longtime talent coordinator and producer for the Grammy Awards, with Fein's holograph notation to the verso: "Joan Baez gave me this when we did her Midnight Special tribute--Tisha Fein." A musical variety series, *The Midnight Special* aired on NBC from 1973-1981 and featured many live performances, a rarity for television of that era. Baez appeared on the show several times, and met Fein during the taping of her season three appearance in 1976.

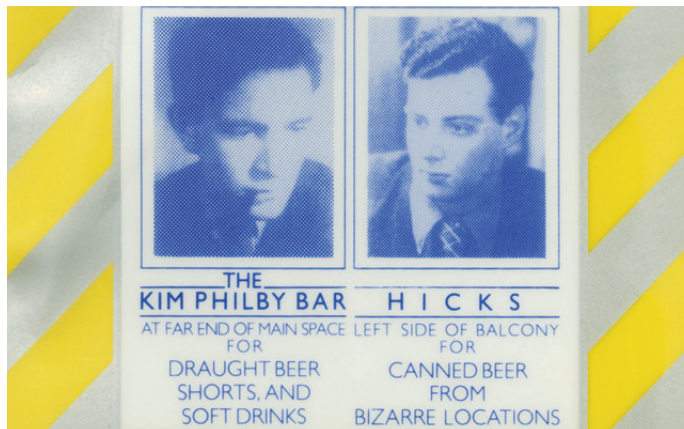
The poster was designed by friend, artist, and fellow folk musician Eric Von Schmidt for Baez and Dylan's joint 1965 tour. Dylan reportedly disliked the poster, and only a very few were ever issued before it was

shelved, making it one of the scarcer 60's music posters and Dylan items on the market. A key piece of 60's iconography, still being reproduced on posters and T-shirts, with a great association.

12.5 x 19.25 inches (32 x 49 cm), with the blank at the top of the poster trimmed. Near Fine, with a bruise to the upper left corner, shallow diagonal creasing to the bottom right, and only a light amount of the fading that is endemic to this poster. Archivaly matted and framed, with Fein's note visible via a cut-out on the verso of the frame.

Grushkin 1.101, p. 59.

**\$6500**



5

[TONY WILSON]  
FACTORY RECORDS

The Gay Traitor bar sign from The Hacienda in Manchester, circa 1982

Manchester: Factory Records, Fac 51, 1982. Original poster for The Gay Traitor, the cocktail bar located in the basement of the legendary Hacienda club in Manchester, England, this being the copy that hung in the club. Founded by Factory Records boss Tony Wilson and the band New Order in 1982, the Hacienda became world famous during the Madchester era of late 80s and early 90s, when it served as an incubator for not only for acid house and rave culture, but the next generation of British pop and rock acts.

The Gay Traitor was named after Anthony Blunt, a British art historian who had been a spy for the Soviet Union. The two first floor bars, mentioned at the bottom of the poster, were named after Blunt's fellow spies, Kim Philby and Guy Burgess, whose cover name was Hicks. The poster, with its

yellow and black stripes, reflects the overall design aesthetic of Factory Records and The Hacienda, one that would equal in its influence the music produced there. Though the poster is uncredited in Matthew Robertson's comprehensive guide to Factory Records' graphics, according to the label's then-head designer Peter Saville, credit for the poster should be given to label head Tony Wilson.

8.25 x 23.5 inches (21 x 60 cm). Near Fine, with pinholes at the top and bottom and some light creasing, else bright and unfaded. Archivaly encapsulated in mylar, matted, and framed.

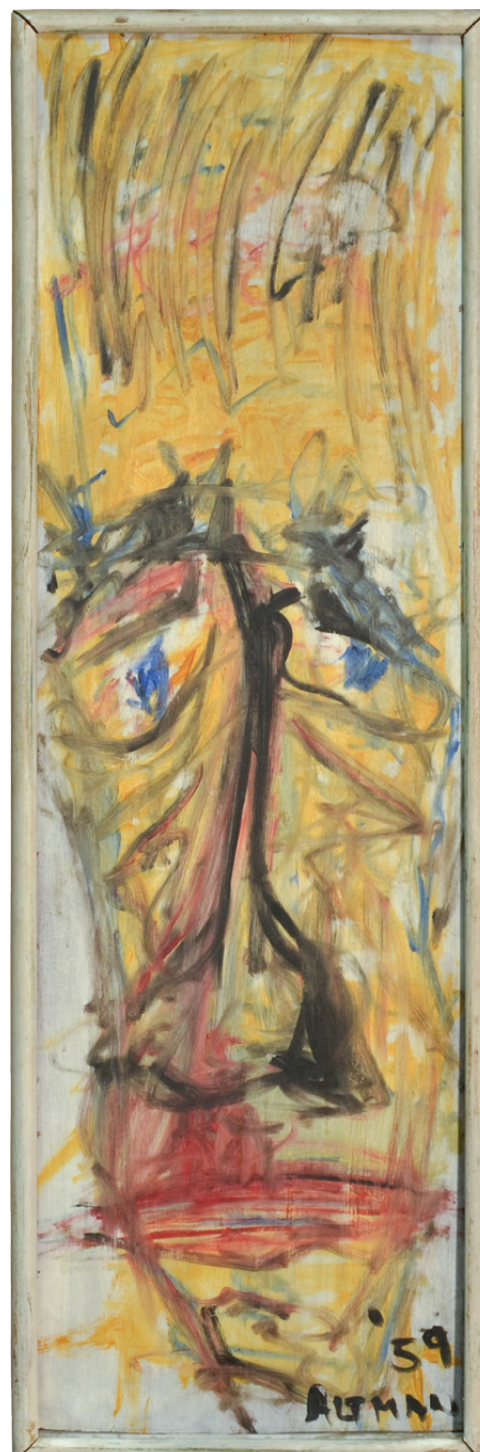
Robertson, 52-7

\$6750





This painting was given to Bob Ridgely from Robert Altman. A Self portrait after a hard night out!



6

Robert Altman in 1959, through a mirror drunkenly

**ROBERT ALTMAN**

**Self Portrait**

1959. Self portrait of Robert Altman, oil on canvas, painted for his longtime friend, actor Robert Ridgely in 1959. Affixed to the rear of the canvas is Ridgely's note regarding the painting, and accompanying the artwork is a formal letter of provenance.

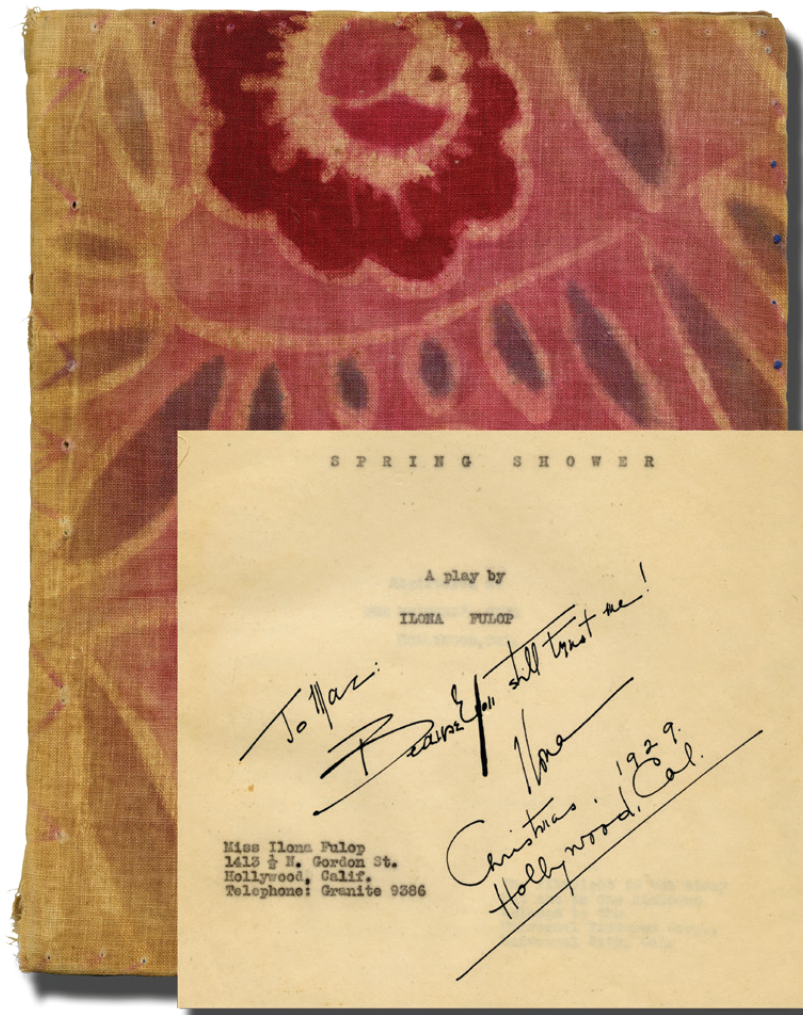
Ridgely worked on several of the television shows Altman directed in the 1950s and 1960s, as well as

a small role in one of Altman's first films, *Countdown* in 1967.

Oil on canvas. 41 x 13 inches. In original frame, unexamined outside of frame. Very Good.

**\$6500**





Typescript for a little known Hungarian feminist classic, inscribed by the screenwriter

7

**PÁL FEJÖS (DIRECTOR)**

**ILONA FÜLÖP (SCREENWRITER)**

**Spring Shower**

Budapest: Hunnia Filmstudió, 1929. Presentation copy of an early draft script for the Hungarian film, released in Hungary in 1932 as *Tavaszi zápor*, in France in 1933 as *Marie, Légende Hongroise*, and in the United States in 1935 as *Spring Shower*. Housed in a (likely hand-sewn) floral cloth-covered portfolio, the script is inscribed by the Hungarian-American feminist and radical socialist screenwriter Ilona Fülöp on the title page: "To Mac: / Because You still trust me! / Ilona / Christmas, 1929 / Hollywood, Cal." A unique and attractive item, and probably the only surviving copy of the script.

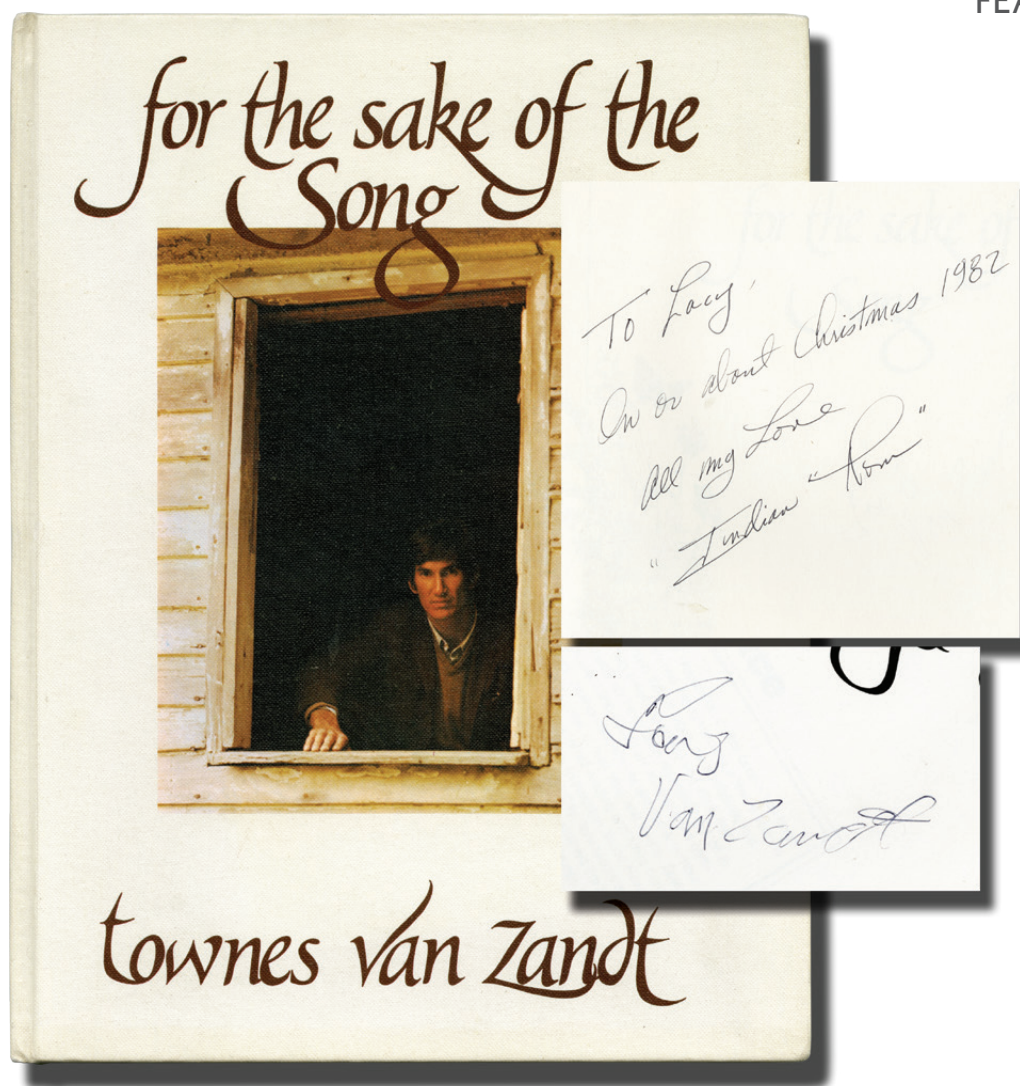
The story of a poor girl driven out of her village when she becomes pregnant by her employer's wealthy fiancé, finding refuge working as a maid in a brothel. After her daughter is taken from her, however, she falls into alcoholism and dies. A maid in Heaven as she was on earth, she saves her daughter from befalling a similar fate by "emptying her mop bucket" on her daughter's head via a rain shower at a pivotal moment.

A multinational production in which a Hungarian screenwriter and Hungarian director, both with experience in Hollywood, shot a film starring a French actress using frozen assets from a French producer that had been mandated for exclusively Hungarian use. Though not a box office success at the time, it is now regarded as one of the all-time great films originating from the country. In a 1919 article entitled "What is 'Revolution' Doing to Love?," screenwriter Fülöp describes herself as a socialist radical, as opposed to a revolutionary or a Bolshevik, and her desire to further equal rights for women strongly defines her as a modern-day feminist as well. *Spring Showers*, with its women- and proletarian-friendly plot, thus comes as little surprise.

Housed in floral cloth-covered portfolio studio wrappers.

**\$2850**





Signed and numbered by Townes, gifted by Indian Tom

8

**TOWNES VAN ZANDT**

**JOHN M. LOMAX (INTRODUCTION)**

**JOSEPH F. LOMAX (EDITOR)**

**For the Sake of the Song**

San Antonio, TX: Wings Press, 1977. First Edition. One of 500 copies signed and numbered by Townes Van Zandt on the title page, this being No. 418. Gift inscription on the first blank: "To Lacy / On or about Christmas 1982 / All my love / 'Indian Tom'."

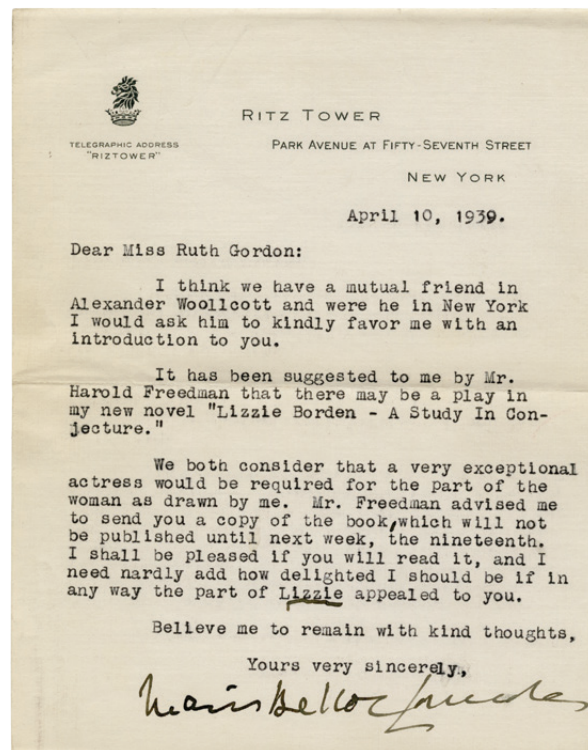
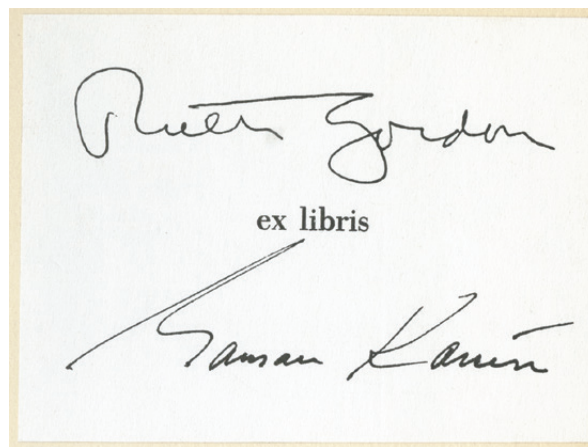
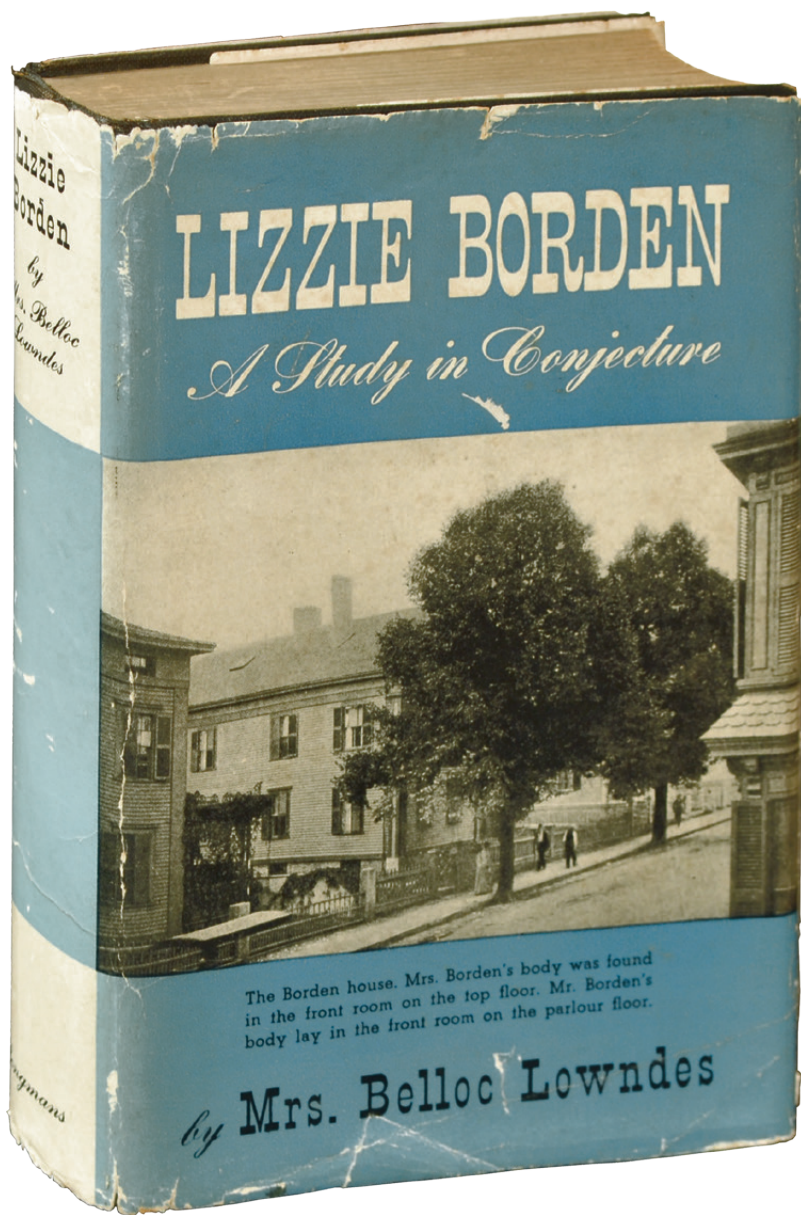
Wings Press owner Bryce Milligan notes: "1000 casebound copies were originally printed. 500 were signed by Townes and numbered, roughly 100 of which were given to Townes as author's copies. The rest were sold by Wings Press. When I purchased the press in 1994 from co-founder Joanie Whitebird (the other owner was Joseph Lomax), there were only half a dozen left. Another 500 hardbacks were printed and bound but not numbered and signed. Of those at least 150 were completely lost to water damage during one of Houston's periodic floods. The wrapped edition was printed simultaneously with

the casebound edition, though it is unclear to me how many wrapped copies were printed, or sold."

A collection of the enigmatic, legendary songwriter's music and lyrics, with accompanying photos. John M. Lomax's introduction begins by describing how Caddo Parish Studdard III introduced him to Van Zandt in 1966 in Austin, and goes on to postulate that he may be one of the greatest songwriters of the twentieth century--a claim that was a bit audacious at the time of this book's publication, but one that is today accepted as a fact among folk music enthusiasts and scholars.

Near Fine in photo illustrated boards with no dust jacket as issued.

**\$2500**



Marie Belloc Lowndes to Ruth Gordon, regarding Lizzie Borden, with typed letter signed

**9 MARIE BELLOC LOWNDES**  
**Lizzie Borden: A Study in Conjecture**

New York: Longmans, Green, 1939. First Edition. Inscribed by the author to actor and writer Ruth Gordon on the front endpaper: "Miss Ruth Gordon / the kind thoughts of her [illegible] / Marie Belloc Lowndes." With a bookplate signed by both Ruth Gordon and her husband, writer and director Garson Kanin, on the second blank.

Included is a typed letter signed by Belloc Lowndes to Gordon on Ritz Tower hotel stationery, and dated April 10, 1939. In the letter, Belloc Lowndes presents the novel to Gordon a few days ahead of its official publication date of April 19, notes there is some potential for the novel to be adapted into a play, and that she would be "delighted" if "the part of Lizzie appealed to [Gordon]."

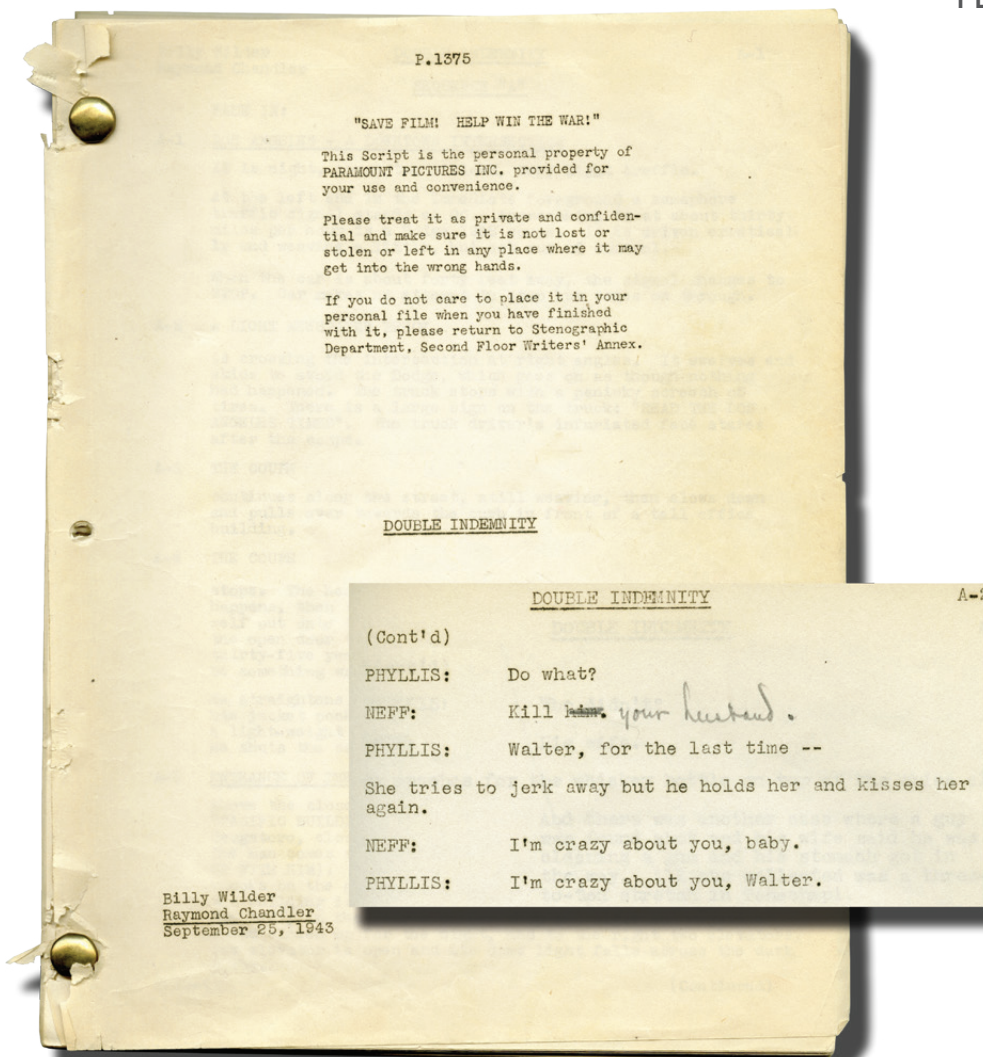
Although a play or film based on Belloc Lowndes' fictional account of the Lizzie Borden murders was never produced, an interesting association between the crime writer and actor she wished to embody the infamous subject of her novel.

Very Good plus in a Very Good dust jacket. Jacket spine lightly faded, with chipping to the edges and light creasing.

Letter: 5.5 x 7 inches, from a folded 11 x 7 inch leaf, recto only. Horizontal fold, Near Fine overall.

**\$2500**





10

Kill your husband

**RAYMOND CHANDLER (SCREENWRITER)****JAMES M. CAIN (NOVEL)****BILLY WILDER (DIRECTOR, SCREENWRITER)****Double Indemnity**

Paramount Pictures, 1943. Shooting script for the cornerstone 1944 film noir, based on the 1943 novella by James M. Cain, and written for the screen by Raymond Chandler and Billy Wilder. The AFI Catalog indicates that shooting began on September 27, 1943, with the script here dated two days earlier.

With holograph penciled notations throughout, several having to do with the dialogue for Walter Neff (played by Fred MacMurray) as they entertain possibilities for killing the husband of Phyllis Dietrichson so that the two of them can have each other while maxing out Mr. Dietrichson's life insurance money. Also present is an unused monologue by Neff at the beginning of the film, as well as the famous unused ending, where in Neff goes to the gas chamber as his boss, Barton Keyes (Edward G. Robinson) looks on. This brutal ending,

totaling 3 pages here with no dialogue whatsoever, was shot, but ultimately replaced. The well known substitute sequence is a more subtle one, wherein Neff dies as he dictates the last of the confession that has been the substance of the story. The footage for the "gas chamber" sequence is lost, and only still photographs remain.

A film that set a standard that all after it would follow, using a cut-up time structure, Barbara Stanwyck in a blonde wig, Fred MacMurray as a soulless sucker, and Edward G. Robinson as the straight man. Nominated for seven Academy Awards (a rare feat for a genre picture), including Best Picture, Best Director, Best Screenwriter, Best Cinematography, and Best Actress.

**\$25,000**



11

Richard Matheson adapts Ray Bradbury  
**RAY BRADBURY (NOVEL)**  
**RICHARD MATHESON (SCREENWRITER)**  
**ROCK HUDSON (STARRING)**  
**The Martian Chronicles**

New York: Charles Fries Productions, 1978. An archive of three original draft scripts for the 1980 American-British TV mini-series. The scripts are presumed to have been printed all at once, with only the first script bearing a date of production, July 10, 1978. Scarce ephemera from an uncommon, generally unseen Bradbury adaptation.

Based on Ray Bradbury's 1958 collection of short stories about space travel to the planet Mars. Richard Matheson wrote the teleplays for all three episodes, each episode airing one after the other on NBC, after having been shelved for nearly a year, due to Bradbury's own disliking of the finished product.

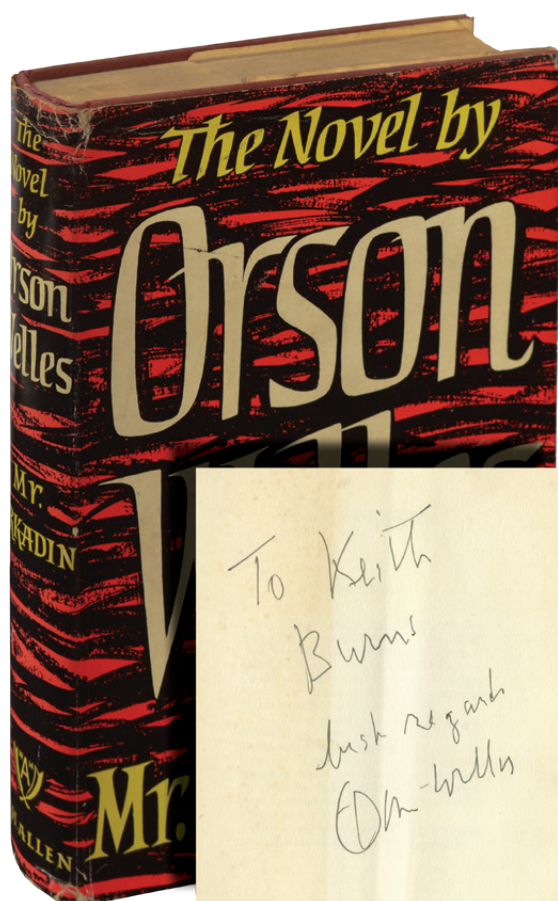
The series was composed to three 90-minute episodes, airing on January 27, 1980 ("Episode 1: The Expeditions"), January 28, 1980 ("Episode 2: The Settlers"), and January 29, 1980 ("Episode 3: The Martians").

Shot on location in Spain, England, and Malta.

Lentz, pp. 1310-1311. Weldon (1983), p. 462.

**\$1500**





12

The UK and US editions, inscribed by Welles

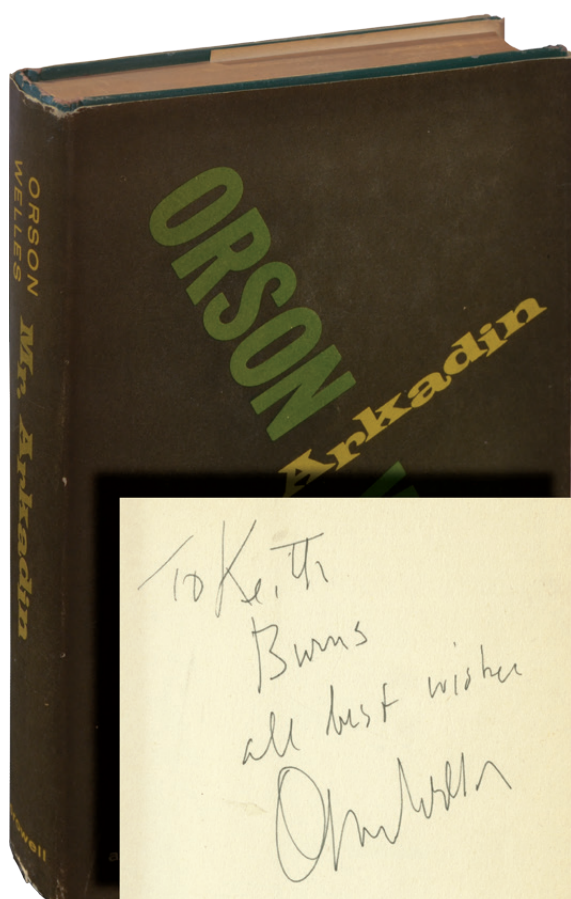
**ORSON WELLES**  
Mr. Arkadin

London: W.H. Allen, 1956. First UK Edition. Inscribed by Orson Welles on the front endpaper: "To --- / All best wishes / Orson Welles." The only U.K. copy of this title we have ever seen to be signed by the director.

Basis for the enigmatic 1955 film noir directed by and starring Welles as the title character. Equally enigmatic is this novel, which was ostensibly translated twice before arriving in this form, and its authorship, which had been denied by Welles yet confirmed as his work by many others. Strangest of all is that it reads as well as the best work of David Goodis and Charles Williams. Essential for the Welles collector and film noir enthusiast.

Tiny crown stamp at the top right corner of the front endpaper, else about Near Fine in a like dust jacket.

\$1500



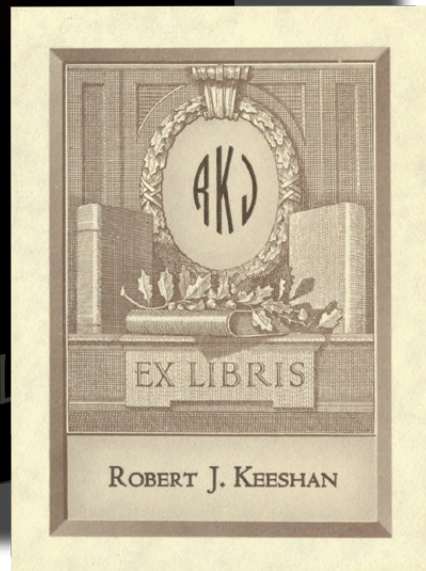
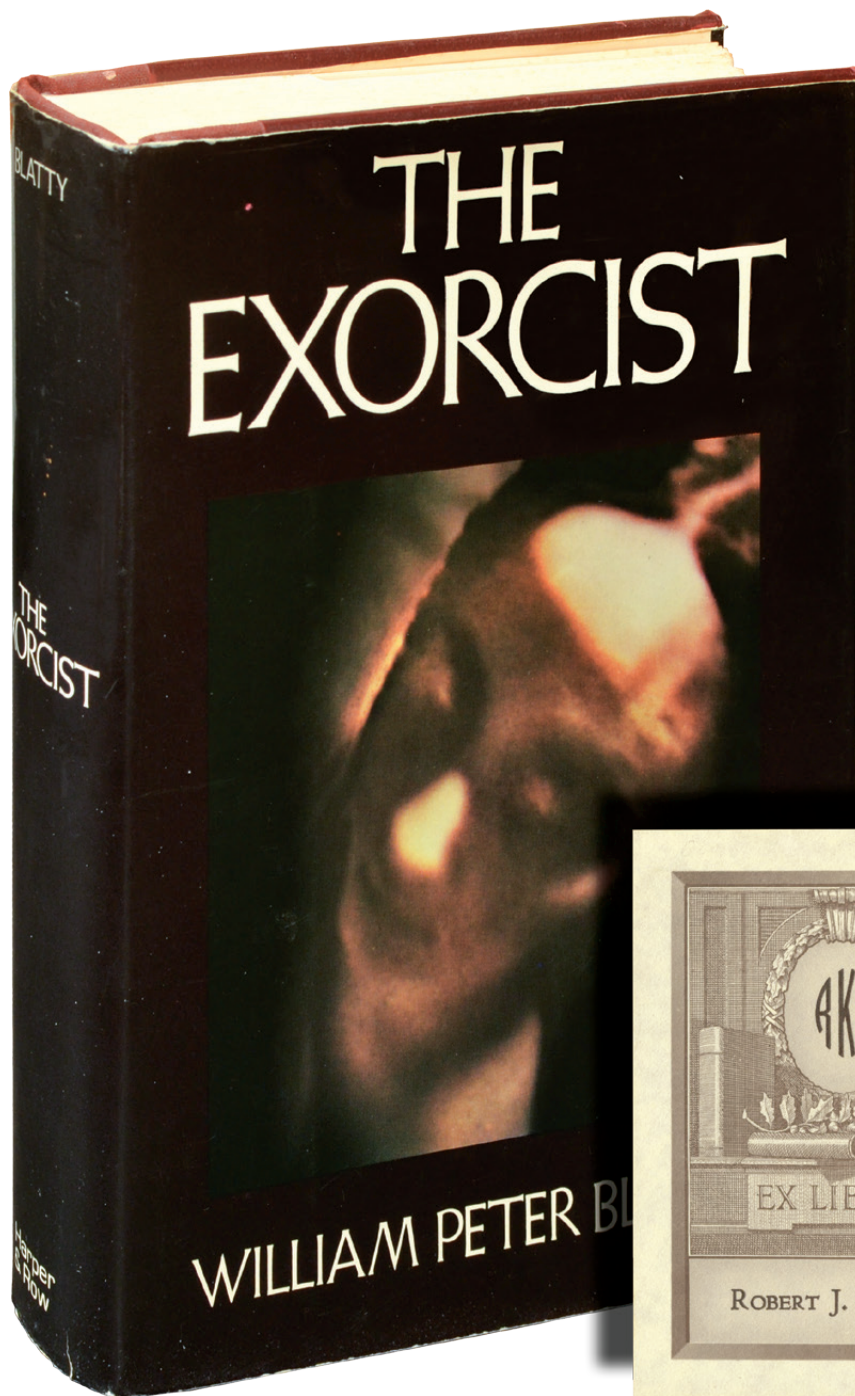
13

**ORSON WELLES**  
Mr. Arkadin

New York: Thomas Y. Crowell, 1956. First American Edition. Inscribed by Orson Welles on the front endpaper: "To --- / Best regards / Orson Welles."

Very Good plus in a Very Good plus dust jacket.

\$1250



14 Captain Kangaroo's copy  
**WILLIAM PETER BLATTY**  
**The Exorcist**

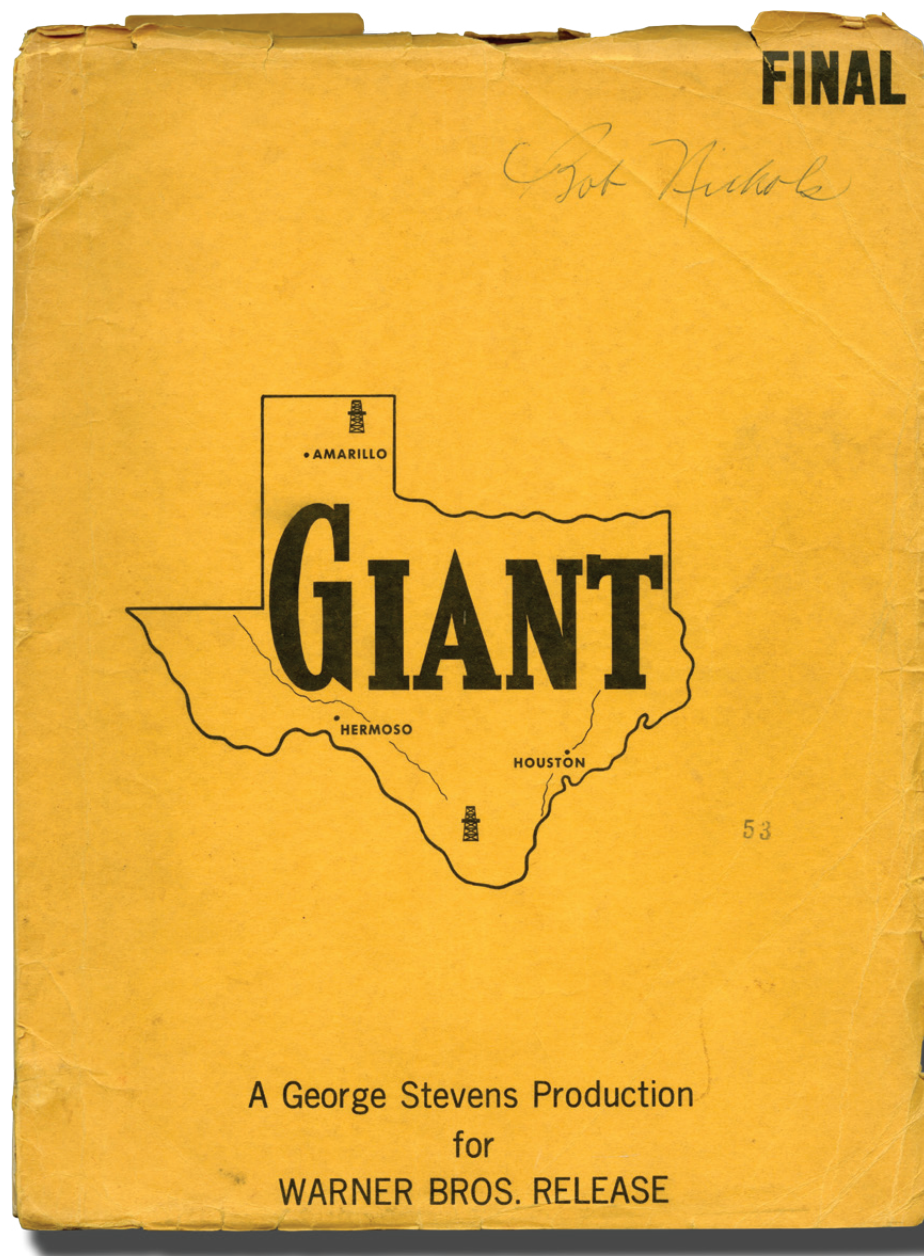
New York: Harper and Row, 1971. First Edition. Copy belonging to the one and only Robert J. Keeshan, better known to several generations as Captain Kangaroo. At first a seemingly odd ownership association, but in truth not an unusual reading choice for Keeshan, who was not only the titular character but also the creator the show, easily the most bizarre, hyper-imaginative children's programs ever made (excepting perhaps *Pee Wee's Playhouse*, which made its debut two years after the Captain took his final bow).

Basis for the classic 1973 horror film directed by William Friedkin and starring Ellen Burstyn, Max von Sydow, Lee J. Cobb and Linda Blair.

Touch of foxing to the top page edges, else a lovely copy, easily Near Fine in a Near Fine dust jacket.

**\$1375**





15

Working script, with annotations

**GEORGE STEVENS (DIRECTOR)****JAMES DEAN, ELIZABETH TAYLOR, ROCK HUDSON (STARRING)****Giant**

Warner Brothers, 1955. Final draft script for the 1956 film. Copy belonging to actor Bob Nichols, who played the part of Mort "Pinky" Snythe, with his name on the front wrapper, and notations throughout, in holograph pencil.

Based on Edna Ferber's 1952 novel. Bick Benedict (Hudson) and his wife Leslie (Taylor) are cattle ranchers in Texas, Leslie having been raised in Maryland and not used to the rancher's lifestyle. Bick's rival and former ranch hand, Jett (Dean), inherits a piece of land from Bick's late sister Luz (Carroll Baker), and strikes oil, all while taking a secret fancy with Leslie.

The final film of James Dean's career, and the third of his legacy making starring roles after *East of Eden* (1955) and *Rebel Without a Cause* (1955). Dean died before production on the film was finalized and some of his lines were overdubbed by friend and fellow actor Nick Adams.

Set in Texas, shot there on location and in Arizona and Virginia. Winner of an Academy Award, nominated for nine others, including Best Picture.

National Film Registry.

\$9750



# 16

## DASHIELL HAMMETT After the Thin Man

MGM, 1935. Dashiell Hammett's original submitted treatment for the first sequel to *The Thin Man*, here referred to only as *Thin Man Sequel*, and ultimately titled *After the Thin Man*. With a single holograph correction by Hammett, and letter of provenance from Hammett's daughter Josephine Hammett Marshall regarding the discovery of the treatment in the family's estate.

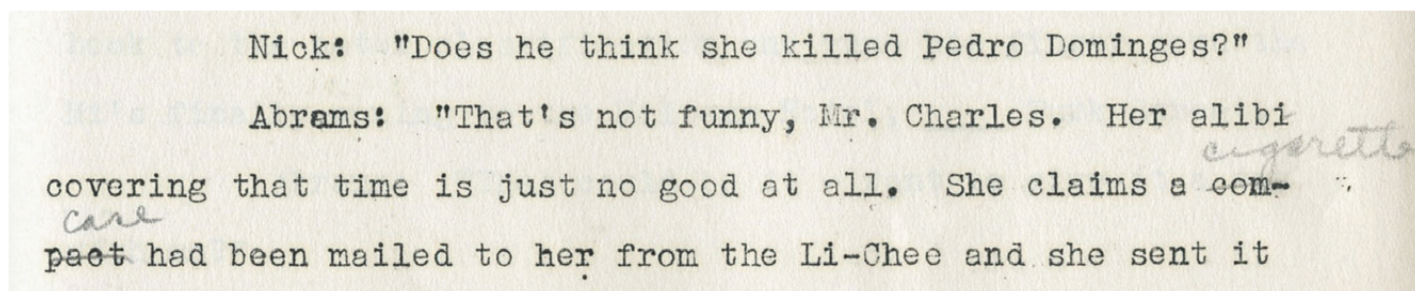
The first *Thin Man* film, released in 1934 and based on Hammett's novel, was a smash hit and is today a key film in the American screwball comedy cycle. Five sequels were made between 1936 and 1947 (all starring the original acting team of William Powell and Myrna Loy), and this previously unknown attempt at a sequel by Hammett was clearly commissioned by MGM but never produced. The story is a completely original one, never reworked for the other films, very much written in Hammett's trademark style and reading a bit more like a story treatment (i.e., a novel) than a final screenplay,

which is likely as far as the story got on the road to production.

The piece is dated Sept. 17, 1935 at the lower right corner of the front panel, along with Hammett's name, and Hammett's name is noted in pencil next to the title label (though not in Hammett's hand). There is only one single-word correction to the entire text, at page 83 in Hammett's hand, where the word "compact" is replaced with "cigarette case."

Accompanying the screenplay is a typed letter signed from Hammett's daughter (who edited a recently published collection of Hammett's letters), on her personal stationery, stating that the screenplay was discovered by Hammett's wife in 1980, and that it had been a part of the family's estate until that time. Probably one of only 2-3 copies that could have been produced, and very possibly the only copy extant. To our knowledge, no other copy of this story, in any form, has ever been recorded at auction or sold on the market.

\$27,500



FORM 112 10M CITIZEN

Date.....

No. ....

Please return to Script Dept.



Culver City, Calif.

"THIN MAN SEQUEL"

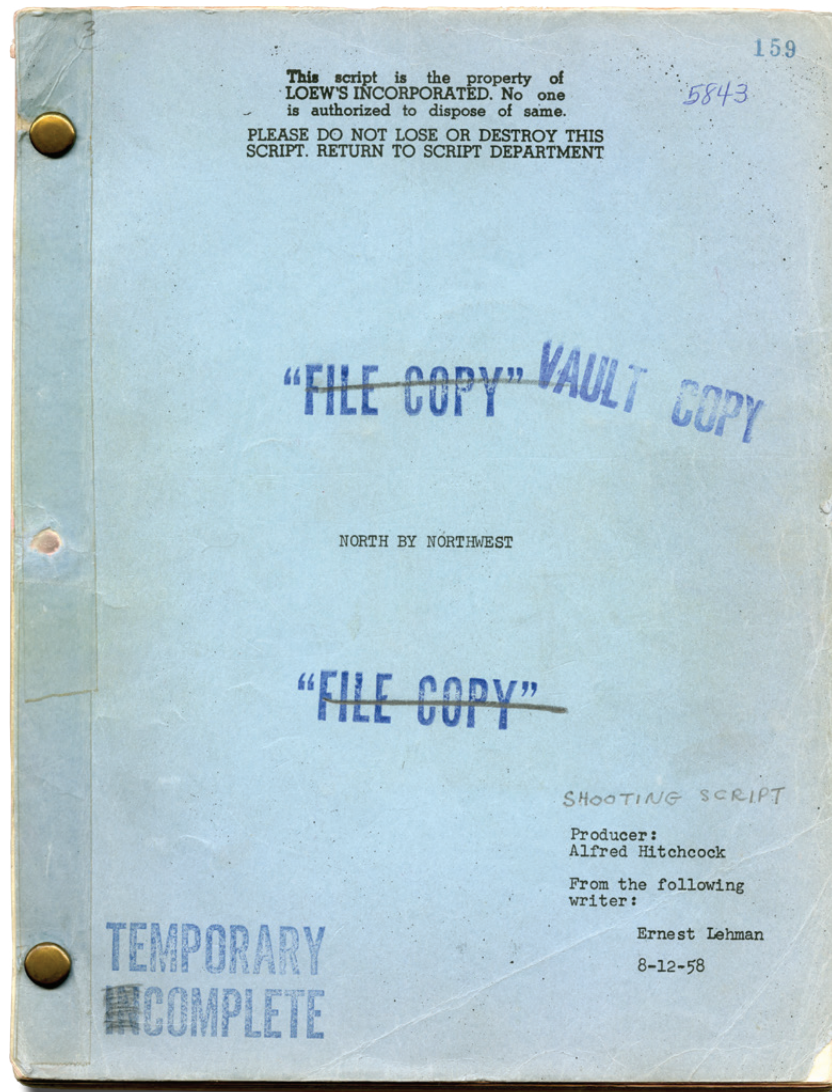
From:  
Dashiell Hammett

Sept. 17, 1935

11 - 13

COMPLETE





**17 ALFRED HITCHCOCK (DIRECTOR)  
ERNEST LEHMAN (SCREENWRITER)  
CARY GRANT, EVA MARIE SAINT, JAMES MASON (STARRING)  
North by Northwest**

MGM, 1958. Revised Shooting script for the 1959 film. Studio Vault copy, rubber-stamped on the front wrapper. Brief notations in holograph pencil throughout, and in ink and pencil on the front wrapper. Pre-production and production scripts of any Hitchcock film are rare, presumably because the director was known for having gone to extremes in order to preserve the mystery of their content—particularly those with surprise endings.

Screenwriter Lehman’s “Hitchcock picture to end all Hitchcock pictures,” with a score by Bernard Herrmann and innovative title sequence by Saul Bass, featuring kinetic typography superimposed onto the side of a U.N. skyscraper, the film represents a change of pace for the director after his earlier film, *Vertigo* (1958), a dark, romantic thriller. The film was nominated for three Academy Awards, and ranks as one of AFI’s ten best mystery films,

even with Hitchcock’s Freudian symbolism: a train speeding into a tunnel during a romantic scene, a scene the director himself called “one of the most impudent shots I ever made.”

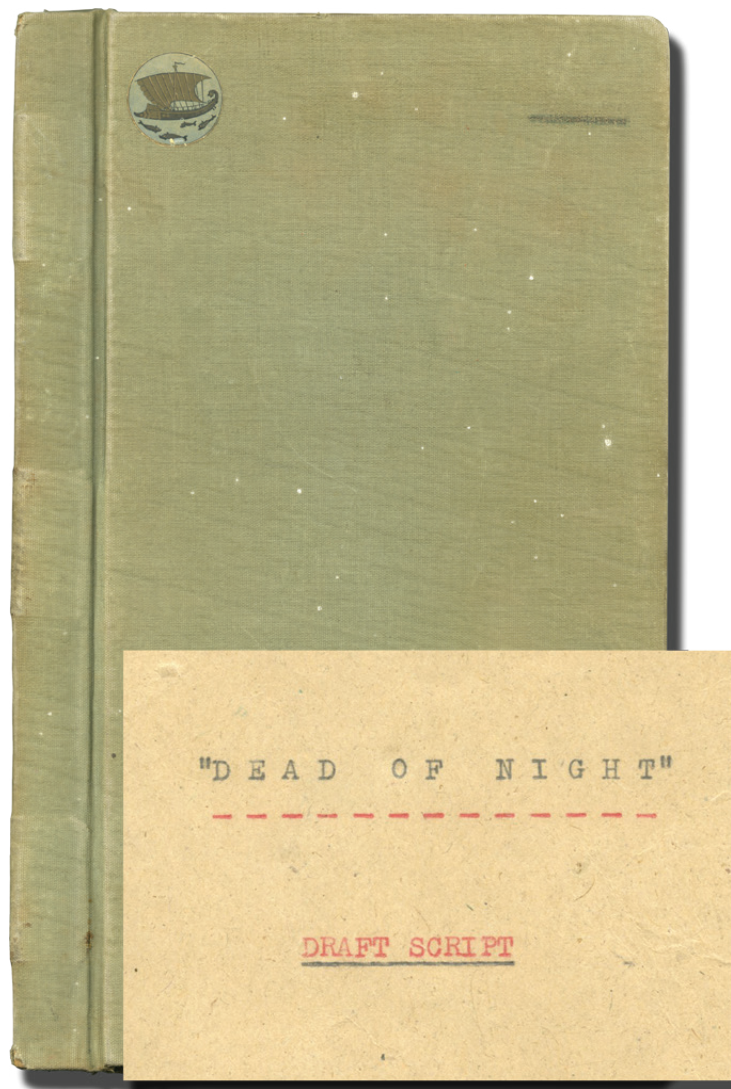
A Hitchcock high spot, the last of four films the director made with Grant, the others being *To Catch a Thief* (1955), *Notorious* (1946), and *Suspicion* (1941).

Set in New York, shot on location in California, Illinois, and South Dakota (Mount Rushmore).

National Film Registry.

Grant, p. 468.

**\$9750**



18

Ealing Studios working script for a British horror cornerstone

**ALBERTO CAVALCANTI, CHARLES CRICHTON, BASIL DEARDEN, ROBERT HAMER (DIRECTORS)**

**MICHAEL REDGRAVE, GOOGIE WITHERS (STARRING)**

**Dead of Night**

Ealing Studios, 1944. Draft script for the 1945 British horror anthology film. Original typescript and carbon typescript leaves bound throughout. Studio file copy, rubber-stamped SCENARIO DEPARTMENT on the front wrapper. Brief notations throughout in holograph pencil.

An architect named Walter hosts a party with guests that he has never met but has seen in dreams. He is able to predict spontaneous events in the house before they happen, and the guests attempt to put his precognition to the test. The guests also entertain each other with eerie stories.

Told in anthology format, with different directors and actors for each sequence. All of the stories are based on original stories, from authors like E.F. Benson and H.G. Wells, with original stories written by the

screenwriters, Baines and MacPhail. Set in Kent, shot on location in London and Buckinghamshire, England.

Overall, a scarce original script of an obscure and unique British horror film, produced and released during WWII, when horror films were banned from production in the Great Britain.

Barr, pp. 186-187. Lentz, p. 1011. Weldon (1983), p. 166.

**\$8750**

19

Archive of four different script revisions

**JOSEPH L. MANKIEWICZ,  
ELIZABETH TAYLOR, RICHARD BURTON (STARRING)**  
Cleopatra

Twentieth Century-Fox, 1961. Archive of four original draft scripts, including a post-production script, for the 1963 film. Also included is a vintage 8 x 10 black-and-white single white still photograph of Elizabeth Taylor as Cleopatra.

Twentieth Century-Fox's ambitious, bank-breaking venture, based on the histories written by Plutarch, Suetonius, and Appian, and also based on the Carlo Maria Franzero book, set in 48 BC in Egypt. Cleopatra (Taylor), Queen of Egypt, falls hopelessly in love with rival-turned-ally, Julius Caesar (Rex Harrison). When Caesar meets his fate at the hands of his political cabinet, the queen grieves briefly before joining forces with the brazen drunkard, Marc Antony (Burton) to conquer Rome.

The film set the studios back roughly thirty million dollars, the most for any film production to date. At the start, Rouben Mamoulian was signed on as director, and after finding the project too profound, coupled with no legitimate screenplay yet written, he resigned early in 1961. Joseph L. Mankiewicz, who had just directed Elizabeth Taylor and Katherine Hepburn in the 1959 film, *Suddenly, Last Summer*, was hired to take Mamoulian's place, directing the film to completion, but he would eventually denounce his association with the film. Alfred Hitchcock was approached before Mankiewicz, but production for the rotund auteur's 1963 film, *The Birds*, was already taking flight. In the end, the film ran for nearly six hours, originally intended as two separate pictures, each three hours long. TCF decided against this, editing the entire cut to four hours. These cuts, actress Elizabeth Taylor jested, were the fatal flaws of a film more feasible in theory than execution. Taylor and Burton's first on-screen pairing, their love-hate relationship already culminating, and their

characters' relationship foreshadowing their real-life romance.

Set in Egypt, shot on location in Spain, Italy, England, and the USA. Winner of several Academy Awards (Best Cinematography, Art Direction, Costume Design, Effects).

Included in the archive:

Three First Draft scripts, dated 2/10/61, 4/5/61, and 5/9/61, the first two being just over 60 pages each, with a credit for screenwriter Buchman (scripts likely not utilized by director Mankiewicz, who tended to script as he shot), and the third script with a credit for screenwriter MacDougall, weighing in at over 300 pages, likely the the last incarnation of the story as a script and the one used during production.

Annotated post-production script detailing cuts for release of the film in Italy and for international release, noting Reels 1 through 15, and covering only the first half of the film. The script ends with INTERMISSION.

Impressive in its scope and one of the most visually stunning films ever, *Cleopatra* was for years a large and beautiful thorn in the side of Twentieth Century-Fox, and original ephemera for the film is scarce. These are the only scripts for the film we have handled, representing a look at the small but vital role a script has in a visually, fiscally, and physically immense production.

**\$3500**



"CLEOPATRA"  
 Screenplay by  
 Ronald MacDougall

First Draft Screenplay  
 May 9, 1961

FIRST DRAFT SCREENPLAY  
 (pages 1 to 57)  
 (This is all that  
 was written)  
 by Sidney Buchman

*First Draft Screenplay*  
 (P1-67 only)  
 by  
 Sidney Buchman

Mar 3, 1961 to  
 April 5, 1961

Property of  
 Twentieth Century-Fox Film Corporation

*Boxed*  
**REVISED**

THIS IS PART 1 OF 2 PARTS  
 (SMALL REELS #1 THROUGH 15 INCLUSIVE)

**THIS BOOK MARKED  
 FOR FINAL CUTS  
 (SUPERIMPOSED & DUBBED)**

CLEOPATRA  
 0186  
**70 MM.  
 ONLY**

**SAND  
 SPAIN**

PREPARED BY  
 20TH CENTURY-FOX FILM CORPORATION  
 NEW YORK, NEW YORK, U.S.A.

**RED MARKINGS = CUTS FOR RIVOLI  
 RELEASE ONLY**

**RED + BLUE = FINAL CUTS FOR  
 GENERAL RELEASE  
 (EXCEPT AS NOTED)**

33 REELS  
 6/63

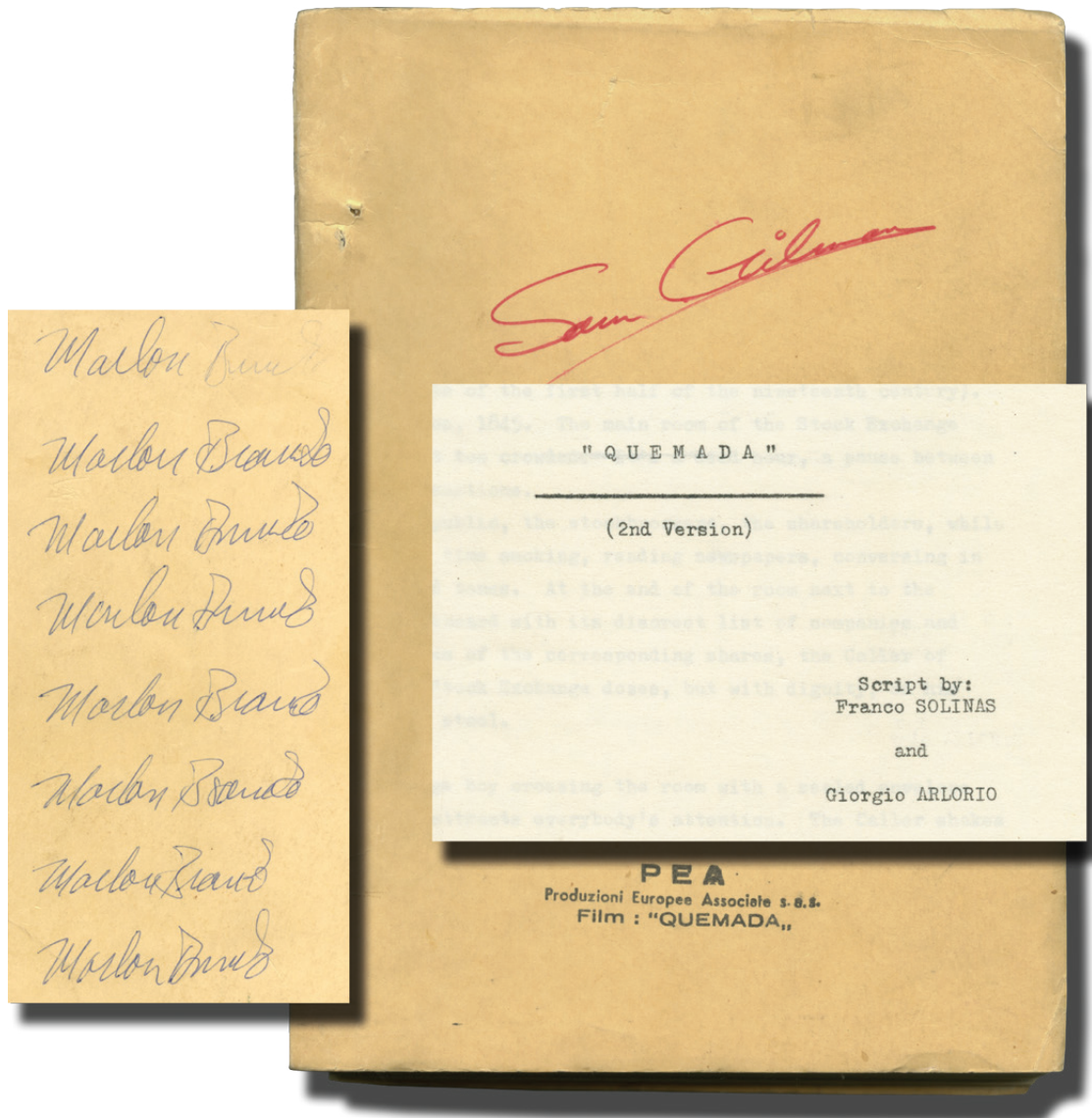
**LAST COPY - DO NOT SHIP**

FIRST DRAFT SCRIPT

2/10/61  
 Feb. 10, 1961

Sidney Buchman





20

Brando's annotated script  
**MARLON BRANDO (STARRING)**  
**GILLO PONTECORVO (DIRECTOR)**  
 Burn!

Rome: Produzioni Europee Associate, 1968. Second Draft script for the 1969 Italian-French film, *Burn!*, here under the original Spanish title *Quemada*. Marlon Brando's working copy, with his signature in holograph ink several times on the rear wrapper. Brief notations throughout in holograph ink in Brando's hand at the inclusions of dialogue relating to his character. Also included is a paperback Spanish-English dictionary of working words, with Brando's name in holograph pencil on the front wrapper, in an unknown hand.

The script was later gifted by Brando to actor Sam Gilman, whose name is present in holograph ink on the front wrapper. Gilman did not work on this film, but did work with Brando on earlier films like *One-Eyed Jacks* (1961) and *The Young Lions* (1958), as well as later on *The Missouri Breaks* (1976).

Based loosely on the life of Sir William Walker (1824-1860). Walker (Brando) is a professional mercenary who ignites a slave revolt on an island in the Caribbean, where the British sugar trade is in turmoil. After a successful mission, Walker returns to Britain, where he remains for ten years. The same slave revolt he helped initiate is now at war with the replacement regime, and he is sent back to quell the revolt. Seen as a traitor to the natives, Walker is subsequently assassinated, riddled with guilt upon his death.

Shot on location in Colombia, Morocco, Italy, and France.

**\$5500**





## 21 MARLON BRANDO (STARRING) GILLO PONTECORVO (DIRECTOR) *Burn!*

1969. Collection of vintage black-and-white negatives, contact sheets, and mounted slides and transparencies from the 1969 Italian-French film, *Burn!* here under the original Spanish title, *Quemada*. From the collection of Sam Gilman, with his name on several of the film processing envelopes in holograph ink.

Over 130 images representing on-the-set production, featuring Marlon Brando on a lunch break, director Pontecorvo riding a mule, and members of the cast and crew, as well as images of

locals likely used as extras. Formats include 35mm color slides, 35mm negative filmstrips, medium-format negatives and mounted color transparencies, and three 8 x 10 single weight contact sheets.

All items Near Fine overall, with slides, transparencies, and negatives still in the original film processing envelopes and boxes from the Emidela processing company in Barranquilla, Colombia.

**\$3500**



22

**PATRICIA HIGHSMITH**

**Archive of correspondence and manuscript relating to the publication of "The Important Game of Chicken"**

1989-1990. Small archive of correspondence between Patricia Highsmith and editor James L. Harmon, regarding Highsmith's invited contribution to an anthology published by Simon and Schuster in 2002, edited by Harmon, titled *Take My Advice: Letters to the Next Generation*, featuring a number of short essays (all new) by a wide variety of fiction writers, thinkers, and icons with the wisdom they feel compelled to pass on to the those who will navigate the future. Contributors to the book included Ken Kesey, Joe Dallesandro, William S. Burroughs, Lydia Lunch, Spalding Gray, Richard Powers, Quentin Crisp, Bette Davis, Jim Harrison, Martha Gellhorn, Joe-Peter Witkin, Mary McCarthy, Anita O'Day, Bettie Page, and many others.

The archive includes four typed letters signed and one typed note signed from Highsmith to Harmon, discussing the essay, as well as the contract (with a signed cover letter) for the short piece from Highsmith's agent, and the corrected manuscript submitted by Highsmith, a six page nonfiction essay titled "The Important Game of Chicken." In her letters, Highsmith speaks with perception and insight about the process, noting an interest in how the inclusions by Mary McCarthy and Bette Davis might read, and expresses admiration for Fay

Weldon's contribution (apparently sent to her by Harmon). Clearly the list of contributors sparked the author's interest in participating.

Highsmith also offers addresses for potential contributors (apparently requested by Harmon), including Wim Wenders and Peter Handke, and speaks disparagingly of George Bush, Sr.

Highsmith's essay, written just after the Berlin Wall came down, muses in some detail on the importance of "playing chicken" in world affairs, and cites numerous examples of how this peaceful (and political) approach has worked well throughout history, as well as examples where pure aggression have repeatedly failed.

Highsmith's essay was not included in the anthology, and remains unpublished.

All material Very Good to Near Fine. All TLS's include original stamped mailing envelopes, and only the typed essay with corrections is a photocopy, as sent by the author.

**\$2850**



# ARCHIVES

c.o. Diogenes Verlag  
Sprecherstr. 8  
8032 Zuerich  
Switz.  
21 Nov. 1989

James L. Harmon  
P.O. Box 25  
Banks, Oregon 97106

Dear James Harmon,

I enclose my 7-page effort called "The Important Game of Chicken", and I hope you may be able to use it for your project.

I would imagine that Bette Davis (I am assuming she responded) sent you something admirably brief.

What Mary McCarthy wrote I'd be interested to see. She was an acquaintance of mine. I met her many years ago in New York.

As always, wishing you all success with your project, I remain

Yours sincerely,  
*Patricia Highsmith*  
Patricia Highsmith

6671 Aurigeno  
Ticino  
Switzerland  
6652 Tegna  
Switz.  
15 July 1990

Dear James,

This is just to send you a word of sympathy and good wishes in regard to your sister, even if my words here are typewritten.

You did not date your letter (can't you get into that good habit?) but I can say I was in London 19-28 June, and found it on my return.

I wish your sister well. What kind of cancer do they call it? I ~~xxxx~~ hear there are 100 types. In a young person unfortunately it can, sometimes, spread more rapidly than in an older person.

With very best wishes,  
*Pat Highsmith*  
P. Highsmith

c.o. Diogenes Verlag  
Sprecherstr. 8  
8032 Zuerich  
Switzerland

Title:  
The Important Game of Chicken  
by  
Patricia Highsmith

-1-

### The Important Game of Chicken

I write this during history-making days. The Berlin wall was breached five days ago. The rest of the Wall from north to south in Europe will soon be open. This will rearrange people, power, industry, wages-- and also the military defense plans of America and Russia.

Does this sound abstract? Not part of your life?

The downfall of the wall may be the start of a real community. It may save lives, by discouraging war and land-grabbing.

I address this to young people. Young people sometimes-- and of course only some young people-- play a game called chicken. You drive a car fast and shave your opponent. Possibly you wreck your own car.

We can all play chicken. Americans used to say, and still do, "We must stand up and be counted." Show what side you are on. Now it ~~xxxx~~ is "Stand up and be shot", sometimes. What is your choice?. Why not play chicken for a good cause? The hit squads are operating on American soil, some with dual passports.

Our good guys are shot. But then, haven't Americans always been brave, proud of their courage to stand up for what they believe in?

J.F. Kennedy was shot, because he was more liberal than what some people-in-power (meaning moneyed people) wanted to live with. Does any American believe that only Lee Harvey Oswald was responsible for JFK's death? Of course not. Oswald was the fall guy and realized it, Ruby knew the truth too, so after killing Oswald, Ruby had to be eliminated. The facts are still carefully covered.





23

The definitive photographic archive for a major debut

**WOODY ALLEN**  
**Take the Money and Run**

ABC, 1969. Archive of 217 individually numbered contact sheets, amounting to 2650 images, from the 1969 film. Housed in two original three-ring binders from the film's publicity department. The occasional frame is circled or crossed through in red marker. A robust collection that documents nearly every facet of the film's production, including numerous candid images of the cast and crew at work.

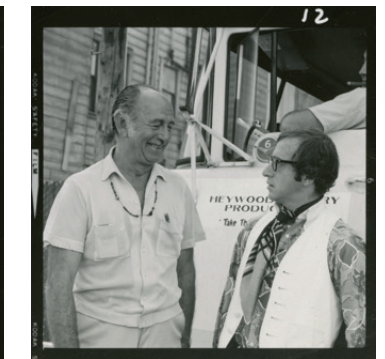
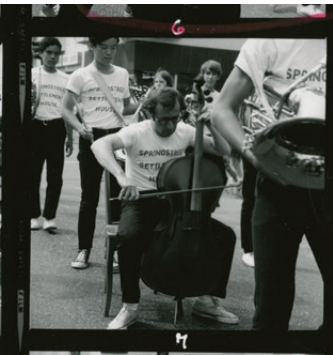
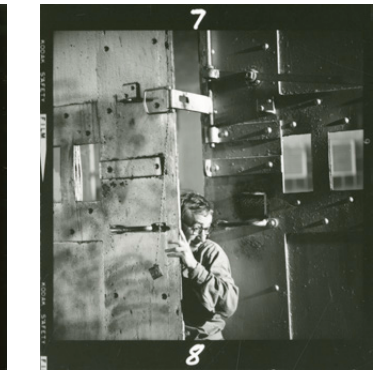
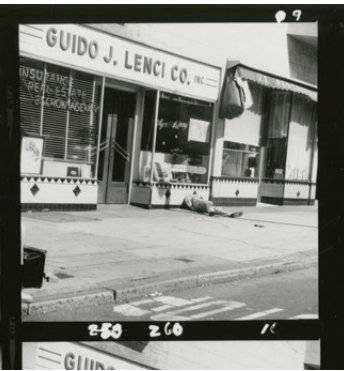
Woody Allen's first film as a director, one of the great American comedies, the film that set the template for Allen's 1970s work. A massive archive documenting the birth of an utterly new and unique voice in cinema, one that would become something even bigger in 1979.

Set and shot in San Francisco and inside the walls of San Quentin State Prison.

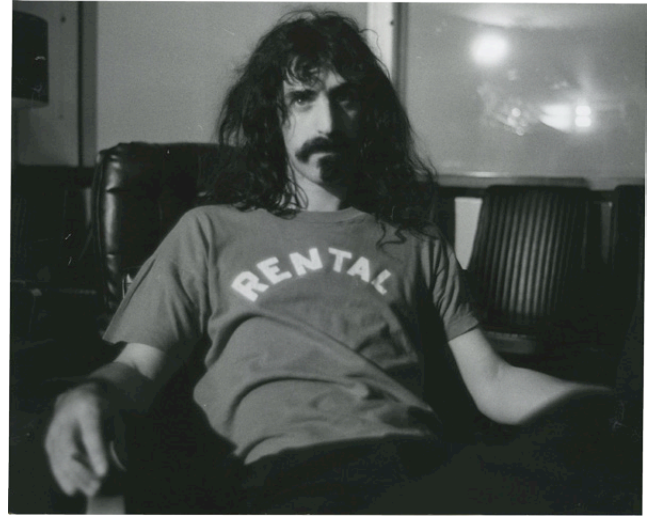
Sheets 8 x 10 inches, most in three-hole mylar sleeves, some with holes punched directly in left margin, others laid in. Very Good overall, few frames excised, general modest edgewear. Binders with signs of use as expected, one spine label missing, other partially lacking, but with titles intact.

**\$4750**









24

A stunning archive of almost entirely unpublished photographs

**MICHAEL MONTFORT (PHOTOGRAPHER)**

**LED ZEPPELIN, JIMI HENDRIX, THE DOORS, FRANK ZAPPA, JETHRO TULL, JOAN BAEZ, ERIC CLAPTON, OTHERS (SUBJECTS)**

Archive of photographs featuring Rock performers, circa 1967-1972

Circa 1967-1972. Archive of 200 double weight and eight single weight photographs, taken at various concert and press events in the late 1960s and early 1970s, most apparently unpublished, by noted photographer Michael Montfort, many with Montfort's personal stamp or holograph notations, or German magazine stamps, on the verso. The archive primarily consists of images of rock acts, both on and off stage, but also includes a number of shots of concert crowds, street photographs, and other non-famous individuals. From the estate of Michael Montfort.

Highlights from the archive include images of Led Zeppelin, Jethro Tull, Joan Baez, Jimi Hendrix, and Eric Clapton (backing Delaney and Bonnie and as a member of Blind Faith) on stage, Jim Morrison

performing, backstage, and in publicity shots (some with him behind the pulpit of a church), and Frank Zappa at a press conference (some of which also feature The Mothers of Invention). In addition, a number of more obscure bands are prominently featured in the archive, including Hardin and York, Aynsley Dunbar Retaliation, Rory Gallagher's debut band Taste, and Jerry Goodman and the Flock, making the archive overall a well rounded portrait of the late-1960s rock scene and not simply a survey of its best known acts.

Giving further context to the archive are numerous photographs of concert and festival crowds, squatters, hippies on the street, and, most strikingly, a small series of photos of a young woman injecting herself with heroin.





Born in Freiburg, Germany, Michael Montfort began his career working as a photojournalist for German magazines such as *Stern*, *Quick*, and *Bild am Sonntag*. In addition to shooting numerous rock and jazz performances, he covered Queen Elizabeth's 1965 visit to Germany, the aftermath of the Six Day War in Israel and Egypt, and the May 1968 protests in Paris. Montfort emigrated to Los Angeles in 1973 and began working as a freelancer. Four years later, on assignment for the German literary magazine *Rogners*, Montfort was sent to photograph Charles Bukowski. Aided by the case of wine he smartly brought with him to their first meeting, Montfort connected with the publicity-shy and splanetic poet. Over the next two decades, as both Bukowski's drinking buddy and personal photographer, he shot literary thousands of images

of Bukowski and collaborated with him on titles such as *Horsemeat*, *Shakespeare Never Did This*, and *The Wedding*. In addition to Bukowski, Montfort shot notable photographs of luminaries such as William S. Burroughs, Klaus Kinski, Brigitte Bardot, and a Jackson 5 era Michael Jackson.

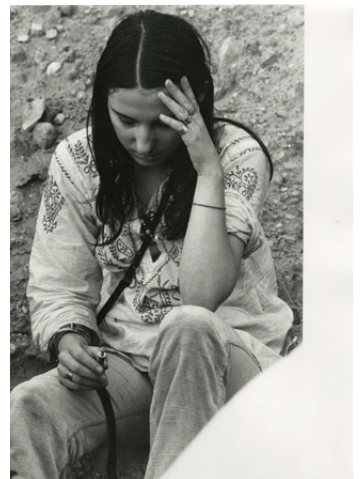
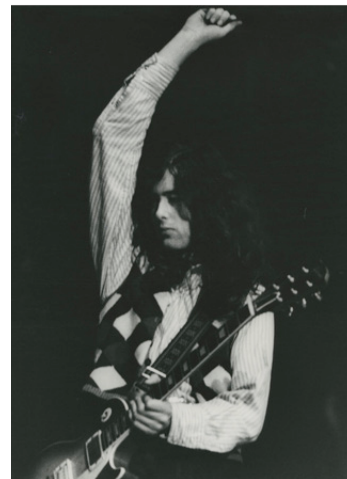
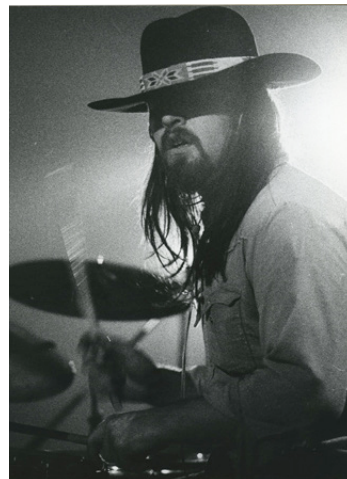
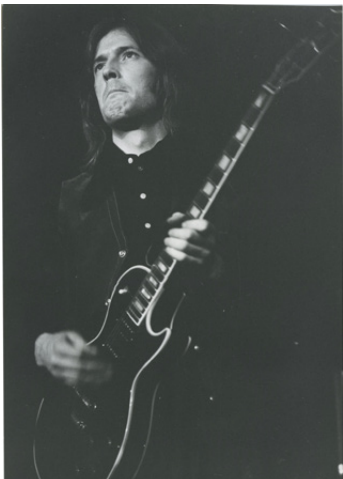
Photographs various sizes, with most being roughly 11.5 x 8.5 inches (29.25 x 21.5 cm), and the largest ones roughly 15.75 x 11.75 inches (40 x 30 cm). Some photos slightly curled, Near Fine or better overall.

For details, please inquire.

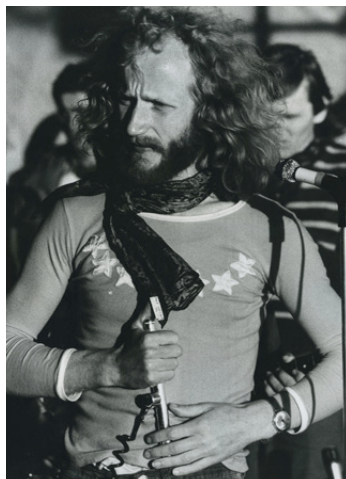
**\$8500**



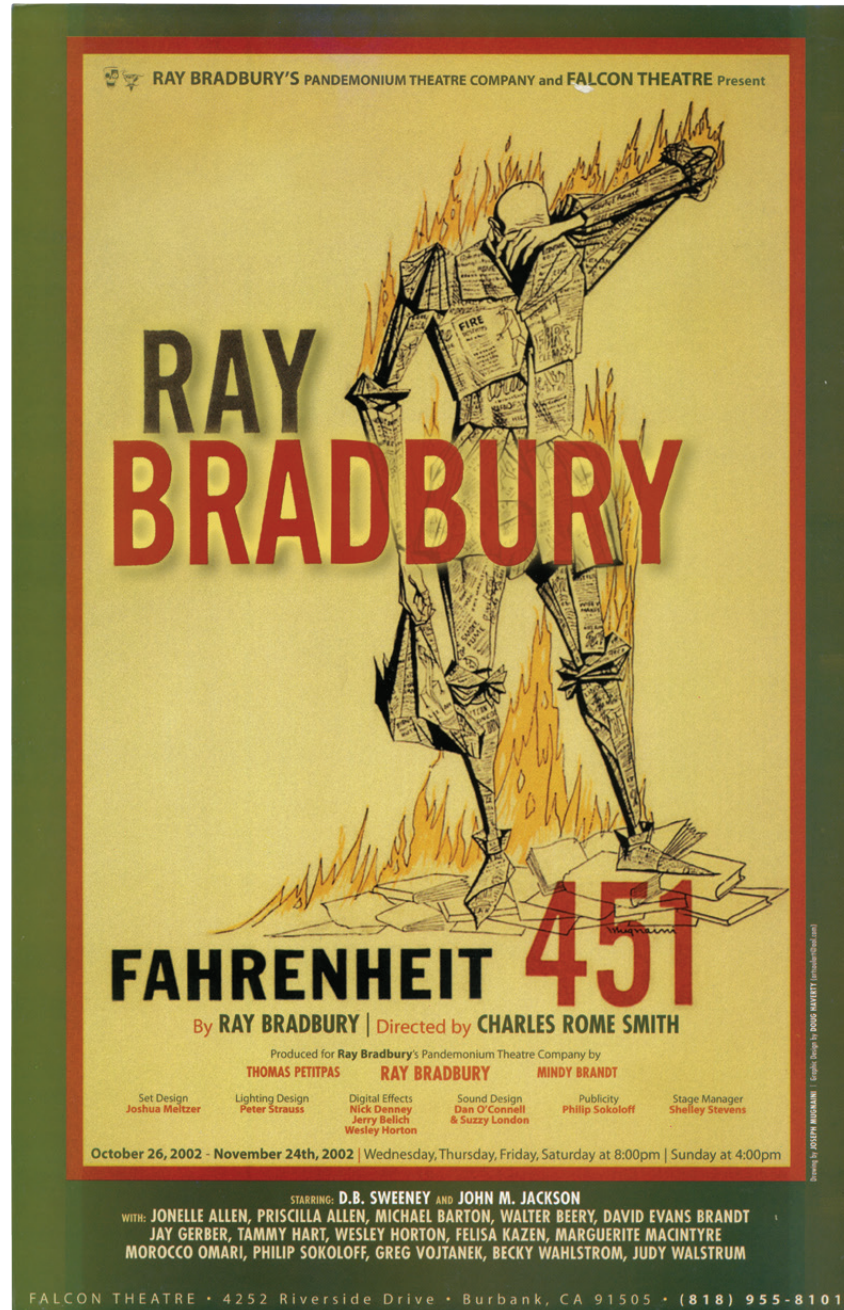
ARCHIVES











25

[PANDEMONIUM THEATRE COMPANY]  
RAY BRADBURY

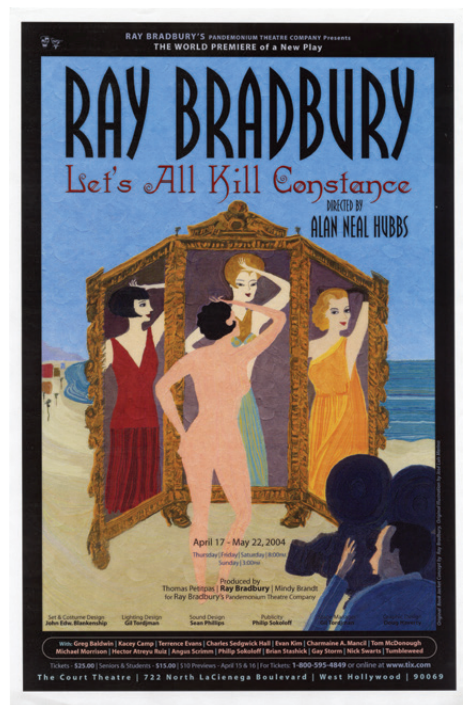
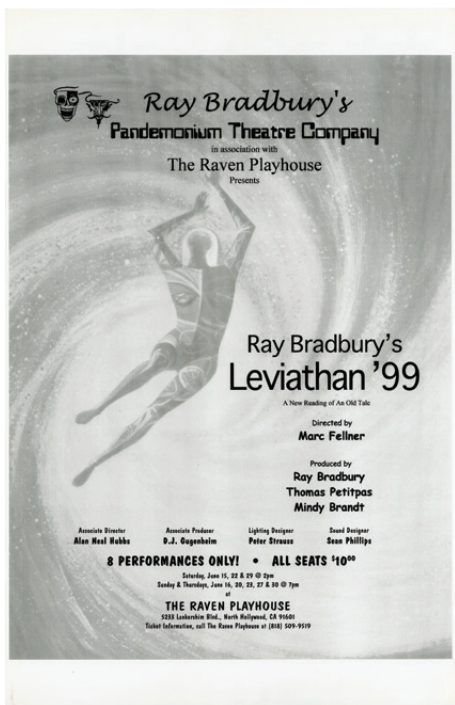
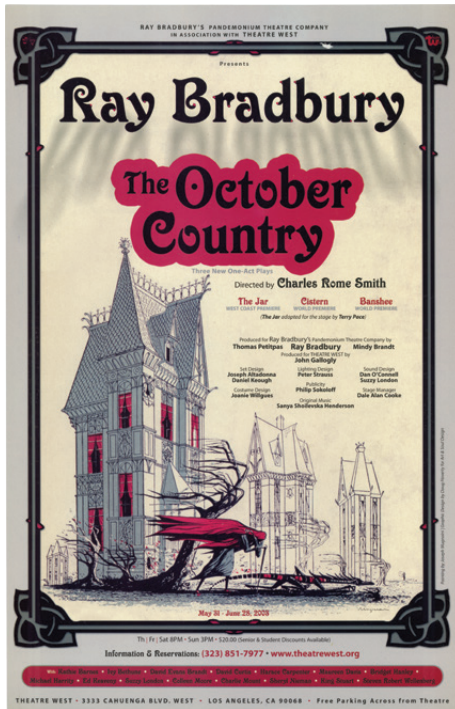
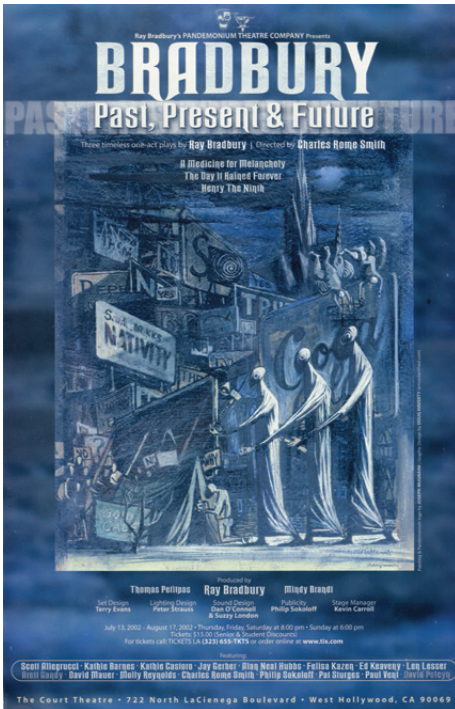
Archive of 20 posters and poster proofs from 12 theatrical productions of plays by Ray Bradbury, 1988-2004

Los Angeles: Pandemonium Theatre Company, 1988-2004. An archive of 20 original posters and poster proofs for 12 productions staged by Ray Bradbury's Pandemonium Theatre Company from 1988 to 2004. The plays were performed in Southern California, predominantly at The Court Theatre, Falcon Theatre, Theatre West, The Raven Playhouse, and Melrose Theatre.

The archive includes posters from 11 productions, including *Fahrenheit 451*, *The October Country*, *Past, Present & Future*, *The Time of Going Away*, and

*Drunk and In Charge of a Bicycle*. It includes eight rare poster proofs for productions like *Something Wicked This Way Comes*, and *Leviathan '99*, and for three performances of his Irish play *Falling Upward!* Created as a very small run of tests before the final run of posters was printed, few proof copies remain, thus making their inclusion in this archive an uncommon occurrence. *Falling Upward!* was one of Bradbury's favorite plays, and he was know to encourage its frequent production, especially as he advanced in age, simply for the joy of being able to see it again.





The archive also includes 11 x 17 inch photocopy of a photo of the set for the 2003 Theatre West two-act production of *Drunk and In Charge of a Bicycle* and *The Terrible Conflagration Up at the Place*.

Bradbury was an avid playwright and a familiar and enthusiastic presence in the Southern California theatre circuit near his home. In 1963 he and director Charles Rome Smith founded Pandemonium Theatre Company. The two friends would go on to work with the company together for the next four decades, until Rome's death in 2004. This archive

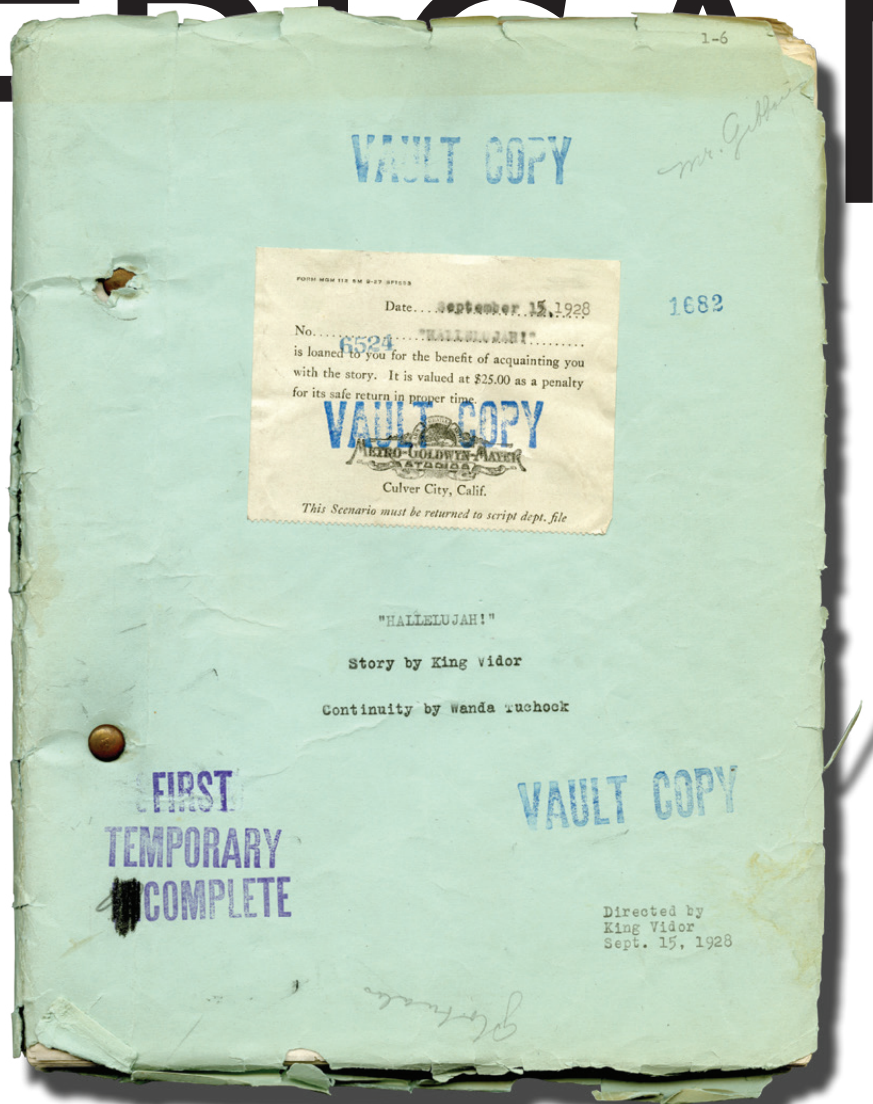
is a solid representation of the company's latter half, before Smith's passing and Bradbury's hearing loss, which would necessitate that he stop attending performances.

Posters approximately 11 x 17 inches. About Fine condition.

\$1450



# A F F I C A N A



26

MGM's first and second all-black films

**KING VIDOR (DIRECTOR)**

**WANDA TUCHOCK (SCREENWRITER)**

**DANIEL L. HAYNES, NINA MAE MCKINNEY, FANNY BELLE DEKNIGHT (STARRING)**

**Hallelujah**

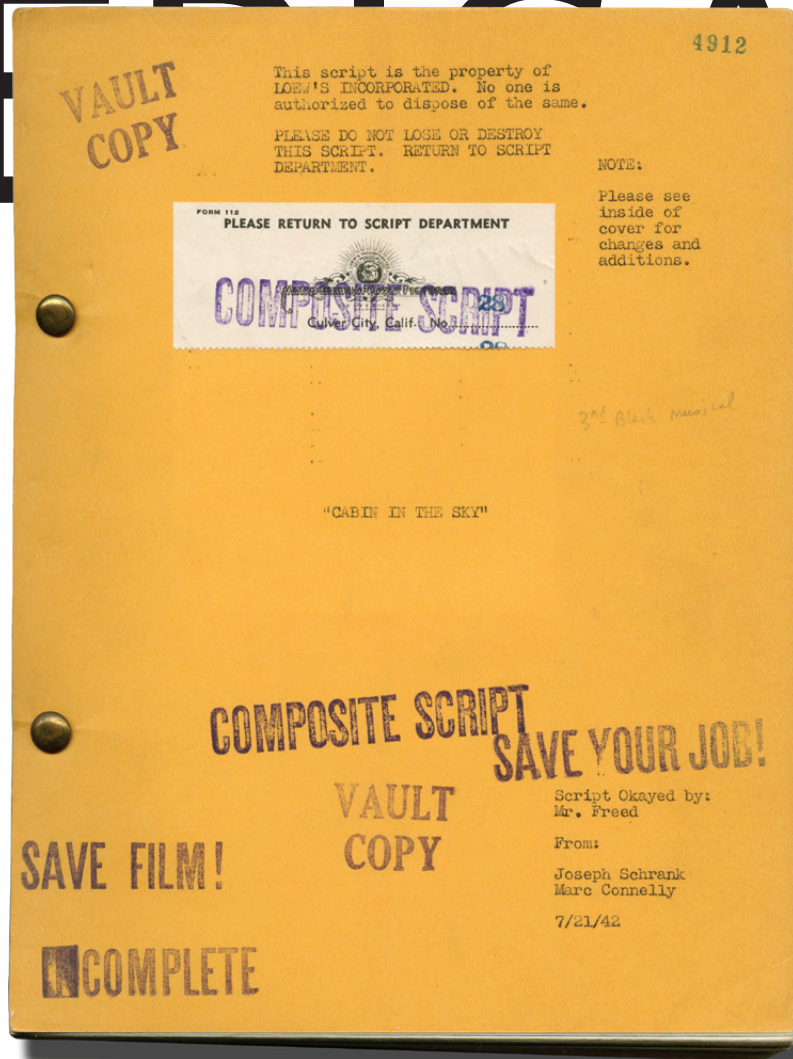
MGM, 1928. Draft script for the 1929 film. Carbon typescript on onionskin stock, bound in MGM wrappers and with an MGM title label. An early scenario draft by Wanda Tuchock, with every scene described but dialogue at this stage designed for a silent film, preceding contributions by Ransom Rideout, who later wrote the dialogue so that the film could be shot as a talkie. Copy belonging to art director Cedric Gibbons, with his name on the front wrapper in holograph pencil, and brief notations throughout.

*Hearts in Dixie* was released by Fox in February 1929 and was the first all-black Hollywood film ever made. *Hallelujah* followed in August of the same year, but

had greater depth, and was shot on location in Arkansas and Memphis, Tennessee. Finally, the addition of dialogue made it King Vidor's first talking picture.

Tuchock was a noted screenwriter who started in the silent era and went on to become one of the first women to be credited as a director on a Hollywood film. She was a charter member of the Screen Writers Guild, and was one of only a handful of women employed as a screenwriter at MGM during its early days.

\$6500



27

**MARC CONNELLY, JOSEPH SCHRANK (SCREENWRITERS)**

**VERNON DUKE, LYNN ROOT (PLAY SOURCE)**

**VINCENTE MINNELLI (DIRECTOR)**

**DUKE ELLINGTON, ETHEL WATERS, EDDIE ANDERSON, LENA HORNE, LOUIS ARMSTRONG, BUTTERFLY MCQUEEN, OSCAR POLK, REX INGRAM, WILLIE BEST (STARRING)**

**Cabin in the Sky**

MGM, 1943. Composite script for the 1943 film, a single document that pulls together all previous drafts into a single, ordered whole. Issued on July 21, 1942, just prior to the commencement of shooting in late August of that year.

The fourth major Hollywood film to feature an all-black cast, ambitious and today legendary, with performances by Duke Ellington, Ethel Waters, Louis Armstrong, Lena Horne, and Eddie Anderson.

MGM knew it would take a bath on an all-black film musical, as few Southern theaters of 1943 would touch the film, but the studio still provided top tier production values to the production. Based on the Broadway musical by Lynn Root, John LaTouche, and

Vernon Duke, the film tells the story of Joe (Eddie "Rochester" Anderson), a shantytown denizen torn between the affections of faithful wife Petunia (Ethel Waters) and slinky seductress Georgia (Lena Horne). Seriously injured in a barroom brawl, Joe dreams that he is the centerpiece of a celestial power struggle between a heavenly emissary (Kenneth Spencer) and Lucifer Jr. (Rex Ingram, who ironically had played De Lawd in *The Green Pastures*). Joe is given another chance to redeem himself on Earth, lest he fall into the clutches of the Devil's little boy. Louis Armstrong briefly shows up, appropriately cast as The Trumpeter. Song highlights include "Taking a Chance on Love," "Happiness Is Just a Thing Called Joe," "Life's Full of Consequences," and the title song.

**\$5500**





28

Archive including original scenario artwork for a seminal African American film

**JULES DASSIN (DIRECTOR)**

**LIAM O'FLAHERTY (NOVEL)**

**BOOKER T. JONES (COMPOSER)**

**ALEXANDER TRAUNER (ARTIST, PRODUCTION DESIGNER)**

**RUBY DEE, ROSCO LEE BROWNE (STARRING)**

**Uptight**

Paramount Pictures, 1968. An extraordinary collection of ephemera from the 1968 film, the centerpiece being a large piece of original artwork by production designer Alexander Trauner. Also included are a US one sheet poster, US half sheet poster, US insert poster, US pressbook, Australian daybill poster (with the alternate title *Up Tight*) and a German A1 poster (with the alternate title *Black Power*).

An overlooked and exceedingly important African-American film, the first film to deal with contemporary black revolutionaries who rose in the wake of the assassination of Martin Luther King, Jr. Today the film is considered a work that seeded the

explosion of Blaxploitation films in the late 1960s and into the 1970s. The story's events surround the death of Martin Luther King, framed as a remake of *The Informer* (John Ford, ), in turn based on the 1925 proletarian novel by Liam O'Flaherty.

Shot on location in Cleveland, the first US film for noted director Dassin (who had left the US at the height of the McCarthy hearings) in nearly two decades.

The scenario drawing depicts a meeting of black revolutionaries at their headquarters in an abandoned Cleveland bowling alley, after the death of Martin Luther King and following a gun heist

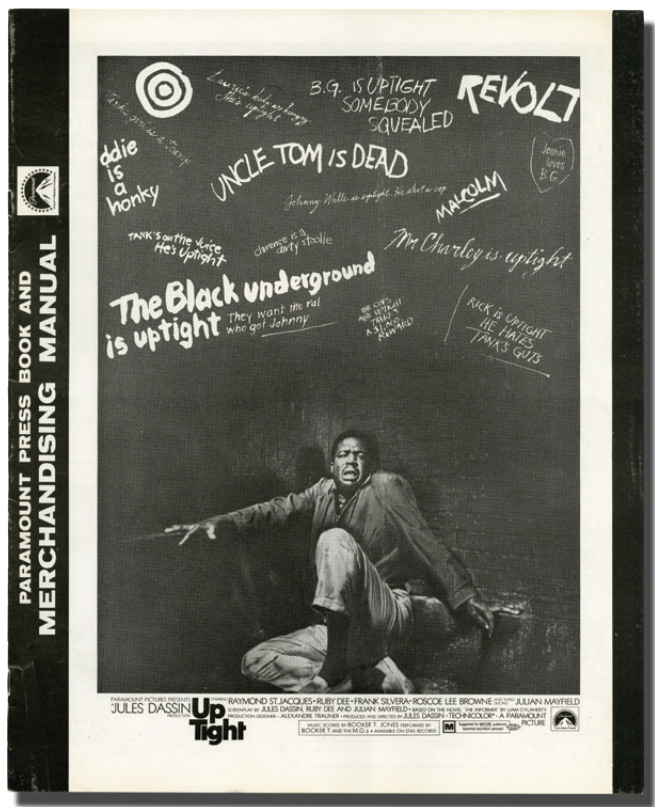




and murder. Signed in the lower right corner with the designer's Hungarian birth surname, "Trau." Executed in gouache, ink, watercolor, pen, and pencil.

Seen by very few upon its release, *Uptight* was restored and released on blu-ray in 2014 by the curated label Olive Films. A copy of the disc is included with the piece.

All pieces about Near Fine or better, with the artwork showing a small watercolor tide mark at one corner.

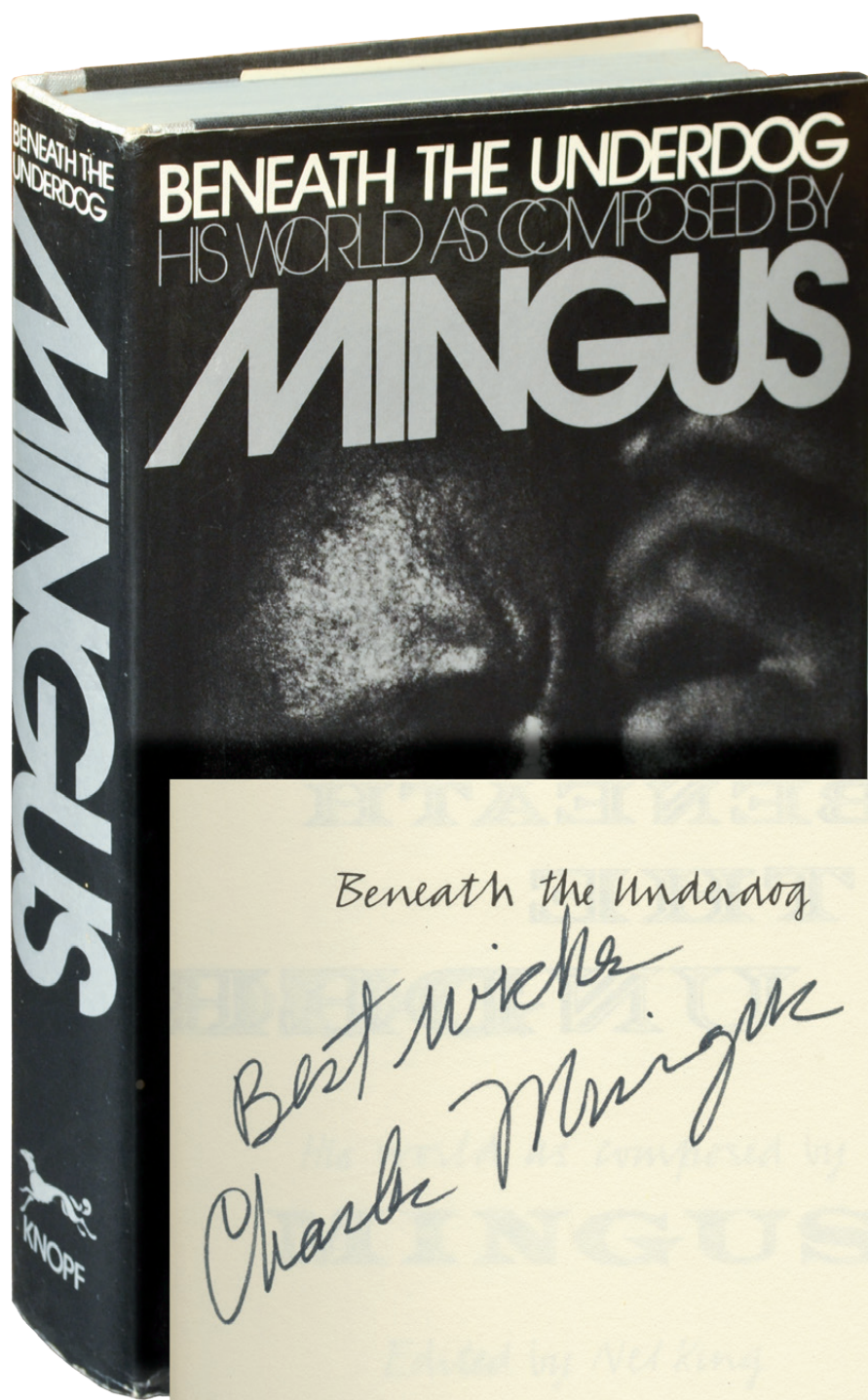


- Artwork 17 x 24 inches (43 x 61 cm).
- US one sheet 27 x 41 inches (69 x 104 cm).
- US half sheet 22 x 28 inches (56 x 71 cm).
- US insert poster 14 x 36 inches (36 x 91 cm).
- US pressbook 15 x 12 inches (38 x 30 cm).
- Australian daybill 13 x 30 inches (33 x 76 cm), folded as issued.
- German A1 poster 23 x 33 inches (58 x 84 cm), folded as issued.

Letter with full provenance regarding the Trauner artwork is included.

\$6500





29

Signed by the Underdog  
**CHARLES MINGUS WITH NEL KING**  
Beneath the Underdog

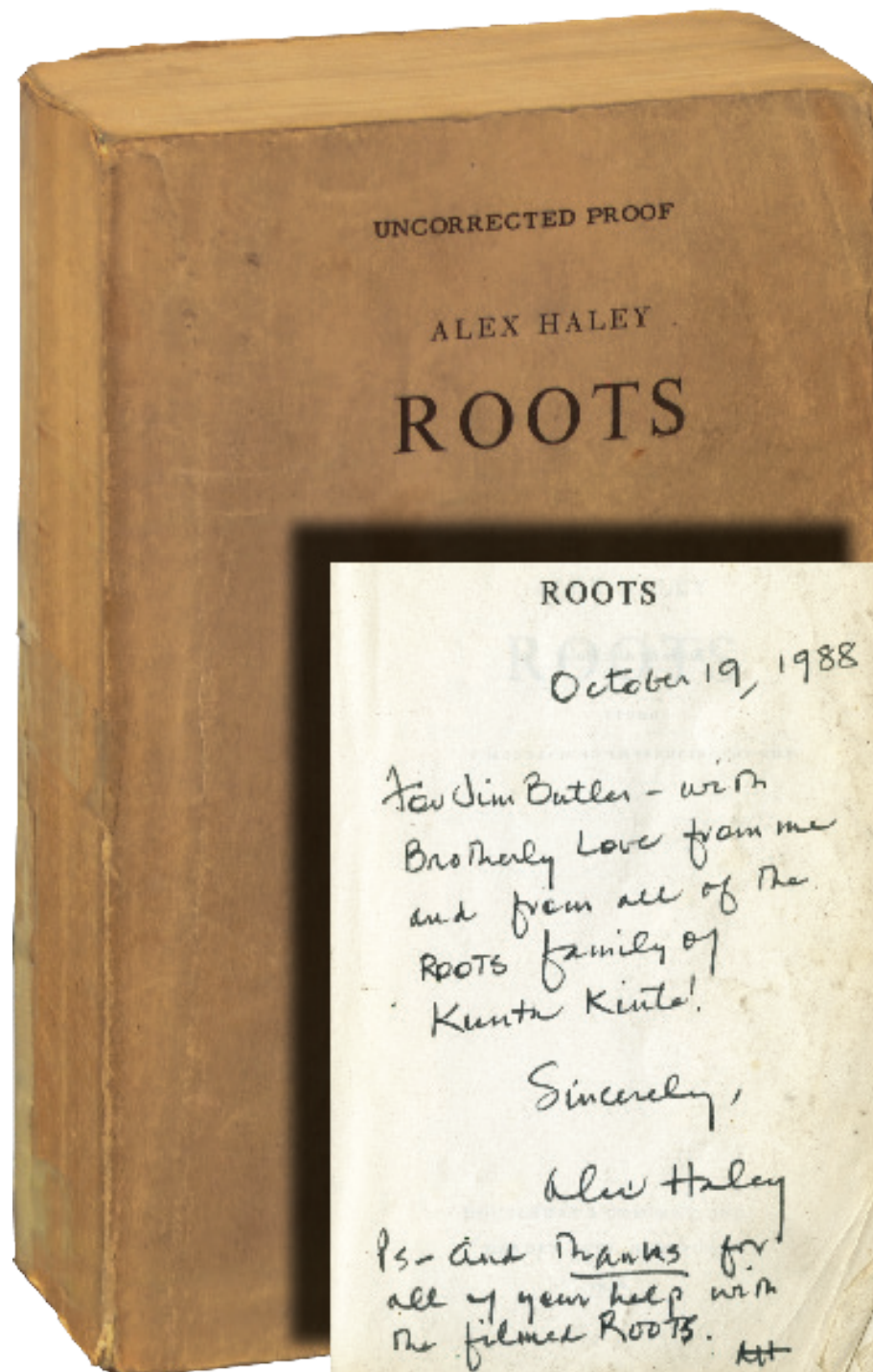
New York: Alfred A. Knopf, 1971. First Edition. Signed by the legendary jazz composer and bassist on the half-title page: "Best Wishes / Charles Mingus."

A highly unorthodox, stream-of-consciousness autobiography, on which Mingus reportedly worked for over twenty years. Told in the form of a novel, portions of which are purportedly fictitious, the story rambles through Mingus' famous sexual exploits

and excesses with the same abandon found in the wealth of great music he left behind. One of the most uncommon signatures in jazz history, this being only the second example we have ever encountered.

Faint "H" stamp on the printed front endpaper, else About Near Fine in a like dust jacket.

\$4500



The rare proof, well read, lengthily inscribed in 1988

30

**ARTHUR HALEY**  
Roots

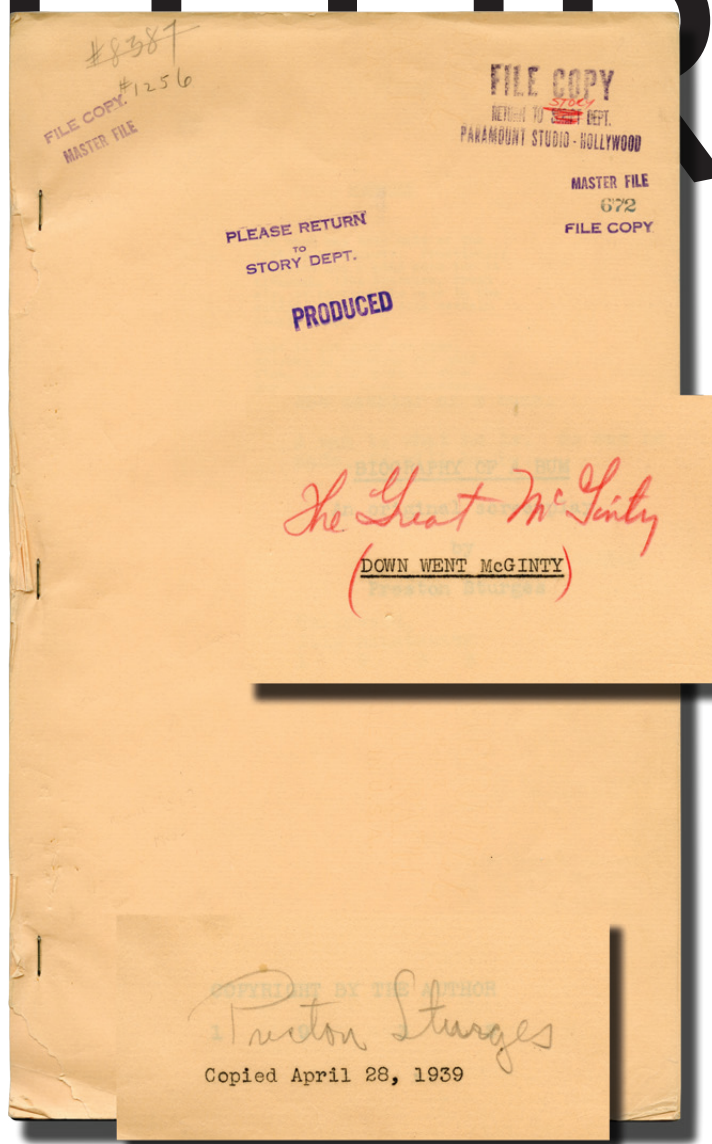
Garden City: Doubleday, 1976. Uncorrected Proof, preceding the First Edition. Inscribed by the author on the first leaf (the half title page): "For Jim Butler / With Brotherly Love from me and from all of the ROOTS family of Kunta Kinte! / Sincerely / Alex Haley / PS / And thanks [underlined] for all of your help with the filmed ROOTS / AH."

About Very Good in plain beige printed wrappers as issued. Wrappers are creased at the corners, and the first few dozen leaves are creased at the bottom right corner from reading, with some occasional spotting on pages as well. A presentable example of a scarce edition, much more so with a meaningful inscription.

\$2850



# AUTREURS A



31

Preston Sturges begins

**PRESTON STURGES (DIRECTOR, SCREENWRITER)**  
**BRIAN DONLEVY, WILLIAM DEMAREST (STARRING)**  
**The Great McGinty**

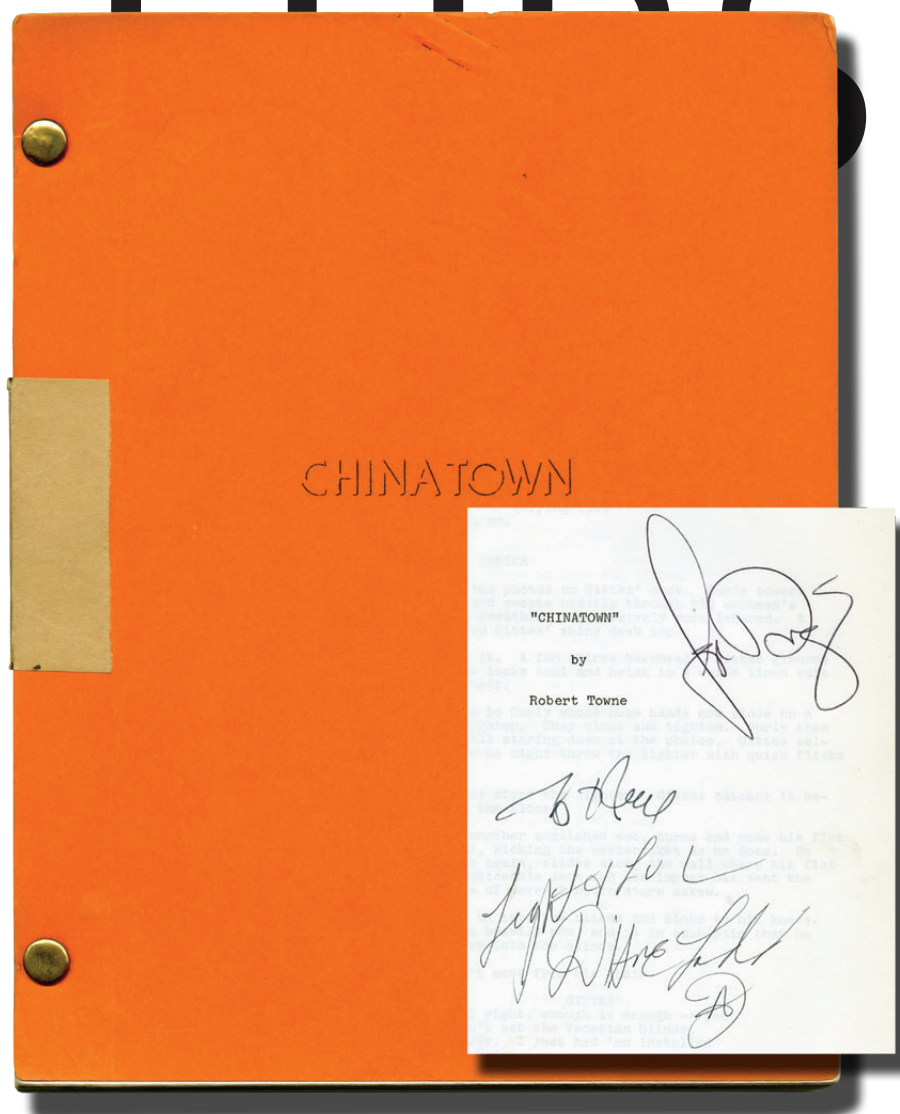
Paramount Pictures, 1939. Master File script for the 1940 film *The Great McGinty*, seen here under the working title, *Down Went McGinty*, corrected in red pencil to *The Great McGinty*. This revision contains an appropriately unusual and rather whimsical foreword by Sturges, with two earlier titles, *Biography of a Bum* and *The Vagrant*, cited on the second and fourth leaves, respectively.

Sturges had become a very successful Hollywood screenwriter by the late 1930s, and with his screenplay for *The Biography of a Bum*, wanted so much to direct the film that he offered to do the job for free. With very few exceptions (notably Charlie Chaplin), the notion of an established studio writer directing a film was nearly unheard of in Hollywood, where writers were typically not even allowed on the

set. Only the irresistible cheapness of Sturges' offer made it possible for the film to get made.

Over the six year period during which the script remained unproduced, the title changed to *The Vagrant*, then *Down with McGinty*, then finally, just prior to production, to *The Great McGinty*. It was not only a success, but won Sturges an Oscar for Best Screenwriter. More importantly, he was allowed to continue as a writer-director, with a magnificent career that included one classic after another, including *Sullivan's Travels*, *The Lady Eve*, *Unfaithfully Yours*, *The Palm Beach Story*, and *Hail the Conquering Hero*.

\$6500



32

Signed by Dunaway, Towne, and Ladd

**ROMAN POLANSKI (DIRECTOR)**

**ROBERT TOWNE (SCREENWRITER)**

**ROBERT EVANS (PRODUCER)**

**JACK NICHOLSON, FAYE DUNAWAY, JOHN HUSTON, PERRY LOPEZ (STARRING)**

**Chinatown**

Paramount Pictures, 1973. Second draft script for the 1974 film. Studio file copy, signed by actors Faye Dunaway and Diane Ladd, and screenwriter Robert Towne on the title page in holograph ink. Brief notations in holograph ink on a few pages. An impeccable set of signatures on a scarce script, one of only a few we've handled.

Towne won an Oscar for his original screenplay, and the film was nominated for ten more Academy Awards. Towne and Nicholson revisited the Gittes character in the 1990 sequel *The Two Jakes*.

Set in 1930s Los Angeles, shot on location throughout California.

National Film Registry.

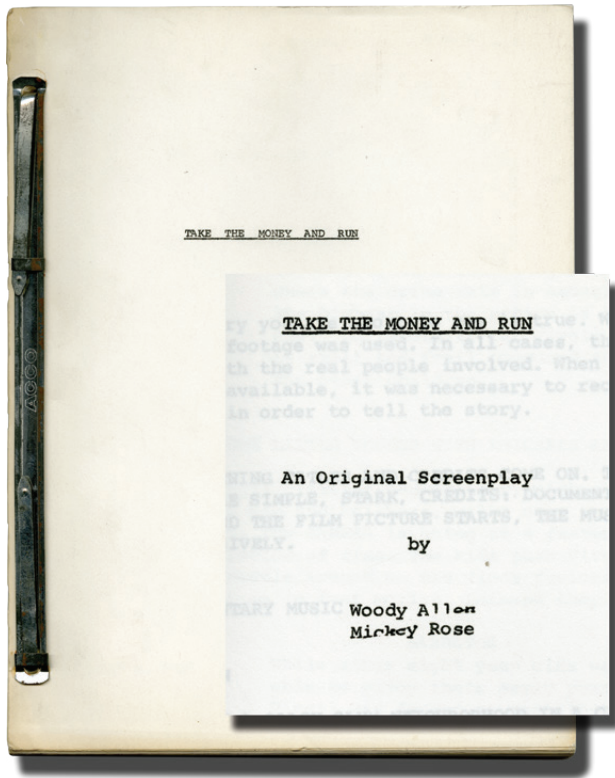
Grant, pp. 118-119. Hardy, *The BFI Companion to Crime*, p. 82

*The Gangster Film*, pp. 339-340. Silver, pp. 368-369. Spicer, pp. 44-45.

**\$9500**



## AUTEURS



# 33

## WOODY ALLEN Take the Money and Run

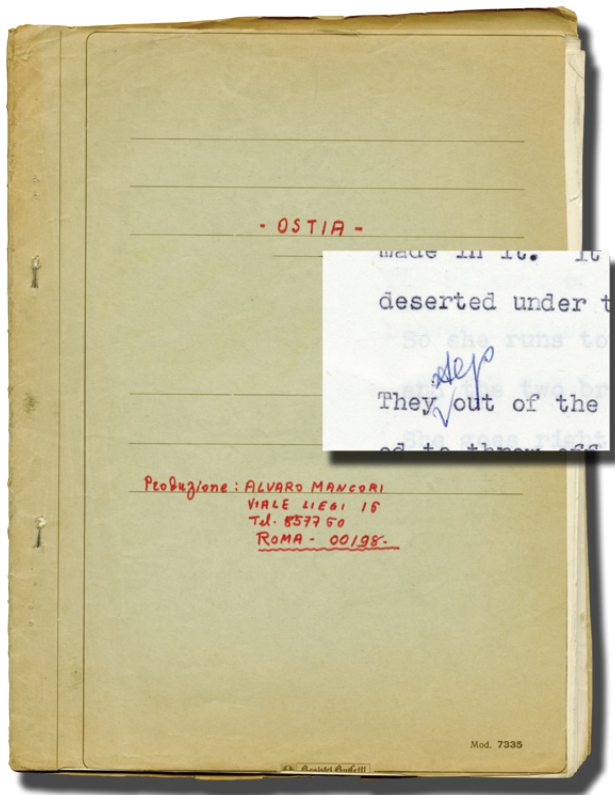
San Francisco: Heywood-Hillary Productions, 1968. Draft script for the 1969 film.

Woody Allen's first film as a director, and the film that set the template for his 1970s comedies, as well as later films by Christopher Guest (*Waiting for Guffman*, *Best in Show*). Allen initially asked Val Guest to direct, then Jerry Lewis, but both men were denied by the production company, and Allen would eventually direct the film, with less than a million-dollar budget from the new film company, Palomar Pictures International.

Virgil Starkwell (Allen) stars as a terribly inept bank robber. His life is told documentary-style, with an FBI voiceover as well as interviews with his family and friends.

Set and shot in San Francisco and inside the walls of San Quentin State Prison.

\$4500



# 34

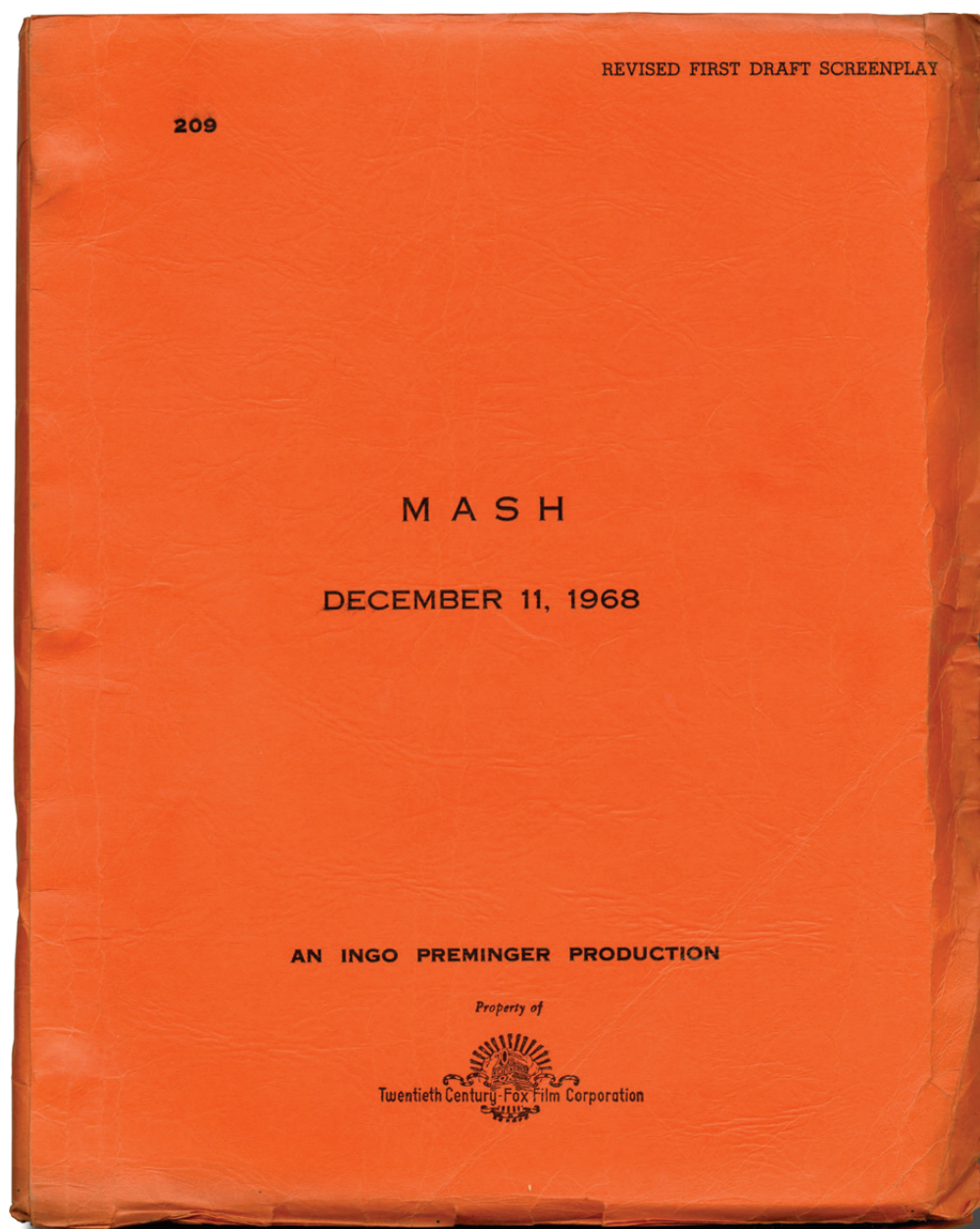
Corrected manuscript for a 1969 screenplay by Pasolini

## PIER PAOLO PASOLINI Ostia

1969. Original English language typescript treatment for the 1970 Italian film, with typeovers and holograph corrections.

The directorial debut of Sergio Citti, who worked as co-writer Pasolini's assistant director on several films. The nature of the notations indicate that the script was either typed by Pasolini, or by an assistant to whom it was dictated. The only script for a film written by Pasolini, translated or otherwise, that we have ever handled.

\$975



35

**ROBERT ALTMAN (DIRECTOR)**  
**RING LARDNER JR. (SCREENWRITER)**  
**RICHARD HOOKER (NOVEL)**  
**ROBERT DUVALL, DONALD SUTHERLAND (STARRING)**  
**MASH**

Twentieth Century-Fox, 1968. Revised first draft script for the 1970 film *MASH*, based on the 1968 novel by Richard Hooker. Winner of the Academy Award for Best Screenplay, and nominated for four others, including Best Director and Best Picture.

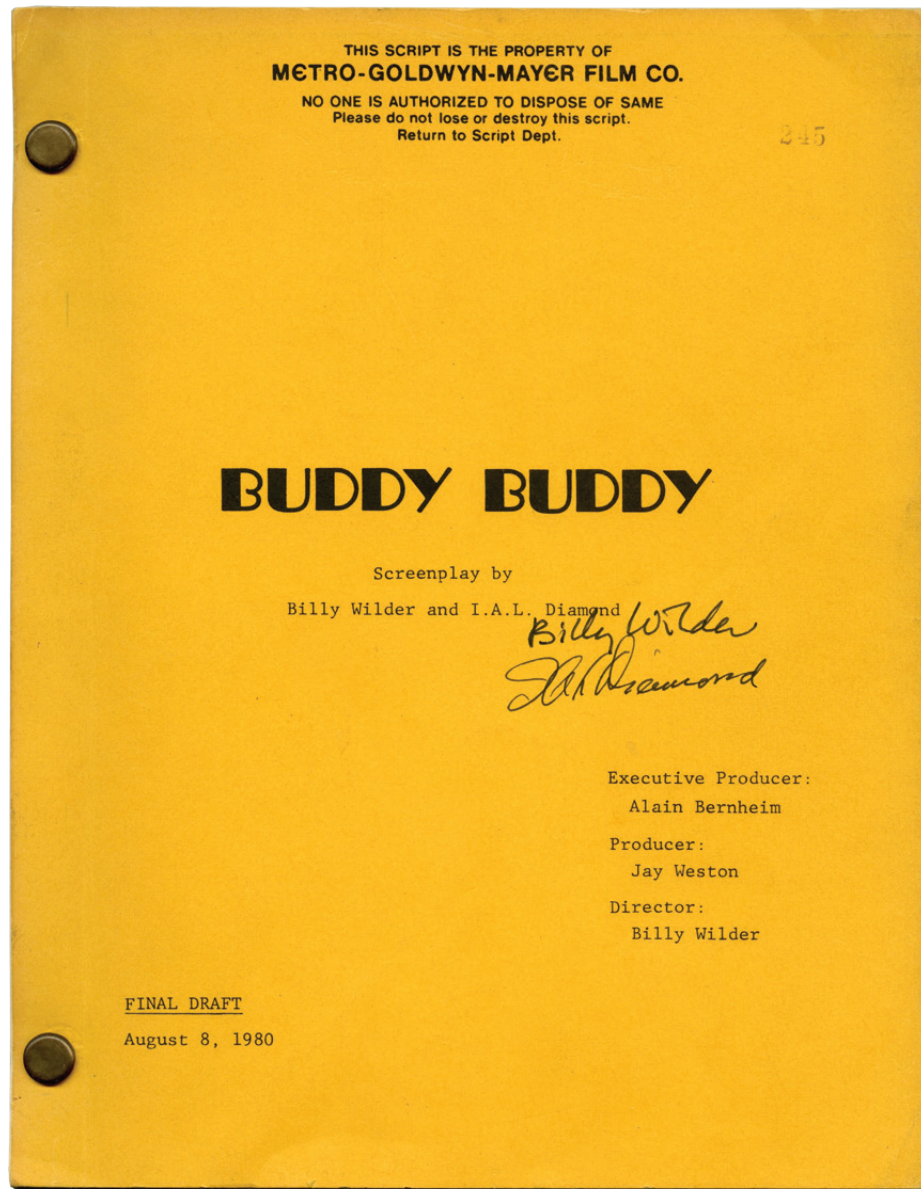
It's a little difficult to believe the Robert Altman was not the first choice to direct *MASH*, as it became the film that, as much as any of his best work, has come to epitomize a patented style of controlled chaos as a means of narrative storytelling. In this case, the

chaos is a medical camp situated in the middle of the Korean conflict, and rarely has an American film walked the line between comedy and drama with such grace. A film that kickstarted a great decade of cinema, and one that still defines it.

Davenport, pp. 219-221.

**\$1500**





36 Wilder and Diamond sign off  
**BILLY WILDER (DIRECTOR, SCREENWRITER)**  
**I.A.L. DIAMOND (SCREENWRITER)**  
**JACK LEMMON, WALTER MATTHAU (STARRING)**  
**Buddy Buddy**

MGM, 1980. Final Draft script for the 1981 film, director Wilder's final work. Signed by director Wilder and screenwriter Diamond in holograph ink on the front wrapper. Based on a play by French playwright Francis Veber, and on the 1973 French-Italian film, *L'emmerdeur*.

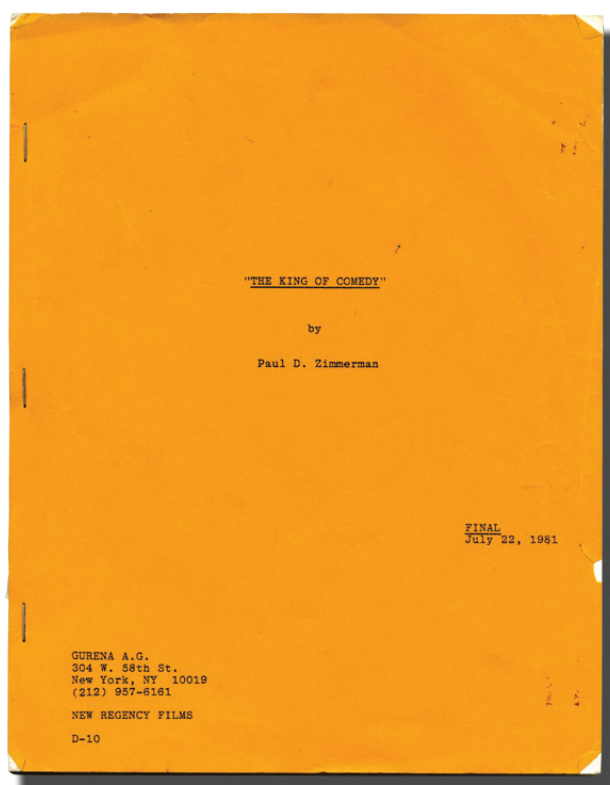
A professional killer going by the name of Trabucco (Matthau) on his way to take care of a gangster, bumps into a forlorn man named Victor Clooney (Lemmon), with Trabucco becoming entangle in Clooney's marital troubles, while Clooney becomes entangled in Trabucco's hit.

One of the earliest comedy films featuring killers-for-hire, long before Tarantino's *Pulp Fiction* (1994) and Armitage's *Grosse Pointe Blank* (1997).

Set in Banning, California, shot on location in Hawaii and Riverside, California.

Weldon (1995), p. 82.

**\$1500**



37

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

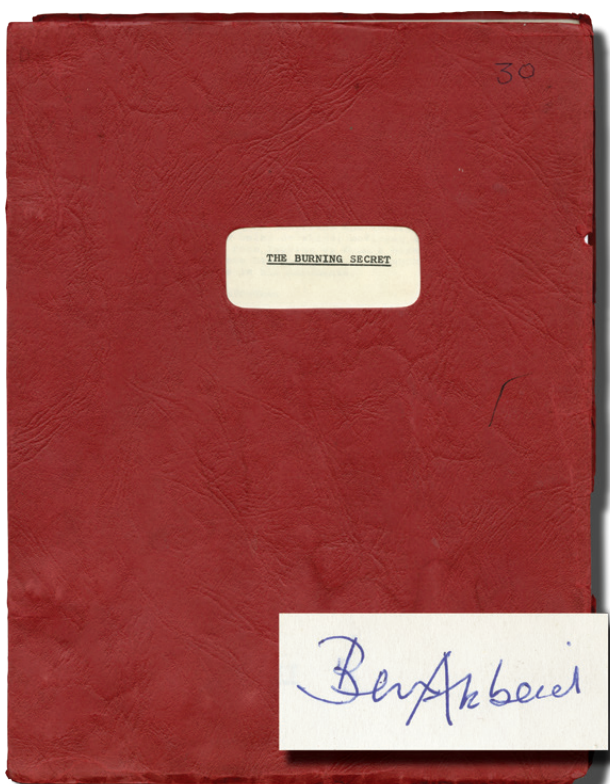
New York: New Regency Films, 1981. Final Draft script for the 1982 film.

Perhaps Scorsese's most underrated film, *The King of Comedy* is a brilliant study of celebrity worship and American media culture by way of an exploratory journey into the mind of Rupert Pupkin, a man totally lacking in self-awareness, driven only by obsession. The titular character is played by Robert De Niro, cast completely against type, in furious pursuit of his idol, Jerry Langford (Jerry Lewis), along with the genius addition of Sandra Bernhard as De Niro's crazed groupie assistant. Members of the British band, The Clash, briefly appear, including Joe Strummer.

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

Set and shot on location in New York.

\$1250



38

**ROBERT SIODMAK (DIRECTOR)**  
**BEN ARBEID AND JOHN BRADLEY**  
**(SCREENWRITERS)**  
**STEPHAN ZWEIG (NOVEL)**  
**The Burning Secret**

Circa 1964. Draft script for an unproduced 1964 British remake of Robert Siodmak's 1933 German-Austrian film, based on the 1913 novella *Brennendes Geheimnis* by Stephan Zweig, and with Siodmak once again attached to direct. Copy belonging to screenwriter Arbeid, with his name in holograph ink on the title page.

The story of a boy who is befriended by a mysterious baron, only to become heartbroken and jealous when it turns out the baron has designs on his mother. Eventually remade in 1988, starring Faye Dunaway.

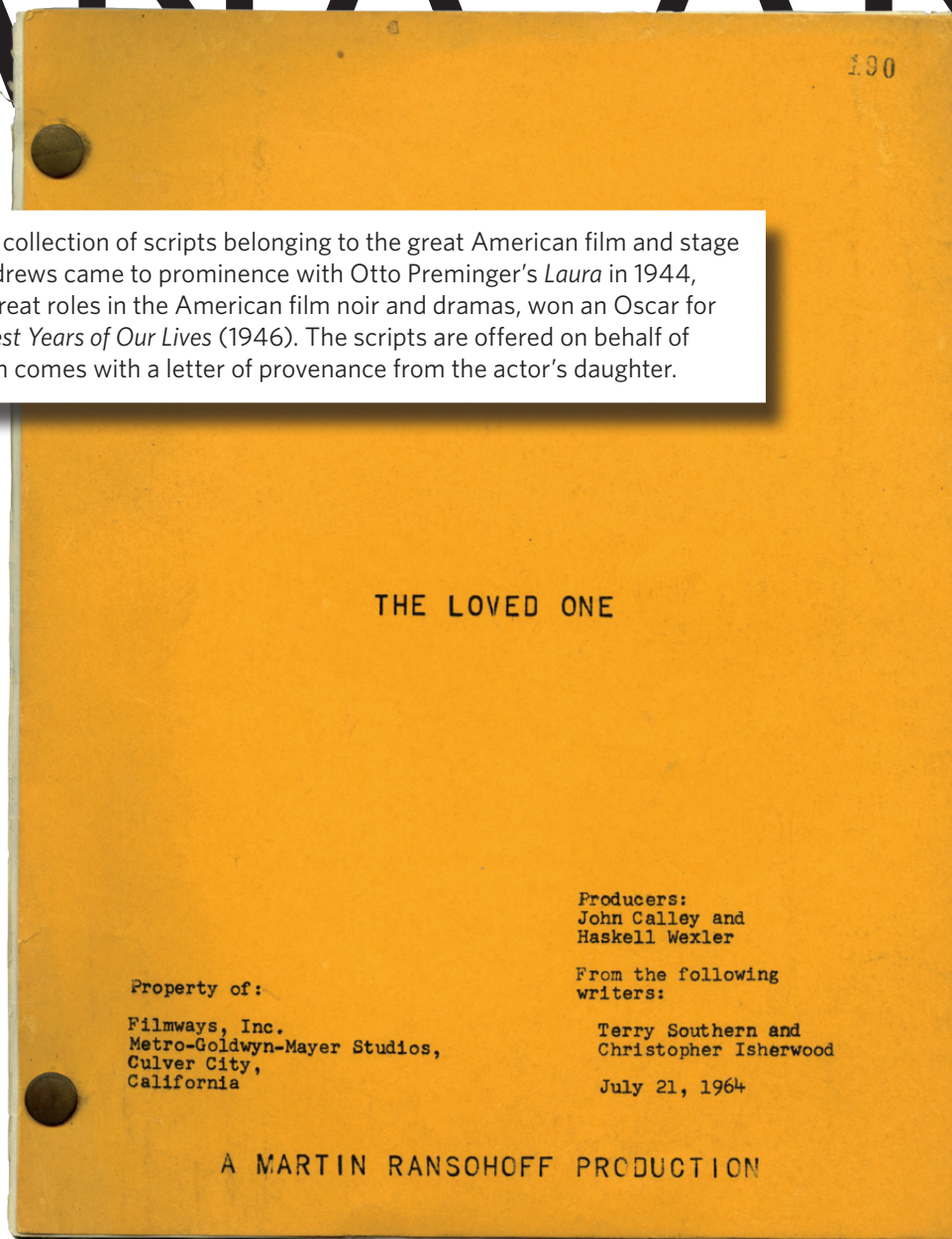
Greco, Joseph. *The File on Robert Siodmak in Hollywood: 1941-1951*. Dissertation.com, 1999. p. 212.

\$750



# DANA AND

We are pleased to offer a collection of scripts belonging to the great American film and stage actor Dana Andrews. Andrews came to prominence with Otto Preminger's *Laura* in 1944, and in addition to many great roles in the American film noir and dramas, won an Oscar for his performance in *The Best Years of Our Lives* (1946). The scripts are offered on behalf of Andrews' family, and each comes with a letter of provenance from the actor's daughter.



39

**TERRY SOUTHERN, CHRISTOPHER ISHERWOOD (SCREENWRITERS)**

**TONY RICHARDSON (DIRECTOR)**

**EVELYN WAUGH (NOVEL)**

**ROBERT MORSE, JONATHAN WINTERS, ANJANETTE COMER, DANA ANDREWS (STARRING)**

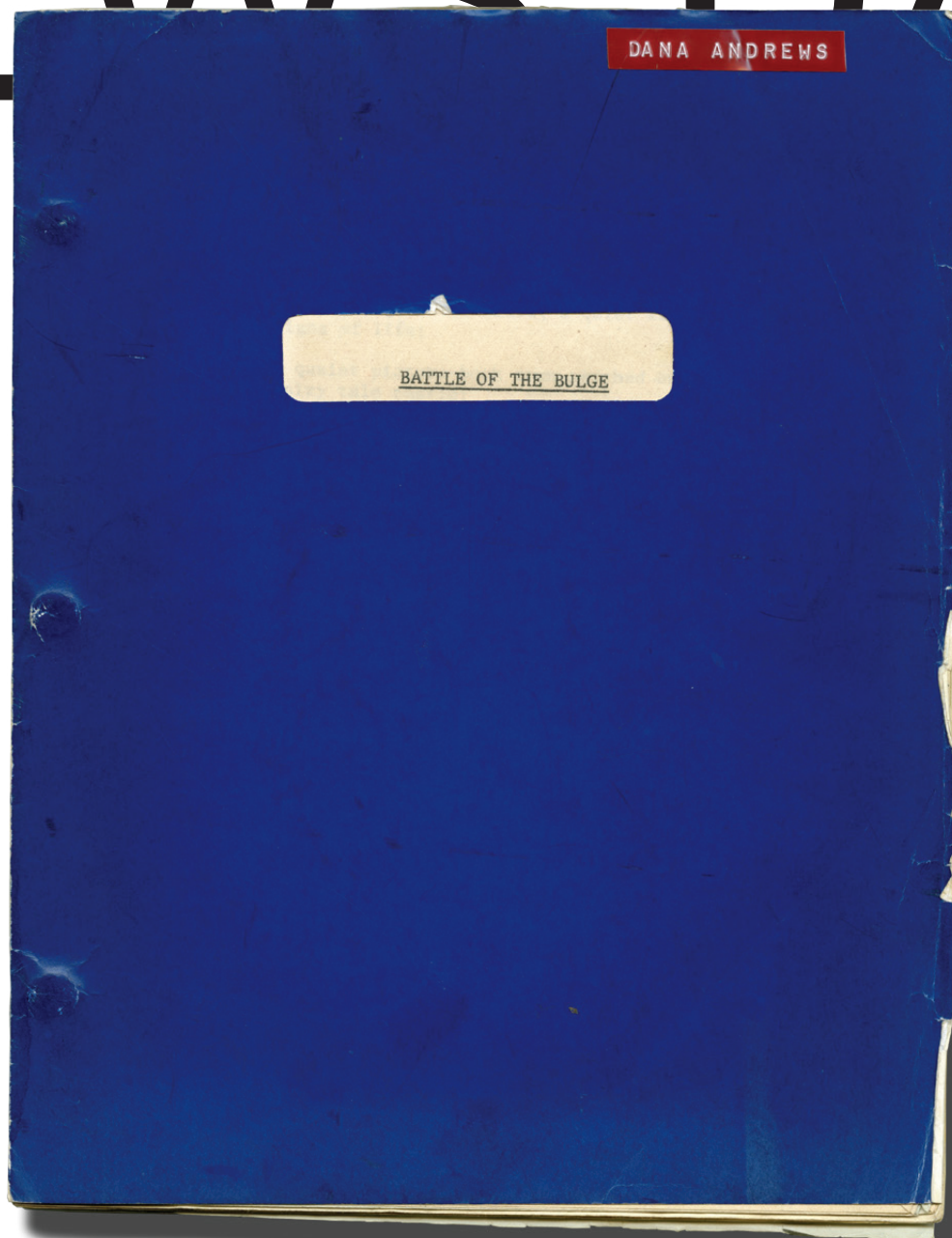
**The Loved One**

MGM / Filmways, 1964. Revised draft script for the 1965 film. Based on the 1948 novel by Evelyn Waugh, legendarily co-written by Terry Southern and Christopher Isherwood.

The sister film to *Dr. Strangelove*, and in the eyes of many, just as much a masterpiece of exquisitely wrought black humor. Made in the US, but in a dense, British-American style. Ostensibly a satire

on the funeral business, in which a young British poet winds up in a Hollywood cemetery as part of an inheritance arrangement--but in reality a satire of Hollywood itself, as well as the Western malaise of the mid 1960s.

**\$3500**



40

**KEN ANNAKIN (DIRECTOR)**

**PHILIP YORDAN (SCREENWRITER)**

**HENRY FONDA, ROBERT SHAW, ROBERT RYAN, DANA ANDREWS (STARRING)**

**Battle of the Bulge**

Warner Brothers, 1965. Revised draft script for the 1965 film, with Dana Andrews' name label on the front wrapper, and name in holograph ink on two pages. Script printed in Spain, where much of the film was shot on location, with English text.

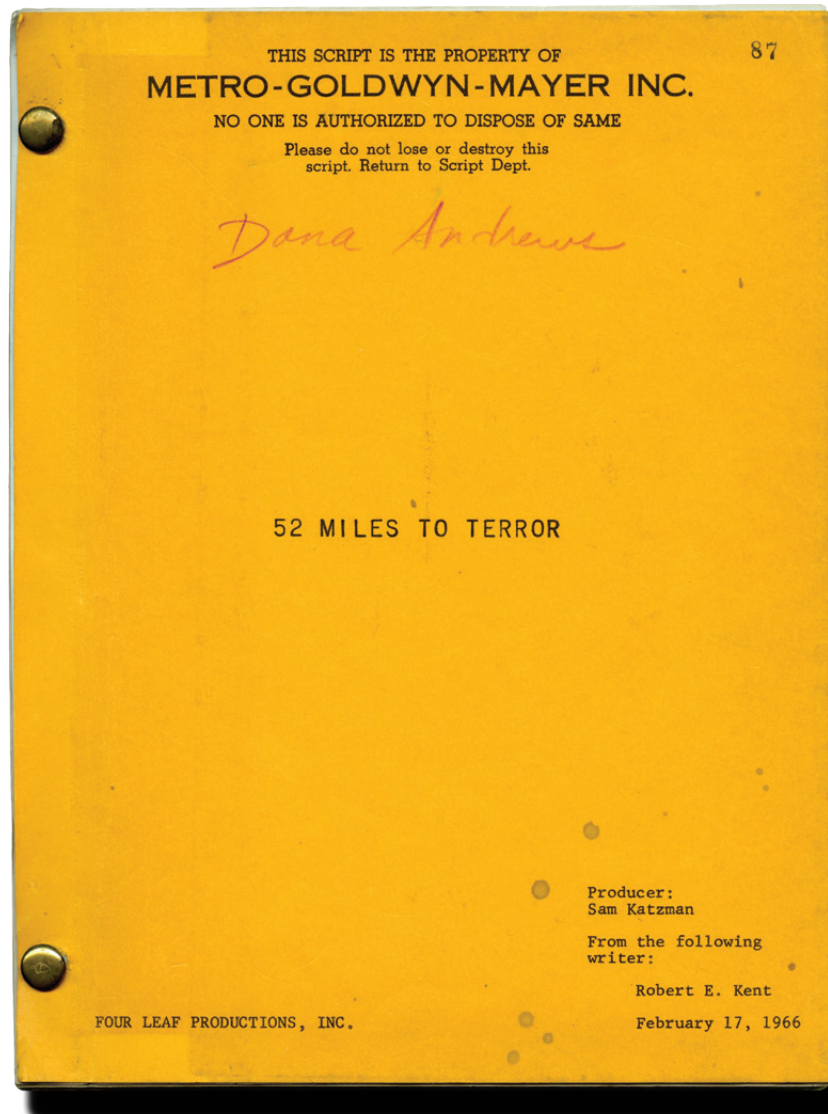
One of the most ambitious films about World War II made during the 1960s, an epic story that details

the events leading to the title confrontation, the bloodiest battle that the US fought and one of the key turning points in the war.

Davenport, pp. 24-26.

**\$1750**





**41** **JOHN BRAHM (DIRECTOR)**  
**ROBERT E. KENT (SCREENWRITER)**  
**DANA ANDREWS, JEANNE CRAIN (STARRING)**  
**Hot Rods to Hell**

Four Leaf Productions / MGM, 1966. Revised draft script for the 1967 film, *Hot Rods to Hell*, here under the working title, *52 Miles to Terror*. With Dana Andrews' name in holograph pencil on the front wrapper and on a few pages, and brief notations in holograph pencil throughout.

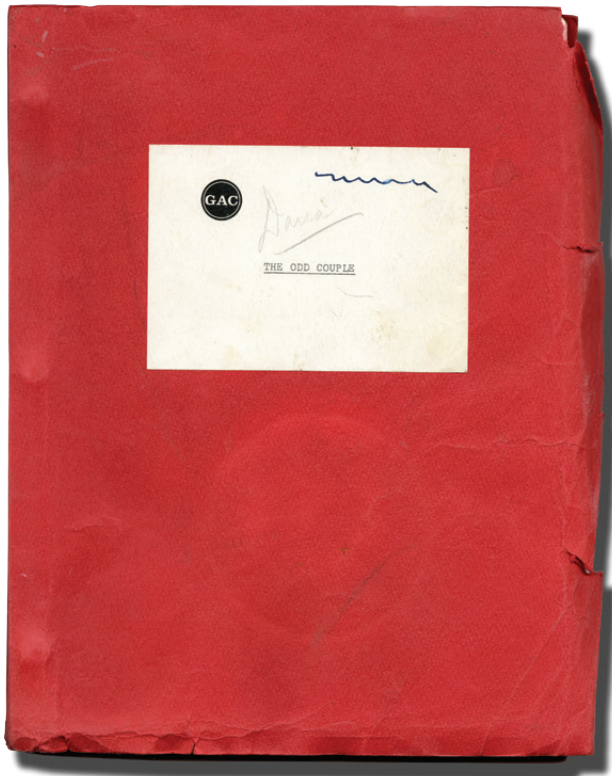
Laid in are three MGM interoffice sheets with notations in holograph ink, noting production elements and their respective costs (sound, property, meals, electric, etc.), with call sheets printed on the versos, dated 4/7/66, 4/8/66, and 4/12/66.

Based on a short story by Alex Gaby. Tom Phillips (Andrews) is on a business trip during Christmas when he is involved in an automobile accident. He leaves the accident with chronic back pain and amnesia. To start a new life, he and his family relocate to California to run a desert motel, but on their way encounter a gang of hot-rodding troublemakers.

Set in Boston and California, shot on location throughout California.

Weldon (1983), p. 336.

**\$850**



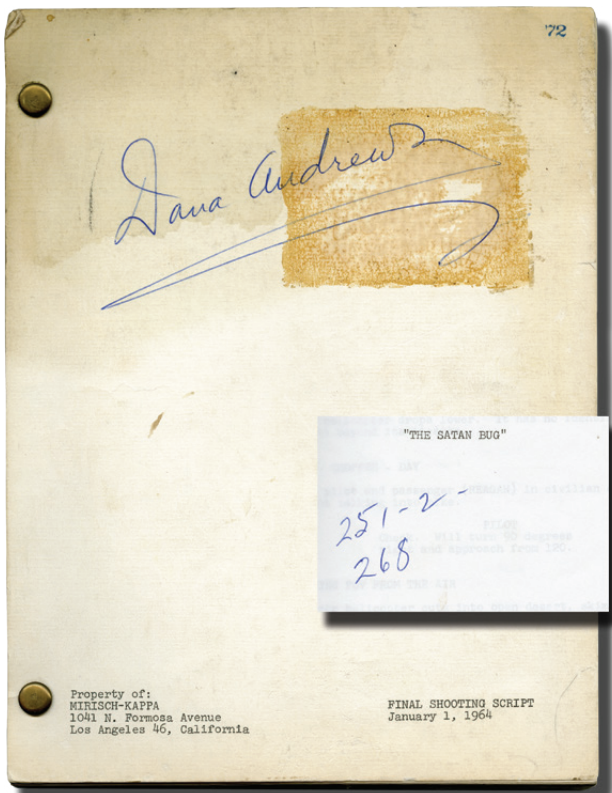
42

**NEIL SIMON (WRITER)**  
**MIKE NICHOLS (DIRECTOR)**  
**ART CARNEY, WALTER MATTHAU (STARRING)**  
**The Odd Couple**

New York: Saint Subber, 1965. Draft script for the 1965 Broadway play. With Dana Andrews' name on the front wrapper in holograph pencil, and notations throughout in holograph pencil and ink. Andrews did not actually have a role in the Broadway play, or the 1968 Gene Saks film, though it is likely he was auditioning for the role of Oscar, a role that ultimately went to Walter Matthau.

The play opened at the Plymouth Theatre in 1965, closed in 1967 at the Eugene O'Neill Theatre after 964 performances, and was nominated for five Tony Awards, winning four. Matthau would reprise his role in 1968 film adaptation, his second pairing with legendary screen partner Jack Lemmon, who replaced Art Carney in the role of Felix.

\$650



43

**JOHN STURGES (DIRECTOR)**  
**JAMES CLAVELL, EDWARD ANHALT**  
**(SCREENWRITERS)**  
**GEORGE MAHARIS, RICHARD BASEHART,**  
**ANNE FRANCIS, DANA ANDREWS (STARRING)**  
**The Satan Bug**

Los Angeles, CA: Mirisch-Kappa, 1964. Final Shooting script for the 1965 film. With Dana Andrews' name on the front wrapper in holograph ink, and brief pencil notations throughout.

A science fiction thriller, based on a novel by Alistair MacLean (originally published under the pseudonym Ian Stuart). A germ lab has been robbed, and the thief makes off with a deadly strain called the Satan Bug. Unless Barrett (Maharis) can find the thief and stop him before he unleashes the Bug in a public place, mankind may be doomed.

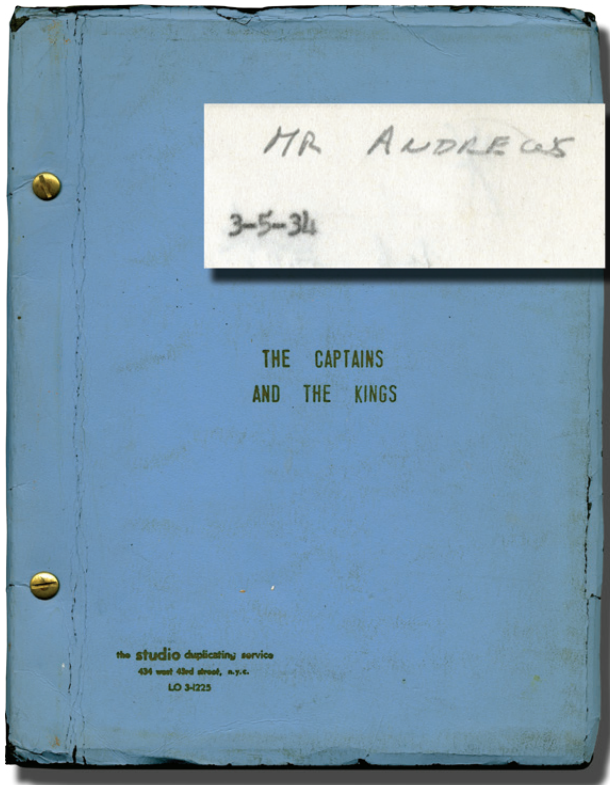
Set in Los Angeles and Florida, shot on location in California.

Lentz, p. 1486. Weldon (1983), pp. 603-604.

\$450



## DANA ANDREWS



# 44

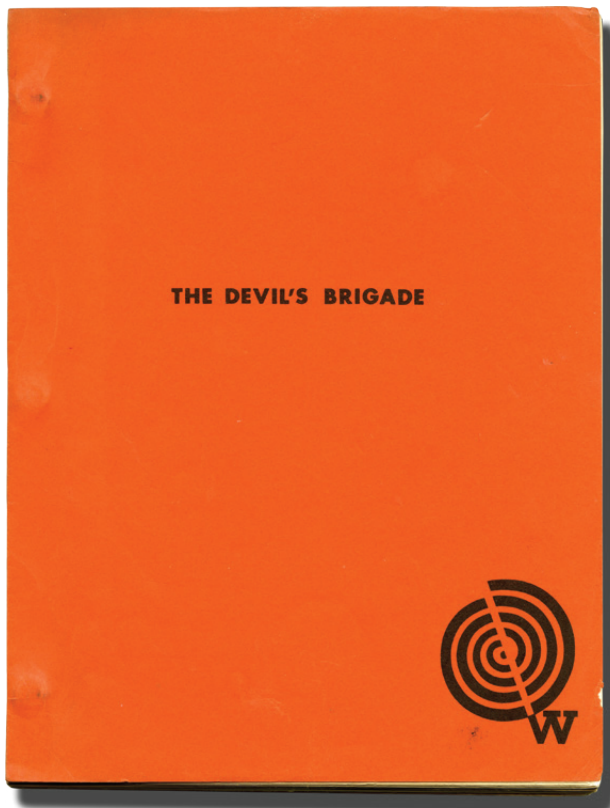
**LEO LIEBERMAN (WRITER)**  
**JOSEPH ANTHONY (DIRECTOR)**  
**DANA ANDREWS, JOSEPH CAMPANELLA**  
**(STARRING)**

### The Captain and the Kings

New York: Theatre Guild Productions / Joel Schenker, circa 1962. Draft script for the 1962 Broadway play. With Dana Andrews' name on one page, and notations throughout, in holograph pencil.

The play opened on Broadway at the Playhouse Theatre in 1962, but closed after seven performances. Screen and television writer Leo Lieberman's only Broadway credit.

**\$350**



# 45

**ANDREW V. MCLAGLEN (DIRECTOR)**  
**WILLIAM ROBERTS (SCREENWRITER)**  
**WILLIAM HOLDEN, CLIFF ROBERTSON**  
**(STARRING)**

### The Devil's Brigade

Beverly Hills, CA: Wolper Pictures, circa 1968. Revised Draft script for the 1968 film. Laid in is an "information bulletin" from Wolper Pictures, welcoming new members of the cast and crew.

Based on the 1966 book by Robert H. Adleman and Col. George Walton, in turn based on the true story of a specially trained unit of misfit American and Canadian soldiers given the seemingly impossible task to capture Mt. La Difensa, and prove their merit.

Set in America, England, and Italy, shot on location in Utah and Italy.

Davenport, pp. 98-99.

**\$450**

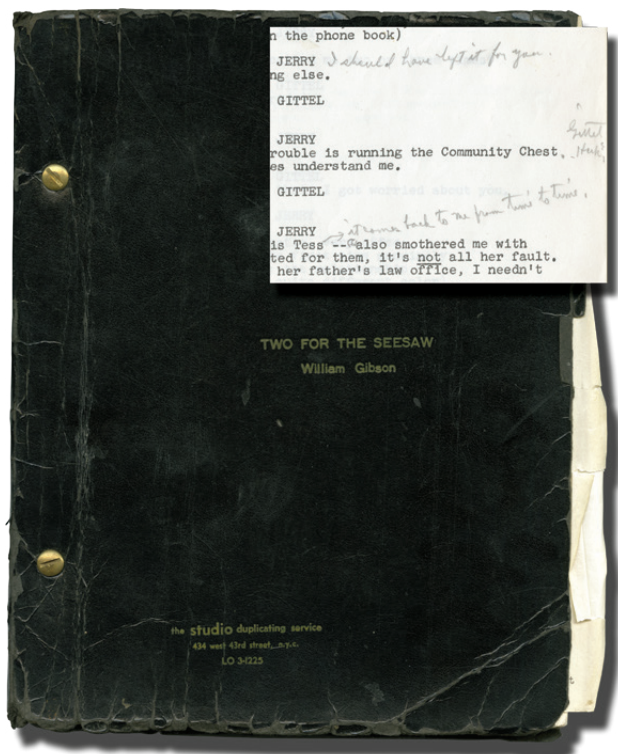
46

**ARTHUR PENN (DIRECTOR)**  
**WILLIAM GIBSON (PLAYWRIGHT)**  
**HENRY FONDA, ANNE BANCROFT (STARRING)**  
**Two for the Seesaw**

New York: Leah Salisbury Inc., 1958. Draft script for the 1958-1959 play. Notations by Dana Andrews throughout in holograph pencil. Laid in are three leaves of script changes, carbon typescript, with notations in holograph pencil.

Gibson's play debuted on Broadway in January 1958 and ran for over 700 performances, closing on October 31, 1959. Henry Fonda and Anne Bancroft play two down-and-out loners in New York, their stories told by way of philosophical conversations throughout. Basis for the 1962 Robert Wise film, starring Robert Mitchum and Shirley MacLaine, nominated for two Academy Awards, and wonderfully shot in anamorphic black-and-white. The film is regarded as one of the best portrayals of the post-Beat, pre-Warhol Factory New York scene.

\$550



47

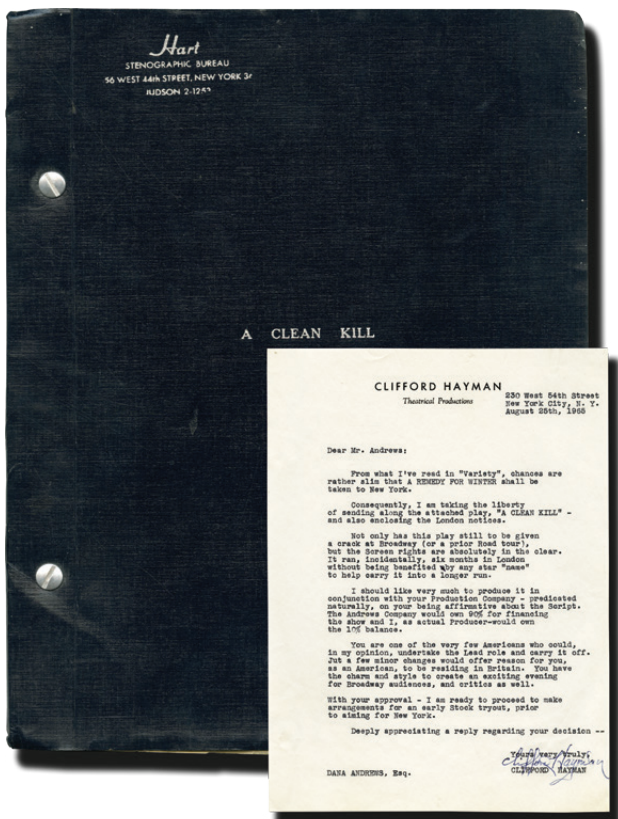
**ALISTAIR SIM (DIRECTOR)**  
**A Clean Kill**

Circa 1965. Draft script for the 1959 British play. From Clifford Hayman, the producer for the play in London, with a mimeographed letter signed by Hayman, dated August 25, 1965, suggesting Andrews' production company bring the play to the US for American audiences, and that Andrews have the lead role. Andrews ultimately did not take the part.

The play opened at the Pavilion Theatre in 1959, moved to London's Criterion Theatre, ran for 140 performances, and was adapted to television in 1961, airing as part of the *BBC Sunday-Night Play* series (Season 3, Episode 1). The play would see its first American run in 1962, a full three years before Hayman sent this script to Dana Andrews for consideration.

Kabatchnik, *Blood on the Stage 1950-1975*, p. 322.

\$550





# FILM FILM



48

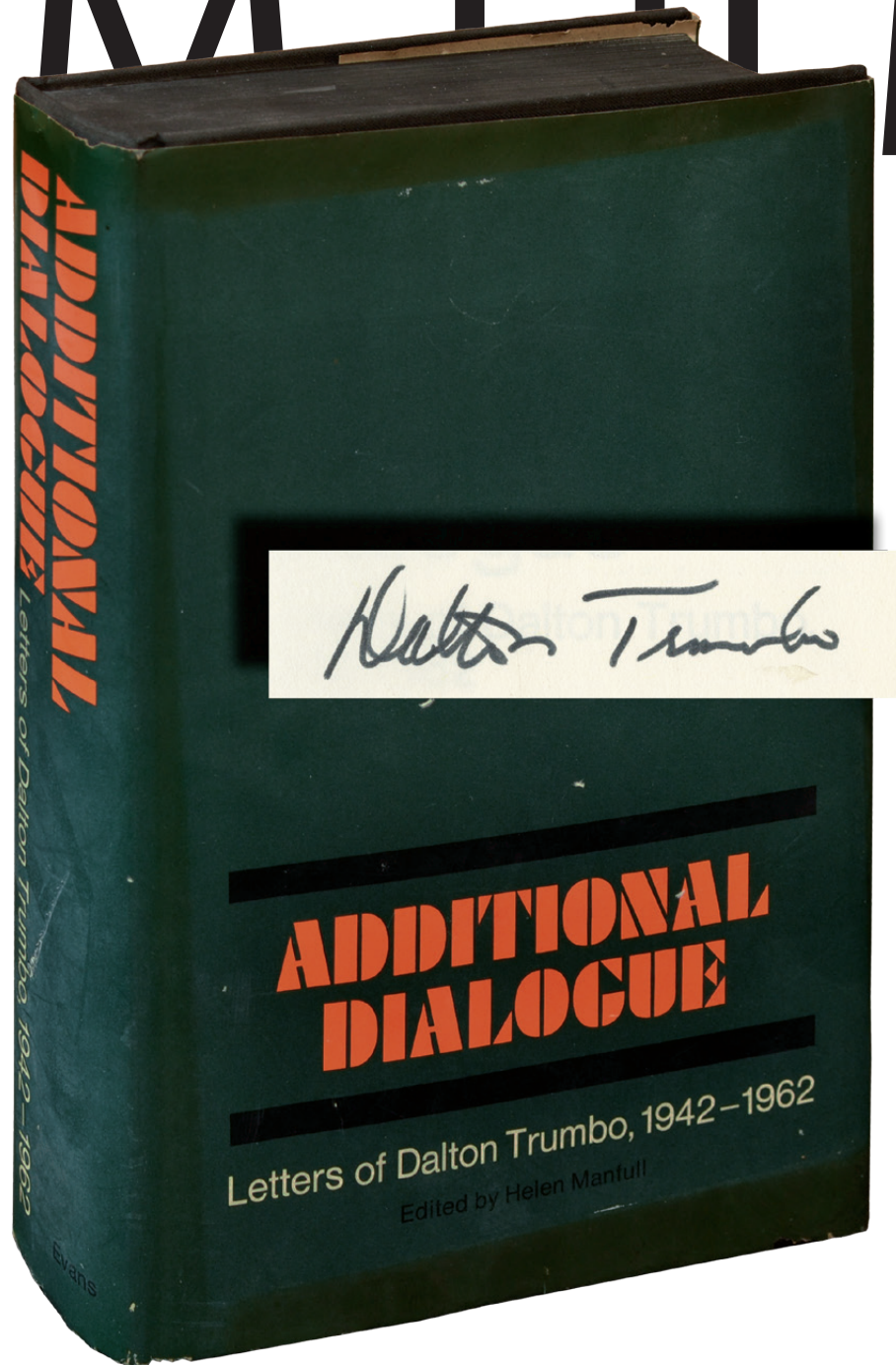
**JOHN P. MARQUAND (NOVEL)**  
**NORMAN FOSTER (DIRECTOR)**  
**PETER LORRE, JOHN CARRADINE (STARRING)**  
**Thank You, Mr. Moto**

Twentieth Century-Fox, 1937. Complete set of 89 vintage set design photographs, each numbered from 1 to 89, from the 1937 film, second of the eight films in the Mr. Moto series made between 1937 and 1939. With original front and rear brown card wrappers. From the collection of set decorator Thomas Little.

8 x 10 inches (20 x 25 cm). 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. Light wear at the punch holes from the prong binding, else Near Fine.

\$850

# FILM FULUM



49

Signed by Trumbo

**DALTON TRUMBO**

**Additional Dialogue: Letters of Dalton Trumbo, 1942-1962**

New York: M. Evans, 1970. First Edition. Boldly signed by Trumbo on the half title page.

Collected letters from the legendary screenwriter and script doctor, one of the Hollywood Ten, known for countless legendary scripts, including *I Married a Witch*, *The Prowler*, *Thirty Seconds Over Tokyo*, *Gun Crazy*, *Roman Holiday*, and his sole directorial effort, *Johnny Got His Gun*.

Trumbo is the subject of a noted 2015 biographical film, *Trumbo*, starring Bryan Cranston as Trumbo.

Touch of production bleed from the topstain to the top page edges on several leaves, else Near Fine in a Near Fine dust jacket, with none of the fading commonly found on the jacket spine. An attractive copy.

\$950





50

Leonard Schrader's Japanese film still research archive for Mishima

**AKIRA KUROSAWA, KON ICHIKAWA, HIROSHI INAGAKI, KENJI MIZOGUCHI, YASUJIRÔ OZU (DIRECTORS)**  
 Research archive of 168 original photographs from 30 Japanese films 1920-1969

1928-1969. Research archive of 168 vintage black-and-white studio still photographs, issued in Japan, the US and the UK, from 30 Japanese films dating between the late 1920s and the late 1960s, with most films spanning the 1950s. From the collection of screenwriter Leonard Schrader, who made use of the archive when researching his screenplay for the 1985 film, *Mishima: A Life in Four Chapters*, directed by his brother, Paul Schrader.

The stills fall into four categories: vintage Japanese stills (16), vintage US studio stills (143), and various later reproductions (9). The US stills are studio-issued, with studio credits for the respective distributor (Grove Press, Topaz Film Company, RKO, Columbia Pictures, Brandon Films, Edward Harrison, and New Yorker Films) printed at the lower margin, with one set of double weight keybook stills from

*Three Stripes in the Sun*, a US film shot on location in Japan with many Japanese actors. Includes stills from noted Japanese classics such as *Rashomon*, *Tokyo Story*, *Ballad of Narayama*, *Fires on the Plain*, and *Ugetsu*.

Most photos approximately 8 x 10 inches (20.5 x 25.5 cm). Very Good plus to Near Fine condition.

**\$850**



## 51 ROBERT BREER

Complete set of the Galeria Bonino monographs:  
Floats | More Floats | 93 Floats | Constructions and Films

New York: Galeria Bonino, 1967. Complete set of four matching exhibition catalogs for a staggered series of installations by avant-garde film director Robert Breer, held at the Galeria Bonino in New York between 1965 and 1970.

The first catalog is for an exhibition at the gallery titled *Constructions and Films*, and was held in early 1965, noted as Exhibition No. 10.

The other three catalogs deal with exhibitions of Breer's "floats," three-dimensional geometric shapes that the director would construct, then roll down

a street as one would a float in a parade--though typically Breer chose rural roads as a means of offsetting the sheer modernity of his objects. Each catalog ends with a list of Breer's exhibitions to date. These three exhibitions, titled *Floats*, *More Floats*, and *93 Floats*, were held at the gallery in 1966, 1967, and 1970, and are labeled Exhibition Nos. 18, 29, and 44, respectively.

All four volumes Near Fine or better, each in saddle stitched wrappers, with light occasional rubbing.

\$1500





52

**GEORGE WILHELM PABST (DIRECTOR)**  
**LOUISE BROOKS (STARRING)**  
 Diary of a Lost Girl

Berlin: Film-Kurier, 1929. Original program for the legendary 1929 silent film. Replete with beautiful gravure-printed production photographs, including a stunning deep focus shot on the rear panel from a party scene in the film, with Louise Brooks at the center of attention.

*Film-Kurier* was the first German film journal, published daily beginning in 1919. *Film-Kurier's* classic era lasted until 1933, when its publisher, Alfred

Weiner, had to flee Germany because of his Jewish origins. The issues from this era remain striking to this day because they were printed using a gravure reproduction process. Each day's issue would focus on a single film.

8 pages, saddle stitched, with only the lightest wear at the edges. About Near Fine.

\$850





53

**KENNETH ANGER**  
**Hollywood Babylone**

Paris: J.J. Pauvert, 1959. First French Edition, preceding all others. An attempt to republish the book was suppressed in 1966, and the first English language edition eventually came out in 1975.

A legendary off-kilter assessment of Hollywood, and one of the first and best experiments in re-appropriation toward a desired effect. Profusely and confusingly photo illustrated throughout.

An exceptional copy. Fine in plain brown perfect bound wrappers, in a bright, colorful example of the dust jacket, with just a touch of fading to the pink spine letters and negligible rubbing at the corners.

**\$575**





54

**[FILM STUDIO ANNUALS]  
 ORSON WELLES (DIRECTOR)  
 THEODORE DREISER, LOUISA MAY ALCOTT, CHRISTOPHER MORLEY (AUTHORS)  
 GINGER ROGERS, CARY GRANT, JEAN ARTHUR, CHARLES BOYER, RONALD COLMAN,  
 CHARLES LAUGHTON, CAROLE LOMBARD, ANNA NEAGLE (STARS)  
 RKO Radio Pictures 1940-1941 Annual**

Los Angeles, CA: RKO-Radio Pictures, 1940. First Edition, large quarto. The deluxe annual for RKO Studios' 1940-1941 season. Notably, this annual is the earliest advertisement for *Citizen Kane*, with a full-page spread featuring Orson Welles, against the working title, *John Citizen, US*.

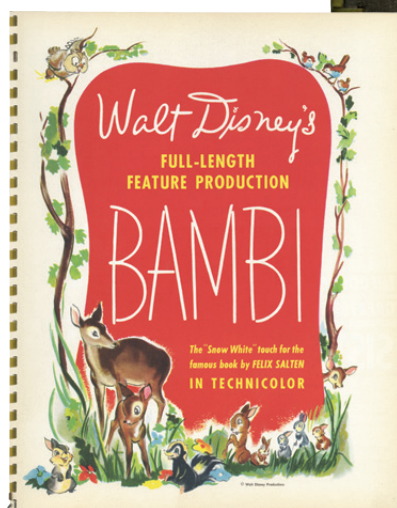
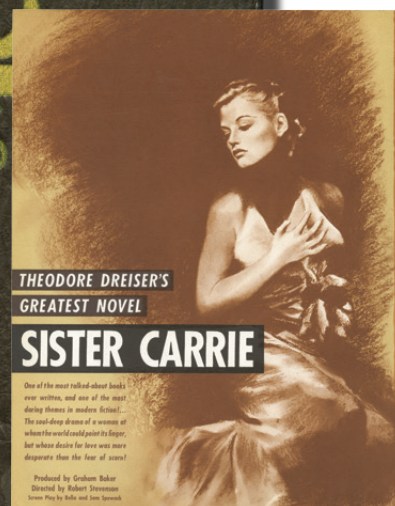
Notable among the offerings featured are several literary adaptations with large die-cut two-color images of the books themselves (*Sister Carrie* and *Kitty Foyle*), along with actors Carole Lombard, Charles Laughton, Cary Grant, Jean Arthur

(in *The Devil and Miss Jones*), Ronald Colman, and Charles Boyer. Also featured is a spread for 18 single-reel Walt Disney features.

Brown alligator leather with beveled edges and brown comb binding. 56 pages. Very Good plus, with the fragile comb binding undamaged, moderate wear at the corners. Quite attractive overall.

**\$1850**





55

[FILM STUDIO ANNUALS]

**ORSON WELLES, WILLIAM DIETERLE (DIRECTORS)**

**THEODORE DREISER, STEPHEN VINCENT BENET, LILLIAN HELLMAN (AUTHORS)**

**CARY GRANT, JOAN FONTAINE, GINGER ROGERS, BETTE DAVIS, GARY COOPER (STARS)**

**RKO Radio Pictures 1941-1942 Annual**

Los Angeles, CA: RKO-Radio Pictures, 1941. First Edition, large quarto. The deluxe annual for RKO Studios' 1941-1942 season.

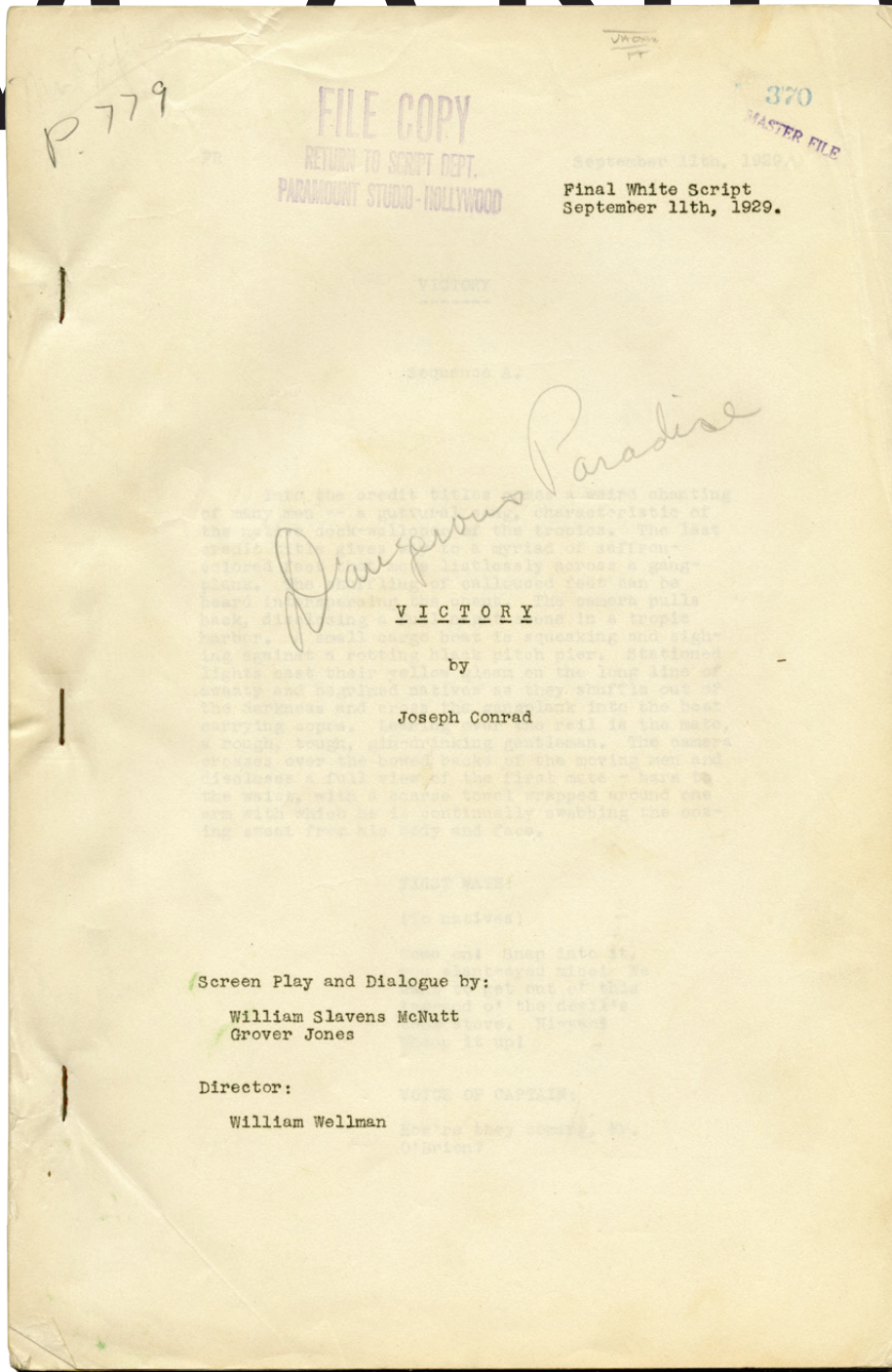
Notable among the offerings featured are two full color Disney features (*Fantasia* and *Bambi*), several literary adaptations, including *Sister Carrie* and *The Little Foxes*, actors Cary Grant, Joan Fontaine, Ginger Rogers, Bette Davis, and Gary Cooper. 1941 marked the beginning of the decade that would later be defined as film noir, and two of those entries (*Suspicion* and *Journey into Fear*) are featured.

Also featured is a full page advertisement for 18 single-reel Walt Disney features.

Brown morocco leather with beveled edges and brown comb binding. 56 pages. Very Good plus, with the fragile comb binding undamaged, moderate wear at the corners. Quite attractive overall.

**\$1250**





56

**JOSEPH CONRAD (NOVEL)**  
**WILLIAM A. WELLMAN (DIRECTOR)**  
**Dangerous Paradise**

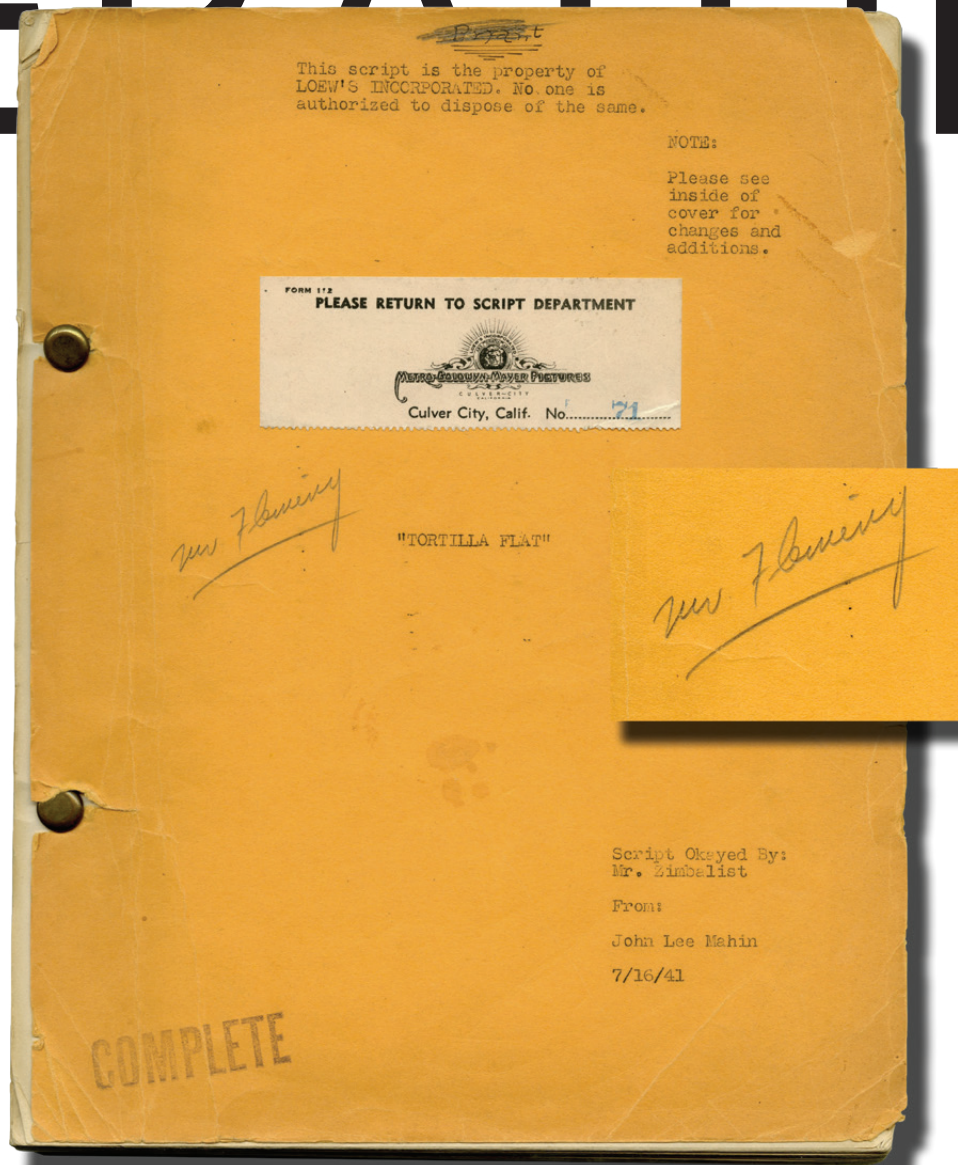
Paramount Pictures, 1929. Final White Draft script for the 1930 film. Studio file copy, rubber-stamped on the front wrapper. Based on Conrad's 1915 novel *Victory*. Maurice Tourneur directed a silent version in 1919 for Paramount (the very first film adaptation of a Conrad story), and Paramount, who owned the property, decided to develop it again as a talking

picture under Wellman's supervision.

The AFI Catalog notes the only working title of the film to have been *Flesh of Eve*, but this draft reveals yet a third, likely changed to avoid confusion with the silent version.

**\$3500**

# SCRIPT DEPARTMENT



57

**JOHN STEINBECK (NOVEL)**  
**VICTOR FLEMING (DIRECTOR)**  
**HEDY LAMARR, SPENCER TRACY, JOHN GARFIELD (STARRING)**  
**Tortilla Flat**

MGM, 1941. Revised Shooting script for the 1943 film. Likely a crew member's copy, with director Fleming's name on the front wrapper in holograph pencil, although the signature is not in the hand of Fleming. Brief notations throughout in holograph pencil.

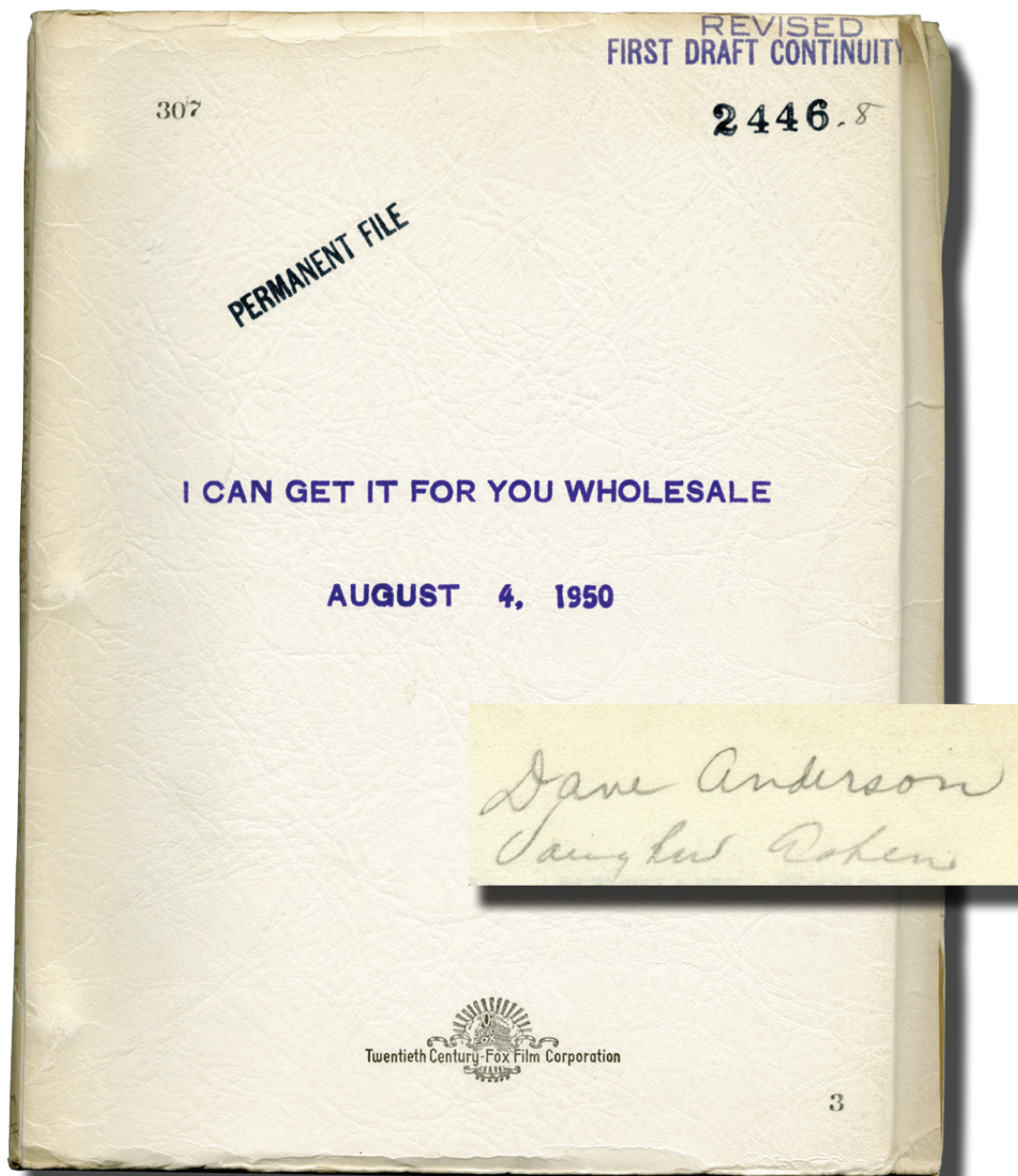
The fourth Steinbeck script to be adapted in as many years. Not as well known today as *The Grapes of Wrath* or *Of Mice and Men*, but still a wonderful, warm adaptation of what is perhaps Steinbeck's lightest and most anecdotal novel, with expert interplay among Spencer Tracy, John Garfield, and the great Henry Morgan.

John Garfield plays a Mexican-American named Danny whose grandfather leaves him two houses as inheritance. Unfortunately Danny's friends quickly move into Danny's newfound homes, and Danny must struggle to find employment and get the girl.

Set in Northern California. Frank Norman was nominated for an Academy Award for Best Supporting Actor.

**\$3500**





58

**JEROME WEIDMAN (NOVEL)**  
**ABRAHAM POLONSKY (SCREENWRITER)**  
**VERA CASPARY (ADAPTATION)**  
**I Can Get It for You Wholesale**

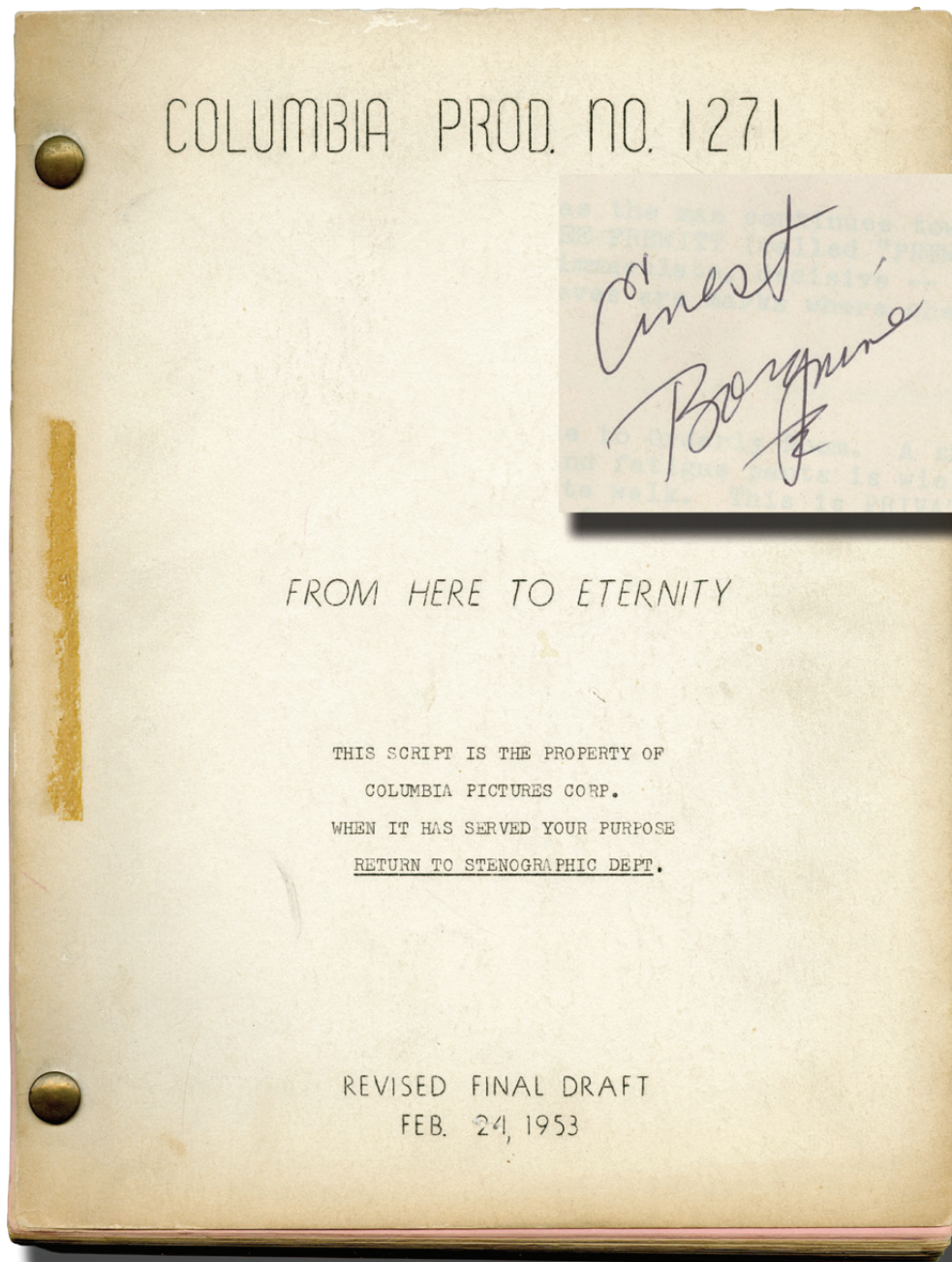
Twentieth Century-Fox, 1950. Revised First Draft Continuity script for the 1951 film. Included is an index to the script breakdown, detailing various scenes and script page numbers with revisions. Copy belonging to Dane Anderson, an uncredited member of the crew, with his name on the front wrapper of the script breakdown, and notations throughout, in holograph pencil. File copy, rubber-stamped on the front wrapper.

Based on Weidman's 1937 novel, and Vera Caspary's loose adaptation. Harriet Boyd (Susan Hayward) is a fashion designer who partners with Teddy (Dan

Dailey), whom she loves, and Sam (Sam Jaffe), and starts a new business dedicated to selling affordable women's dresses. A rival fashion company lead by Noble (George Sanders) momentarily distracts Harriet, but at the last minute she realizes her true devotion to Teddy and Sam.

Screenwriter Polonsky was blacklisted shortly after the film's release, refusing to answer questions before the House Un-American Activities Committee.

**\$3500**



59

**JAMES JONES (NOVEL)**

**FRED ZINNEMANN (DIRECTOR)**

**BURT LANCASTER, MONTGOMERY CLIFT, DEBORAH KERR, DONNA REED, FRANK SINATRA (STARRING)**

**From Here to Eternity**

Columbia Pictures, 1953. Revised Final draft script for the 1953 film. Signed by Ernest Borgnine on the title page. Brief notations throughout in holograph ink.

Based on the 1951 novel by James Jones. The scene is Schofield Army Barracks in Honolulu, in the languid days before the attack on Pearl Harbor, where James Jones' acclaimed war novel brings the aspirations and frustrations of several people sharply into focus. Every story in the film is riveting, but no

words can do justice to the its most famous scene, the nocturnal romantic rendezvous on the beach, with Burt Lancaster's and Deborah Kerr's bodies intertwined as the waves crash over them.

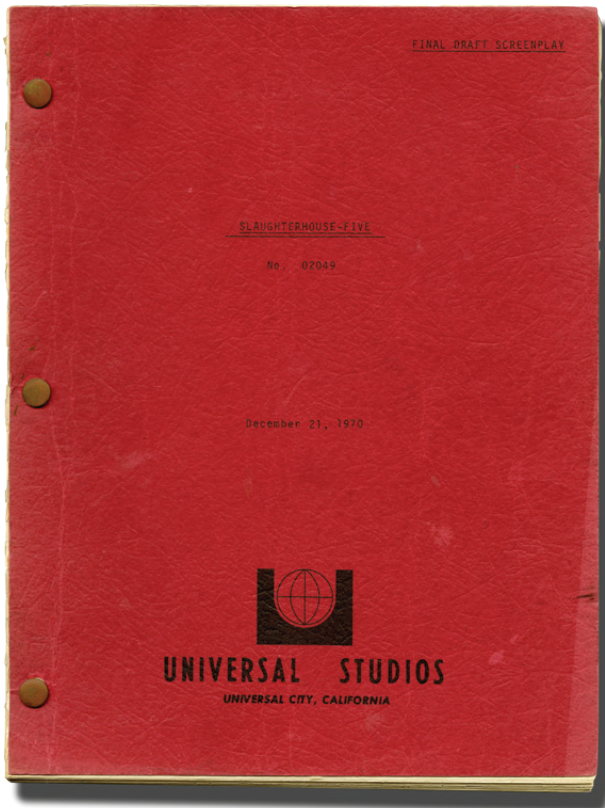
Set in Hawaii, shot there on location. Winner of eight Academy Awards.

Davenport, pp. 141-142. Hyamns, pp. 131-133.

**\$2850**



## FILM AND LITERATURE



60

**KURT VONNEGUT, JR. (NOVEL)**  
**GEORGE ROY HILL (DIRECTOR)**  
**Slaughterhouse-Five**

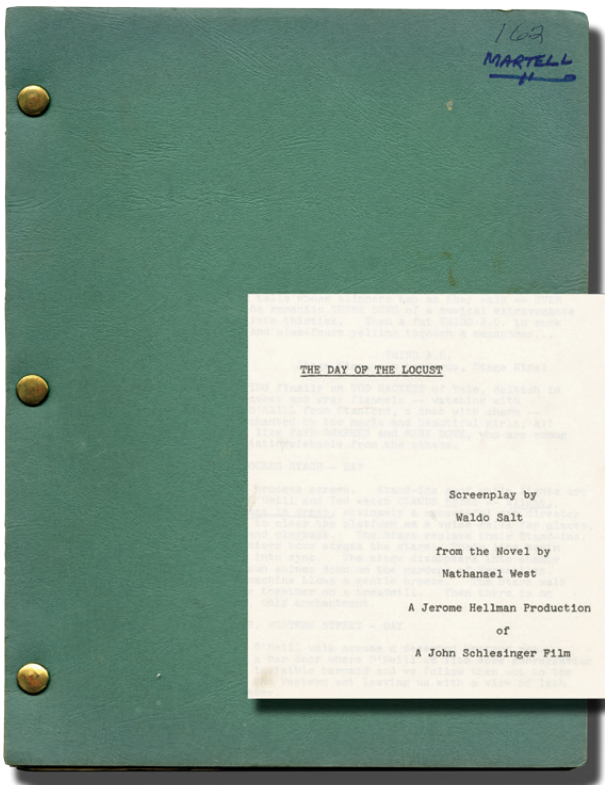
Universal Pictures, 1970. Revised Final draft script for the 1972 film.

Based on the 1969 novel by Kurt Vonnegut, Jr., a unique blend of history, fantasy, and humor. Billy Pilgrim has become unstuck in time. Traveling within his own life, at one point he is a soldier during WWII, another period has him working as an optometrist in New York, and a third phase of his life takes place on Tralfamadora, an alien planet.

Shot on location in Czech Republic and in Minnesota. Winner of a Golden Scroll from the Academy of Science Fiction, Fantasy & Horror Films. The second Vonnegut adaptation, after Mark Robson's *Happy Birthday, Wanda June* (1971).

Lentz, p. 1526.

\$1500



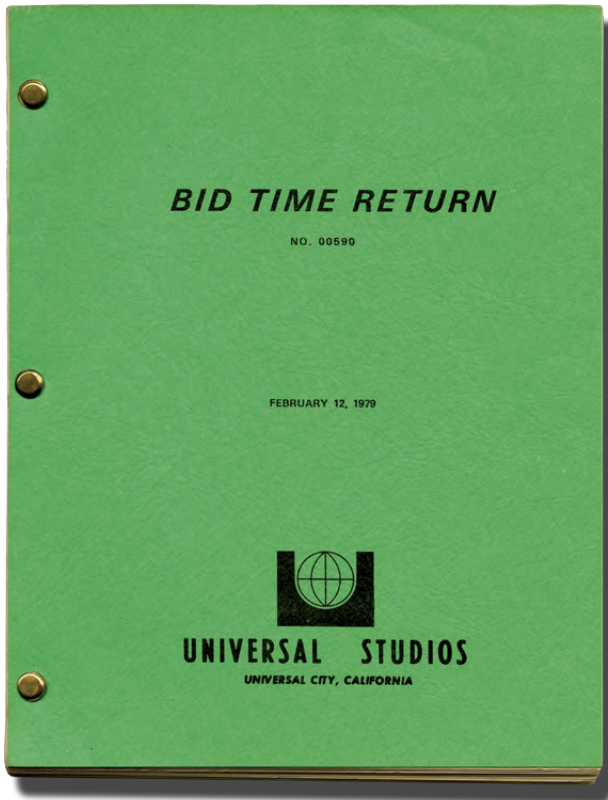
61

**NATHANAEEL WEST (NOVEL)**  
**WALDO SALT (SCREENWRITER)**  
**JOHN SCHLESINGER (DIRECTOR)**  
**DONALD SUTHERLAND, KAREN BLACK, BURGESS MEREDITH, GERALDINE PAGE (STARRING)**  
**The Day of the Locust**

Paramount, 1975. Revised draft script for the 1975 film, *The Day of the Locust*, directed by John Schlesinger, based on the 1939 novel by Nathanael West, written for the screen by Waldo Salt, and starring Donald Sutherland, Karen Black, Burgess Meredith, William Atherton, and Geraldine Page.

One of the most haunting and truly underrated films of the 1970s, Schlesinger's *The Day of the Locust* translates Nathanael West's masterpiece into a dark, funny, and ultimately devastating commentary on the Hollywood system and its effect on the lives and dreams of an array of characters lost in it. Since its release, the film has come to be considered by many Donald Sutherland's finest performance, as well as a grand achievement in terms of script, cinematography, acting, and design. Nominated for two Academy Awards.

\$1500



62

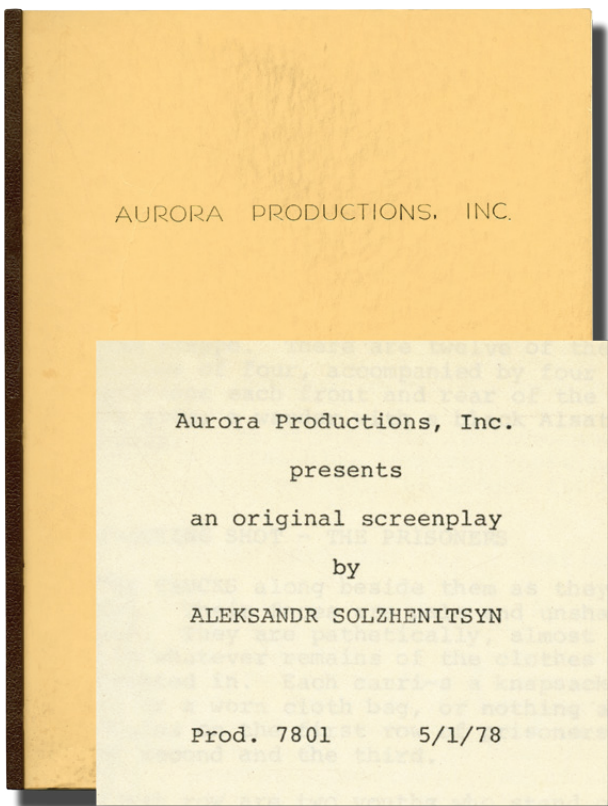
**RICHARD MATHESON (NOVEL, SCREENWRITER)  
CHRISTOPHER REEVE, CHRISTOPHER  
PLUMMER, TERESA WRIGHT (STARRING)**  
**Somewhere in Time**

Universal Pictures, 1979. Draft script for the 1980 film, *Somewhere in Time*, here under the working title (and the source novel title), *Bid Time Return*.

Adapted by Richard Matheson from his 1975 novel. Richard Collier (Reeve) is a writer in Manhattan, who is fascinated by an old woman who whispers to him, "Come back to me." After some investigation, and the discovery of a portrait of the woman in a old hotel, he uses a form of self-hypnosis to find the actress who sat for the painting.

Set in New York and Canada, shot on location in Chicago and Michigan. Nominated for an Academy Award, and winner of three awards from the Academy of Science Fiction, Fantasy & Horror Films.

\$950



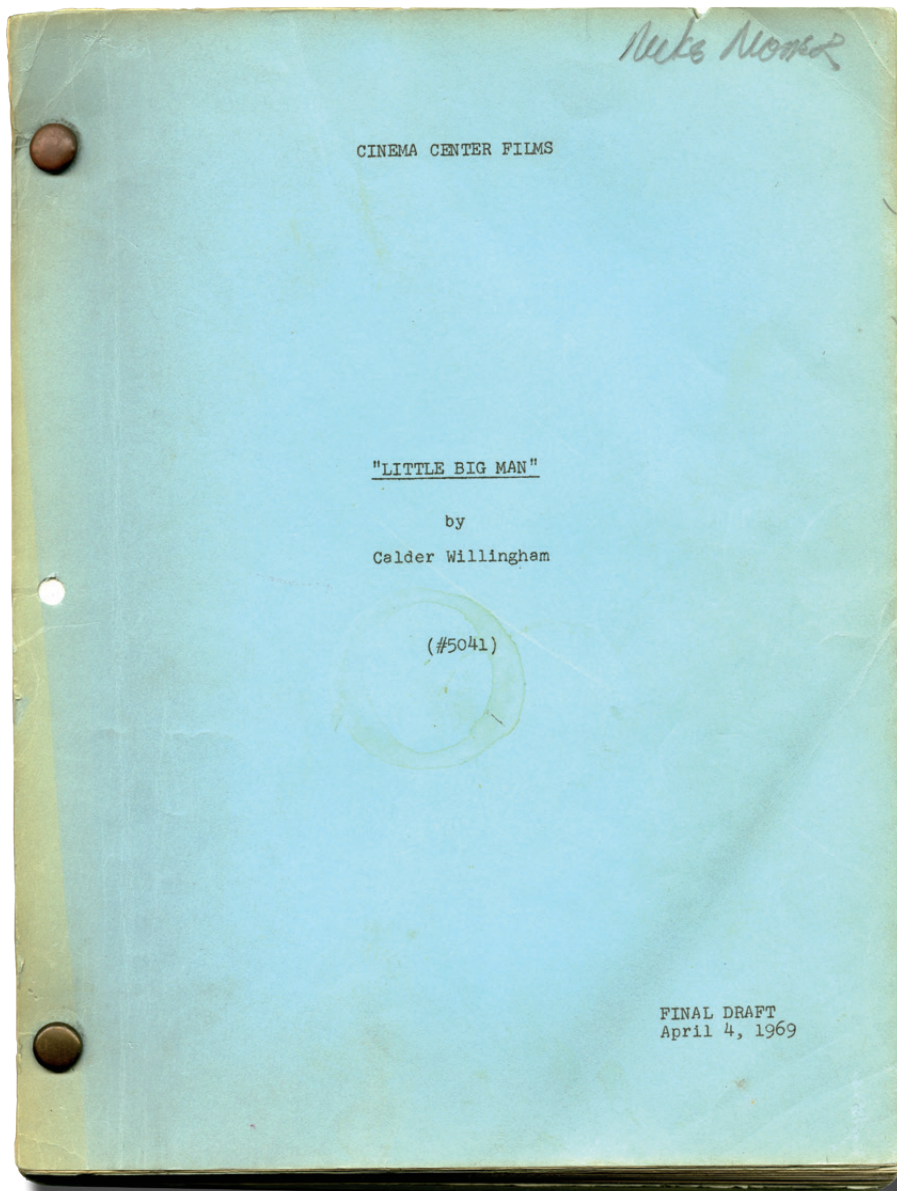
63

**ALEXANDER SOLZHENITSYN**  
**Untitled screenplay for an  
unproduced film**

Aurora Productions, 1978. Draft script for an unproduced, and untitled, film written by Nobel Prize winning author Alexander Solzhenitsyn. Although our research failed to turn up any information on the screenplay, it appears to be a drama set in the 1950s at a political prison in Kazakhstan, where Solzhenitsyn himself was forcibly relocated to after his release from prison.

\$950





**64** **THOMAS BERGER (NOVEL)**  
**CALDER WILLINGHAM (SCREENWRITER)**  
**ARTHUR PENN (DIRECTOR)**  
**DUSTIN HOFFMAN, FAYE DUNAWAY (STARRING)**  
**Little Big Man**

New York: Stockbridge Productions, 1969. Revised Final draft script for the 1970 film. Copy belonging to Mike Moder, the assistant director of the film, with his name on the front wrapper, and notations throughout, in holograph pencil and ink. Moder was primarily an assistant director throughout his career, with credits that include *Rio Lobo* (1970), *Up in Smoke* (1978), and *Beverly Hills Cop* (1984).

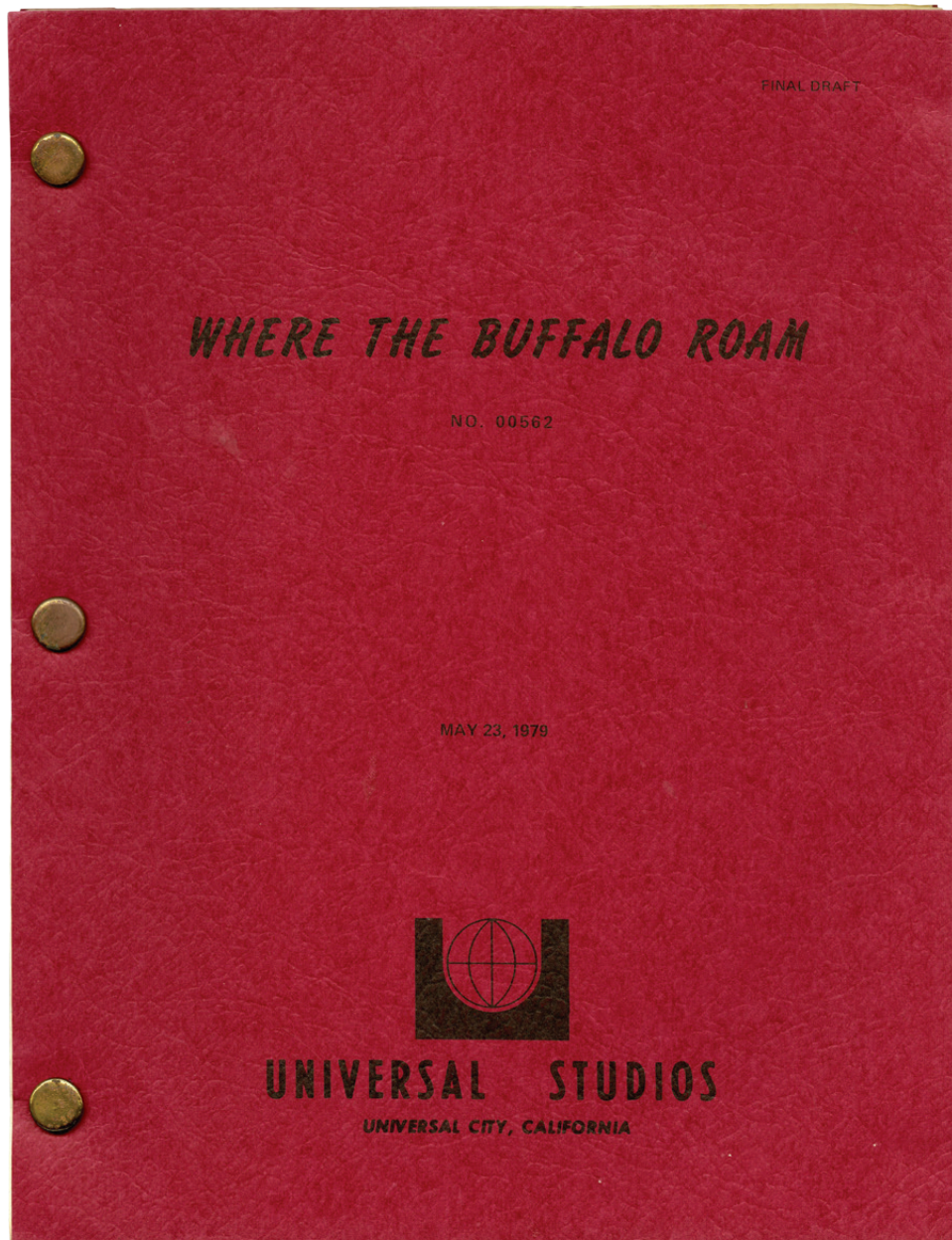
Dustin Hoffman plays a white orphan raised by Native Americans, who then finds himself culturally between two places, watching as white settlers oppress and massacre the people he considers family.

One of the most popular revisionist Westerns of the early 1970s, gaining notoriety in part because it echoed contemporary antiwar sentiment towards the Vietnam War. Nominated for an Academy Award.

Shot on location in Canada, Montana, and California.

Hardy, *The Western*, p. 325. Hitt, pp. 102-107.

**\$750**



**65 HUNTER S. THOMPSON (OBITUARY)  
BILL MURRAY (STARRING)  
Where the Buffalo Roam**

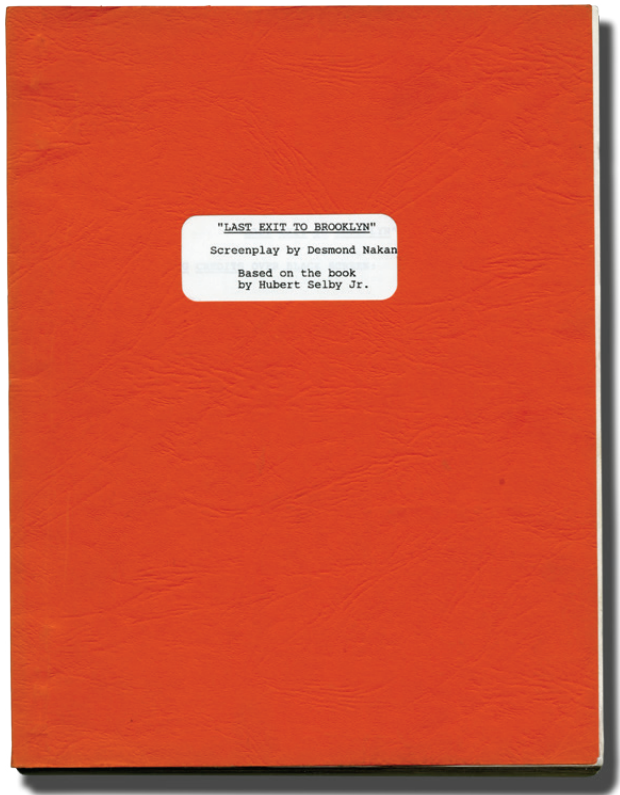
Universal Pictures, 1979. Draft script for the 1980 film, more than a little loosely based on Hunter S. Thompson's obituary for his closest associate, Oscar Zeta Acosta, a.k.a. Dr. Gonzo, "The Banshee Screams for Buffalo Meat," which appeared in October 1977 issue of *Rolling Stone*. An early draft, preceding the film's release by 18 months.

A film that, despite being an unholy mess, represents in retrospect an intersection of ideas and talent, as well as the first of many messy attempts to commit to celluloid the basically un-filmable life and work of Hunter S. Thompson.

Bill Murray, at this time little more than a droll comedic sensation, arguably made the first step toward becoming the four-dimensional icon he is today, though not necessarily by intention. Both Murray and Thompson had serious concerns about the quality of Kaye's script, and at the beginning of filming Thompson came onto the set as an "executive consultant." The pair became instant friends, and Murray, for a time, essentially became Hunter S. Thompson both on and off the set. (Doug Hill and Jeff Weingrad, *Saturday Night Live: A Backstage History*, William Morrow, 1989)

**\$750**





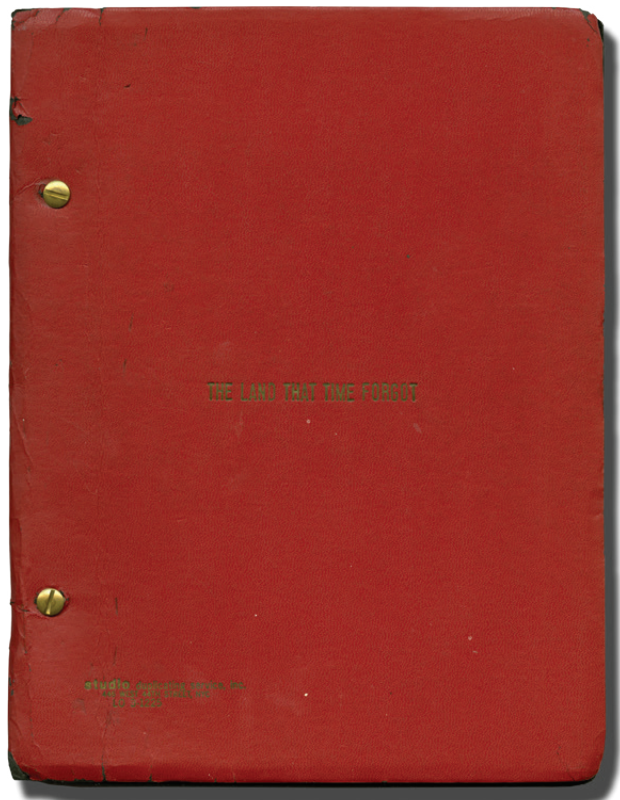
66

**HUBERT SELBY, JR. (NOVEL)**  
**ULI EDEL (DIRECTOR)**  
**JENNIFER JASON LEIGH (STARRING)**  
**Last Exit to Brooklyn**

Germany: Neue Constantin Film Produktion / Cinecom Pictures, circa 1988. Revised Shooting script for the 1989 film. English script printed in Germany, where much of the film was shot at Bavaria Studios.

A faithful adaptation based on the groundbreaking 1964 novel by Hubert Selby, Jr, about seedy Brooklyn during the 1950s, union corruption, and prostitution. Now a cult classic.

\$450



67

**EDGAR RICE BURROUGHS (NOVEL)**  
**MICHAEL MOORCOCK, JAMES CAWTHORN**  
**(SCREENWRITERS)**  
**The Land That Time Forgot**

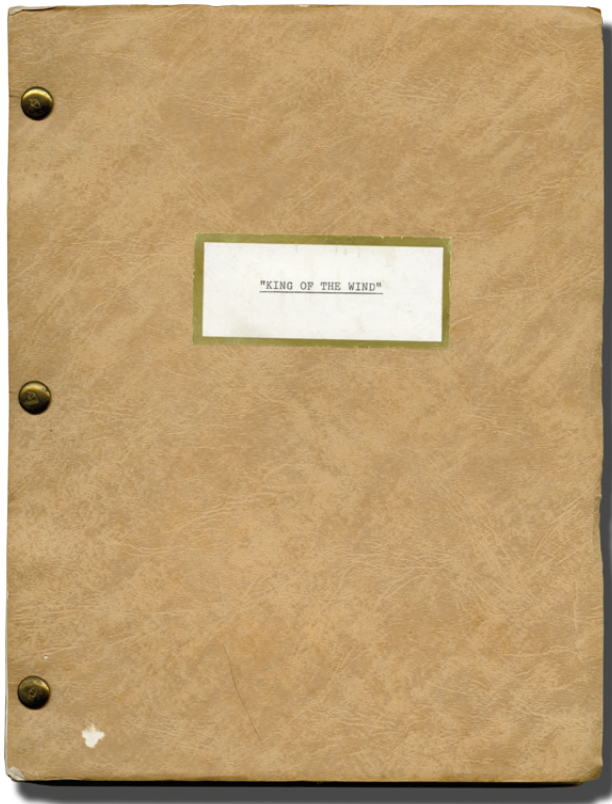
London: Amicus Productions, circa 1975. Draft script for the 1975 British-American film. Brief notations in holograph pencil on several pages, mostly at the inclusion of the the character Bowen. Prolific science-fiction writer Moorcock's only screenwriting credit.

Based on Edgar Rice Burrough's 1924 novel about dinosaurs and time travel. During WWI, a German U-Boat sinks a British ship, but several survivors manage to commandeer the German boat. Bowen Tyler (McClure) is the son of an American shipbuilder and Captain Bradley (Barron) is an experienced seaman, nevertheless, they find themselves coming upon a strange island. On this island, several stages of evolution exist, including prehistoric man and dinosaurs.

Shot on location in Spain and in the United Kingdom.

Lentz, p. 1261.

\$750



68

Two by John Fante

**JOHN FANTE (SCREENWRITER)**

**MARGUERITE HENRY (NOVEL)**

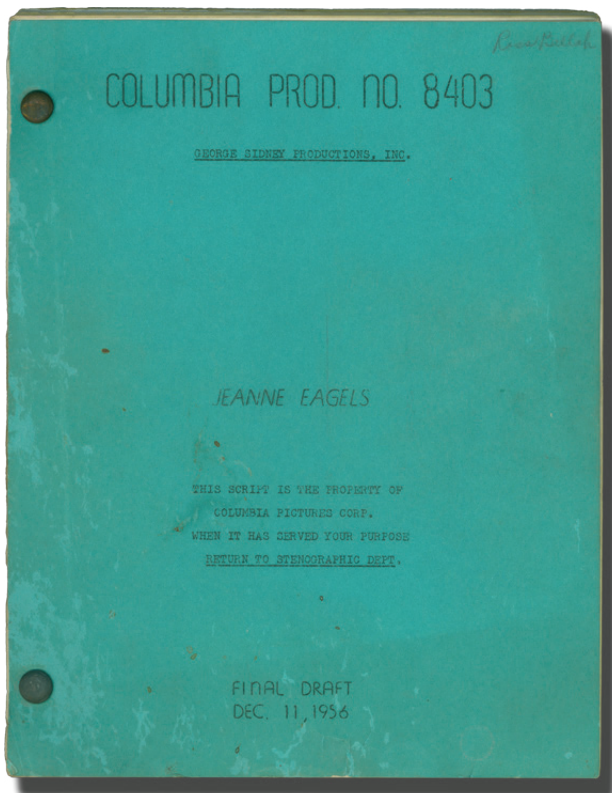
**King of the Wind**

Los Angeles, CA: King Bros. Productions, 1965. Early First Draft script for an unproduced film. A tremendous cinema association between two major American authors.

Based on Henry's Newbery Award winning novel, about an Arabian horse named Sham, possessed of both good and evil, and his caretakers. Marguerite Henry's novel was eventually adapted again and produced, 25 years later, written for the screen by Phil Frey and Leslie Sayle, directed by Peter Duffell.

Novelist John Fante also wrote screen adaptations for *Walk on the Wild Side* (1962) and *Jeanne Eagels* (1957).

\$875



69

**JOHN FANTE (SCREENWRITER)**

**DANIEL FUCHS, SONYA LEVIEN (STORY)**

**Jeanne Eagels**

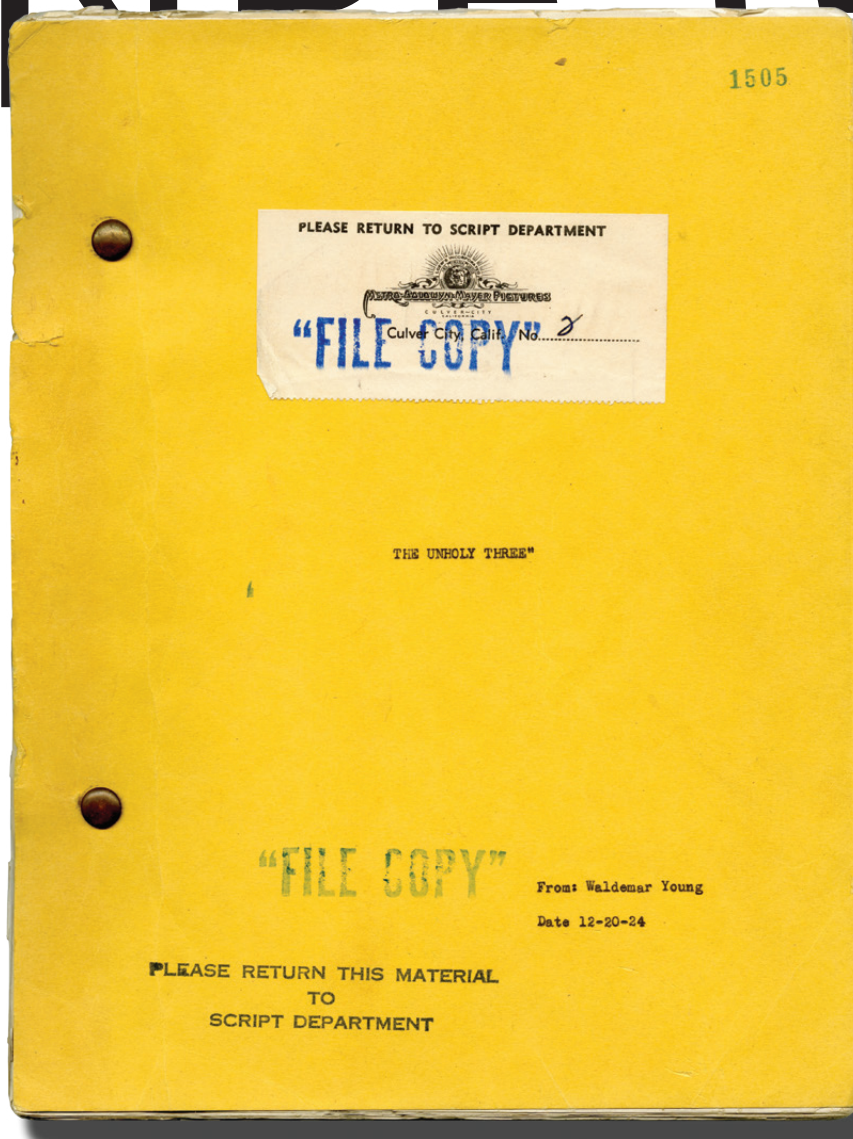
Culver City, CA: Columbia Pictures, 1956. Final draft script for the 1957 film, *Jeanne Eagels*, belonging to art director Ross Bellah, with his name in holograph pencil on the front wrapper, and numerous penciled sketches and notations by him throughout, on both rectos and versos. In a custom quarter leather clamshell box.

A film based on the life story of 1920s actress Jeanne Eagels, who bounced from beauty contest loser to carnival dancer to stage actress to Hollywood starlet, only to lose in the end to depression, alcohol, and drugs. An important intersection between two major literary figures; Fuchs was a key New York writer of mid-century proletarian fiction, and Fante a west coast novelist whose star rose toward the end of his life. Fante's legacy today is due largely to the accolades of Robert Towne and, in particular, Charles Bukowski, who discovered Fante's *Ask the Dust* at an early age, and later famously called Fante his "god."

\$950



# GENIDE GEN



70

Silent

**TOD BROWNING (DIRECTOR)**

**TOD ROBBINS (NOVEL)**

**LON CHANEY, HARRY EARLES, VICTOR MCLAGLEN (STARRING)**

**The Unholy Three**

MGM, 1924. Continuity Draft script for the 1925 film. Studio File Copy, rubber-stamped on the front wrapper. Brief notation on one page in holograph pencil.

Based on Tod Robbins' 1917 novel, a classic of horror fiction about a trio of circus freaks who escape captivity in the circus, open a curiosity shop, and use it as a base from which to launch a devastating crime wave. Robbins would see another of his short stories ("Spurs") adapted by Browning as the classic 1932 film, *Freaks*.

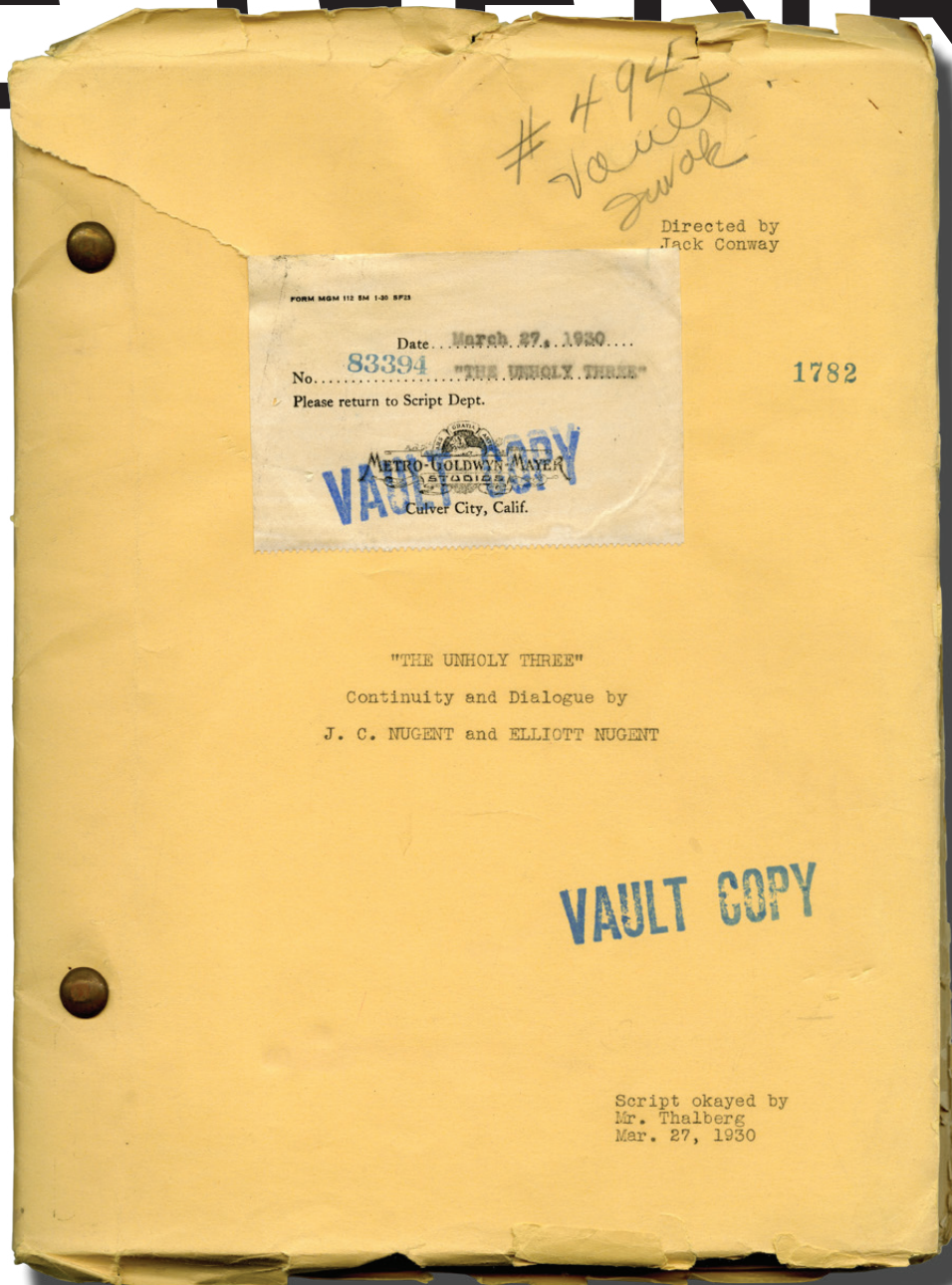
This is the first of two adaptations, being a silent starring Lon Chaney (as Professor Echo the ventriloquist), Victor McLaglen (as Hercules the strongman), and Harry Earles (as Tweedledee the dwarf). The second version was directed by Jack Conway in 1930 as a talkie, with Chaney and Earles reprising their roles, and Ivan Linow as Hercules.

Set in New York.

Lentz, p. 1635. Weldon (1996), pp. 595-596.

\$7500

# GENRE GENRE



71

Talking

**JACK CONWAY (DIRECTOR)**

**TOD ROBBINS (NOVEL)**

**LON CHANEY, LILA LEE, HARRY EARLES (STARRING)**

**The Unholy Three**

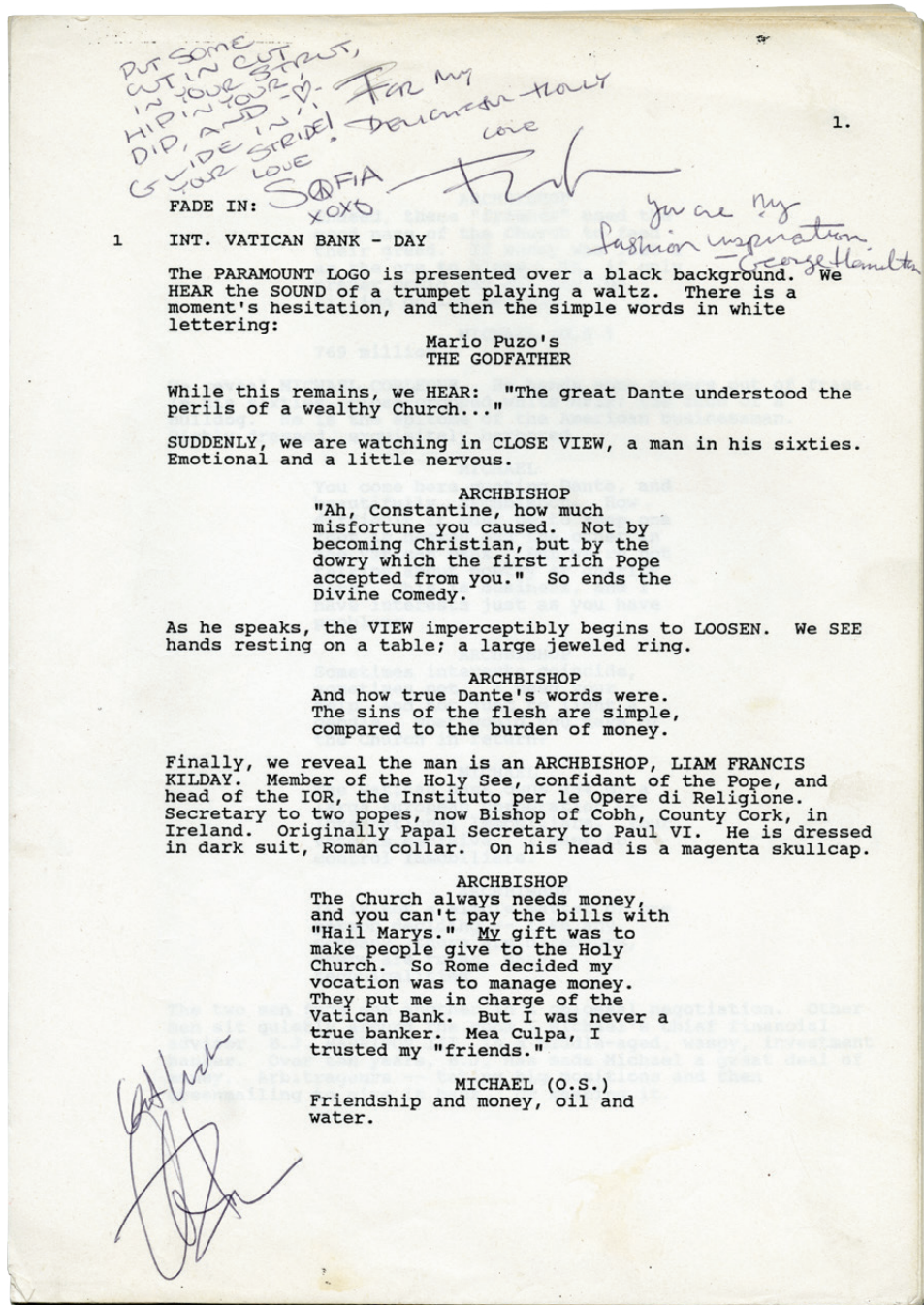
MGM, 1930. Continuity and dialogue script (pre-production) for the 1930 film, a sound remake of Tod Browning's 1925 silent film, with Lon Chaney and Harry Earles reprising their roles. Based on the 1917 novel by Tod Robbins.

The 1930 version of *The Unholy Three* was Lon Chaney's final film, though oddly his first talkie. The

AFI Catalog calls the 1930 version is a shot-by-shot remake of the 1925 silent, while Hal Erickson at AllMovie notes that the remake made concessions to censors when compared to the 1925 version, though it is in many ways more macabre.

**\$4750**





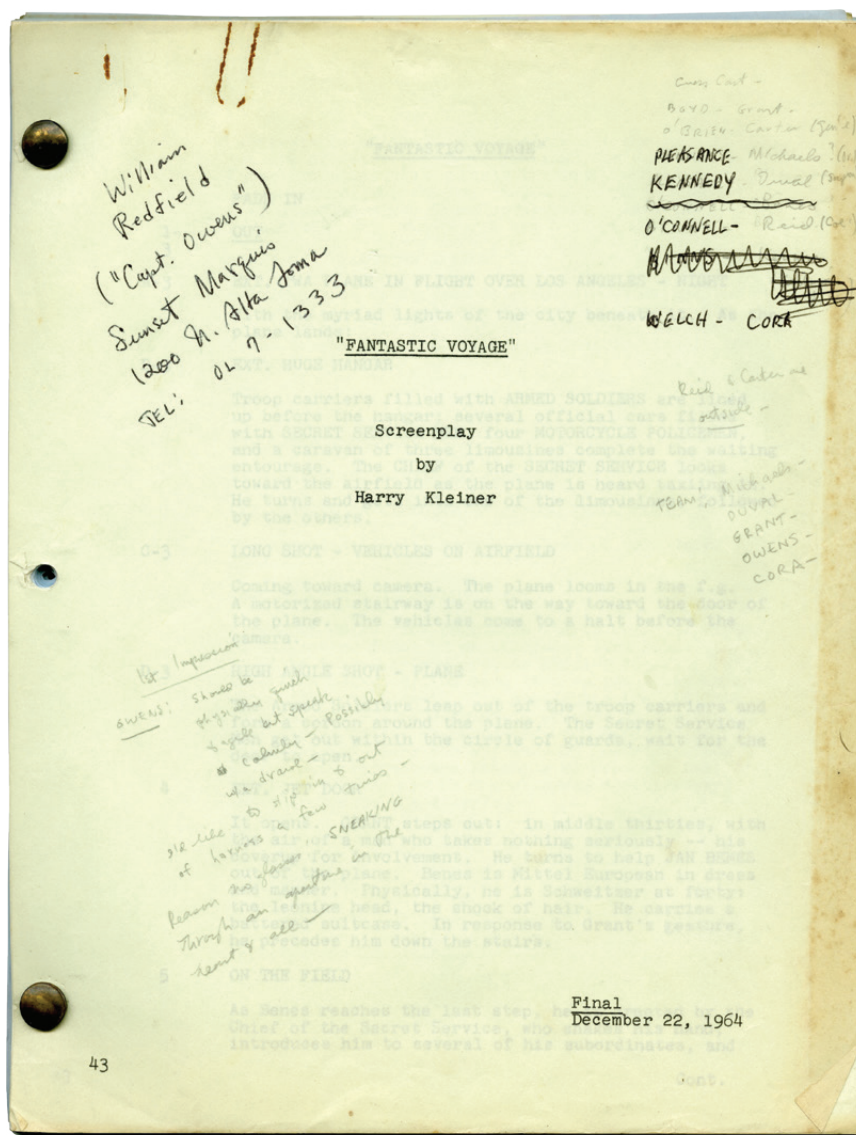
72

Signed on set by Coppola, Pacino, and others  
**FRANCIS FORD COPPOLA (DIRECTOR)**  
**MARIO PUZO (NOVEL, SCREENWRITER)**  
**AL PACINO, DIANE KEATON (STARRING)**  
 The Godfather: Part III

Paramount Pictures, circa 1990. Draft script for the 1990 film. Copy belonging to the costume designer, inscribed by director/screenwriter Francis Ford Coppola, and actors Al Pacino, George Hamilton, and Sofia Coppola, all on the first page in holograph ink. A fantastic, albeit brief, collection of signatures from some of the heaviest hitters of the Godfather trilogy.

Hardy, BFI Companion to Crime, pp. 148-149. Hardy, The Gangster Film, pp. 446-447.

\$3850



73

Actor William Redfield's working copy

**RICHARD FLEISCHER (DIRECTOR)**

**HARRY KLEINER (SCREENWRITER)**

**RAQUEL WELCH, EDMOND O'BRIEN, DONALD PLEASANCE (STARRING)**

**Fantastic Voyage**

Twentieth Century-Fox, 1964. Revised Final Script for the 1964 film. Copy belonging to actor William Redfield, who played Capt. Bill Owens, with his name on the front wrapper in holograph ink, and notations throughout in holograph ink and pencil.

One of the seminal science fiction films of the 1960s, novelized the same year by Isaac Asimov and published by Houghton Mifflin. Stephen Boyd heads a team of scientists sent on a bizarre experimental mission where, through a revolutionary and as-yet untested process, the scientists and their special motorized vehicle are miniaturized and then injected

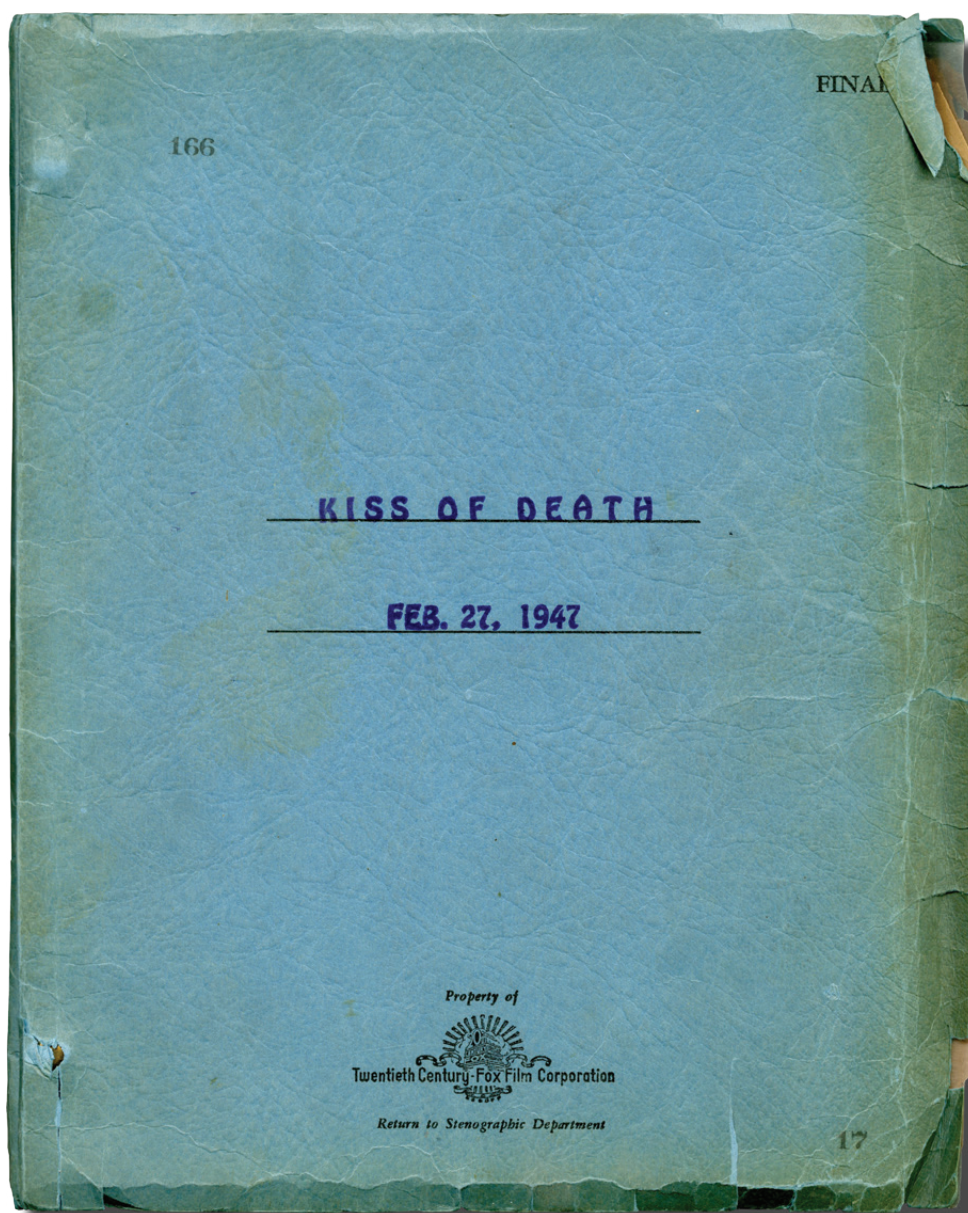
into the blood stream of a dying scientist. Their mission is to relieve a blood clot caused by an assassination attempt.

The film's Academy Award-winning visual effects by Art Cruikshank chart the progress of the voyagers through the scientist's body, burrowing past deadly antibodies, chunks of tobacco residue in the lungs, and other obstacles. Nominated for three other Academy Awards.

Lentz, p. 1091.

\$1500





74

A pair of key films noir

**HENRY HATHAWAY (DIRECTOR)**

**BEN HECHT, CHARLES LEDERER (SCREENWRITERS)**

**ELEAZAR LIPSKY (NOVEL)**

**RICHARD WIDMARK, VICTOR MATURE, BRIAN DONLEVY, COLEEN GRAY (STARRING)**

**Kiss of Death**

Twentieth Century-Fox, 1947. Final draft script for the 1947 film. Brief notation in holograph pencil on the verso of the last page.

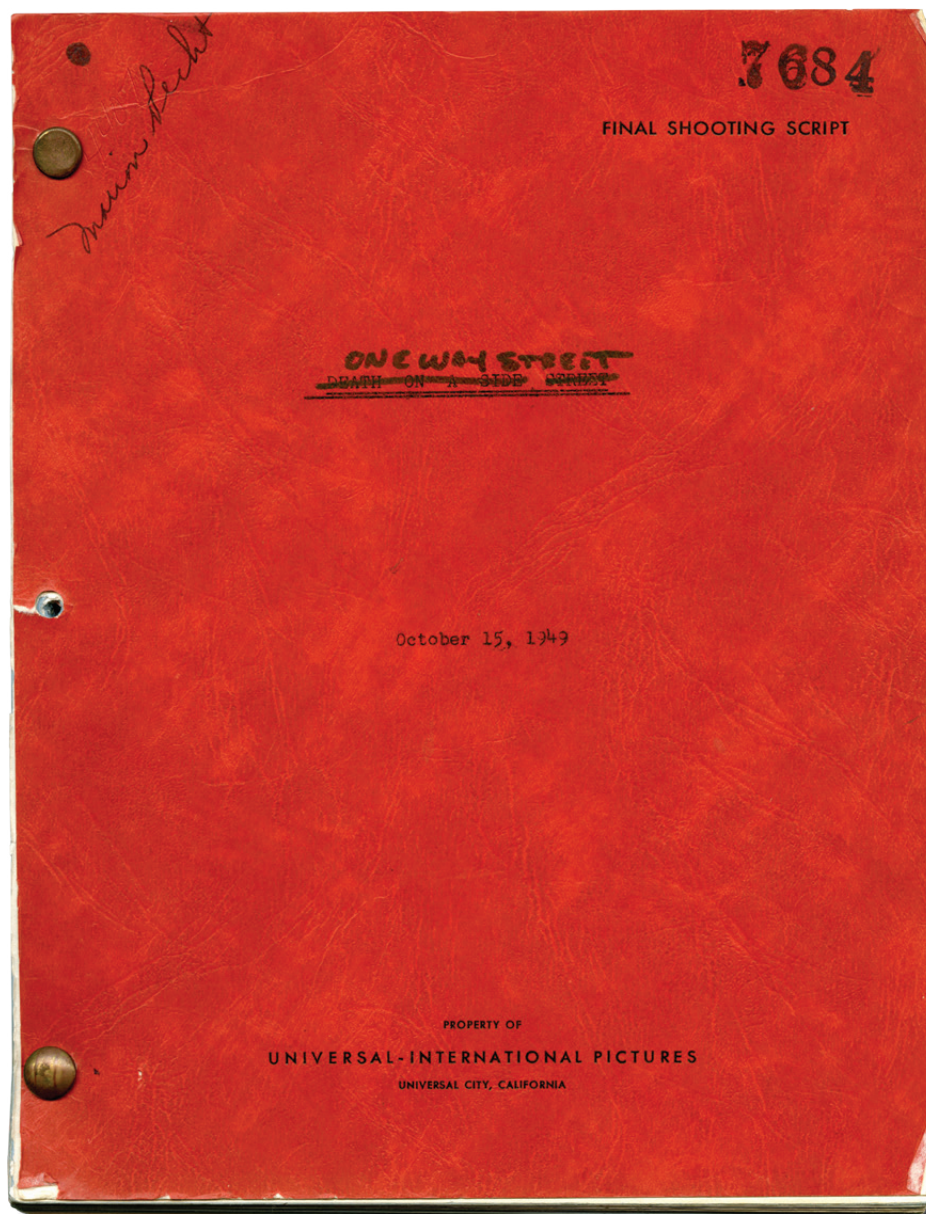
Based on the 1947 novel by Eleazar Lipsky, Nick Bianco (Mature) is a jewel thief who gets nabbed in the heist, and sent to jail. Despite advice from an attorney, Nick refuses to rat on his partners. While in jail, his wife commits suicide and his daughters are put in an orphanage. He finally decides to give up his old partner, and is paroled, and remarries to start a

new life. But, the old partner is not far behind.

Set in New York, shot there on location. Nominated for two Academy Awards.

Grant, p. 354. Hardy, *The BFI Companion to Crime*, pp. 194-195. Hardy, *The Gangster Film*, p. 114. Selby Canon. Silver, pp. 170-171. Spicer, pp. 162-163.

**\$3850**



## 75 HUGO FREGONESE (DIRECTOR) JAMES MASON, DAN DURYEA (STARRING) One Way Street

Universal International Pictures, 1949. Final Shooting script for the 1950 film noir, here under the film's working title, *Death on a Side Street*. That title has been struck through in black marker, with the film's final title, *One Way Street*, written just above it.

In this key film noir, James Mason reprises in spirit his role from the British film noir, *Odd Man Out*, made three years before, as a criminal who steals from the mob and is forced to go on the lam, with mob boss Dan Duryea in no mood for forgiveness.

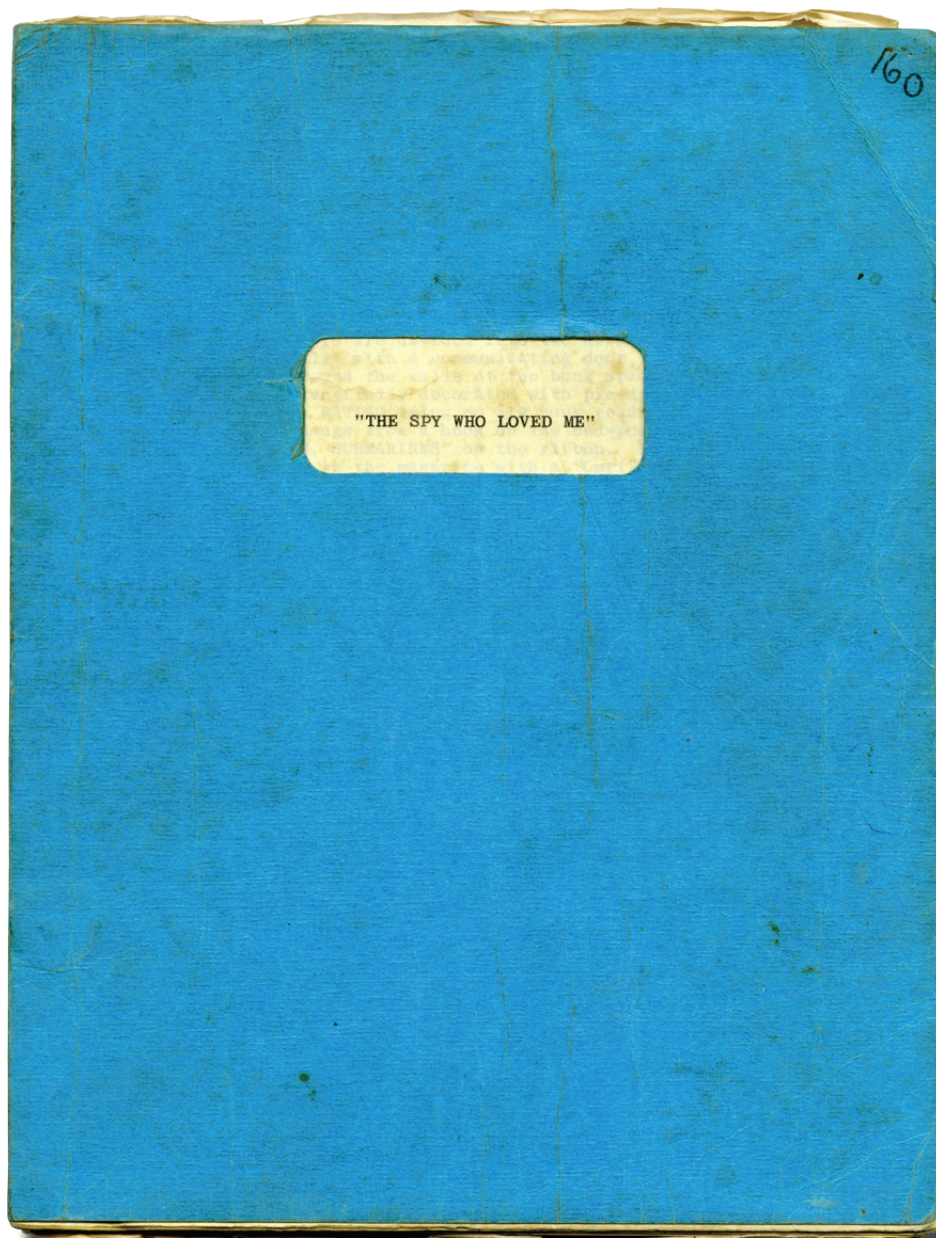
The first American film to be directed by Argentinian import Hugo Fregonese. The AFI Catalog notes that Mexican Vice Consul Ernesto Romero acted as

technical advisor, and according to studio production notes, an entire Mexican village was built on the Universal-International lot. Rodolfo Acosta, Emma Roldan and Margarito Luna were all Mexican actors. Finally, popular character actor James Best made his debut in *One-Way Street*, appearing briefly in an uncredited role as a Driver.

Grant, p. 480. Selby Canon, p. 91. Silver, p. 219. Spicer, p. 416.

\$975





76

**LEWIS GILBERT (DIRECTOR)**

**IAN FLEMING (NOVEL)**

**ROGER MOORE, BARBARA BACH, RICHARD KIEL (STARRING)**

**The Spy Who Loved Me**

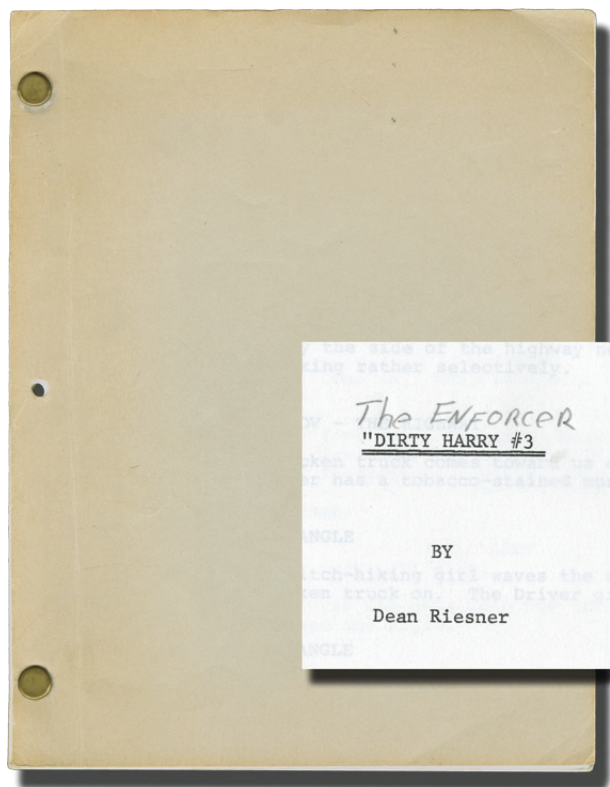
London: Danjaq / Eon Productions Limited, 1976. Revised Final Shooting script for the 1977 film. Laid in are a few revision leaves, noted various pages and scenes to be revised.

Lewis Gilbert's second directorial effort in the James Bond film franchise, and the tenth in the series overall. *The Spy Who Loved Me* is likely Roger Moore's shining moment as the British secret agent, and offers some of the most exciting action sequences of the series' 1970s entries, including a memorable underwater chase scene. Richard Kiel,

over 7 feet tall, stars as Jaws, a fierce henchman with steel teeth, arguably Bond's most popular villain (Kiel would return as Jaws in *Moonraker* in 1979). Actress Barbara Bach (Beatle Ringo Starr's wife) stars as Major Anya Amasova, 007's exotic Russian counterpart.

Shot on location in Egypt, Italy, England, Canada, the Bahamas, Scotland, Switzerland, and in the Atlantic Ocean.

**\$2250**

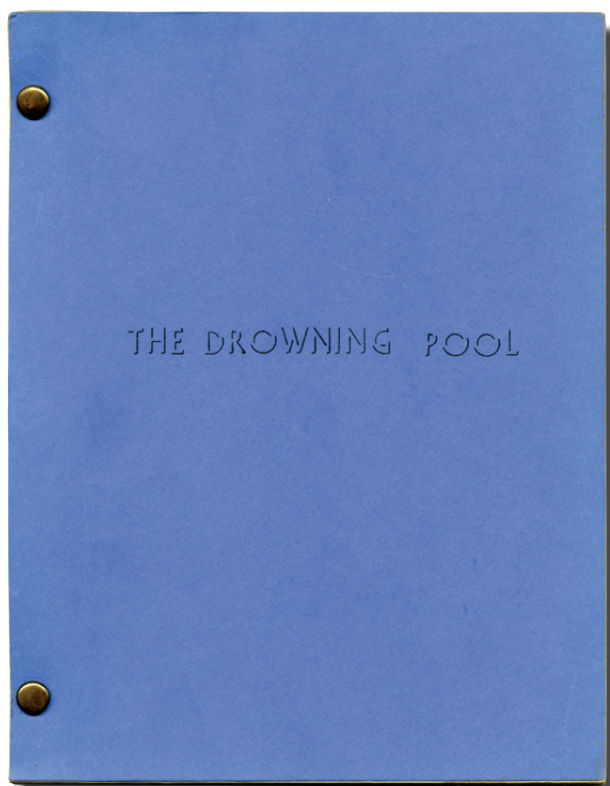


77

Dirty Harry wraps up the 1970s  
**CLINT EASTWOOD (STARRING)**  
**JAMES FARGO (DIRECTOR)**  
 The Enforcer

Warner Brothers, 1976. Final Shooting script for the 1976 film. The third entry in the wildly popular and paradigm-shifting crime film franchise set in San Francisco, featuring Clint Eastwood as "Dirty" Harry Callahan, a cop who cares little for bureaucracy. This entry finds Harry working with similar resistance alongside a new female partner (Tyne Daly, in a breakthrough role).

\$950



78

**ROSS MACDONALD (NOVEL)**  
**STUART ROSENBERG (DIRECTOR)**  
**PAUL NEWMAN, JOANNE WOODWARD**  
**(STARRING)**  
 The Drowning Pool

Burbank, CA: Warner Brothers / Coleytown/Turman-Foster, 1974. Revised Final Shooting script for the 1974 film. Based on the 1950 Lew Archer novel by Ross Macdonald.

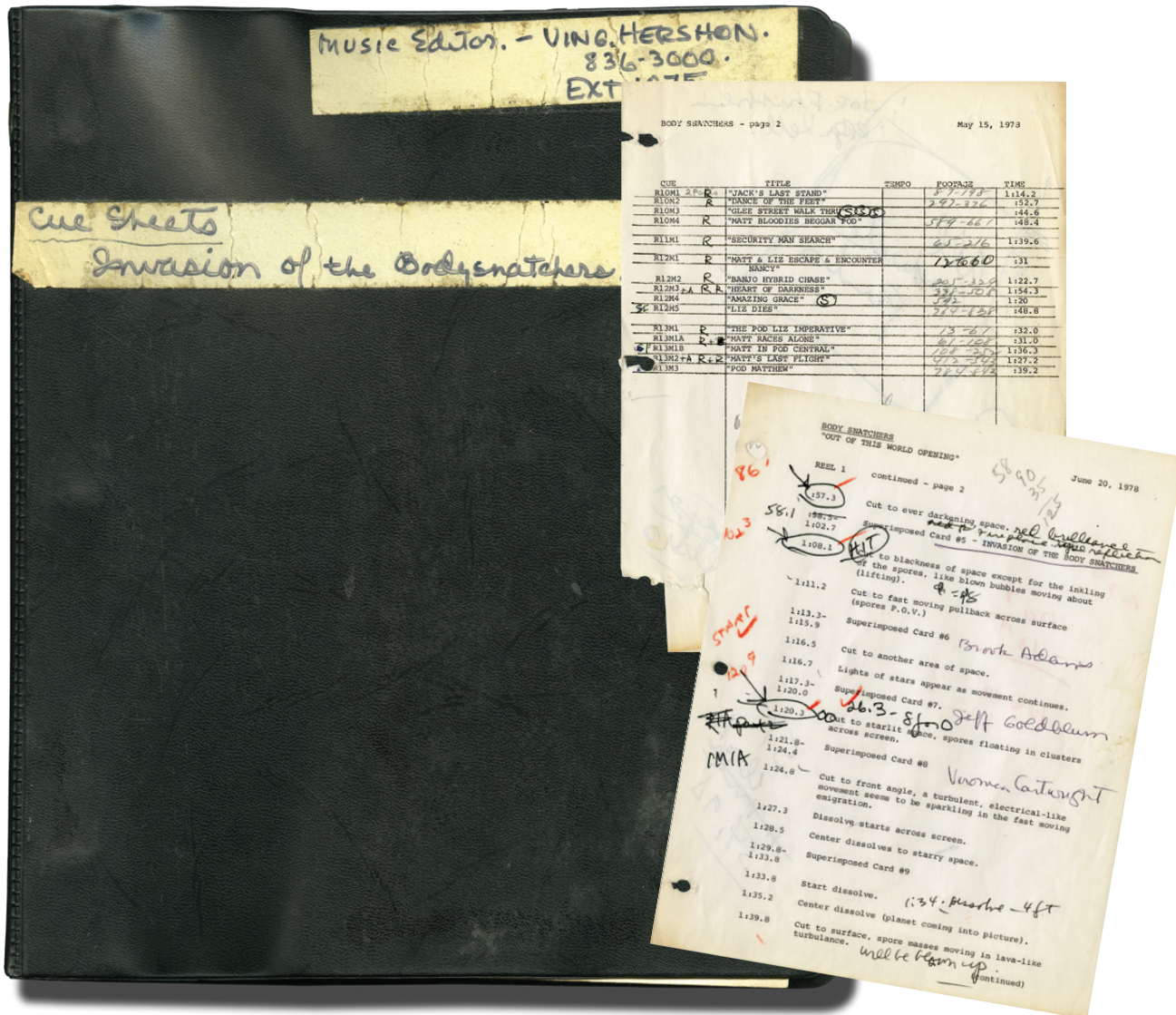
Private investigator Harper (Newman) returns in this sequel to the eponymous 1966 film, investigating a blackmail plot in a Louisiana bayou, where he finds himself in between an ex-lover, an oil tycoon, and the local police. In this early draft of the script Newman's character is named Lew Ryan, perhaps evidence that the production did not begin as a direct sequel to *Harper*, but simply as an adaptation of the source material.

Set in Louisiana, and shot there on location.

Grant, p. 202. Silver, p. 381. Spicer, p. 428.

\$650





79

**PHILIP KAUFMAN (DIRECTOR)**  
**JACK FINNEY (NOVEL)**  
**W.D. RICHTER (SCREENWRITER)**  
**DONALD SUTHERLAND, JEFF GOLDBLUM (STARRING)**  
**Invasion of the Body Snatchers**

Los Angeles, CA: Solofilm, 1978. Script for the edited version of the 1978 film for use in determining the points for music cues prior to post-production. Music editor Ving Hershon's profusely annotated working copy, with his name label on the front, and notations, diagrams, and drawings on virtually every page. Leaves dated variously between April and June 1978, with one page dated April 1980 (the film was released in December 1978). Laid in are photocopied music cue sheets, noting Reels 1-13 and their accompanying music, with one leaf of notebook paper, noted in holograph pencil.

Based on Jack Finney's 1955 novel, *The Body Snatchers*. Matthew Bennell (Sutherland) is a field investigator for the Department of Public Health in San Francisco, where a coworker tells him of her

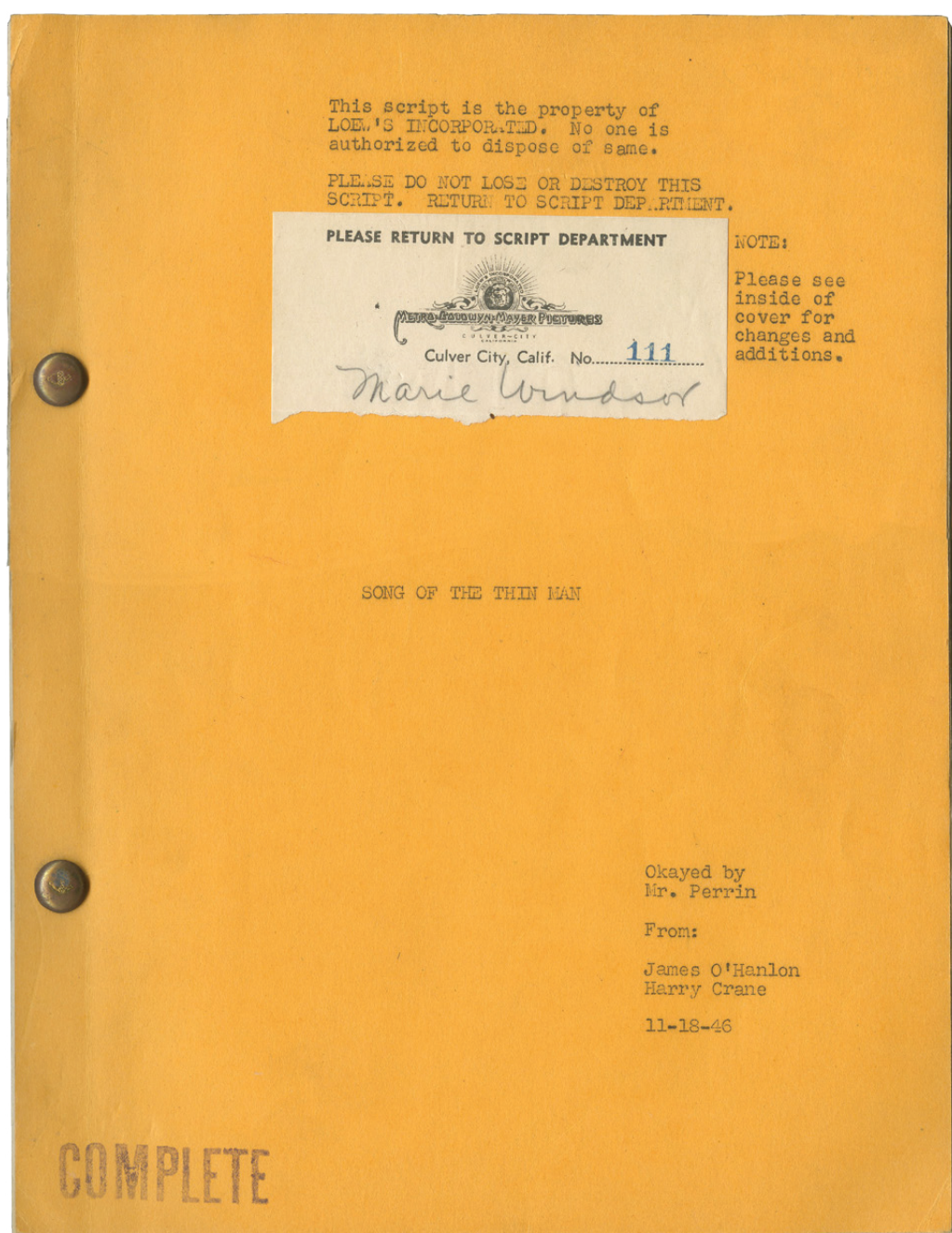
husband's strange behavior. They direct the husband to Dr. Kibner (Leonard Nimoy), whose patients have been complaining of similar disturbing changes in the behavior. Their investigation eventually uncovers a race of body-snatching human-like creatures and their quest for world domination.

Shot on location throughout San Francisco. The second adaptation of Finney's book, with later adaptations coming in 1993 and 2007. Winner of two Saturn Awards from the Academy of Science Fiction, Fantasy & Horror Films.

Lentz, p. 1220. Muir, pp. 544-550. Weldon (1983), pp. 368-369.

**\$1350**





80

**DASHIELL HAMMETT (NOVEL)**  
**STEVE FISHER (SCREENWRITER)**  
**WILLIAM POWELL, MYRNA LOY (STARRING)**  
**Song of the Thin Man**

MGM, 1946. Completed script for the 1947 film.  
 Copy belonging to Marie Windsor, who played Helen  
 Amboy in the film, with her ownership name in  
 holograph pencil on the front wrapper.

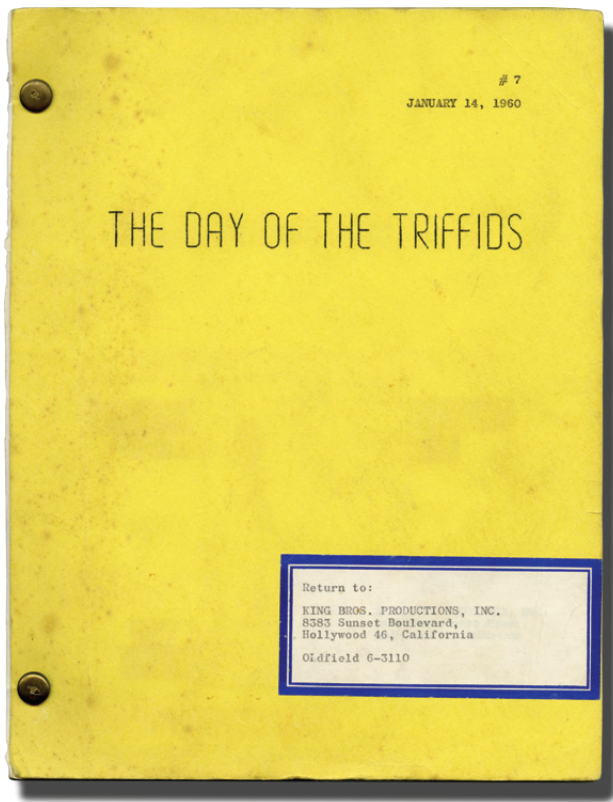
The sixth and final entry in what has been regarded  
 by many the greatest mystery film series ever made,  
 cowritten by noted crime and adventure novelist and  
 screenwriter Steve Fisher, along with others.

Nick and Norah (Powell and Loy) are aboard  
 a gambling cruise ship, where cocktails, jazz  
 musicians, and suspects are waiting around every  
 corner. A singer named Fran Ledue Page (Gloria  
 Grahame) keeps things jumping in the floating club's  
 jazz orchestra, debuting a sultry version of Herb  
 Magidson and Ben Oakland's "You're Not So Easy to  
 Forget."

\$2250



## GENRE



# 81

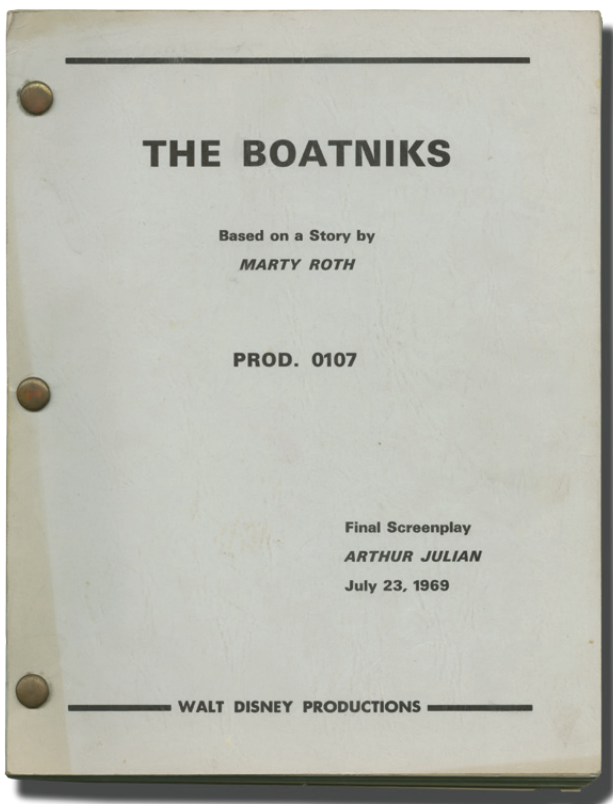
**JOHN WYNDHAM (NOVEL)**  
**STEVE SEKELY (DIRECTOR)**  
**PHILIP YORDAN (SCREENWRITER)**  
**The Day of the Triffids**

Allied Artists, 1960. File copy draft script for the 1963 film. Based on the classic 1951 science fiction novel by John Wyndham.

A meteor shower passing Earth blinds most of its inhabitants while simultaneously depositing a species of aggressive, man-eating plants called Triffids. The Triffid population grows as they prey on more humans, but luckily the alien species is vulnerable to salt water, and in the end a handful of intrepid humans are able to drive them into the sea. Though not exactly faithful to its literary predecessor, the film is yet an entertaining sci-fi film, hitting many of the classic monster movie tropes.

Set in England and France, shot on location in England and Spain.

**\$2000**



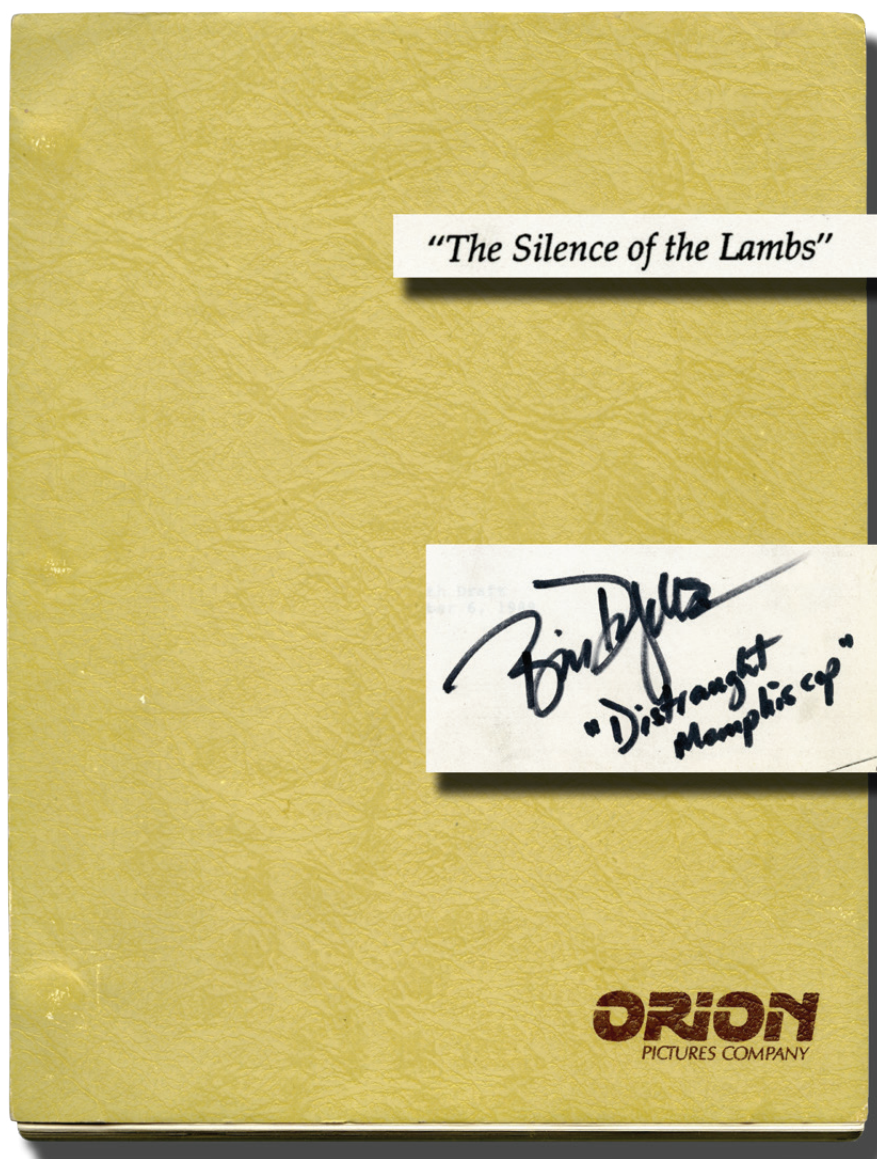
# 82

**NORMAN TOKAR (DIRECTOR)**  
**ARTHUR JULIAN (SCREENWRITER)**  
**ROBERT MORSE, STEFANIE POWERS,**  
**PHIL SILVERS, NORMAN FELL (STARRING)**  
**The Boatniks**

Walt Disney Productions, 1969. Revised Final draft script for the 1970 film.

Based on a story by Marty Roth, executive story editor for the TV series, *The Dukes of Hazzard* (1979-1985). Coast Guard Ensign Garland (Morse) falls in love with sailing instructor Kate (Powers), but his bumbling leaves her unenchanted, until they team up to recover jewels unsunken jewels before a team of thieves led by Simmons (Silvers) can find them.

**\$475**



83

**THOMAS HARRIS (NOVEL)**  
**JONATHAN DEMME (DIRECTOR)**  
**JODIE FOSTER, ANTHONY HOPKINS (STARRING)**  
**Silence of the Lambs**

Pittsburgh, PA: Strong Heart Productions / Orion Pictures, 1989. Fourth Draft script for the 1991 film. Copy belonging to actor Bill Dalzell, with his name in holograph ink on the title page. Dalzell plays a small role as a distraught policeman in the film.

Based on Thomas Harris' 1988 best selling novel. Clarice Starling (Foster) is a young F.B.I. cadet who is tracking a serial killer (Ted Levine) who skins his victims. In hopes of gaining knowledge of the killer and his whereabouts, she must confide in an incarcerated man, himself a killer and confessed cannibal, Dr. Hannibal Lecter (Hopkins).

One of the greatest films of the 1990s from many aspects, the defining horror film of the decade, and

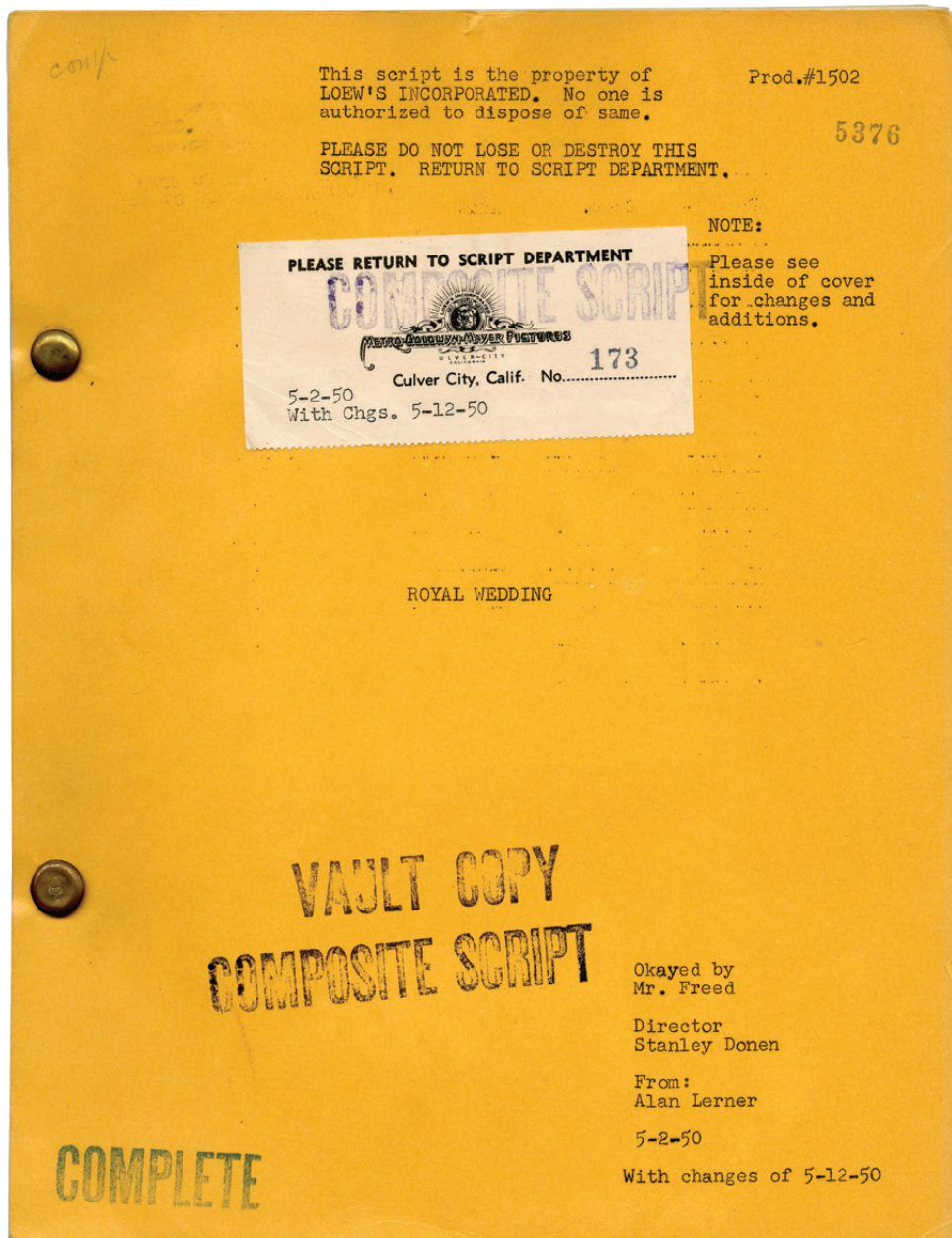
arguably one of the scariest, most nightmarish films ever made. Winner of Academy Awards in the top five categories (only the third film to do so, the other two being *It Happened One Night* and *One Flew Over the Cuckoo's Nest*), the film boosted the careers of Foster, Hopkins, and Levine, with Hopkins reprising his devilish role as Hannibal the Cannibal in Ridley Scott's 2001 sequel, *Hannibal*, and Brett Ratner's 2002 prequel, *Red Dragon*.

Set in Virginia, shot on location throughout the American Mid-Atlantic region.

Lentz, p. 1519. Newman, pp. 297-305.

**\$1500**





84

Fred Astaire dances and sings

**STANLEY DONEN (DIRECTOR)**

**ALAN JAY LERNER (SCREENWRITER)**

**FRED ASTAIRE, PETER LAWFORD, JANE POWELL (STARRING)**

**Royal Wedding**

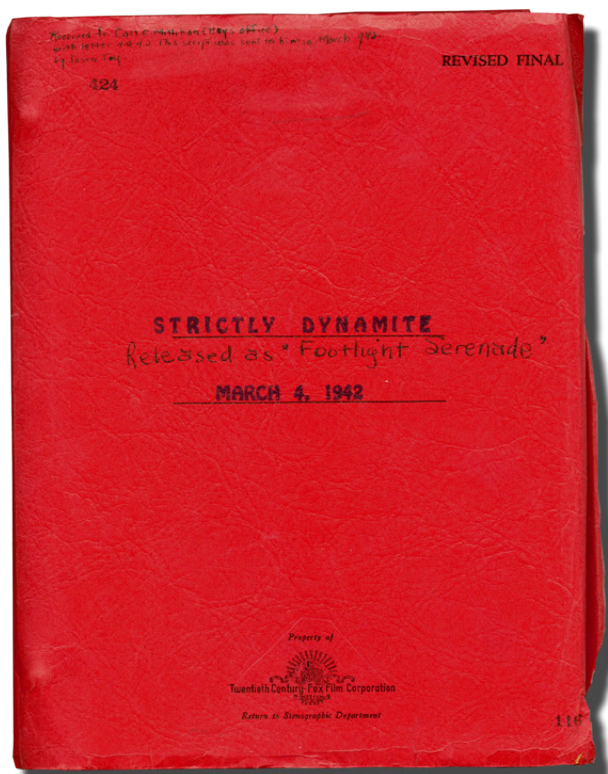
MGM, 1950. Revised Composite script for the 1951 film. Two front wrappers present, one with the script department receipt intact, both noting changes (dated 5-12-50) to the script.

Tom and Ellen Bowen (Astaire and Powell) are siblings with a dance act in New York. Their agent books them a gig in London while the Royal Wedding is in progress. On their cruise to England, Ellen meets Lord John Brindale (Lawford), and she misses rehearsal. Upon arriving, Tom holds auditions for

dance partners and meets Anne (Sarah Churchill). The siblings are at arms defending their romances, and trying to keep their dance act stable. Loosely based on the real-life dancing partners, Fred Astaire and his sister, Adele.

Shot on location in England and California.

**\$3500**



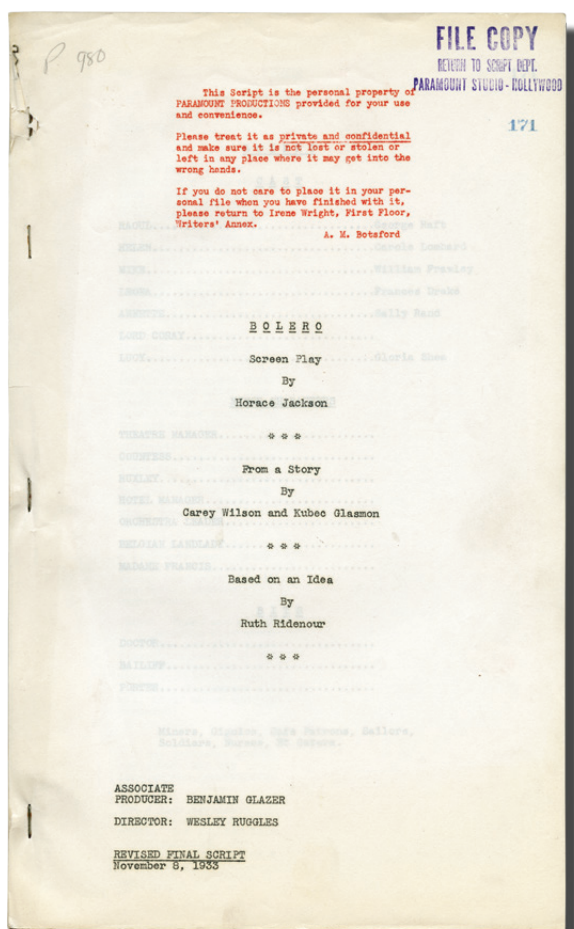
85

Betty Grable dances and sings  
**GREGORY RATOFF (DIRECTOR)**  
**BETTY GRABLE, JOHN PAYNE,**  
**VICTOR MATURE, JANE WYMAN (STARRING)**  
 Footlight Serenade

Twentieth Century-Fox, 1942. Revised Final Script for the 1942 film, *Footlight Serenade* (here under the working title, *Strictly Dynamite*), directed by Gregory Ratoff, written for the screen by Kenneth Earl, Robert Ellis, Fidel LaBarba, Helen Logan, and Lynn Starling, and starring Betty Grable, John Payne, Victor Mature, and Jane Wyman.

A classic Fox musical, and the film that certified Betty Grable's ascent to stardom. Mature plays an arrogant boxer who is trying for a career on Broadway, and who is also trying to win the affection of Grable, who is secretly married to Payne.

\$950



86

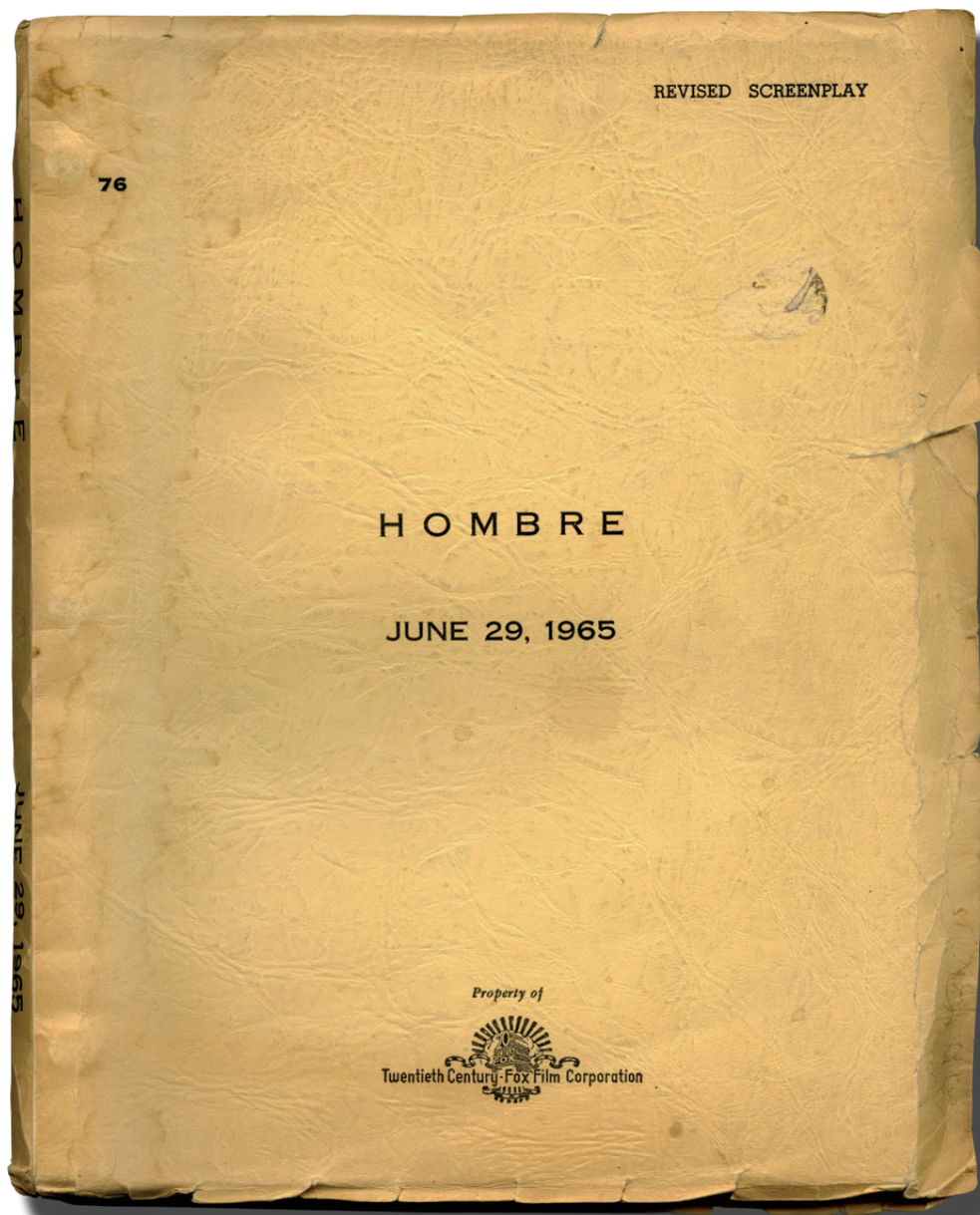
Carole Lombard and Sally Rand dance and sing  
**WESLEY RUGGLES (DIRECTOR)**  
**GEORGE RAFT, CAROLE LOMBARD, SALLY RAND (STARRING)**  
 Bolero

Paramount, 1933. Final Script for the 1934 pre-code film musical, *Bolero*, directed by Wesley Ruggles, written for the screen by Horace Jackson, Kubec Glasmon, Carey Wilson, and Ruth Ridenour, and starring George Raft and Carole Lombard.

A stylish Paramount musical that, unlike so many others from its time, came with a great storyline. George Raft rises from coal mine laborer to be a top dancer in pre-Great War Europe. While weaving his way through romantic entanglements (including a fling with Sally Rand, who performs her famous fan dance here), he secures his own nightclub, at which point he meets the real love of his life, Carole Lombard (after asking her to audition in her underwear in his hotel room). A pre-code gem that seems almost to have been designed to push the censors' buttons, simultaneously one of the raciest and moodiest "A" musicals produced by this studio.

\$1350





87

**ELMORE LEONARD (NOVEL)**  
**MARTIN RITT (DIRECTOR)**  
**PAUL NEWMAN, FREDRIC MARCH (STARRING)**  
**Hombre**

Twentieth Century-Fox, 1965. Revised draft script for the 1967 film. Copy belonging to an uncredited member of production, with notations throughout in holograph ink.

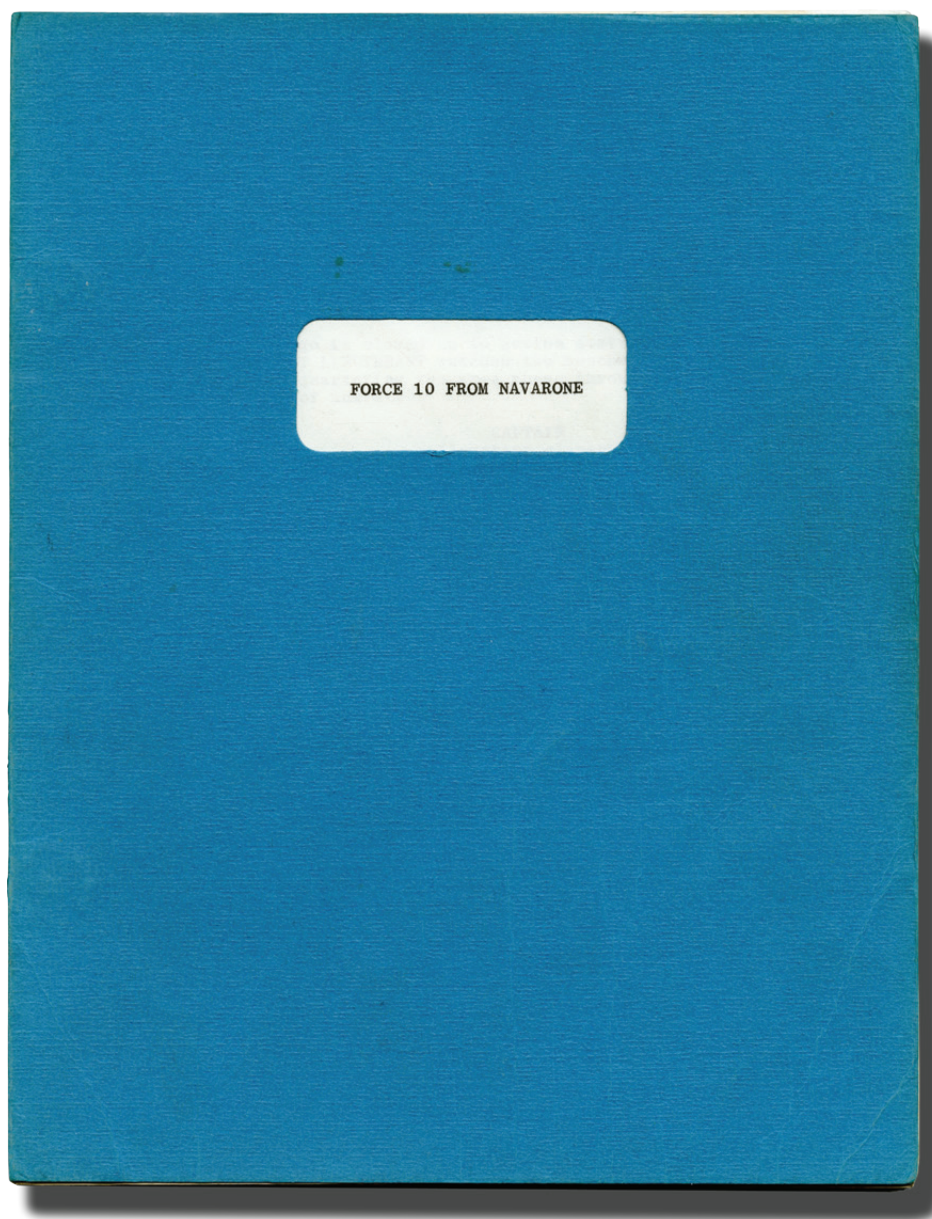
One of the great Westerns, and one that epitomizes the revisionist trend sparked by Elmore Leonard's early novels of the 1950s and 1960s. Newman plays a white man who was raised by the Apaches, and has since had to straddle two worlds, feeling truly comfortable in neither. While riding a stagecoach, he is subject to the racial bias of banker Fredric March and March's snooty wife Barbara Rush. In truth, March is an embezzler, a fact that comes out

when the coach is held up by murderous bandit-chief Richard Boone. When the passengers fight back, Boone takes Rush as a hostage. Newman proves himself the bravest of the passengers, systematically and intelligently outwitting the bandits one by one, invoking Leonard's brilliant "white flag" scenario from the novel in the process.

Shot on location in Arizona.

Hardy, *The Western*, p. 304. Hitt, pp. 233-234, 329. Pitt 1908.

**\$2000**



88

**ALISTAIR MACLEAN (NOVEL)****GUY HAMILTON (DIRECTOR)****ROBERT SHAW, HARRISON FORD, BARBARA BACH, EDWARD FOX (STARRING)****Force 10 from Navarone**

London: Navarone Productions, 1977. Revised draft script for the 1978 British-American film. Copy belonging to property master Tony Teiger (presumed), with "Props." in holograph ink on the title page.

Based on Alistair MacLean's 1968 novel, and sequel to J. Lee Thompson's 1961 Academy Award-winning film, *The Guns of Navarone*, also based on a MacLean novel. Set during WWII, US Colonel Barnsby (Ford) plots to strike a crippling blow to the brutal Nazi forces., but not without the help of Major Mallory (Shaw), and the most skilled soldiers in the world: the Force 10 squad, fresh from its triumphant mission at Navarone.

Ford was still riding the wave of success from his last film, *Star Wars* (1977), and director Hamilton was enjoying the profits from his last James Bond film, *The Spy Who Loved Me* (1977) by the time *Force 10 from Navarone* went into production.

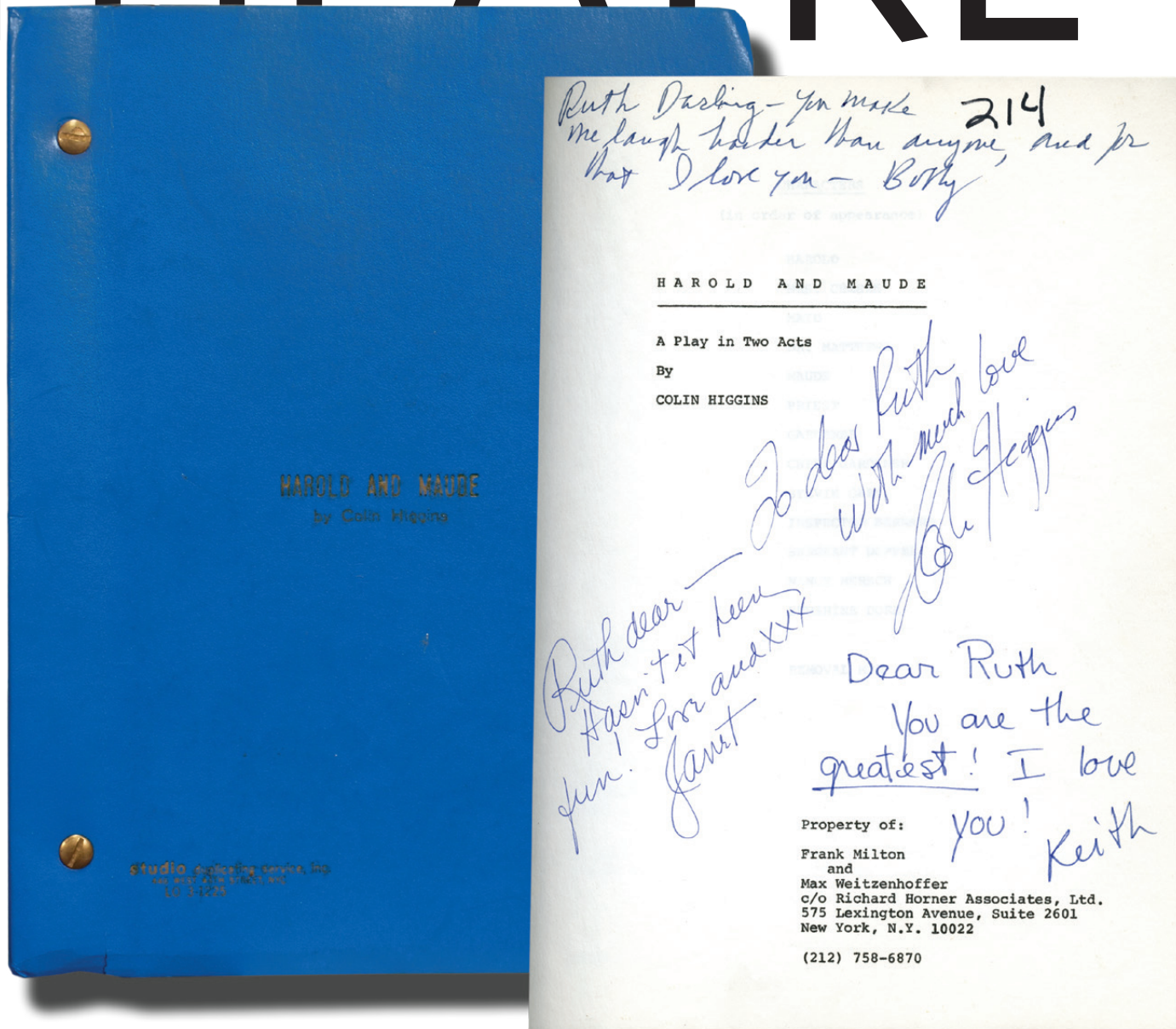
Shot on location in Malta, Yugoslavia, Montenegro, England, and the Channel Islands.

Davenport, pp. 134-135.

**\$850**



# THEATRE T



Ruth Ford's copy, inscribed to her by playwright Colin Higgins

89

## COLIN HIGGINS (PLAYWRIGHT) Harold and Maude

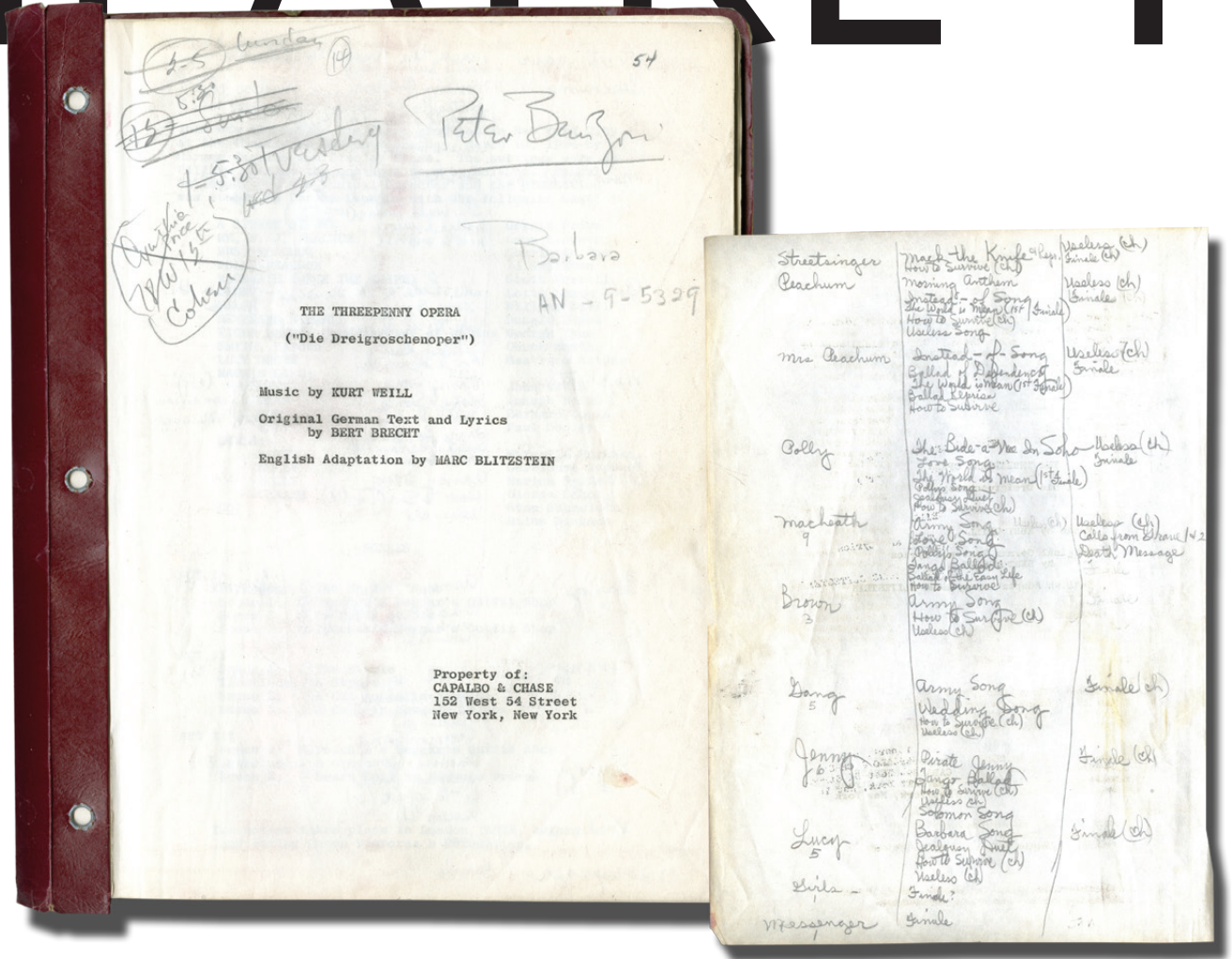
1980. Draft script for the 1980 play, *Harold and Maude*, adapted by Colin Higgins from his 1971 novel and screenplay. Actress Ruth Ford's copy, effusively inscribed to her on the title page by Higgins, actress Janet Gaynor (who played Maude, 23 years after her last film appearance), Keith McDermott (who played Harold), and director Robert Lewis.

The film version of *Harold and Maude* was one of the cult classics of early 1970s cinema, directed by Hal Ashby and with unforgettable performances

by Ruth Gordon and Bud Cort. This later theatrical version opened on Broadway with a tremendous cast, but did not meet with the same success--it closed after 21 previews and 4 performances. A fascinating piece of literary and theatre history, and a wonderful collection of contemporary inscriptions to an important American actress.

\$2250

# THEATRE T



90

Annotated script for an important 1954 Off-Broadway adaptation

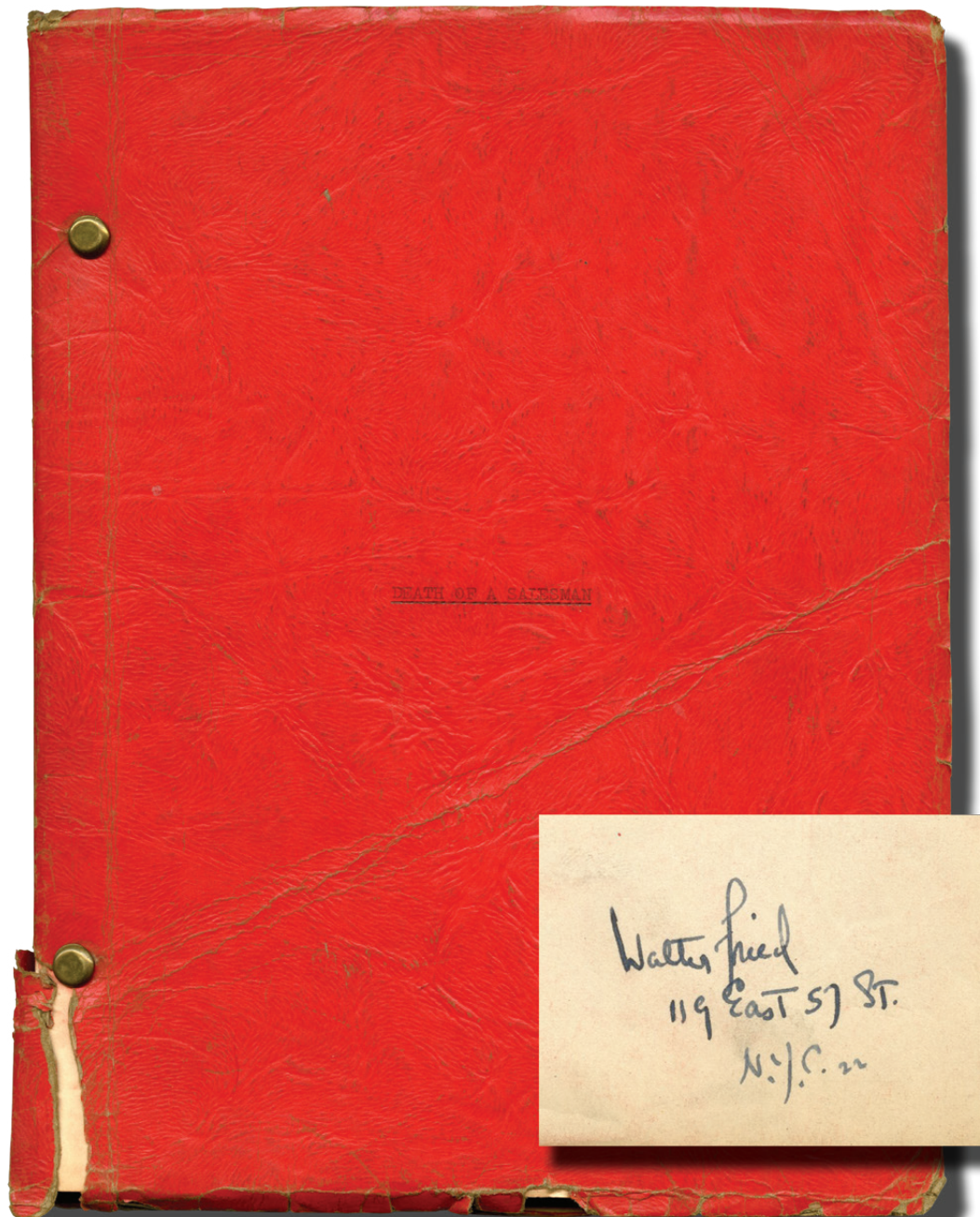
**KURT WEILL (MUSIC)**  
**BERTOLT BRECHT (BOOK, LYRICS)**  
**MARC BLITZSTEIN (ADAPTATION)**  
**CARMEN CAPALBO (DIRECTOR)**  
**The Threepenny Opera**

New York: Capalbo and Chase, 1954. Draft script for the 1954 production of the legendary musical. The first major production, and the first major musical ever staged under the baton on Leonard Bernstein. The production opened on March 10, 1954 at the Theatre de Lys, and ran until May 30, 1954, for a total of 96 performances, with return engagements totaling 2611 performances. The Tony-award winning production is notable for showing that small-scale, small orchestra musicals could be successful Off-Broadway.

Copy belonging to actor Peter Benzoni, who acted in the role of Walt Dreary, a member of Mack the Knife's gang. Benzoni's name is written in holograph pencil, with profuse annotations throughout the script on nearly every page, including a date of "[19]54," lines circled throughout, phone numbers, stage directions, song lyrics, corrected lines, and a complete rundown of the song order. Unlike many film and play scripts from this era, this one includes the lyrics to all the songs, including "The Ballad of Mack the Knife," probably the most famous song ever written by Weill and Brecht.

\$1500





91

**ARTHUR MILLER (PLAYWRIGHT)****LEE J. COBB, THOMAS CHALMERS, MILDRED DUNNOCK, ALAN HEWITT (STARRING)****Death of a Salesman**

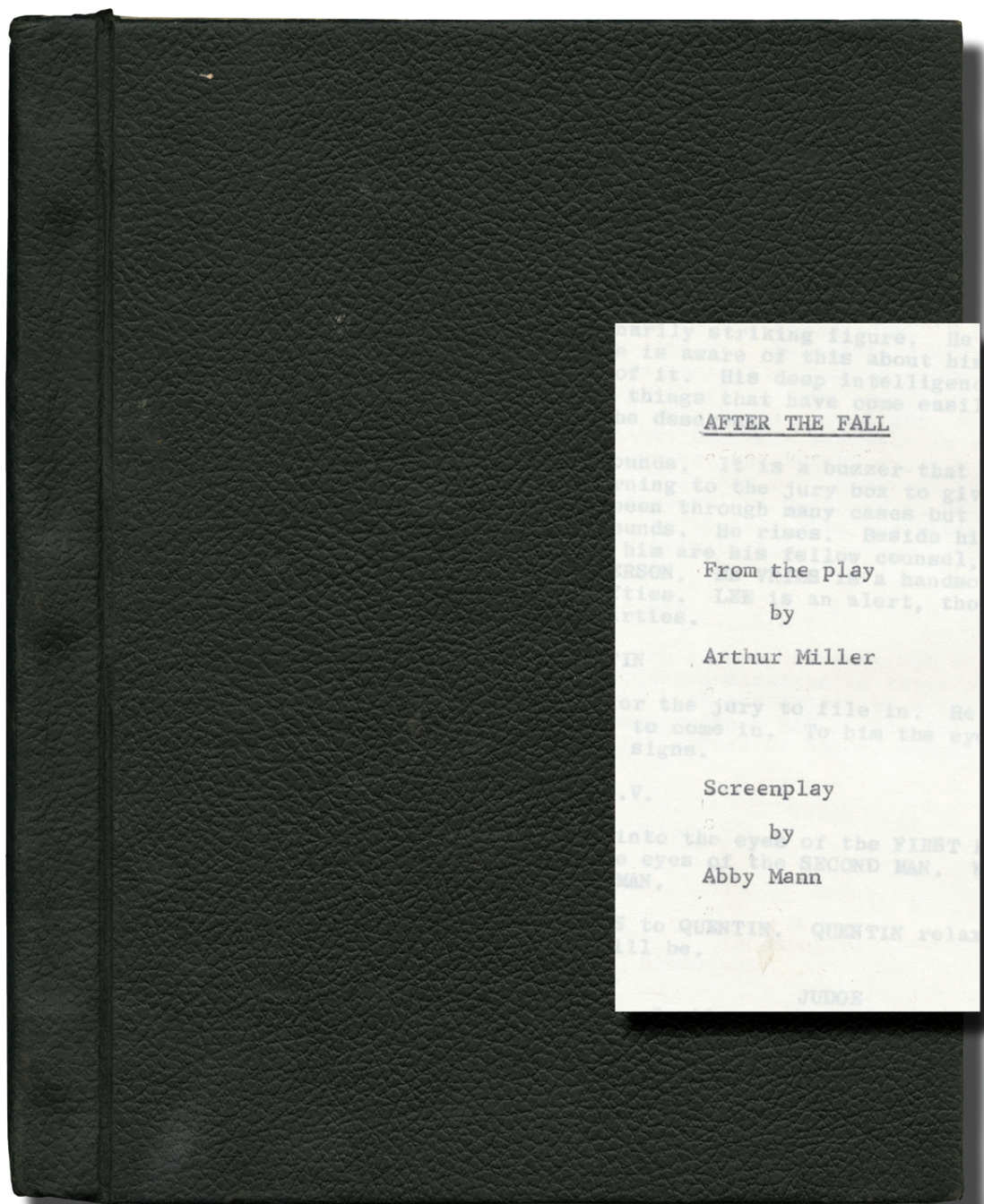
New York: Walter Fried, 1948. Pre-production draft script for the 1949 Broadway play. Copy belonging to producer Walter Fried, with his name and address in holograph ink on the title page. The play opened at the Morosco Theatre on February 10, 1949, six months after this script was produced, and closed on November 18, 1950. It ran for 742 performances, with Lee J. Cobb as the titular salesman.

*Death of a Salesman* is generally considered Miller's finest achievement, often touted as one of the finest American plays of the twentieth century. Miller's

play won him a Tony Award, a New York Drama Critics' Circle Award, and a Pulitzer Prize, the first play to win all three. Revived on Broadway four times between 1975 and 2012, starring George C. Scott, Dustin Hoffman, Brian Dennehy, and Philip Seymour Hoffman in the Willie Loman role. Adapted for the screen in 1951, directed by Laslo Benedek and starring Fredric March, who received one of the film's five Oscar nominations.

**\$7500**





92

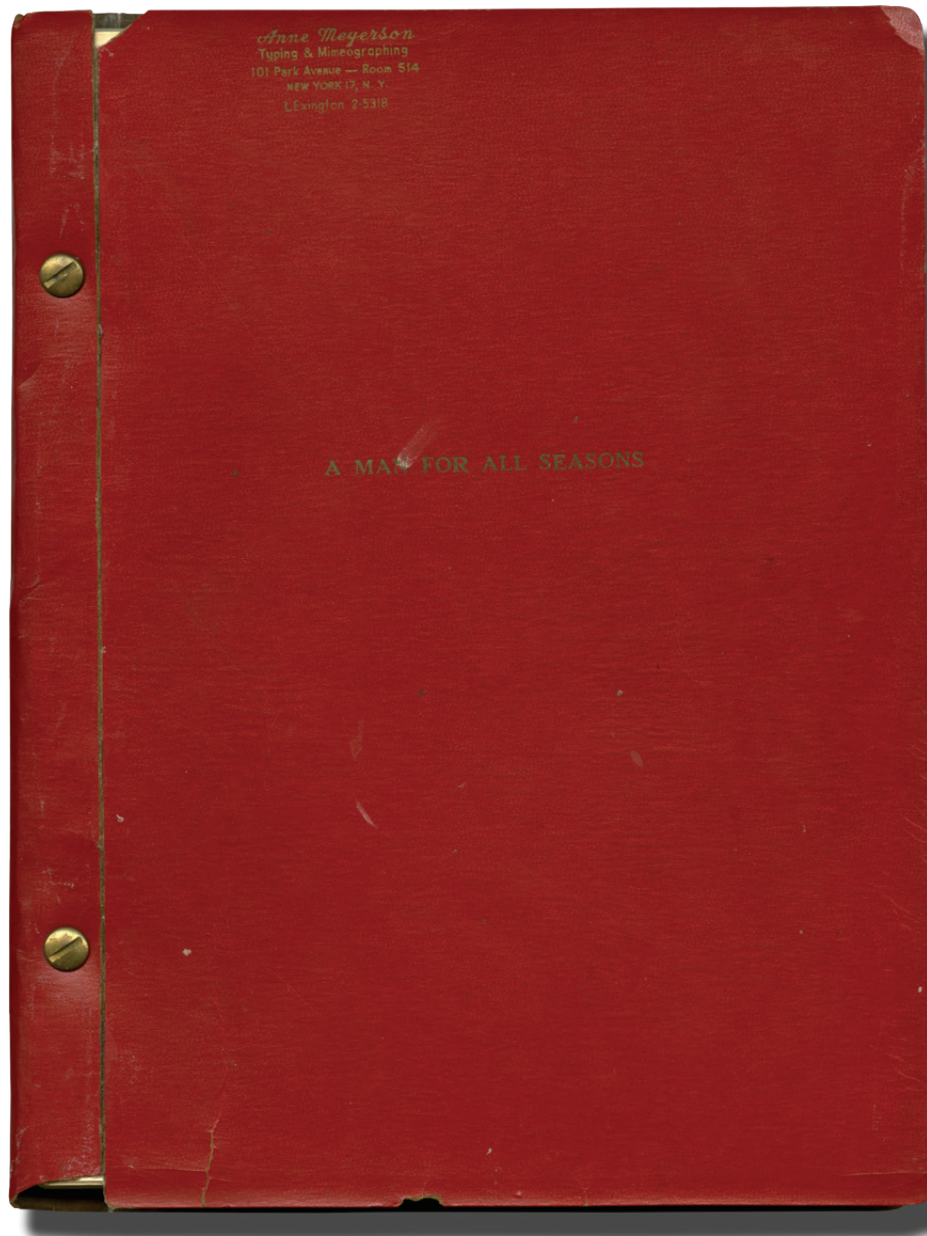
**ARTHUR MILLER (PLAYWRIGHT)****ABBY MANN (SCREENWRITER)****After the Fall**

Circa 1970s. Original typescript screenplay for an unproduced film called *After the Fall*, based on Arthur Miller's 1964 play about a Jewish intellectual living in New York. Miller's play opened on Broadway in 1964, at the ANTA Washington Square Theatre, ran for 208 performances, and closed on May 29, 1965. A TV movie of the play was released in 1974, but Mann appears to have not been involved in the project.

Abby Mann (1927-2008) wrote screenplays for *Judgment at Nuremberg* (1961), earning him an Academy Award, *A Child Is Waiting* (1963), *Ship of Fools* (1965), *The Detective* (1968), *Report to the Commissioner* (1975), and *War and Love* (1985). His work also extended into television, for series like *Medical Story* (1975-1976) and *Kojak* (1973-1978), a show he helped create, and several *Kojak* TV movies.

**\$850**





93

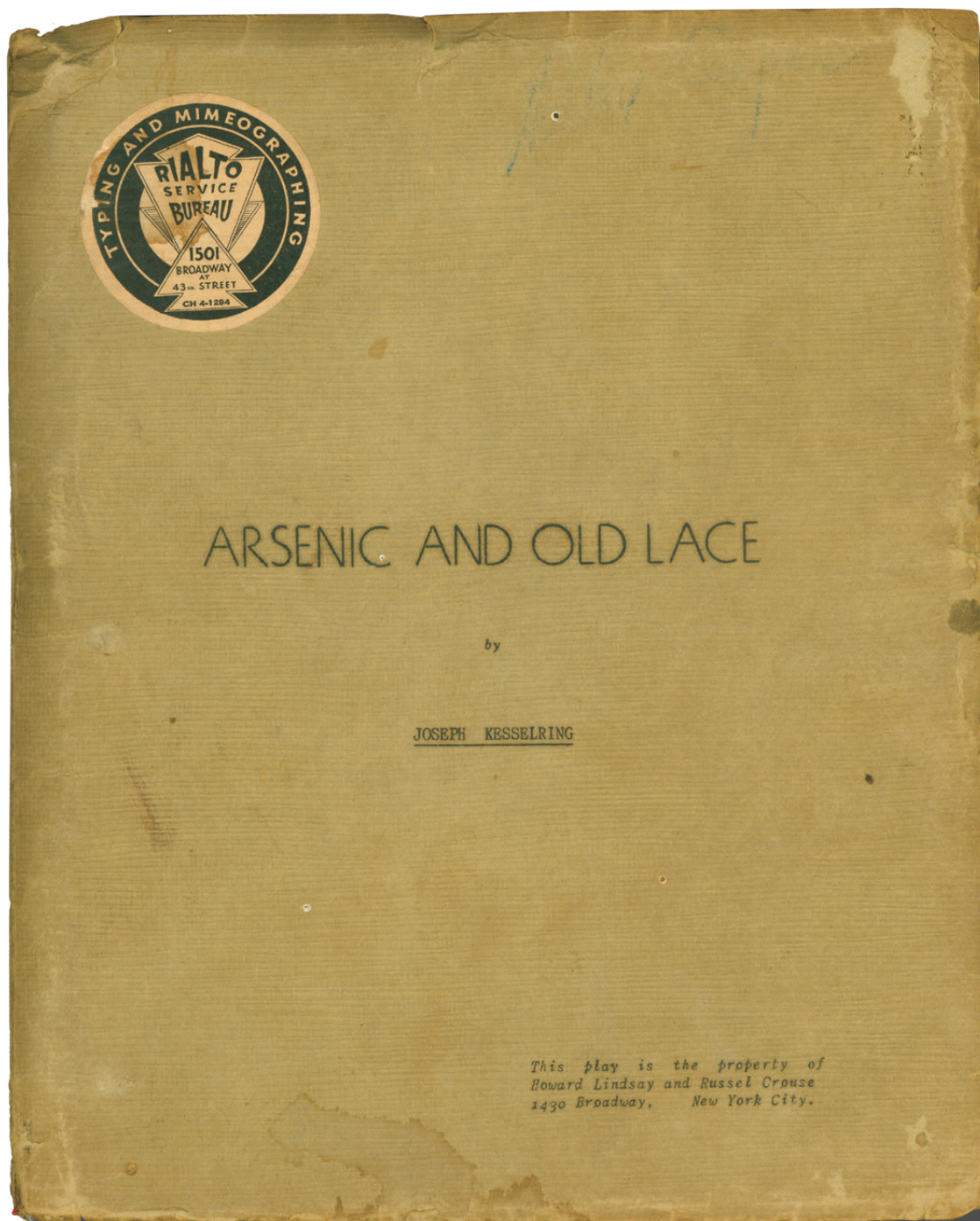
**ROBERT BOLT (PLAYWRIGHT)****NOEL WILLMAN (DIRECTOR)****A Man for All Seasons**

New York: ANTA Playhouse, 1961. Draft script for the 1961 Broadway play, *A Man for All Seasons*. William Redfield's copy, though not noted as such on the script.

The play premiered at the Globe Theatre in London in 1960, then made its Broadway debut at the ANTA Playhouse on Nov 22, 1961, running for a total of 637 performances. The Broadway production represented by this script starred Leo McKern and Albert Dekker, in addition to Redfield's role as Richard Rich.

Based on the historical events surrounding Sir Thomas More's stalwart devotion to the Catholic faith in light of the English Reformation. The play paints More, then Chancellor of England, as the sole and tragic hero clinging to England's deteriorating loyalty to the Pope and Vatican. When asked to sign a letter in support of King Henry VIII's annulment from Catherine of Aragon, More resigns his post as Chancellor and refuses to take the Oath of Supremacy to his monarch. Basis for the six-time Academy Award-winning 1966 film directed by Fred Zinnemann and starring Paul Scofield and Orson Welles.

**\$1500**



Copy belonging to Lindsay and Crouse

94

**JOSEPH KESSELRING**

**HOWARD LINDSAY, LINDSAY CROUSE (PRODUCERS)**

**Arsenic and Old Lace**

1941. Original play script for the premiere production of Joseph Kesselring's *Arsenic and Old Lace* in 1941, copy belonging to the show's producers (and erstwhile playwrights) Howard Lindsay and Russel Crouse, with their property stamp at the bottom right corner of the front wrapper. Clearly a working copy, with numerous substantive corrections to the text throughout. The play opened at the Fulton

Theatre on January 10, 1941, and ran for 1444 performances. In 1944 film director Frank Capra brought the play to life on the screen, producing a beloved classic that is today considered a high point for actor Cary Grant.

**\$2500**



# W.C. FIELDS



Original holograph manuscript

95

**W.C. FIELDS**

Handwritten manuscript for the "Back Porch" skit

New York: Hotel Astor, circa 1920s. Handwritten 15 page Final Draft manuscript for the 1920s "Back Porch" vaudeville skit, seen here under the early working titles "Sleeping Porch" and "Porch Scene." Executed in holograph ink by W.C. Fields on Hotel Astor letterhead stationery. Also included is a typescript draft of the same work, with a few substantive edits in holograph pencil by Fields.

A manuscript of titanic importance, showing the very link between W.C. Fields' many talents, which began with a long and successful career in vaudeville, then as an actor and screenwriter. Evidenced here is in every dimension is the extreme attention to detail Fields gave his work.

A hilarious-though-frustrating account of Fliverton, a disgruntled man who, despite his efforts, can't seem to escape the noise of his bustling neighborhood

and take a nap on his sleeping porch. Interruptions include a crying baby, a newsboy, a faulty hammock, and his nagging wife.

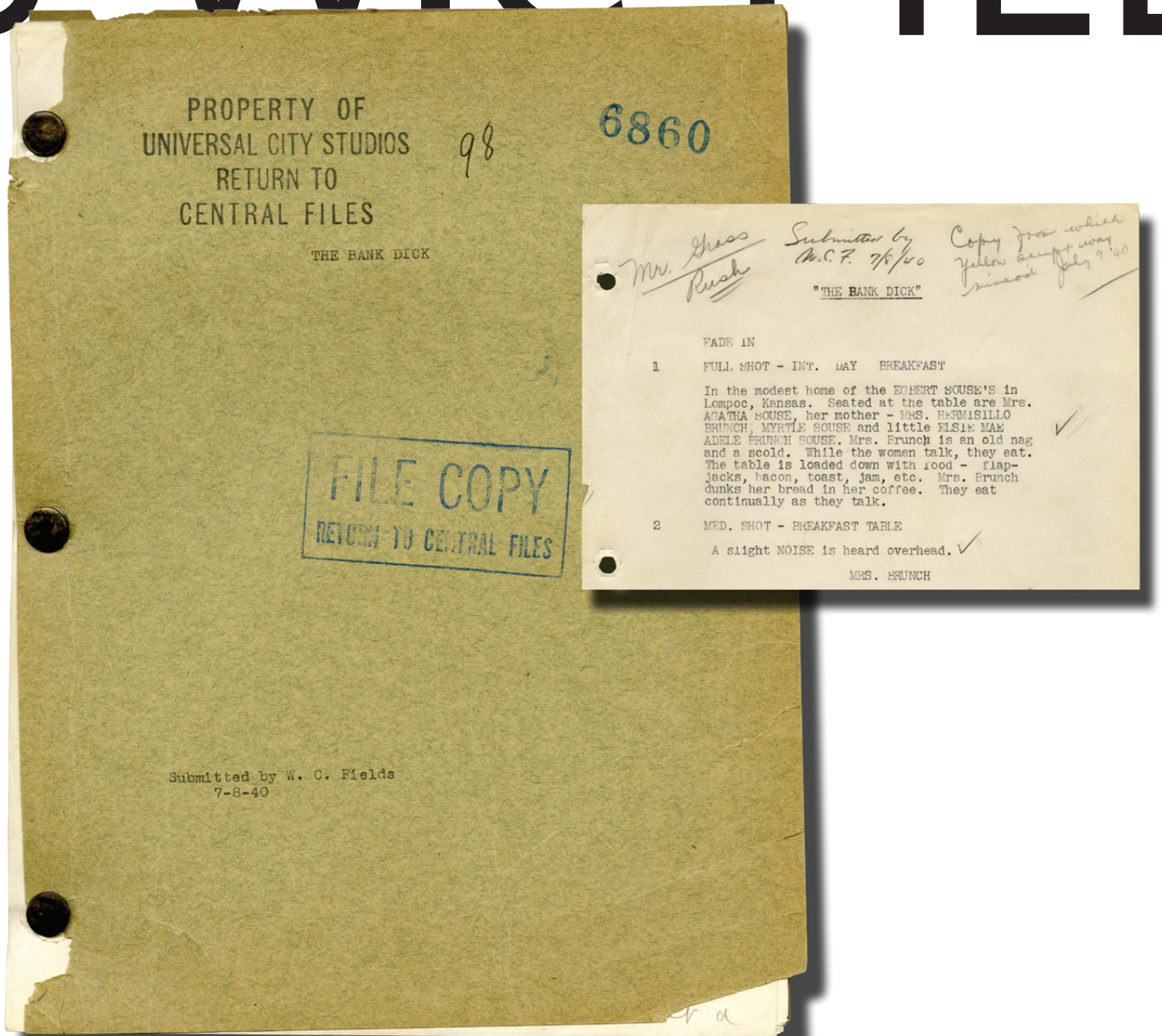
Fields began his career in vaudeville as a silent juggler, eventually earning the distinction of "world's greatest juggler" in addition to many other famous vaudeville routines, leading to an illustrious career in both silent and early talkie films. Variations of the famed "Back Porch" skit appeared in at least two Fields productions, including *It's the Old Army Game* (1926) and again in *It's a Gift* (1934).

15 pages on hotel stationery, 9.5 x 6 inches, 4 pages not on stationery, 5.25 x 6.5 inches. Typescript 8.5 x 11 inches, with holograph pencil notations. Fine condition.

**\$12,500**



# S W.C. FIELD



## 96 W.C. Field's submitted copy **W.C. FIELDS** **The Bank Dick**

Universal Pictures, 1940. Draft script for the 1940 film. Screenwriter and star W.C. Fields' submitted copy, with notations in holograph pencil on the title page confirming the same.

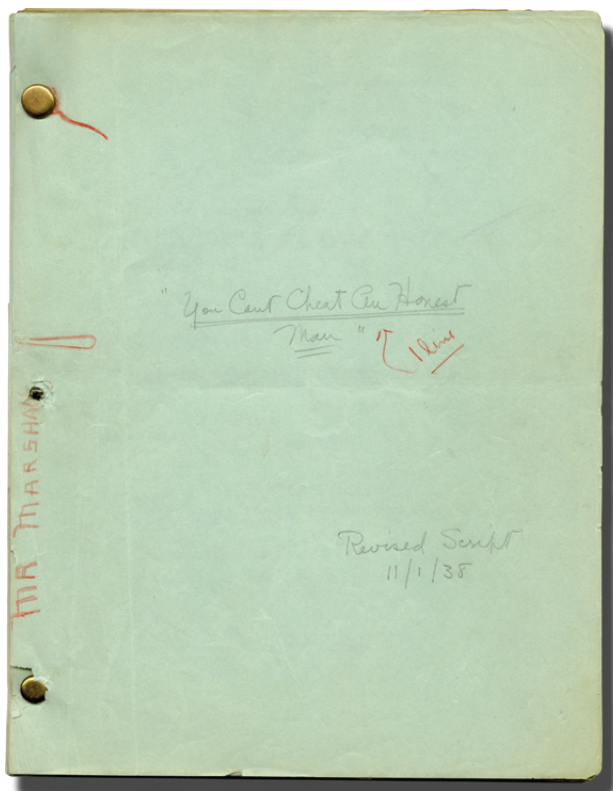
*The Bank Dick* tells the story of an average drunkard, Egbert Sousé (W.C. Fields), who finds himself in several different positions of employment through sheer luck and happenstance.

After being hired on the spot to replace a film crew's no-show movie director, Sousé unintentionally thwarts a bank robbery and is immediately offered a job as a security guard.

**\$8500**







98

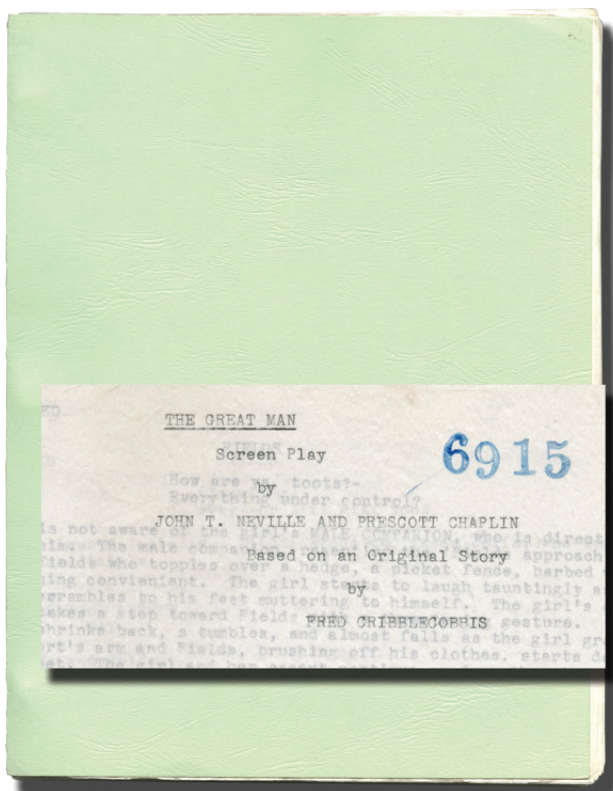
Director's annotated copy  
**W.C. FIELDS (STARRING)**  
**CHARLES BOGLE [W.C. FIELDS]**  
**(ORIGINAL STORY)**  
**GEORGE MARSHALL (DIRECTOR)**  
**You Can't Cheat an Honest Man**

Universal Pictures, 1938. Draft script for the 1939 film. Director George Marshall's working copy, with his profuse substantive notations throughout.

Ne'er-do-well circus owner Larsen E. Whipsnade (W.C. Fields) struggles to keep his performers and carnival business just a few steps ahead of the law in order to avoid foreclosure. Meanwhile, Whipsnade's daughter Vicky attempts to navigate her equally confounding romantic entanglements in light of her father's financial trouble.

Also starring Edgar Bergen and Charlie McCarthy as fictitious versions of themselves, likely in an attempt to draw attention to the duo's famous "radio feud" with Fields.

\$4500



99

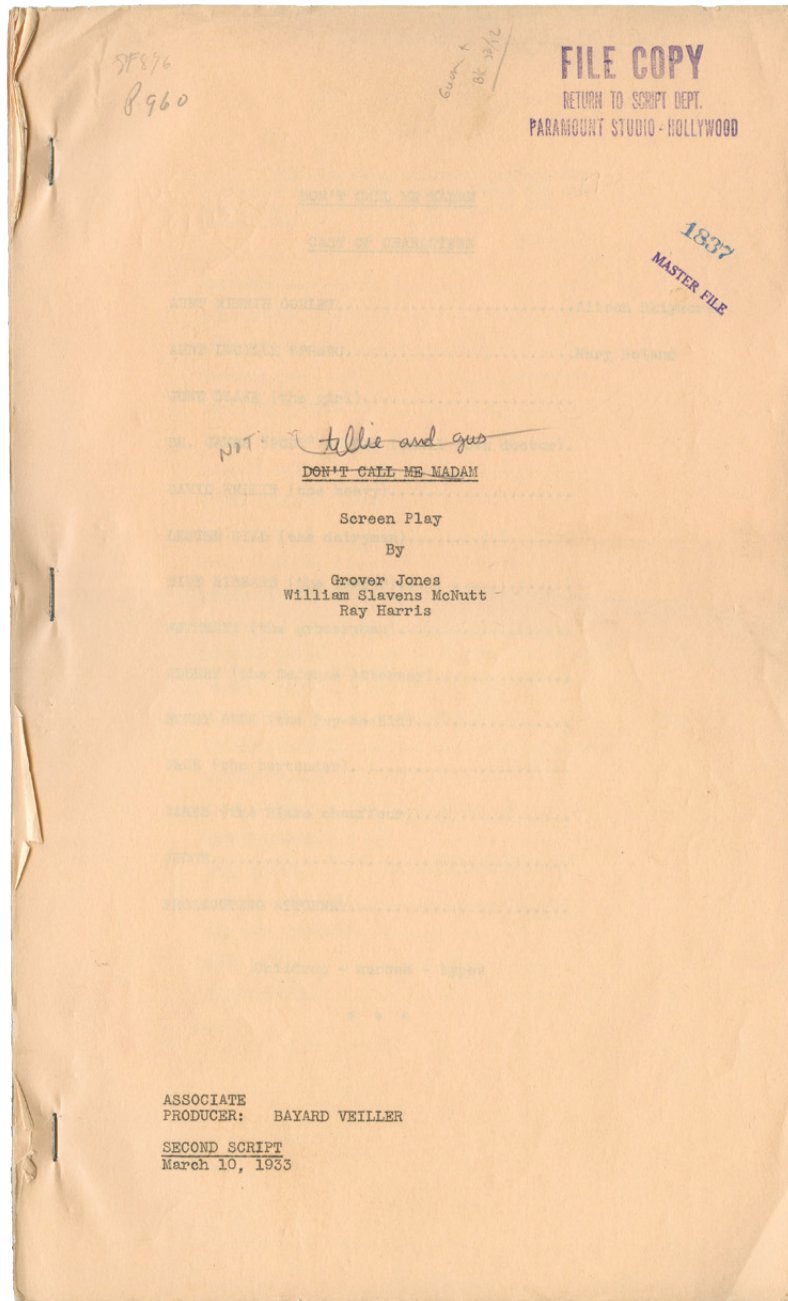
**W.C. FIELDS (STARRING)**  
**FRED CRIBBLECOBBIS [W.C. FIELDS]**  
**(ORIGINAL STORY)**  
**Never Give a Sucker an Even Break**

Universal Pictures, 1941. Draft script for the 1941 film, here under the working title *The Great Man*, with holograph annotations on nearly every page. W.C. Fields' last starring film before his death in 1946.

Told as a "real life" film starring Fields as himself, *Never Give a Sucker an Even Break* is an off-beat and slightly bizarre spoof on the Hollywood and filmmaking industry of Fields' time. The film doesn't quite follow a storyline, and is instead intentionally riddled with inconsistencies, forgotten characters, and wacky plot holes.

\$5500





100

**W.C. FIELDS (STARRING)**  
**RUPERT HUGHES (NOVEL)**  
**Tillie and Gus**

Paramount Pictures, 1933. Second Script for the 1933 film. Rubber-stamped on the front wrapper, "FILE COPY / RETURN TO SCRIPT DEPT. / PARAMOUNT STUDIO - HOLLYWOOD," and "1837 / MASTER FILE." The film's original title, *Don't Call Me Madam*, is present on the front wrapper, crossed through, with the new title *Tillie and Gus* is written in holographic ink above it.

Based on a short story entitled "Don't Call Me Madame," by Rupert Hughes, about Tillie and Gus Winterbottom (Alisone Skipworth and W. C. Fields)

and their tribulations involving a deceased family member's inheritance. Even with the ensuing events, including a riverboat race and a baby-toting bathtub that floats downstream reminiscent of Moses in a basket, the film is remembered as one of Fields' "sleepers," one less punchy than others. *Tillie and Gus* was one of three pairings of Skipworth and Fields, the others being *Six of a Kind* (1934) and *If I Had a Million* (1932).

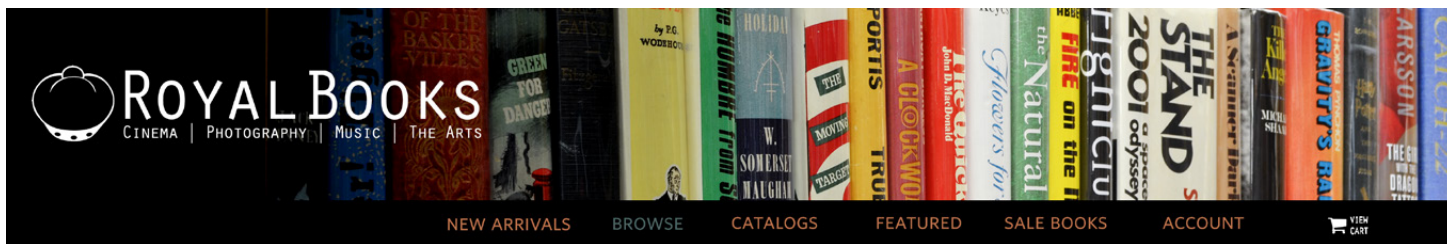
\$2500



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