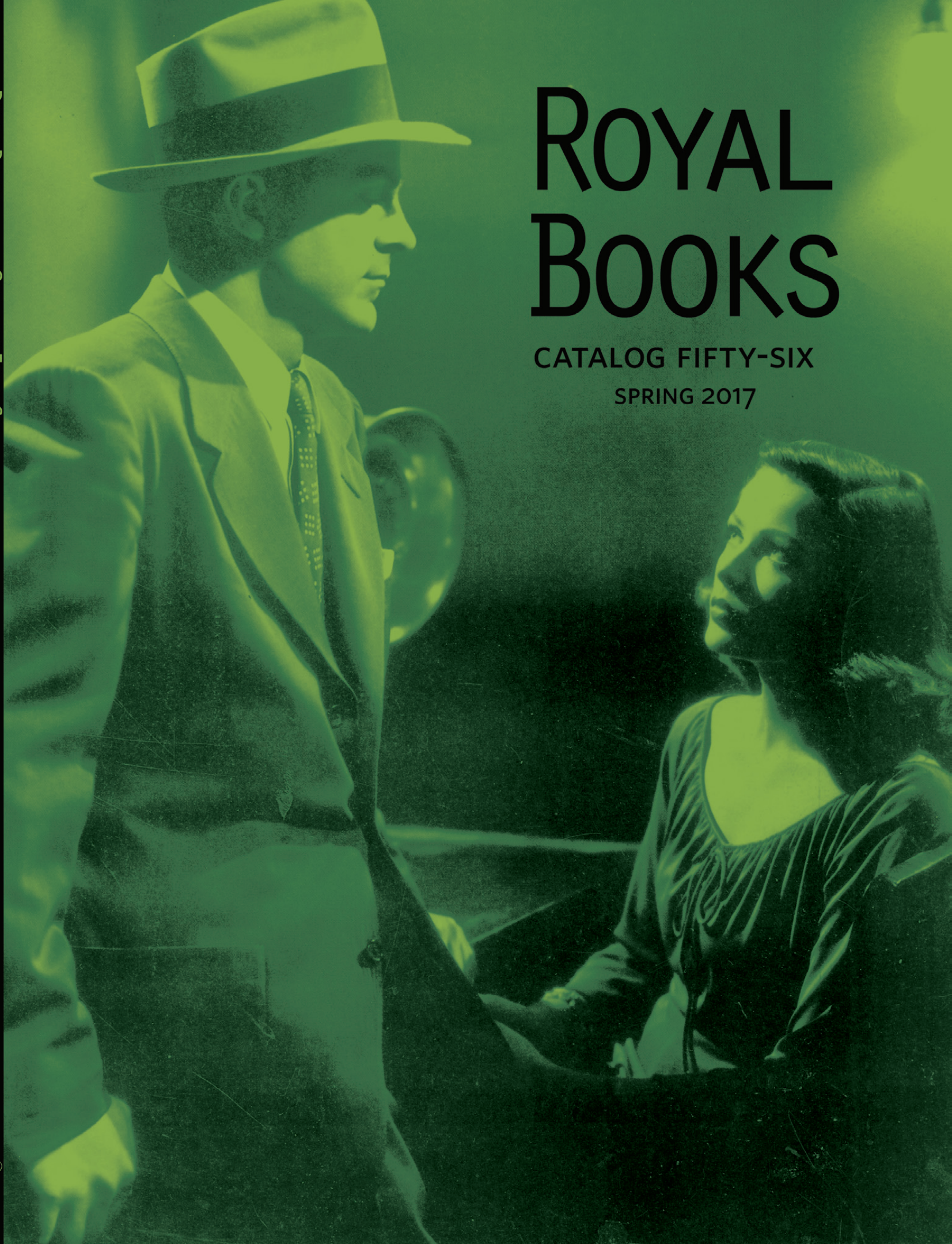


Royal Books

Catalog Fifty-Six

Spring 2017

Royal Books Catalog Fifty-Six

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CONTENTS

01 FEATURED

18 ARCHIVES

24 BOOKS INTO FILM

32 CZECHOSLOVAKIAN CINEMA

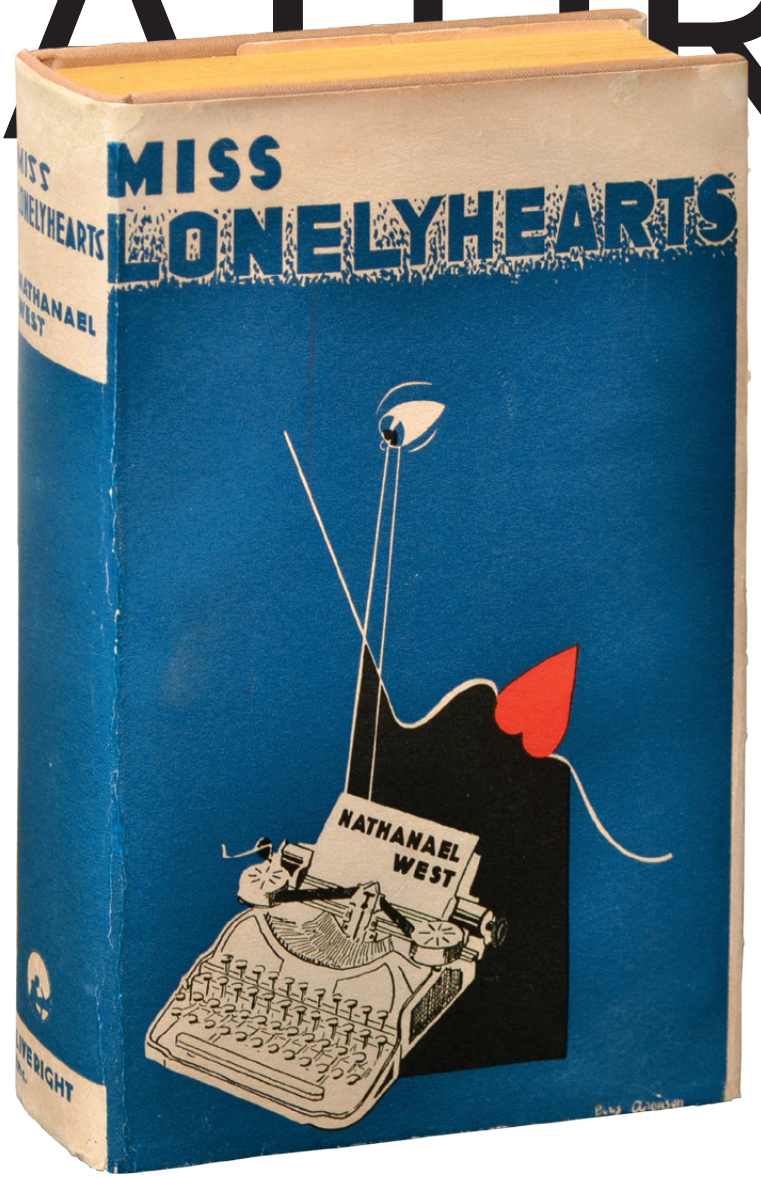
40 FILMS WITH LITERARY SOURCES

58 WORLD CINEMA

62 ON THE SET

83 SCREENPLAYS

FEATURED



1 Nathanael West
Miss Lonelyhearts

New York: Liveright, 1933. First edition, first issue, first state, in a stunning example of the excessively rare dust jacket.

Liveright went bankrupt on the day of publication of this novel and only 800 of the 2000 copies that were printed were issued in the first state before Harcourt, Brace and Company reissued it with a different title page and different stamping on the binding.

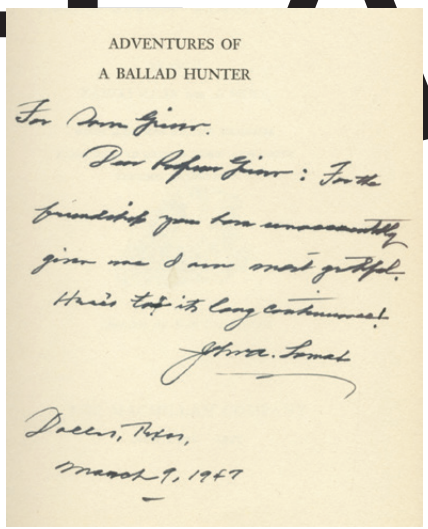
A high spot of twentieth century literature, and basis for the 1958 film noir, *Lonelyhearts*, starring Montgomery Clift and Robert Ryan.

West's classic satiric tragedy of a male advice columnist who takes his job a bit too seriously.

Near Fine in a Near Fine example of the dust jacket. Book has a beautiful, bright yellow topstain, and appears unread. Jacket has a small price-punch on the front flap, some expert repair work to just a small portion of the front and rear hinge fold, and restoration to the crown (all white, no artwork replaced). Additional photo detail available upon request.

$125,000

FEATURED



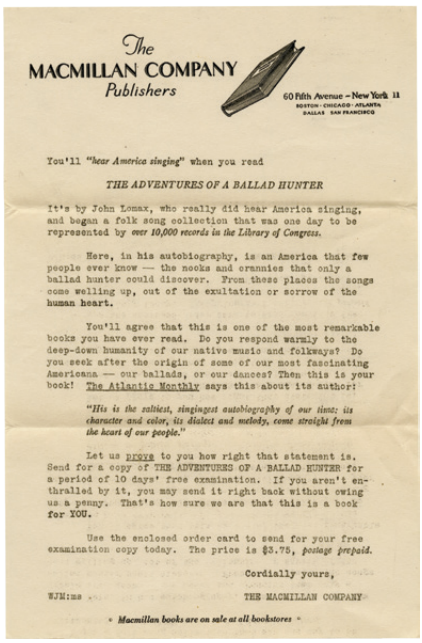
ADVENTURES OF
A BALLAD HUNTER

For Sam Geiser.

Dear Mr. Geiser: For the friendship you have unaccountably given me I am most grateful. Here's to it's long continuance!

John A. Lomax

Dallas, Texas,
March 9, 1947



The MACMILLAN COMPANY
Publishers

60 Fifth Avenue — New York 11
BOSTON · CHICAGO · ATLANTA
DALLAS SAN FRANCISCO

You'll *"hear America singing"* when you read

THE ADVENTURES OF A BALLAD HUNTER

It's by John Lomax, who really did hear America singing, and began a folk song collection that was one day to be represented by *over 10,000 records in the Library of Congress.*

Here, in his autobiography, is an America that few people ever know — the nooks and crannies that only a ballad hunter could discover. From these places the songs come welling up, out of the exultation or sorrow of the human heart.

You'll agree that this is one of the most remarkable books you have ever read. Do you respond warmly to the deep-down humanity of our native music and folkways? Do you seek after the origin of some of our most fascinating Americana — our ballads, or our dances? Then this is your book! The Atlantic Monthly says this about its author:

"His is the saltiest, singingest autobiography of our time; its character and color, its dialect and melody, come straight from the heart of our people."

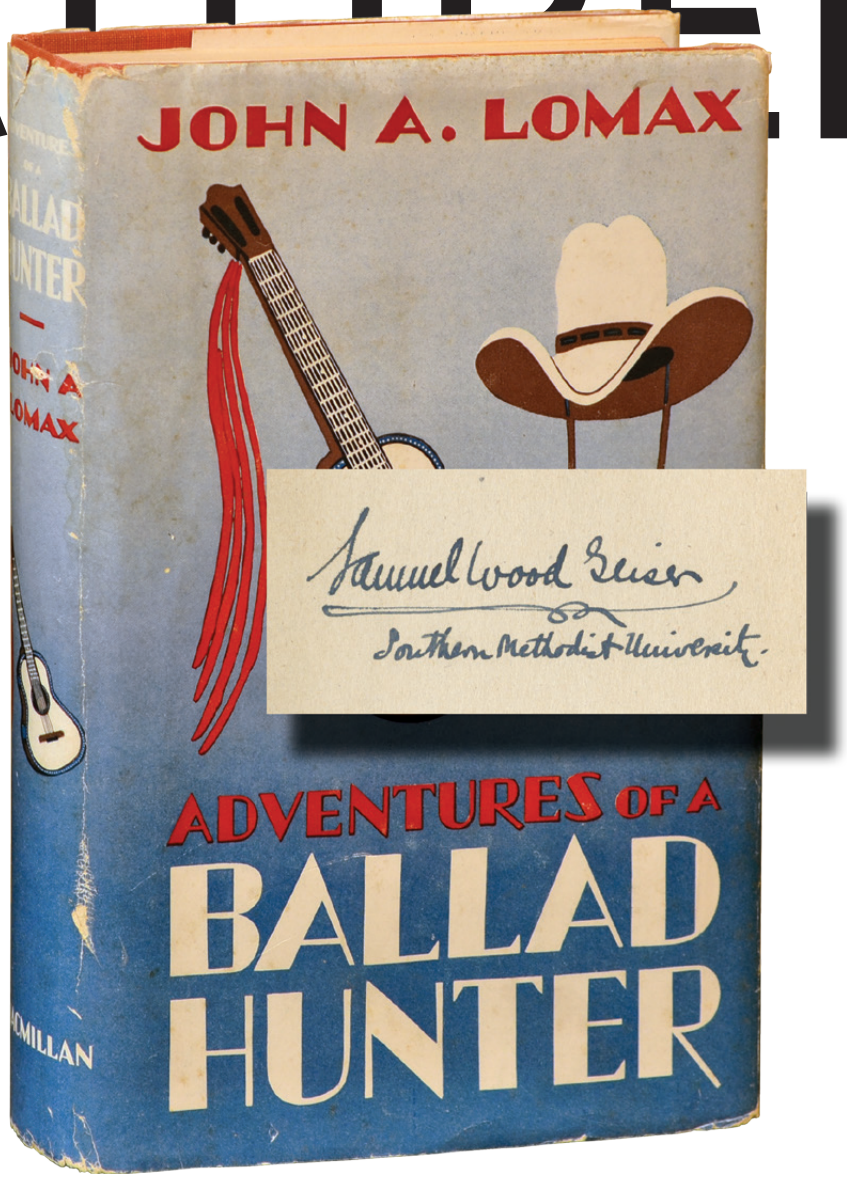
Let us prove to you how right that statement is. Send for a copy of THE ADVENTURES OF A BALLAD HUNTER for a period of 10 days' free examination. If you aren't enthralled by it, you may send it right back without owing us a penny. That's how sure we are that this is a book for YOU.

Use the enclosed order card to send for your free examination copy today. The price is $3.75, *postage prepaid.*

Cordially yours,

WJM:ms THE MACMILLAN COMPANY

Macmillan books are on sale at all bookstores



Inscribed in the year of publication, with a strong Texas association

2 **John A. Lomax**
Adventures of a Ballad Hunter

New York: Macmillan, 1947. First Edition. Inscribed by the author on the half title page in the year of publication: "For Sam Geiser. / Dear [illegible] Geiser: For the friendship you have [illegible] given me I am most grateful. Here's to its long continuousness! / John A. Lomax / Dallas, Texas, / March 9, 1947." Review copy with publisher's slip laid in.

Also laid in is an autograph letter signed, on Lomax's personal stationery and dated March 17, 1947, from John Lomax's wife, Ruby Terrill Lomax, herself Professor of Classics and Dean of Women at University of Texas, to an unknown recipient. An order form for *Adventures of a Ballad Hunter* from McMurray's bookshop in Dallas, dated January 14, 1947 and with the order form at the bottom missing is also laid in, along with a newspaper herald advertising John and Alan Lomax's *Folk Song USA*.

Very Good in a Very Good dust jacket. Owner name, matching the inscription (Samuel Wood Geiser / Southern Methodist University), to the front endpaper. Biographical information, likely from the jacket flaps of another book by Lomax, tipped onto the front and rear pastedowns. Slight lean. Jacket edges lightly chipped, light foxing to the verso, with a small closed tear to the rear bottom flap fold and accompanying crease to the rear panel. Ephemera, variously sized, about Near Fine or better.

$1500



Signed by Cassavetes, Rowlands, Falk, and Gazzara

3

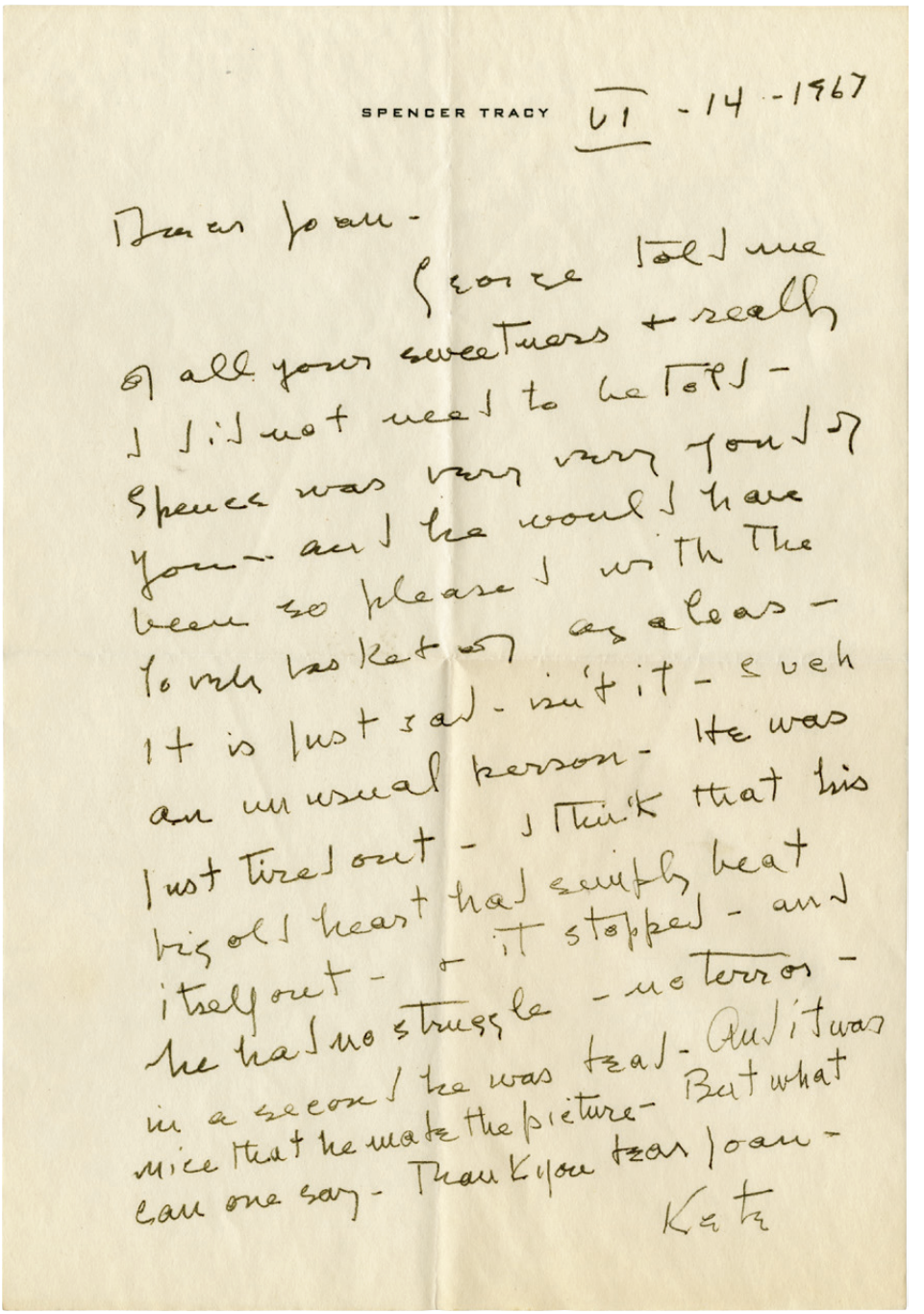
John Cassavetes (director, screenwriter, starring)
Ben Gazzara, Peter Falk (starring)
Husbands

Faces Music / Columbia Pictures, 1970. Original oversize program for the 1970 film. Signed next to their photographs in the program by John Cassavetes, Ben Gazzara, and Peter Falk. Additionally signed by Cassavetes' wife, actor Gena Rowlands (who does not appear in the film), and two unidentified cast or crew members. All signatures in the same red ink. Photo illustrated throughout in black and white and color.

Three men are confronted with middle age, suburban malaise, and their impending mortality after the sudden death of friend. They spend a weekend binge drinking and wandering around New York, then spontaneously head to London, where one of them decides to stay, not returning to his family.

10.5 x 13.5 inches (27 x 34 cm). Saddle stitched with printed acetate wrapper. Near Fine.

$1500



SPENCER TRACY VI -14-1967

Dear Joan -

Spence told me of all your sweetness + really I didn't need to be told - Spence was very very fond of you - and he would have been so pleased with the lovely basket of azaleas - It is just sad - isn't it - such an unusual person - He was just tired out - I think that his big old heart had simply beat itself out - or it stopped - and he had no struggle - no terror - in a second he was dead - And it was nice that he made the picture - But what can one say - Thank you dear Joan -

Kate

4

Katharine Hepburn

Autograph Letter Signed to Joan Crawford regarding the death of Spencer Tracy

Autograph letter signed from Katharine Hepburn to Joan Crawford, dated June 14, 1967, four days after Tracy died of a heart attack, and executed on his stationery.

In the letter, Hepburn notes that "Spence was very, very fond of [Crawford] - and he would have been so pleased with the lovely basket of azaleas" that Crawford presumably sent. Hepburn goes on to note that Tracy died peacefully, with "no struggle, no terror," and that it was "nice that he had made the picture," referring to Guess Who's Coming to Dinner, which completed shooting the previous month.

Crawford and Tracy made one film together, 1937's Mannequin, directed by Frank Borzage. Crawford would remark that "it was inspiring to play opposite Tracy."

7.25 x 10.5 inches (18 x 27 cm). Single sheet, recto only. Fine, folded horizontally and vertically for mailing.

$975





5

Karl Hans Strobl, Alfons von Czibulka (editors)
H.G. Wells, Charles Dickens, Edgar Allan Poe, Guy de Maupassant, Victor Hugo (contributors)
Gustave Dore, Tony Johannot, Otto Linnekogel, Karl Ritter, Heinrich Kley (illustrators)
Der Orchideengarten: Phantastiche Blätter Magazine

Munich: Dreilander Verlag, 1919-1920. 38 issues of the landmark Weimar-era periodical highlighting fantasy, horror, and early science fiction stories.

One of the world's first fantasy periodicals, (alongside the Swedish *Hugin*) *Der Orchideengarten* featured a mix of new German stories alongside translations of foreign literature (largely French), including works by Victor Hugo, Guy de Maupassant, Voltaire, Charles Dickens, Edgar Allan Poe, Joseph Capek, H.G. Wells, and many others. The magazine also made forays into the proto-science fiction genre, as seen in Vol. 2 No. 4, entitled *Phantastik der Technik.*

A true product of the Weimar era's cultural blossoming, the magazine also features stunning illustrations both with its two- and three-color cover art and its woodcut reproductions throughout: sinister yet elegant visions of anthropomorphic flowers, religious idols, Grim Reapers, and gory deaths. *Der Orchideengarten* featured the work of Gustave Dore, Otto Linnekogel, Karl Ritter, Alfred Kubim, Carl Rabus, Otto Nückel, and many more.

This archive contains the following largely sequential issues: Vol.1, Nos.1-18 (16 and 17 published as a combined issue); Vol.2, Nos.1-6, 8, 10-16, 18-24.

9 x 12 inches (23 x 30.5 cm), saddle stitched. Very Good to Near Fine condition. Text in German.

$12,000


DER ORCHIDEENGARTEN
Phantastische Blätter
Heft 2
M 1.20
DREILÄNDERVERLAG MÜNCHEN WIEN ZÜRICH.


Der Orchideengarten
Dreiländerverlag * * München * * Heft 1 * *


DerOrchideenGarten


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DREILÄNDERVERLAG MÜNCHEN HEFT 11 PREIS 2.00M


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RITTER


Der
Orchideen
garten
Heft 8
Dreiländerverlag München

6

Slatan Dudow (director)
Bertold Brecht, Ernst Ottwald (screenwriter)
Hertha Thiele, Gerhard Bienert (starring)
Kuhle Wampe oder Wem gehort die Welt?

Circa 1933. Vintage US poster for the 1932 German communist propaganda film *Kuhle Wampe oder Wem gehort die Welt*, the subtitle seen here under the English translation *Whither Germany*. Circa 1933, as identified by the name of the Philaldelphia theatre on the poster.

The last and arguably most important communist film of the Weimar era, *Kuhle Wampe oder* is, according to screenwriter Brecht, a "collective presentation" that tells the tale of a family in early 1930s Berlin. After a lengthy period of unemployment the son commits suicide, and the family is forced to relocate to a shantytown known as "Kuhle Wampe," or "Empty Stomach." Created under severely limited material conditions, with filming constantly being broken up by the Weimar government's paramilitary SA agency, the film attempts to depict archetypes of the times, including an intellectual clash on a subway between members of the bourgeoisie and the proletariat.

Banned first by the failing Weimar Republic and subsequently by the Nazi Reich, the film was believed to have been lost until it reappeared, over 20 years later, in East Germany in 1958. This poster likely originates from screenings held in November 1933 by an unknown pro-communist organization in Philadelphia at the short lived, left-leaning Philkino theater. A US screening of this film, dating before the film's disappearance and only just after the very beginnings of Hitler's rise to power, makes this poster not only very scarce but one of significant historical value.

The poster, touting *Kuhle Wampe* as "The Film Hitler Burned," features an image of a man with a hammer and sickle attacking two snakes that form the Nazi swastika, and touts the involvement of members of the "Labor Sports Union" in the film.

The film is also known by another international title, used after the mid-1930s, *To Whom Does the World Belong?*

9.5 x 13 inches, letterpress on pale, uniformly faded pink stock. Very Good condition, with a couple of tiny chips at the extremities and moderate creasing.

$1750

THE FILM

HITLER BURNED

"KUHLE WAMPE"

or Whither Germany?

—— WITH ——

HERTHA THIELE Star of "Maedchen in Uniform"

Ernst Busch *Martha Wolter* *Adolph Fisher*

4000 MEMBERS OF THE LABOR SPORTS UNION
AND CHORUS OF BERLIN STATE OPERA

Directed by SLATAN DUDOV

Written by BERT BRECHT
Author of "The Beggars' Opera"

With Music and Labor Sports Songs by HANNS EISLER that never will be forgotten

A Suppressed Sound Film Calling To Us From The Land of Terror
and Telling The Truth About The Unemployment Crisis in Germany

PHILKINO

22nd & MARKET STS.

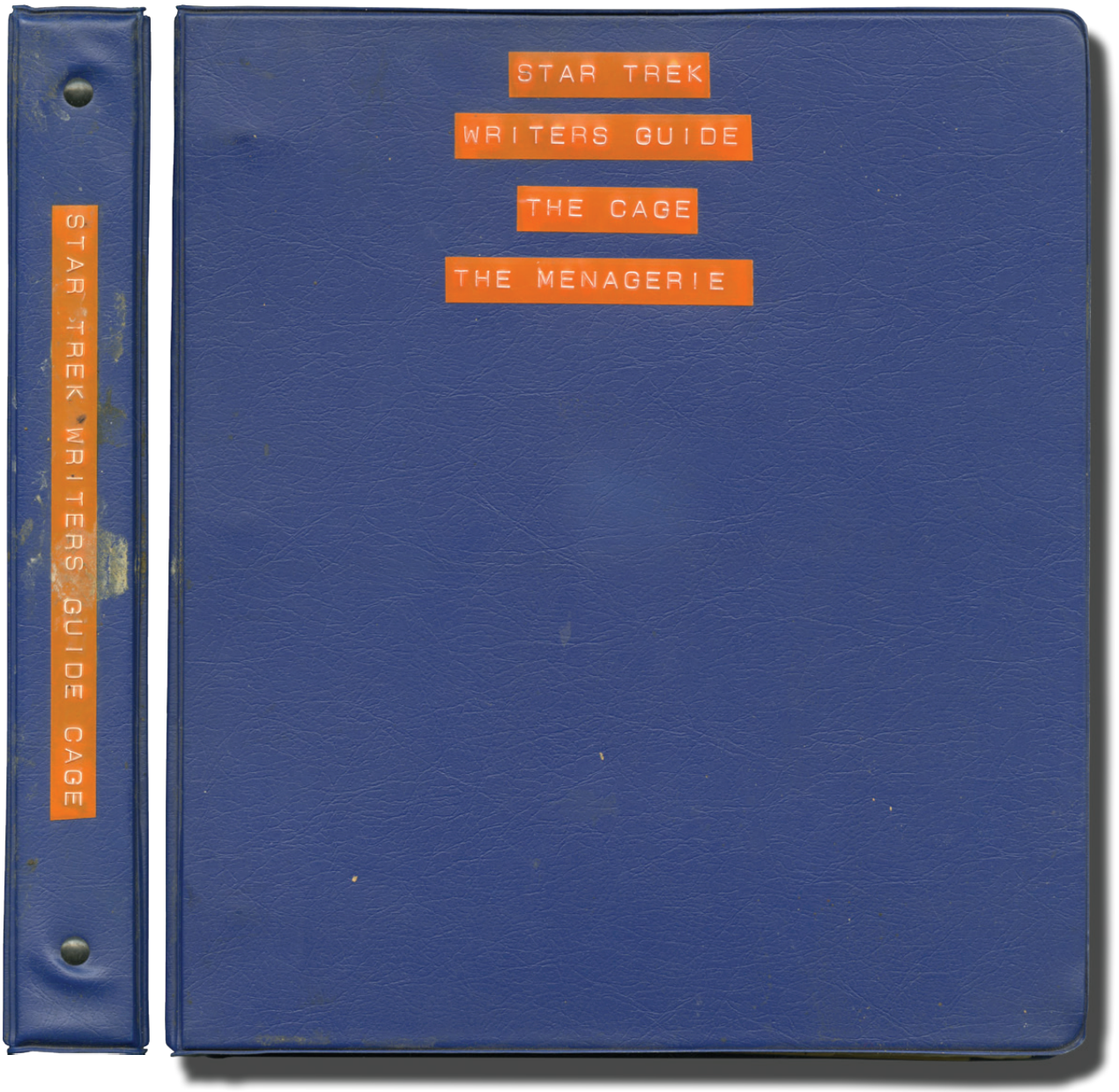
Begins with Special Preview Sun. Midnite

NOV. 12th

at 12.01 A. M.

CONTINUOUS DAILY
11 A.M. TO 12 P.M.





7

Gene Roddenberry (creator, screenwriter)
Robert Butler, Marc Daniels (director)
William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, Nichelle Nichols, George Takei, Walter Koenig (starring)
The Star Trek Guide / The Cage / The Menagerie

Paramount Television / Desilu Productions, 1967. Original writer's guide for the 1966-1967 season of the landmark science fiction television show. Housed in a generic ring binder along with a 1964 draft script for the original unaired pilot, "The Cage," and the Revised Final draft for the Season 1, episode 11 and 12, two-parter, "The Menagerie."

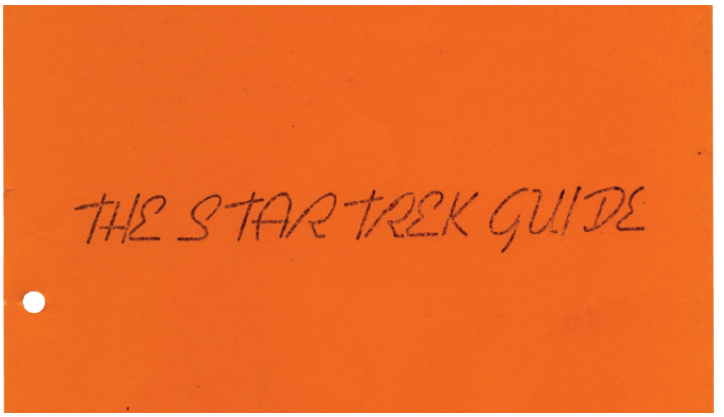
The Guide provides a wealth of information about the show for writers, including script format, with an example of an incorrect submission, basic information on the ship, character synopsis, information on standing sets used in filming, descriptions of equipment and terminology, and a FAQ.

Notably, the draft of "The Cage," identifies the captain not as Captain Pike as in the pilot, but as James Winter, indicating an early draft. Though unaired, much of the pilot footage was included in "The Menagerie" as a time and cost saving measure.

Set in space, the final frontier, shot on location in Los Angeles.

$6500





(CONTINUED)

b. Illogical situations. For example, it is swallowing quite a bit to believe a present day naval cruiser like our Enterprise would be full or renegades and mutineers. Or that our crew includes a World War II Navy lower deck of grammar school graduate enlisted men. We want the exotic, the inexplicable, the terrifying -- but not in the U.S.S. Enterprise, its organization and mission. The ship and characters are our audience's tie to reality.

c. Intellectual rather than physical or emotional conflict. We've received some interesting analyses of possible alien civilizations, socio-economic speculation which seemed brilliant to us. But the characters were "sitting and talking" rather than "feeling, moving and doing." They also fail our "GUNSMOKE-KILDARE-NAKED CITY Rule" -- that is, would the basic story, stripped of science fiction aspects, make an entertaining episode for one of those shows? Don't laugh, try it.

What about outright purchase of existing science fiction tales?

Yes. We're interested in the purchase of any sf story which meets our needs. But to avoid duplication and conflict, a writing commitment should be first obtained. The negotiations must be approved by or conducted by Desilu's legal department.

Do you have technical advice directly available to the writer?

Yes. If you are on STAR TREK story or script assignment, call our office and we'll put you in touch with the right people. If you're on your own, we suggest you try to get help through your local NASA office, a University, or from the aero-space research and development industry.

Are you people on LSD?

We tried, but we couldn't keep it lit.

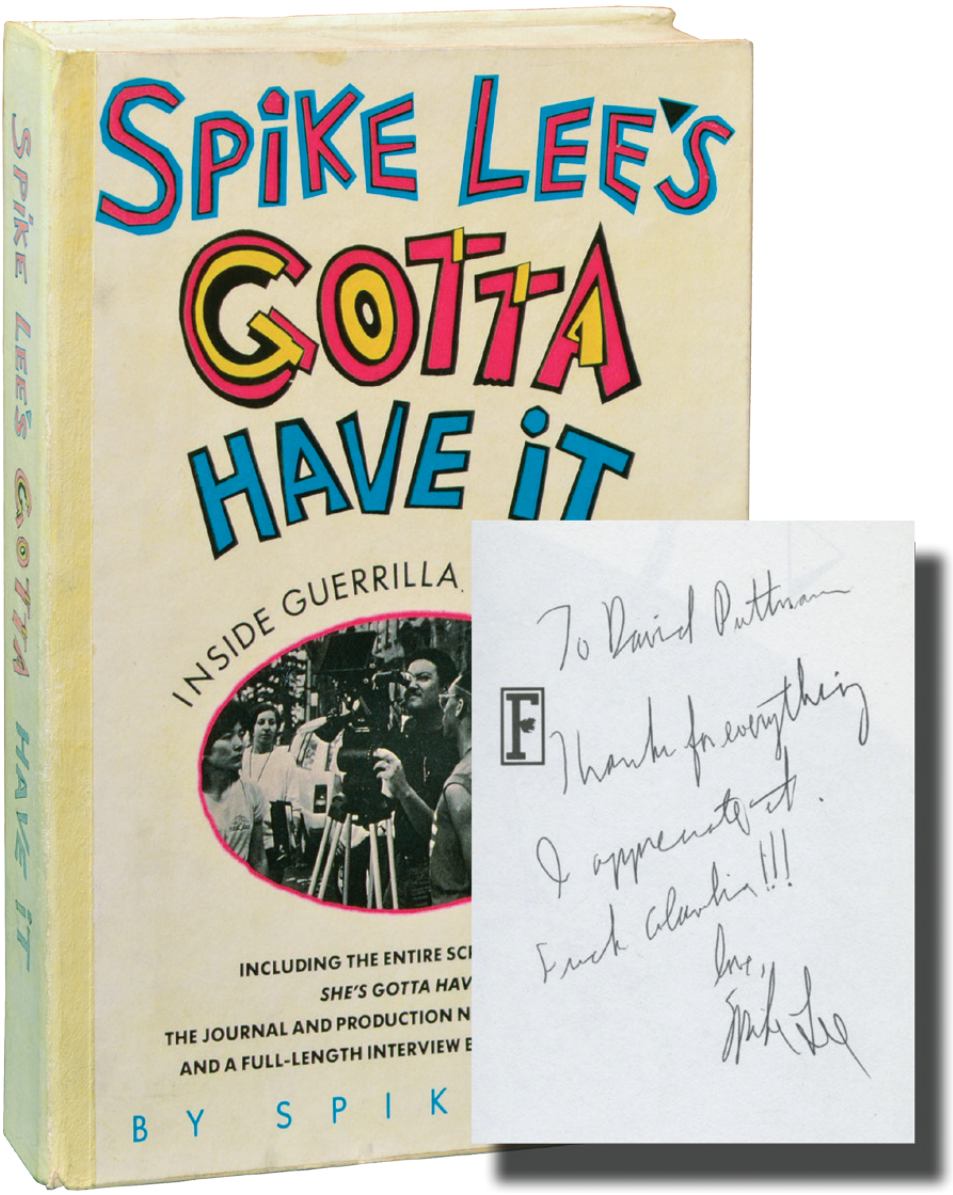
CAPTAIN JAMES T. KIRK

Played by William Shatner, Kirk is about thirty-four, an Academy graduate, rank of Starship Captain. A shorthand sketch of him might be "A space-age Captain Horatio Hornblower" constantly on trial with himself, a strong, complex personality

With the Starship out of communication with Earth and Starfleet bases for long periods of time, a Starship captain has unusually broad powers over both the lives and welfare of his crew, as well as over Earth people and activities encountered during these voyages. He also has broad power as an Earth Ambassador to alien societies in his galaxy sector or on new worlds he may discover. Kirk feels these responsibilities strongly and is fully capable of letting the worry and frustration lead him into error.

He is also capable of fatigue and inclined to push himself beyond human limits then condemn himself because he is not superhuman. The crew respects him, some almost to the point of adoration. At the same time, no senior officer aboard is fearful of using his own intelligence in questioning Kirk's orders and can themselves be strongly articulate up to the point where Kirk signifies his decision has been made.

Important -- Although Kirk will often solicit information and estimates from Spock, never does the first officer act as Kirk's "brain". Our Captain is a veteran of hundreds of planet landings and space emergencies. He has a broad and highly mature perspective on command, fellow crewmen, and even on alien life customs, however strange or repugnant



Inscribed by Spike Lee to an early comrade-in-arms

8

Spike Lee

Spike Lee's Gotta Have It: Inside Guerrilla Filmmaking

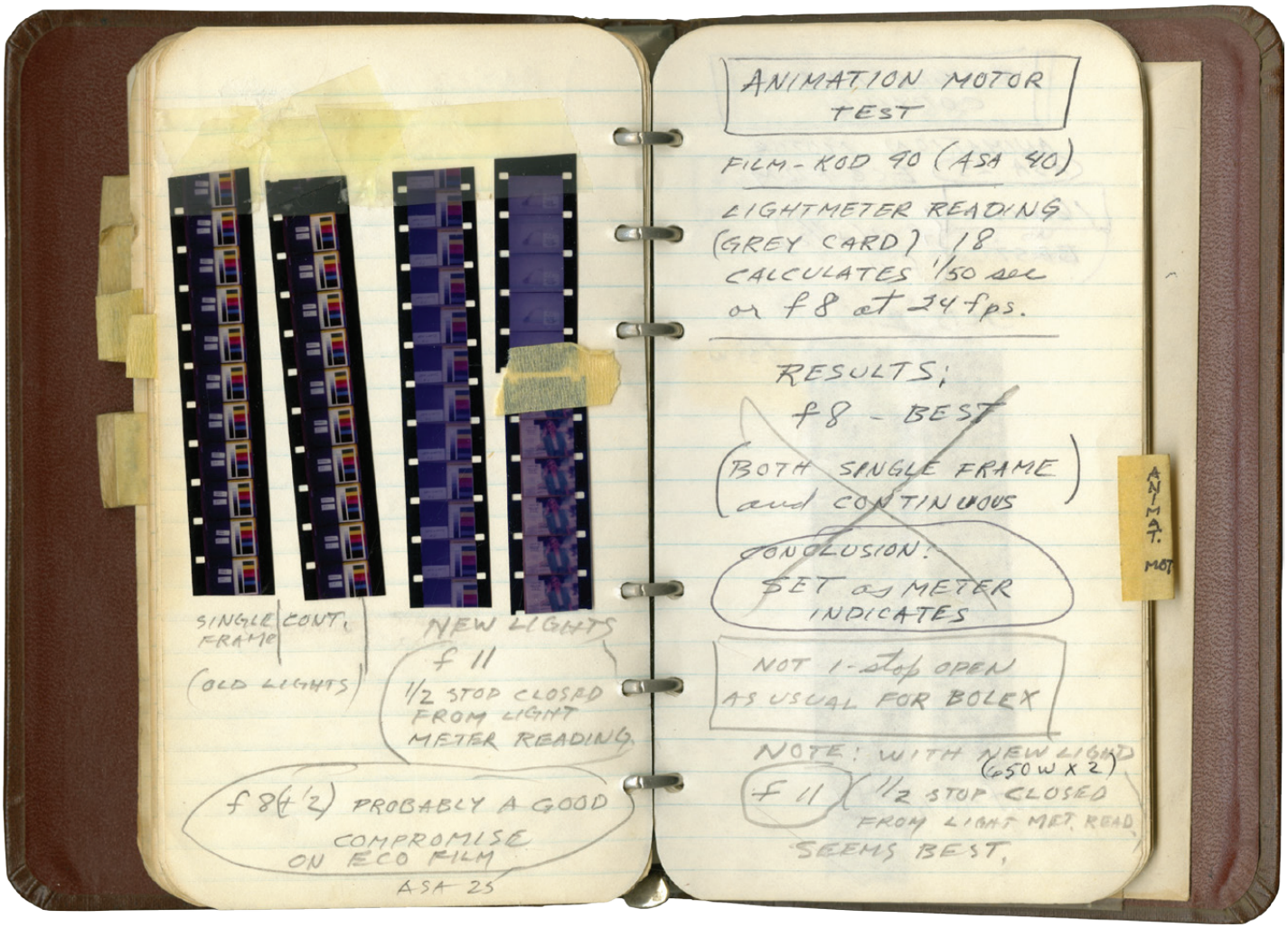
New York: Simon and Schuster, 1987. First Edition, a paperback original. Perfect bound in illustrated wrappers. Copy belonging to ex-Columbia Pictures chairman David Puttnam, and colorfully inscribed by Spike Lee: "To David Puttnam / Thanks for everything / I appreciate it / Fuck Columbia!!! / love, Spike Lee." Housed in a custom slipcase.

British film producer David Puttnam was chairman of Columbia Pictures from 1986-1988, and was a strong propoent of Lee's work, green lighting *School Daze*, Lee's follow up to *She's Gotta Have It* and first studio picture. Puttnam's abrupt departure as chairman after Columbia merged with TriStar left several high profile projects he supported temporarily in limbo, including *The Adventures of Baron Munchausen* and *The Last Emperor*, in addition to *School Daze*.

Lee's work is noted for examining controversial social and political issues, including race relations and urban poverty. He and his films continue to be outspoken voices addressing inequality in America. *Spike Lee's Gotta Have It* maps out Lee's creative process for his landmark 1986 independent hit, *She's Gotta Have It*, including excerpts from his journal, a full transcript of the screenplay, and an interview with music journalist Nelson George.

Light crease to the spine panel, else just about Fine in a custom slipcase.

$750



9

Sid Laverents

Notebook containing film strips, technical notes and tests results for film and camera settings, including Multiple SIDosis

Notebook belonging to legendary amateur filmmaker Sid Laverents containing 73 pages of holograph notes on various film and camera tests, lighting, settings, and other technical aspects of filmmaking made between 1959 and 1982. Included are 21 film strips laid or tipped into the notebook, with accompanying notations, and each generally between three to four inches in length. A single page contains what appear to be notes on timing for Laverents' landmark 1970 short film *Multiple SIDosis*.

A machinist and engineer by trade, Sid Lavarents began making amateur films at age 50, experimenting with various techniques. A self taught musician, he recorded himself playing a song on multiple instruments, re-exposing the film multiple times, to produce his most iconic work, *Multiple SIDosis*, which was selected for inclusion by National Film Registry in 2000, where it remains one of only a small number of amateur films to be given that honor.

Housed in a 4.5 x 7 inch (11 x 18 cm) faux leather notebook, with an internal metal ring binding clip. Pages generally Near Fine.

National Film Registry.

$850



10

[Bush Tetras]

Original flyer for a 1980 performance

Vintage flyer for a performance by pioneering post-punk band Bush Tetras at the legendary club Hurrah on March 26, 1980.

Although mainstream success alluded the female-fronted band, they were mainstays of the New York and college radio scenes, and charted two singles ("Too Many Creeps," (1981) "Can't Be Funky" (1982) on the Billboard charts.

11 x 8.5 inches (28 x 22 cm). Photocopied. Fine.

$375



11

[8 Eyed Spy]

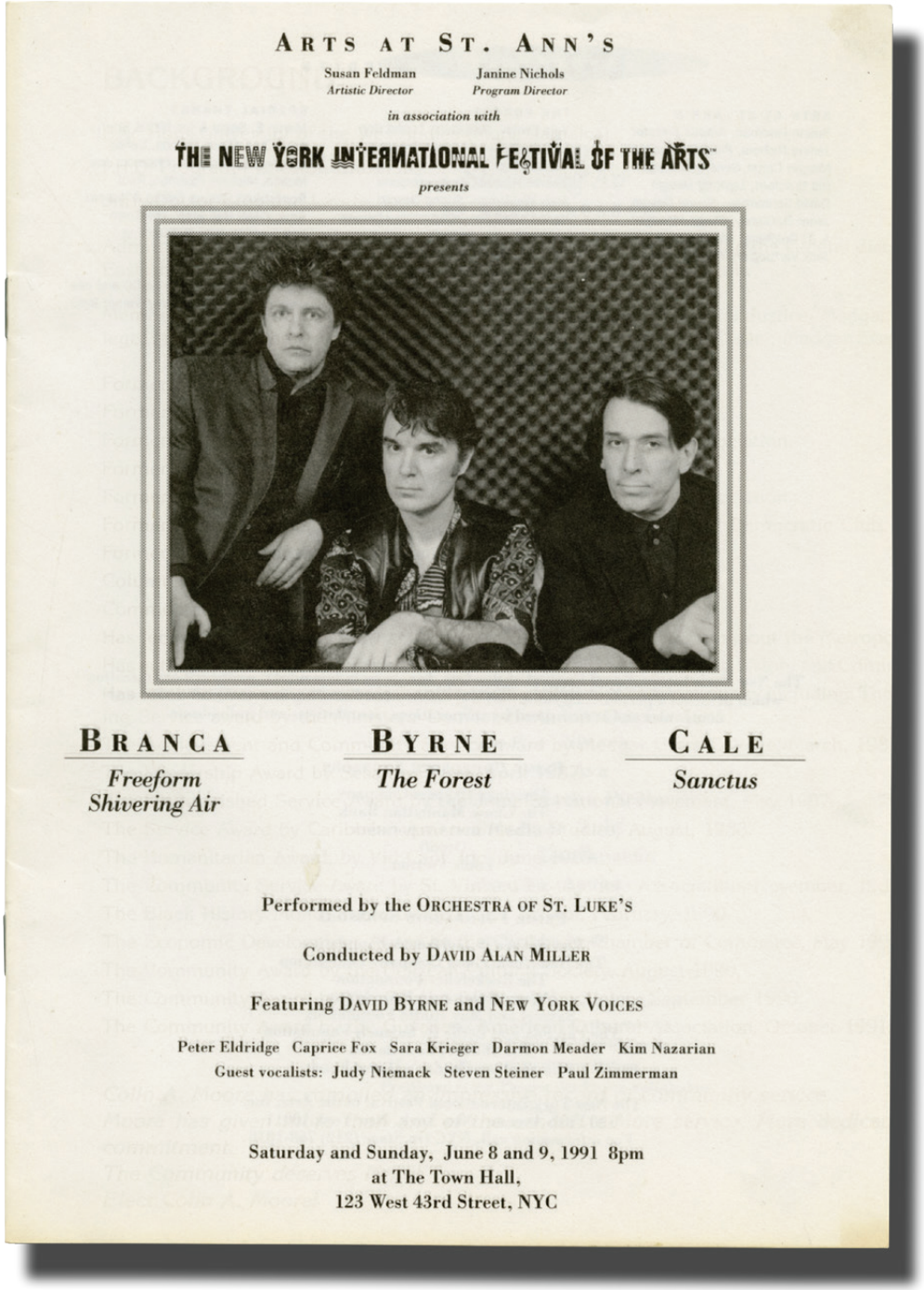
Original flyer for a 1980 performance

Vintage flyer for a performance by no wave band 8 Eyed Spy at Tier 3 in New York City on January 31, 1980. Like many of their contemporaries in the no wave scene, the band was short lived and material relating to it appears scarce. Although not indicated, from the collection of composer and guitarist Glenn Branca.

Begun by Lydia Lunch and Jim Sclavunos after the dissolution of their previous no wave band Teenage Jesus and the Jerks, 8 Eyed Spy released one 7" in 1980 ("Diddy Wah Diddy" b/w "Dead You Me"), and a self titled debut album and live album the following year. Lunch would go on to a long career as a solo artist, spoken word performer, and writer, while co-founder Sclavunos would work as a producer and session drummer for artists like Sonic Youth, Marianne Faithfull, and Iggy Pop, and join Nick Cave and the Bad Seeds in 1994.

11 x 8.5 inches (28 x 22 cm). Near Fine.

$300



ARTS AT ST. ANN'S

Susan Feldman, *Artistic Director* — Janine Nichols, *Program Director*

in association with

THE NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS

presents

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BYRNE
The Forest

CALE
Sanctus

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Guest vocalists: Judy Niemack Steven Steiner Paul Zimmerman

Saturday and Sunday, June 8 and 9, 1991 8pm
at The Town Hall,
123 West 43rd Street, NYC

12

GLENN BRANCA, JOHN CALE (COMPOSERS)
DAVID BYRNE (COMPOSER, PERFORMER)
NEW YORK VOICES (PERFORMERS)

Original Program for a performance of three pieces by the Orchestra of St. Lukes

New York: Arts at St. Anna's, 1991. Original program for a performance by the Orchestra of St. Luke's, conducted by David Alan Miller, held at The Town Hall in New York City on June 8 and 9, 1981. The performance featured four pieces: *Freeform* and *Shivering Air*, composed by Glenn Branca, *Sanctus*, composed by John Cale, and *The Forest*, composed by David Byrne, who also performed this piece at the concert, support by the orchestra and the group New York Voices. With brief notes by each composer regarding their pieces. From the collection of Glenn Branca.

7 x 9.75 inches (18 x 25 cm). Ten pages, saddle stitched in self wrappers. Near Fine.

$500









13

Christo and Jeanne-Claude (artists)
Wolfgang Volz (photographer)
Wrapped Walk Ways

Collection of four vintage, large format color negatives of Christo and Jeanne-Claude's 1977 installation *Wrapped Walk Ways,* including one aerial view of the entire project. Two negatives with mimeo snipes attached at the bottom edge, a third mimeo snipe detached.

Photographer Wolfgang Volz began collaborating with artists Christo and Jeanne-Claude in 1972, exclusively photographing not only their finished work, but the sometimes lengthy and laborious construction process. Given the ephemeral nature of the pair's public artworks, Volz's photographs remain the only lasting documentation of the projects.

With *Wrapped Walk Ways*, Christo and Jeanne-Claude covered nearly three miles of footpaths in Kansas City, Missouri's Loose Park with shiny orange nylon fabric, which remained in place for two weeks.

Negatives 5 x 4 inches (13 x 10 cm). Fine.

$975









14

Alain Resnais (director)
Marguerite Duras (screenwriter)
Emmanuelle Riva, Eiji Okada (starring)
Hiroshima mon amour

Argos Films, 1959. Collection of eight vintage, borderless reference photographs from the 1959 film. Four photographs with the stamp of production company Argos Films, seven with a sticker noting they're from the collection of film historian, collector, and founder of the Télé Ciné Documentation (TCD) cinema photo library Daniel Bouteiller, one with both a sticker and stamp from the collection of film historian Maurice Bessy, and all with holograph notations on the versos.

A series of conversations about memory, history, and forgetfulness between a departing French actress and the married Japanese architect with whom she had a brief affair, the film was a major catalyst for the Rive Gauche film movement. Screenwriter Marguerite Duras was nominated for an Academy Award, and Alain Resnais received a Palme d'Or nomination at Cannes.

7 x 5 inches (18 x 13 cm). Generally Near Fine.

Criterion Collection 196. Rosenbaum 1000. Vogel, *Film as Subversive Art.*

$750



15

[The Rolling Stones]
Curt Gunther
Two original photographs of The Rolling Stones with Mick Taylor

Two vintage double weight photographs of The Rolling Stones, circa 1969-1974, with Mick Taylor in the lineup after the departure of Brian Jones. With the stamp of photographer Curt Gunther on the verso of each photograph. From the archive of *Cash Box* magazine.

First photograph 9 x 9.5 inches (23 x 24 cm). Small bruise, else Near Fine.

Second photograph 13.5 x 8.5 (34 x 22 cm). Near Fine.

$875



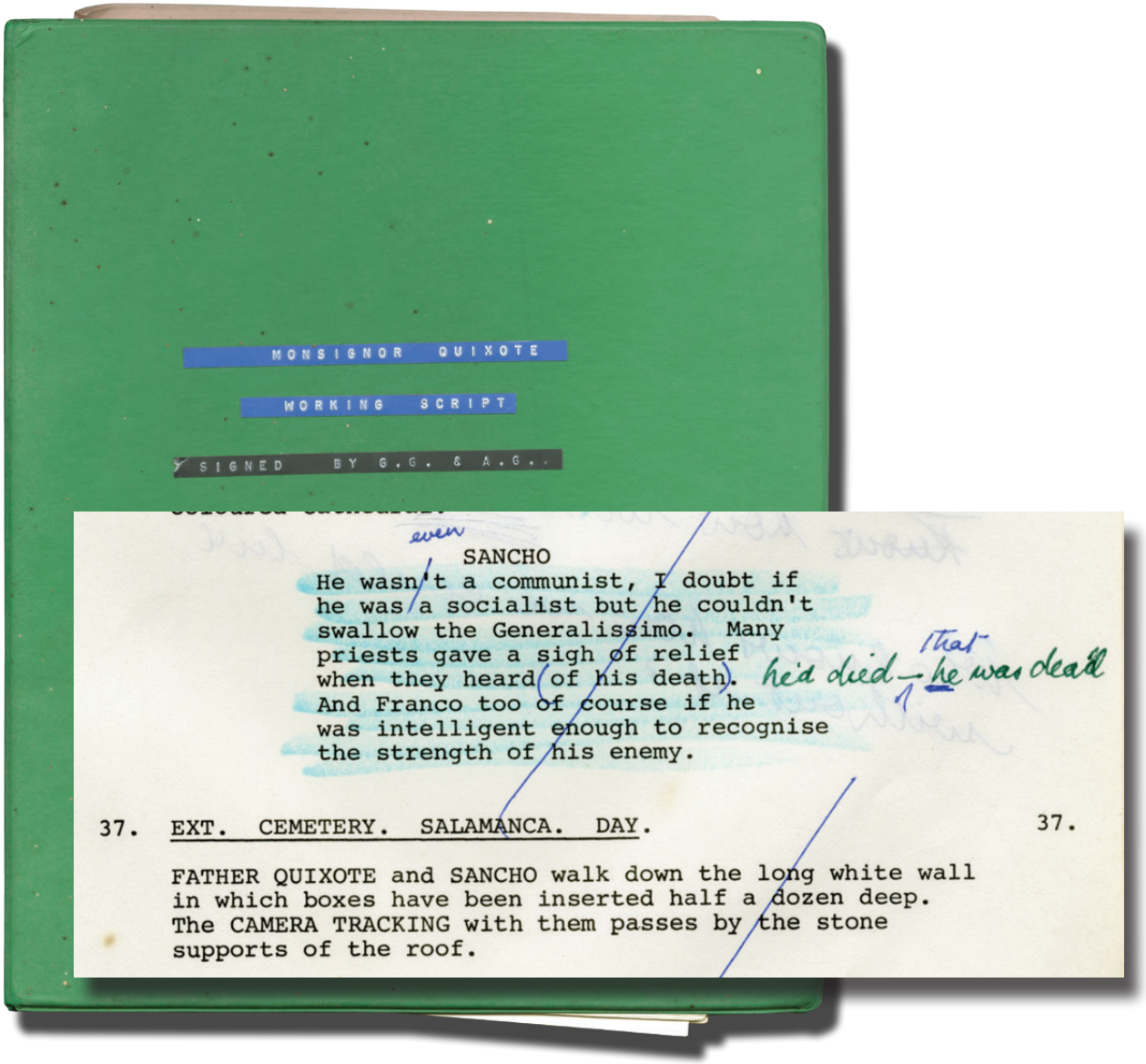
16

[Alfred Hitchcock]
Alfred Hitchcock at the race track in Paris

Vintage borderless press photograph of Alfred Hitchcock in Paris for the Grand Prix de Paris horse race at Longchamp Racecourse, circa 1965. With a mimeo snipe and holograph pencil notations on the verso.

7.75 x 9.5 inches (20 x 24 cm). Very Good plus, with a tiny closed tear to the upper edges and light accompanying creasing, reinforced with cello tape on the verso.

$450



17

Leo McKern's annotated script, inscribed by Greene and Guinness

Graham Greene (novel)
Rodney Bennett (director)
Christopher Neame (screenwriter)
Alec Guinness, Leo McKern (starring)

Monsignor Quixote

Euston Films / Public Broadcasting Service, 1985. Shooting script for the 1987 television movie, which aired as Season 15, episode 1 of the *Great Performances* anthology series on PBS. This copy belonging to actor Leo McKern, who played Sancho Zancas in the film, with his ownership name in holograph ink on the title page. Additionally, inscribed to McKern by both co-star Alec Guinness, "Compañero! / Alec," and author Graham Greene, upon whose 1982 novel the film is based, "For Leo with whom I have laughed [and] cried / with all my affection / Graham (chez Señor Antonio) / May 21 85."

With McKern's holograph ink additions, corrections, and changes to dialogue and action throughout. Included is a complete shooting schedule, shooting location and accommodation information, and cast and crew contact lists.

Both an update and pastiche of Cervantes' classic novel, about a village priest and a former communist whose road trip through post-Franco Spain humorously mirrors the adventures of the original Quixote, while delving into philosphical questions.

$7500

FEATURED

Fuera de la Mancha naranja. café.
nada pareche
suguro.

GRAHAM GREENE'S

Leo,

MONSIGNOR QUIXOTE

Screenplay

by

Christopher Neame

For Leo with whom I have laughed
& cried
with all my affection
Graham (chez Señor Antonio)
May 21 84

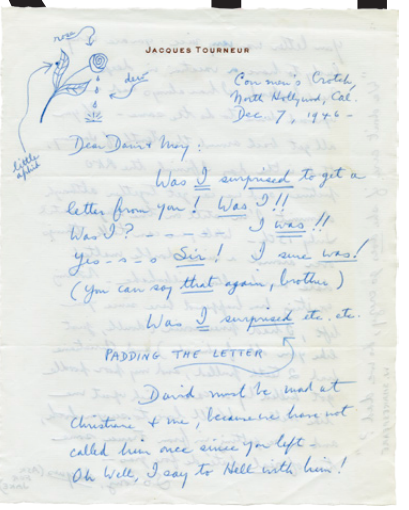
¡ Compañero !
Alec.

(c) 1985 Euston Films Ltd.,
365 Euston Road,
LONDON NW1 3AR.
01-387 0911

Shooting Script
February 1985

ARCHIVES





JACQUES TOURNEUR

Dec. 7, 1946

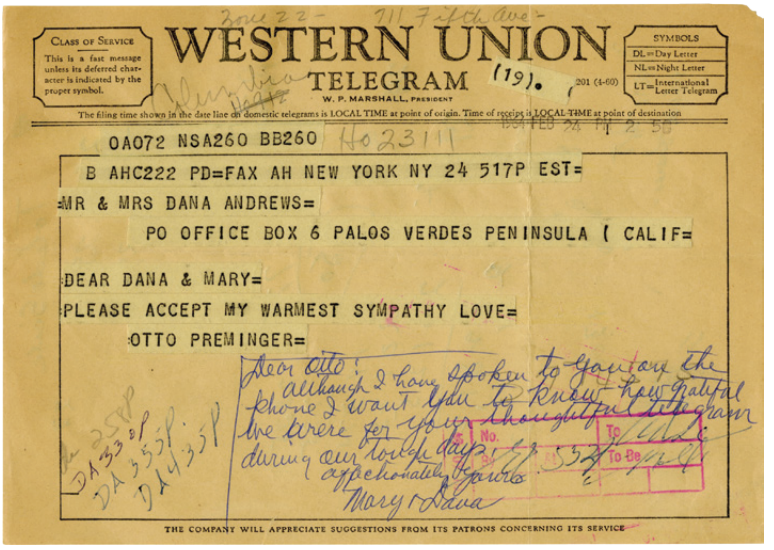
Dear Dana & Mary:

Was I surprised to get a letter from you! Was I!!
Was I? I was!!
Yes-s-s-o Sir! I sure was!
(You can say that again, brother)
Was I surprised etc. etc.

PADDING THE LETTER

David must be mad at Christine & me, because we have not called him once since you left.
Oh well, I say to Hell with him!





CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM (19)

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

OA072 NSA260 BB260

B AHC222 PD=FAX AH NEW YORK NY 24 517P EST=

MR & MRS DANA ANDREWS=
PO OFFICE BOX 6 PALOS VERDES PENINSULA (CALIF=

DEAR DANA & MARY=
PLEASE ACCEPT MY WARMEST SYMPATHY LOVE=
OTTO PREMINGER=

Dear Otto:
although I have spoken to you on the phone I want you to know how grateful we were for your thoughtful telegram during our terrible days.
Affectionately Yours
Mary & Dana

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



18 Archive of professional and personal material belonging to Dana Andrews

Archive of photographs, letters, journals, and audio and visual material, circa 1930s - 1970s, belonging to actor Dana Andrews, from his estate. Approximately 12 linear feet of material.

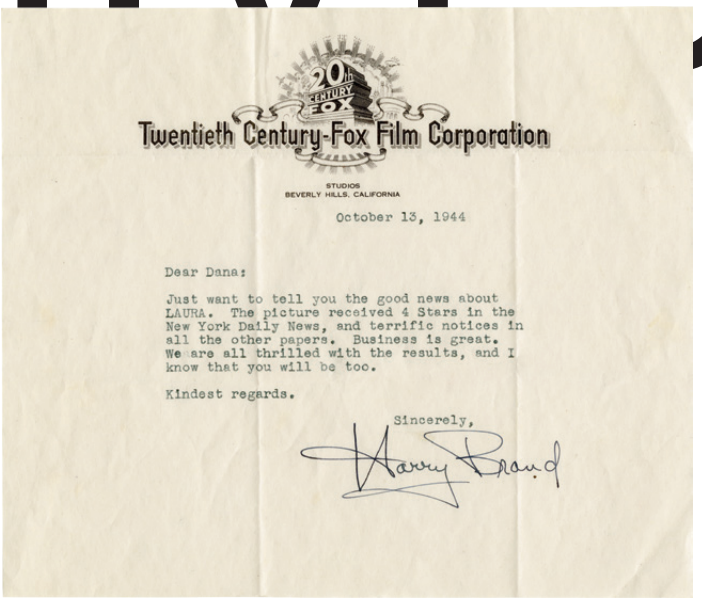
Born in Collins, Mississippi and raised in Huntsville, TX, Andrews broke into the movies opposite Gary Cooper in *The Westerner* (William Wyler, 1940) and came to wide attention for his role as a condemned man in the 1943 adaptation of *The Ox-Bow Incident* (William A. Wellman, 1943).

Andrews followed this breakthrough with his two most iconic roles, as one of the hardest of hard boiled detectives in the film noir *Laura* (Otto Preminger, 1944) and as an Army officer returning to domestic life after WWII in *The Best Years of Our Lives* (William Wyler, 1946). One of the most popular actors of the 1940s, he continued to work with such notable directors as Fritz Lang and Jacques Tourneur through the 1950s, and transitioned to theatre work both on Broadway and in touring productions, where he frequently appeared with his wife, actress Mary Todd, through the 1960s and 1970s.

Material in the archive spans the length and breadth of both Andrews' life and career. Professionally, it includes over 800 film stills from 41 films, an additional 800 plus press and publicity photographs, approximately 100 photographs relating to Andrews' theatrical work, a 75 page transcript of an interview of Andrews and his wife by Clyde Williams, a large number of letters, notes, and telegrams to Andrews from his agent, producers, studio personnel, and

ARCHIVES





Twentieth Century-Fox Film Corporation

STUDIOS
BEVERLY HILLS, CALIFORNIA

October 13, 1944

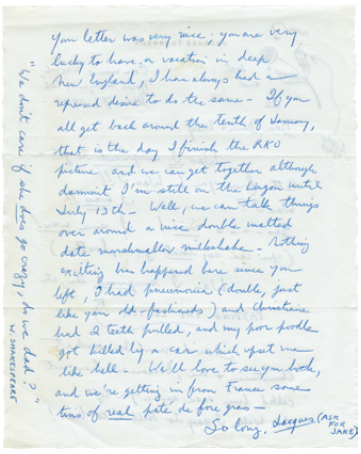
Dear Dana:

Just want to tell you the good news about LAURA. The picture received 4 Stars in the New York Daily News, and terrific notices in all the other papers. Business is great. We are all thrilled with the results, and I know that you will be too.

Kindest regards.

Sincerely,

Harry Brand



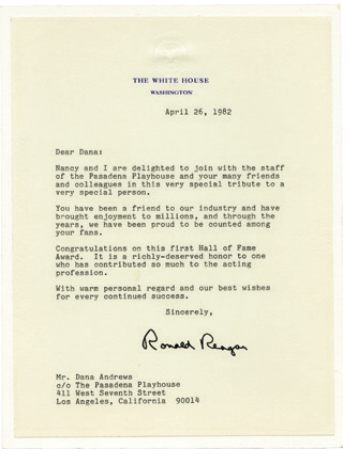
your letter was very nice; you are very lucky to have a vacation in deep New England, I have always had a repressed desire to do the same - If you all get back around the tenth of January, that is the day I finish the RKO picture and we can get together although dammit I'm stuck on the Lagoon until July 13th - Well, we can talk things over around a nice double malted date marshmallow milkshake - Nothing exciting has happened here since you left, I had pneumonia (double, just like your ol' fashioned) and Christine had 2 teeth pulled, and my poor poodle got killed by a car which just missed me like hell - Will love to see you both, and we're getting in from France some time of real fine de fine years -

So long, Jacques (ASK FOR JAKE)

"We don't care if she loves you crazy, do we dear?"
W. SHAKESPEARE







THE WHITE HOUSE
WASHINGTON

April 26, 1982

Dear Dana:

Nancy and I are delighted to join with the staff of the Pasadena Playhouse and your many friends and colleagues in this very special tribute to a very special person.

You have been a friend to our industry and have brought enjoyment to millions, and through the years, we have been proud to be counted among your fans.

Congratulations on this first Hall of Fame Award. It is a richly-deserved honor to one who has contributed so much to the acting profession.

With warm personal regard and our best wishes for every continued success.

Sincerely,

Ronald Reagan

Mr. Dana Andrews
c/o The Pasadena Playhouse
411 West Seventh Street
Los Angeles, California 90014

others relating to his film and theatre work, an audio cassette recording of a 1984 appearance on CNN's *The Freeman Report,* an audio cassette of the Lux Radio Theatre production of *Laura,* starring Andrews and Gene Tierney, and four large scrapbooks compiled by Andrews of newspaper clippings, advertisements, and other press material relating to his career.

Also included is a substantial archive of material relating to Andrews' personal life, including a lengthy handwritten journal from the 1930s, along with over 1000 slides and nearly 400 personal photographs featuring Andrews' family, friends, vacations, and other events, including historical photographs of both his and his wife's family history, a large volume of personal correspondence with both his wife and friends in and out of the entertainment industry, 20 vinyl records of home audio recordings of journal entries, conversations, and family events, two film reels and four video cassettes of Andrews family home movies, and two audio cassettes of Andrews talking about his family history.

A scrapbook and collection of photographs, letters, and press clippings related to Mary Todd's career as an actress are also included.

All told, a wealth of personal and professional material from one of the iconic actors of Hollywood's golden age.

Photographs generally Near Fine or better. Archive material variously Very Good to Fine.

Please inquire for details.

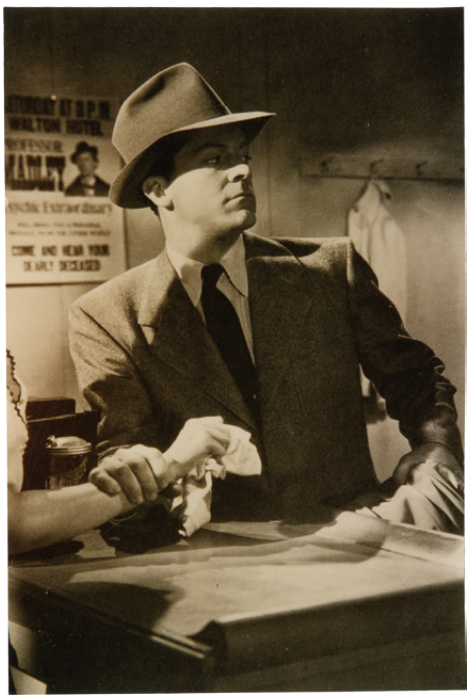
$65,000

E. St V. Millay "Fatal Interview"
XXXI

"When we that wore the myrtle wear the dust,
And years of darkness cover up our eyes,
And like our arrogant laughter and our lust
Keep counsel with the scruples of the wise;
When boys and girls that now are in the coves
Of croaking lads, dip oar into the sea
And who are these that dine for copper coins?
No longer we, my love, no longer we —
Then let the fortunate breathers of the air,
When we lie speechless in the shuffling mould,
Tease not our ghosts with slander, pause not there,
To say that love is false and soon grows cold,
But pass in silence the mute grave of two
Who lived and died believing love was true.

May 9th -
Wrote to mother yesterday, Mother's Day also to David. Told mother and the family about Wilton's visit here. Asked David to send his credentials and references to try to get him into USC.
Called up Paramount today to see if Knodell and was told that they were not interested in new talent at the moment for the reason that business has been miserable for the past few months. Things look pretty bad right now. Looks a bit like another depression or a continuance of the old one. Took Aggie to Club meeting 21st & Hobart - Music lesson 11 AM and home. Studied "Il Novatore", got insurance straightened out but have been unable to serve papers on Frank Koch who ran into my car or his father. Stayed home tonite and worked + early to bed — Haven't seen Todd since Friday night May 6th. Was supposed to have gone to a reading of Shaw's "Major Barbara" at Pasadena last night but I passed it up. Maybe wise - maybe no.

May 10th -
Up early for breakfast - took Dave to Music School (Portia Young) - did some shopping for Aggie - then off to a lesson with Paloma Russell which was better than usual. Then to Rudolph Amendt's where I had lunch, met a girl by the name of Alice More and a man by the name of Al Grainman. Pick nasturtiums + poppies - had avocado & grapefruit salad + cheese melted on bread. Rudolph was quite put out at Julia because the apple jelly was not cooked through. Excused myself after lunch and drove down to Santa Monica and called at Mary's house to see if she was home. Her mother





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A Scene from the 20th Century-Fox Production
"THE FROGMEN"



WARNER BROS. PICTURES, INC. presents JEANNE CRAIN · DANA ANDREWS · DAVID FARRAR in DUEL IN THE JUNGLE

54/350



A scene from the 20th Century-Fox Production
"FALLEN ANGEL"



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19

Alan Rose

Archive of hand-painted prototype paper models and design illustrations, 1981-1985

Archive of four hand-painted paper models, 107 page layout illustrations, and various research materials related to seven *World at Your Feet* paper model books by illustrator Alan Rose, published by Doubleday between 1981-1985, all dealing with various forms of transportation. This listing includes the page illustrations and original master model for the popular DC3 plane, which measures in at over six feet long. From the designer's estate.

Archive contains four master paper models (the DC3 plane, the Saturn V rocket, the Hindenburg zeppelin, and the San Francisco cable car) meticulously constructed and hand painted by illustrator Alan Rose for use in the creation of his build-your-own paper model books, as well as 107 drawings and page layouts done by Rose for the paper model books of six different vehicles. The pages present are for the Century Limited, the Titanic, the Saturn V rocket, the 1984 Corvette, the San Francisco cable car, and the highly-desirable DC3 plane model. Nearly all of the illustrations are paired with mylar, frosted mylar, or tracing paper overlays that contain notes, printing instructions, and corrections for the publishers. Research materials for the 20th Century Limited, Empire State Building, and the 1984 Corvette are included in the archive, consisting predominantly of photographs, and 36 color inter-negatives for photographs used on the cover of the Titanic instruction booklet (largely of a child holding a completed model) also included.

Although its roots can in some respects be traced back to origami, paper models first gained widespread US popularity during World War II, at a time when paper was one of few materials not heavily regulated by the government. Models experienced a resurgence as a cultural phenomenon in the 1980s in large part due to Rose's books, with his ambitious *World at Your Feet* series being unique in having been created largely for adults. In more recent times the hobby has reemerged, as the internet and inkjet printing allowed enthusiasts to print, create, and share models, yet even modern collectors acknowledge Rose's significant contributions, calling his DC3 one of the greatest of all paper models.

Page illustrations in this archive characterize the way color picture books were printed before the advent of commercial digital printing technology: most are accompanied by rubylith or amberlith film overlays used in the creation of CMYK color separations.

Alan Rose attended the Maryland Institute College of Art and contributed to director John Waters's early films while a Baltimore resident. In the early 1970's Rose moved to New York City, where he was a frequent artistic contributor to *National Lampoon* magazine, and later earned widespread acclaim for his popular paper model-building books.

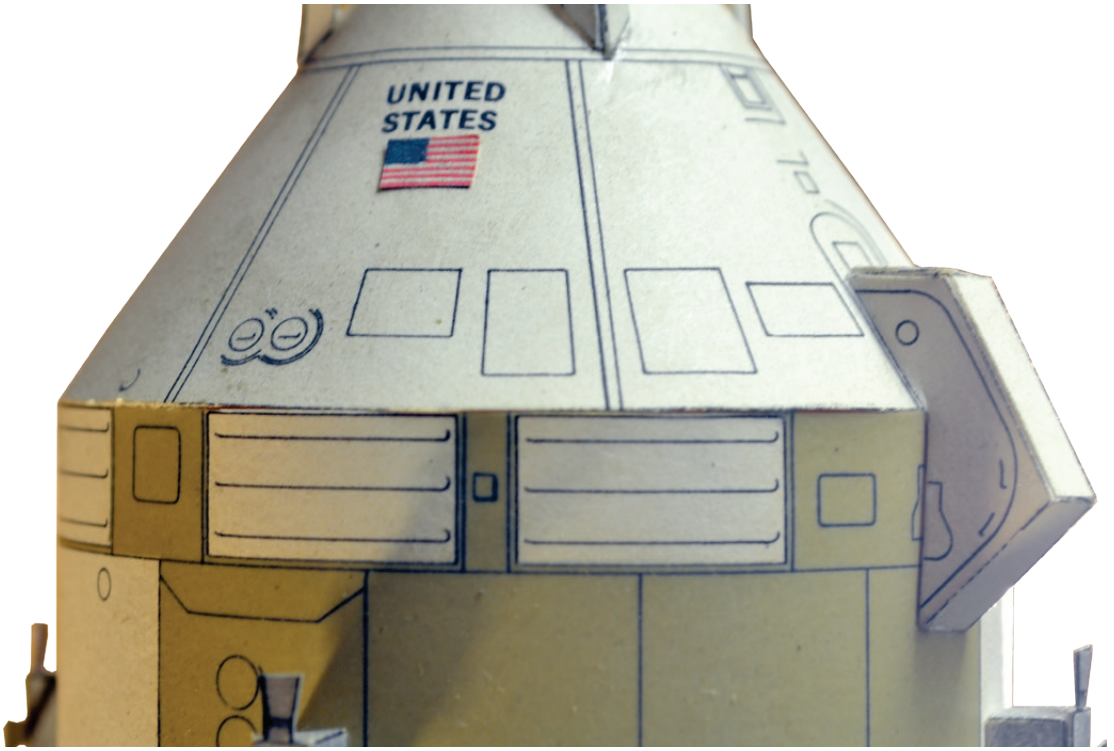
Paper trolley car model is 22.5 x 6.5 x 8.5 inches; Hindenburg model is 50 x 8.5 x 9.5 inches, Saturn V is 73 x 9.5 x 9.5 inches, and the triangular DC3 is a whopping 76 x 20 x 9 inches. Models are each housed in custom-made foam core boxes. Pages and instructions range between 6.25 x 9.75 inches and 27.75 x 31 inches. Titanic inter-negatives 2.5 x 3.25 inches to 4 x 5 inches. All material, including pages and models, in Very Good to Fine condition.

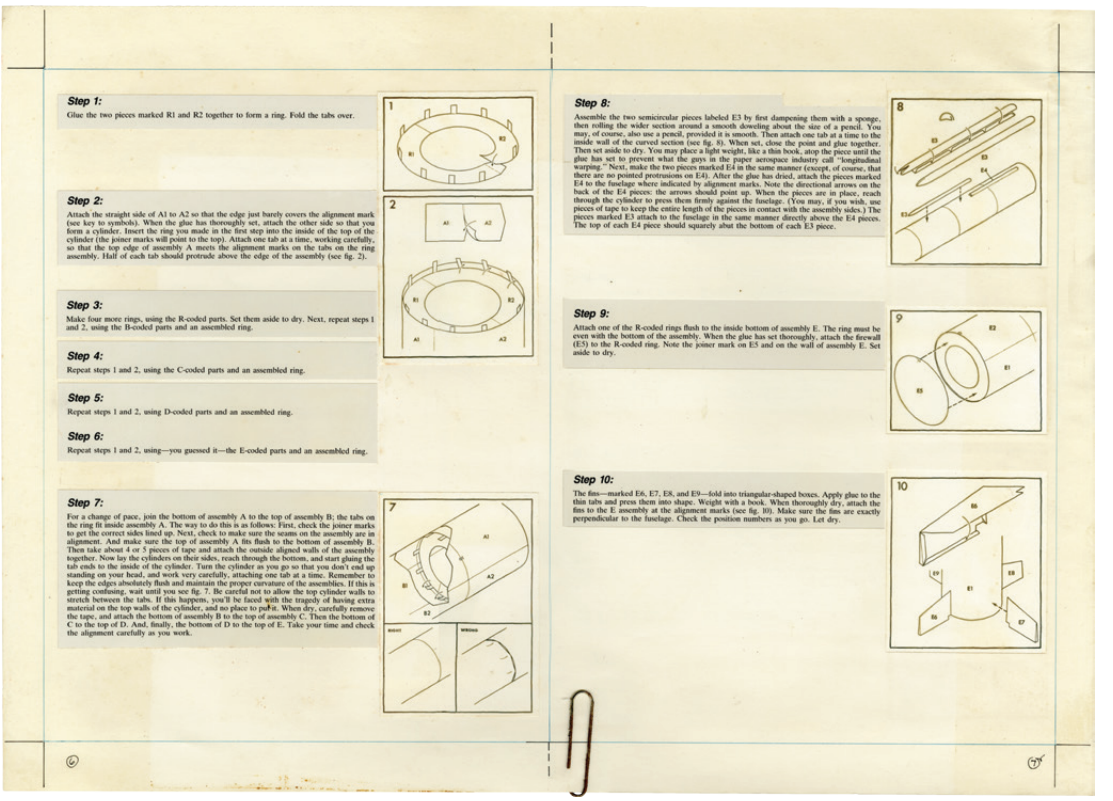
Due to the size of the DC3 and Saturn V rocket models, buyer must arrange pickup for these two models from their current Baltimore City location. Shipping for the remaining archive may be billed at cost.

$6250









Step 1:
Glue the two pieces marked R1 and R2 together to form a ring. Fold the tabs over.

Step 2:
Attach the straight side of A1 to A2 so that the edge just barely covers the alignment mark (see key to symbols). When the glue has thoroughly set, attach the other side so that you form a cylinder. Insert the ring you made in the first step into the inside of the top of the cylinder (the joiner marks will point to the top). Attach one tab at a time, working carefully, so that the top edge of assembly A meets the alignment marks on the tabs on the ring assembly. Half of each tab should protrude above the edge of the assembly (see fig. 2).

Step 3:
Make four more rings, using the R-coded parts. Set them aside to dry. Next, repeat steps 1 and 2, using the B-coded parts and an assembled ring.

Step 4:
Repeat steps 1 and 2, using the C-coded parts and an assembled ring.

Step 5:
Repeat steps 1 and 2, using D-coded parts and an assembled ring.

Step 6:
Repeat steps 1 and 2, using—you guessed it—the E-coded parts and an assembled ring.

Step 7:
For a change of pace, join the bottom of assembly A to the top of assembly B; the tabs on the ring fit inside assembly A. The way to do this is as follows: First, check the joiner marks to get the correct sides lined up. Next, check to make sure the seams on the assembly are in alignment. And make sure the top of assembly A fits flush to the bottom of assembly B. Then take about 4 or 5 pieces of tape and attach the outside aligned walls of the assembly together. Now lay the cylinders on their sides, reach through the bottom, and start gluing the tab ends to the inside of the cylinder. Turn the cylinder as you go so that you don't end up standing on your head, and work very carefully, attaching one tab at a time. Remember to keep the edges absolutely flush and maintain the proper curvature of the assemblies. If this is getting confusing, wait until you see fig. 7. Be careful not to allow the top cylinder walls to stretch between the tabs. If this happens, you'll be faced with the tragedy of having extra material on the top walls of the cylinder, and no place to put it. When dry, carefully remove the tape, and attach the bottom of assembly B to the top of assembly C. Then the bottom of C to the top of D. And, finally, the bottom of D to the top of E. Take your time and check the alignment carefully as you work.

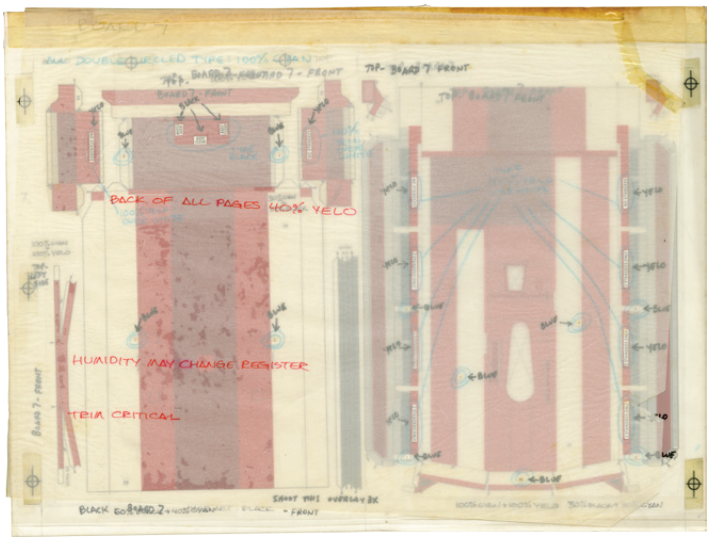
Step 8:
Assemble the two semicircular pieces labeled E3 by first dampening them with a sponge, then rolling the wider section around a smooth doweling about the size of a pencil. You may, of course, also use a pencil, provided it is smooth. Then attach one tab at a time to the inside wall of the curved section (see fig. 8). When set, close the point and glue together. Then set aside to dry. You may place a light weight, like a thin book, atop the piece until the glue has set to prevent what the guys in the paper aerospace industry call "longitudinal warping." Next, make the two pieces marked E4 in the same manner (except, of course, that there are no pointed protrusions on E4). After the glue has dried, attach the pieces marked E4 to the fuselage where indicated by alignment marks. Note the directional arrows on the back of the E4 pieces: the arrows should point up. When the pieces are in place, reach through the cylinder to press them firmly against the fuselage. (You may, if you wish, use pieces of tape to keep the entire length of the pieces in contact with the assembly sides.) The pieces marked E3 attach to the fuselage in the same manner directly above the E4 pieces. The top of each E4 piece should squarely abut the bottom of each E3 piece.

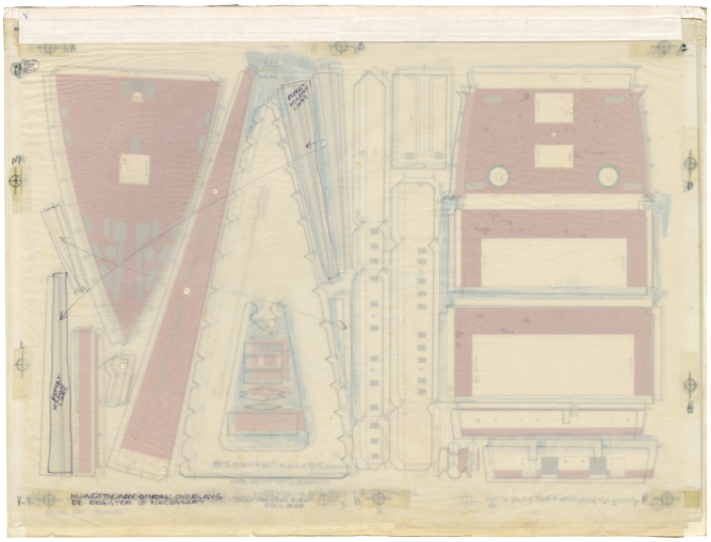
Step 9:
Attach one of the R-coded rings flush to the inside bottom of assembly E. The ring must be even with the bottom of the assembly. When the glue has set thoroughly, attach the firewall (E5) to the R-coded ring. Note the joiner mark on E5 and on the wall of assembly E. Set aside to dry.

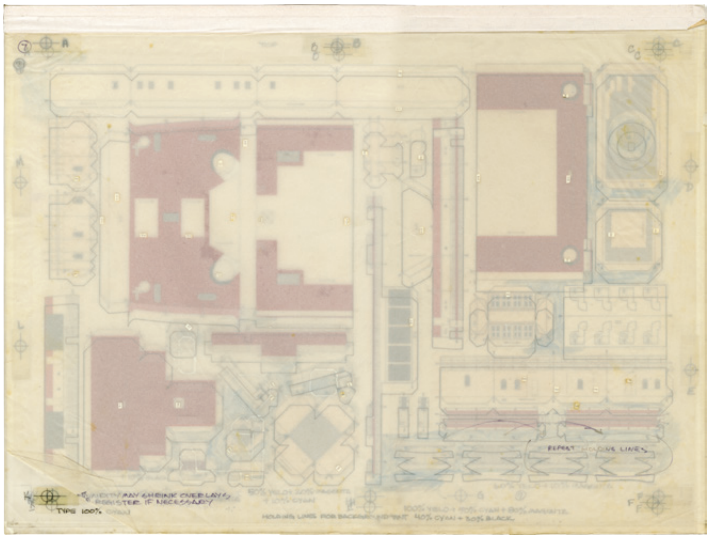
Step 10:
The fins—marked E6, E7, E8, and E9—fold into triangular-shaped boxes. Apply glue to the thin tabs and press them into shape. Weight with a book. When thoroughly dry, attach the fins to the E assembly at the alignment marks (see fig. 10). Make sure the fins are exactly perpendicular to the fuselage. Check the position numbers as you go. Let dry.

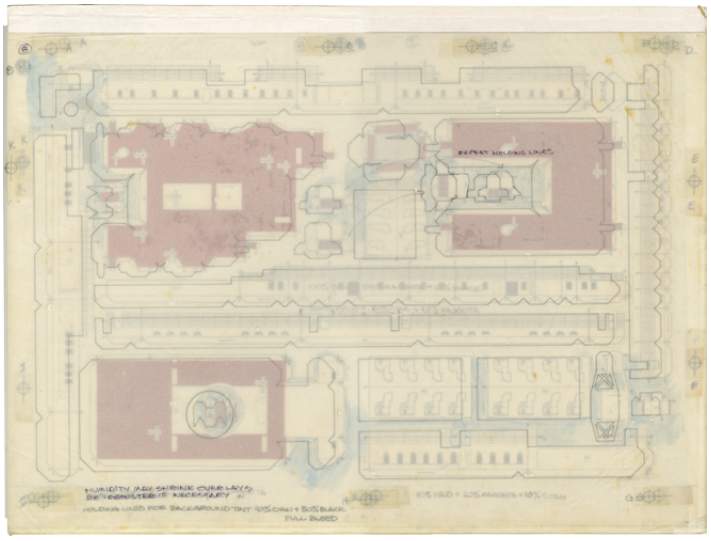
ARCHIVES


POWELL & HYDE Sts.
16
SAN FRANCISCO MUNICIPAL RAILWAY
2 STANDEES ONLY
2 STANDEES ONLY
2 STANDEES ONLY
NO STANDEES
NO STANDEES

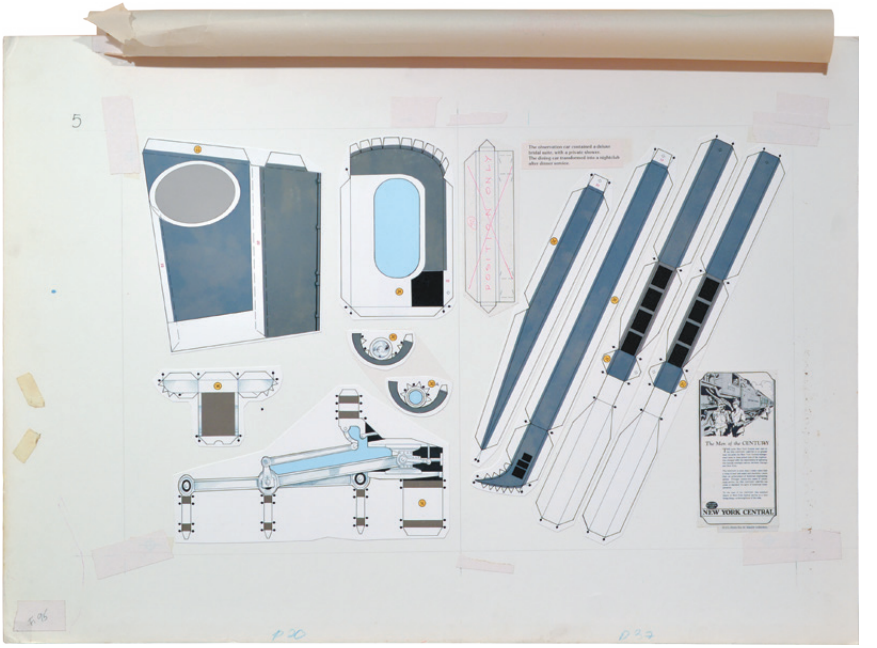

BACK OF ALL PAGES 40% YELO
HUMIDITY MAY CHANGE REGISTER
TRIM CRITICAL

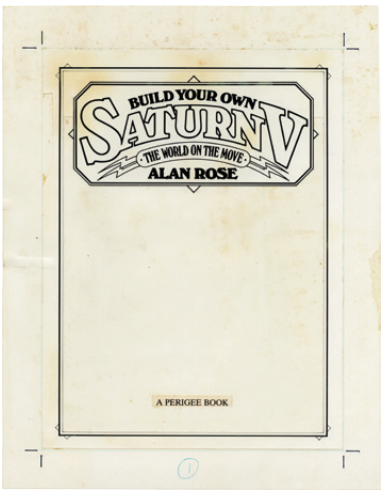


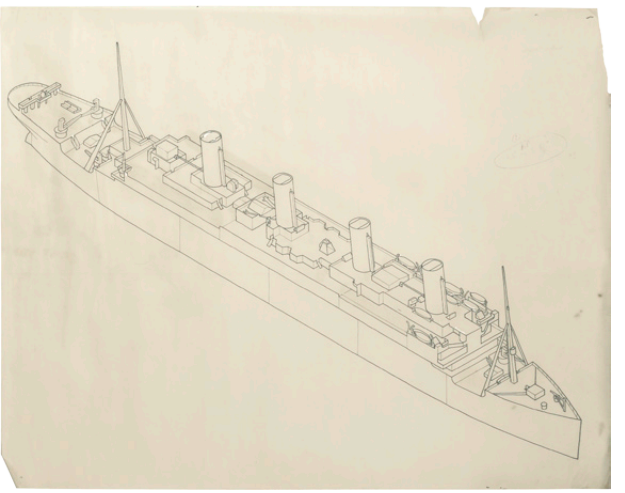


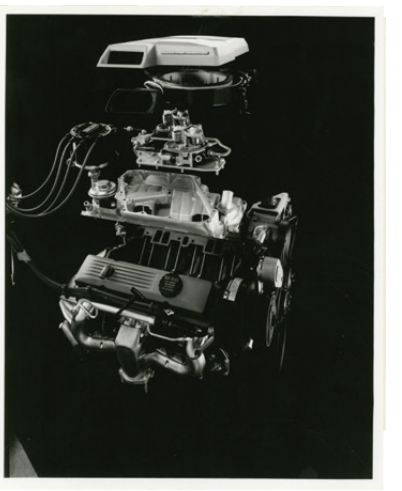


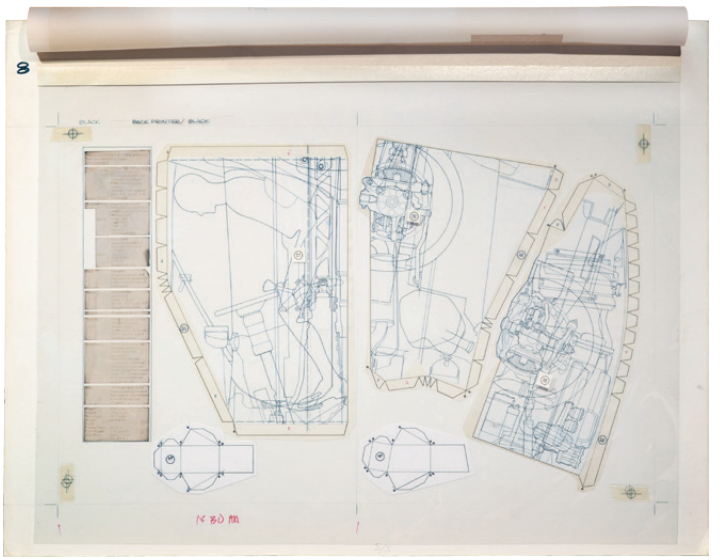

16
POWELL
MARKET
AQUATIC PARK
MARITIME MUSEUM
HYDE
BEACH
FISHERMAN'S WHARF
16

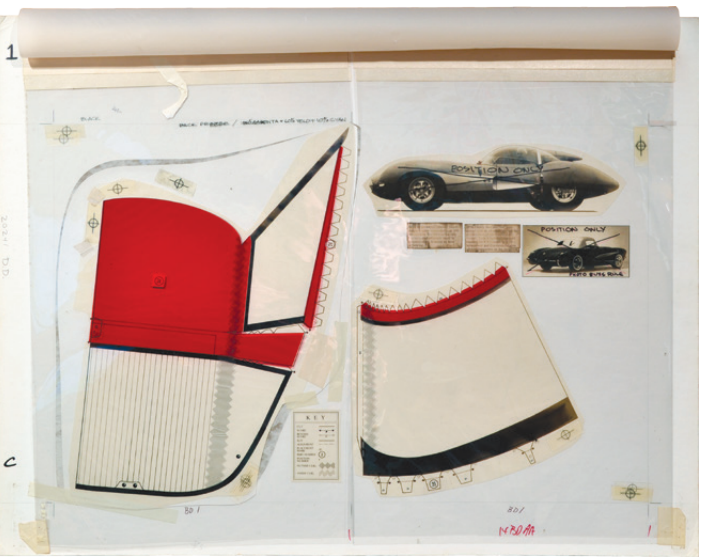

5
NEW YORK CENTRAL

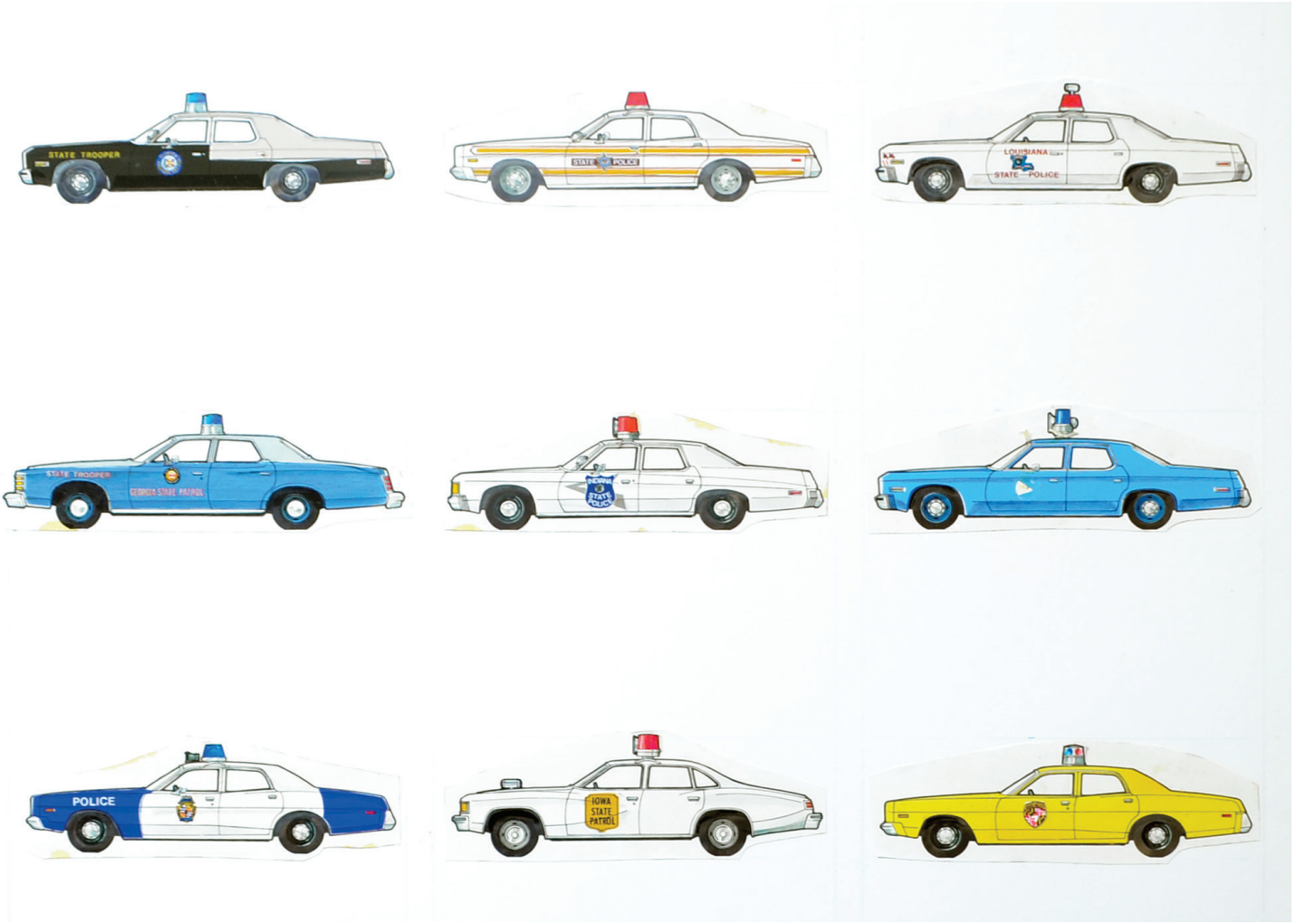

BUILD YOUR OWN
SATURN V
THE WORLD ON THE MOVE
ALAN ROSE
A PERIGEE BOOK






8


1
POSITION ONLY
POSITION ONLY
C



20

Alan Rose (illustrator)
Bryan Thielke, Terry Cook (researchers)
David Abrahamson (writer)

State police car illustrations for "The Art of the States: A Civilian Bear-Spotter's Guide"

Four panels of original drawings of 50 state police vehicles, created for the December 1977 issue of *Car and Driver* magazine article, "The Art of the States: A Civilian Bear-Spotter's Guide." From the estate of the illustrator.

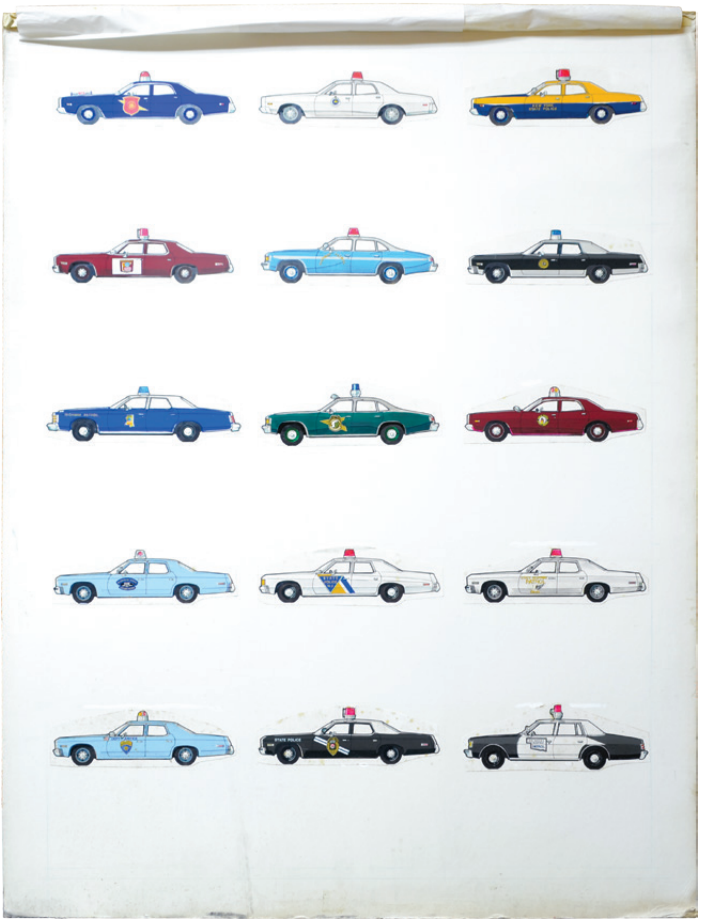
Intended to assist truckers and other drivers who frequently crossed state borders, the article illustrated the most common appearance of state police cruisers for all 50 states, including Hawaii. A charming look at 1970s era institutional design and vehicle models, in which the barest changes between paint jobs and bumper choices were often the best (or only) ways of distinguishing amongst various members of the fuzz. *Car and Driver* magazine would resurrect the feature at least once more time, in 2012.

Alan Rose attended the Maryland Institute College of Art and contributed to director John Waters's films while a Baltimore resident. In the early 1970's Rose moved to New York City, where he contributed artwork frequently to *National Lampoon* magazine, and later earned widespread acclaim for his popular paper model-building books.

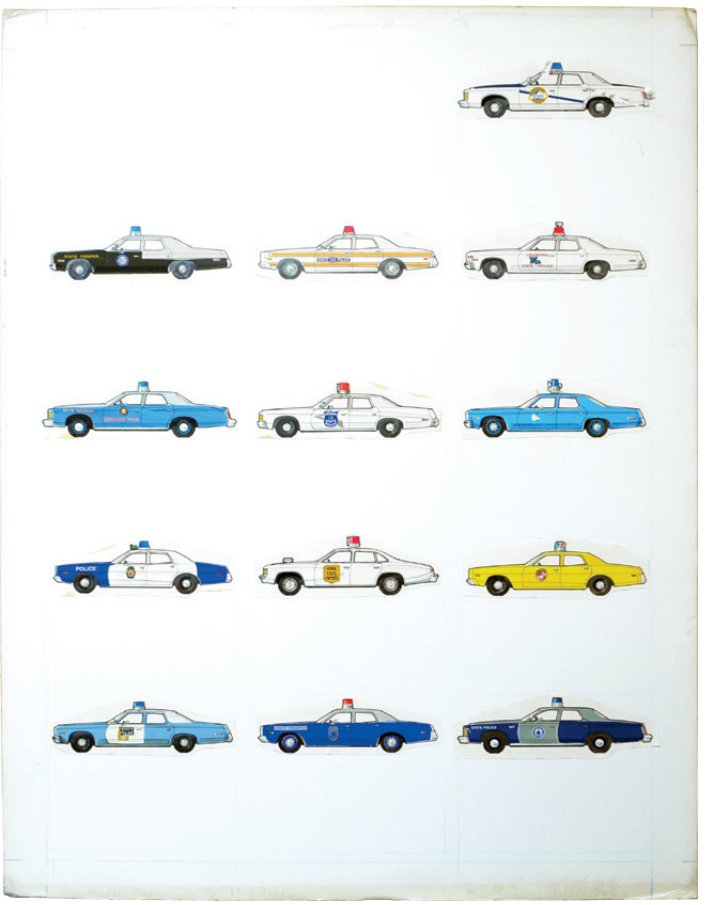
30 x 40 inches (76 x 101.5 cm). Mixed media, including pen, gouache, pencil, and color films on heavy illustration board. Very Good plus to Near Fine condition.

$1500











21

Michael O'Donoghue and Bob Tischler (creators, writers)
John Belushi, Chevy Chase, Bill Murray, Gilda Radner, Harold Ramis, Richard Belzer, Christopher Guest, Joe Flaherty, et al (writers, starring)
The National Lampoon Radio Hour

Archive of 26 episodes of *The National Lampoon Radio Hour* on 1/4 inch magnetic tape, individually housed in cardboard boxes with a National Lampoon label and holograph marker noting the episode number, running sequentially from episode 21 (April 5, 1974) through episode 46 (September 26, 1974). Also included is an unlabeled 1/4 inch video tape, with unknown contents. From the estate of Alan Rose, who worked as a graphic designer and layout artist for *National Lampoon* magazine from 1974 to 1988.

Spun off the success of *National Lampoon* magazine, and using many of the same staff members, the syndicated *The National Lampoon Radio Hour* ran weekly from November 17, 1973 to December 28, 1974 for a total of 59 episodes. The show served as a launching pad for some of the most successful and influential comedians for the 1970s, including most of the founding members of *Saturday Night Live*, where *Radio Hour* creator Michael O'Donoghue also served as the show's first head writer.

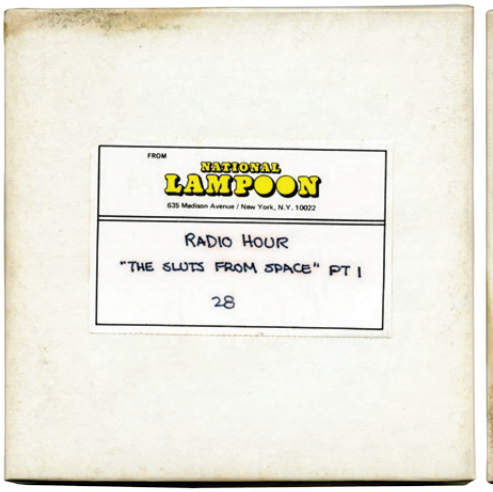
While five compilation albums were released after the ending of the radio show, and a three CD best-of collection, now out of print, was released by Rhino Records in 1996, complete episodes of the show, such as those offered here, appear rare to impossible to listen to in any format. OCLC locates no copies of the original broadcasts.

Episodes 21-31 and 45-46 contain original broadcast material, while episodes 32-37 and 41-42 are a mix of original content and previously aired sketches, including ones from earlier episodes not included in the archive. Finally, episodes 38-40 and 43-44 represent repeat broadcasts of complete episodes contained elsewhere in the archive. For further details, please inquire.

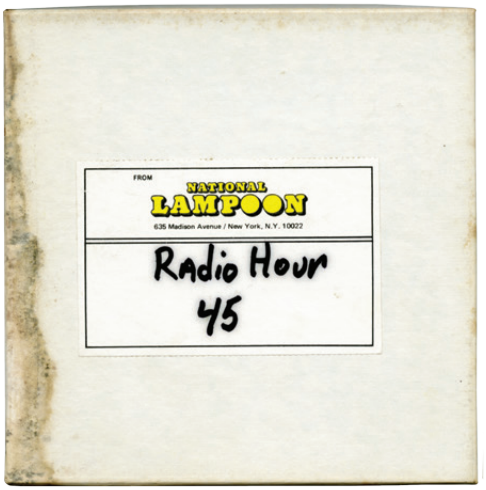
Tape and reels appearing fine on visual examination. Boxes Very Good with some light dampstaining.

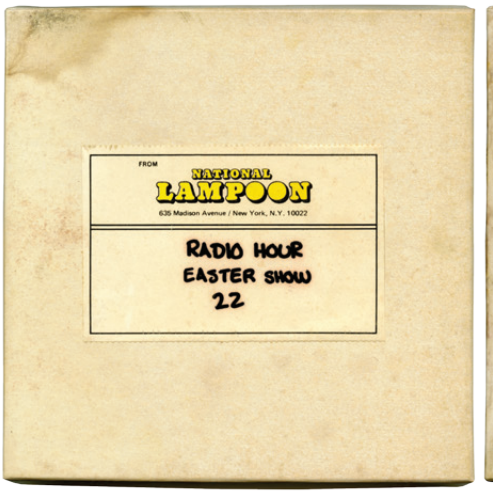
$3000


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
RADIO HOUR
"THE SLUTS FROM SPACE" PT 1
28


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
RADIO HOUR
"THE SLUTS FROM SPACE" PT 1
28


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
RADIO HOUR
"SLUTS... PT. 2
29


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
Radio Hour
45


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
RADIO HOUR
EASTER SHOW
22


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
Radio Hour
42


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
RADIO HOUR
"HIGH SCHOOL CONFIDENTIAL"
PT. 1
30


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
RADIO HOUR
"HIGH SCHOOL.. PT. 2
31


FROM
NATIONAL LAMPOON
635 Madison Avenue / New York, N.Y. 10022
RADIO HOUR
"THE SLUTS FROM SPACE" PT 1
28



22

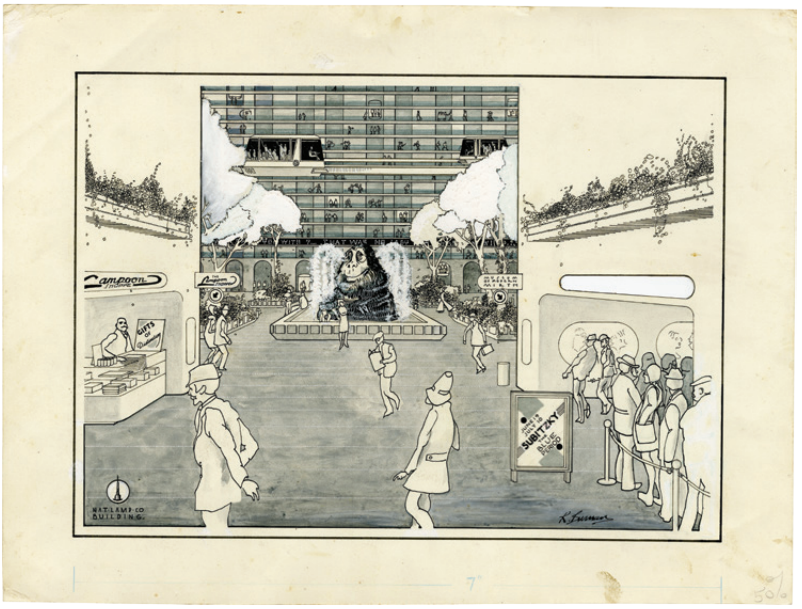
Alan Rose

Archive of graphic design and artwork from National Lampoon magazine

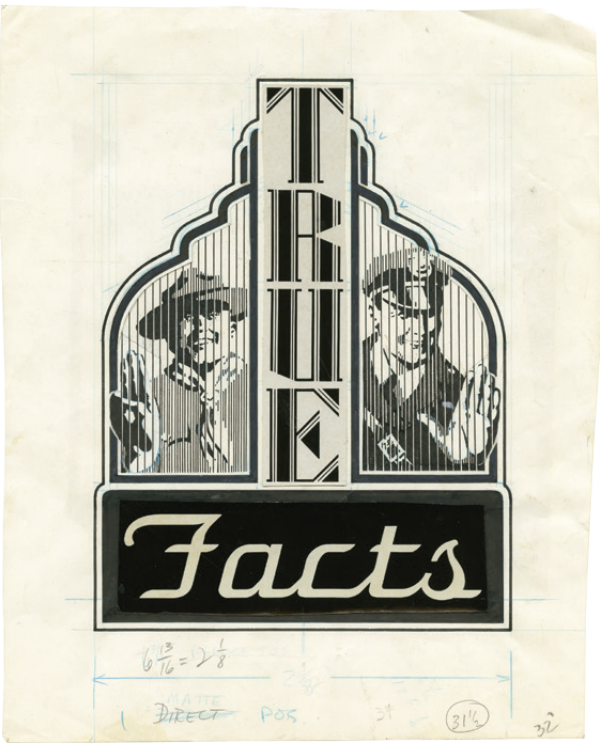
Archive of over 200 pieces of original art and design work by graphic artist Alan Rose for issues of *National Lampoon* magazine published in the early 1970s. From the artist's estate.

The archive includes sketches, drafts, mock-ups, paste-ups, photographs, and negatives for over 40 different articles, features, headers, "Foto Funnies," and other graphical elements of the magazine. These range from concept sketches, to drafts with overlays or transparencies, to finals ready for publication with holograph notes on size and layout. Highlights include a large group of material relating to a "Foto Funny" entitled "Underwear for the Deaf," from concept to execution, a similar grouping of material related to "First Car Models" fake advertisement, as well as a large number of concept and draft sketches of the *Radio Hour* logo, and a large paste up of a humorous poster showing "The Natlamco Building Viewed in Section" with holograph notations in blue pencil. Also included are a printed *National Lampoon Map of the World* and a poster for *National Lampoon Radio Hour - No Soap Radio*, both designed by Rose.

As complete a look at the graphic design and production work that went into the legendary magazine as we can imagine, from the years it achieved its zenith in popularity and cultural influence.









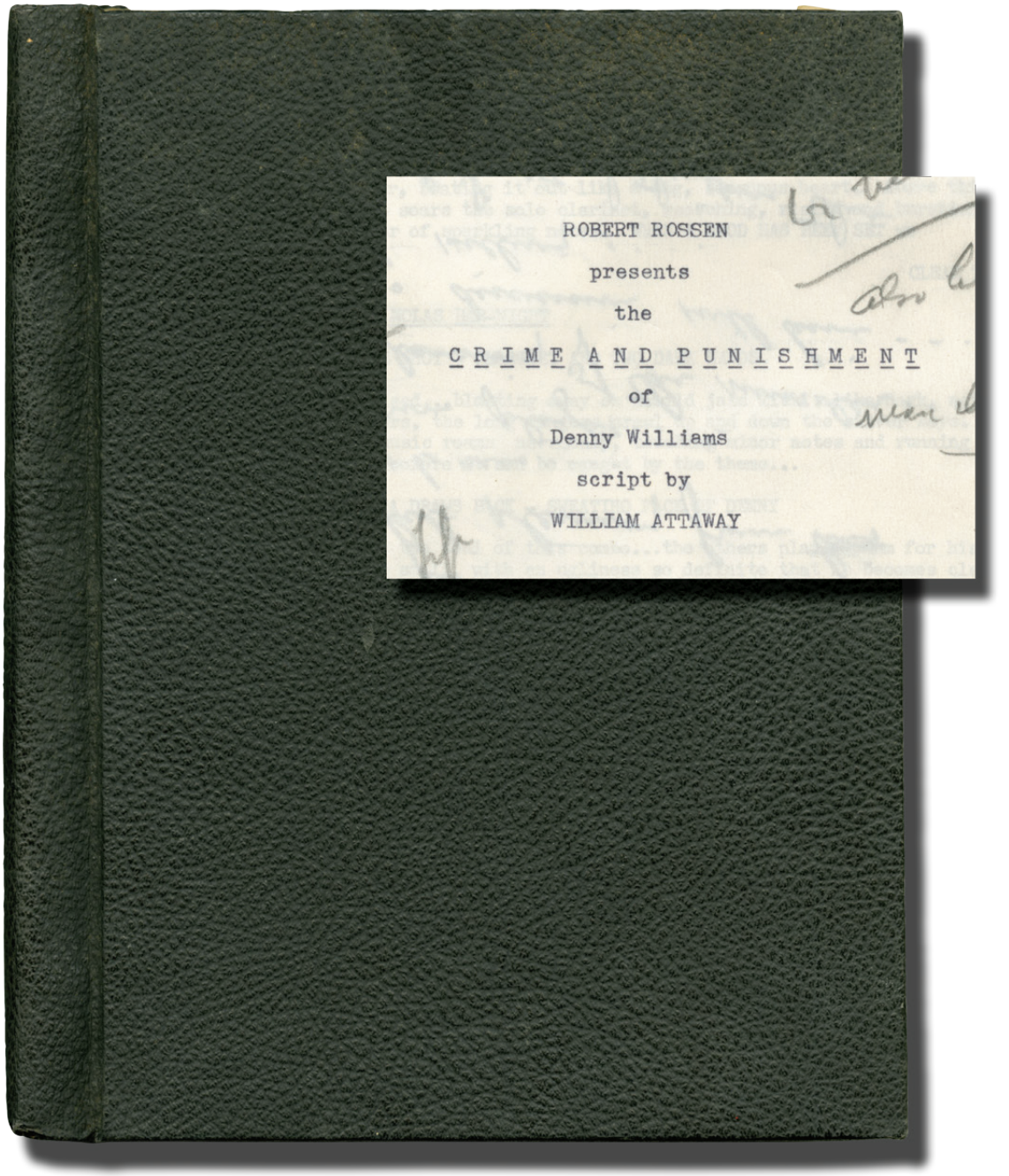
Founded by *Harvard Lampoon* alumni in 1970, *National Lampoon* magazine quickly become a cultural force, its broad satirical style influencing a generation of writers and comedians. The magazine helped start the careers writers such of P.J. O'Rourke and John Hughes, and featured work of such influential cartoonists as Gahan Wilson and Edward Gorey. It would spawn a radio and live stage show, as well as movies, which launched the careers of John Belushi, Bill Murray, Gilda Radner, and Harold Ramis, among many others.

After attending the Maryland Institute College of Art, Alan Rose worked as a freelance graphic designer in both Baltimore, were he worked on underground newspaper *Harry* and early John Waters films, and San Francisco, were he designed album covers and posters. After moving to New York, he worked for *National Lampoon* from 1974 to 1988. Rose is best known for his creation of a best selling series of create-your-own-paper-model books published by Doubleday and featuring both transportation and architectural models.

Archive material various sizes, with the poster being 31 x 23 inches (79 x 58 cm) and the other largest pieces being roughly 25 x 20 (63 x 51 cm). Generally in Near Fine or better condition, with appropriate wear and handling.

Please inquire for details.

$8500



23

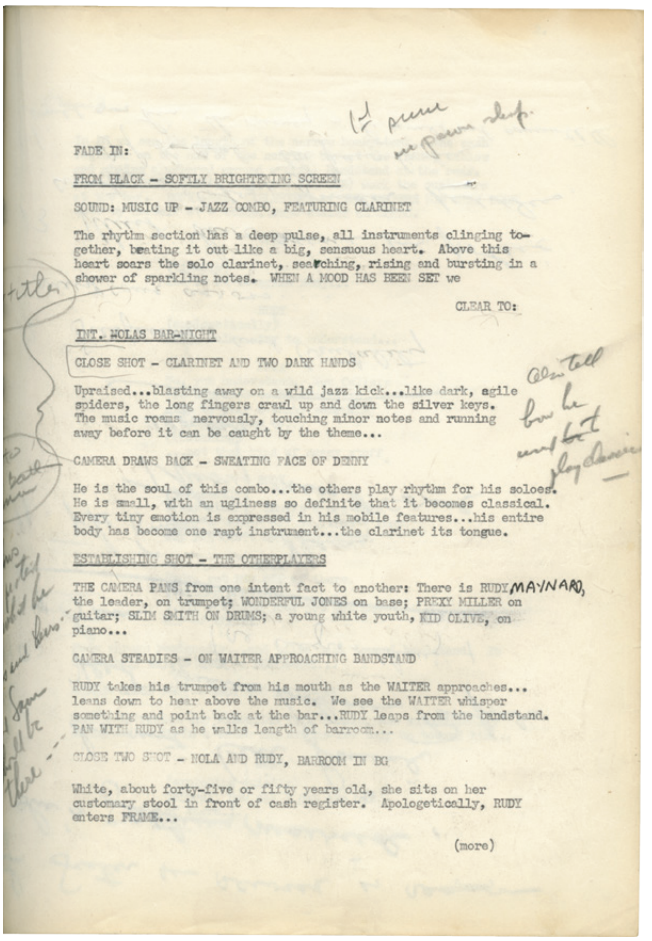
Fyodor Dostoyevsky (novel)
Robert Rossen (director)
William Attaway (screenwriter)

Archive of three scripts for an unproduced film version of Crime and Punishment

Circa 1960. Plot summary, typescript draft, and draft script for an unproduced film, based on Fyodor Dostoyevsky's 1866 novel. Copies belonging to director Robert Rossen, with his holograph notations throughout.

A classic of Russian literature presented here in a modern retelling. A philosophical study on the permissiveness of murder in the name of a higher calling, the original features ex-student Raskolnikov in Saint Petersburg, who plans and executes the murder of a pawnbroker for her cash. He believes he has the right to perform good deeds with the money to counterbalance his act, as well as simultaneously ridding the world of vermin. Set in New York City, Rossen's version modernizes the tale: Raskolnikov becomes Denny, a jazz trumpeter in a sleazy pool hall, his victims the owners of a pawnshop, while he is pursued by a pair of cops.

$3750



FADE IN:

FROM BLACK - SOFTLY BRIGHTENING SCREEN

SOUND: MUSIC UP - JAZZ COMBO, FEATURING CLARINET

The rhythm section has a deep pulse, all instruments clinging together, beating it out like a big, sensuous heart. Above this heart soars the solo clarinet, searching, rising and bursting in a shower of sparkling notes. WHEN A MOOD HAS BEEN SET we

CLEAR TO:

INT. NOLAS BAR-NIGHT

CLOSE SHOT - CLARINET AND TWO DARK HANDS

Upraised...blasting away on a wild jazz kick...like dark, agile spiders, the long fingers crawl up and down the silver keys. The music roams nervously, touching minor notes and running away before it can be caught by the theme...

CAMERA DRAWS BACK - SWEATING FACE OF DENNY

He is the soul of this combo...the others play rhythm for his soloes. He is small, with an ugliness so definite that it becomes classical. Every tiny emotion is expressed in his mobile features...his entire body has become one rapt instrument...the clarinet its tongue.

ESTABLISHING SHOT - THE OTHERPLAYERS

THE CAMERA PANS from one intent fact to another: There is RUDY MAYNARD, the leader, on trumpet; WONDERFUL JONES on base; PREXY MILLER on guitar; SLIM SMITH ON DRUMS; a young white youth, KID OLIVE, on piano...

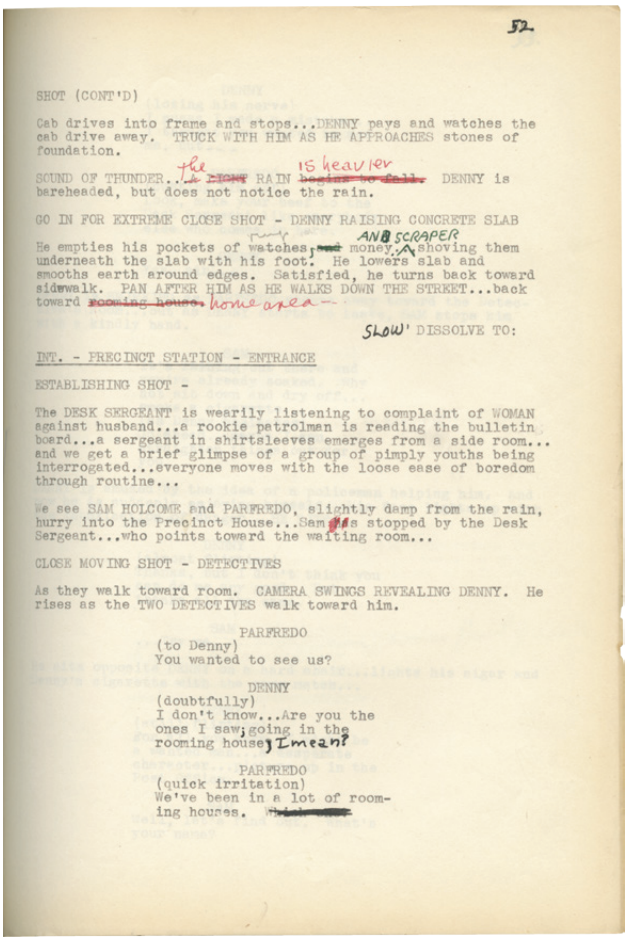
CAMERA STEADIES - ON WAITER APPROACHING BANDSTAND

RUDY takes his trumpet from his mouth as the WAITER approaches... leans down to hear above the music. We see the WAITER whisper something and point back at the bar...RUDY leaps from the bandstand. PAN WITH RUDY as he walks length of barroom...

CLOSE TWO SHOT - NOLA AND RUDY, BARROOM IN BG

White, about forty-five or fifty years old, she sits on her customary stool in front of cash register. Apologetically, RUDY enters FRAME...

(more)



52.

SHOT (CONT'D)

Cab drives into frame and stops...DENNY pays and watches the cab drive away. TRUCK WITH HIM AS HE APPROACHES stones of foundation.

SOUND OF THUNDER...~~The~~ RAIN ~~is heavier begins to fall~~. DENNY is bareheaded, but does not notice the rain.

GO IN FOR EXTREME CLOSE SHOT - DENNY RAISING CONCRETE SLAB

He empties his pockets of watches, ~~and~~ money, shoving them underneath the slab with his foot. He lowers slab and smooths earth around edges. Satisfied, he turns back toward sidewalk. PAN AFTER HIM AS HE WALKS DOWN THE STREET...back toward ~~rooming house~~.

SLOW DISSOLVE TO:

INT. - PRECINCT STATION - ENTRANCE

ESTABLISHING SHOT -

The DESK SERGEANT is wearily listening to complaint of WOMAN against husband...a rookie patrolman is reading the bulletin board...a sergeant in shirtsleeves emerges from a side room... and we get a brief glimpse of a group of pimply youths being interrogated...everyone moves with the loose ease of boredom through routine...

We see SAM HOLCOMB and PARFREDO, slightly damp from the rain, hurry into the Precinct House...Sam is stopped by the Desk Sergeant...who points toward the waiting room...

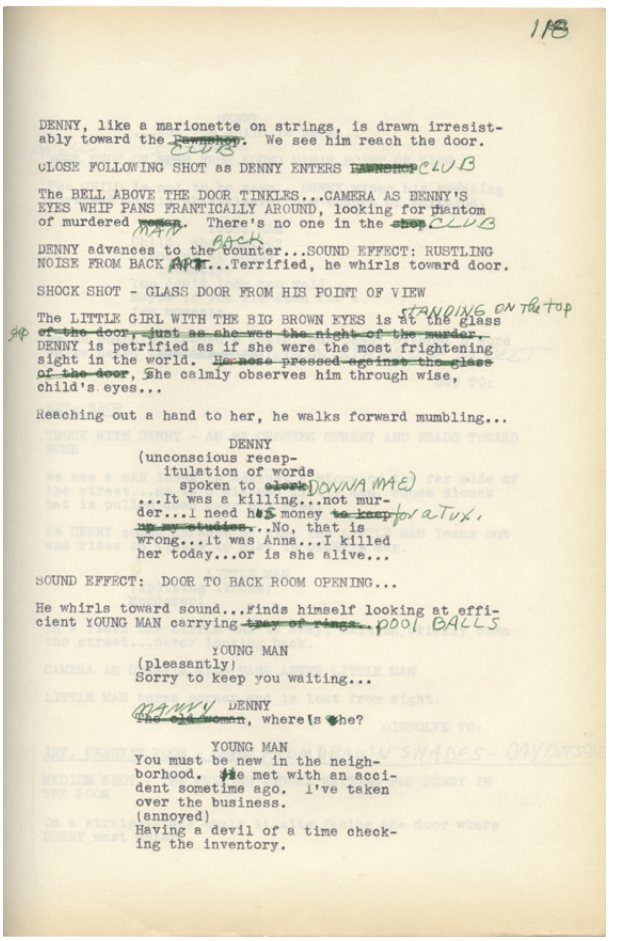
CLOSE MOVING SHOT - DETECTIVES

As they walk toward room. CAMERA SWINGS REVEALING DENNY. He rises as the TWO DETECTIVES walk toward him.

PARFREDO
(to Denny)
You wanted to see us?

DENNY
(doubtfully)
I don't know...Are you the ones I saw going in the rooming house, I mean?

PARFREDO
(quick irritation)
We've been in a lot of rooming houses. [redacted]



18

DENNY, like a marionette on strings, is drawn irresistably toward the ~~Pawnshop~~ BLDG. We see him reach the door.

CLOSE FOLLOWING SHOT as DENNY ENTERS ~~PAWNSHOP~~ CLUB

The BELL ABOVE THE DOOR TINKLES...CAMERA AS DENNY'S EYES WHIP PANS FRANTICALLY AROUND, looking for phantom of murdered ~~woman~~ MAN. There's no one in the ~~shop~~ CLUB

DENNY advances to the counter...SOUND EFFECT: RUSTLING NOISE FROM BACK ~~ROOM~~ ART...Terrified, he whirls toward door.

SHOCK SHOT - GLASS DOOR FROM HIS POINT OF VIEW

The LITTLE GIRL WITH THE BIG BROWN EYES is at the glass ~~of the door, just as she was the night of the murder.~~ STANDING ON THE TOP STEP DENNY is petrified as if she were the most frightening sight in the world. ~~Her nose pressed against the glass of the door~~, she calmly observes him through wise, child's eyes...

Reaching out a hand to her, he walks forward mumbling...

DENNY
(unconscious recapitulation of words spoken to ~~girl~~ DONNA MAE)
...It was a killing...not murder...I need his money ~~to keep up my studies~~ for a TUX...No, that is wrong...it was Anna...I killed her today...or is she alive...

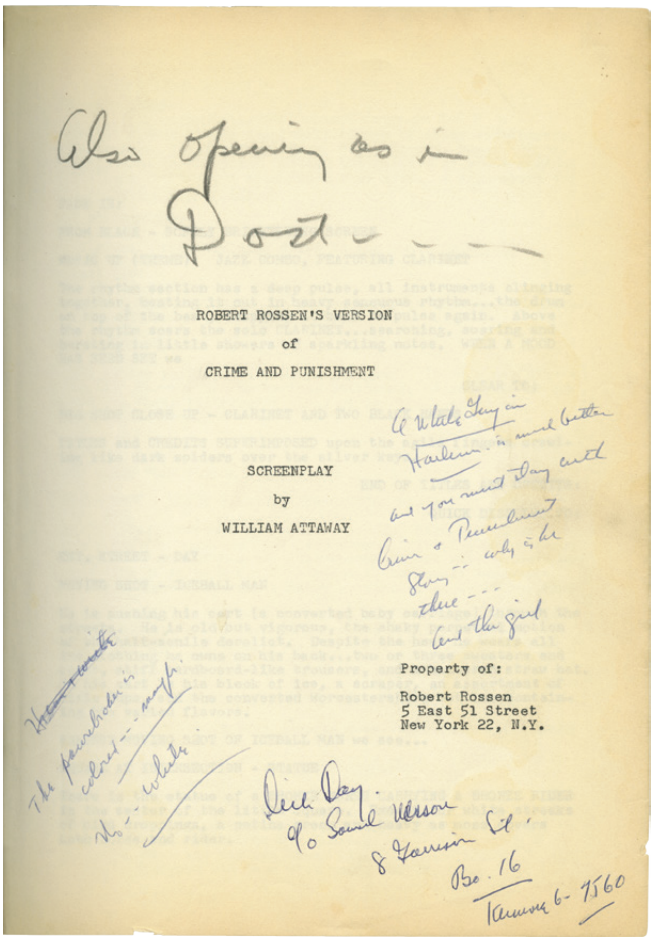
SOUND EFFECT: DOOR TO BACK ROOM OPENING...

He whirls toward sound...finds himself looking at efficient YOUNG MAN carrying ~~tray of rings~~ POOL BALLS

YOUNG MAN
(pleasantly)
Sorry to keep you waiting...

~~FRANKY~~ DENNY
~~The old woman~~, where is she?

YOUNG MAN
You must be new in the neighborhood. He met with an accident sometime ago. I've taken over the business.
(annoyed)
Having a devil of a time checking the inventory.



Alt opening as in Post---

ROBERT ROSSEN'S VERSION

of

CRIME AND PUNISHMENT

SCREENPLAY

by

WILLIAM ATTAWAY

(E Wade Day in Harlem is much better and you must Day with Crime & Punishment Story -- only in the there --- and the girl

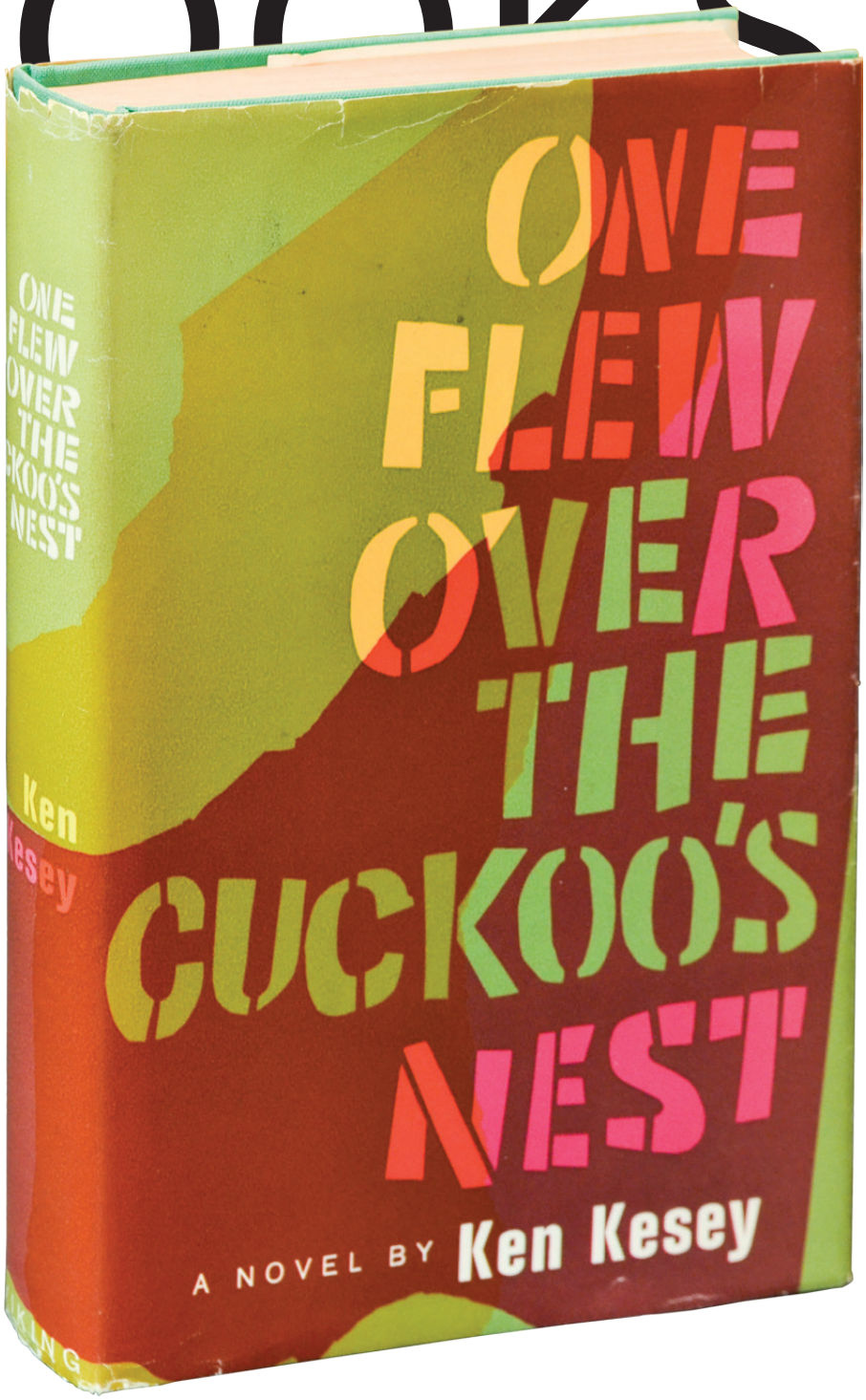
Property of:

Robert Rossen
5 East 51 Street
New York 22, N.Y.

The ~~[illegible]~~ The pawnbroker is closed -- ~~[illegible]~~ No -- while

Dick Day
% Samuel Herson
8 Harrison St.
Re. 16
Tel. No. 6-7560

BOOKS IN



24

Ken Kesey
One Flew Over The Cuckoo's Nest

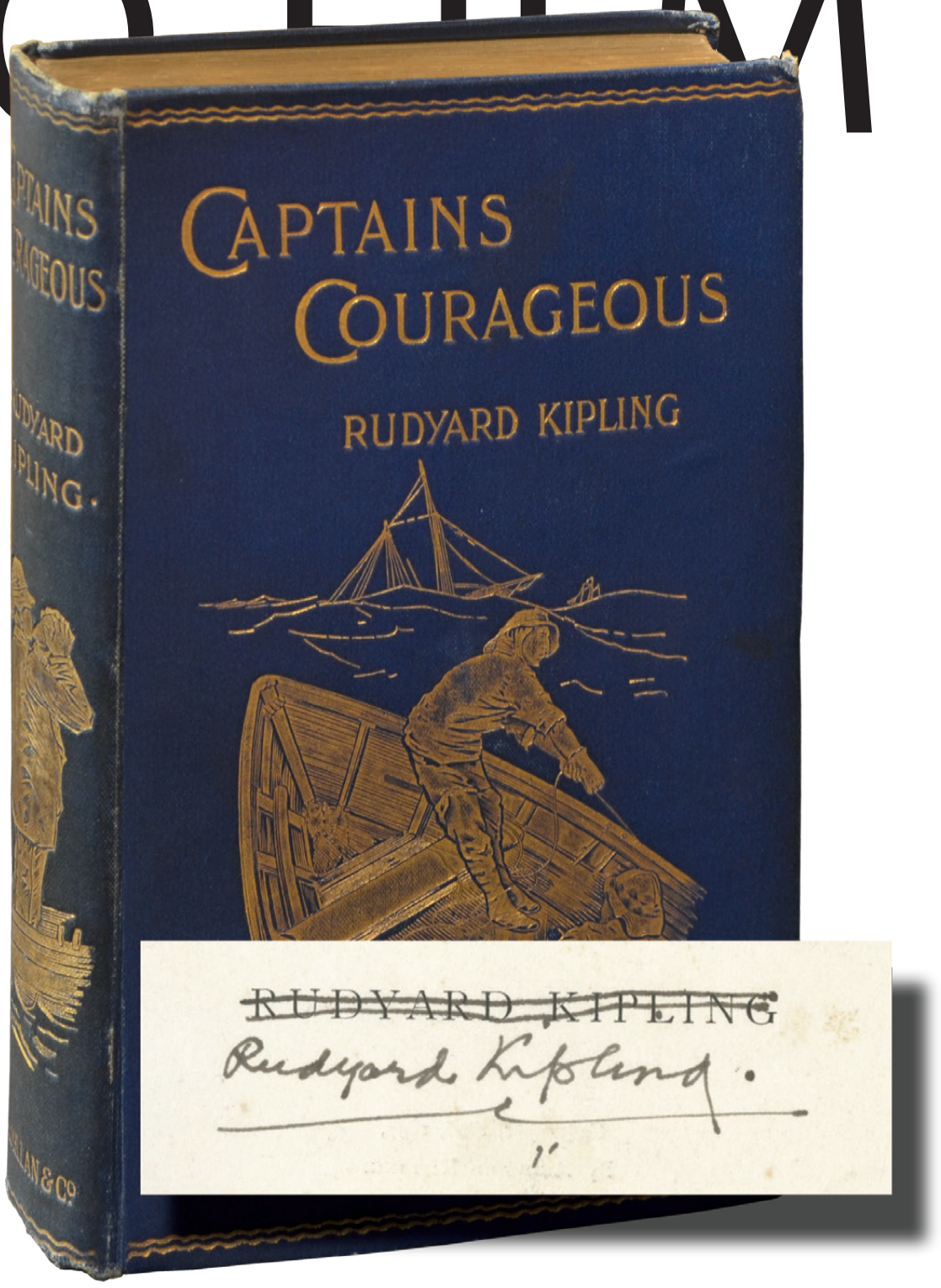
New York: The Viking Press, 1962. First Edition, first issue with "fool Red Cross woman" on page nine. In a first issue dust jacket, with a one-line blurb from Jack Kerouac at the bottom of the front flap. A collector's copy.

Basis for the 1975 Milos Forman film, the second of only three films to win all of the "Big Five" categories at the Academy Awards.

Near Fine in bright green boards, in a Near Fine dust jacket. Jacket is lightly nicked, with only a touch of the usually endemic fading to the spine.

$3500

NTO FILM



25

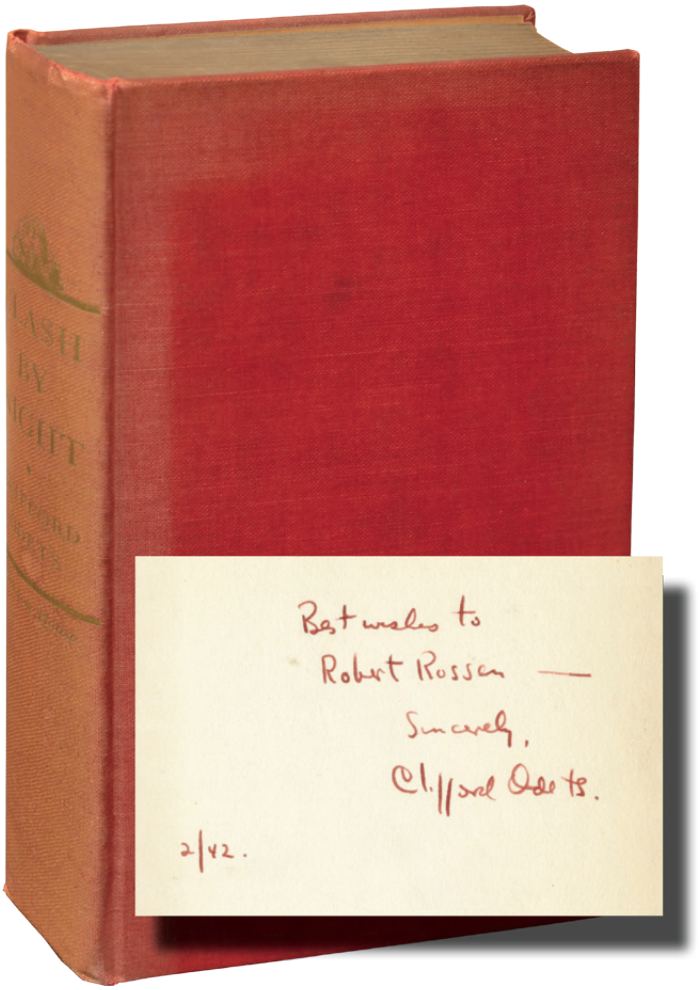
Rudyard Kipling
Captains Courageous

London: Macmillan, 1897. First Edition. Signed by the author on the title page.

Basis for the 1937 Best Picture nominated Victor Fleming film, starring Freddie Bartholomew, Spencer Tracy, and Lionel Barrymore. The first of two Best Actor wins for Tracy.

Near Fine lacking the rare dust jacket. Slight toning to the spine, light rubbing to the board edges and corners.

$2000



26

Odets to Rossen

Clifford Odets
Clash by Night

New York: Random House, 1942. First Edition. Association copy, inscribed by Clifford Odets to Robert Rossen on the front flyleaf, and dated 2/42, the year and month of publication. Basis for the seminal 1952 film noir, directed by Fritz Lang and starring Barbara Stanwyck, Robert Ryan and a young Marilyn Monroe.

A tremendous association. Like Odets, Rossen's career began as a playwright in New York, and like Odets, Rossen had a tremendous passion for literature, the theatre, and radical politics. His intuitive understanding of the working class informed his first three screenplays after moving to Hollywood, all for director Raoul Walsh: *The Roaring Twenties* (1939), *They Drive By Night* (1940), and *High Sierra* (1941).

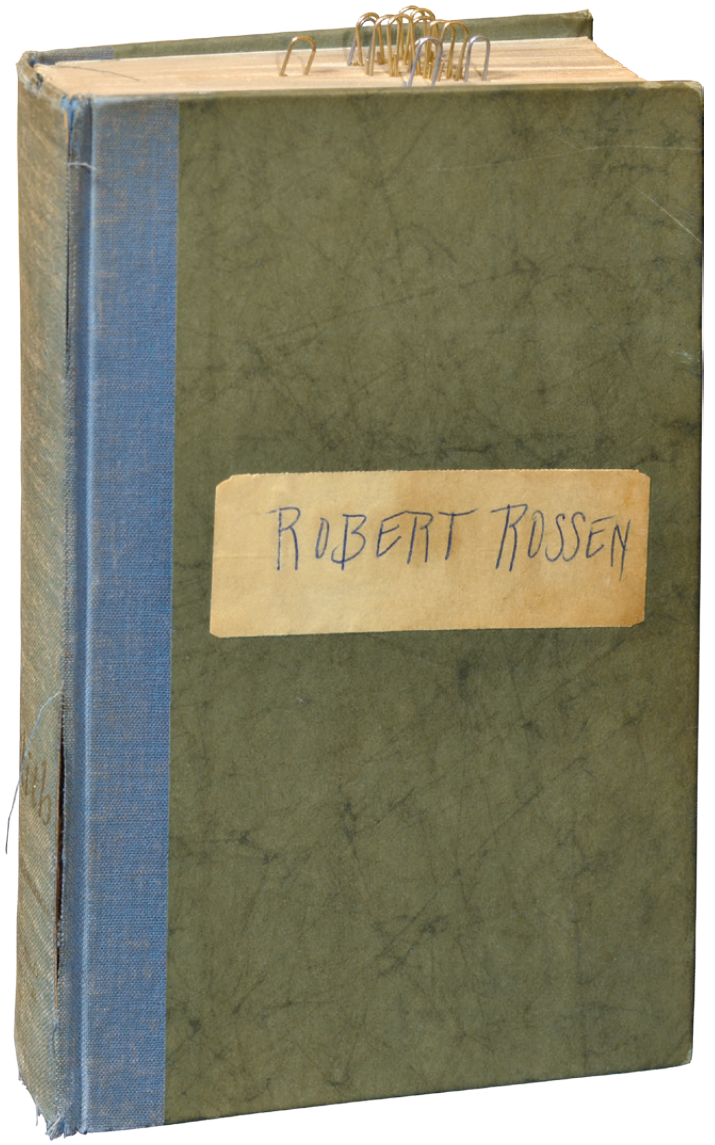
During this period he also wrote the screenplays for a number of seminal films noir, including *Out of the Fog* (1941), *Blues in the Night* (1941), *The Strange Love of Martha Ivers* (1941), among many others.

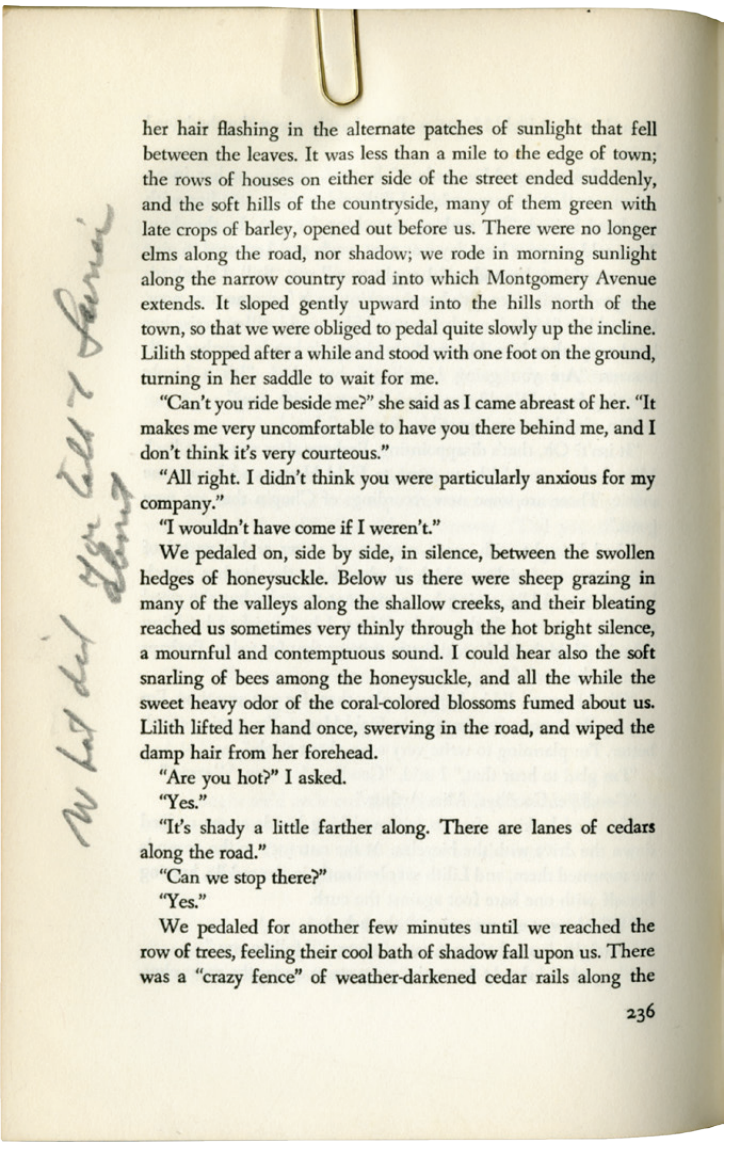
Rossen's work in what became known as classic film noir culminated in three of his most powerful endeavors, which he would also direct: *Johnny O'Clock* (1947), *Desert Fury* (1947), and *Body and Soul* (1947). He and Odets connected in the making of *Body and Soul* by way of Abraham Polonsky and actor John Garfield, both of whom shared Odets' leftist leanings. He ended the 1940s with *All the King's Men* (1949), a powerful adaptation of Robert Penn Warren's Pulitzer Prize-winning novel.

In 1961, Rossen would adapt and direct the film that was the pinnacle of his career, *The Hustler* (1961), a brave and unsettling study of a complex man whose psychological makeup cannot accommodate the burdens of his own talents as a professional pool player.

Very Good lacking the dust jacket. Backstrip faded, some offsetting to the front board, some light soil, otherwise clean and firm.

$975





her hair flashing in the alternate patches of sunlight that fell between the leaves. It was less than a mile to the edge of town; the rows of houses on either side of the street ended suddenly, and the soft hills of the countryside, many of them green with late crops of barley, opened out before us. There were no longer elms along the road, nor shadow; we rode in morning sunlight along the narrow country road into which Montgomery Avenue extends. It sloped gently upward into the hills north of the town, so that we were obliged to pedal quite slowly up the incline. Lilith stopped after a while and stood with one foot on the ground, turning in her saddle to wait for me.

"Can't you ride beside me?" she said as I came abreast of her. "It makes me very uncomfortable to have you there behind me, and I don't think it's very courteous."

"All right. I didn't think you were particularly anxious for my company."

"I wouldn't have come if I weren't."

We pedaled on, side by side, in silence, between the swollen hedges of honeysuckle. Below us there were sheep grazing in many of the valleys along the shallow creeks, and their bleating reached us sometimes very thinly through the hot bright silence, a mournful and contemptuous sound. I could hear also the soft snarling of bees among the honeysuckle, and all the while the sweet heavy odor of the coral-colored blossoms fumed about us. Lilith lifted her hand once, swerving in the road, and wiped the damp hair from her forehead.

"Are you hot?" I asked.

"Yes."

"It's shady a little farther along. There are lanes of cedars along the road."

"Can we stop there?"

"Yes."

We pedaled for another few minutes until we reached the row of trees, feeling their cool bath of shadow fall upon us. There was a "crazy fence" of weather-darkened cedar rails along the

236

27

Robert Rossen's annotated copy

J.R. Salamanca

Lilith

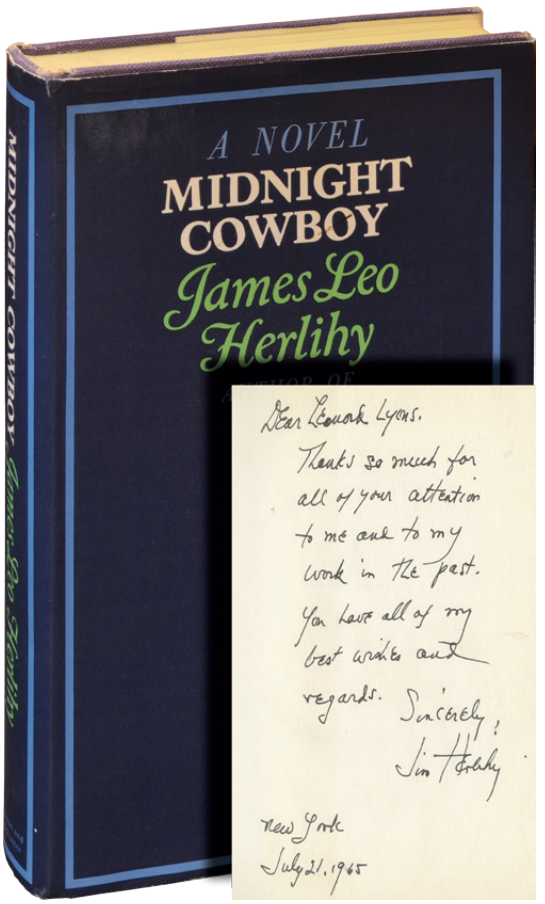
New York: Simon and Schuster, 1961. First Edition. Robert Rossen's annotated copy of the novel, with his name in holograph ink on a label affixed to the front board. Rossen would go on to adapt to the novel to the screen and direct in 1964.

Rossen's paper clips, all along the top page edges, are still in place, and the book's profuse annotations are mainly in the form of text that is bracketed in holograph pencil at the margins, indicating Rossen's decision process for pulling the content he would need to write the screenplay.

The film, a psychological drama that was very much an antecedent for the New Hollywood era, starred an array of actors that would go on to great heights: Warren Beatty, Jean Seberg, Peter Fonda, and Kim Hunter.

Good to Very Good lacking the dust jacket. Well read, with many leaves dog-eared, hinges loose and split, backstrip worn.

$1850



28

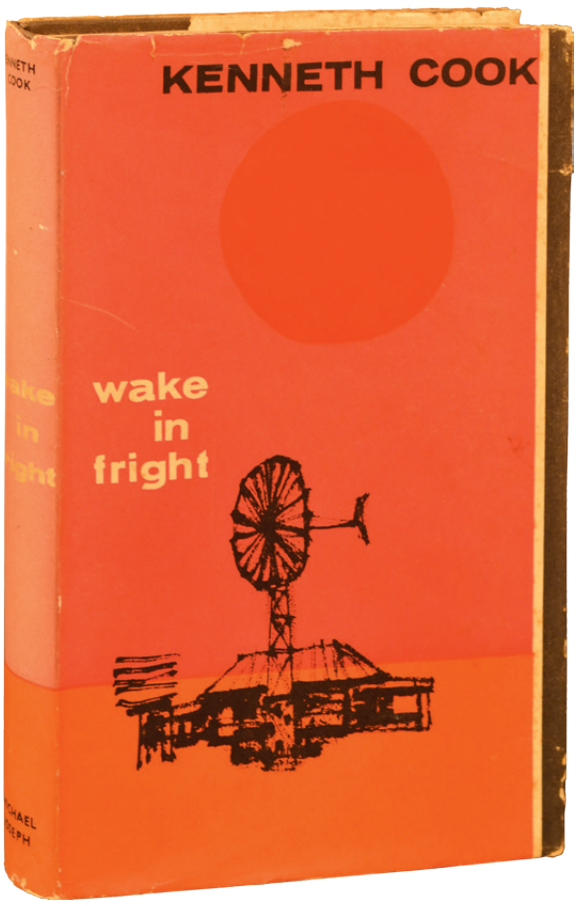
James Leo Herlihy
Midnight Cowboy

New York: Simon and Schuster, 1965. First Edition. Lengthily inscribed by the author in the year of publication to *New York Post* columnist and critic Leonard Lyons on the front endpaper: "Dear Leonard Lyons / Thanks so much for all your attention to me and to my work in the past. You have all my best wishes and regards. / Sincerely / Jim Herlihy / New York / July 21, 1965."

Basis for the 1969 counterculture film classic, directed by John Schlesinger, written by Waldo Salt, and starring Dustin Hoffman and Jon Voight. Winner of three Academy Awards, including Best Picture.

About Near Fine in a Near Fine dust jacket. Small bumps to the lower board edges, with some minor fraying to the corners of same. Jacket is lightly rubbed, with light offsetting to the upper portion of the rear panel from an old sticker, and light soil.

$750



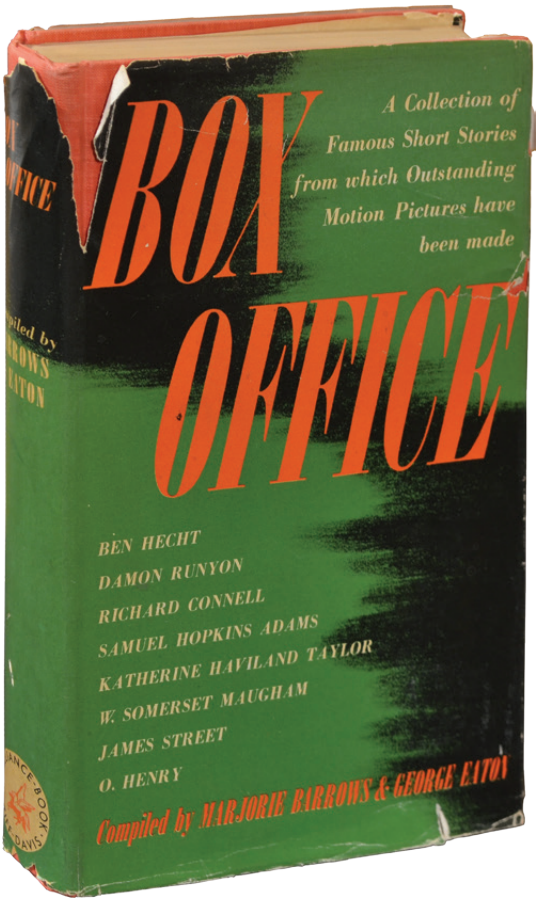
29

Kenneth Cook
Wake in Fright

London: Michael Joseph, 1961. First UK Edition, preceding all others. Basis for the 1971 Australian film of the same name (released in some countries as *Outback*) starring Donald Pleasance and Gary Bond, considered by many to be the greatest Australian film ever made.

Very Good in a Very Good example of the scarce dust jacket. Book shows offsetting to the front endpapers and brief foxing to the top page edges. Jacket is complete, with a few tiny chips at the extremities, some foxing to the rear panel, and a lightly faded spine.

$575



30

Basis for It Happened One Night

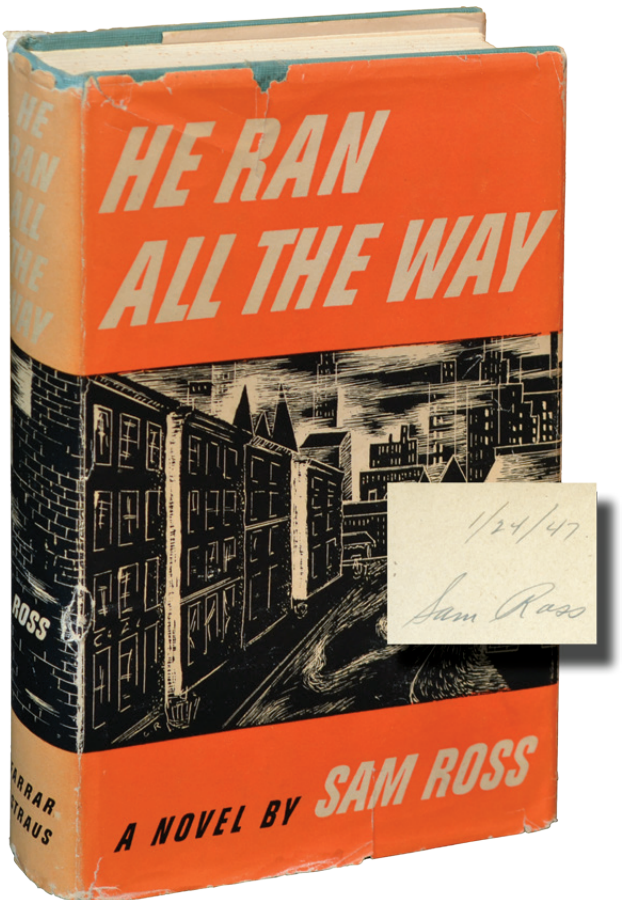
Ben Hecht, Damon Runyon, Richard Connell, Katherine Haviland Taylor, W. Somerset Maugham, James Street, O. Henry (contributors)

Box Office: A Collection of Famous Short Stories from which Outstanding Motion Pictures have been Made

Chicago: Ziff-Davis, 1943. First Edition. The first book appearance of Samuel Hopkins Adams' short story, "Night Bus," which was the basis for the film, *It Happened One Night*. Rare in or out of jacket, this being the first copy we have handled in 15 years.

Near Fine in a Very Good, price clipped dust jacket. Jacket is chipped and creased at the corners, but with no loss to spine titling and bright overall.

$450



31

Sam Ross

He Ran All the Way

New York: Farrar Straus, 1947. First Edition. Signed by the author and dated in the year and month of publication on the front flyleaf. With a price of $2.75 at the bottom right corner of the front flap, as called for, and with the Farrar Straus colophon on the copyright page.

Basis for the 1951 film noir starring John Garfield, Shelley Winters and Wallace Ford, written for the screen by Dalton Trumbo.

Very Good plus in an about Very Good dust jacket. Chips at the spine ends (titling not affected) and top left corner of the front panel, tiny chips at the corners, and the usual fading to the spine panel.

$375









32

William Shakespeare (play)
Sergey Prokofiev (composer, adaptation)
Petr Weigl (director)
Romeo a Julie

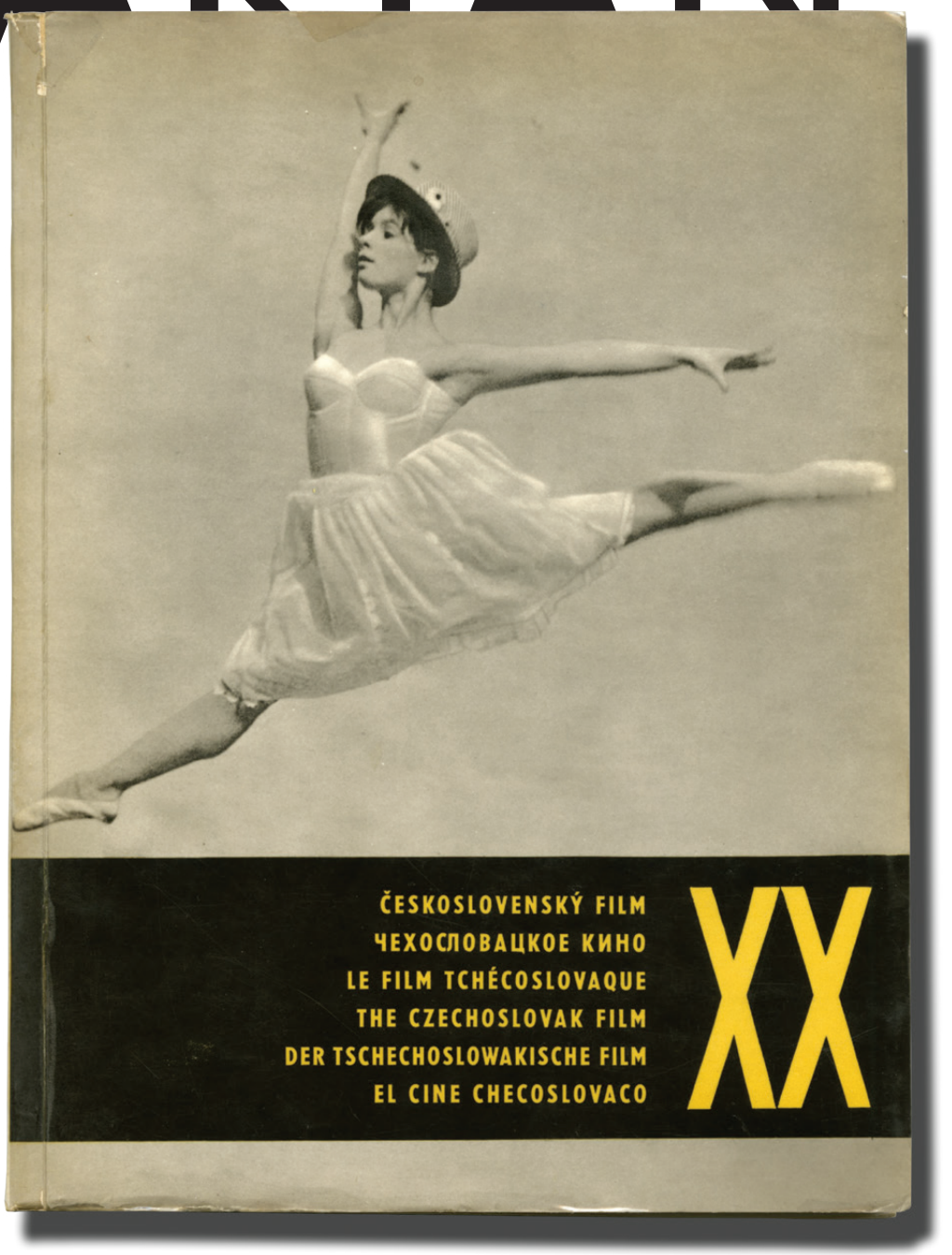
Collection of 14 vintage borderless color card-backed photographs from the 1971 television movie of Sergey Prokofiev's ballet adaptation of William Shakespeare's *Romeo and Juliet.* Bound in cloth-covered boards with gilt titles and a custom cloth-covered slipcase.

Internationally renowned for his ability to strip theatre sets to their barest essentials, Petr Weigl here takes on Sergey Prokofiev's 1935 ballet adaptation for Czechoslovakian television, for whom he worked between 1961 and 1976. Reflecting the deep Czechoslovakian interest in opera and ballet, he would adapt many other works for the television as well, including *Bolero* (1967), *Faust* (1973), *The Turn of the Screw* (1982), *Salome* (1990), and many more. Winner of the Prix Italia.

11.5 x 9 inches (29.5 x 23 cm). Near Fine, with fading to the spine. Slipcase heavily faded, otherwise Very Good plus.

$1650

OVAKIAN C



33 **Oldrich Adamec (editor, text)**
Stanislav Brach (text)
Czechoslovak Film Annual 1965

Prague: Czechoslovakian Film Export, 1965.
First Edition. Annual detailing the state of Czechoslovakian film in 1964, with synopses of films released that year, including such Czechoslovak New Wave highlights as *The Shop on Main Street*, *Pearls of the Deep*, and *Diamonds of the Night*, with a list of awards won by Czechoslovakian films. Profusely photo-illustrated throughout. Text in Czech, English, Russian, French, German and Spanish.

Very Good plus in wrappers. Starting to the top front hinge. Wrappers lightly toned with occasional light laminate lift.

$350











34

Josef Mach (director, writer)
Miroslav Mirvald (photographer)
Josef Bek, Jirina Bohdalova (starring)
Florenc 13:30

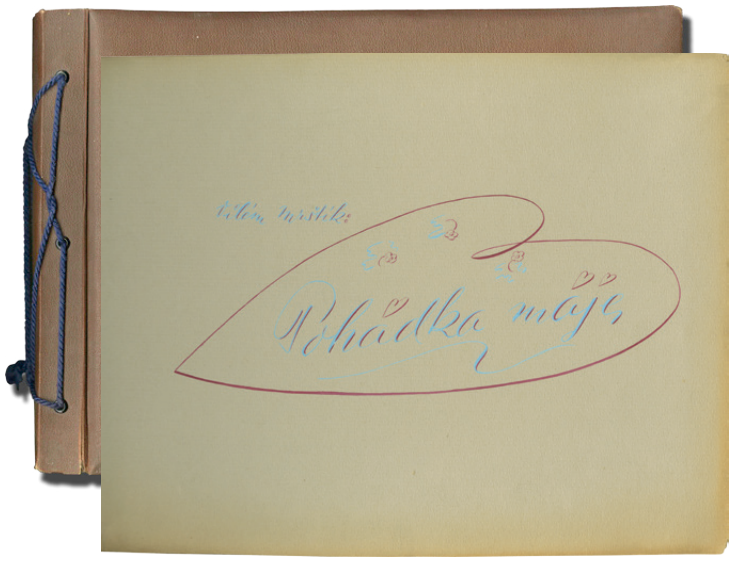
Vintage keybook, probably unique, for the 1957 film comedy, containing 119 vintage double weight photographs, featuring both scenes from the film and candid photographs from the set. The photos are tipped in two to a page in a contemporary photo album with a title page credits in holograph white paint, including the director, cinematographer, producer, and still photographer, and holograph non-sequential numbering to the right of each photograph and occasional captions in silver ink, and tissue paper between each page.

An unconventional, character-driven comedy about a group of varied and interesting folk occupying a Prague bus station platform, and then a bus traveling on a four-hour journey from Prague to Karlovy Vary.

Photographs approximately 7 x 5 inches (18 x 13 cm). Near Fine, extremely well preserved.

Album 15 x 11.25 inches (38 x 29 cm), bound with string. Fraying to the extremities, else Near Fine.

$4850









35

Otakar Vavra (director, writer)
Vilem Mrstik (novel)
Svatopluk Benes, Vlasta Fabianova (starring)
Pohadka Maje

Elektafilm, 1940. Collection of 44 vintage oversize, double weight photographs from the 1940 film, based on the 1897 novel by Vilem Mrstik. The photographs have been tipped into a contemporary photo album with a title page executed in holograph paint, and tissue paper between each page.

The sweet and shy Helen, daughter of a game warden, lives with her father in a hunting lodge in the beautiful Moravian countryside. She meets a worldly, ambitious young man who is studying law in Prague, and in the course of their romance she becomes less innocent and he less cynical.

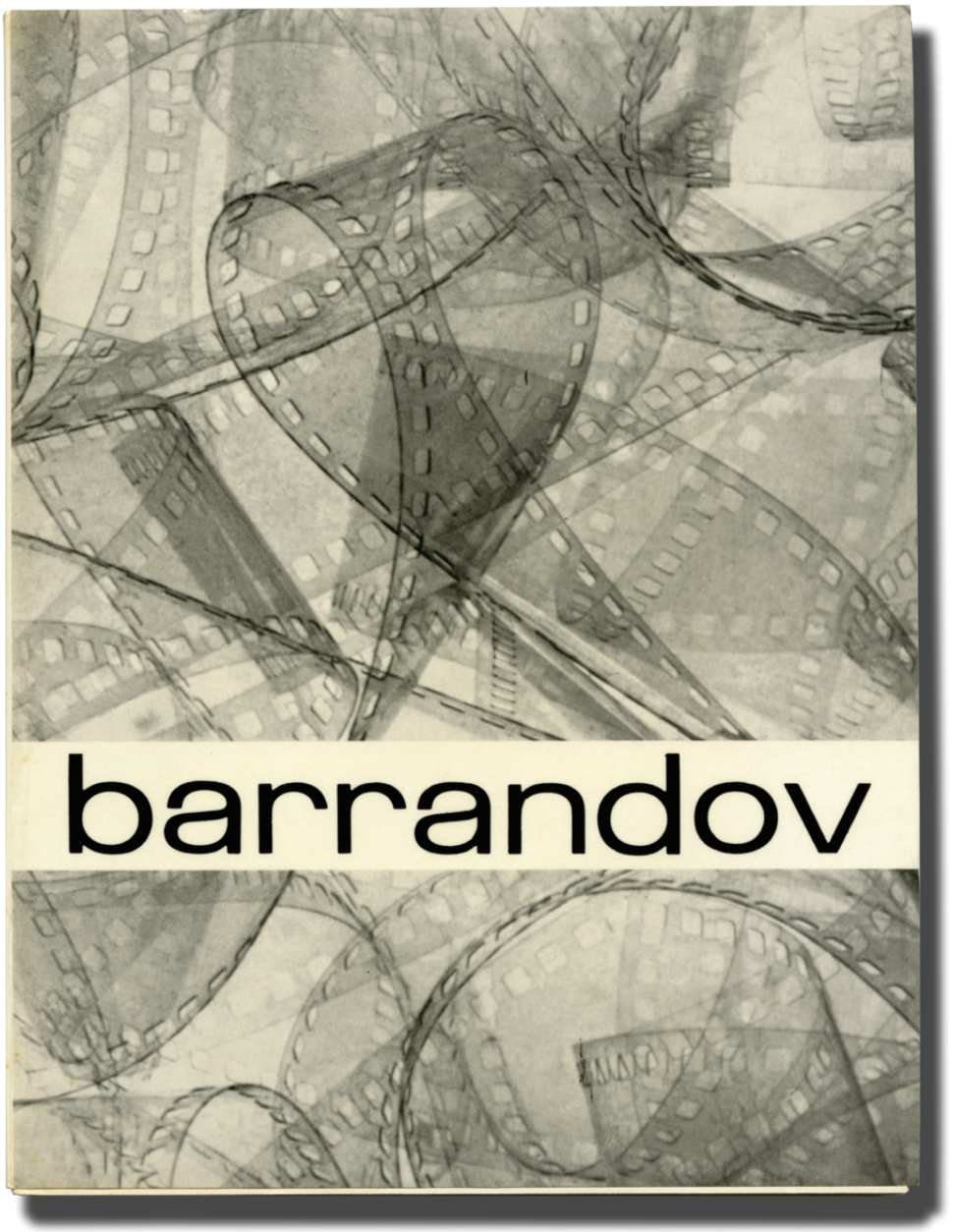
Filmed once prior to this adaptation, in 1926 by Karl Anton, under the auspices of the company Elektajournal, which in 1933 became Elektafilm in the wake of its international success with Gustav Machaty's *Ecstasy*.

Shot on location in and around the city of Dobris in the Central Bohemian Region of the Czech Republic.

Photographs 11 x 9 inches (28 x 23 cm). Near Fine.

Photo album 15 x 11 inches (38 x 28 cm), bound with a string binding. Fraying to the edges, else Near Fine.

$4500



36

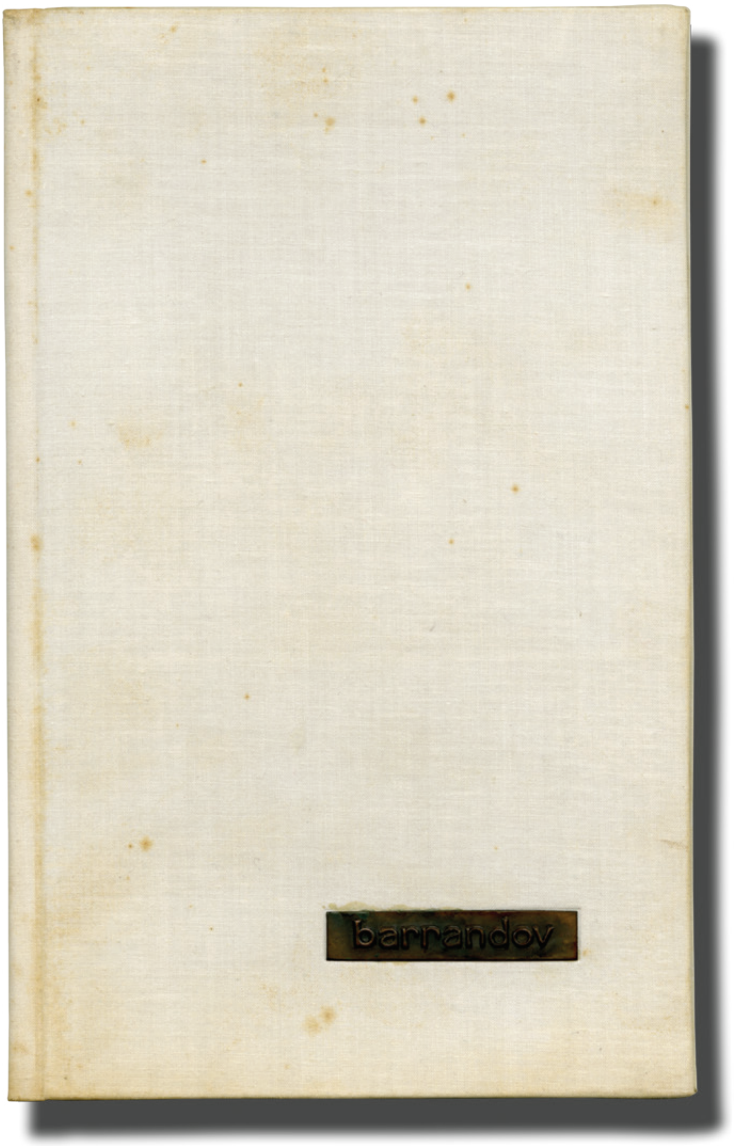
Stanislav Brach
Filmové Studio Barrandov 1965 Annual

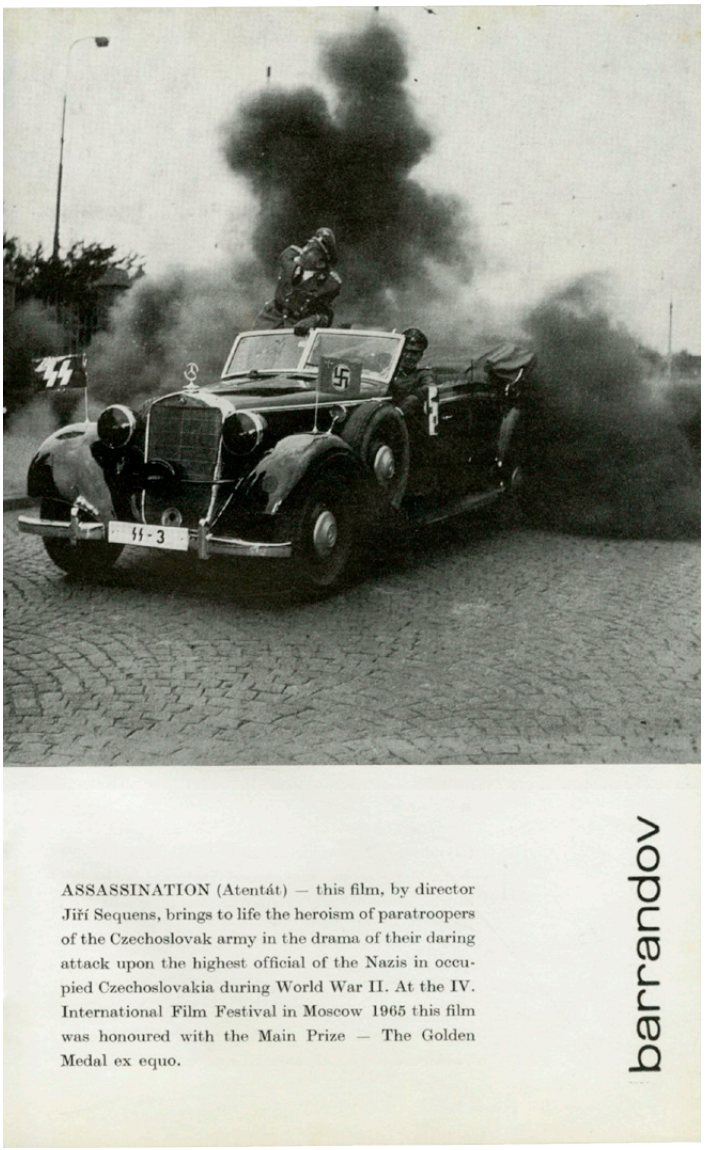
Prague: Barrandov, 1965. First Edition, one of an unknown number of English language editions out of a total of 8500 copies issued in English, French, German, Russian, and Spanish. A promotional book produced by Czechoslovakian Barrandov Studios to advertise their services to the wider professional filmmaking world. With a presentation slip from the studio laid in. Profusely illustrated throughout with photographs of the studio's facilities, stills from films produced there, and people at work, and a list of awards won by films produced there from 1945 through 1964 at the rear.

Often referred to as the "Hollywood of the East," Barrandov Studios is one of the largest and oldest film studios in Europe. In the 1960s, it was instrumental as the studio of the Czechoslovak New Wave, producing films by directors Milos Foreman, Jan Nemec, Elmar Klos and Jan Kadar. Films both foreign and domestic continue to be produced there today.

Faint dampstain to the spine edges of the wrappers and verso of the jacket spine, else Near Fine in perfect bound wrappers in a Near Fine dust jacket with French flaps.

$375





37

Stanislav Brach
Filmové Studio Barrandov 1966 Annual

Prague: Barrandov, 1966. First Edition, one of 1000 copies issued in English. A promotional book produced by Czechoslovakian Barrandov Studios to advertise their services to the wider professional filmmaking world. With a presentation slip from the studio and a business card belonging to the studio's press secretary laid in. Profusely illustrated throughout with photographs of the studio's facilities, stills from films produced there, and people at work, and a list of awards won by films produced there from 1963 through 1965.

Often referred to as the "Hollywood of the East," Barrandov Studios is one of the largest and oldest film studios in Europe. In the 1960s, it was instrumental as the studio of the Czechoslovak New Wave, producing films by directors Milos Foreman, Jan Nemec, Elmar Klos and Jan Kadar. Films both foreign and domestic continue to be produced there today.

Very Good plus in flexible boards with light foxing.

$425









38

Jan Nemec, Jiri Menzel, Karel Kachyna, Zbynek Brynych, Frantsek Vlacil, Vaclav Vorlicek, Vaclav Krska, et al (directors)

Collection 16 original photographs from 1966-67 Czechoslovakian films

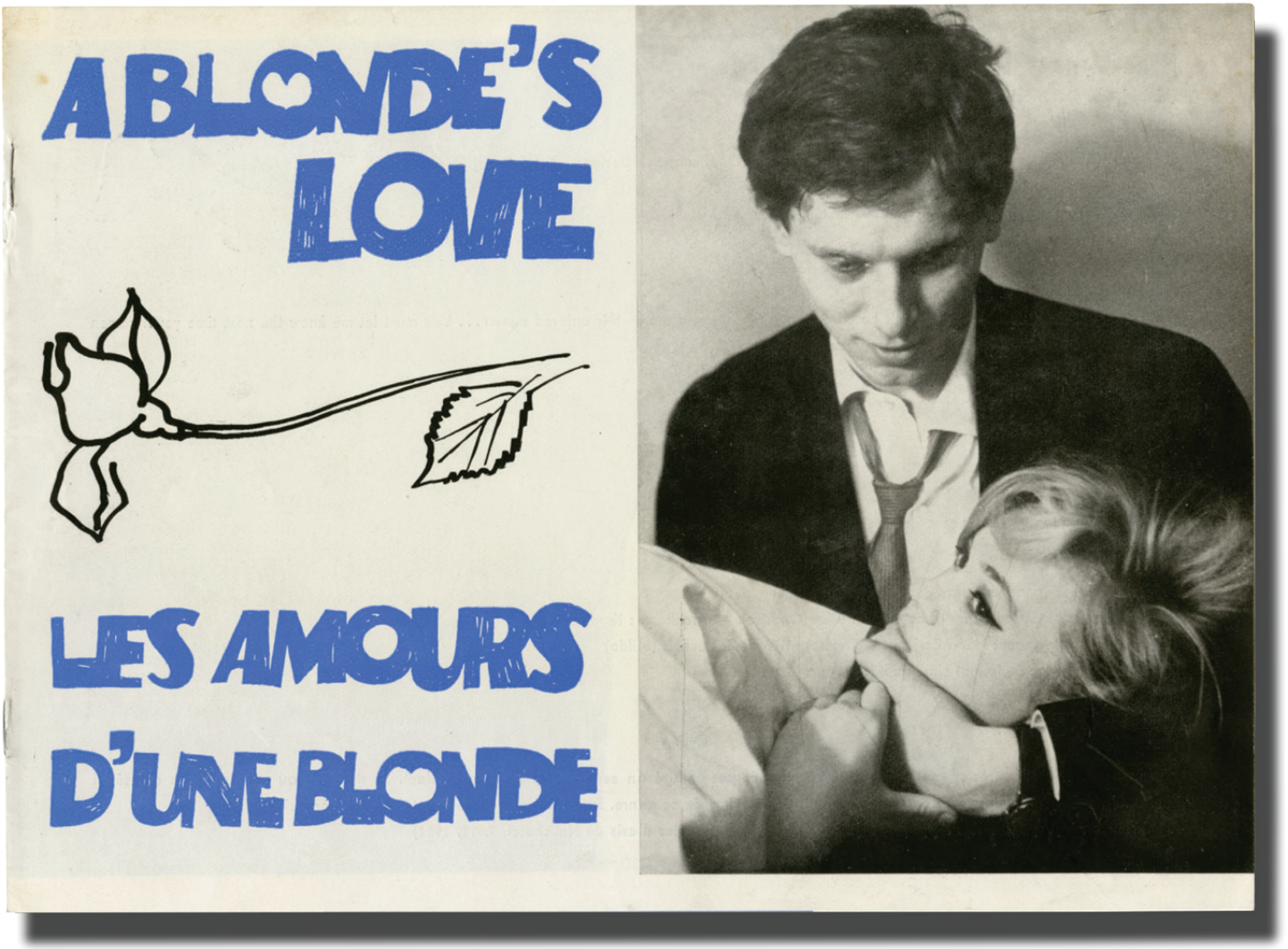
Barrandov Studios, 1966-1967: Collection of 16 vintage borderless photographs for the international releases of 12 films by Barrandov Studios from 1966-1967. Each photograph with a mimeo snipe on the verso. One photograph with the stamp of photographer Miloslav Mirvald on the verso.

Included in the collection are photographs for several Czechoslovakian New Wave films, including Jan Nemec's *Martyrs of Love,* Karel Kachyna's *Carriage to Vienna*, and Jiri Menzel's *Closely Watched Trains*, which won the Academy Award for Best Foreign Language Film.

A full list of titles available on request.

7.25 x 5 inches (18 x 13 cm). Near Fine.

$350



39

Milos Forman (director)
Jaroslav Papousek, Ivan Passer, Vaclav Sasek (screenwriters)
Hana Brejchová, Vladimir Pucholt (starring)
The Loves of a Blonde

Barrandov Studios, 1965. Original program for the 1965 film, with text in both French and English, made for the international release of the film. Illustrated throughout with images from the film and line drawings.

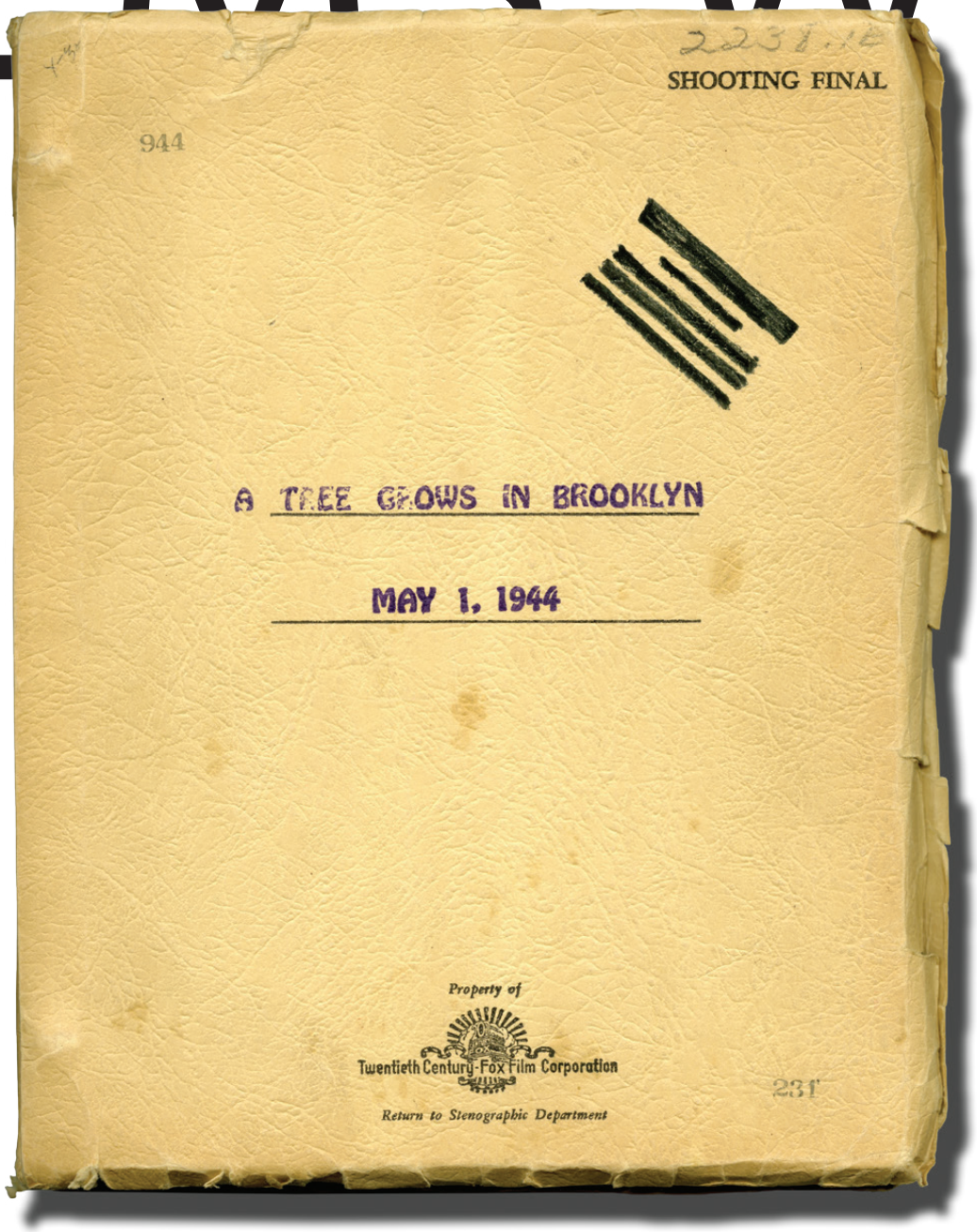
One of the best known films from the Czechoslovak New Wave, nominated for a Best Foreign Language Film Oscar, and bringing Forman to international attention.

11.25 x 8.25 inches (29 x 21 cm), 6 pages, saddle stitched in self wrappers. Near Fine.

Criterion Collection 144. Second Run 54.

$325

FILMS WIT



40

Betty Smith (novel)
Elia Kazan (director)
Tess Siesinger, Frank Davis (screenwriters)
James Dunn, Joan Blondell, Peggy Ann Garner (starring)
A Tree Grows in Brooklyn

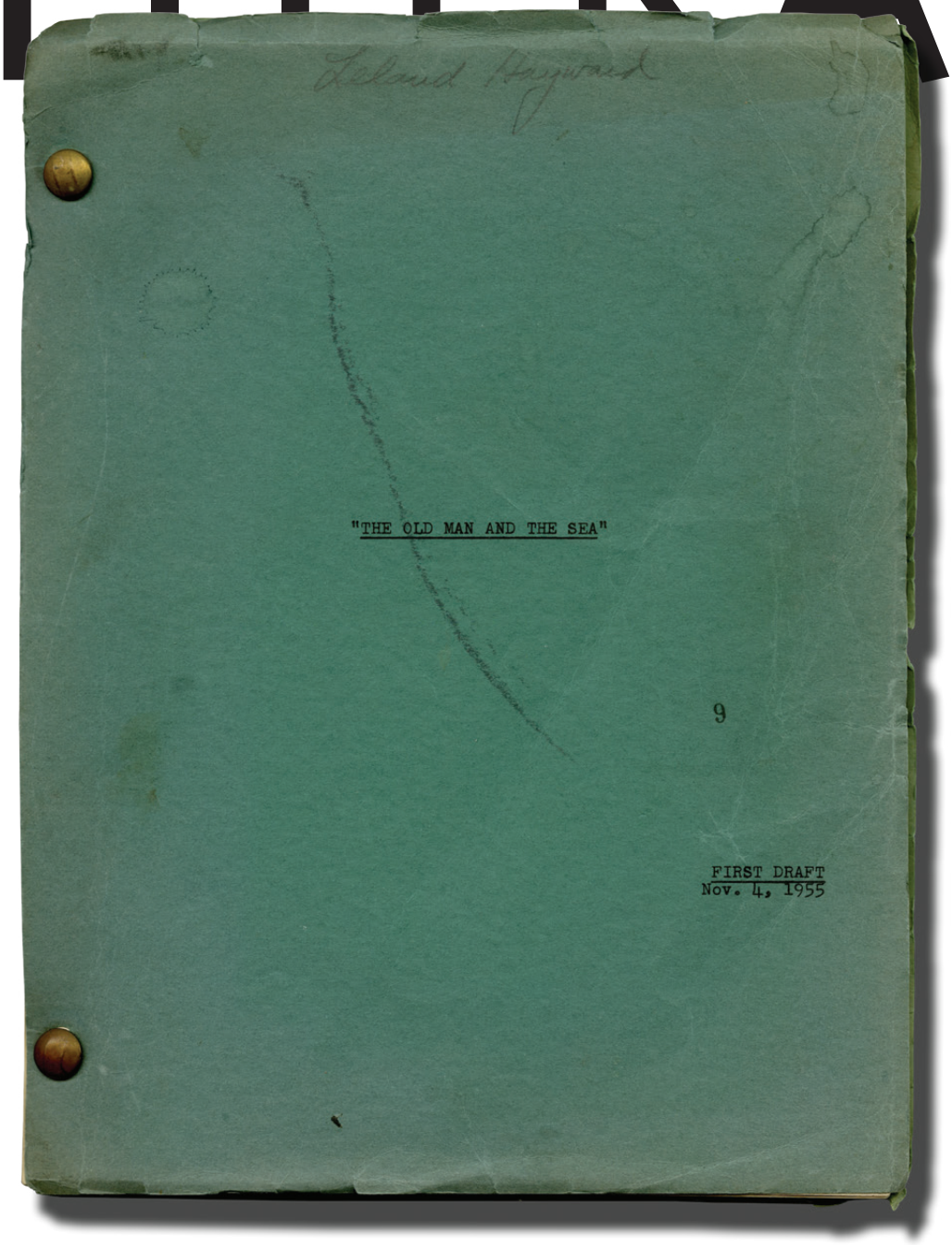
Twentieth Century-Fox, 1944. Final Shooting script from the 1945 film. With credit on the title page for screenwriter Anita Loos, who would go uncredited in the final film.

Based on the classic 1943 coming-of-age novel by Betty Smith. Nominated for Best Screenplay, and James Dunn won for Best Supporting Actor. Peggy Ann Garner was also awarded a special Academy Juvenile Award for her lead performance.

National Film Registry.

$4500

TH LITERARY



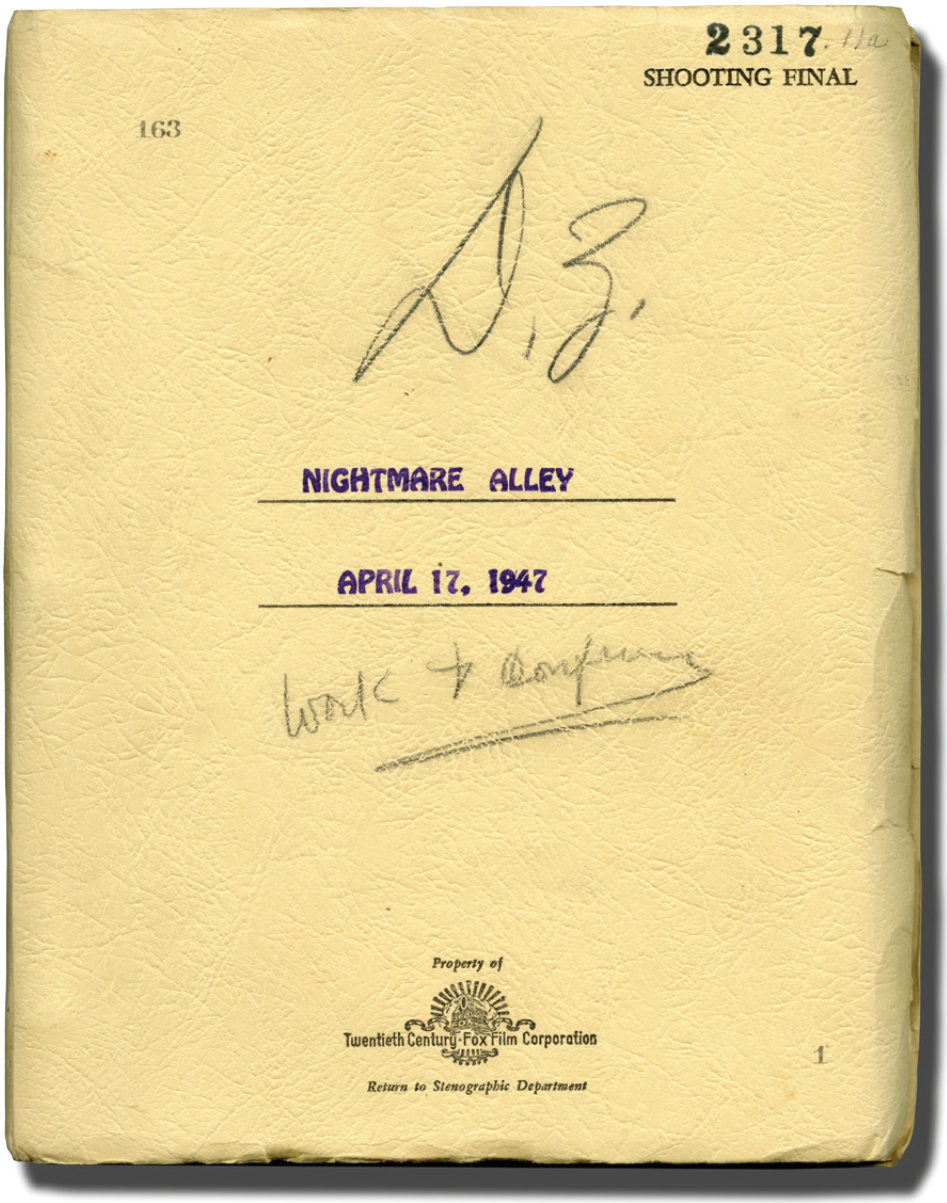
41

Ernest Hemingway (novel)
Peter Viertel (screenwriter)
John Sturges (director)
Spencer Tracy (starring)
The Old Man and the Sea

Warner Brothers, 1955. First Draft script for the 1958 film. Copy belonging to producer Leland Hayward, with name in holograph pencil on the front wrapper.

Based on the Pulitzer Prize winning novel by Ernest Hemingway, published in 1952. Winner of an Academy Award, and nominated for two more, including Best Actor for Spencer Tracy, one of nine nominations he would receive during his career.

$2500



42

Darryl F. Zanuck's copy

William Lindsay Gresham (novel)
Edmund Goulding (director)
Jules Furthman (screenwriter)
Tyrone Power, Joan Blondell (starring)

Nightmare Alley

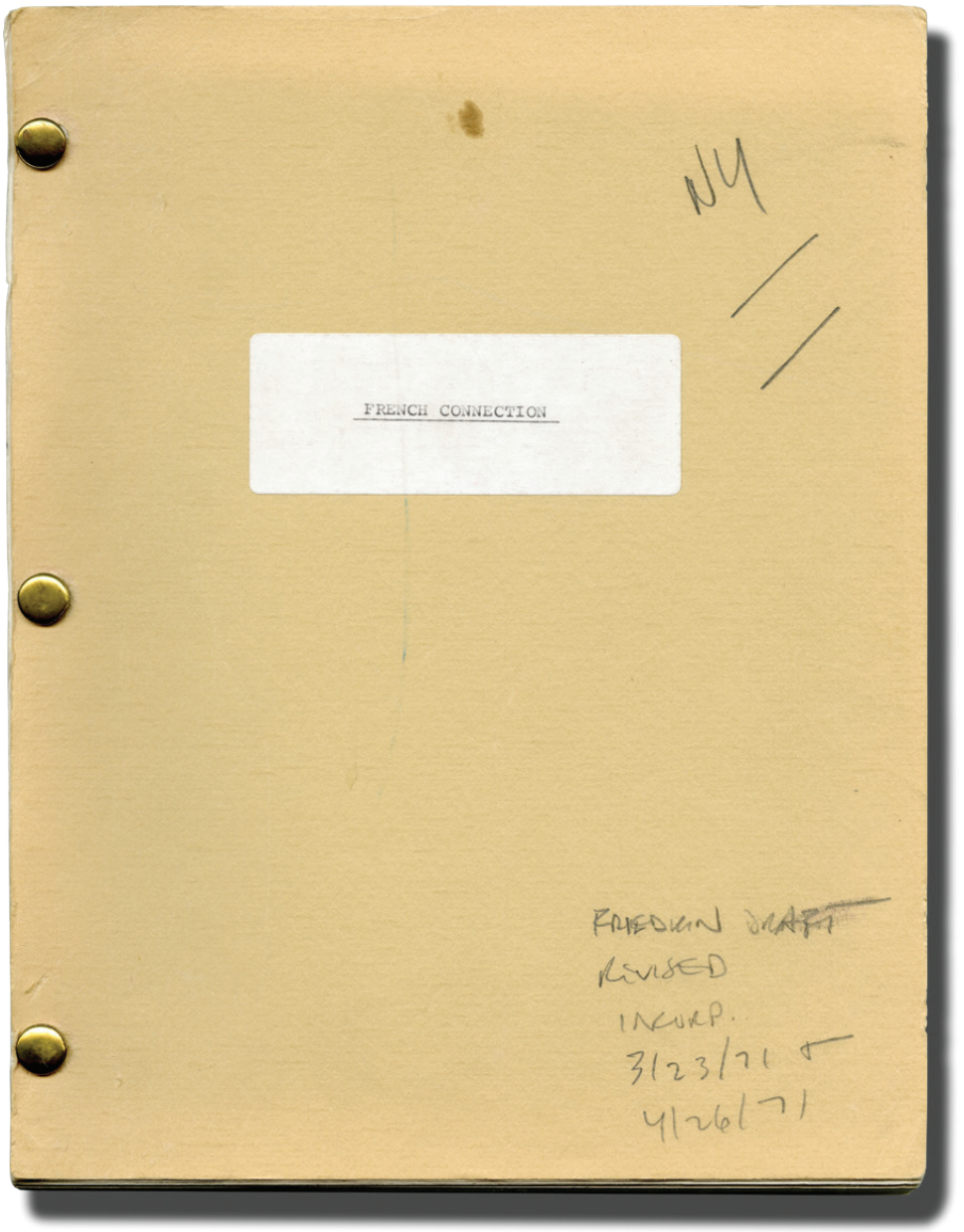
Twentieth Century-Fox, 1947. Final Shooting script for the 1947 film. Copy belonging to studio head Darryl F. Zanuck, with his holograph pencil initials on the front wrapper and holograph pencil edits and changes throughout. Also included are two color tinted studio photographs from the film.

Based on Gresham's 1946 novel, a dispassionate descent into the world of the carnival sideshows, based largely on the author's own experiences and investigations. Tyrone Power plays against type as a devious swindler who works his way from a traveling carnival to high society, only to inevitably fall down again.

Filmed with a larger budget than most films noir due to Power's stardom, the film was initially a flop but has since become regarded as a classic of the genre.

Grant US. Lentz II. Selby US Masterwork. Silver and Ward Classic Noir. Spicer US. Weldon 1983.

$3500



43

William Friedkin (director)
Ernest Tidyman (screenwriter)
Robin Moore (novel)
Gene Hackman, Roy Scheider (starring)
The French Connection

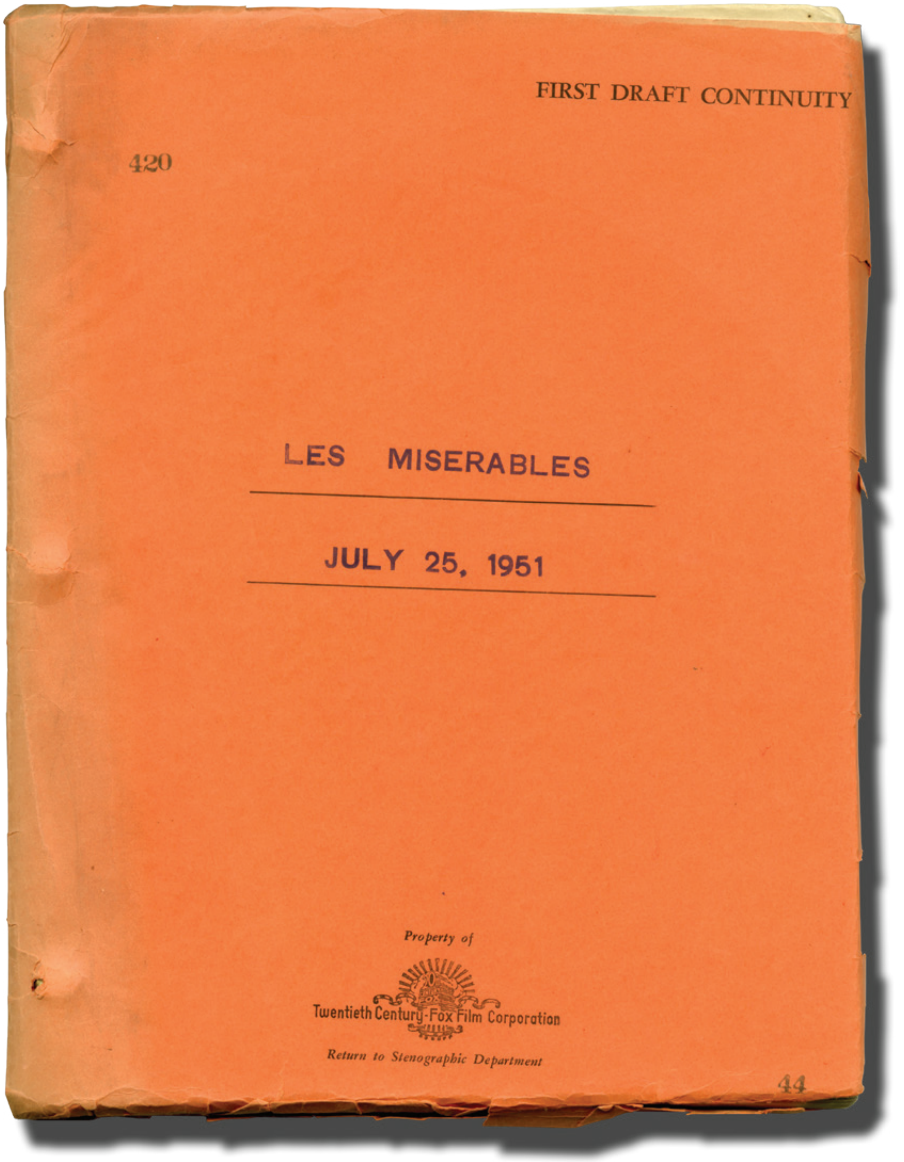
Twentieth Century-Fox, 1971. Revised draft script for the 1971 film. Produced for use on location in New York City in March and April 1971, when shooting for the film commenced there.

William Friedkin made his name with this gritty adaptation of Robin Moore's 1969 nonfiction account of east coast drug trafficking and its impact on New York City undercover police officers. Perhaps the greatest of the many 1970s crime films that were shot on location in New York City, with glorious period detail in nearly every frame.

The screenplay was written by African-American author Ernest Tidyman, one year after the publication of his seminal Harlem-based crime novel, *Shaft*. Winner of five Academy Awards, including Best Picture, Best Director, Best Screenplay, Best Actor, along with three additional nominations.

Grant US. Hardy, *The BFI Companion to Crime*. National Film Registry. Penzler 101. Spicer US Neo-Noir.

$2500



44

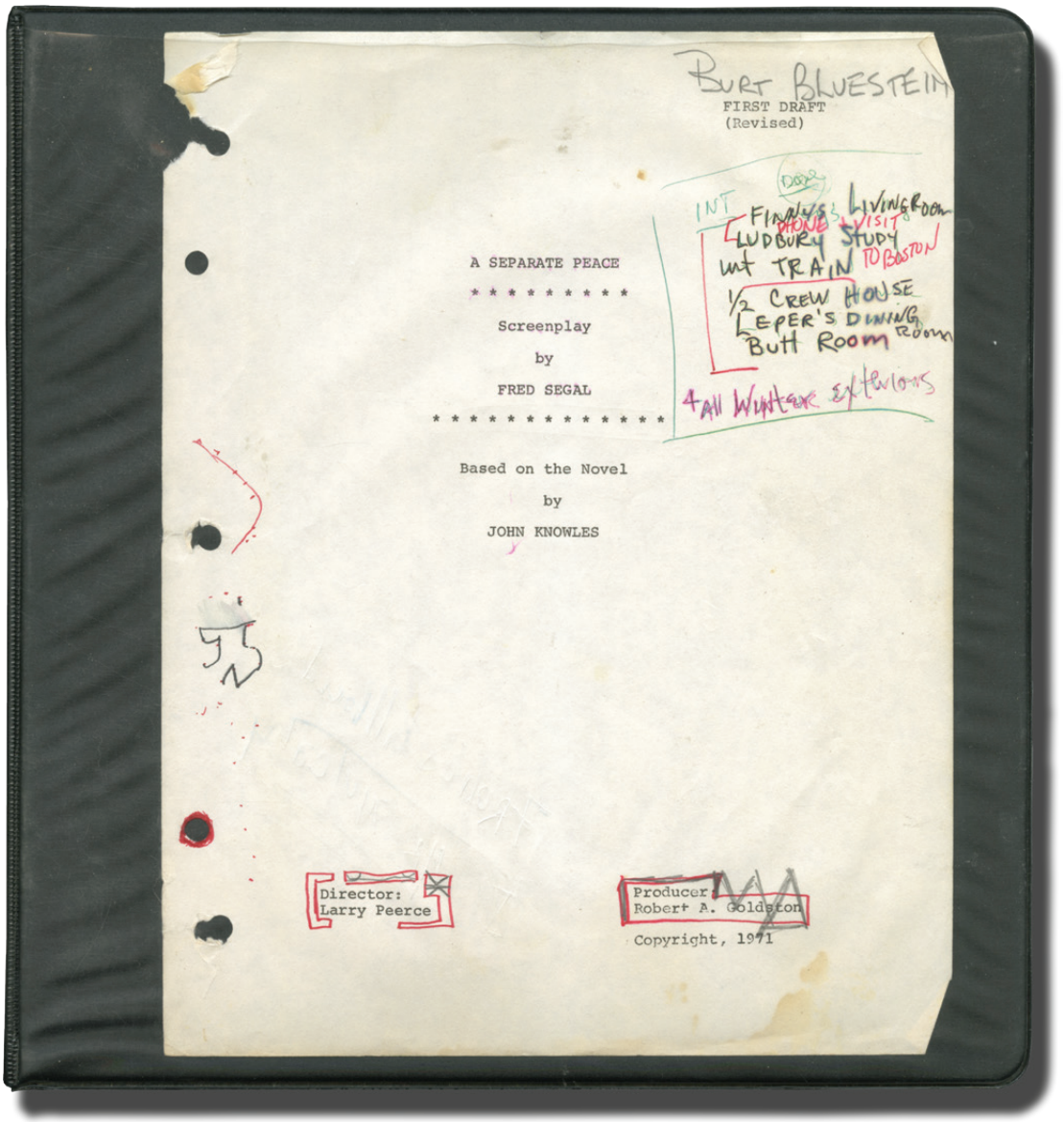
Victor Hugo (novel)
Lewis Milestone (director)
Richard Murphy (screenwriter)
Michael Rennie, Debra Paget, Edmund Gwenn, Sylvia Sidney (starring)
Les Miserables

Twentieth Century-Fox, 1951. First Draft Continuity script for the 1952 film. The *AFI Catalog* notes that the film went into production on December 26, 1951, making this a draft that was probably an iteration or two short of the shooting script.

Notable adaptation of Hugo's 1862 novel, with Michael Rennie as Jean Valjean and Debra Paget as Cosette. Debra Paget and Robert Newton would reprise their roles for the Lux Radio Theatre hour-long adaptation in December of the same year.

An unusual adaptation, in that only the barest of the usual plot elements that typically make their way into the numerous adaptations of Hugo's classic are used in this film, while the remaining elements seem to be a concoction of wholly original characters and events. The *AFI Catalog* notes that the working title of the film was *Jean Valjean*, lending credence to the idea that the filmmakers were leaning toward a version of the story more focused on that character alone. Contemporary reviews include Patsy Weil as "Cosette at age seven" in the cast, her part was cut from the finished film.

$550



45

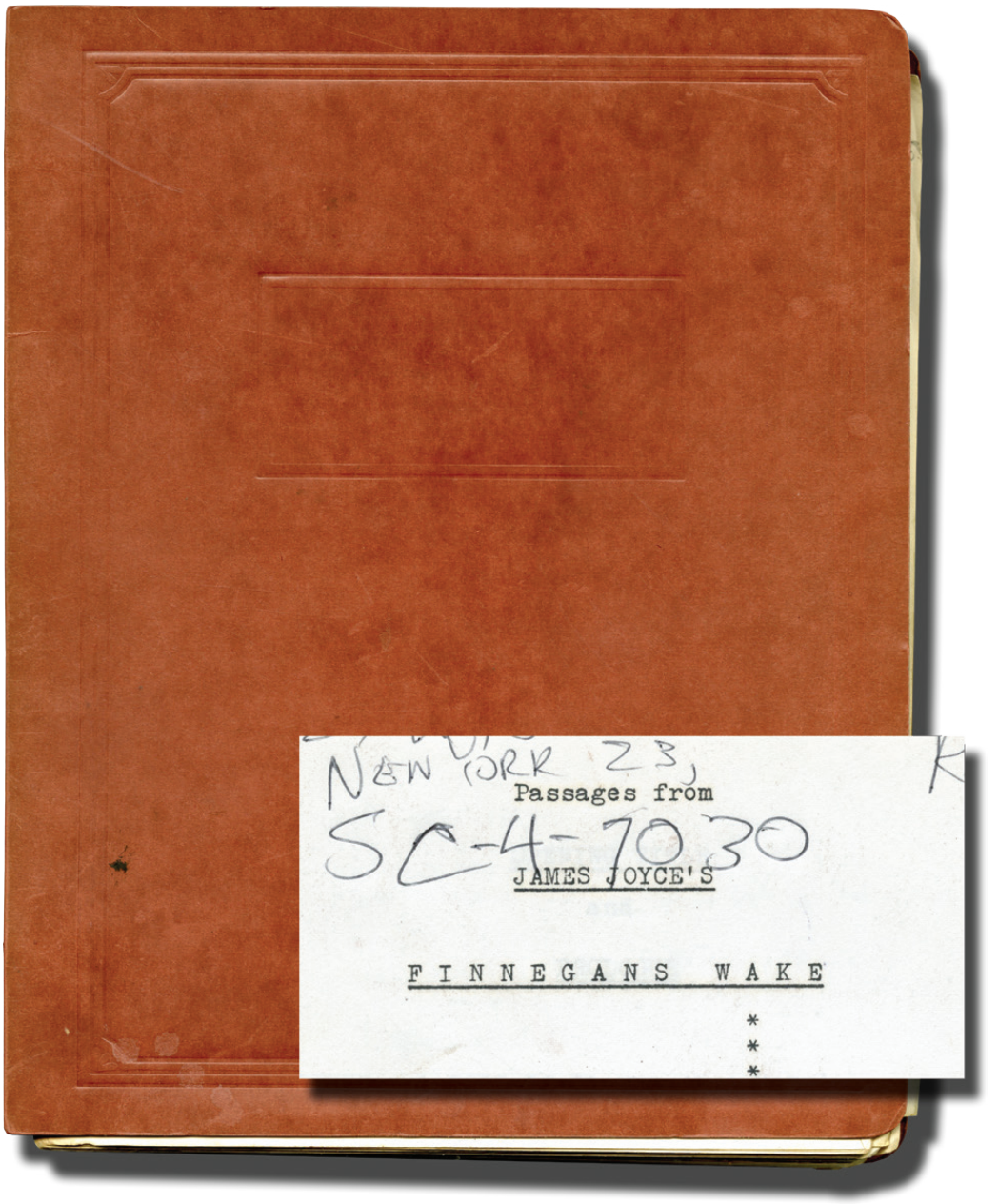
Larry Peerce (director)
Fred Segal (screenwriter)
John Knowles (novel)
A Separate Peace

Paramount, 1971. Script archive built around the Revised First Draft script for the 1972 film. Copy belonging to Burt Bluestein, with his name on the title page in holograph pencil, and notations throughout in holograph pencil and ink. Bluestein, although not credited at the film's release, was presumably involved with production design, as indicated by the notations concerning camera angles and props, and his film credits as both assistant director and production manager. The script is accompanied by various interoffice pages, like cast and crew lists, emergency contact lists, shooting schedules, and interoffice memos, including one discussing the film's hiatus and the possibility of Ron Talsky (costume designer) working with Otto Preminger during the hiatus. Between this script and the film's release dates, Talsky did work for Preminger, on his film *Such Good Friends* (1971).

Based on Knowles' 1959 best-selling first novel. Two young teens, Finny (John Heyl) and Gene (Parker Stevenson) consider the draft if it should happen, and make their way through school during WWII.

Shot on location in Massachusetts and New Hampshire. Actor Heyl's only film credit.

$3500



46

Director Mary Ellen Bute's only feature film

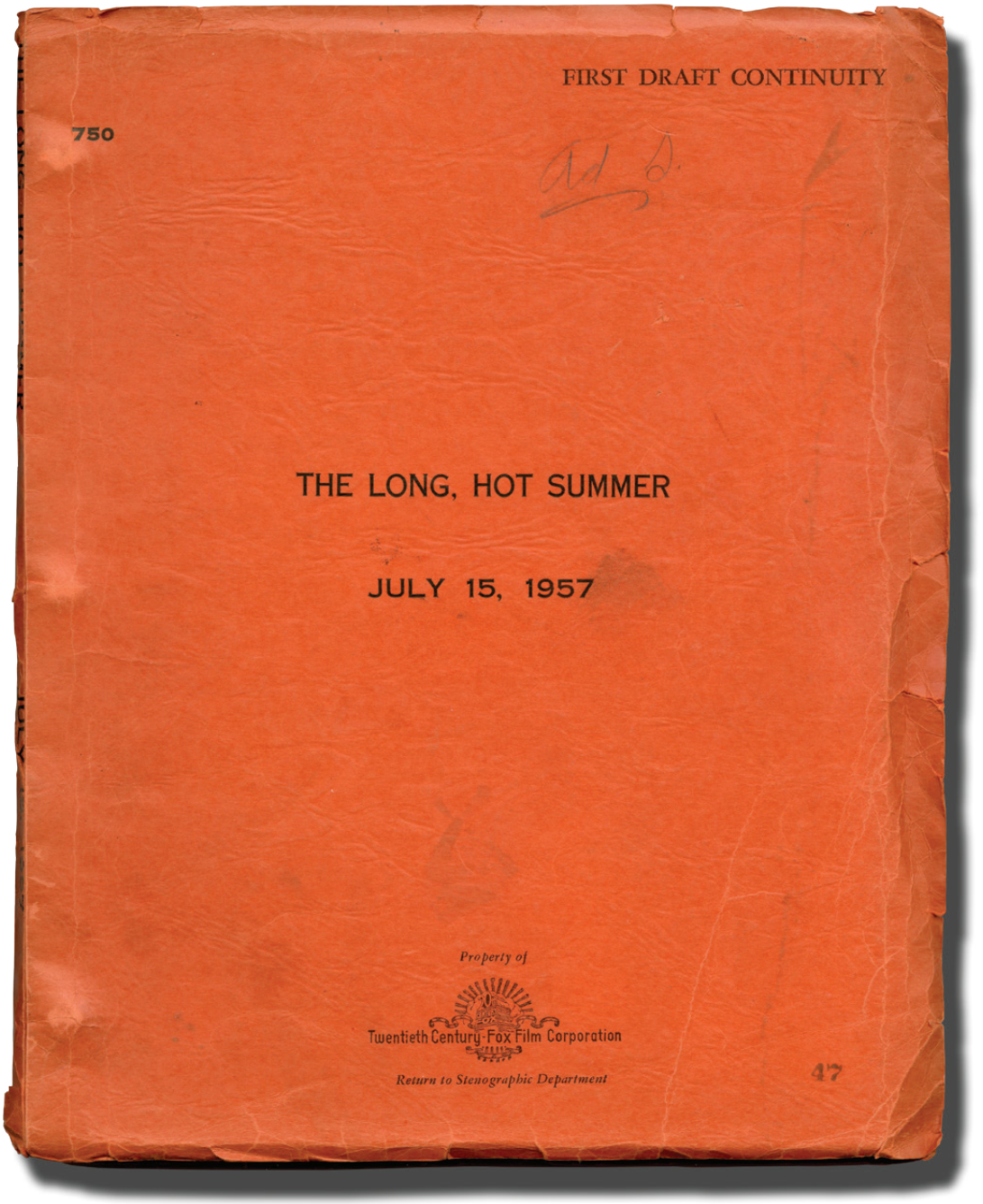
James Joyce (novel)
Mary Ellen Bute (director)
Romana Javitz, Mary Manning, Ted Nemeth (screenwriters)
Martin J. Kelley, Jane Reilly, Peter Haskell (starring)
Passages from James Joyce's Finnegans Wake

Expanding Cinema, 1966. Shooting final for the 1966 film. Copy belonging to actor Peter Haskell, with his holograph notations throughout and his shooting schedule laid in.

Mary Ellen Bute's final film, and one of the only cinematic adaptations of James Joyce's masterfully complex work of fiction, *Finnegans Wake*. Shot over a two year period, Bute was tasked with transforming Joyce's impenetrable prose without losing any of the work's surreal, lyrical essence. The subsequent film maintains the original novel's oneiric style. Bute and her husband, Ted Nemeth, were longtime collaborators, and Nemeth worked as both cinematographer and producer of the film. In 1965, it was honored at the Cannes Film Festival as Best Debut and remains Bute's sole feature length film.

Shot on location in New York City and Dublin.

$2850



47

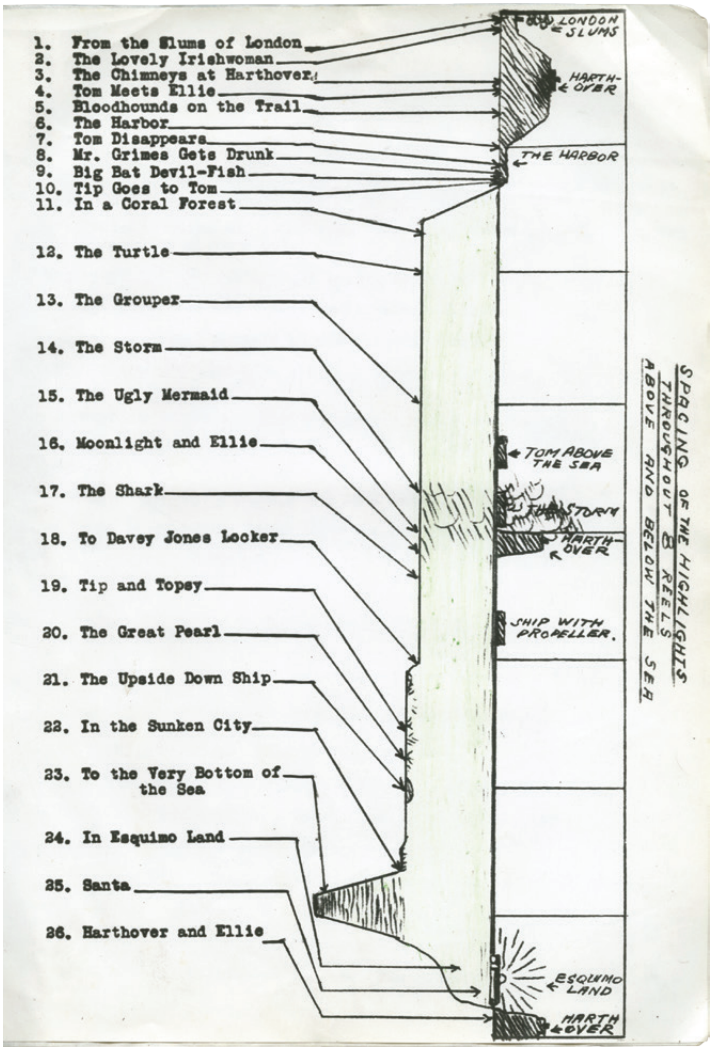
William Faulkner (novel)
Martin Ritt (director)
Irving Ravetch, Harriet Frank, Jr. (screenwriters)
Paul Newman, Joanne Woodward, Orson Welles (starring)
The Long, Hot Summer

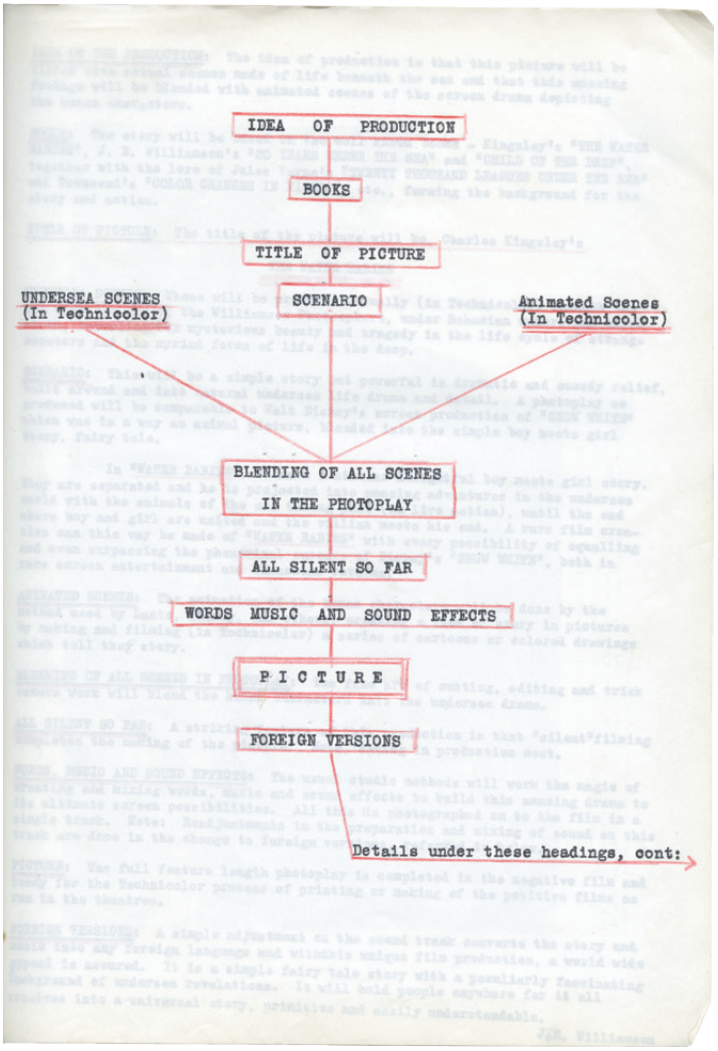
Twentieth Century-Fox, 1957. First Draft Continuity script (pre-production) for the 1958 film. Based on Faulkner's 1940 novel, *The Hamlet*.

Ben Quick (Newman) is a con man and a barn burner who arrives in a small town in Mississippi and quickly becomes one of the locals, as well as an associate of the wealthiest family, the Varners, headed by Will (Welles).

Shot on location in Louisiana. A career-revitalizing film for director Martin Ritt, after having been blacklisted for most of the 1950s.

$1500





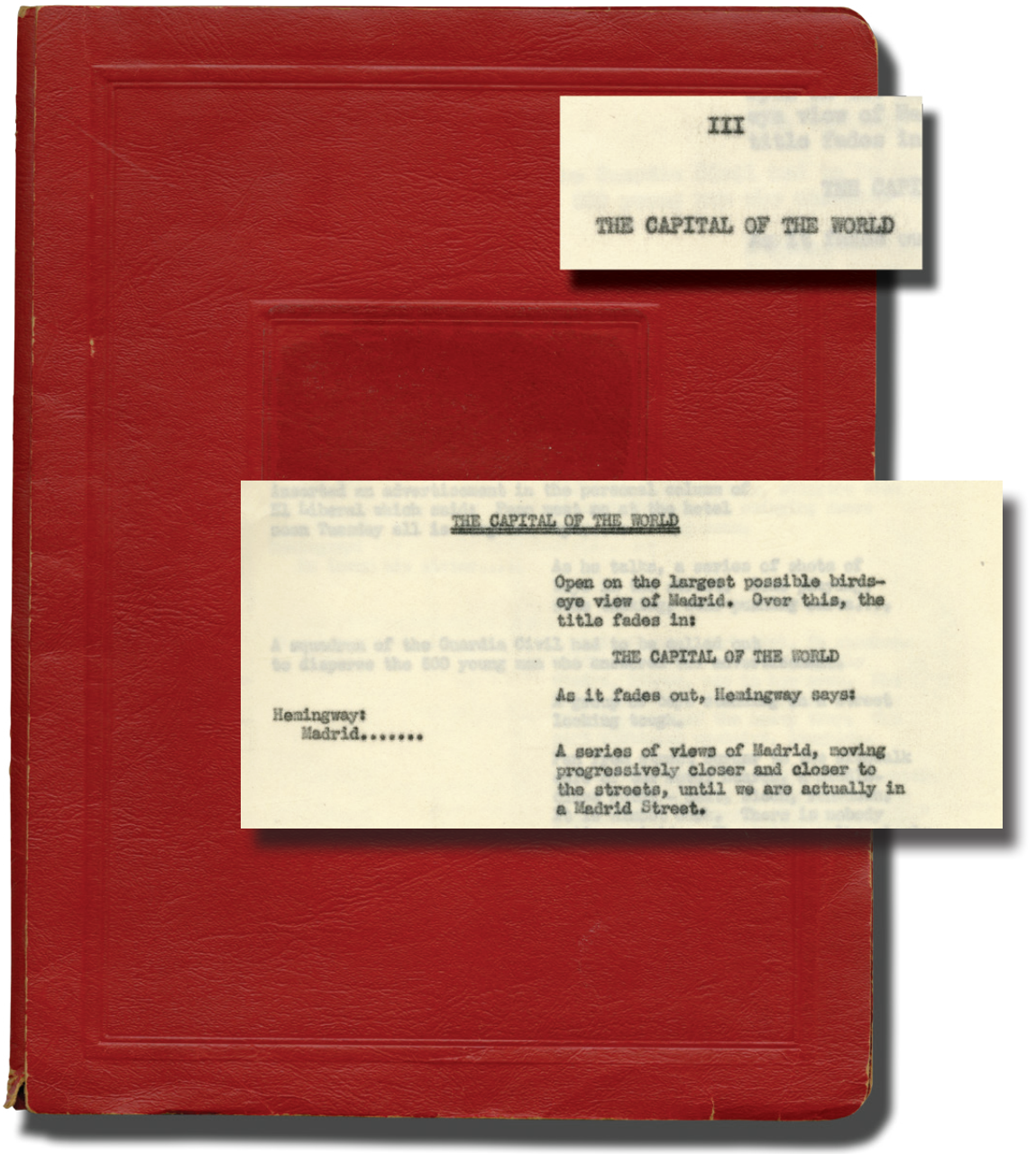
48 Charles Williams (novel)
John Ernest Williamson (adaptation)
The Water Babies

Treatment and production design notes for an unproduced live action film based on Charles Williams' beloved 1862 children's novel *The Water Babies, A Fairy Tale for a Land Baby*, by inventor and undersea photographer John Ernest Williams, circa 1944. Presumably unique, with holograph notations throughout. The novel was eventually adapted as an animated film in 1978, though that version bears no relation to this treatment.

A deluxe 57 page story treatment, with 19 tipped in illustrations taken from magazines or books used as production design references for the action, several pages of typescript notes detailing Williamson's ideas for the film, including underwater photography using his patented Williamson Photosphere, mixing animation with the live action, diagrams in holograph ink, letters, postcards, silver gelatin black-and-white photographs, a proposed production budget and shooting schedule, and other material.

John Ernest Williamson is best known as being the inventor of the "photosphere," a device that enables undersea photography and cinematography. One of the original photographs taken using this process is tipped in to the script. Williamson spent most of his life in Nassau, Bahamas, where he conducted nearly all his ocean research.

$850


III

THE CAPITAL OF THE WORLD

THE CAPITAL OF THE WORLD

Open on the largest possible birds-eye view of Madrid. Over this, the title fades in:

THE CAPITAL OF THE WORLD

As it fades out, Hemingway says:

Hemingway:
Madrid.....

A series of views of Madrid, moving progressively closer and closer to the streets, until we are actually in a Madrid Street.

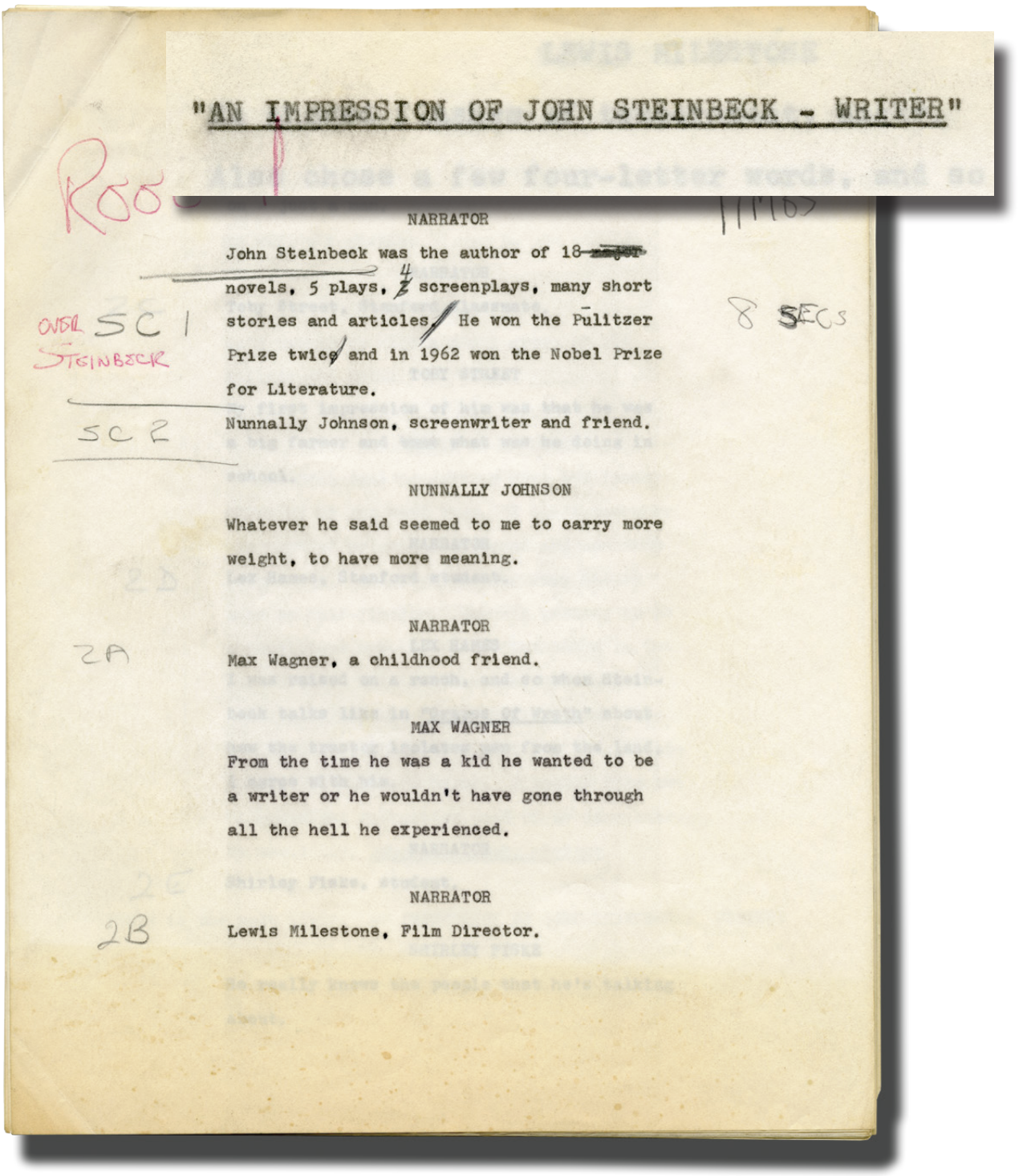
49

Ernest Hemingway (short story)
Arnold Schulman (screenwriter)
Yul Brynner (director)
Anne Bancroft, Alistair Cooke, Mario Gallo, John Marley (starring)
Omnibus: The Capitol of the World

Columbia Broadcasting System [CBS], 1953. Original typescript for Season 2, episode 10 for the critically acclaimed 90-minute television cultural variety show, *Omnibus*. "Capitol of the World" originally aired on December 6, 1953. Based on the short story written by Hemingway in 1936 and collected in the 1938 anthology, *The Fifth Column and the First Forty-Nine Stories*.

Omnibus aired 164 episodes over nine years (1952-1961) and featured diverse programming that deftly mingled popular culture, high art, literature, history and breaking science. Participants in the series included Orson Welles, William Saroyan, Jessica Tandy, Jack Benny, Hume Cronyn, James Dean, Peter Ustinov, James Agee, Thomas Hart Benton, Les and Mary Ford, and Jacques Cousteau (who screened the first of many undersea adventures on this program). The show's host, Alistair Cooke, would later become synonymous with PBS' *Masterpiece Theater*.

$850



"AN IMPRESSION OF JOHN STEINBECK - WRITER"

NARRATOR

John Steinbeck was the author of 18 ~~major~~ novels, 5 plays, 4 screenplays, many short stories and articles. He won the Pulitzer Prize twice and in 1962 won the Nobel Prize for Literature.

Nunnally Johnson, screenwriter and friend.

NUNNALLY JOHNSON

Whatever he said seemed to me to carry more weight, to have more meaning.

NARRATOR

Max Wagner, a childhood friend.

MAX WAGNER

From the time he was a kid he wanted to be a writer or he wouldn't have gone through all the hell he experienced.

NARRATOR

Lewis Milestone, Film Director.

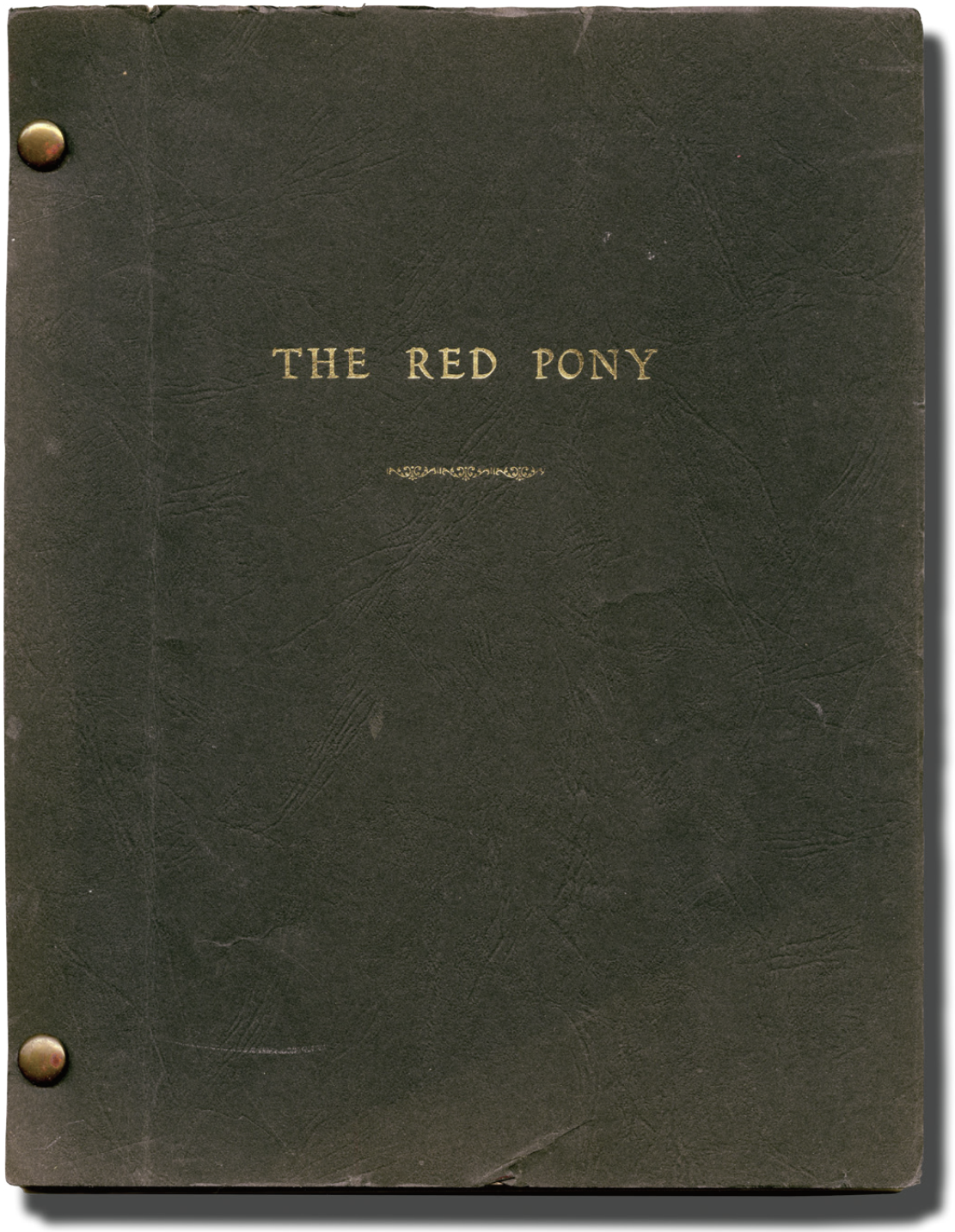
50

[John Steinbeck]
Donald Wrye (director, screenwriter, producer)
Henry Fonda, Peter Haskell, Nunnally Johnson (starring)
An Impression of John Steinbeck: Writer

Donald Wrye Productions, circa 1969. Early carbon typescript draft for the 1969 short film. Presumably belonging to screenwriter/director Donald Wrye, with copious holograph notations throughout in pencil and red and black ink outlining various script edits, filming locations, and camera direction.

Documentary short about author John Steinbeck as described by his peers, starring Henry Fonda as Steinbeck. Nominated for an Academy Award.

$825



51

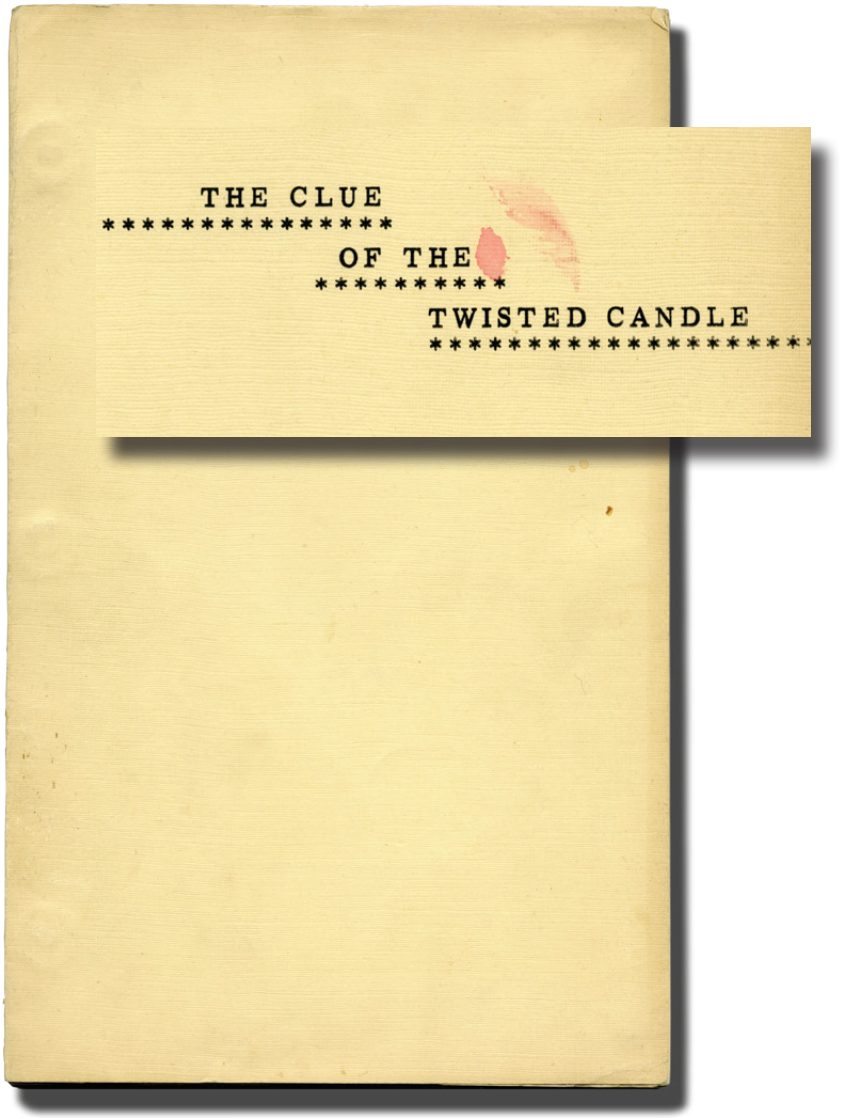
John Steinbeck (novel)
Robert Totten (director)
Ron Bishop (screenwriter)
Henry Fonda, Maureen O'Hara, Ben Johnson, Jack Elam (starring)
The Red Pony

Omnibus Productions Inc., 1972. Revised Final Shooting Script for the 1973 TV movie, which orginally aired on March 18, 1973 on NBC. Numerical notation in holograph ink on the title page.

Based on the 1937 novella by John Steinbeck, filmed once before by Lewis Milestone in 1949. Winner of two Primetime Emmy awards and nominated for seven more.

Shot on location in Sonora, California.

$675



52

Three scripts from a legendary British television series

Edgar Wallace (novel)
Allan Davis (director)
Philip Mackie (screenwriter)
Bernard Lee, David Knight, Francis De Wolff, Colette Wilde (starring)

The Clue of the Twisted Candle

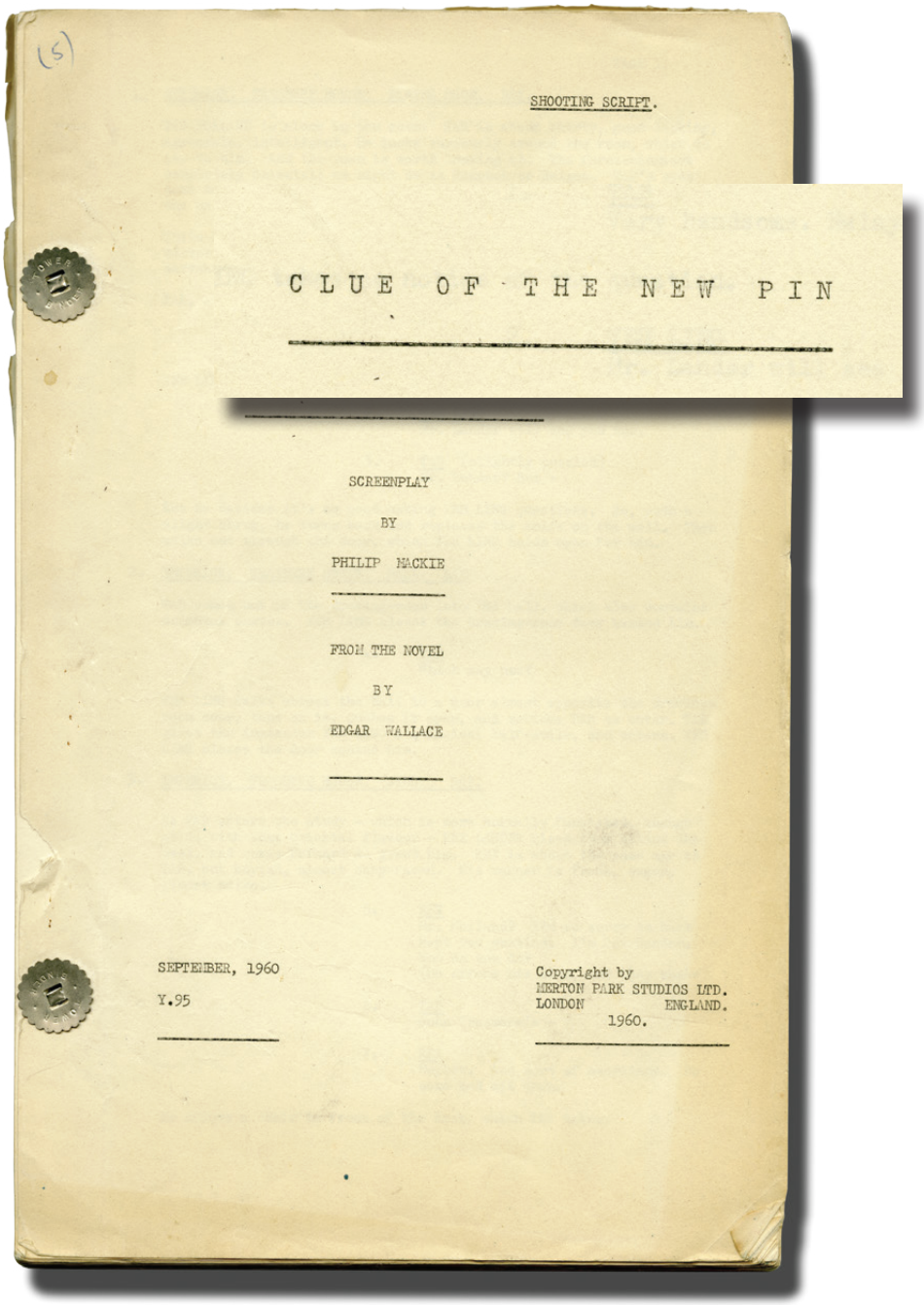
Merton Park Studios, 1960. Final Shooting script for the 1960 British film, later rebroadcast as Season 1, episode 1 of the British series, *The Edgar Wallace Mystery Theatre*. Based on Wallace's 1918 novel.

John Lexman, is a murder-mystery writer, happily married but with financial troubles, leading him to borrow money from less-reputable figures. He is framed for murder of the lenders, perhaps by the estranged lover of his new wife.

The Edgar Wallace Mysteries constituted a run of 47 films, all produced at Merton Park Studios for Anglo-Amalgamated between 1960 and 1965 as second features for distribution in British cinema houses. They were generally based on adaptations of original late Victorian/early twentieth century stories by Edgar Wallace, updated to reflect contemporary settings. The features were rebroadcast later the same year on *The Edgar Wallace Mystery Theater*, which ran in both the US and UK. The opening was a slowly revolving bust of Edgar Wallace to the accompaniment of the "Man of Mystery Theme," written by Michael Carr, later recorded by The Shadows, and a No. 1 hit record in the UK.

Grant UK.

$650


(S)

SHOOTING SCRIPT.

CLUE OF THE NEW PIN

SCREENPLAY

BY

PHILIP MACKIE

FROM THE NOVEL

BY

EDGAR WALLACE

SEPTEMBER, 1960

Y.95

Copyright by
MERTON PARK STUDIOS LTD.
LONDON ENGLAND.
1960.

53

Edgar Wallace (novel)
Allan Davis (director)
Philip Mackie (screenwriter)
Paul Daneman, James Villiers, Katherine Woodville, Bernard Archard (starring)
Clue of the New Pin

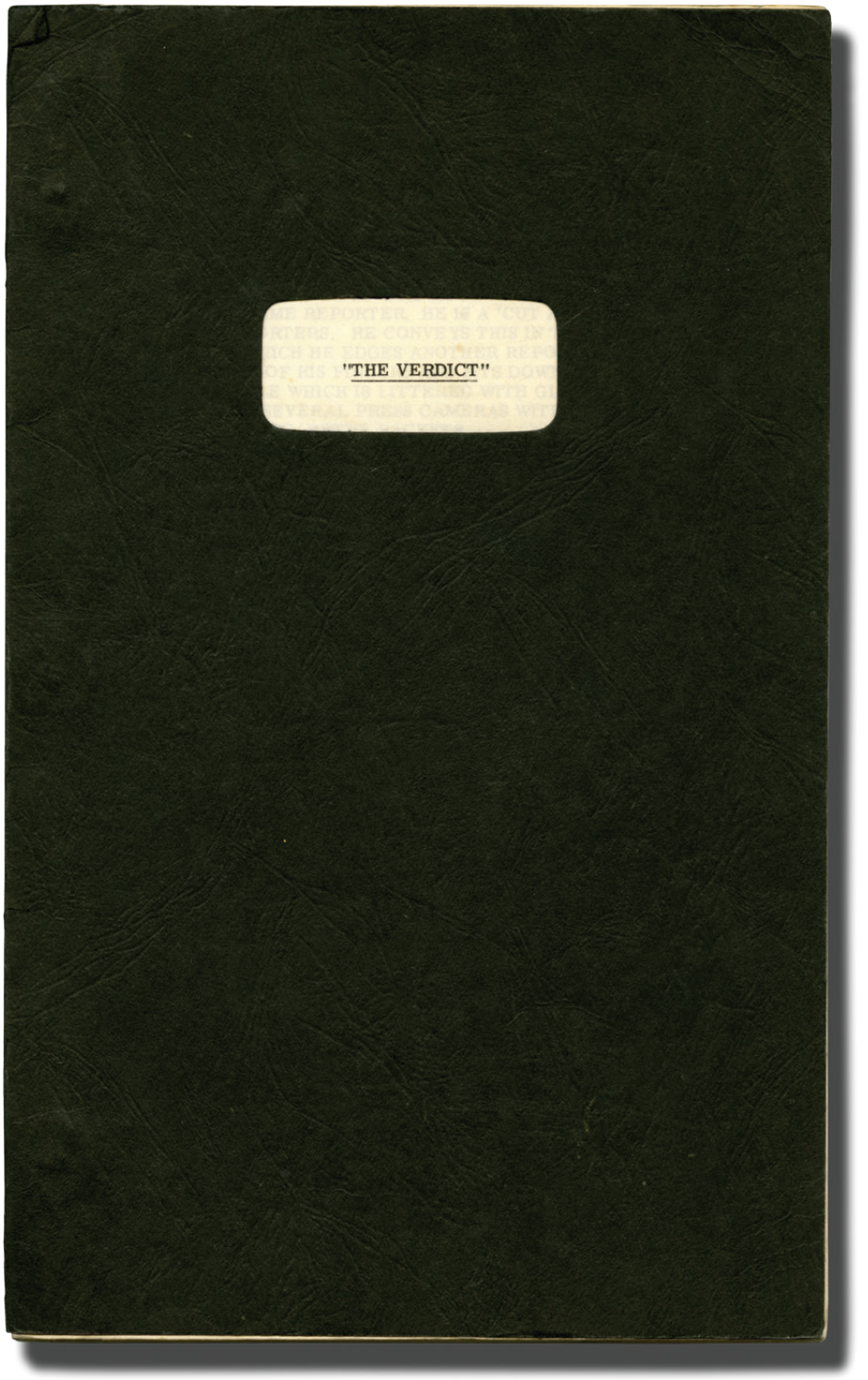
Merton Park Studios, 1960. Shooting script for the 1960 British film noir, *Clue of the New Pin*, later rebroadcast as Season 1, episode 5 of the British series, *The Edgar Wallace Mystery Theatre*.

Based on Wallace's 1923 novel. Trasmere is thrifty and does not trust banks, so he keeps all of his money in his house. One day he turns up dead, in a completely locked vault, the only clue being a new pin.

Wallace's novel was first adapted for a 1929 British film of the same name, directed by Arthur Maude. *What Have You Done to Solange?* (1972), a Giallo film directed by Massimo Dallamano, is loosely based on the novel.

Grant UK. Spicer UK.

$550



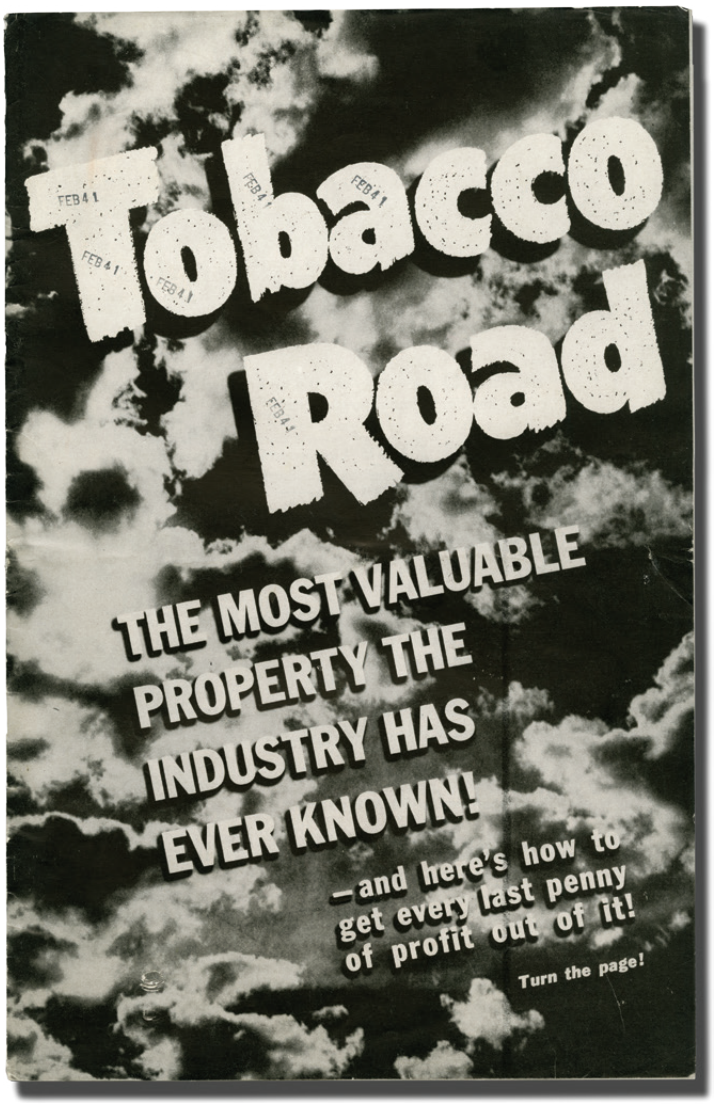
54

Edgar Wallace (author)
Arthur La Bern (screenwriter)
Cec Linder, Zena Marshall, Nigel Davenport (starring)
The Verdict

Edgar Wallace Mystery Theater / Merton Park Productions, 1963. Final Script for the 1964 British film, later rebroadcast as Season 5, Episode 5 of *The Edgar Wallace Mystery Theater*.

Based on a story from Wallace's 1929 short story collection, *The Big Four*, about a man who is deported back to Britain to face trial for a murder he committed 20 years prior.

$550



55

John Ford (director)
Erskine Caldwell (novel)
Nunnally Johnson (screenwriter)
Charley Grapewin, Marjorie Rambeau, Gene Tierney, William Tracy (starring)
Tobacco Road

Twentieth Century-Fox, 1941. Original pressbook for the 1941 film. Also included is a supplement titled "Intelligence in Motion Picture Advertising," by Kenneth Collins, in essence a second pressbook, as well as a second supplement featuring further ad campaigns and exhibitor's information. Date stamps to the pressbook and Collins supplement front wrappers, noted as "Feb 41," a month prior to the film's release on March 7, 1941.

Based on Erskine Caldwell's 1932 novel about a hillbilly family living outside of Augusta, Georgia, and their troubles with a bank attempting to buy their land. Since the novel's publication, film studios vied for acquisition of the screen rights. RKO Pictures and Warner Bros. were among the first potential buyers, but both failed to pursue the rights. In 1940 Columbia Pictures showed interest, but was informed that the novel was on the list of banned books, and shied away. Eventually, 20th Century Fox won the rights, hot on the success from their earlier project, *The Grapes of Wrath*.

Set in the American South, shot on location in California.

Pressbook and supplements 11 x 17 inches, saddle-stitched, black-and-white throughout. Pressbook 32 leaves, supplements 16 leaves and one double-folded leaf. Light rubbing and faint foxing overall, with a brief creasing and tears to the pressbook, else Near Fine with no cuts.

$650



56

Henry Miller (novel)
Joseph Strick (director, screenwriter)
Betty Botley (screenwriter)
Rip Torn (starring)
Tropic of Cancer

Paramount, 1970. Vintage borderless photograph from the German release of the 1970 US film, based on the 1934 autobiographical novel by Henry Miller. In this image, Miller, who also had a cameo role, converses with Rip Torn, who portrays him in the film. With a German mimeo snipe and the stamp Cinema International on the verso.

Set and shot in Paris.

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

$400



57

Joseph L. Mankiewicz (director, screenwriter)
Jo Swerling, Abe Burroughs (play)
Damon Runyon (short stories)
Frank Loesser (composer)
Marlon Brando, Frank Sinatra, Jean Simmons, Vivian Blaine (starring)
Guys and Dolls

Metro-Goldwyn-Mayer [MGM], 1955. Vintage double weight photograph from the set of 1955 film, showing Marlon Brando, dressed as Skye Masterson, playfully socking one of his gangster companions in the nose.

Based on the 1950 Broadway musical, in turn based on the short stories "The Idyll of Miss Sarah Brown" and "Blood Pressure" by Damon Runyon. Nominated for four Academy Awards.

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

Hirschhorn, The Hollywood Musical. Rosenbaum 1000.

$425



58

Hiroshi Teshigahara (director)
Kôbô Abe (novel, screenwriter)
Eiko Yoshida (screenwriter)
Eiji Okada, Kyôko Kishida, Hiroko Itô (starring)
Woman in the Dunes

Toho Company, Ltd., 1964. Vintage Japanese B2 poster for the 1964 film.

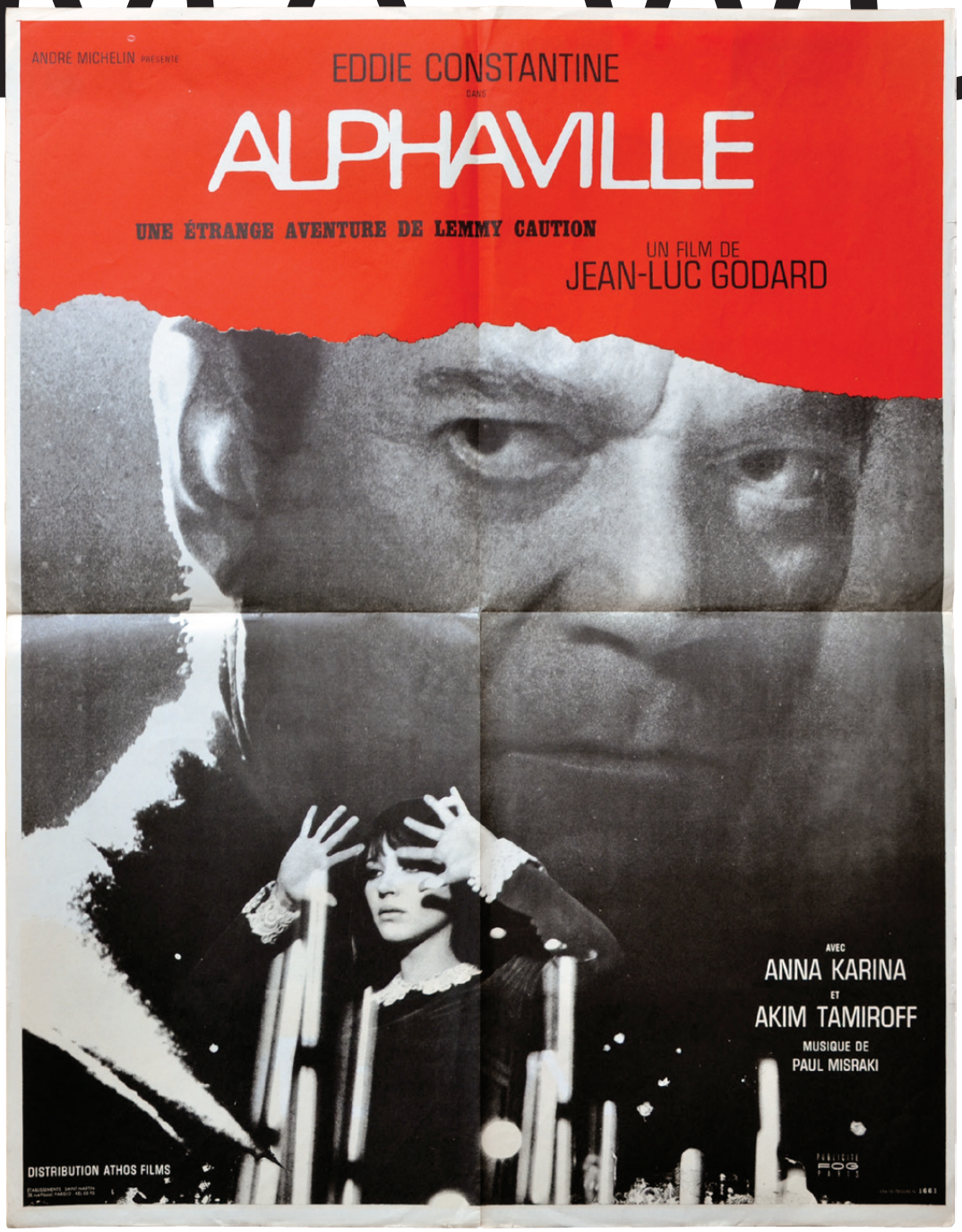
A masterpiece of 1960s Japanese cinema, based on the novel by Kôbô Abe, which Roger Ebert described as a modern turn on the myth of Sisyphus. A schoolteacher, on an expedition to collect insects that inhabit sand dunes, becomes trapped with a widow in a hut inexplicably built at the bottom of a sand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

Winner of the Cannes Prix du jury.

20 x 28.5 inches (51 x 72 cm). Moderate edge wear, light creasing overall. Very Good or better overall.

BFI 645. Criterion 394. Ebert I.

$550



59

Jean-Luc Godard (director)
Eddie Constantine, Anna Karina, Akim Tamiroff (starring)
Alphaville

Athos Films, 1965. Vintage French petite poster for the 1965 film.

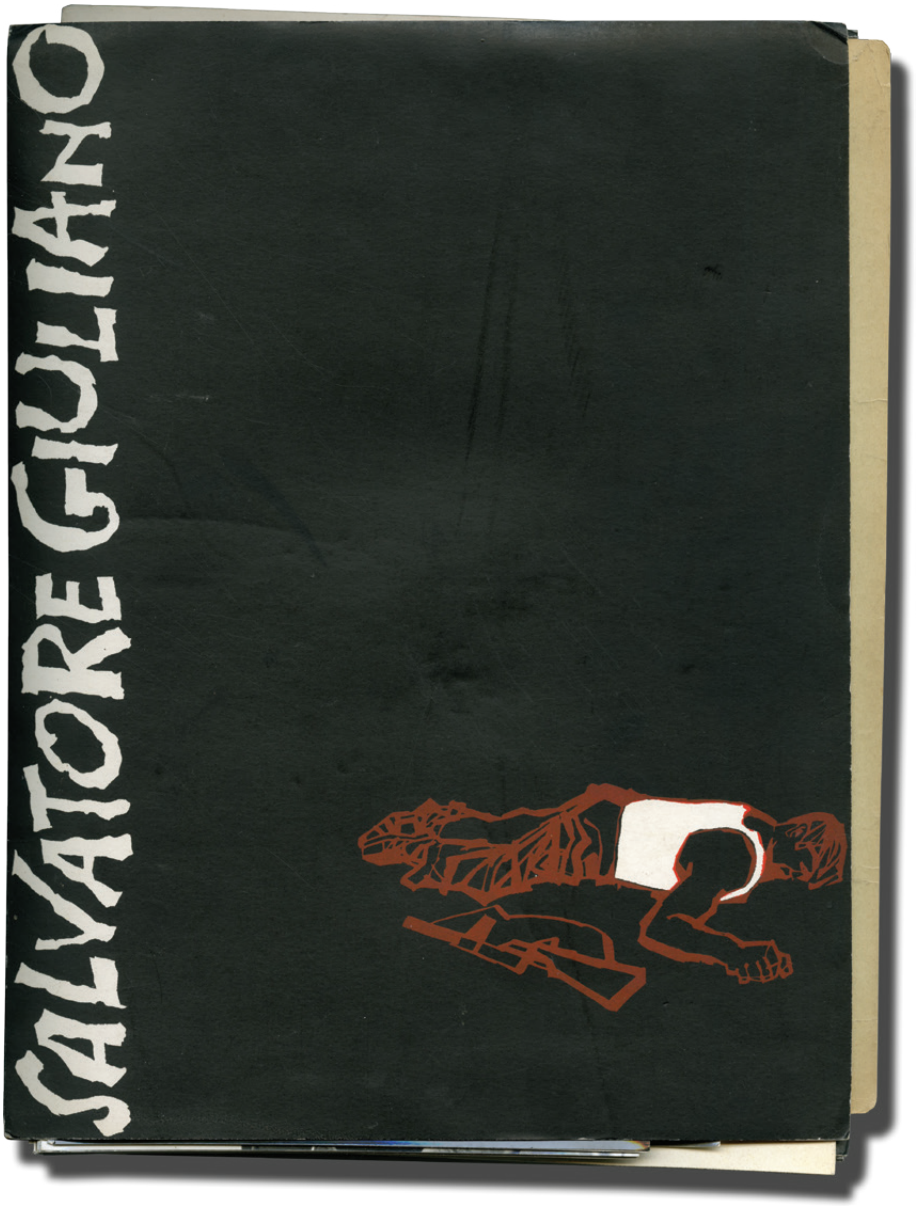
The influence of *Alphaville* as the first crime film to be set in a sci-fi context cannot be underestimated, and even the film's legitimate protégés, such as *Blade Runner*, don't quite capture its strange sexuality.

Shot on location in Paris, France.

32 x 30 inches (81 x 76 cm), folded. Light holograph pencil notation to the verso, else Near Fine.

Criterion 25. Godard, *Histoires du cinema.* Rosenbaum 1000. Weldon 1983.

$750



60

Francesco Rosi (director)
Suso Cecchi D'Amico, Enzo Provenzale, Franco Solinas (screenwriters)
Salvo Randone, Frank Wolff, Sennuccio Benelli (starring)
Salvatore Giuliano

Cinédis, 1962. Original French press kit for the 1962 Italian film. Includes 36 black-and-white borderless vintage photographs (two with the stamp of photographer G. Antro on the verso), lavish multi-lingual oversize programs, synopsis and credits. A personal, working copy of someone involved in the film or distribution, as evidenced by the numerous French-language typed and holograph notes and memorandum laid in. Housed in a one-pocket printed studio folder.

Based on the crimes and confidants of Italian bandit Salvatore Giuliano (played by Cammarata), who rose to prominence within the Mafia after the 1943 Allied invasion of Sicily. Shot in nonlinear documentary style, with Giuliano's character off-screen for most of the film, Rosi's narrative employs formal and stylistic elements like time-jumping to envision the truth about the gangster's life, neither objective or fictional, and minimalist neo-realism at its finest. A groundbreaking work of political filmmaking.

Folder 10 x 13 inches, items variously sized. Very Good plus overall.

Arrow 978. Criterion Collection 228. Schrader 50.

$850






61

Lars von Trier (director)
Nikolaj Lie Kaas, Jens Albinus, Anne Louise Hassing (starring)
The Idiots

Zentropa Entertainments, 1998. Vintage press kit for the 1998 film. Includes eight page film program, plus a single-fold pamphlet and six vintage borderless color film still photographs. From the Tele Cine Documentation archive, originally known as the Collection Daniel Bouteiller, with their sticker and a Zentropa Productions sticker to the verso.

A film in which the collective of main characters intentionally "spaz out," believing that emulating a person with a developmental disorder will relieve their inhibitions, *The Idiots* understandably became the center of great controversy. The second Dogme 95 film, a filmmaking philosophy spearheaded by von Trier and Thomas Vinterberg in which the filmmakers strove to shoot only on location, using on-site sounds and natural lighting. Von Trier later admitted to breaching a number of these rules while filming *The Idiots* by using a stand-in for a sex scene, moving various light sources, and using an off-camera harmonica player to introduce music to a scene. Nominated for the Palme d'Or at Cannes.

Eight page film program, side stitched, with illustrated red die-cut wrappers. Photos 8.25 x 11.25 inches. Single-fold pamphlet 8.5 x 11.5 inches. All materials about Fine, housed in original Fair black and red envelope.

$675

ON THE SE



62

Jean-Luc Godard (director)
Raoul Coutard (cinematographer)
Marina Vlady, Roger Montsoret (starring)
Two or Three Things I Know About Her...

Concordia Compagnia Cinematografica, 1967. Four vintage borderless reference photographs from the set of the 1967 film. Studio rubber stamp on the verso of each. In the candid image above, leading lady Marina Vlady shares a cigarette with Roger Montsoret.

One of three feature films Godard released in 1967, and like both *Week End* and *La chinoise*, one that showcases Godard's increasing focus on deconstructing filmic narrative and structure, and vocalization of leftist political ideas.

Godard has stated that his overall desire with the film was "to include everything: sports, politics, even groceries" to make "an attempt at description of a phenomenon known... as a complex."

5 x 7 inches (13 x 18 cm). Fine condition.

Criterion Collection 482. Rosenbaum 1000. Vogel, *Film as a Subversive Art*.

$1250

ET ON THE



63

Federico Fellini (director)
Marcello Mastroianni, Anita Ekberg (starring)
Pierluigi Paturlon (photographer)
La Dolce Vita

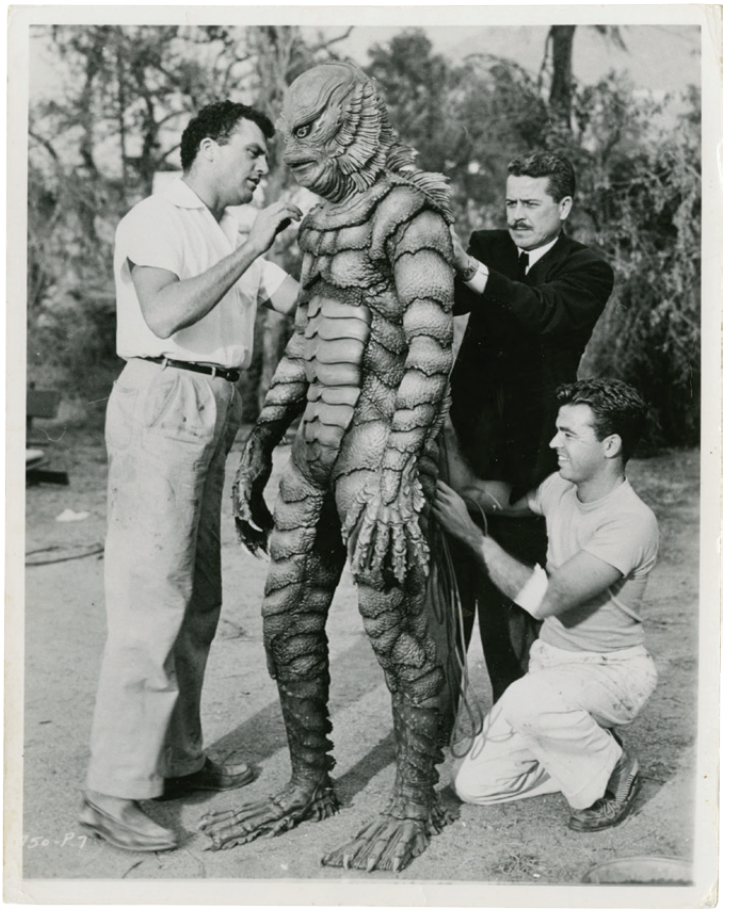
Riama Film, 1960. Original borderless double weight photograph of the extraordinary set piece at night and in the rain, shot by legendary photographer Pierluigi Praturlon, from the 1960 film. Multiple stamps on the verso, including photographer Pierluigi's, the film's title logo, and the film's production company Cineriz.

Born in Rome, Praturlon (better known simply as Pierluigi) embarked upon a career in photography in 1947. The young paparazzo got his first big story by snapping candid shots of Greta Garbo, who was passing through Rome incognito. Armed with his newfound celebrity, he became a habitué on Cinecittà film sets, and many movie icons, including Frank Sinatra and Sofia Loren, made him their regular photographer.

9.5 x 8.25 inches (24 x 21 cm). Near Fine.

Criterion 733. Ebert I. Scorsese, *My Voyage to Italy.*

$975





64

Jack Arnold (director)
Jack Kevan (subject, makeup artist)
Harry Essex, Arthur A. Ross, Maurice Zimm (screenwriters)
Ricou Browning, Julie Adams, Whit Bissell, Richard Carlson (starring)
John Florea (photographer)
Creature from the Black Lagoon

Universal Pictures, 1954. Collection of four vintage reference photographs from the 1954 film. Featuring three images that include Gill-man suit co-designer Jack Kevan adjusting the suit and one dramatically-composed shot of the Gill-man, a zipper pull clearly visible at its wrist. Photographer's stamp to the verso of one photo.

Makeup artist Jack Kevan is best known for his substantial contributions to science fiction and horror films of the 1950s, especially during Universal's creature horror film era. His work with Jack Arnold on classics like *It Came From Outer Space* and the "Creature" trilogy, as well as *The Mole People*, *This Island Earth*, *Man of a Thousand Faces*, and *The Incredible Shrinking Man* defined the cutting edge in costume creation of the era.

Perhaps the last great film from the golden era of Universal horror films, an oddly-paced, dreamlike classic, more about the quiet sadness of its titular character than its horrific-ness.

Set in Florida, and shot in various wetland locations in Florida and California, including Green Cove Springs and Wakulla Springs in Florida, and Big Bear Lake, the Sierra Canyon, and the San Bernadino National Forest in California.

8 x 10 inches (20.5 x 25.5 cm). All photos Near Fine or better.

Weaver and Brunas, *Universal Horrors.* Weldon 1983.

$975



65

Cecil Beaton (photographer)
Nicholas Roeg (director)
Donald Cammell (director, screenwriter)
Mick Jagger, Anita Pallenberg (starring)
Performance

Goodtimes Enterprises / Warner Brothers, 1970. Vintage borderless photograph from the 1970 film, showing Jagger dressed in tights, with his hands on his hips, while Anita Pallenberg lounges in the foreground. With a mimeo snipe crediting famed British photographer and artist Cecil Beaton, along with holograph pencil notations, and the stamp of photo agency Camera Press on the verso.

After putting his indelible stamp as a cinematographer on *Petulia* (Richard Lester, 1968), Nicolas Roeg made an auspicious debut as a director with this forward-looking film, an avant-garde mix of crime fiction, celebrity analysis, rock music, and study of human nature, with Mick Jagger in two roles, both as a rock musician and a wealthy British aristocrat. Roeg basically invented modern time cutting to carry the film's narrative.

9 x 8 inches (23 x 20 cm). Very Good plus.

Rosenbaum 1000. Schrader 19. Weldon 1983.

$750

66



Jean Vigo (director)
Mars Marstrich (photographer)
Zero for Conduct

Franfilmdis / Argui-Film, 1933. Vintage double weight borderless reference photograph for the landmark 1933 silent film by Jean Vigo. With the stamp of photographer Mars Marstrich on the verso.

Although he only made four films before his death from tuberculosis at the age 29, Jean Vigo would come to have an outsized influence on cinema, particularly the French New Wave, with Truffaut in particular paying homage to the anarchic boarding school students in *Zero for Conduct* during the classroom and recess scenes in *The 400 Blows*.

8.75 x 6.5 inches (22 x 17 cm). A few tiny pinholes at the right edge, else Near Fine.

Criterion Collection 578. Godard, *Histoires du cinema.* Rosenbaum 1000.

$875

67



Luis Buñuel (director)
Gabriel Figueroa (cinematographer)
Benito Pérez Galdós (novel)
Francisco Rabal (starring)
Nazarin

Mexico: Producciones Barbachano Ponce, 1959. Three vintage photographs from the set of the 1959 film. All likely shot on the same day, and on a set in a rural location. Buñuel appears in each photo wearing a pith helmet, in the first with cinematographer Gabriel Figueroa, the second with lead actor Francisco Rabal, and the third eating lunch alone on a makeshift table. Nominated for the Palme d'Or.

Each photo with the Paris address stamp for Teleciné, as well as notations and penciled press markings on the verso.

All photos 5 x 7 inches. Near Fine.

Godard, *Histoires du cinema.* Rosenbaum 1000. Weldon 1996.

$850



68

Norman Taurog (director)
Judy Garland, June Allyson, Gene Kelly, Perry Como, Lena Horne, Mickey Rooney, Cyd Charisse, Janet Leigh (starring)
Words and Music

Metro-Goldwyn-Mayer, 1948. Vintage still photograph from the set of the 1948 film. Featuring Mickey Rooney and Judy Garland laughing together in conversation, while then-toddler Liza Minnelli tugs on her mother's hand in the foreground. Mimeograph snipe and Metro-Goldwyn-Mayer rubber stamp to the verso.

A highly fictionalized (and especially glamorous) account of the creative partnership between Lorenz Hart and Richard Rodgers. The star-studded film, billed as "the biggest musical in Technicolor," was a hit at the box office, though still barely able to recoup its heavy production costs. Rooney and Garland's final on-screen appearance together.

The film was criticized for having sanitized the mental health problems and self-destructive behavior Hart suffered from that ultimately led to the break-up of the partnership, as well as for omitting any mention of his homosexuality, instead fabricating a fictional romantic attachment to a "Peggy McNeil."

Set in New York City and Los Angeles.

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

Hirschhorn, *The Hollywood Musical.*

$750



69

Leo McCarey (director)
Lawrence Schiller (photographer)
Pearl S. Buck (story)
Claude Binyon (screenwriter)
William Holden, Clifton Webb,
France Nuyen, Weaver Levy (starring)
Satan Never Sleeps

Twentieth Century-Fox, 1962. Vintage oversize, double weight, borderless photograph from the 1962 film, showing Leo McCarey directing William Holden from behind the camera while France Nuyen waits just offstage. With a mimeo snipe tipped on the verso crediting photographer Lawrence Schiller and stamps of the Holmès-Lebel and Camera Press agencies on the verso.

Based on an originally screen story by Pearl S. Buck, whose 1962 novel of the same name was published concurrently with the film.

8.25 x 11.75 inches (21 x 30 cm). Near Fine.

$675



70

Pier Paolo Pasolini (director)
Marquis de Sade (novel)
Fabian (photographer)
Salò, or the 120 Days of Sodom

Produzioni Europee Associati, 1975. Vintage borderless photograph from the 1975 film, showing director Pasolini behind the camera, surrounded by crew members. With the stamps of photographer Fabian and the Sygma photo agency, as well as a French language mimeo snipe, on the verso.

Pasolini's final film, set during the last days of fascist rule in Italy, and inspired by, rather than based directly on, the writings of the Marquis de Sade.

8 x 12 inches (20 x 30 cm). Near Fine.

BFI 1114. Criterion Collection 17. Godard, *Histoires du cinema.* Weldon 1996.

$575

71



Pier Paolo Pasolini (director)
Alida Valli, Silvia Mangano (starring)
Oedipus Rex

Arco Film, 1967. Vintage borderless photograph from the set of the 1967 Italian film. Director Pier Paolo Pasolini is seen behind the camera, shooting Silvia Mangana and Franco Citti. Short typescript description in Italian and Roma Press rubber stamp on the verso.

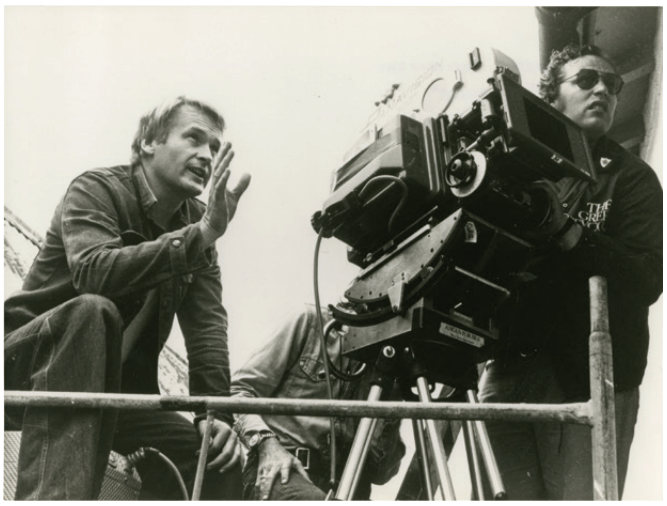
A sparse, intensely personal modern adaptation of the Oedipus Rex tale, in which a man and woman have a child, and the man becomes jealous of his wife's attentions to his son. The film's setting then changes back to antiquity, where the legend largely follows its original course, suggesting we may not be as emotionally removed from ancient times as we may believe. Set in modern and ancient Italy, shot on location in Italy.

8 x 12 inches (20.5 x 30.5 cm). Near Fine.

Masters of Cinema 39. Rosenbaum 1000.

$600

72



Jerzy Skolimowski (director)
Robert Graves (story)
Alan Bates, Susannah York,
John Hurt, Jim Broadbent (starring)
The Shout

Recorded Picture Company, 1978. Vintage borderless matte photograph from the set of the 1978 film. Shown are Skolimowski working with his cinematographer Mike Molloy on a shot. With some brief notations on the verso.

Shot on location in Devon (town and beaches), in the United Kingdom.

Winner of the Cannes Grand Prix, and nominated for the Palme d'Or. Ignored upon its release, but subsequently an iconic art-horror film, in which a traveler by the name of Crossley forces himself upon a musician and his wife in a lonely part of Devon, and uses the aboriginal magic he has learned to displace his host.

9.5 x 7.5 inches.

Weldon 1996.

$425



73

Frank Capra (director)
Joseph Kesselring (novel)
Bert Longworth (still photographer)
Julius J. Epstein, Phillip G. Epstein (screenwriter)
Cary Grant, Raymond Massey, Peter Lorre (starring)
Arsenic and Old Lace

Warner Brothers, 1944. Vintage oversized borderless double weight photograph from the set of the 1944 film. Depicted is an overhead view of the principal set, including the cemetery, the church, the Brewster home (roofless), and the Manhattan skyline in the distance. Mimeograph snipe on the verso, accompanied by photographer's rubber stamp.

Frank Capra's beloved, classic rendition of the 1939 Joseph Kesselring play, today considered a high point in Cary Grant's career. At the time one of the most elaborate stage sets ever created for a motion picture, details of the construction included cement sidewalks and a full brick 12-room house. Production on *Arsenic and Old Lace* ended in 1941, only a few days after the United States entered World War II, though the film's release would be delayed until 1944 due to a contractual obligation with the Broadway show. Capra applied for a commission with the Signal Corps, and would make no further commercial films until his discharge, beginning with 1946's *It's a Wonderful Life*.

Set in Brooklyn, but shot on location at Warner Brothers Burbank Studios, as is so well depicted in this photo.

8.25 x 12.25 inches (21 x 31 cm). Near Fine.

$450



74

Albert Maysles, David Maysles, Charlotte Zwerin (directors)
The Rolling Stones (subject)
Gimme Shelter

Maysles Films, 1970. Vintage borderless double weight photograph of Mick Jagger on stage, with director Albert Maysles manning a camera behind him, during the filming of the 1970 tour documentary *Gimme Shelter*, which concluded with the infamous and legendary free concert at the Altamont Speedway. With holograph pencil notations on the verso.

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

Criterion Collection 99.

$650





75

Ingmar Bergman (director)
Böje Ahlstedt, Marie Richardson, Erland Josephon (starring)
In the Presence of a Clown

Sveriges Television, 1997. Three vintage color still photographs showing Ingmar Bergman on the set of his 1997 Swedish television movie, which also screened at the 1998 Cannes Film Festival as part of the Un Certain Regard section.

Two patients at a mental hospital attempt to make and market a film.

8.75 x 5.75 inches (22 x 15 cm). Fine.

$475



76

Ingmar Bergman (director)
Liv Ullmann, Erland Josephson, Gunnel Lindblom, Bibi Andersson (starring)
Sven Nykvist (cinematographer)
Gunnar Lantz (photographer)
Scenes from a Marriage

Cinematograph AB, 1973. Three vintage photographs from the set of the 1973 six-part Swedish TV mini-series, *Scenes from a Marriage*, written and directed by Ingmar Bergman. All photos feature director Ingmar Bergman, cinematographer Sven Nykvist, Liv Ullman, and Erland Josephson on the set, gesticulating over scripts. Early photocopy snipe cello-taped to the verso, alongside photographer's rubber stamp, and pink Keystone photo agency sticker.

A cinematographically hyper-realist look at the turgid relationship between Marianne (Ullmann) and Johan (Josephson) as they navigate matrimony, infidelity, divorce, and subsequent partners. Originally released as a six episode mini-series, the series was recut by Bergman into a 167 minute theatrical version for the international market, where it proved a successful and influential film in its own right. Released by The Criterion Collection in both the three-hour US theatrical cut, and the director's original five-hour, six-part television version.

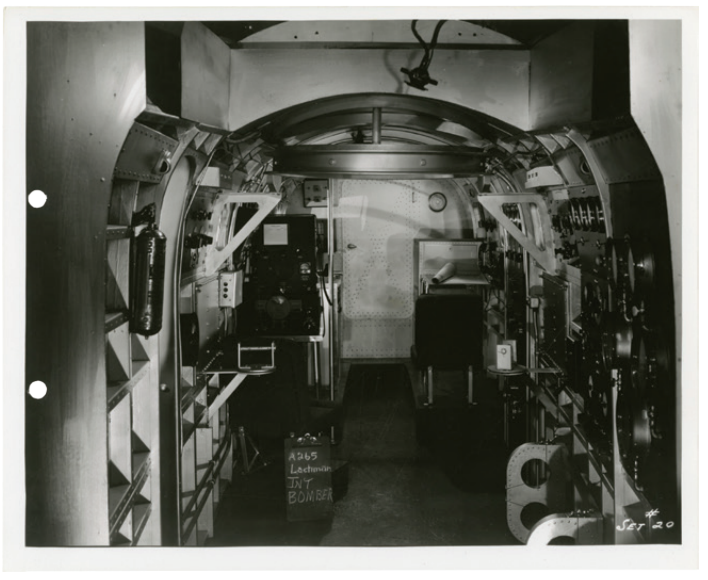
9.5 x 7 inches (24 x 18 cm). Very Good plus.

Criterion Collection 229.

$575









77

Where's Charlie?

Harry Lachman (director)
Earl Derr Biggers (characters)
Lester Ziffren (screenwriter)
Sidney Toler, Marjorie Weaver, Robert Lowery (starring)
Charlie Chan: Murder Over New York

Twentieth Century-Fox, 1940. Collection of 38 vintage keybook set design photographs from the 1940 film. Based on the Charlie Chan character created by Earl Derr Biggers.

The twenty-fourth entry in the famed *Charlie Chan* film series, and the eighth to feature Sydney Toler as Chan. The great Honolulu-based detective arrives in New York for a policeman's convention, only to be confronted with a murder mystery and a sea of suspects. An unexpected highlight of the film is a "line-up" bit by an uncredited Shemp Howard (Hal Erickson).

Set in New York.

10 x 8 inches (25 x 20 cm). With two hole punches at the left margin as called for. Near Fine.

Berlin, pp. 250-251. Mitchell, pp. 176-180.

$650



78

Rita Hayworth (subject)
Charles Rhodes (photographer)
The Hunchback of Notre Dame

Fawcett Productions, 1939. Vintage promotional photograph of Rita Hayworth in a white bathing suit, lacing up a pair of stockings, on the set of William Dieterle's 1939 film *The Hunchback of Notre Dame*. Photographer Charles Rhodes' rubber stamp on the verso, alongside holograph notations in pencil and blue and pink pencil.

A striking image of Hayworth before became she became the internationally renowned bombshell we all know and love, this photograph was taken just after her appearance as in Howard Hawks aviation drama *Only Angels Have Wings*.

8 x 10 inches (20.5 x 25.5 cm). Very Good plus.

$475






79

Alejandro Jodorowsky (director, screenwriter, composer, starring)
Alfonso Arau, Brontis Jodorowsky (starring)
El Topo

Douglas Films, 1970. Collection of eight vintage borderless photographs from the 1970 Mexican film. From the Tele Cine Documentation archive, originally known as the Collection Daniel Bouteiller, with their sticker to the verso of two stills.

A bizarre surrealist Western film, *El Topo* is a mystical allegory for the world's religions, while also hitting all the important plot points of a very violent revenge film. Considered by many to be the first of the midnight movies that became popular in America in the 1970s, Jodorowsky sought to bypass traditional distribution channels and due in part to the recommendation of fans like John Lennon was able to find wider nighttime release. "Set" in Mexico, and shot there on location.

5 x 7 inches (12.5 x 18 cm). About Fine.

$450



80

Julian Schnabel (director)
Myles Aronoqitz (photographer)
Jeffrey Wright, David Bowie, Dennis Hopper, Christopher Walken, Gary Oldman, Willem Dafoe, Benicio Del Toro, Parker Posey, Courtney Love (starring)
Basquiat

Miramax, 1996. Vintage borderless black-and-white contact sheet from the 1996 film, containing over 25 likely never-before-seen images. Included are photos of Jeffrey Wright as Basquiat, David Bowie as Warhol, Dennis Hopper as Bruno, Jennifer Miro, artist and Basquiat collaborator Ouattara Watts, actress Olatz Lopez Garmendia (Schnabel's ex-wife), and a few others of the cast and crew.

One of the best biopics of the 1990s. Julian Schnabel not only took on the death-defying task of bringing the enigmatic Basquiat to the screen, he did so with one of the most breathtaking ensemble casts ever assembled, and managed to keep the film literate, honest, and open-ended.

Shot on location in New York.

8.5 x 11 inches (21.5 x 27.75 cm). Very Good plus, with faint creasing and soil.

$475



81

Andrzej Zuławski (director)
Giancarlo Botti (photographer)
Christopher Frank (novel, screenwriter)
Romy Schneider, Fabio Testi (starring)
That Most Important Thing: Love

Paris: Albina Productions S.a.r.l., 1975. Vintage photograph of Romy Schneider dressed as Marlene Dietrich in a scene from the 1975 film. Based on the 1972 novel *La Nuit américaine* by Christopher Frank. With the stamp of photographer Giancarlo Botti on the verso, as well as printed mimeo snipes in both English and French.

A photographer meets a failed actress who is starring in cheap softcore films. Falling for her, he borrows money to mount a production of *Richard III*, and give her a role, but she is torn between her love for him and her obligations to her husband.

6.75 x 9.5 inches (17 x 24 cm). Fine.

$525



82

Terry Gilliam (director)
Tom Stoppard, Charles McKeown (screenwriters)
Jonathan Pryce, Robert De Niro (starring)
Brazil

Embassy Pictures / Universal Pictures, 1985. Vintage borderless photograph from the 1985 film, showing director Gilliam and crew during a quiet moment between takes. With holograph ink notations on the verso.

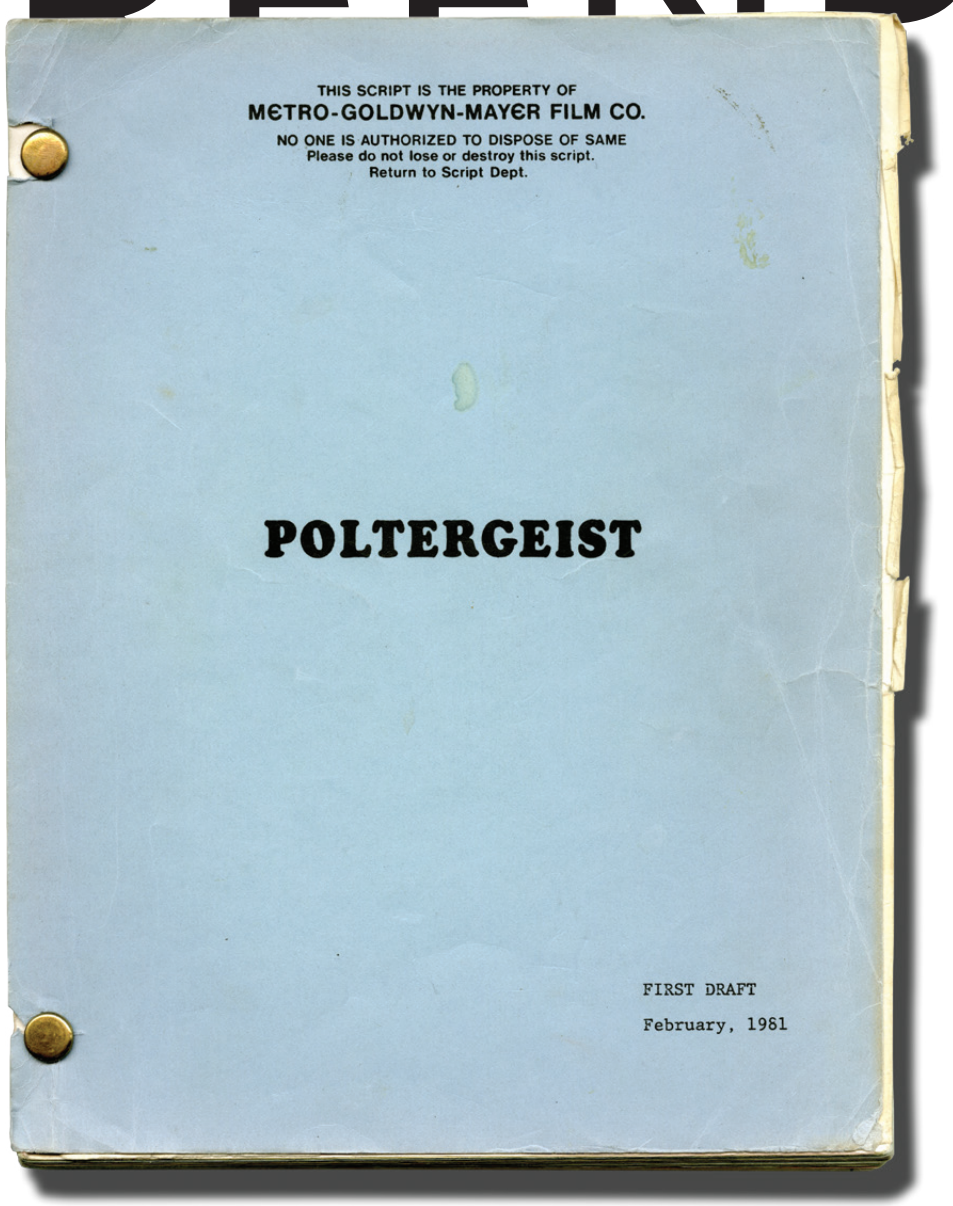
Gilliam's masterpiece, about a man trying to escape a bureaucratic, authoritarian government in a dystopian future. Nominated for two Academy Awards, including Best Screenplay.

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

Criterion Collection 51. Weldon 1996.

$425

SCREENPLA



83

Steven Spielberg (producer, screenwriter)
Tobe Hooper (director)
Mark Victor, Michael Graise (screenwriters)
JoBeth Wilson, Heather O'Rourke, Craig T. Nelson (starring)
Poltergeist

Metro-Goldwyn-Mayer, 1981. Revised First draft script for the 1982 film. Laid in is a photocopied MGM memorandum from Steven Spielberg addressing the confidentiality of the *Poltergeist* project. Red numeric watermark on each page as called for.

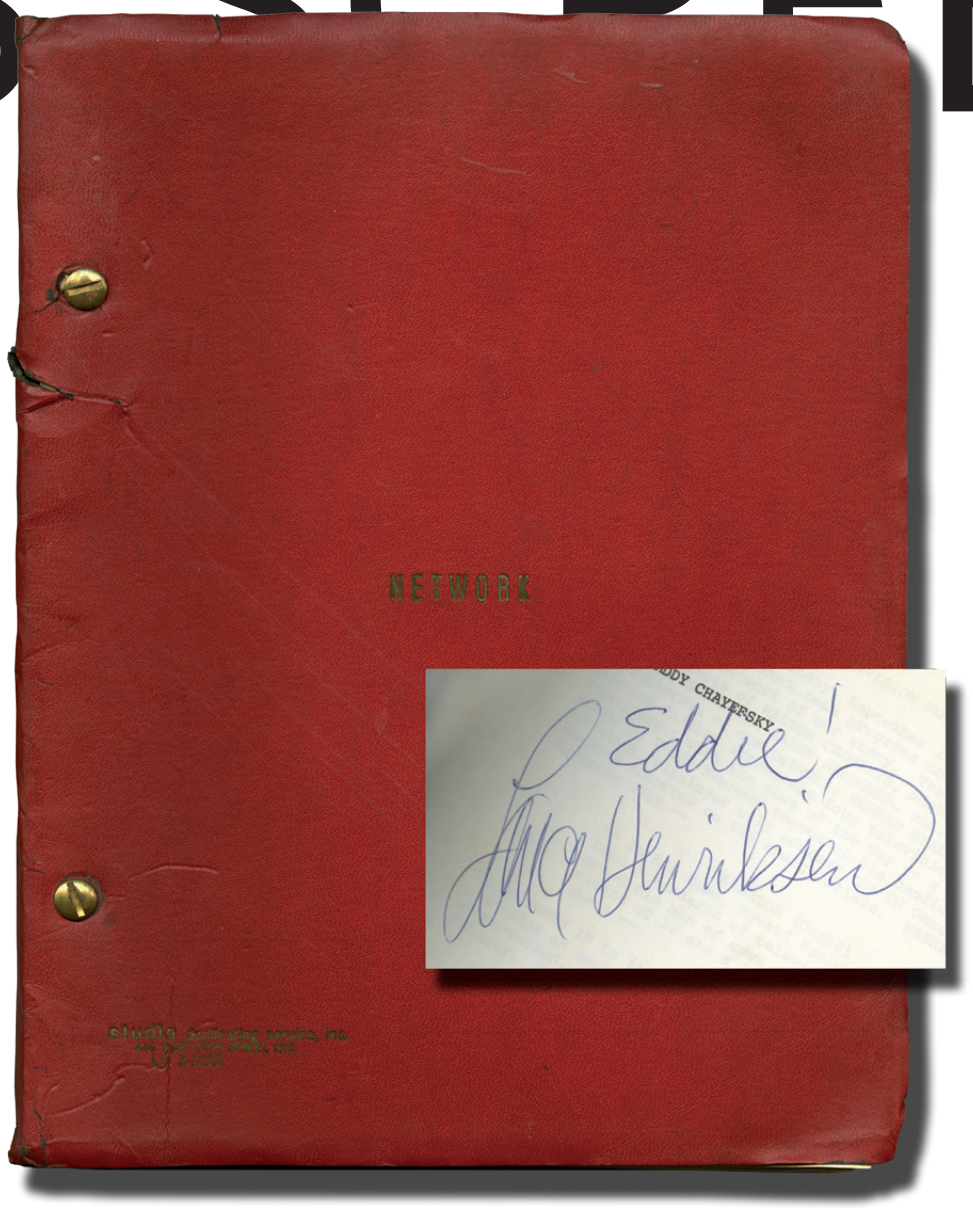
A quintessential entry in the horror film oeuvre, *Poltergeist* tells the story of a family beset by a group of particularly malicious spirits after moving into their new suburban California home.

Although he was contractually prevented from directing another film while working on *E.T. the Extra-Terrestrial*, debate continues as to the extent of Spielberg's creative influence upon the direction of this film. Nominated for three Academy Awards including Best Visual Effects. Shot on location in California.

Lentz II.

$1850

AYS SCREEN



84

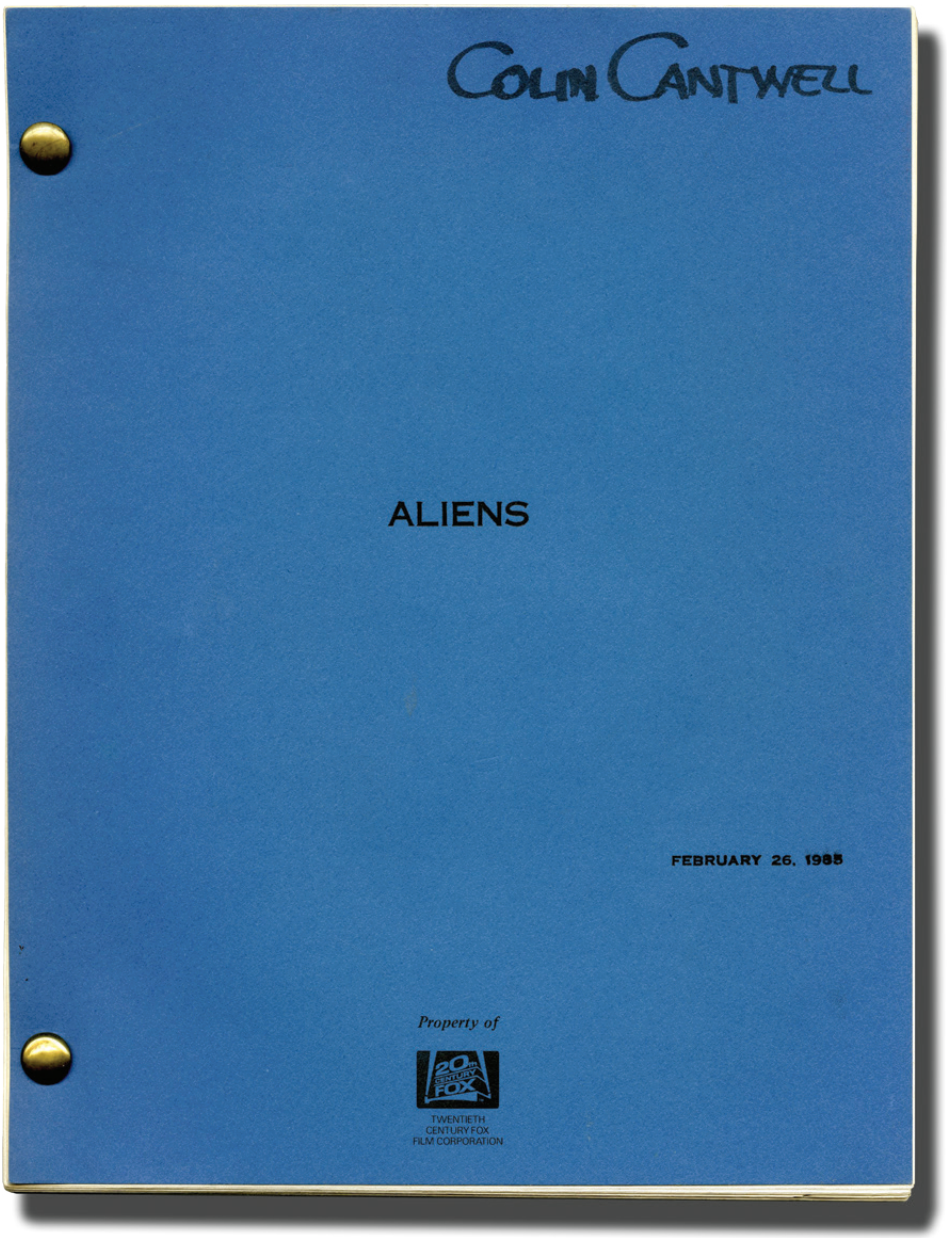
Sidney Lumet (director)
Paddy Chayefsky (screenwriter)
William Holden, Faye Dunaway,
Peter Finch, Robert Duvall (starring)
Network

Metro-Goldwyn-Mayer, 1975. Draft script for the 1976 film. Inscribed by actor Lance Henriksen on the title page: "Eddie! / Lance Henriksen."

A highspot among director Sidney Lumet's many cinematic achievements, with an original screenplay written by Paddy Chayevsky and a host of major actors all working at the peak of their powers. A savage and very entertaining indictment of American television culture in the mid-1970s. Winner of four Academy Awards, including Best Screenplay , Best Actor, and Best Actress, and nominated for six others, including Best Picture, Best Director, and Best Cinematography.

National Film Registry. Arrow 1074. Ebert I.

$4500



85

James Cameron (director)
David Giler, Walter Hill (screenwriters)
Sigourney Weaver, Bill Paxton, Lance Heriksen (starring)
Aliens

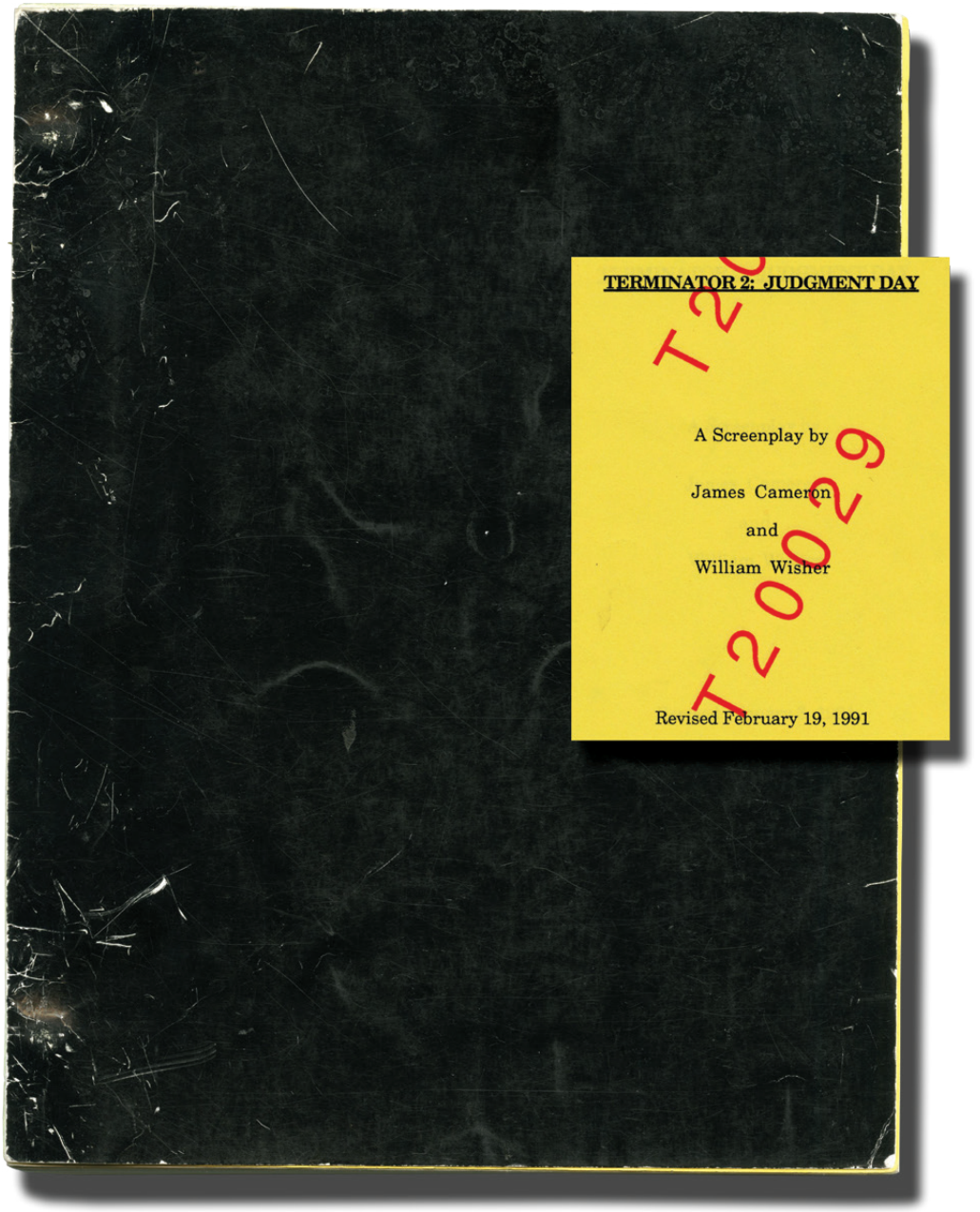
Twentieth Century-Fox, 1986. First Draft script for the 1986 film. An early draft, attributed solely to James Cameron as screenwriter (Walter Hill would later provide revisions). Copy belonging to special effects designer Colin Cantwell, who worked prior to this film on *2001: A Space Odyssey* (1968) and *Star Wars* (1975), with his name in black marker on the front wrapper and the title page.

Aliens had a long and winding production road, consisting mostly of James Cameron delivering the draft on offer here, and subsequently holding out as director until he got exactly what he wanted, which included a 70mm distribution, Sigourney Weaver as the lead actress, and the record-breaking budget for which he has since become well known.

A rare example of a sequel where in the sequel is not only as well received as the original film, but stands on its own as a separate work. A turning point in director James Cameron's career, his first big budget effort after the wildly successful *Terminator* in 1984.

Lentz II. Weldon 1996.

$2200



86

James Cameron (director)
Arnold Schwarzenegger, Linda Hamilton (starring)
Terminator 2: Judgment Day

Lightstorm Entertainment, 1991. Revised draft script for the 1991 film. Pages watermarked "T20029" as called for.

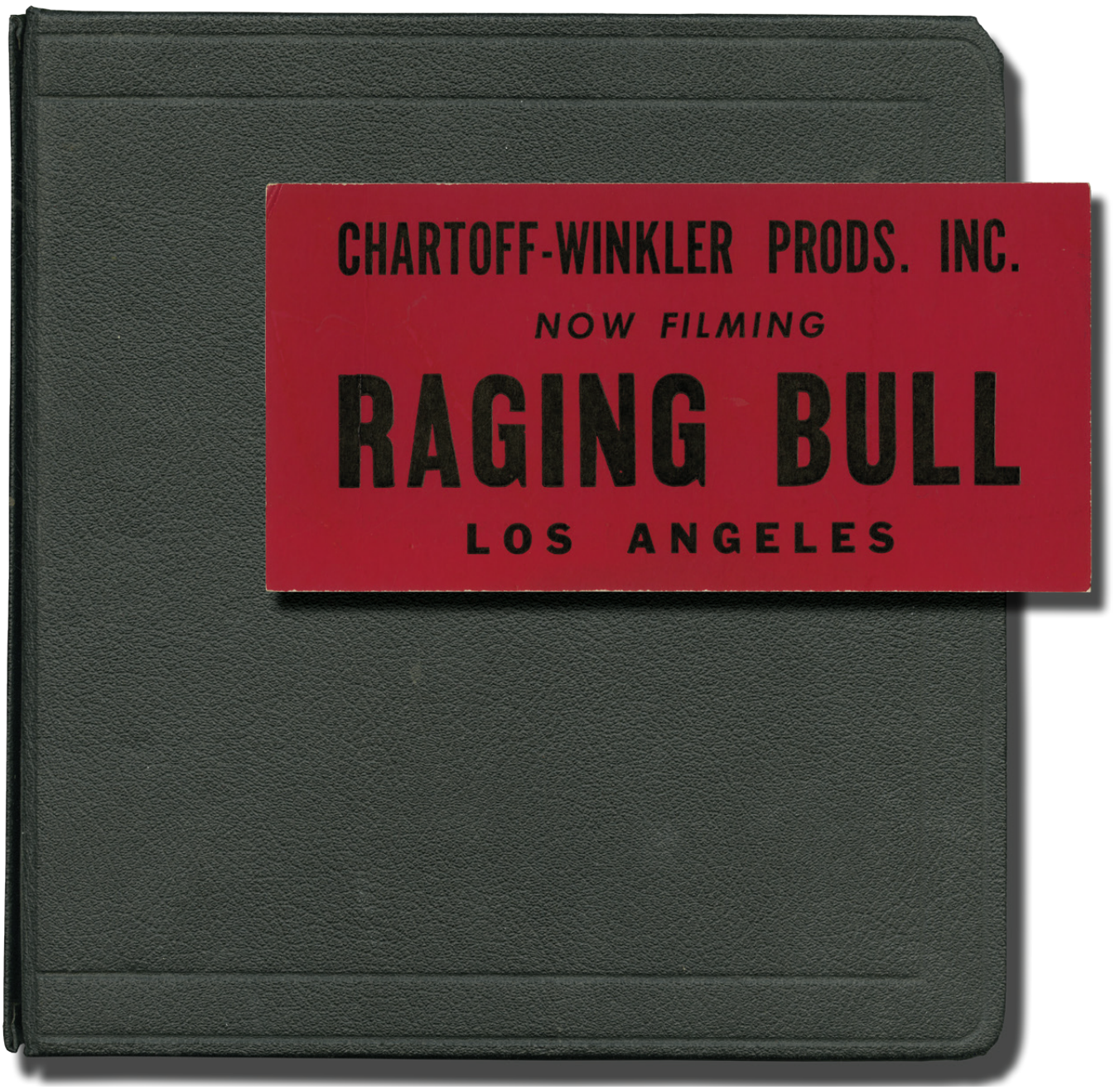
Schwarzenegger returned in this film to cement one of his most iconic roles. Its predecessor, *The Terminator,* was one of the most wildly successful low-budget films of all time, while this one would set new Hollywood records in terms of its set pieces and cost. Both films are now legendary. In the sequel, a new version of Arnold's Terminator arrives from the future, but this time to save Sarah Connor and her son rather than eliminate them.

An alternate ending in this draft, involving an elderly Sarah Connor reminiscing in a park, was ultimately cut from the film.

Set in Los Angeles, shot on location throughout California and in Santa Fe, New Mexico. Winner of four Academy Awards, and the first film to have a production budget of more than 100 million dollars.

Lentz II. Weldon 1996.

$1750



87

Martin Scorsese (director)
Paul Schrader and Martin Mardik (screenwriter)
Robert De Niro, Joe Pesci (starring)
Raging Bull

Metro-Goldwyn-Mayer, 1979. Production bible, draft script, and painted placard for the 1980 film. Housed in a black three ring binder.

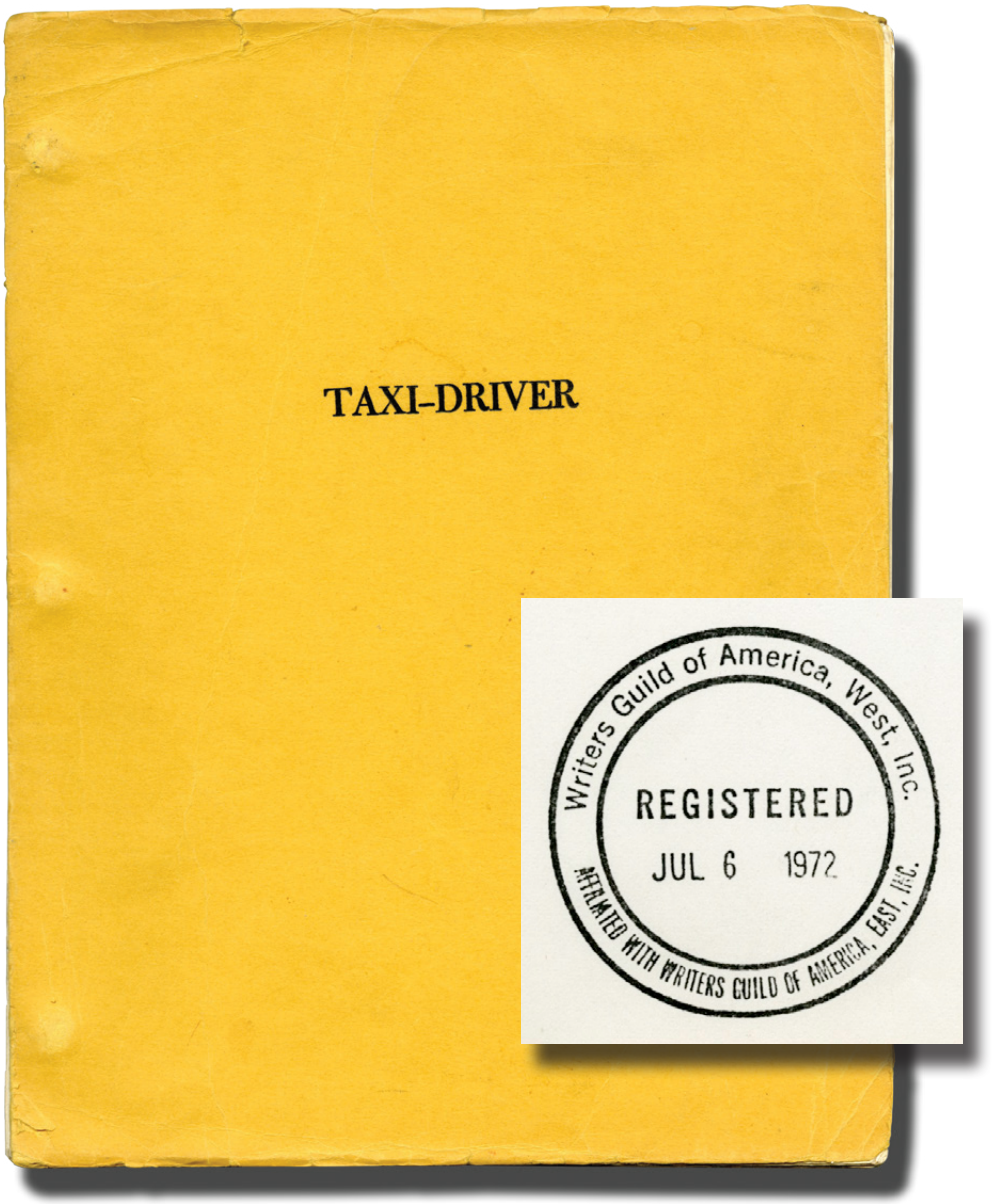
Also included is a 12 x 6 inch 2-color painted dash placard with the film's title, credits for Chartoff-Winkler Productions, and Los Angeles filming location. The placard was placed in the windshield of a car used for tracking shots.

Winner of two Academy Awards, including Best Actor, and nominated for six others, including Best Picture, and Best Director.

Shot on location in New York and Los Angeles.

Ebert I. National Film Registry. Spicer US.

$7500



88

Martin Scorsese (director)
Paul Schrader (screenwriter)
Robert De Niro, Jodie Foster, Harvey Keitel, Cybill Shepherd, Peter Boyle (starring)
Taxi Driver

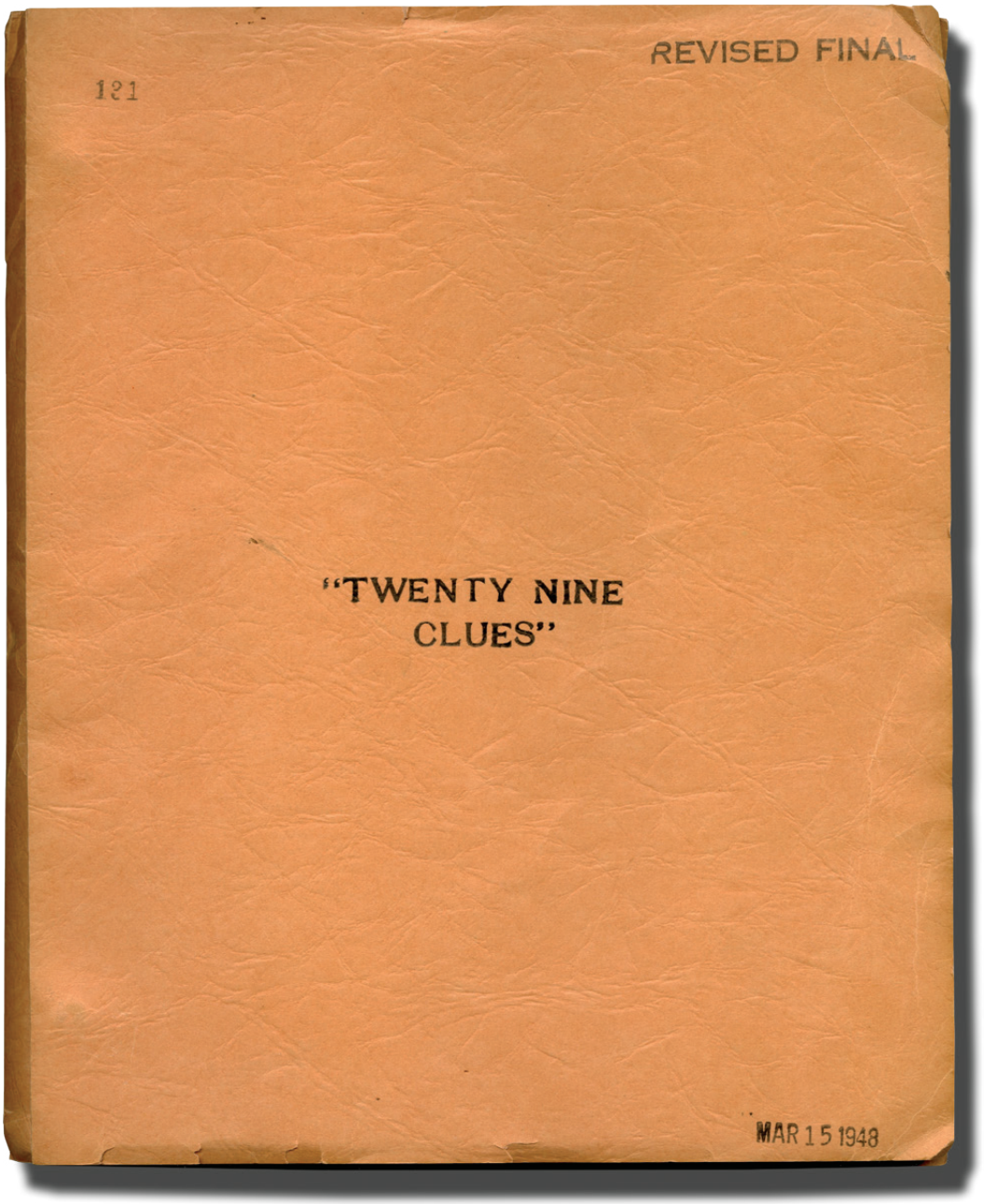
Mitchell J. Hamilburg Agency / Columbia Pictures, 1972. Early draft script for the 1976 film. Screenwriter Paul Schrader's submitted copy, with a Writers Guild of America register stamp dated 1972 on the title page.

A film that would prove to be the turning point in the careers of director Martin Scorsese, screenwriter Paul Schrader, and actors Robert De Niro and Jodie Foster, and one that has only gained significance with the passage of time. Exhibiting elements of both American experimental filmmaking and vanguard European narrative, and a perfect example of American neo-noir, drawing influences from Bresson, Antonioni, Godard, Hitchcock, Lang, and Malle. Winner of the Palme d'Or at Cannes, and nominated for four Academy Awards including Best Picture.

Set in New York City and shot on location there.

Grant US. Hardy, *The BFI Companion to Crime.* National Film Registry. Penzler 101. Silver and Ward Neo-Noir. Spicer US Neo-Noir.

$5000



89

Anthony Mann (director)
Alfred L. Werker (director)
Crane Wilbur, John C. Higgins, Harry Essex (screenwriters)
Richard Basehart, Scott Brady, Roy Roberts, Whit Bissell (starring)
He Walked by Night

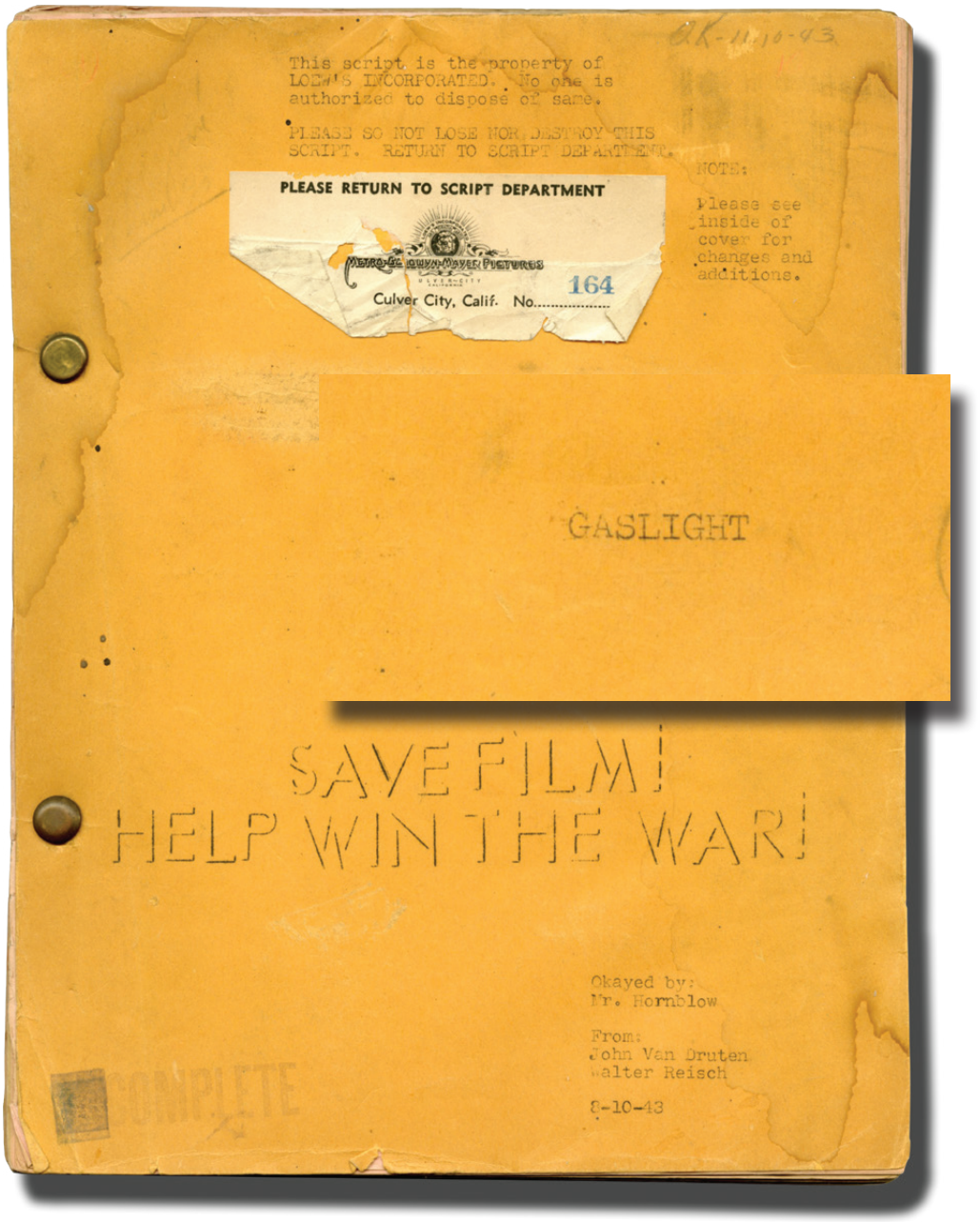
Eagle-Lion Studios, 1948. Revised Final draft script for the 1948 film, *He Walked by Night*, here under the working title, *Twenty-Nine Clues*.

Loosely based on the exploits of ex-cop and WWII vet, Erwin "Machine-Gun" Walker. Semi-documentary police noir about a clever criminal who kills a cop. The only evidence the police have are witness descriptions, and the aftermath of his several heists of stolen electronics.

Set in Los Angeles, shot there on location. During production, actor Jack Webb and police technical advisory Marty Wynn began a friendship, and their conversations eventually led to the creation of the radio and television program *Dragnet*.

Grant US. Hardy, *The BFI Companion to Crime*. Lyons, *Death on the Cheap.* Selby US Canon. Silver and Ward Classic Noir. Spicer US.

$4500



90

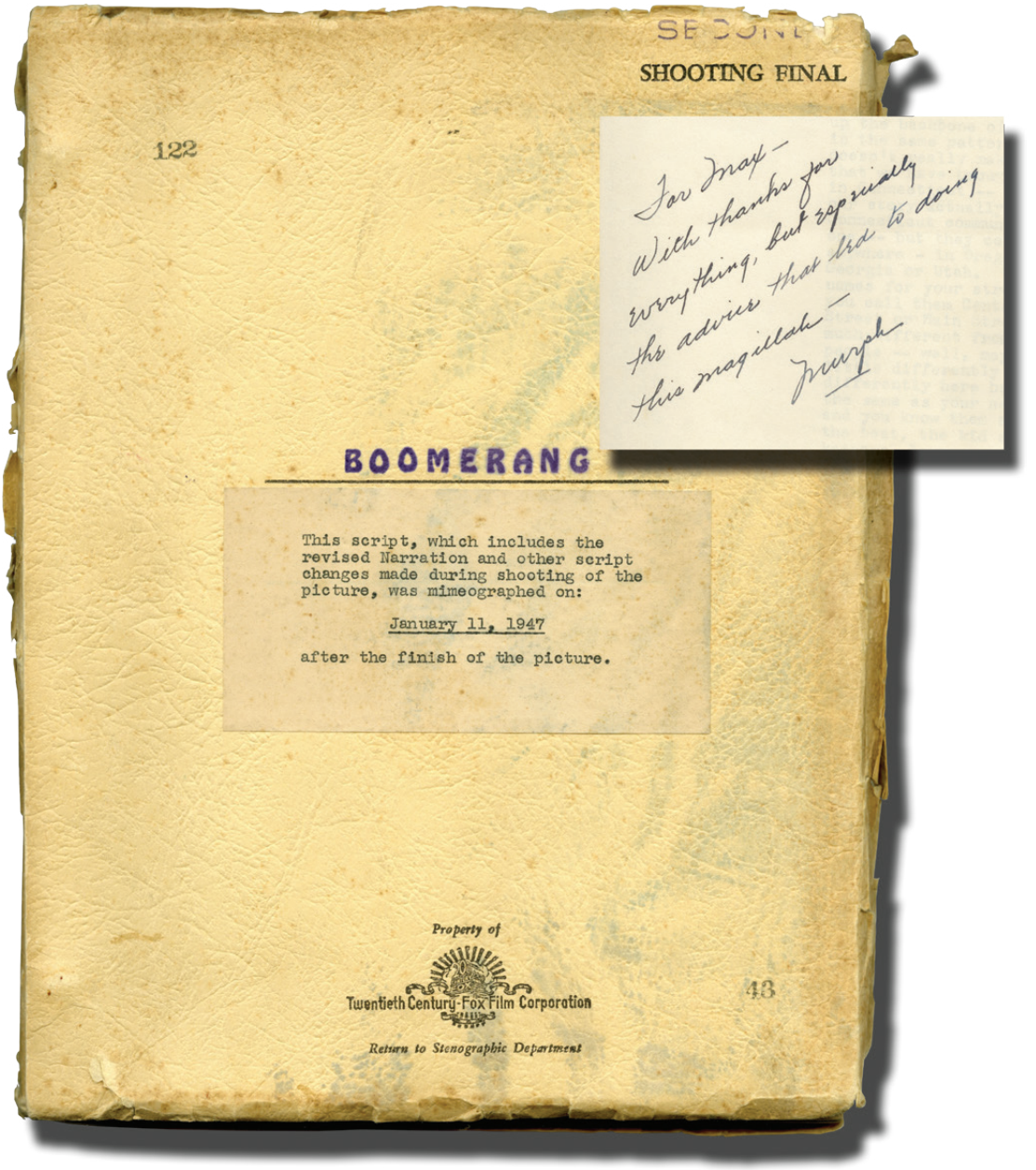
George Cukor (director)
Walter Reisch (screenwriter)
John Van Druten (screenwriter)
Ingrid Bergman, Angela Lansbury, Charles Boyer, Joseph Cotten (starring)
Gaslight

Metro-Goldwyn-Mayer, 1943. Shooting script for the 1944 film noir.

A rare example of a remake that stands taller--and is even better remembered--than its predecessor. With the success of the first film adaptation of Patrick Hamilton's play in the UK (Thorold Dickinson, 1940), MGM set about to make a dark gothic version of its own, mixing the transatlantic, metrosexual qualities of Charles Boyer with those of an American female lead (Joan Fontaine). Winner of two Academy Awards, including Best Actress, and nominated for five others, including Best Picture and Best Screenplay. Nominated for the Palme d'Or.

Grant US. Hardy, *The BFI Companion to Crime.*
Selby US. Silver and Ward Classic Noir.
Spicer US. Weldon 1996.

$2250



91

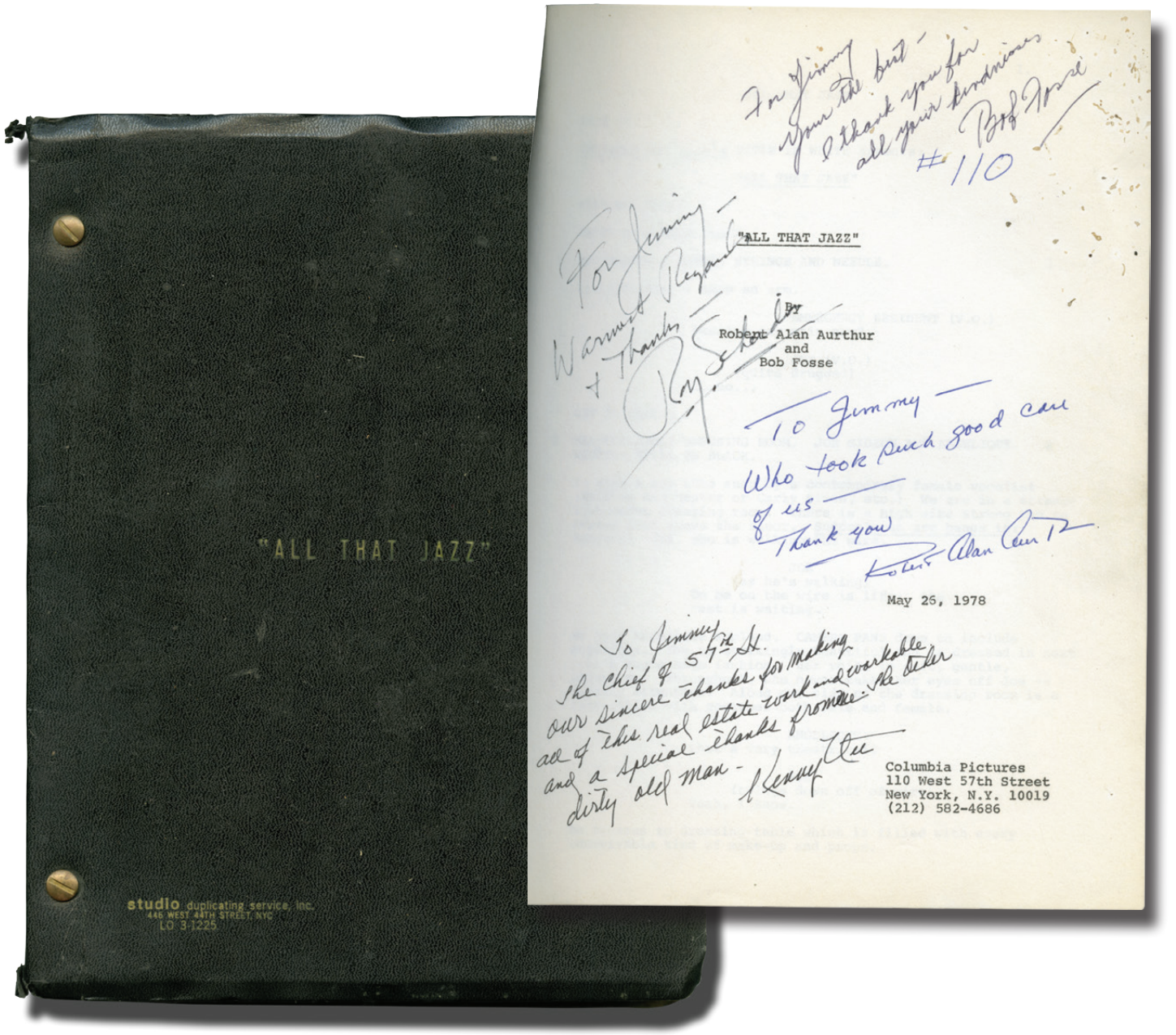
Elia Kazan (director)
Richard Murphy (screenwriter)
Fulton Oursler as Anthony Abbot (article)
Dana Andrews, Jane Wyatt, Lee J. Cobb (starring)
Boomerang!

Twentieth Century-Fox, 1947. Second Revised Final script for the 1947 film. Inscribed by screenwriter Richard Murphy during production of the film on the title page: "For Max - / With thanks for everything, but especially the advise that led to doing this magillah - / Murph." With a holograph ink notation in Murphy's hand on the verso of one page, making a substantial addition to the dialogue. Murphy would go on to win the Academy Award for his screenplay.

Based on an article "The Perfect Case" by Anthony Abbot (Fulton Oursler), published in *Rotarian* magazine in December 1945, about the real life case of a vagrant accused of murder and the prosecutor who exonerated him. Set in Bridgeport, CT, where the real crime took place, but shot on location in Stamford, CT and White Plains, NY after the town refused permission for the film to shoot there.

Grant US. Selby US Canon. Silver and Ward Classic Noir. Spicer US. Masters of Cinema 89.

$1500



92

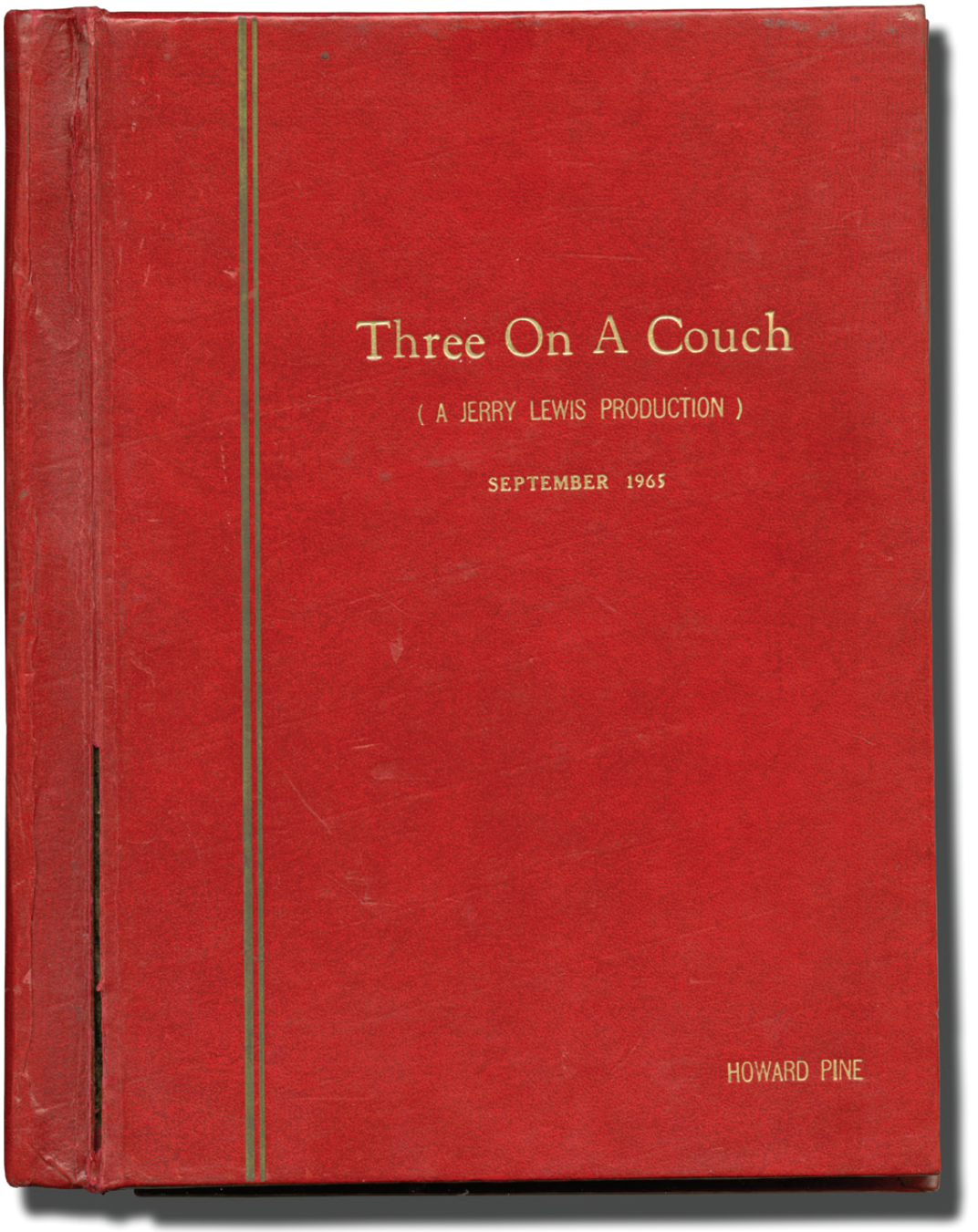
Bob Fosse (director)
Robert Alan Arthur (screenwriter)
Roy Scheider and Jessica Lange (starring)
All that Jazz

Columbia Pictures, 1978. Draft script for the 1979 Academy Award winning film. An especially noteworthy copy, likely belonging to a member of the crew, and inscribed by director Bob Fosse, screenwriter Robert Alan Aurthur, leading man Roy Scheider, and associate producer Kenneth Utt.

A remarkable grouping of signatures from authors of the film (as opposed to its cast), including screenwriter Arthur's signature (screenwriters are not commonly found on the set of a film). Also notable for Roy Scheider's signature directly next to that of director Bob Fosse, a strange juxtaposition of the real Fosse and the man playing the fictionalized Fosse.

National Film Registry. Criterion Collection 724. Hirschhorn, 414. Rosenbaum 1000. Schrader 29. Scorsese, *Journey Through American Film.* Weldon 1996.

$9750



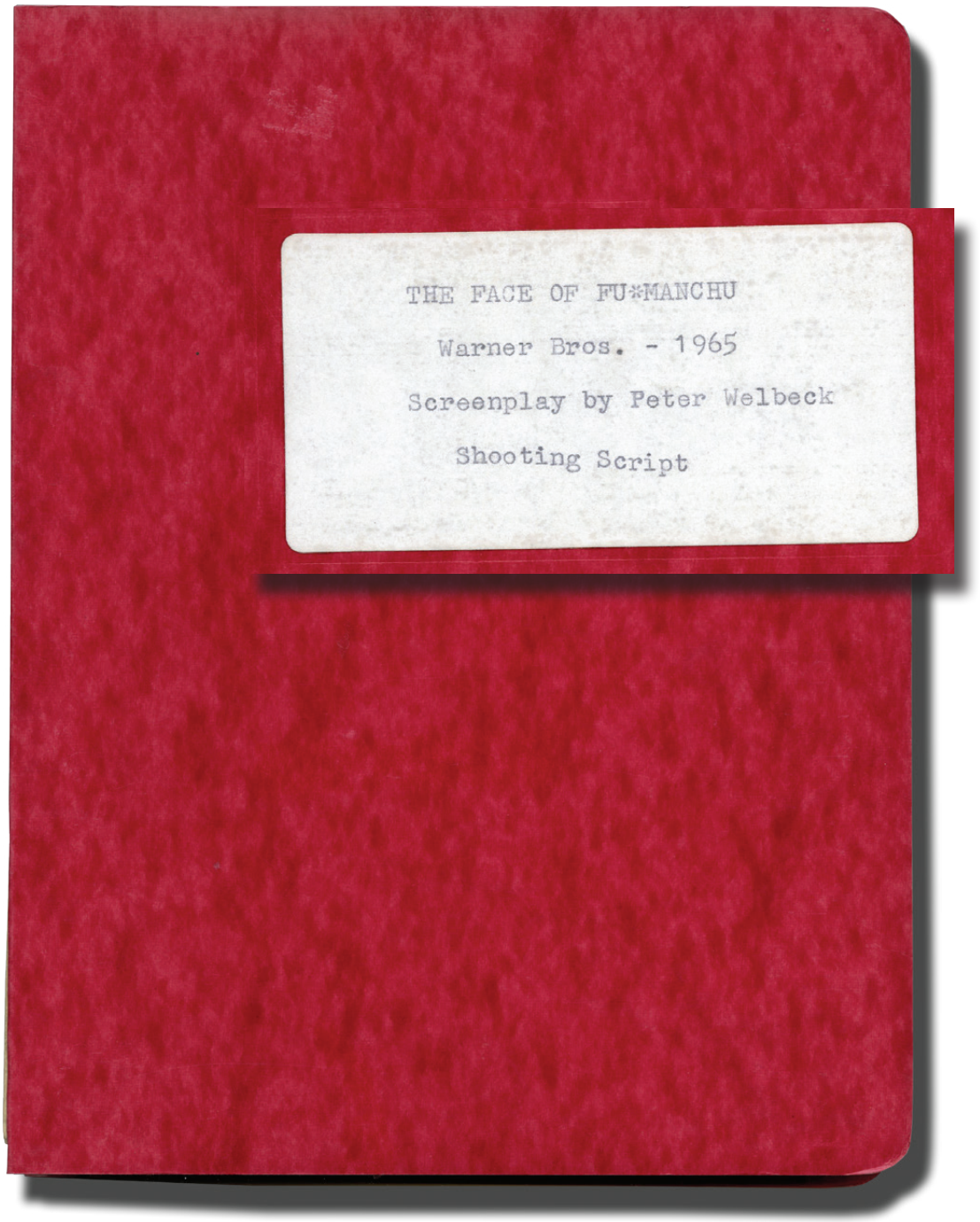
93

Jerry Lewis (director, starring)
Bob Ross, Samuel A. Taylor, Arne Sultan, Marvin Worth (screenwriters)
Janet Leigh, Mary Ann Mobley, Gila Golan (starring)
Three on a Couch

Columbia Pictures, 1965. Presentation script for the 1965 film, given by Jerry Lewis to producer Howard Pine, with a leather label bearing the gilt inscription "Good Luck. Always, Jerry" on the front pastedown. Pine's working script, with notations in holograph ink and pencil throughout. Housed in a custom, leather bound spring binder (a first in our experience).

Christopher Pride wants to take his girlfriend Dr. Elizabeth Acord on a trip to Paris for a year, where he wants to propose to her and live their honeymoon. However, she is a psychiatrist and cannot bear to leave her three patients behind while she goes abroad. Turns out, each woman is dealing with problems following failed relationships with men, so without Acord's knowledge, Pride decides to "date" each of the women, acting as the men of their dreams in order to cure them in hopes of going on his vacation.

$875



94

Don Sharp (director)
Sax Rohmer (characters)
Harry Alan Towers as Peter Welbeck (screenwriter)
Christopher Lee, Nigel Green, Joachim Fuchsberger (starring)

The Face of Fu Manchu

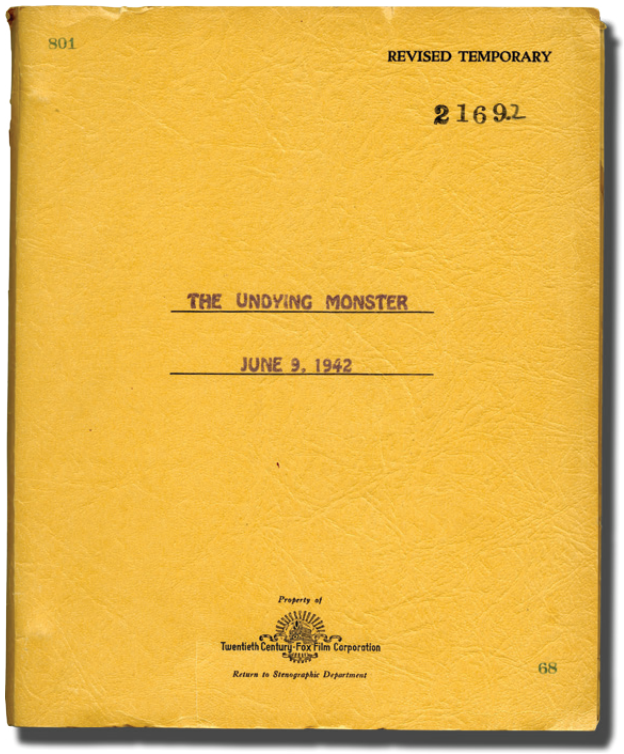
Etablissement Sargon / Hallam Productions, 1965. Revised German shooting script for the 1965 film, a British-German coproduction, the first of five films starring Christopher Lee as Fu Manchu. Text in English.

Based on characters created by Sax Rohmer. Fu Manchu (Lee) is suspected in a series of gruesome murders in London, based largely on the fact that Tibetan berry juice has been left at the crime scenes.

Shot on location in Ireland.

Weldon 1983.

$750



95

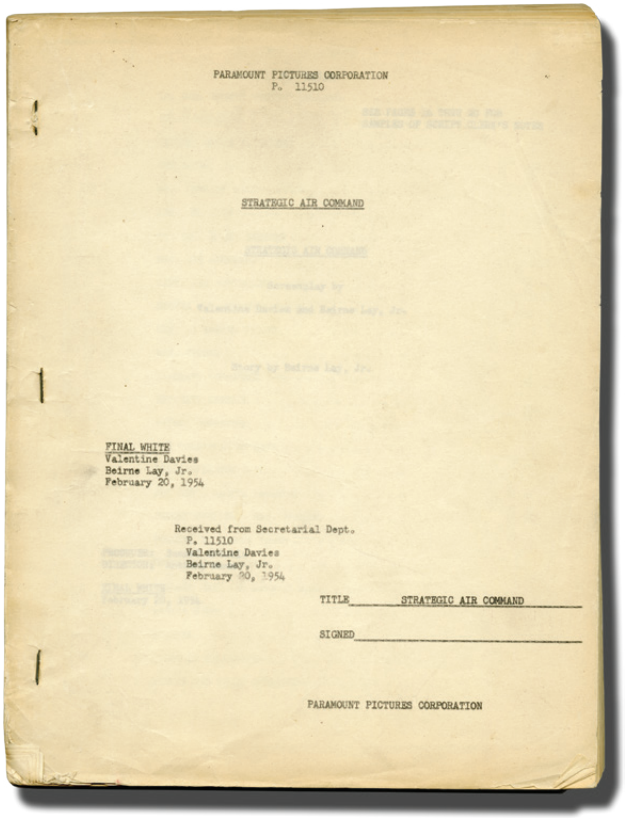
John Brahm (director)
Jessie Douglas Kerruish (novel)
Lillie Hayward, Michel Jacoby (screenwriters)
James Ellison, Heather Angel, John Howard (starring)
The Undying Monster

Twentieth Century-Fox, 1942. Revised temporary script for the 1942 horror film, based on the 1936 novel by Jessie Douglas Kerruish.

A well-crafted (and in some ways, superior) variation on Universal's *Wolfman* films of the 1930s and 1940s, released as a double-feature with the equally intriguing *Dr. Renault's Secret* in 1942.

Lentz II. Weldon 1983.

$1850



96

Anthony Mann (director)
Valentine Davies (screenwriter)
James Stewart (starring)
Strategic Air Command

Paramount, 1954. Revised Final draft script for the 1955 film.

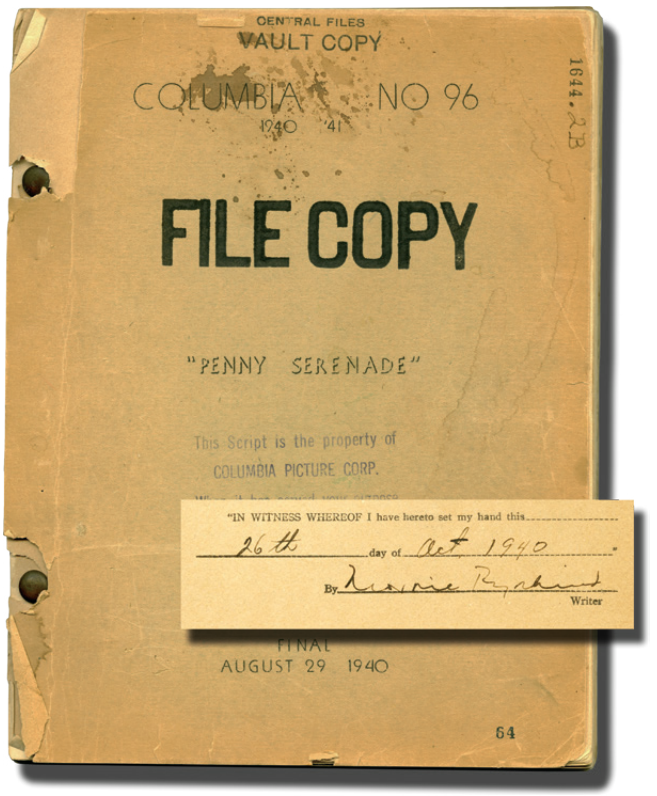
The eighth and final collaboration of James Stewart and Anthony Mann, and the second film to be released in VistaVision. Dutch (Stewart) is a professional baseball player and an ex-pilot who fought during WWII who is recalled to service with the US Air Force.

Many speculate that the film was inspired by true-life baseballer and Hall-of-Famer Ted Williams, a WWII veteran who was recalled for service during the Korean War.

Nominated for an Academy Award.

Davenport, *War Movies*.

$750



97

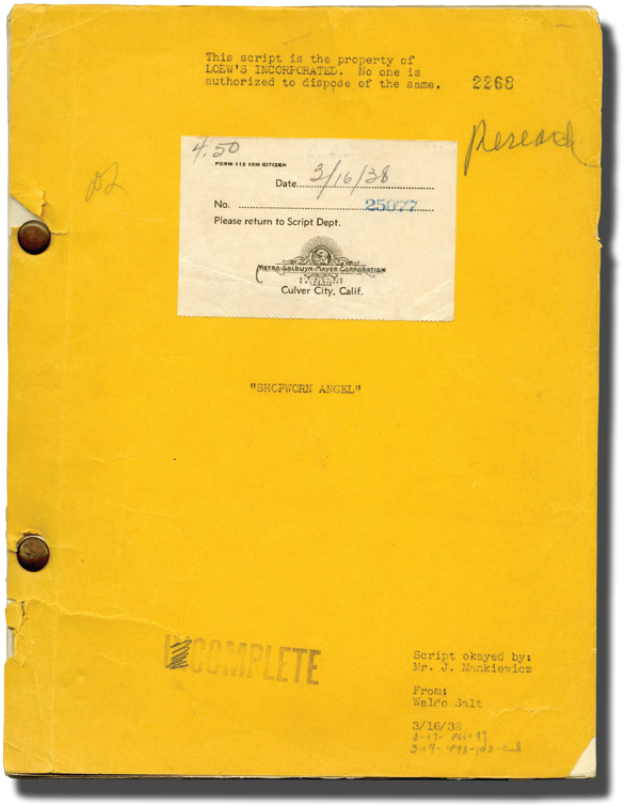
George Stevens (director)
Morrie Ryskind (screenwriter)
Martha Cheavens (story)
Cary Grant, Irene Dunne (starring)
Penny Serenade

Columbia Pictures, 1940. Final draft script for the 1941 film. Studio file copy, rubber stamped on the front wrapper. Signed and dated by the screenwriter on the title page. Based on the short story by Martha Cheavens, published in *McCalls* in August of 1940.

Cary Grant and Irene Dunne get married, though they must struggle through various hard times including miscarriages, job losses, and the death of an adopted daughter, as they attempt to save their feelings for each other. Cary Grant received a nomination for an Academy Award for his role, and is known to have considered it one of his best performances. Set in New York, San Francisco, and Japan.

Olive Films 702.

$1500



98

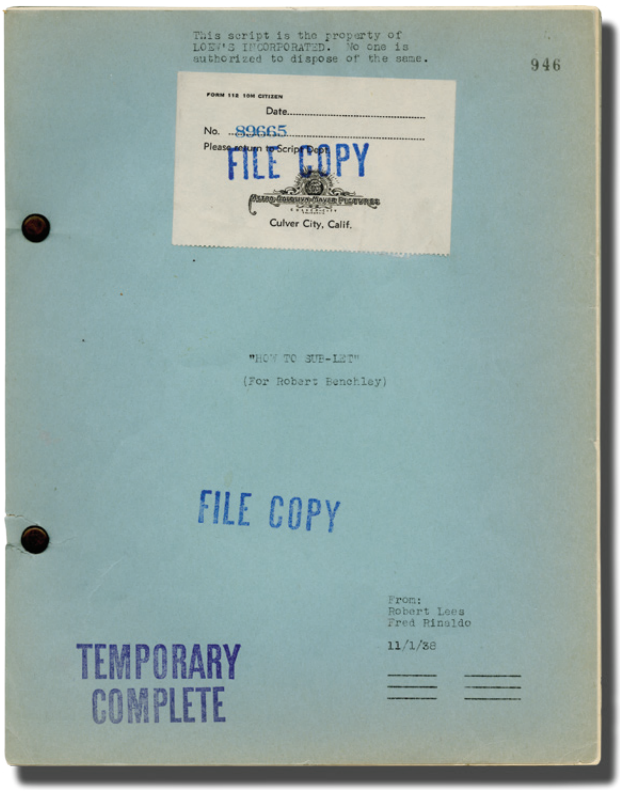
H.C. Potter (director)
Waldo Salt (screenwriter)
James Stewart, Walter Pidgeon, Hattie McDaniel, Margaret Sullavan (starring)
The Shopworn Angel

Metro-Goldwyn-Mayer, 1938. Draft script for the 1938 film. Based on the short story "Private Pettigrew's Girl" by Dana Burnet, and published in *The Saturday Evening Post* on September 14, 1918. Copy belonging to an unknown crew member, with holographic pencil notations throughout.

The third film based on Burnet's *Saturday Evening Post* story, the first two being the 1919 George Melford silent film *Pettigrew's Girl*, and Richard Wallace's part-talkie *The Shopworn Angel* (1928), starring Gary Cooper. Set in New York.

Warner Archive.

$1850



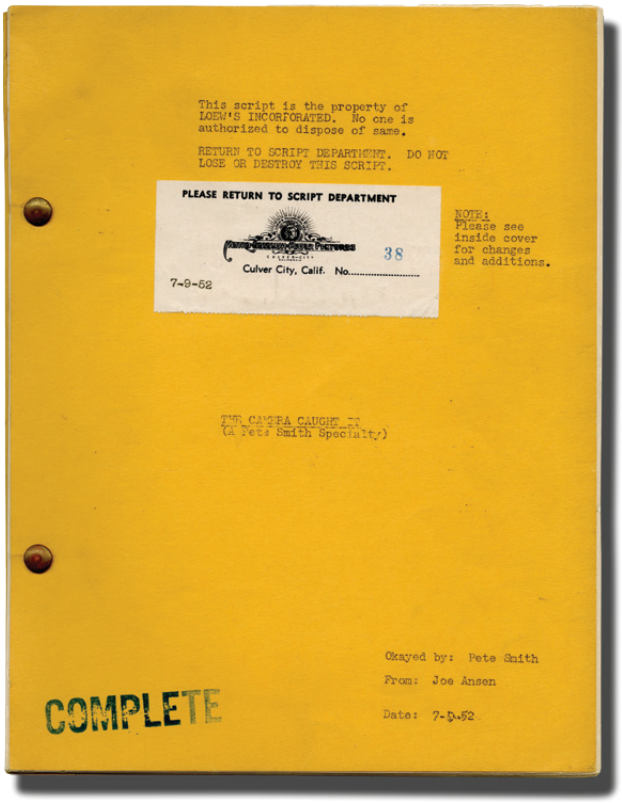
99

Roy Rowland (director)
Jack Chertok (screenwriter)
Robert Benchley (starring)
How to Sub-Let

Metro-Goldwyn-Mayer, 1938. Temporary complete draft for the 1939 short film, one of several classic shorts featuring the great Algonquin Round Table humorist Robert Benchley.

A stereotypically clueless husband is left in charge to show his apartment to a prospective subletting couple while his wife is at church, and manages to botch the job in all the expectedly silly ways. *How to Sub-let* is the second-to-last of beloved Algonquin Round Table humorist Robert Benchley's *How to* shorts, which included the 1935 Academy Award winning *How to Sleep*, with his signature (and untrue) affinity for being lazy throughout the script. Set in an apartment in an unknown city that is of course Manhattan.

$500



100

Pete Smith
Archive of scripts for short films made between 1951 and 1954: The Camera Caught It, Bandage Bait, and Bargain Madness

Metro-Goldwyn-Mayer, 1950, 1952. Four draft scripts for three Pete Smith production shorts. *Bargain Madness* (1951), seen here under the title *Dollar Day*.

Bargain Madness features a passive-aggressive conflict between two neighboring housewives who attempt to shop at the same department store sale, *Bandage Bait* a barrage of idiotic ways to injure oneself in various places, and *The Camera Caught It* a humorously-narrated series of unusual acts caught on camera.

Smith produced and narrated over 150 shorts between the 1930 and 1955, His unmistakable sharp tenor and nasal tone unwittingly became a standard feature of many shorts and news reels of the era.

$550



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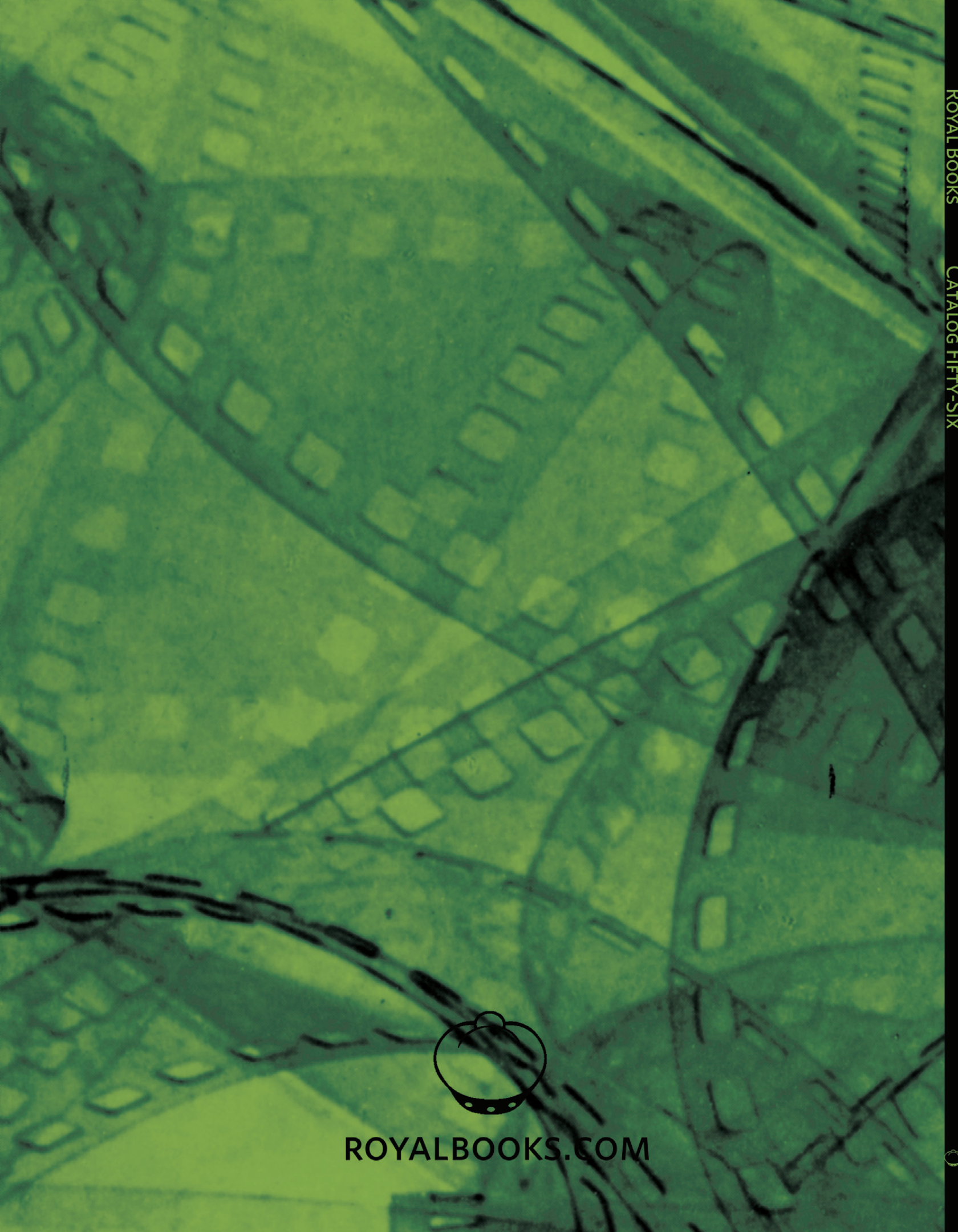
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