Royal Books Catalog Sixty-Two

Royal Books

Catalog Sixty-Two



WINTER 2018

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In many cases, more detailed physical descriptions for archives, manuscripts, film scripts, and other ephemeral items can be found on our website.

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We are always interested in purchase or consignment of libraries or individual titles. We maintain an open store in midtown Baltimore, with hours from 10AM to 6PM Monday through Friday.

The Royal Books Crew

Kevin Johnson, Amber Fricke, John McDonald, Christopher Maffei, Erin Barry-Dutro, Zac Brenner, and Seema Tok.

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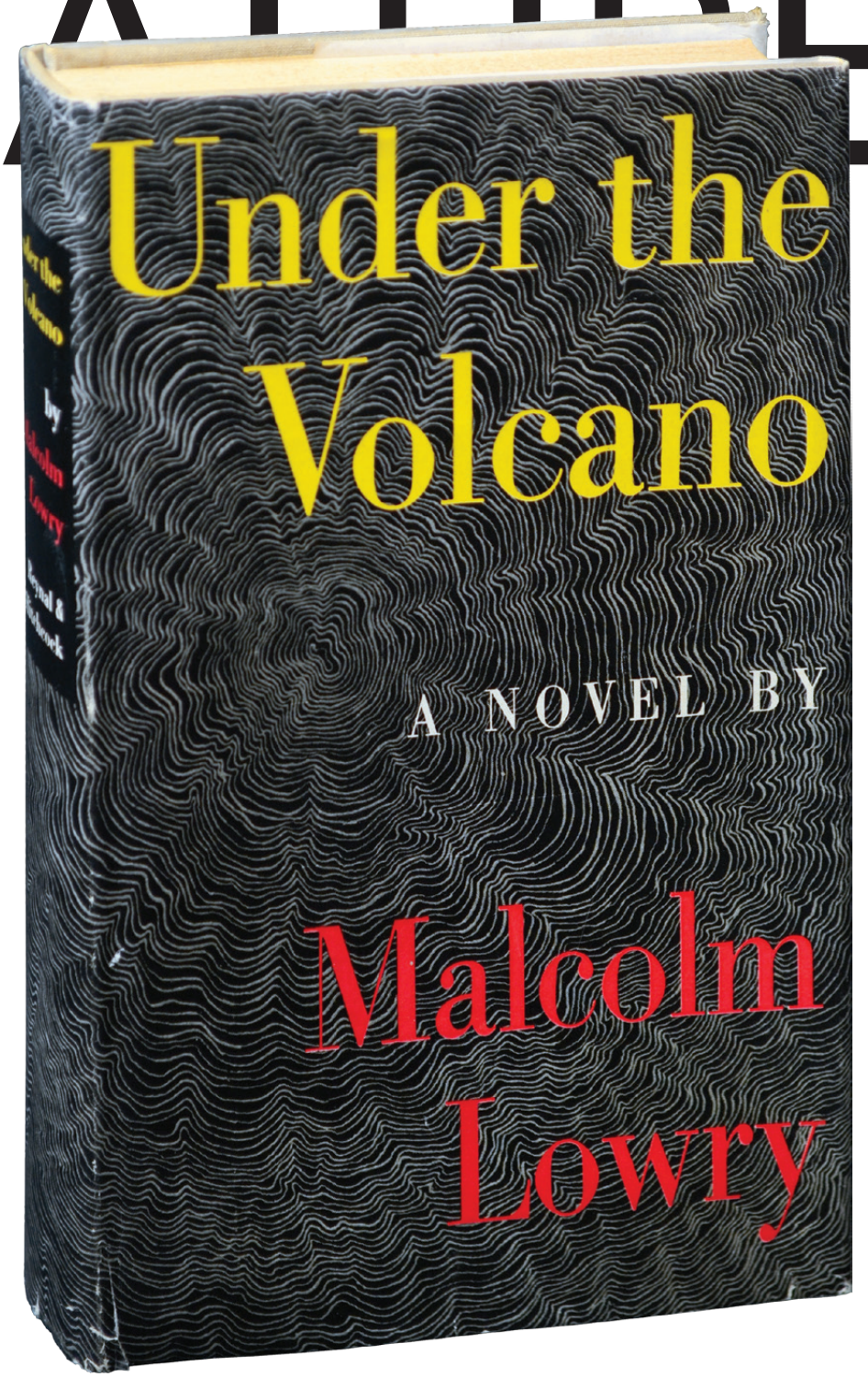
33 FILM

54 FILM SCREENPLAYS

76 NEW HOLLYWOOD CINEMA

82 PERSONS OF INTEREST

FEATURED



1 **Malcolm Lowry**
Under the Volcano

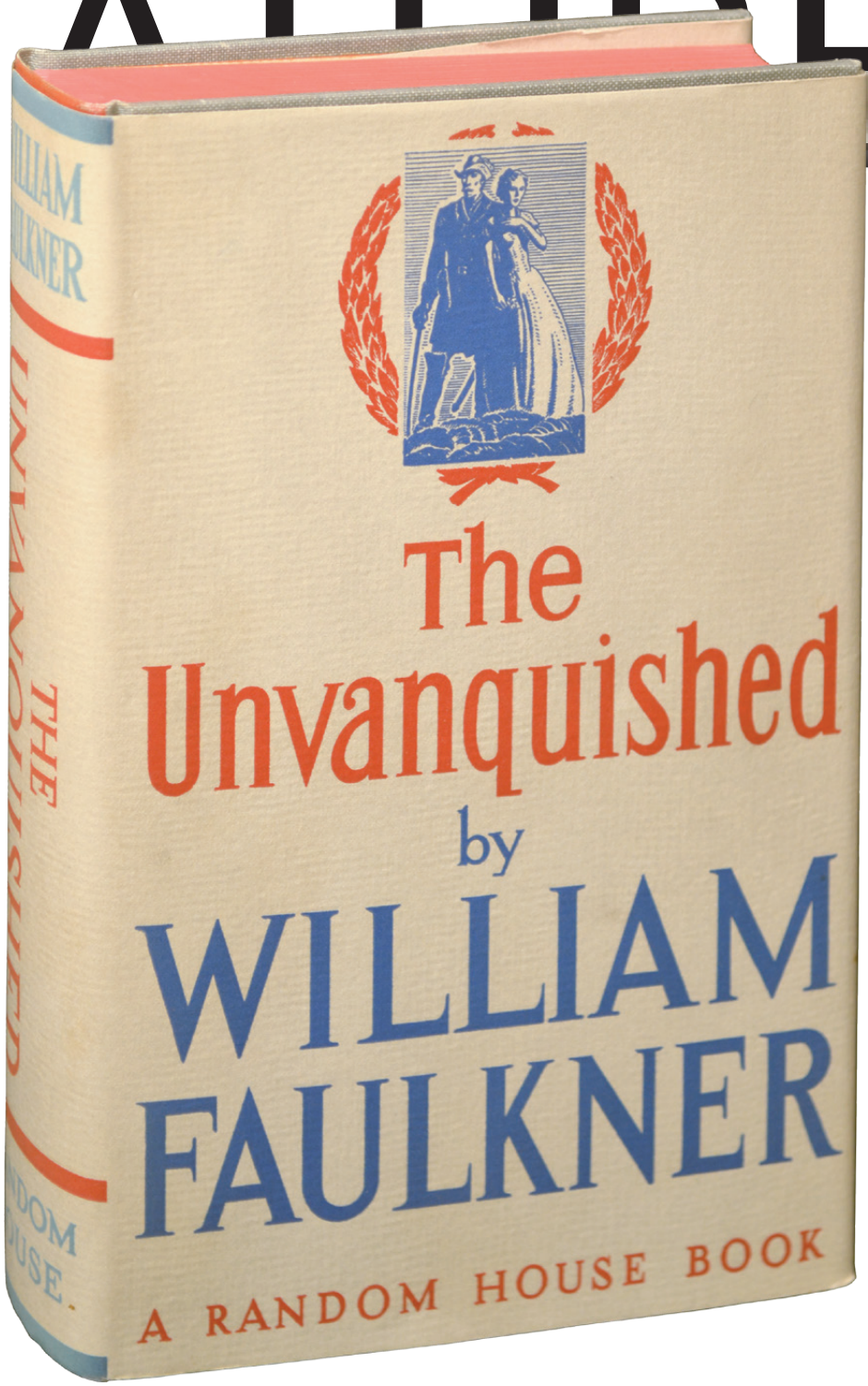
New York: Reynal and Hitchcock, 1947. First American Edition in the first issue jacket. Precedes the UK edition.

Lowry's masterwork, an expressionistic novel of the final, desperate day of a former British consul drinking himself to death in Mexico. Basis for the John Huston film featuring Albert Finney (who was nominated for an Oscar) and Jacqueline Bisset.

Near Fine in a Very Good plus dust jacket. Mild toning and foxing to the page edges. Jacket has a hint of rubbing at the spine ends and corners, with a couple of tiny closed tears, else quite bright and attractive.

$2750

FEATURED

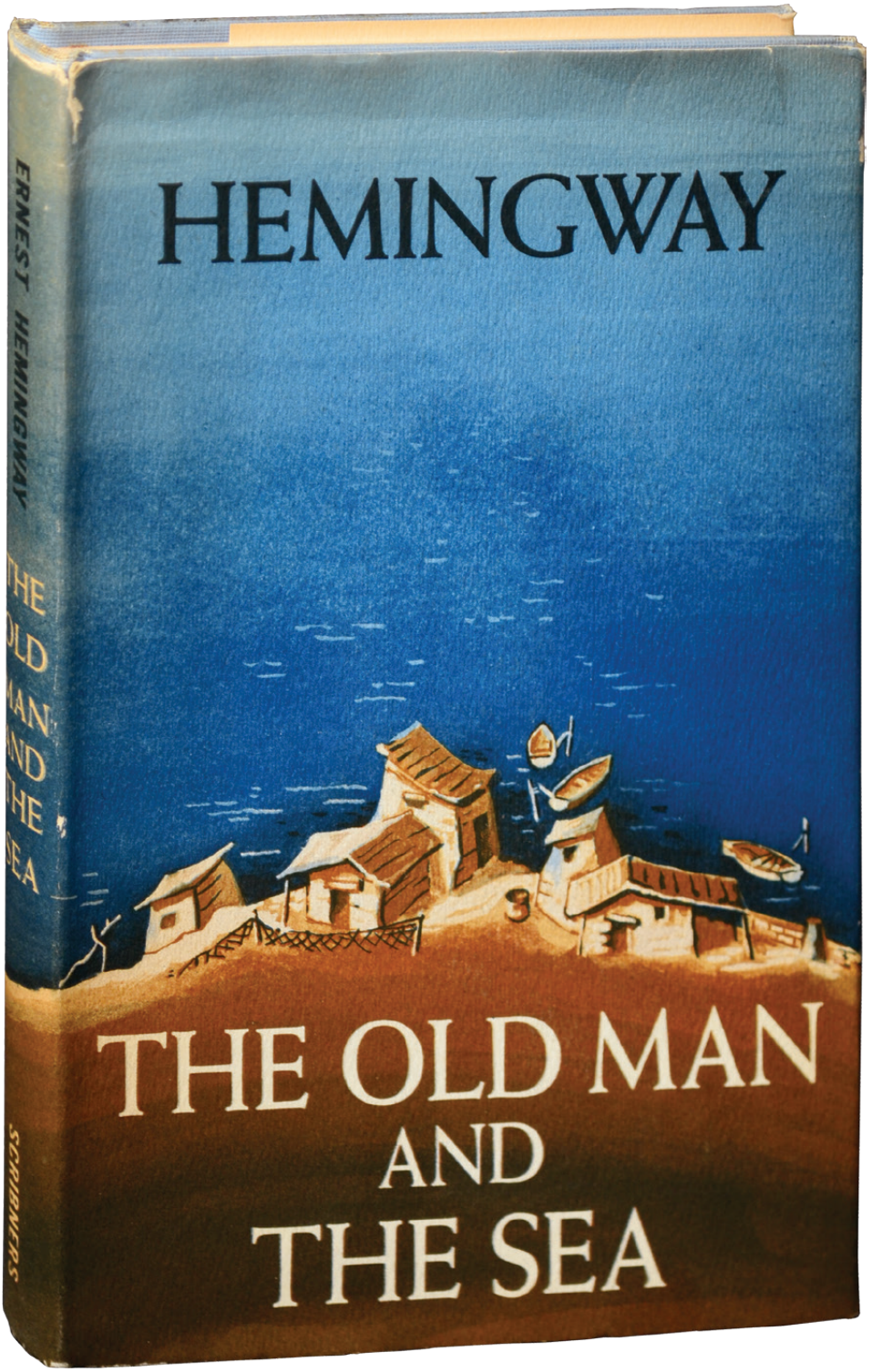


2 **William Faulkner**
The Unvanquished

New York: Random House, 1938. First Edition.

Light offsetting and sticker shadows to the endpapers, with only the barest soil and a tiny nick to the crown of the jacket, else Fine in a Fine dust jacket. Overall, an exceptionally nice copy of title normally found worse for wear.

$1450



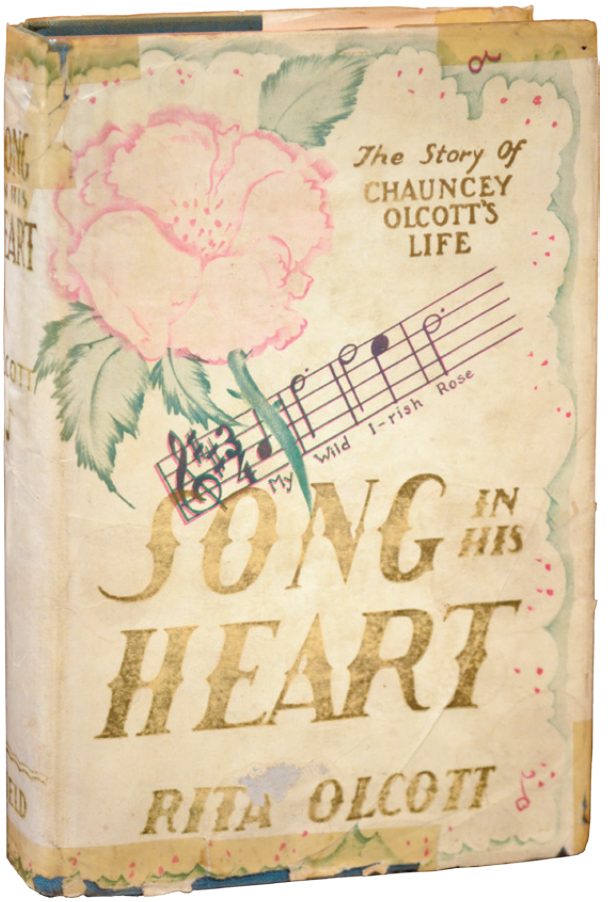
3 **Ernest Hemingway**
The Old Man and the Sea

New York: Charles Scribner's Sons, 1952. First Edition. Winner of the Pulitzer Prize and the title that cinched the author the Nobel Prize. One of the high spots of any modern first collection.

Fine in a Near Fine dust jacket. Jacket has a couple small rubs at the flap folds and joints, with a lightly toned spine panel and a single tiny closed tear.

Hanneman A-24a.

$1450



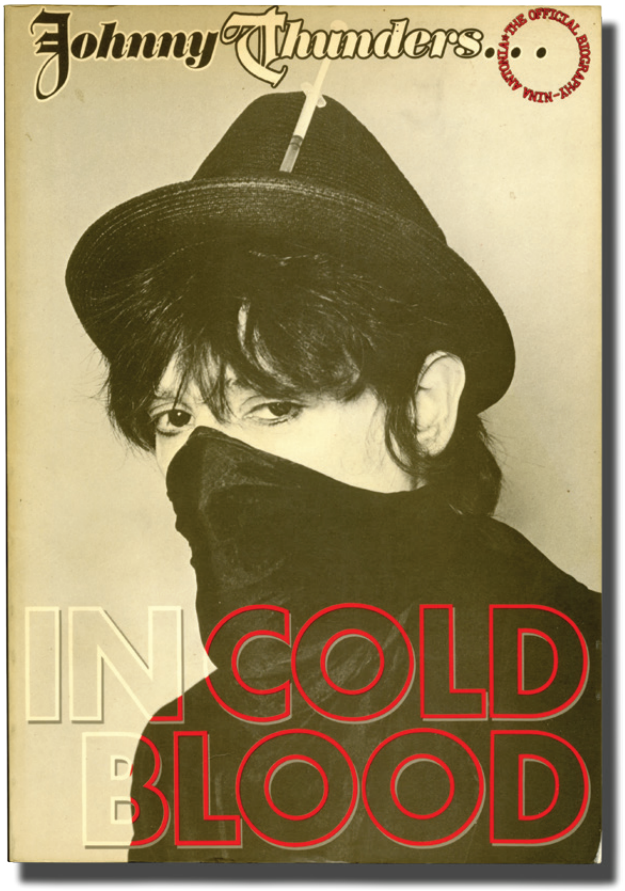
4

Rita Olcott
Song in His Heart: The Story of Chauncey Olcott's Life

New York: House of Field, 1939. First Edition. A biography of Irish singer and actor Chauncey Olcott, written by his wife Rita Olcott. With ten illustration pages, including the frontispiece of Chauncey Olcott.

Very Good plus in bright blue cloth and a Good example of the rare dust jacket. Jacket has cello tape repair to the top and bottom edges, with a few spots and light rubbing to the front panel.

$850



5

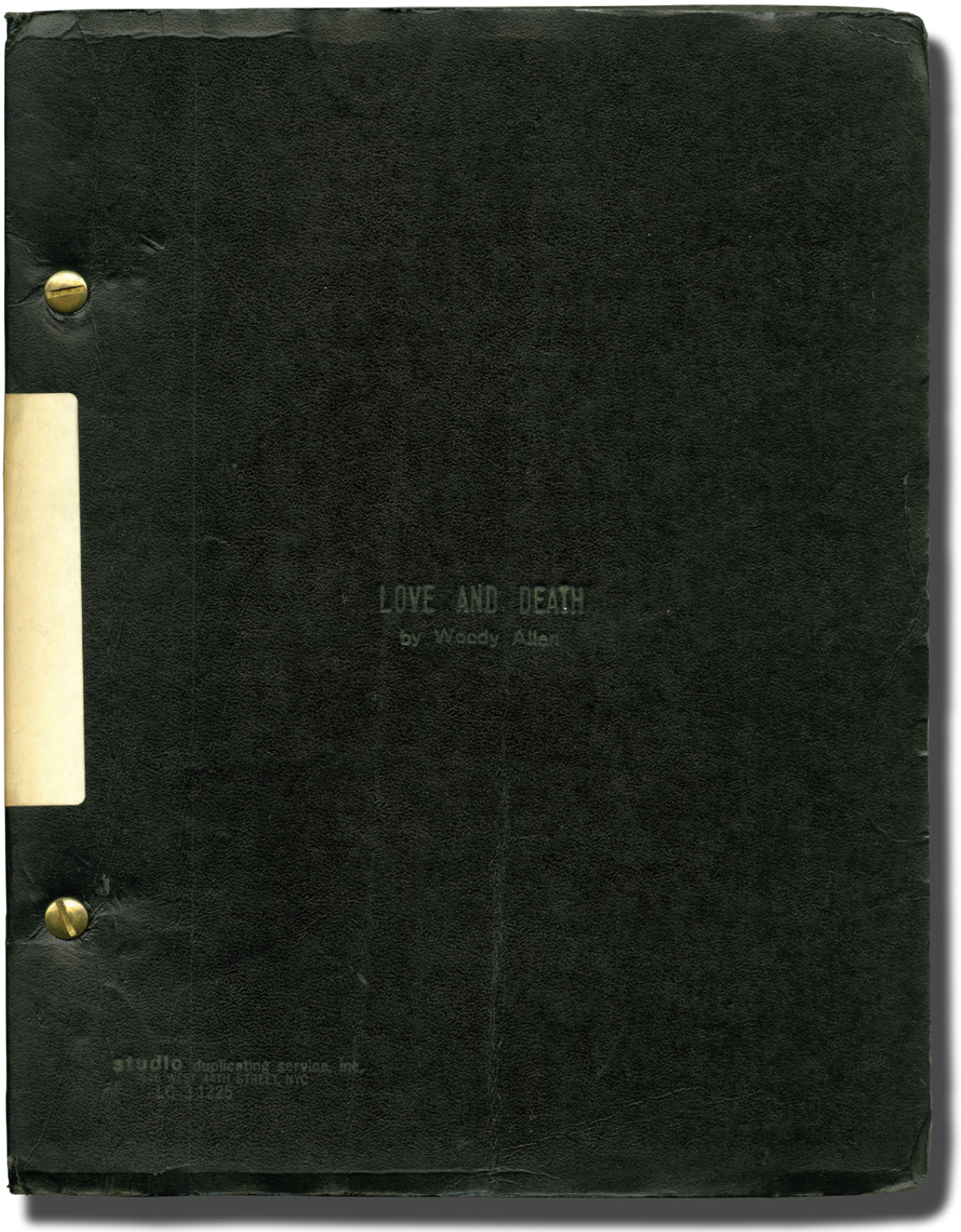
Nina Antonia
Johnny Thunders: In Cold Blood

London: Jungle Books, 1987. First UK Edition, preceding all others.

Biography of Johnny Thunders, original guitarist for the seminal, proto-punk New York Dolls, and co-founder, along with Richard Hell, of the early punk pioneers The Heartbreakers. Extensively photo-illustrated throughout, with a discography complete though 1986.

Very Good plus in wrappers. Bump to the rear panel, with light toning and soil overall.

$475



6

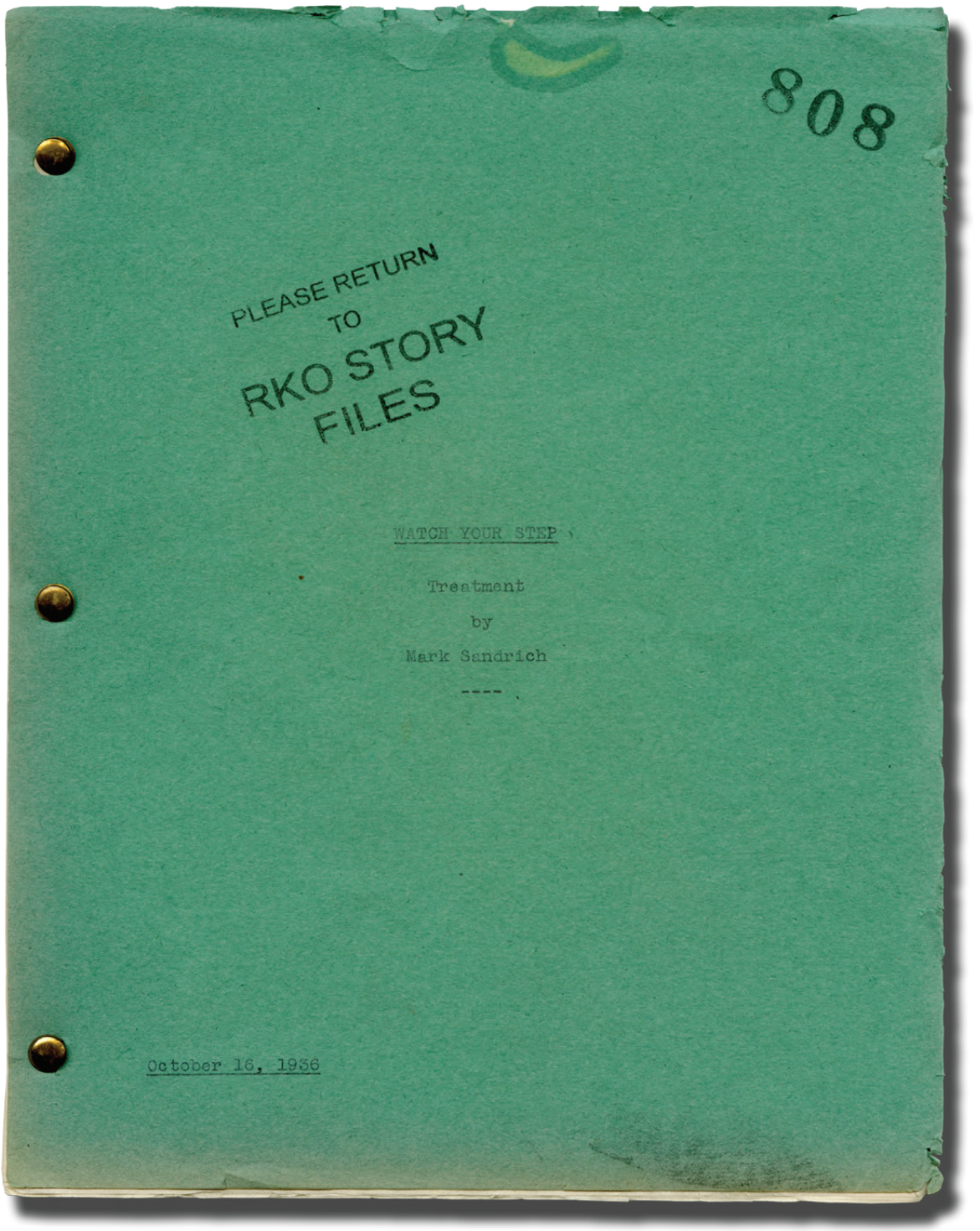
Woody Allen
Love And Death

Beverly Hills: United Artists, 1975. Draft script for the 1975 film.

In an over-the-top parody of 19th century Russian literature, Boris Grushenko (Woody Allen), a babbling pacifist and pseudo-intellectual is forced to join the Russian Army. He accidentally becomes a war hero and marries his second cousin Sonja (Diane Keaton) who expects the marriage to only last a night before he is killed in a duel.

Set in Russia, shot on location in France and Hungary.

$4500



7

Fred Astaire and Ginger Rogers (starring)
Mark Sandrich (director)
Shall We Dance

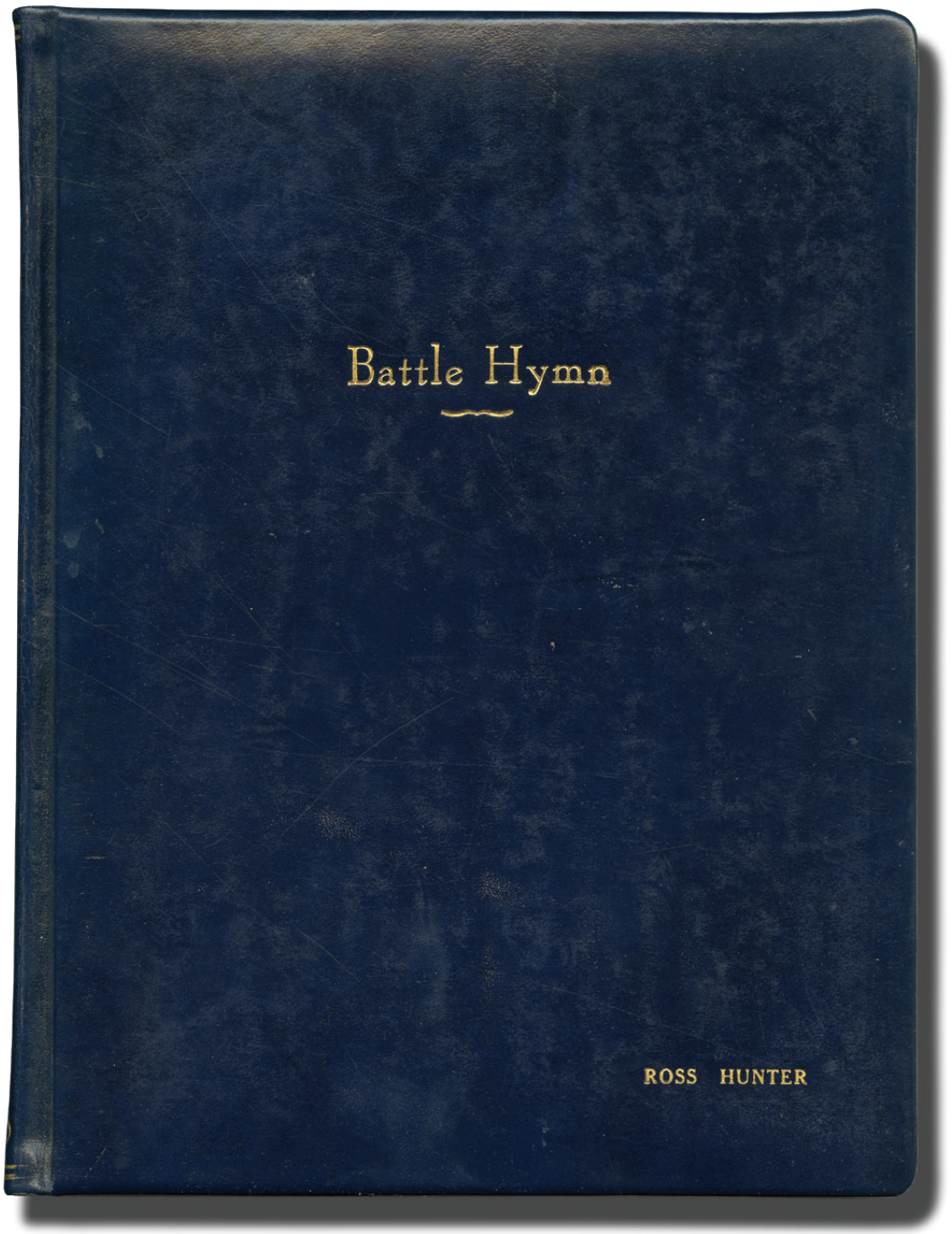
RKO Radio Pictures, 1936. Treatment script for the 1937 film. Typescript prose synopsis.

A ballet start falls in love with a young dancer on a trans-Atlantic voyage, but rumors of their relationship precede them to their destination.

The seventh of ten films Fred Astaire and Ginger Rodgers would make together, and the fourth of five directed by Mark Sandrich.

Hirschhorn, *The Hollywood Musical*.

$2250



8

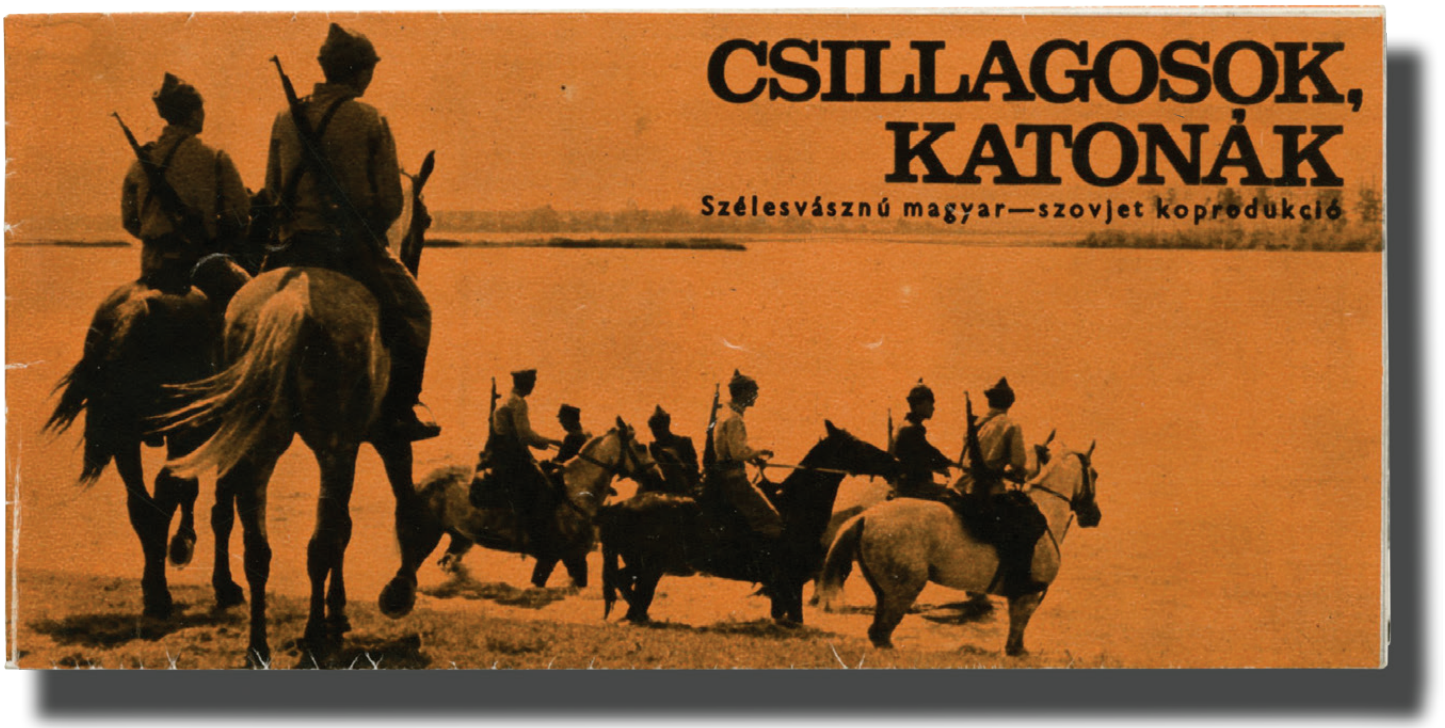
Douglas Sirk (director)
Ross Hunter (producer)
Rock Hudson (starring)
Battle Hymn

Universal Pictures, 1956. Second Revised Final Draft script for the 1957 film. Presentation copy belonging to producer, Ross Hunter, bound in navy full calf with gilt titles on cover and spine, with Hunter's name on the front board.

Based on the 1956 autobiography by Colonel Dean E. Hess, a real-life United States Air Force fighter pilot in the Korean War. Hess was a technical advisor for the film and the gold flying helmet Rock Hudson wears was the one Hess wore in battle. A poster for *Battle Hymn* appears outside the movie theater in the 1959 pilot episode of *The Twilight Zone*, "Where Is Everybody?"

Set in Westhampton, Ohio and in Seoul, Korea. Shot on location in Seoul and in Nogales, Arizona.

$1500



9

Miklós Jancsó
The Red and the White

Mafilm, 1967. Vintage Hungarian program for the 1967 film. Photo-illustrated with scenes from the film, including one large image on the entirety of the verso. Text in Hungarian.

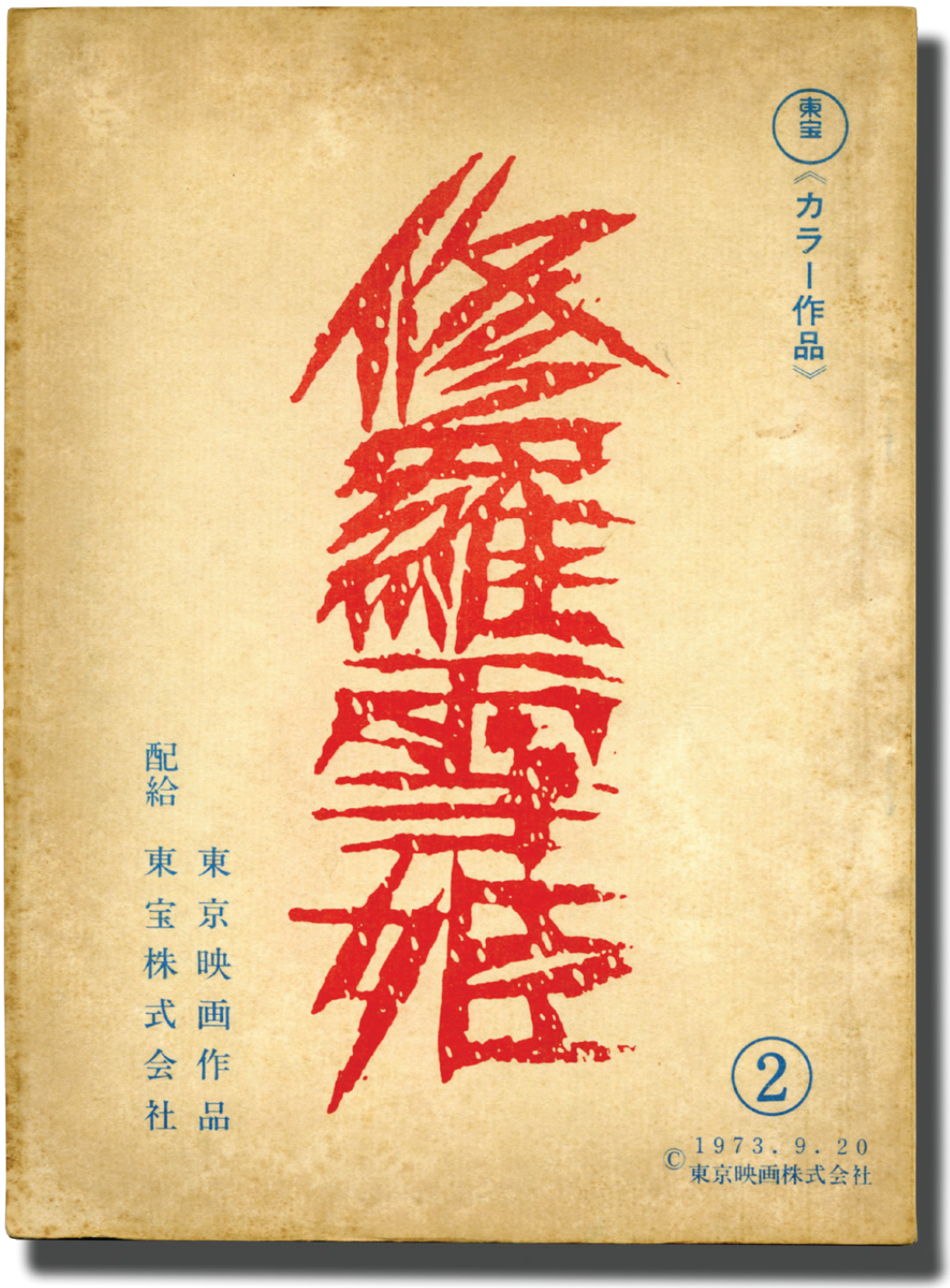
One of the masterpieces of Hungarian cinema. A Russian-Hungarian co-production, *The Red and the White* was originally commissioned to celebrate the 50th anniversary of the October Revolution in Russia in which the Bolsheviks seized power. However, Jancsó chose to set the action two years later in 1919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

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

7.75 x 3.5 (19 x 9 cm) folded, 15.25 x 10.75 (39 x 27 cm) unfolded. Near Fine.

Rosebaum 1000. Vogel, *Film as a Subversive Art*.

$375



10

Toshiya Fujita (director)
Meiko Kaji (starring)
Lady Snowblood

Toho Company, 1973. Draft script for the 1973 Japanese film. Based on the 1972-1973 manga written by Kazuo Koike and Kazuo Kamimura.

The story of a woman with a sword in the end of her umbrella who seeks vengeance against the men who murdered her father and raped her mother, leaving a trail of blood in her wake. A gorgeously shot cult classic, and one of the best films of early 1970s samurai cinema.

One of Quentin Tarantino's greatest influences for his *Kill Bill* duology, borrowing plot and thematic elements, character and set design, and even re-creating specific shots.

Arrow 662. Criterion Collection 790.

$2750



11

Akira Kurosawa
Rhapsody in August

Shochiku Films Ltd. , 1990. Draft script for the 1991 film, dated May 28, 1990, about a year before its release.

A tale of three generations in a postwar Japanese family and their responses to the atomic bombing of Japan. When the film played at the Tokyo Film Festival, critics of Japanese militarism said Kurosawa had ignored the historical facts leading up to the bomb. Kurosawa's response was simple: he wanted his film to say that war was between governments, not people. Richard Gere plays one of the family's Asian-American cousins, a decision falling somewhere between stunt casting and commentary.

Set in Nagasaki and shot on location there.

Rosenbaum 1000.

$1500



12 Archive of McKendree Spring material from the estate of violinist Michael Dreyfuss

Circa 1966-1996. Archive of material from the estate of Michael Dreyfuss, violinist for the progressive folk-rock band McKendree Spring, including material spanning over four decades, with the majority of the material dating from the band's heyday in the 1970s.

This listing includes 15 posters, 817 pages of material from the creation of at least five McKendree Spring albums, 158 pages of promotional material and reviews, 17 press photographs and 11 inter-negatives taken of the band, and over 200 pages of various other band paperwork such as insurance information and equipment instruction manuals.

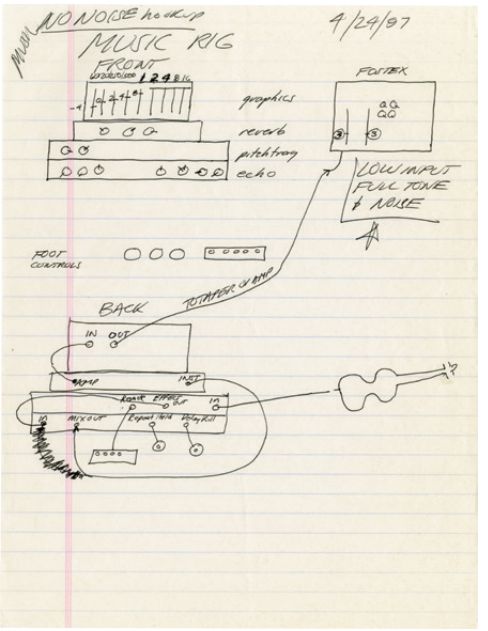
The 817 pages of lyrics, research articles, sheet music, and poems serve as the basis for five of their albums: *McKendree Spring 3*, *Tracks*, *Spring Suite*, *Get Me to the Country*, and *Too Young to Feel This Old*, and offer a unique insight into the band's interests and mindset. Of special note are articles about the Vietnam War and other political conflicts, accompanied by antiwar song lyrics and housed in folders labeled "The Crush on Freedom/Creeping Fascism," "USA," and "Gelbland [sic] War." As a child Dreyfuss fled the Nazis in 1936, likely accounting for his later antiwar sentiment.

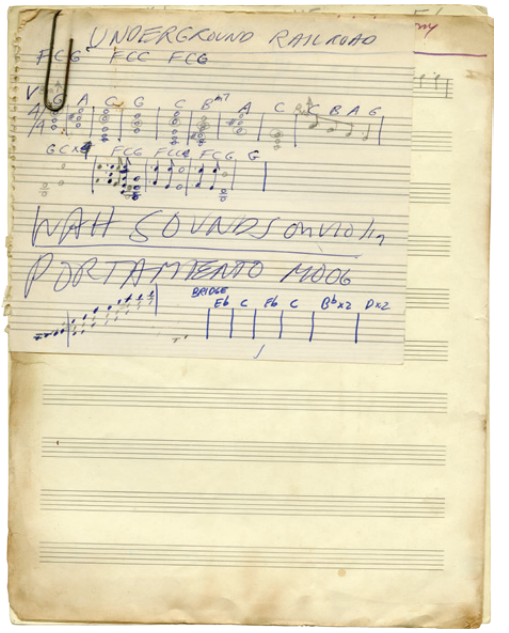
Dreyfuss pioneered the use of violins distorted by electronic and analog synthesizers, counting synthesizer inventor Robert Moog among his close friends, and McKendree Spring largely became known for the experimental sound that he helped craft. This archive reflects his electronic leanings, containing a block diagram for Moog's 1200 Mixer, manuals for distortion pedals and amplifiers, and a few hand-drawn schematics. McKendree Spring's most noted recordings include "God Bless the Conspiracy," "Spring Suite," and their cover of Neil Young's "Down By the River."

Material largely Very Good or better. Please inquire for details.

$3500


AWNAP PRESENTS
McKENDREE SPRING
WITH THE FLOCK
also... FLASH GORDON EPISODE #3
THURSDAY FEB. 22, AT 7:00 PM.
at The Rivoli Theater
$4.50 ADVANCE $5.00 AT THE DOOR
TICKETS AVAILABLE AT....
. KARMA RECORDS ~ BROAD RIPPLE
. DISC RECORDS ~ GLENDALE
. ADELTA RECORDS ~ IRVINGTON
. FEATHER MOON ~ MADISON AVE.
. HYDRA RECORDS ~ PLAINFIELD
. CORNER STONE MUSIC ~ ZIONSVILLE
. BLUE RIVER RECORDS ~ CARMEL
. JOE'S RECORDS ~ ANDERSON
. RECORD CO-OP ~ BLOOMINGTON
. KLEIDESCOPE ~ MUNCIE
. HI-FI RECORDS ~ KOKOMO


MUSIC RIG
4/24/97
FRONT
graphics
reverb
pitchtrim
echo
FOSTEX
LOW INPUT
FULL TONE
& NOISE
FOOT CONTROLS
BACK
TOTAPER OUT BNC
IN
OUT


UNDERGROUND RAILROAD
WAH SOUNDS ON VIOLIN
PORTAMENTO MOOG
BRIDGE



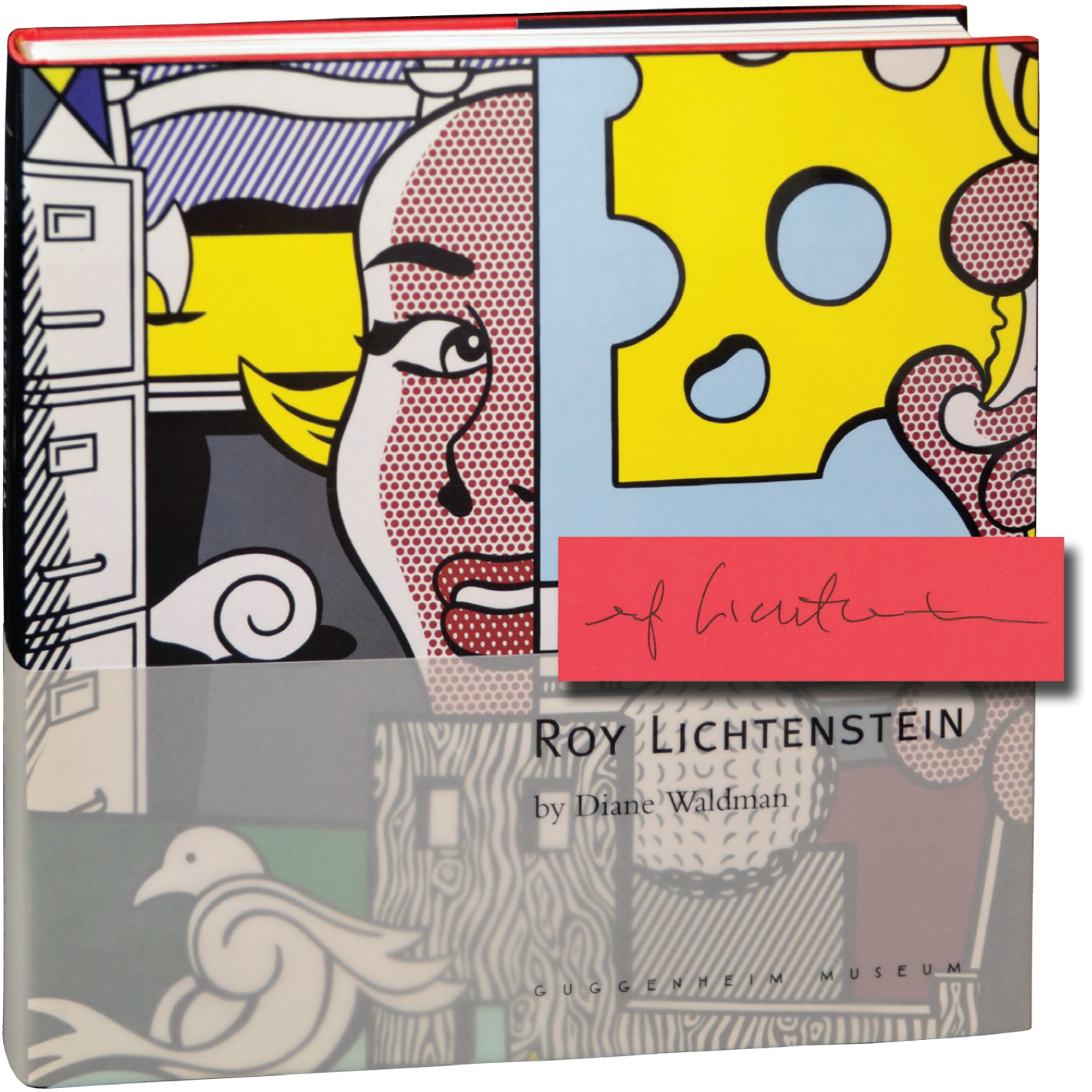

TED SLEPIAN PRESENTS
IN CONCERT AT
TOWN HALL
113 WEST 43RD STREET
TICKETS $6-$5-$4
DECEMBER 21ST
8.30 PM
McKENDREE SPRING
WITH SPECIAL GUEST
FLOCK
TICKETS AVAILABLE AT:
TOWN HALL BOX OFFICE 212-582-4536
ALL TICKETRON OUTLETS 644-4400


McKENDREE SPRING


McKENDREE SPRING
Personal Management: Michael Brovsky 40 West 55th Street, New York, N.Y.


McKENDREE
SPRING
AND
ELYSE WEINBERG
AUG. 13-21
BITTER END
147 BLEECKER ST. · GR 5-7804


TEONANACATL PRESENTS
FIRST NEW HAVEN MEAT FESTIVAL
THE BUTTERFIELD BLUES BAND
McKENDREE SPRING
AND JIM GROUD
AT THE NEW HAVEN ARENA
TICKETS FROM: YALE CO-OP, CUTLERS RECORDS, ARENA BOX OFF



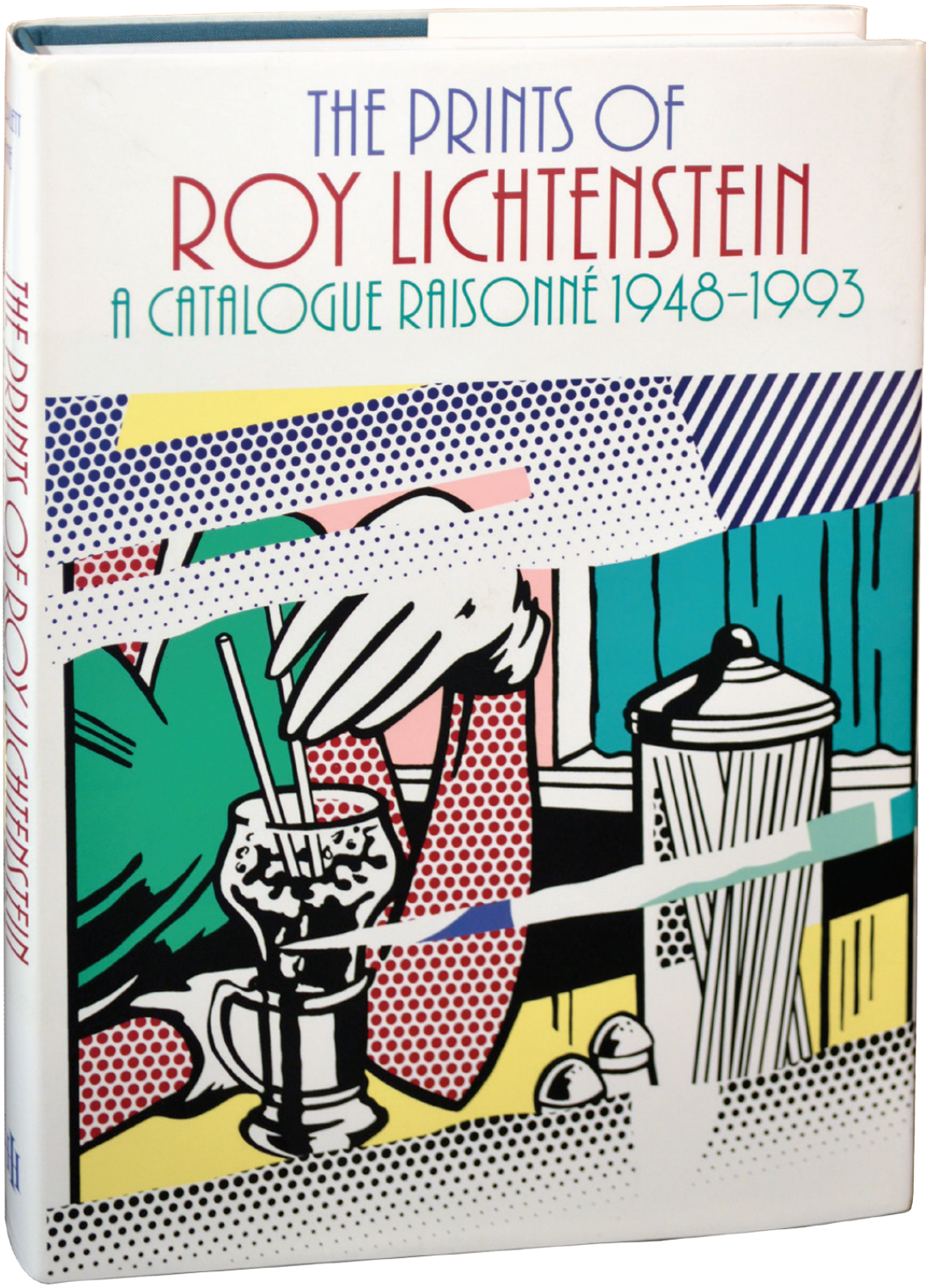
13 **Diane Waldman**
Roy Lichtenstein

New York: Guggenheim Museum, 1993. First Edition, published simultaneously in softcover. Signed by Lichtenstein on the front endpaper. Laid in is an invitation to a dinner on the occasion of the opening of an exhibition of the artist's work where the book was signed.

Catalog of an exhibition held at the Guggenheim Museum from October 8, 1993 to January 1, 1994. With full color reproductions throughout.

Fine and unread in a lightly rubbed, Near Fine dust jacket with publisher's wraparound band.

$725



14

Roy Lichtenstein

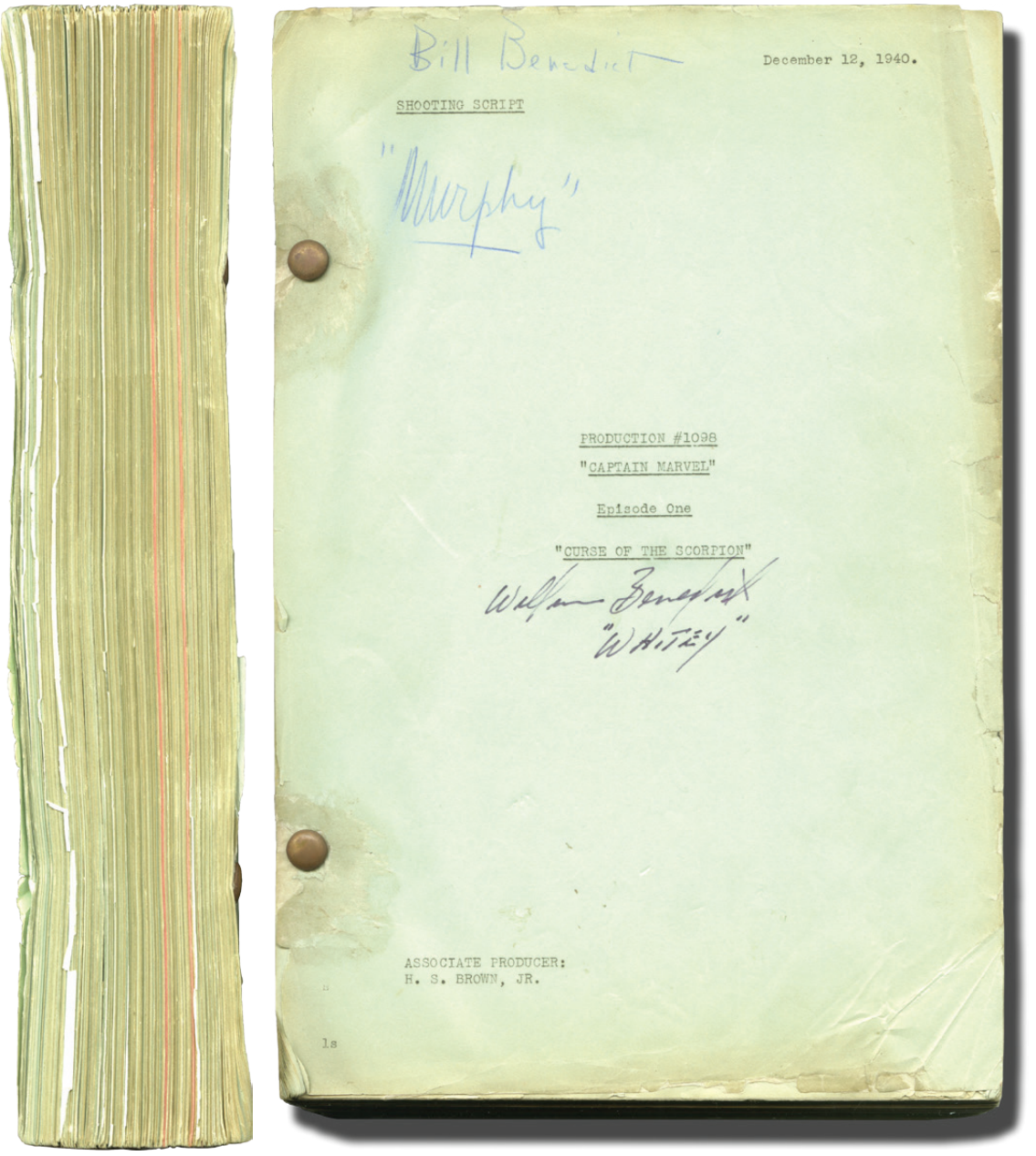
The Prints of Roy Lichtenstein: A Catalog Raisonné 1948-1993

New York: Hudson Hills, 1994. First Edition. Featuring full color reproductions of prints by Lichtenstein, issued in association with the National Gallery of Art in Washington D.C.

Included is a full color, illustrated two pocket folder from the National Gallery exhibition, which ran from October 30, 1994 to January 8, 1995, featuring a press release, check list, and schedule of related events and activities.

Near Fine in a Near Fine dust jacket.

$675



15

The entire serial in one script, over 500 pages
Adventures of Captain Marvel

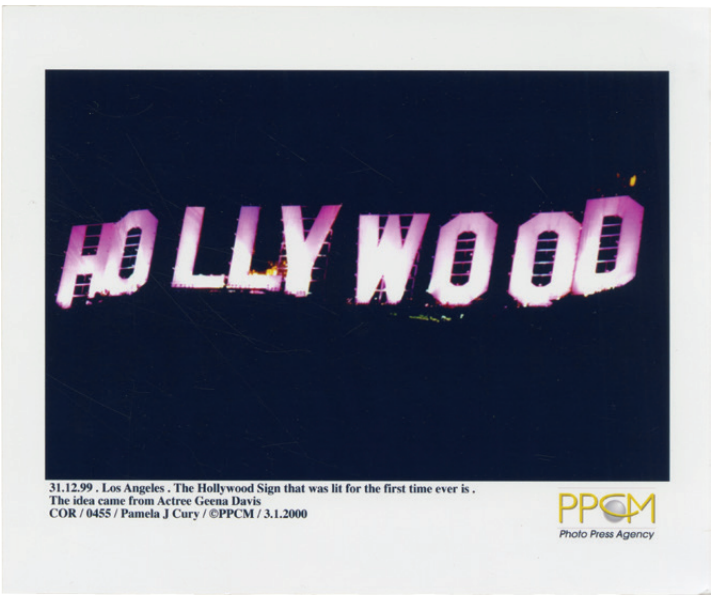
Republic Pictures, 1940. Massive Draft script for the complete twelve episode run of the 1941 film serial. Copy belonging to child actor William "Billy" Benedict, who played Billie Batson's friend Whitey Murphy in the film, with his name in holograph ink on the front wrapper. Bound at the rear of the script are a complete shooting schedule and list of camera set-ups, including separate set-ups for stock shots, inserts, miniatures, plate stock, and repeats.

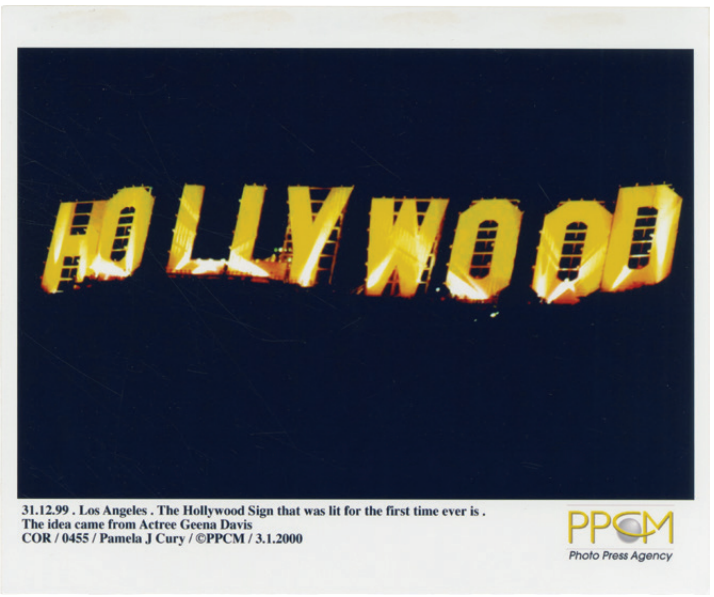
Scripts for film serials appear to be quite a bit more rare than those for feature films of the same era, and this is only time we have encountered a complete run of scripts from a serial.

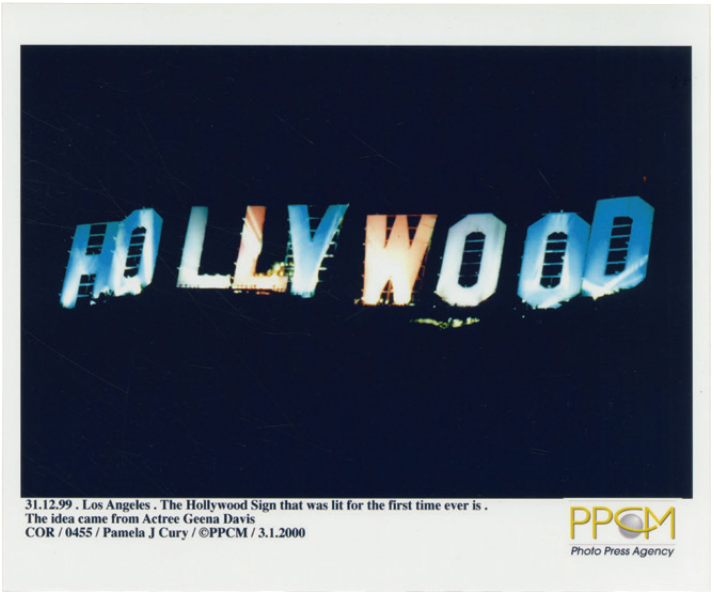
An original screen story based on the comic book characters created by Bill Parker and C.C. Beck, first published by Fawcett Comics in 1940, and the first time a comic book superhero appeared in film, predating Fleischer's *Superman* cartoon by six months. After numerous appearances in other media, Captain Marvel will return to the big screen in *Shazam!* starring Zachary Levi and Mark Strong, set to be released in 2019 by Warner Bros.

Housed in a custom faux leather clamshell box with gilt titles, raised bands, and marbled endpapers.

$4500







16

Three original photographs of the Hollywood sign lit for the first (and to date, last) time since the 1940s, New Year's Eve 1999

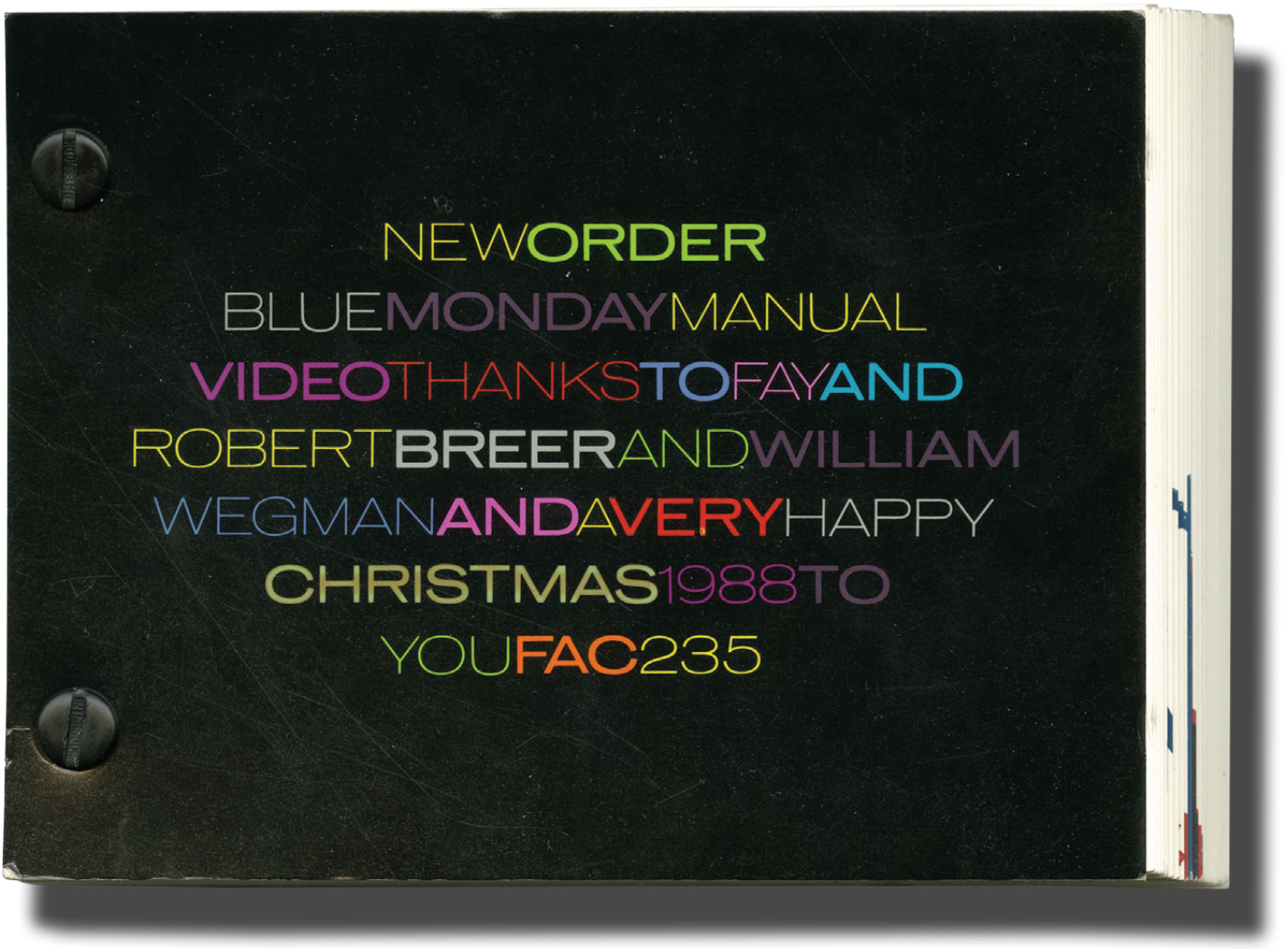
Paris: PPCM Photo Press Agency, 2000. Three vintage color press photographs of the Hollywood sign, taken on December 31, 1999 lit at night for the first time since the 1940s, together achieving a somewhat Warholian effect. The sign was lit in celebration of the millennial New Year's Eve, the first time it had been lit since the 1940s, and never since.

Why such a fuss over lighting? The sign overlooks a residential neighborhood whose access narrows from a two-lane road to a steep, winding single lane as one nears it. If the Hollywood sign were to become a nighttime beacon, traffic in the Canyon would quickly reach gridlock.

The situation was demonstrated vividly on New Year's Eve of 1999, when the Hollywood sign was rigged for a millennial light and fireworks show. People came up Beachwood Drive by the thousands, effectively trapping residents of the Canyon and preventing emergency vehicles from being able to enter.

10 x 8 inches (25 x 20 cm), with wide top and bottom margins. Fine.

$475









17

Robert Breer and William Wegman (designers)
New Order Blue Monday Manual Video

Manchester: Factory Records, No. FAC235, 1988. First Edition. Issued privately by The Haçienda club in Manchester to friends of the establishment, a flip-book (or "manual video") illustrated by avant-garde filmmaker and conceptualist Robert Breer and photographer Wiliam Wegman, bound such that the book slants to the left to enable easy flipping. On the front wrapper, in brightly colored titles, are the well wishers, including New Order, Fay and Robert Breer, and William Wegman.

Titled card wrappers, bound with two black screw brads. 5 x 6.5 inches. Wrapper and pages in full color, pages unnumbered. Fine condition, with none of the usual vertical creasing to the front wrapper (caused, inevitably, by the irresistible urge to flip).

$1500



18

The Beatles (starring)
Richard Lester (director)
Robert Cohen (photographer)
Help

Circa 1964. Vintage photograph from the 1965 film *Help!*, showing The Beatles in a candid moment between takes, surrounded by members of the British Army while shooting an outdoor performance scene on Salisbury Plain. With the stamp of photographer Robert Cohen and holograph notations on the verso.

7.25 x 5 inches (18 x 13 cm), including a .25 inch right margin. Near Fine.

$550



19

Alberto Vargas
Phil Stack (verses)
Collection of four original Esquire Varga Girls calendars, 1940-1946

Chicago: Esquire, 1940-1946. Collection of four vintage "Varga Girls" calendars for the years 1940, 1943, 1944, and 1946. With scarce original publisher's brown paper envelopes for each included.

Alberto Vargas is probably the best known and most highly regarded artist of the classic pinup era. After establishing himself as a designer of film and theatre posters, Vargas began working for *Esquire* in 1940, and his illustrations, dubbed "Varga Girls," defined pinups during the WWII era. A dispute over the ownership of the name "Varga Girls" caused Vargas to leave *Esquire* in 1946. He would later find success working as an artist for *Playboy* and designing album covers, such as The Cars iconic second album, *Candy-O*.

1940 calendar: 10 x 14 inches (25 x 36 cm). Housed in a mailing envelope with address label and canceled stamp.

1943 and 1944 calendars: 12 x 8.5 inches (30 x 22 cm). Housed in printed retail envelopes with 25 cent price on the front. Brief ink holograph notation to the 1943 envelope.

1946 calendar: 8.5 x 12 inches (22 x 30 cm). Housed in a printed retail envelope with 25 cent price on the front.

Calendars generally Near Fine, with some light soil to the outer leaves, but without significant chips or tears, plastic comb bindings intact, and clear, bright illustrations.

Envelope for 1946 with separation to the left edge, else envelops generally Very Good plus, with light wear and minor chipping or short, closed tears.

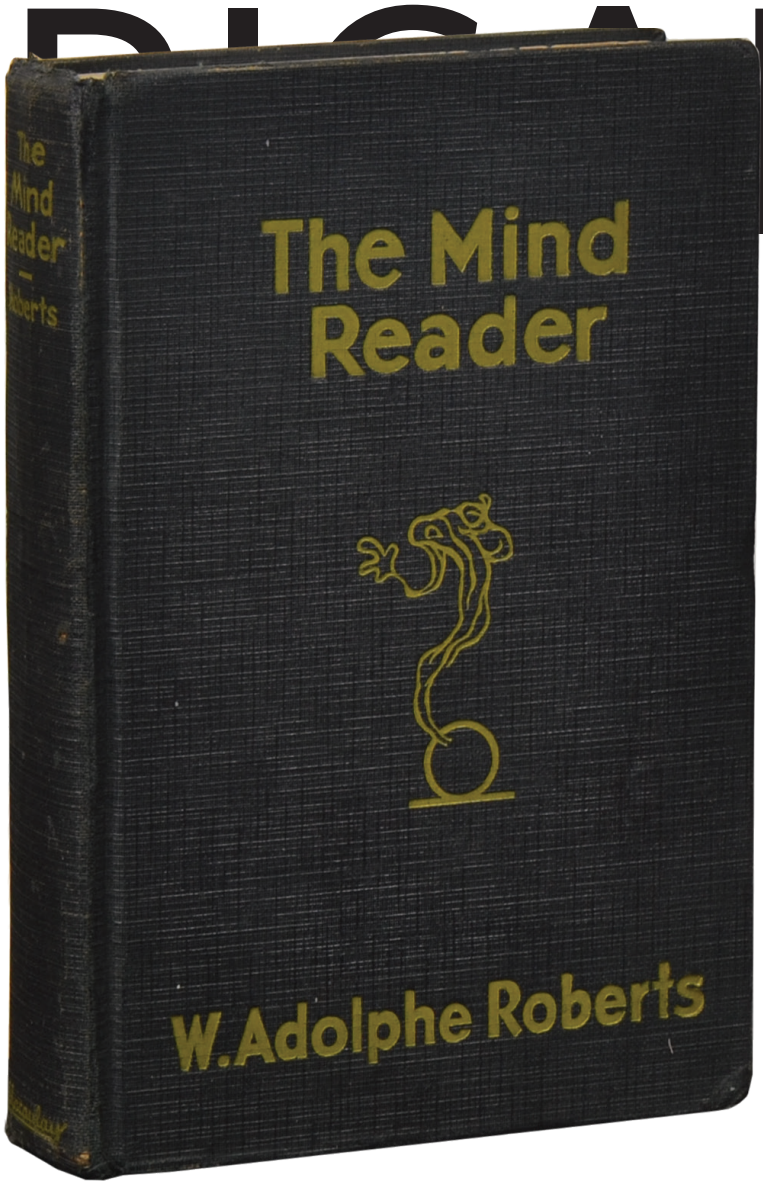
$1500


MAY
May is so delightful,
And what a month for MEN—
Daddys who have lost their SPRING
Discover it again!
S M T W T F S
1 2 3
4 5 6 7 8 9 10
11 12 13 14 15 16 17
18 19 20 21 22 23 24
25 26 27 28 29 30 31


JUNE
In June there's magic in the air
And being on our toes
This Vargas guy made me supply
"Black Magic" in my pose!
S M T W T F S
1 2 3
4 5 6 7 8 9 10
11 12 13 14 15 16 17
18 19 20 21 22 23 24
25 26 27 28 29 30


1946
February
The month of February
Is the briefest in the year,
So please forgive my costume—
It's just a symbol, dear!
S M T W T F S
1 2
3 4 5 6 7 8 9
10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28


DECEMBER
A Merry Christmas to you all!
I'm off to join the WAACs,
And serve the country that I love
Until the Axis cracks!
S M T W T F S
1 2 3 4
5 6 7 8 9 10 11
12 13 14 15 16 17 18
19 20 21 22 23 24 25
26 27 28 29 30 31
WAAC



20

W. Adolphe Roberts
The Mind Reader

New York: Macaulay, 1929. First Edition. Publisher's black cloth with titles and front board illustration in yellow.

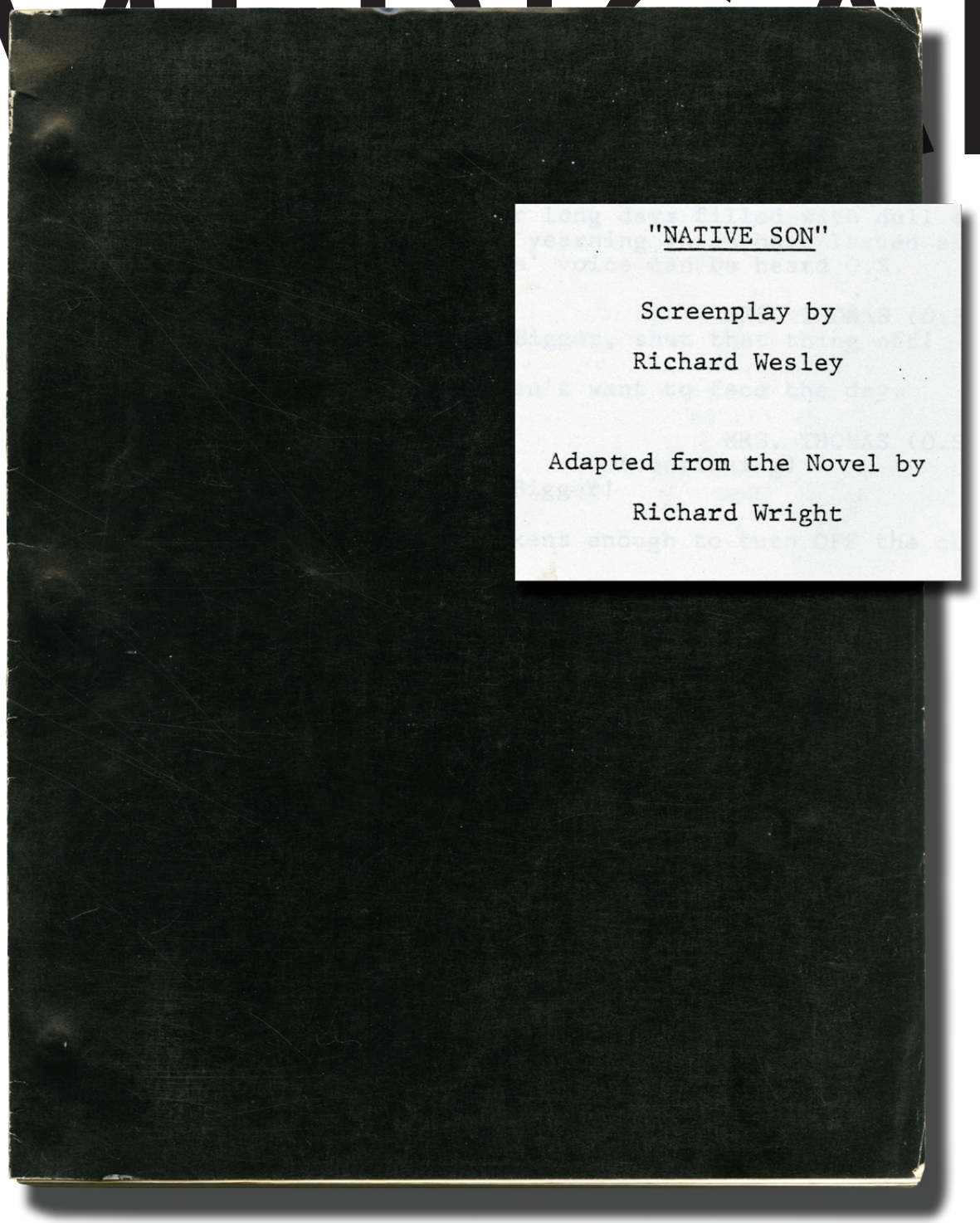
An uncommon and important early work of Black crime fiction, which also contains elements of weird or supernatural fiction, as the novel's two protagonists, who are brothers, must use their knowledge of the occult to confront a psychic who seeks to control the world.

Author W. Adolphe Roberts was born in Jamaica and educated abroad, before emigrating to the United States as a young man to pursue a career in journalism, covering World War I as a war correspondent for the *Brooklyn Daily Eagle*. With *The Haunting Hand* in 1929, he became the first Black writer to publish a non-serialized mystery novel in the United States. Two other mysteries, *The Mind Reader* and *The Top Floor Killer* followed in 1929 and 1935. Although Roberts's mysteries didn't feature African-American characters in anything but background roles, he also published several works of history and travel writing focusing on Caribbean and Afro-Caribbean experiences, and would posthumously receive an award as a Commander of the Order of Distinction by the Jamaican government for his contributions to that country's body of literature.

Some brief soil to a few pages, small splits to the cloth at the joints professionally mended. Overall a bright, Very Good plus copy.

Bailey, Frankie Y. *African American Mystery Writers*. McFarland and Company, 2008, p. 33-34. Bailey, Frankie Y. *Out of the Woodpile*. Greenwood Press, 1991, p. 53-54. Bleiler 1978. Hubin. Reginald 12283.

$650



21

Jerrold Freedman (director)
Richard Wright (novel)
Native Son

Cinecom Pictures, 1986. Draft script for the 1986 film.

Based on the classic 1940 novel by Richard Wright, an examination of how poverty and racism drive a young African-American man to commit murder. Featuring Oprah Winfrey in a cameo appearance as Love's mother.

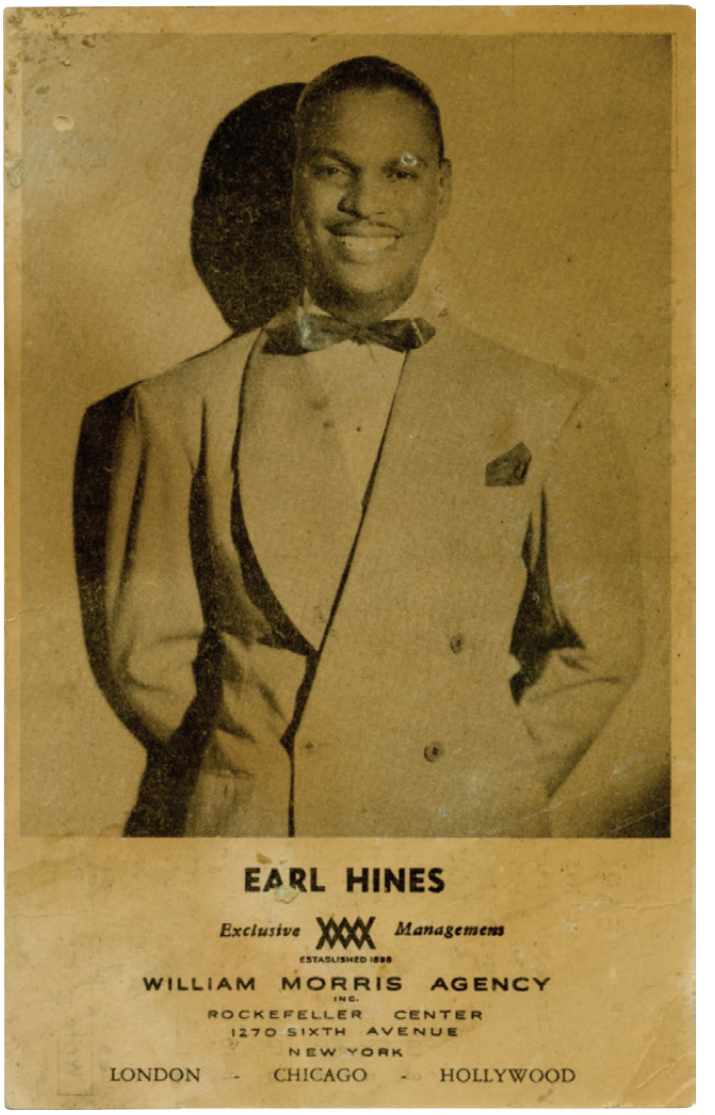
Previously filmed in 1951 in Argentina, directed by Pierre Chenal and with Wright playing his own leading character.

Set in Chicago and shot there on location.

$625







22

Collection of 24 photographs and promotional items for African American music acts, circa 1940s-1970s

Archive of 18 photographs and 6 flyers for African American jazz, R&B, and gospel acts, circa the 1940s through 1970s.

Included in the archive are photographs and flyers for well known acts such as Earl Hines, Roy Eldridge, The Royalettes, legendary gospel singers The Fairfield Four, and the International Sweethearts of Rhythm, a big band era swing band that was the first integrated, all-female band in the United States. Additionally, the archive contains photographs of small, local acts, primarily from Baltimore, that are otherwise unknown to us.

All in all, a broad survey of African American musical acts from the middle of the twentieth century, highlighting not just stars, but promotional material from bands that performed in local clubs and concert halls without ever receiving wider recognition.

Material various sizes, with condition varying from Good to Very Good plus.

For more details, please inquire.

$1500


THE FABULOUS TRENDS

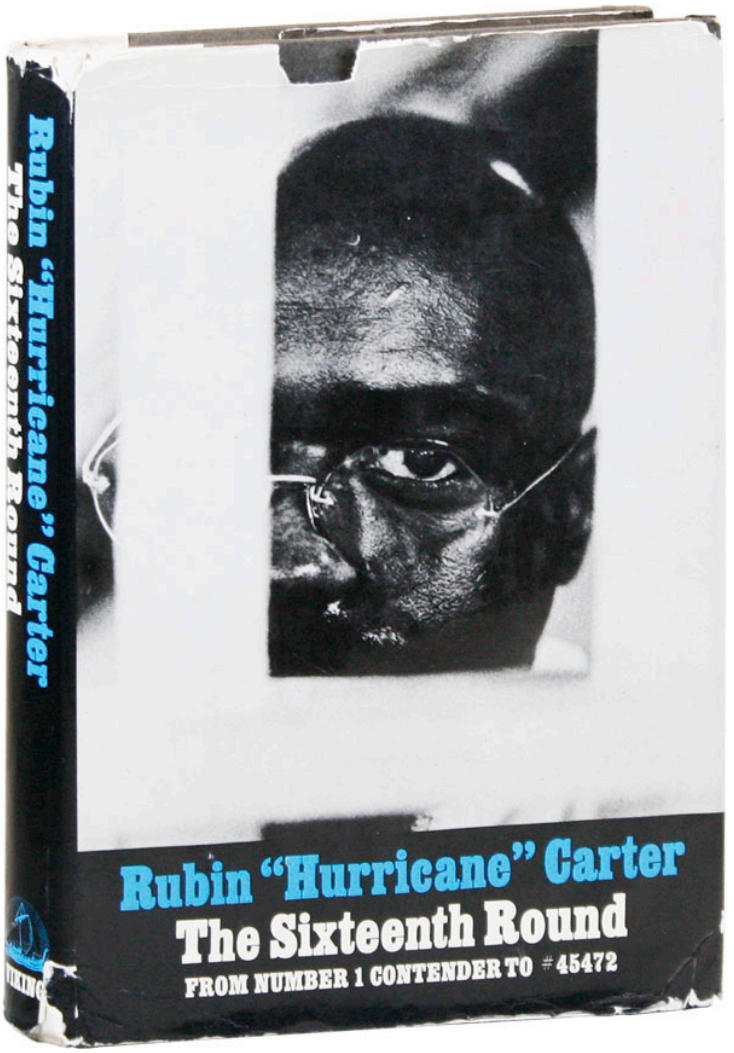

ANTIOCH-GOSPEL-SINGERS
OF
CAMDEN- N.J.
MATTIE BAILEY MGR. THOMGRH. 8641

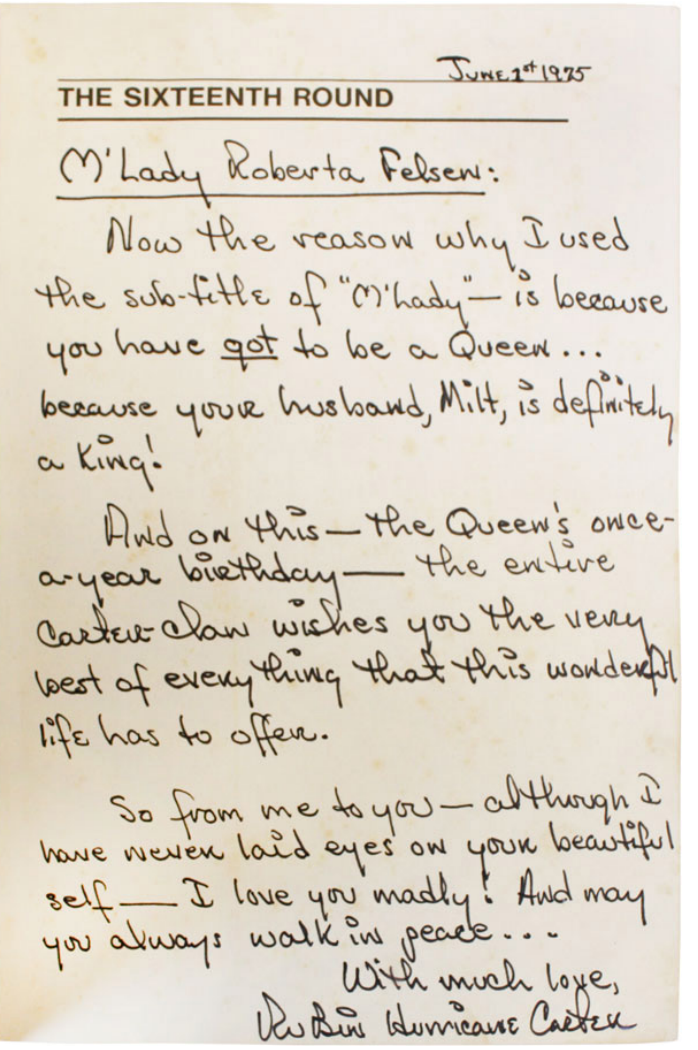

"The Royalettes"
CHANCELLOR RECORDS
Royalettes Fan Club
3702 Pinelea Rd.
Baltimore 8, Md.


THE SOUTH'S FAMOUS FAIRFIELD FOUR
WLAC RADIO AND CONCERT ARTISTS
NASHVILLE, TENNESSEE
HEARD FROM COAST TO COAST
Left to right: Standing, Samuel McCrary, First Tenor and Soloist; John H. Battle, Alternate First Tenor; George Gracy, Second Tenor. Seated, Harold L. Carrethers, Baritone and Pianist; Rufus L. Carrethers, Bass.


ROY ELDRIDGE







June 1st 1975

THE SIXTEENTH ROUND

M'Lady Roberta Felsen:

Now the reason why I used the sub-title of "M'lady" — is because you have got to be a Queen... because your husband, Milt, is definitely a King!

And on this — the Queen's once-a-year birthday — the entire Carter clan wishes you the very best of everything that this wonderful life has to offer.

So from me to you — although I have never laid eyes on your beautiful self — I love you madly! And may you always walk in peace...

With much love,
Rubin Hurricane Carter

23

Rubin "Hurricane" Carter
The Sixteenth Round: From Number 1 Contender to #45472

New York: Viking Press, 1974. First Edition. Lengthily inscribed by the author: "June 1st, 1975 / M'Lady Roberta Felsen: Now the reason why I used the sub-title of "M'Lady" - is because you have got to be a Queen...because your husband, Milt, is definitely a King! And on this - the Queen's once-a-year birthday - the entire Carter clan wishes you the very best of everything that this wonderful life has to offer. So from me to you - although I have never laid eyes on your beautiful self - I love you madly! And my you always walk in peace...With much love, Rubin Hurricane Carter."

Carter's 1974 memoir, written from Rahway State Prison in New Jersey, where he was serving two consecutive life sentences. Carter was a high-ranking middleweight boxer before his 1966 arrest and wrongful conviction for murder, which inspired widespread support from people of all walks of life, including Bob Dylan, whose 1975 song "Hurricane" brought Carter's case wide exposure. The recipient was the wife of Milt Felsen, a New Yorker who served in the Abraham Lincoln Brigade, helped form the O.S.S. during World War II, and served as Chairman of the Board of Trustees for the Hurricane Trust Fund. His work with the Fund, in conjunction with the Hurricane Defense Committee of New York, was instrumental in financing Carter's defense. A tremendous association copy.

Very Good plus in a Very Good only dust jacket. Light wear to upper corners, lower corners bumped, with some minor board exposure to same, and some very faint foxing to preliminary leaves and right edge of textblock. Dustjacket edgeworn, with some small chips, tears, and associated creasing, along with vertical creases to both flaps, and faint damp mark to lower edge of front panel on verso.

$3500



24

Muhammad Ali, circa 1990s

Circa 1990s. Vintage photograph of Muhammad Ali with documentary filmmaker and producer Lindsey Clennell, circa early 1990s. With a holograph notation on the verso identifying the subjects.

In articles about Ali from 1988 and 1989, both the *New York Times* and *Washington Post* quote Clennell, and the *Times* mentions his traveling with Ali on a world tour. Clennell's website lists him as the director and producer of a ten part documentary series *Muhammad Ali, the Whole Story*, filmed in various locations around the world in 1988-1990, although it does not appear the series was released, and is not be confused with 1996's *Muhammad Ali: The Whole Story*, originally broadcast on TNT.

8 x 10 inches (20 x 25 cm) with wide horizontal margins. Near Fine.

$675



25

Mel Taylor
The Mitt Man

New York: William Morrow, 1999. First Edition. Laid in is a signed letter from pimp-turned-author Mel Taylor addressed to filmmaker Tony Bill, thanking him for his assistance in Taylor's release from the Federal Correctional Institute located on Terminal Island, CA, and alluding to a screenplay Taylor had written, called *The Mitt Man*. Signed copies are not uncommon, but we have never seen a letter—nor an association—from Taylor, who spent most of his life as a pimp.

Taylor's first book, a novel set in the American South in the 1920s, centered around King Fish, a small-time hustler who is jailed and meets a young man with whom he shares his tricks of the trade.

From the collection of Oscar-winning director-producer Tony Bill, whose credits include *The Sting* (1973, producer), *Soldier in the Rain* (1963, actor), *Shampoo* (1975, actor), and *Five Corners* (1987, director-producer).

Slight lean, and light foxing to the top page edges, else Near Fine and unread in an about Fine dust jacket. Letter 8.5 x 11 inches, folded thrice horizontally, Near Fine.

$475



26

Archive of four photographs from the Illumineer Lounge, Chicago, 1967

Archive of four double weight, color vernacular photographs taken at the Illumineer Lounge, an African American club or bar in Chicago, 1967. Each photograph with holograph notations on the verso identifying the location, date ("17 September 1967"), and occasion ("Leslie D. Kinnison Birthday Celebration"), along with the stamp of Blue Bird, Inc, a jukebox rental company. Also included in a business card and note belonging to Blue Bird employee Pat Patterson.

Three photographs show Patterson, who is white, posing with what we presume to be one of Blue Bird's juke boxes, two with African American patrons of the bar, one with an African American woman identified as the bar's manager, Fran White. The fourth photograph is of a bartender, identified only as Pearl.

One photograph 5 x 7 inches (13 x 18 cm), the remaining three 3.5 x 3.5 inches (9 x 9 cm). About Near Fine.

$325



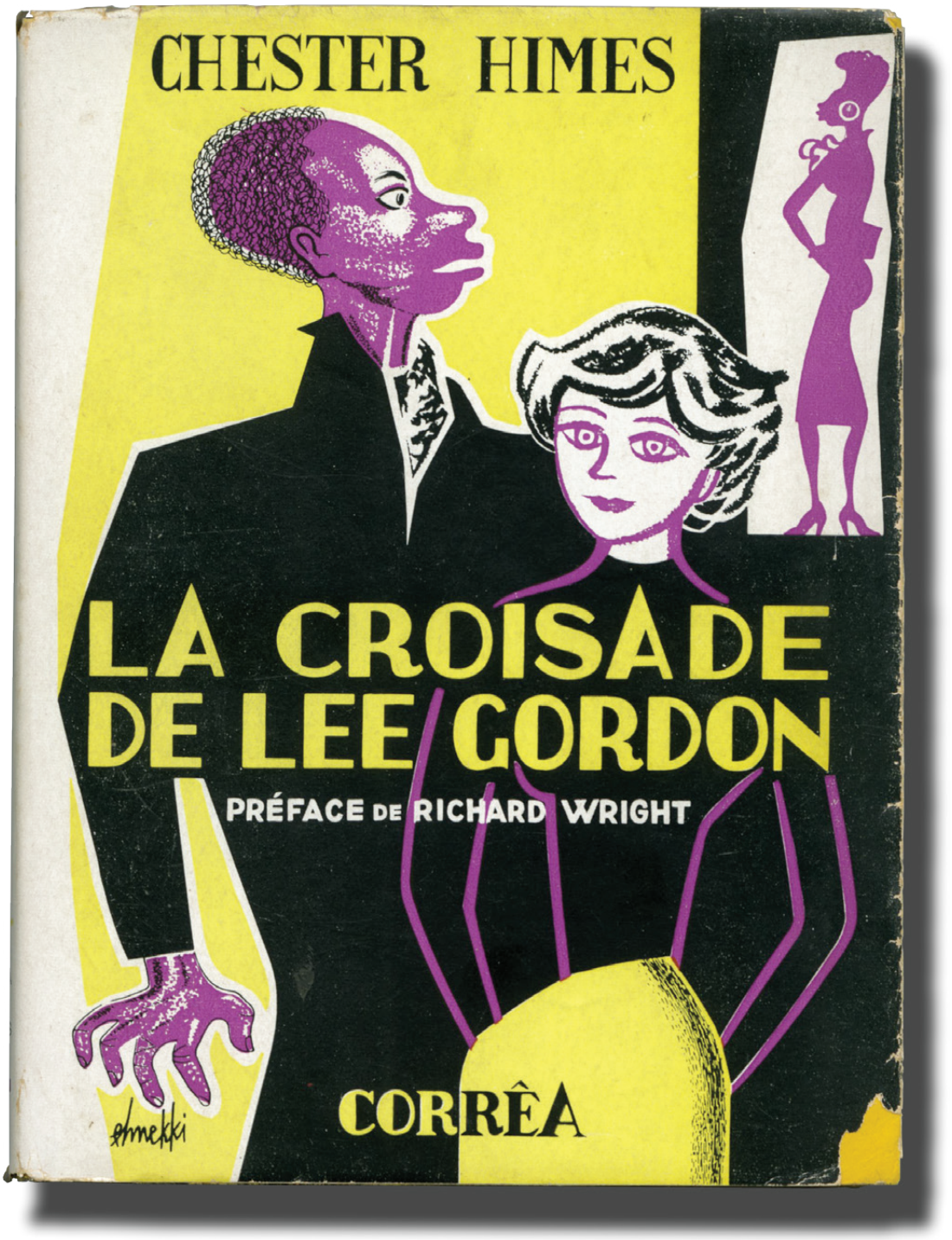
27

Kathleen Stanford (subject)
Brian R. Everett (photographer)
Claude Marchant (director)
Three original photographs of Claude Marchant's Afro-Cuban dance company

Circa 1960s. Three vintage photographs of members of Claude Marchant's Afro-Cuban dance company, circa 1960s. One photograph with the stamp of photographer Brian R. Everett, and a second identifying dancer Kathleen Stanford and the company, on the verso.

Two photographs 8 x 10 inches (20 x 25 cm), Good only. Remaining photograph 4.75 x 3.5 inches (12 x 9 cm), Near Fine.

$300



28

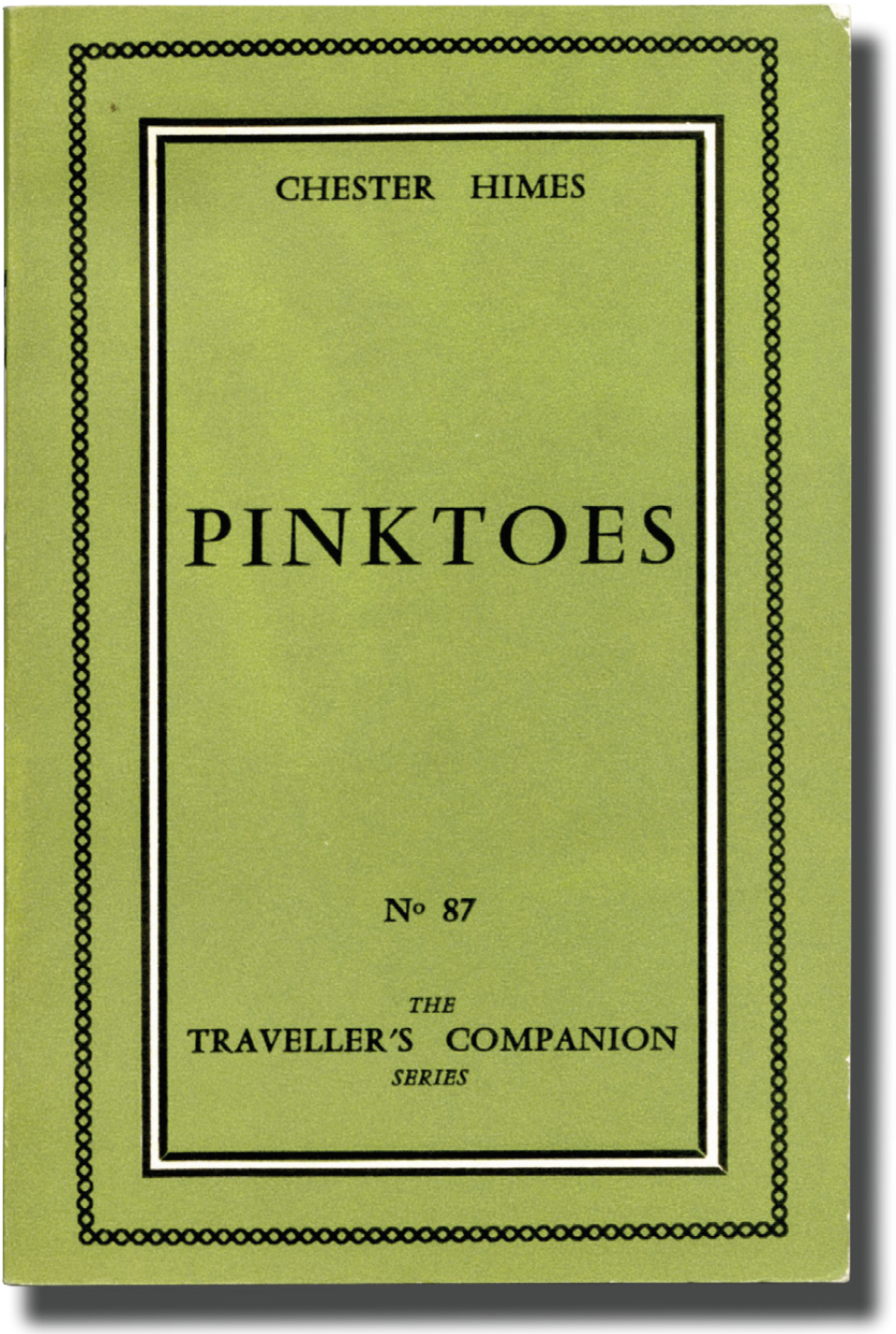
Chester Himes
Richard Wright (introduction)
Lonely Crusade

Paris: Correa, 1952. First French Edition, and the first edition to appear with an introduction by Himes' compatriot Richard Wright. Wrappered issue. The striking jacket design comically depicts the interracial tension of the novel's protagonist in a way that would likely never have been allowed by Himes' American publisher, Knopf, who first issued the book in 1947.

The second of two novels written by Himes during his tenure as a screenwriter in Los Angeles (the other was *If He Hollers Let Him Go*), both dealing with the influx of the black population into that city.

Near Fine in a Very Good plus dust jacket, with only a few small chips to note.

$1500



29 **Chester Himes**
Pinktoes

London: Olympia Press, 1961. First Edition, a paperback original. Fine and unread in green standard Olympia Press wrappers with black and white title, rule, and design as issued. "New price" stamp at the bottom right corner of the rear wrapper, else a pristine copy, most uncommon thus.

$400









30 Archive of photographs and ephemera from The Philomathians organization, Baltimore

Baltimore: Philomathians, 1957-1989. Archive of photographs and ephemera from The Philomathians, an African American women's organization in Baltimore, Maryland. Included in the archive are 16 black and white photographs, 19 color photographs, and 22 programs for yearly activities calendars, annual dinners, and closing ceremonies ranging from 1957 to 1989.

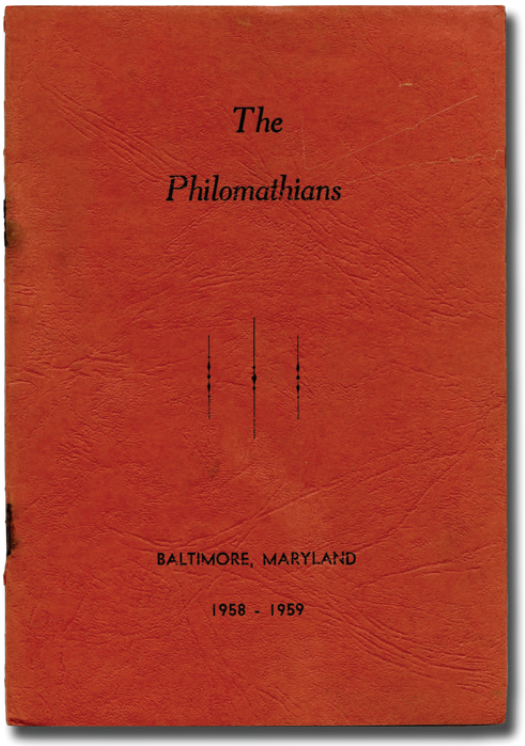
Founded in 1932, The Philomathians are an educational and service organization, and in addition to the photographs documenting various events through the years, the programs provide historical insight into the speakers and topics that concerned African American women over three decades. The groups stated goals include "to study modern trends, honor women who have made significant contributions to humanity, participate in the cultural and intellectual life of the community, [and] activate interest in problems, possibilities, and challenges that face women."

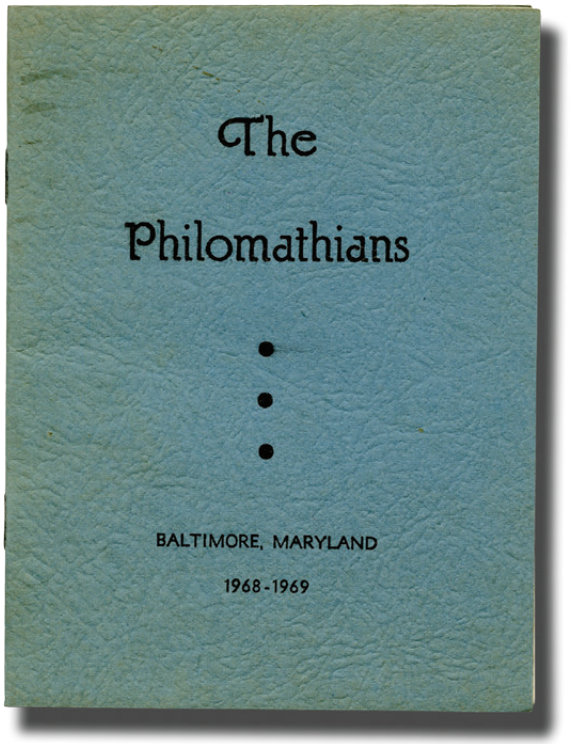
Photographs variously sized between 4 x 6 and 8 x 10 inches (10 x 15 and 20 x 25 cm), generally Near Fine or better.

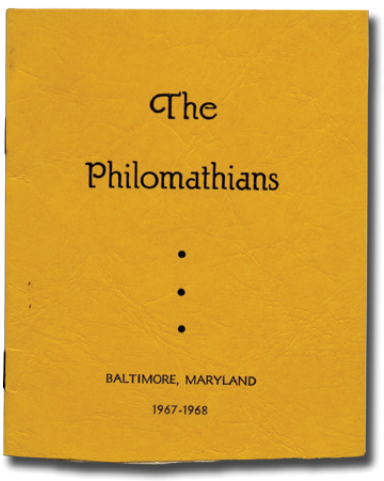
Various ephemera Very Good plus to Fine.

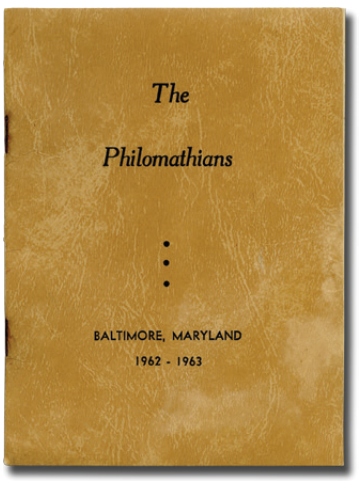
For more details please inquire.

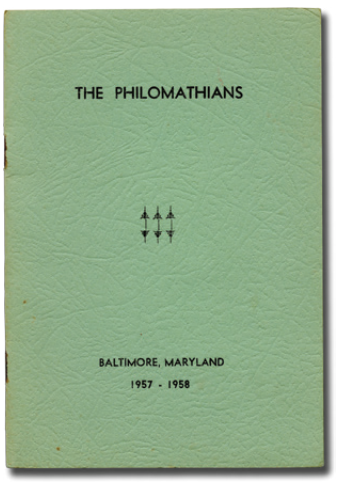
$450

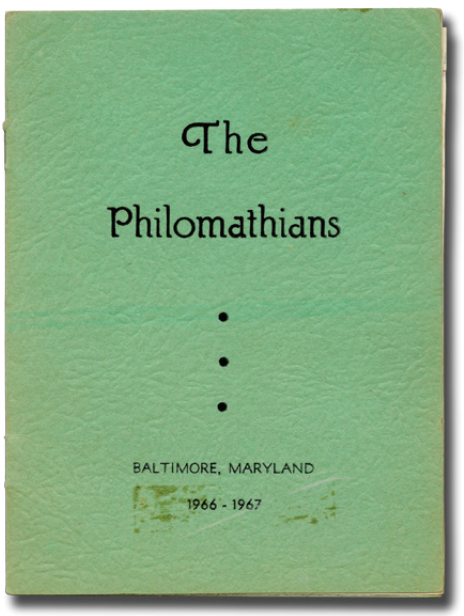

The
Philomathians
BALTIMORE, MARYLAND
1958 - 1959


The
Philomathians
BALTIMORE, MARYLAND
1968-1969


The
Philomathians
BALTIMORE, MARYLAND
1967-1968


The
Philomathians
BALTIMORE, MARYLAND
1962 - 1963


THE PHILOMATHIANS
BALTIMORE, MARYLAND
1957 - 1958


The
Philomathians
BALTIMORE, MARYLAND
1966 - 1967


The Philomathians
1932 - 1982
The First Fifty Years



31

John Cassavetes
Shadows

Vintage studio still photograph from the 1959 film.

The first film by Cassavetes, for which he raised the entirety of the production budget himself, the story of three African American siblings in Harlem, two of whom often pass for white. Begun as an acting exercise in a workshop Cassavetes was conducting with Burt Lane, the story was originally filmed in 1958 with completely improvised dialogue and action based on scene outlines created by Cassavetes.

After the film was poorly received at its three initial screening by just about everyone Cassavetes knew, he reworked the ideas into a more traditional script with screenwriter Robert Alan Arthur, and reshot the film, replacing between half and two thirds of the original footage and dramatically altering the story. Released in 1959, this version better reflected his vision for the film, and received a critics award when shown at the Venice Film Festival the following year.

A watershed moment in American independent films, heralding not just the arrival of a new, iconoclastic director, but the birth of an entire movement.

Shot on location in New York.

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

$450



32

Robert Hartford-Davis (director)
Jim Brown, Martin Landau (starring)
Black Gunn

Circa 1970. Vintage double weight photograph of famed Blaxploitation actor Jim Brown and noted British director Robert Hartford-Davis conferring on the set of the 1972 film. With a bold production company stamp on the verso, crediting Brown, Hartford-Davis, and producers John Heyman and Norman Priggen.

British director Robert Hartford-Davis originally conceived of the story for the film based on the black power movement in contemporary Britain and hired Robert Shearer to write the screenplay.

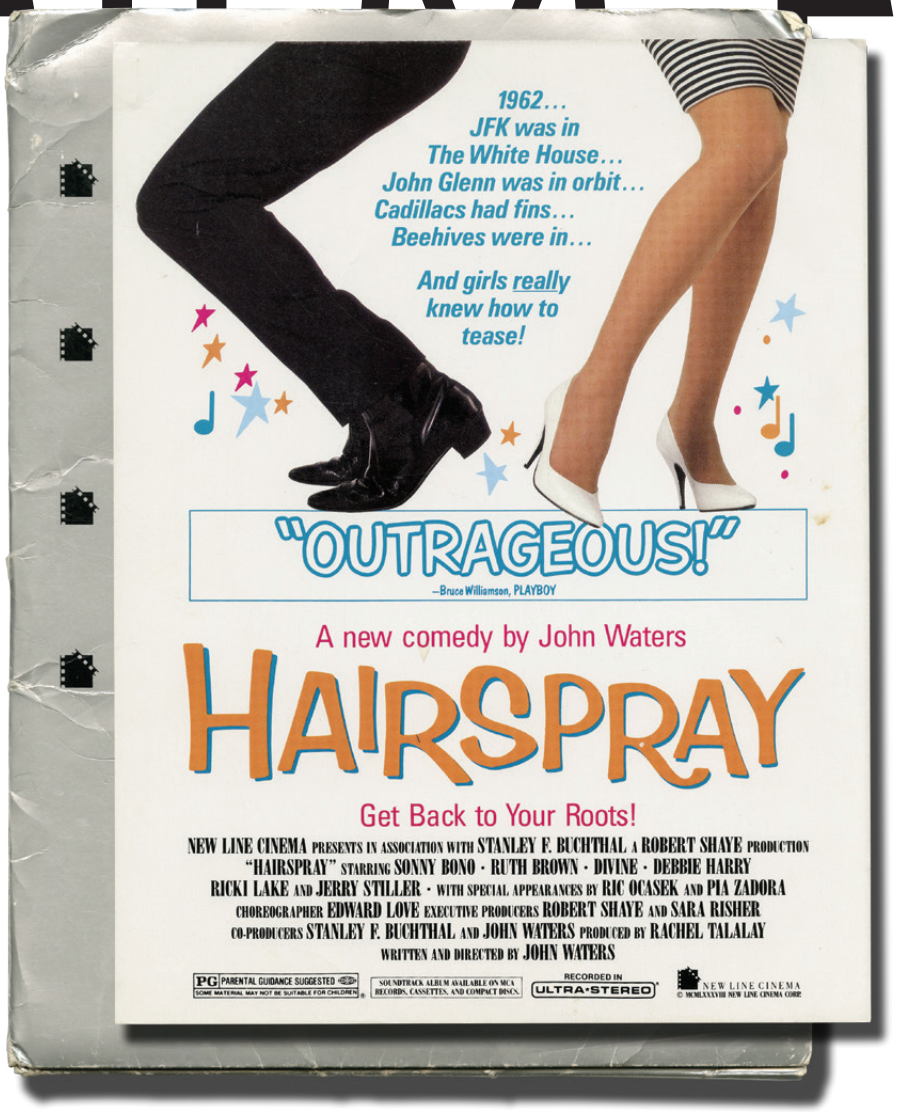
The first American feature length film for Hartford-Davis and the film debuts of American baseball star Vida Blue and NFL football player Gene Washington.

Set in and shot on location in Los Angeles.

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

Weldon 1996.

$375







33

John Waters
Hairspray

New Line Cinema, 1988. Vintage press kit for the 1988 film, containing 23 color and 3 black and white photographs, a two-sided flyer with the poster design on one side and a synopsis on the back, and 31 pages of information about the film, including a full cast list, detailed synopsis, and biographical information on director John Waters and the cast.

Perhaps Waters' most enduring film, serving as it does as the basis for the long running 2002 Broadway musical adaptation, which itself became the basis for both the 2007 film starring John Travolta, Michelle Pfeiffer, and Queen Latifah, and the 2016 broadcast *Hairspray Live!* on NBC.

Color photographs 7 x 10 inches (18 x 25 cm). Fine.

Black and white photographs 8 x 10 inches (20 x 25 cm). Near Fine.

Flyer 8.5 x 11 inches (22 x 28 cm). Bruise to the verso affecting the "S" in "Hairspray," else Near Fine.

Information sheets 8.5 x 11 inches (22 x 28 cm). Fine, bound with a single corner staple.

Housed in a Very Good plus two pocket folder from New Line Cinema.

Rosenbaum 1000.

$750



34 **Robert Wise, Jerome Robbins (directors)**
West Side Story

Vintage photograph from the set of the 1961 film, showing director Robert Wise looking through a viewfinder while his co-director Jerome Robbins looks through a pair of sunglasses.

Based on the 1957 Broadway musical with book by Arthur Laurents, music by Leonard Bernstein, and lyrics by Stephen Sondheim. Robbins, who would go on to direct the film with Wise, served as choreographer and came up with the original concept of a modern musical update of William Shakespeare's *Romeo and Juliet*.

Winner of ten Academy Awards, the most ever for a musical, including Best Picture, Best Director, Best Supporting Actor for George Chakiris, and Best Supporting Actress of Rita Moreno. Additionally nominated for Best Adapted Screenplay.

Set in New York, shot on location there and in California.

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

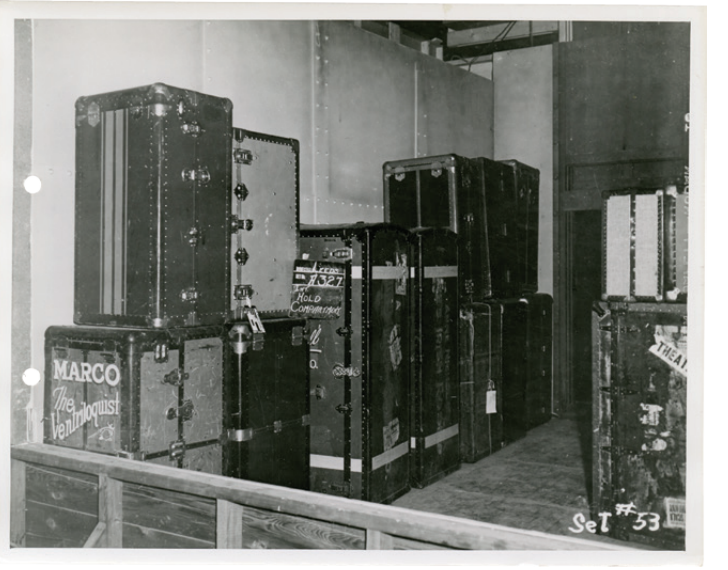
National Film Registry. Ebert II.
Hirschhorn, *The Hollywood Musical*.

$425









35

Herbert I. Leeds
Blue, White and Perfect

Twentieth Century-Fox, 1942. Keybook archive of 70 vintage set design photographs from the 1942 film. With original manila fronting card, with the following in manual type on the recto: "SET STILLS / BLUE, WHITE AND PERFECT / (KEY SET)." Likely unique.

The fourth Michael Shayne film in Twentieth Century-Fox's long running series, this one starring Lloyd Nolan as detective Shayne, and based not on one of the Brett Halliday novels, but on an original screenplay by crime novelist Borden Chase.

Photos slightly curled at the edges, else Near Fine.

$750


Set 4


LEEDS
1327
INT.
TOBY'S
STORE
Set 11


Set 41


NO SMOKING
LEEDS
1327
INT
DAISY BELL
DRESS SHOP
Set 35


LEEDS
1327
INT
TOBY'S
STORE
Set 7


SHERMAN
THE PRINTER
CARDS PRINTED WHILE YOU WAIT
100 FOR $1.50 THEODORE H. SHERMAN Jr. Prop.
HOTEL
WESLEY
SHERMAN
the PRINTER
Set 27



36

Jean-Luc Godard (director)
Anna Karina (starring)
Vivre sa vie

Vintage oversize press photograph, shot during the filming of the 1962 French film, featuring Anna Karina and two unknown extras in a brothel scene.

Based in part on the nonfiction study *Où en est la prostitution* by Marcel Sacotte, who also contributed to the screenplay. Godard's least "intellectual" film is also one of his finest, a touching drama about a college-educated woman who drifts into prostitution out of boredom with the working world, to tragic consequences.

The third of the seven highly-influential films directed by Godard between 1960 and 1965 starring his then-wife and muse Anna Karina.

Set and shot in Paris.

9.25 x 12 inches (23 x 30 cm). Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

Criterion Collection 512.

$850



37

Robert Bresson
A Man Escaped

Vintage borderless photograph from the set of the 1956 film, showing director Robert Bresson demonstrating a small action to the film's lead actor François Leterrier. With holograph notations on the verso.

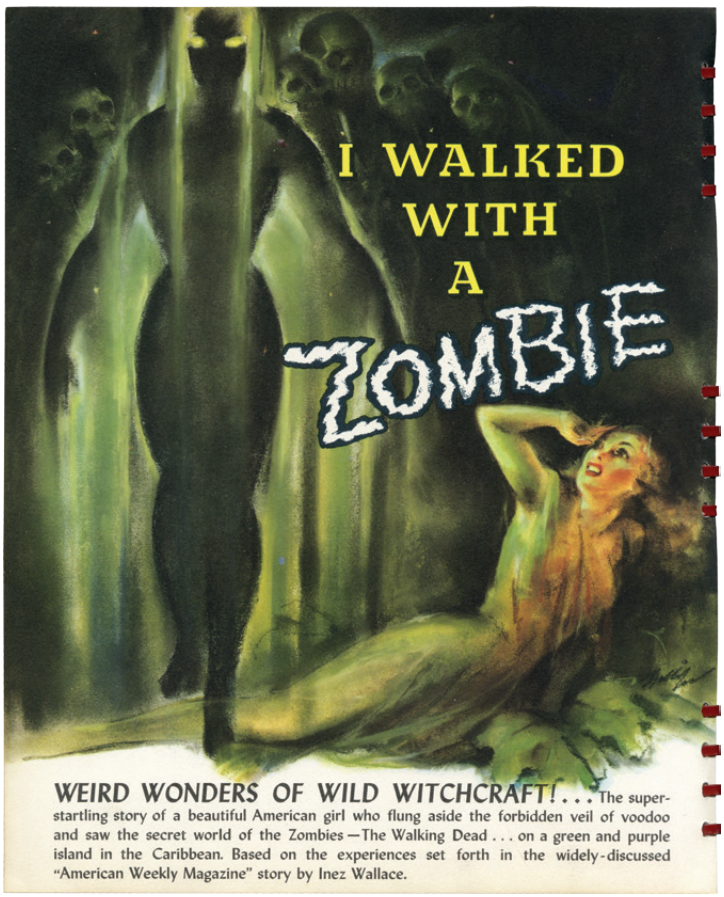
Nominated for the Palme d'Or at Cannes. Based on the 1956 memoir *A Man Condemned to Death has Escaped* by André Devigny, about a French Resistance member's escape from the Nazi controlled prison of Montluc. Like Devigny, Bresson himself was a French POW during the war.

6.5 x 9 inches (17 x 23 cm). Very Good plus with shallow diagonal creasing to the corners.

Criterion Collection 650. Ebert IV. Rosenbaum 1000. Schrader Canon 3. Selby France.

$450





38 RKO Radio Pictures 1942-1943 Annual: RKO's "Victory Program"

RKO Radio Pictures, 1941. First Edition, large quarto. The deluxe annual for RKO Studios' 1942-1943 season, billed as RKO's *Victory Program*, to commemorate the studio's World War II efforts.

Featured in this annual are full color advertisements for Disney's *Bambi*, as well as 18 single-reel Disney featurettes, two Tarzan films: *Tarzan Triumphs* and *Tarzan and the Sheik*, and nine war films, including Fred Astaire's *Look Out Below* and Orson Welles's *Journey Into Fear*.

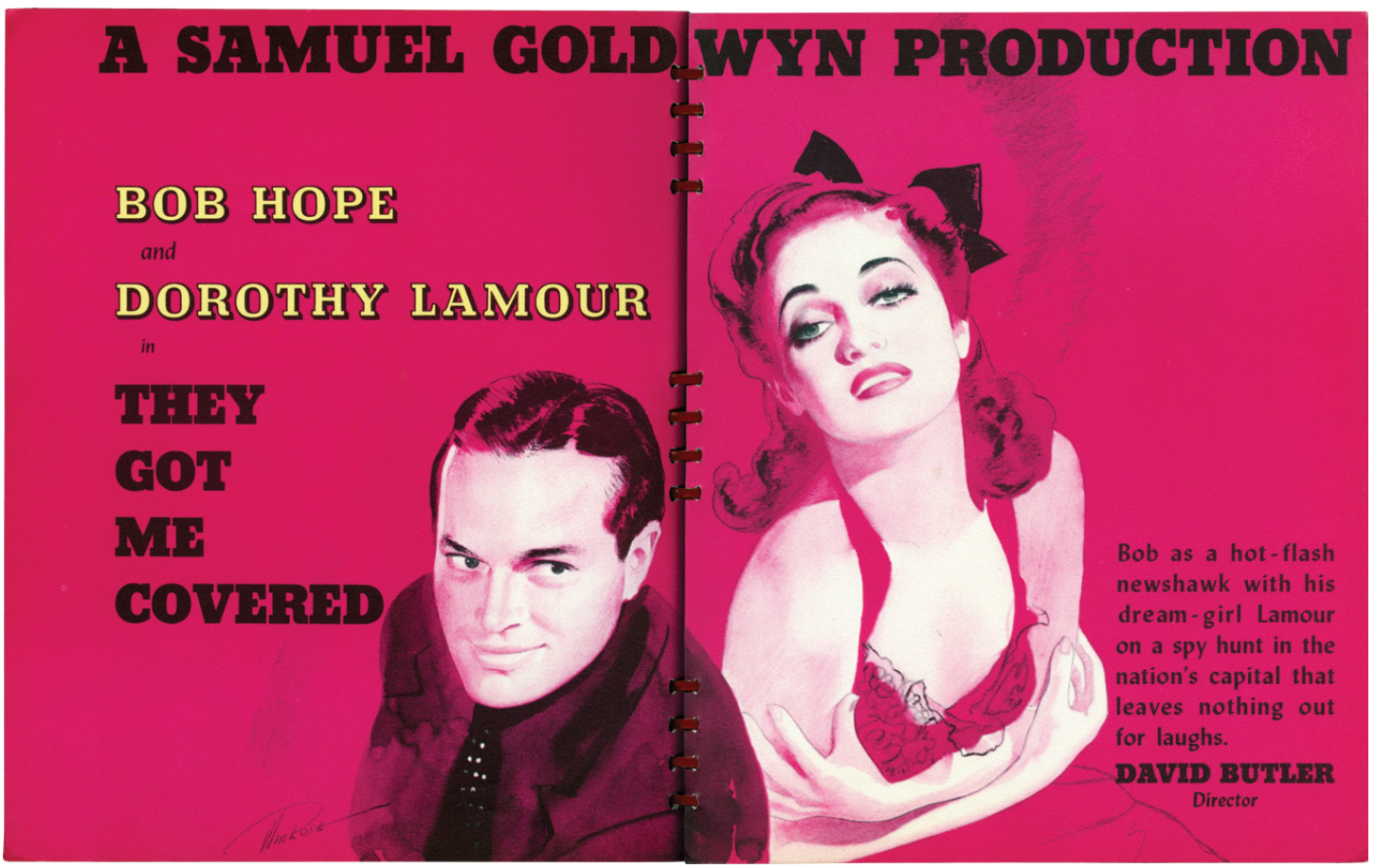
Highlights also inlude Cary Grant and Ginger Rogers's *Once Upon a Honeymoon*, the *Maltese Falcon* sequel *The Falcon's Brother*, horror films *The Cat People*, and *I Walked with a Zombie*, the Lou Gehrig bio-pic *The Pride of the Yankees*, six Tim Holt westerns, a *This is America* nonfiction shorts series, 104 yearly news shorts, four dramatizations of famous jury trials, and 13 one-reel musicals, as well as a number of sports highlights, informational spots on World War II, two-reel comedies, and the two-reel feature *La Cucaracha*.

Three color card wrappers and red comb binding. 66 pages. Very Good plus, with the fragile comb binding undamaged, moderate wear at the corners; quite attractive overall.

For a complete list of films, please inquire.

$1500


WALT DISNEY
TELLS A GREAT LOVE STORY...
Bambi
TWITTERPATED!
NOW...for the first time
...a Book-of-the-Month selection inspires a Walt Disney feature. Something new... as the screen's greatest story-teller brings to life all the romance, laughter, thrills, suspense and spectacle of Felix Salten's best-seller... read by over 10,000,000 people...
WORLD PREMIERE
RADIO CITY MUSIC HALL
IN MULTIPLANE TECHNICOLOR


A SAMUEL GOLDWYN PRODUCTION
BOB HOPE
and
DOROTHY LAMOUR
in
THEY GOT ME COVERED
Bob as a hot-flash newshawk with his dream-girl Lamour on a spy hunt in the nation's capital that leaves nothing out for laughs.
DAVID BUTLER
Director









39

Roman Polanski
Knife in the Water

Collection of eight vintage French photographs from the 1962 Polish film. Starring actors and images of the sailboat are seen, including a few candid moments, and a full-length portrait of actor Anna Ciepielewska. Nearly all with numerical notations in holograph pencil on the versos. Also included is an original French language press packet for the film, detailing synopsis and star biographies. Housed in a white envelope with notations in holograph ink, including French film title, and a "Pictorial Service" rubber-stamp.

Polanski's directorial debut, and his only Polish language film. A couple on a sailing trip picks up a hitchhiker, just for kicks. The sexual tension mounts in dramatic film noir fashion. Nominated for an Academy Award for Best Foreign Language Film.

Seven photos 5 x 7 inches (12 x 18 cm), borderless.

Ciepieleska photo 7 x 9.25 inches (18 cm x 23 cm).

Envelope 10 x 12.5 inches (25x 32 cm).

Press packet ditto-style mimeograph on white stock, five leaves, corner-stitched.

Photos and packet Near Fine, envelope Very Good overall.

Criterion Collection 215. Grant France.

$550



40

Michael Powell (director)
Norman Gryspeerdt (photographer)
Peeping Tom

Vintage borderless photograph from the set of the 1960 film, showing actor Carl Boehm taking in a scene being shot out of frame, with the prop film camera his character is hopelessly devoted to in front of him, and a real film camera just behind him in the foreground. With copyright stamp of international distributor J. Arthur Rank and a mimeo snipe crediting photographer Norman Gryspeedt on the verso.

7.25 x 9 inches (18 x 23 cm). Near Fine. In an archival mat.

Criterion Collection 58. Grant UK. Hardy, *The BFI Companion to Crime*. Spicer UK.

$875



41 UFA Film Annual 1940-1941

UFA, 1941. First Edition. Hungarian film annual for German films released between 1939 and 1941, containing full page advertisements for 31 films, several with stunning illustrated transparency overlays. Bound in printed wooden boards, as issued.

The majority of the films were released by UFA, although Terra-Filmkunst and Wien Film are also represented among the smaller studios, reflecting the increasing nationalization of the German film industry under the Third Reich. In the following year, all German studios would become subsumed into UFA-Film GmbH and reorganized as the film wing of the Nazi party.

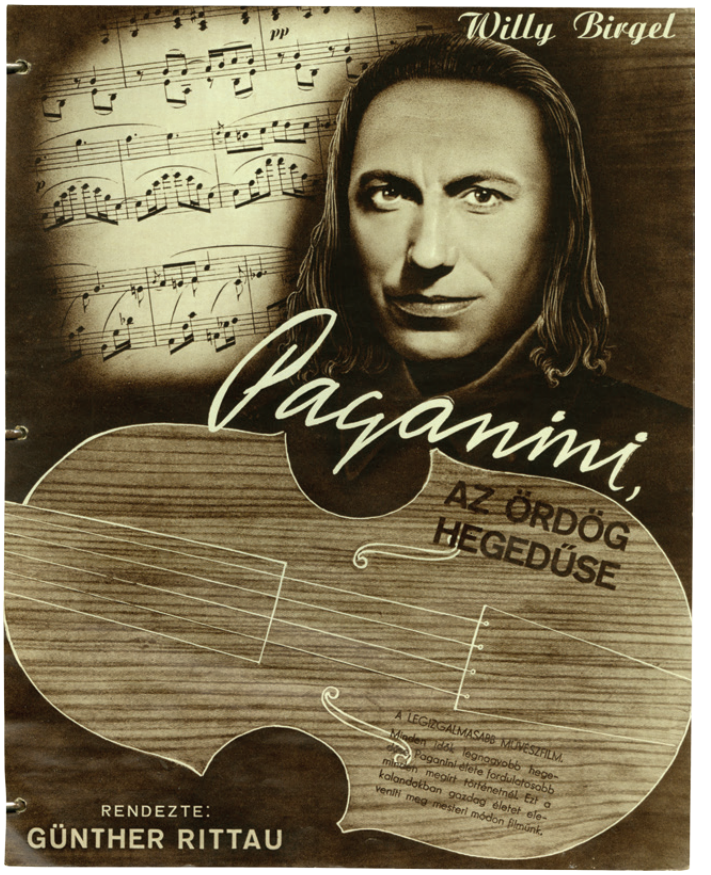
Included among the films listed are several propaganda films, including anti-Semitic films *The Rothschilds* (1940) and *Jud Süss* (1940), war films such as *U-Boat, Course West!* (1941), as well non-political films such as *Women Are Better Diplomats* (1941), a musical comedy and the first German color film, and *Paganini: The Devil's Violinist*, presumably a biography of the Italian musician that appears to be lost to the point of being completely unknown to our sources.

Illustrated wooden boards bound with three silver rings. Boards Very Good plus. Interior pages bright and generally Near Fine, most overlays missing, several loose leaves but complete with no missing pages. About Very Good overall.

For a complete list of titles and directors, please inquire.

$2500


SENKI TÖBBET
Frauen sind doch bessere Diplomaten


Willy Birgel
Paganini,
AZ ÖRDÖG HEGEDŰSE
RENDEZTE:
GÜNTHER RITTAU


ZARAH LEANDER
ILSE WERNER
HANS STÜWE
RENDEZTE:
ROLF HANSEN
ZARAH LEANDER
SZABAD AZ ÚT
DER WEG INS FREIE





42

Sam Peckinpah (director)
Jason Robards, Stella Stevens (starring)
The Ballad of Cable Hogue

Vintage photograph from the 1970 film, showing actors Stella Stevens and Jason Robards taking direction from Sam Peckinpah on the set. With holograph notations regarding layout on the verso.

A charming, surreal revisionist Western comedy, an unusual move for Peckinpah, as it was released on the heels of *The Wild Bunch* (1969), and just prior to *Straw Dogs* (1971), both famed for being the high spots of the director's famed odes to violence and male madness. Certainly, though, Jason Robards—in what many consider to be his finest performance—is as lost as any of Peckinpah's characters, but viewed from a different, more relaxed perspective.

Set in Arizona, shot on location in Nevada, Arizona, and New Mexico.

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

$375



43

Gerard Alcan
The Second Gun

National General Pictures, 1973. Vintage US one sheet poster for the 1973 film.

Obscure documentary about the assassination of Robert F. Kennedy, exploring the possibility of a second gunman having been involved.

Folded as issued. Near Fine.

$675



44

Tennessee Williams (screenwriter)
Joseph Losey (director)
Boom!

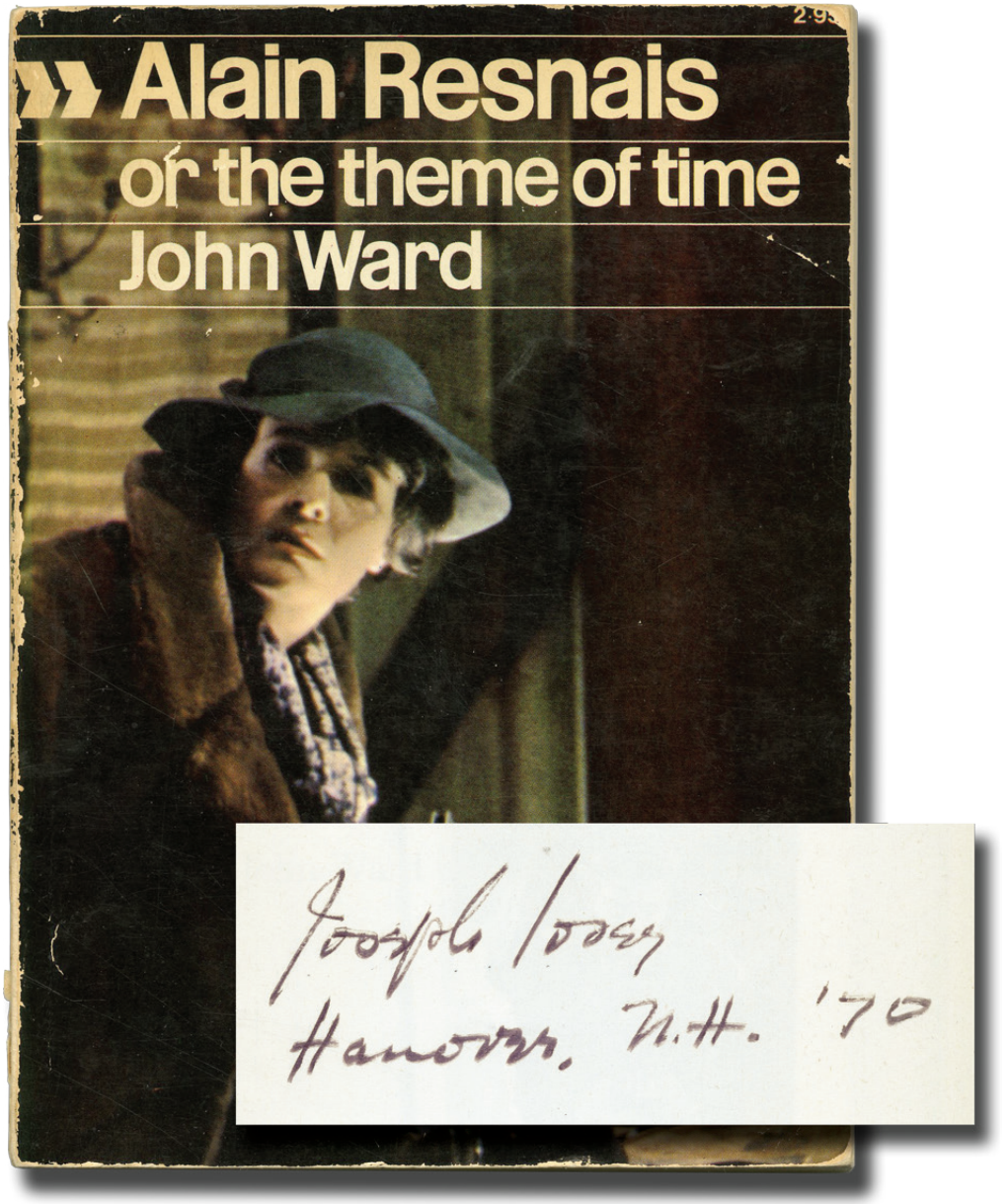
Vintage borderless photograph of director Joseph Losey on the set of the 1968 film. With holograph notations in pencil on the verso identifying the film.

Adapted for the screen by Tennessee Williams, based of his 1963 stage play *The Milk Train Don't Stop Here Anymore*. Elizabeth Taylor (in a part written for a much older woman) plays a terminally ill woman who has an encounter with a mysterious man played by Richard Burton (in a part written for a much younger man), who may in fact be the Angel of Death.

Shot on location in Sardinia, Italy.

7 x 9.5 inches (17.75 x 24 cm). Near Fine.

$475



45

Director Joseph Losey's copy, and a powerful association

John Ward

Alain Resnais, or the Theme of Time

Garden City, NY: Doubleday, 1968. First Edition. Copy belonging to director Joseph Losey, with his name and home address written in holograph ink on the first leaf: "Joseph Losey / Hanover, NH / '70." Additional underlining and bracketing throughout, in the same fountain pen ink as the inscription, mostly to the opening chapters of the text.

The McCarthy / HUAC witch hunt saw Losey hounded out of the United States in the 1950s and, to his great regret, he never made another film in his home country. Professionally, though, it was the making of him as a director: in collaboration with Harold Pinter, Losey made a trilogy of legendary British films of the 1960s: *The Servant*, *Accident*, and *The Go-Between*. Pinter and Losey also worked closely together on an adaptation of Proust's *In Search of Lost Time*, but although the script was later published the film remained unmade.

The association between the two directors is powerful. Losey shared many of Resnais' political and cinematic philosophies, and Losey's 1978 film *Roads to the South* is a sequel to Resnais' 1966 film *The War is Over*. Both starred Yves Montand.

Very Good, with light wear at the extremities and creasing to the spine from having been read.

$1500

46



John Ford
The Sun Shines Bright

Two vintage double weight matte photographs from the 1953 film, showing director John Ford with camera crew at work on the set.

Based on a series of short stories by Irvin S. Cobb, and originally filmed in 1934 by Ford as *Judge Priest*, remade in part to include a scene where the judge stops a lynching of an African-American man that was cut from the original. Nominated for the Grand Prix award at Cannes.

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

Olive Films 582. Rosenbaum 1000.

$550

47



Terry Gilliam
Brazil

Vintage borderless photograph of director Terry Gilliam on the set of the 1985 film. With holograph notations regarding layout 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.

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

Criterion Collection 51. Weldon 1996.

$375



48

Robert Siodmak
The Strange Affair of Uncle Harry

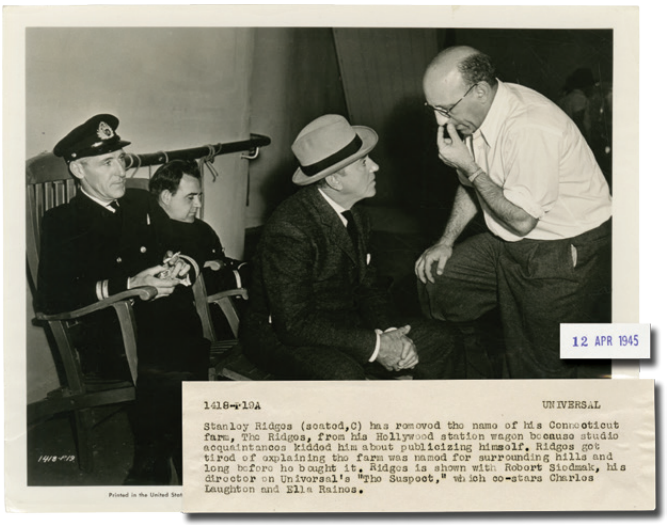
Vintage photograph of star George Sanders demonstrating the use of a telescope to costar Ella Raines and director Robert Siodmak during a break from filming on the set of the 1946 film. With a mimeo snipe on the verso.

Based on the 1942 Broadway play *Uncle Harry* by Thomas Job, about a middle aged man whose two sisters try to sabotage his engagement to a young co-worker, leading to murder and deceit.

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

Grant US. Olive Films 962. Selby Canon. Silver and Ward Classic Noir. Spicer US.

$450



49

Robert Siodmak
The Suspect

Vintage photograph on the set of the 1944 film noir, showing director Robert Siodmak conferring with star Stanley Ridges while some extras relax behind them. With a mimeo snipe and date stamp of "12 Apr 1945" on the verso.

Based on the 1939 novel *This Way Out* by James Ronald, about an unhappily married man who falls in love with a younger woman, only to be investigated by a Scotland Yard detective when his wife dies in what appears to be an accident.

10 x 8 inches (25 x 20 cm). Very Good plus with light diagonal creasing to the corners and a slight curl.

Grant US. Selby US. Silver and Ward Classic Noir. Spicer US.

$450

50



Éric Rohmer
La Collectionneuse

Vintage oversize double weight photograph from the 1967 film. A striking image, showing actor Haydée Politoff getting ready for a day at the beach with the assistance of fellow-actor Patrick Bauchau.

The third film in Éric Rohmer's *Six Moral Tales* series, made quickly and with very little budget due to delays in starting filming what was to be the next film in the series, *My Night at Maud's*. Rohmer conceived the story, about a love triangle between two friends and the woman they unexpectedly share a vacation house with, and he and the cast created the screenplay through long rehearsals, and only shot a few takes of each scene. This process, along with the use of natural light and fluid long shots, would be used by Rohmer and cinematographer Néstor Almendros again in later films.

11.75 x 9.5 inches (30 x 24 cm). Diagonal crease to the upper left corner, else Near Fine.

Criterion Collection 346. Ebert IV.

$375

51



Ray Bradbury (novel)
Francois Truffaut (director)
Fahrenheit 451

Vintage borderless photograph of Francois Truffaut, Cyril Cusack and Anton Diffring on the set of the 1966 film. With holograph notations on the verso identifying the photograph.

Based on the 1953 novel by Ray Bradbury.

Shot on location in England and France.

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

Weldon 1983.

$375









52

William A. Wellman (director)
Ben Hecht (screenwriter)
Carole Lombard, Fredric March (starring)
Nothing Sacred

Archive of 20 vintage photographs from the 1937 screwball comedy.

Based on the 1937 short story "Letter to the Editor" by James H. Street, first published in *Cosmopolitan* magazine, about a woman who incorrectly (but hopefully) believed she was dying, and keeps up the illusion after she meets a reporter looking to do a story on her "illness."

The first screwball comedy to be shot in color, and Carole Lombard's only color film.

10 x 8 inches (25 x 20 cm). Some photos faded to a sepia tone. Near Fine overall.

Complete collation details available on request.

$875



53

Mike Nichols (director)
Edward Albee (play)
Who's Afraid of Virginia Woolf

Vintage press photograph on the set of the 1966 film, giving a boom mic's view of a camera crew and director Mike Nichols filming a scene with stars Richard Burton and Sandy Dennis.

Directorial debut of Mike Nichols, and winner of five Academy Awards, including Best Actress and Best Supporting Actress, and nominated for eight more.

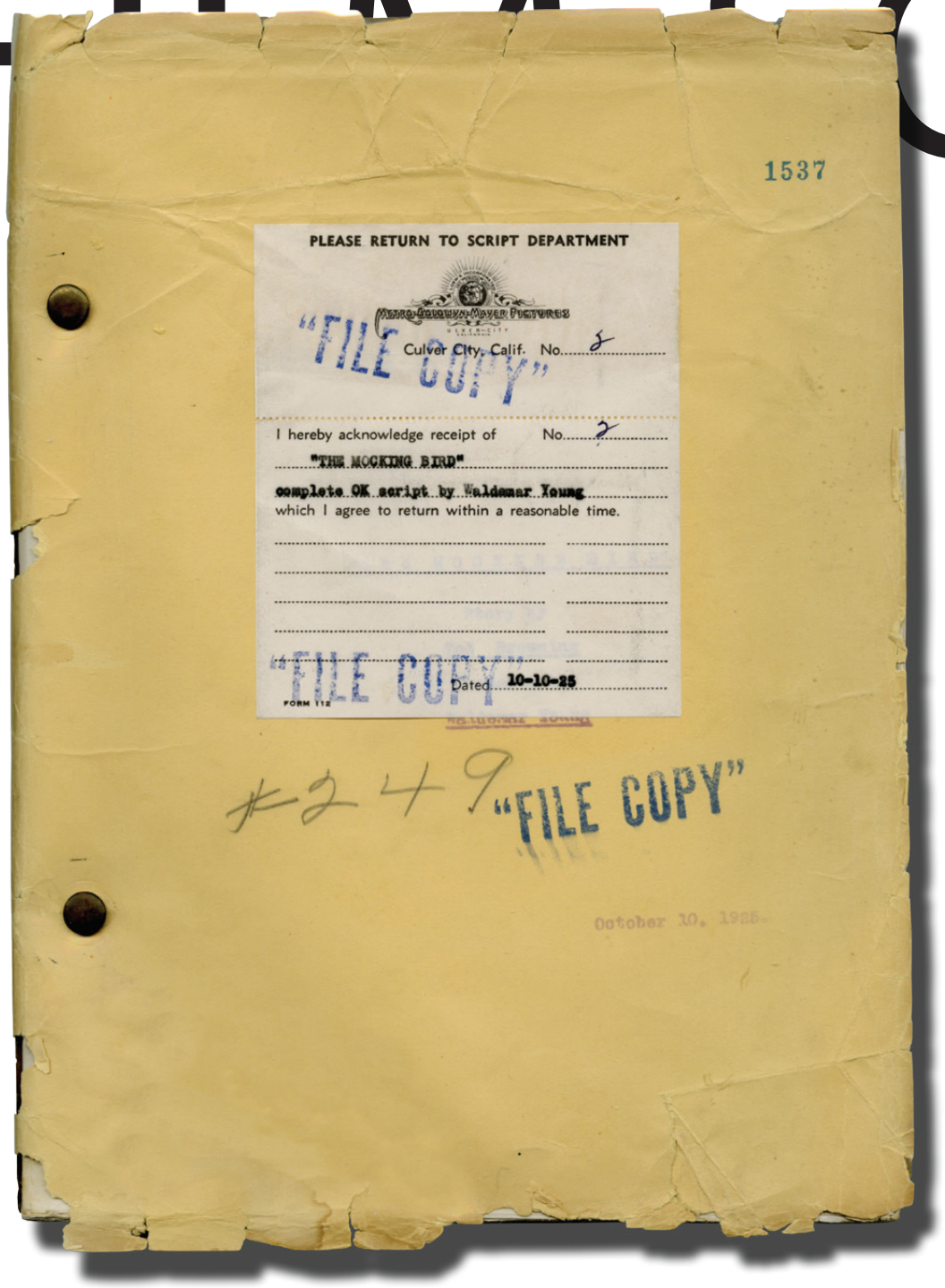
Based on the 1963 Tony Award winning play by Edward Albee.

9.75 x 7.25 inches (25 x 18 cm). Fine.

National Film Registry.

$450

FILM SCR



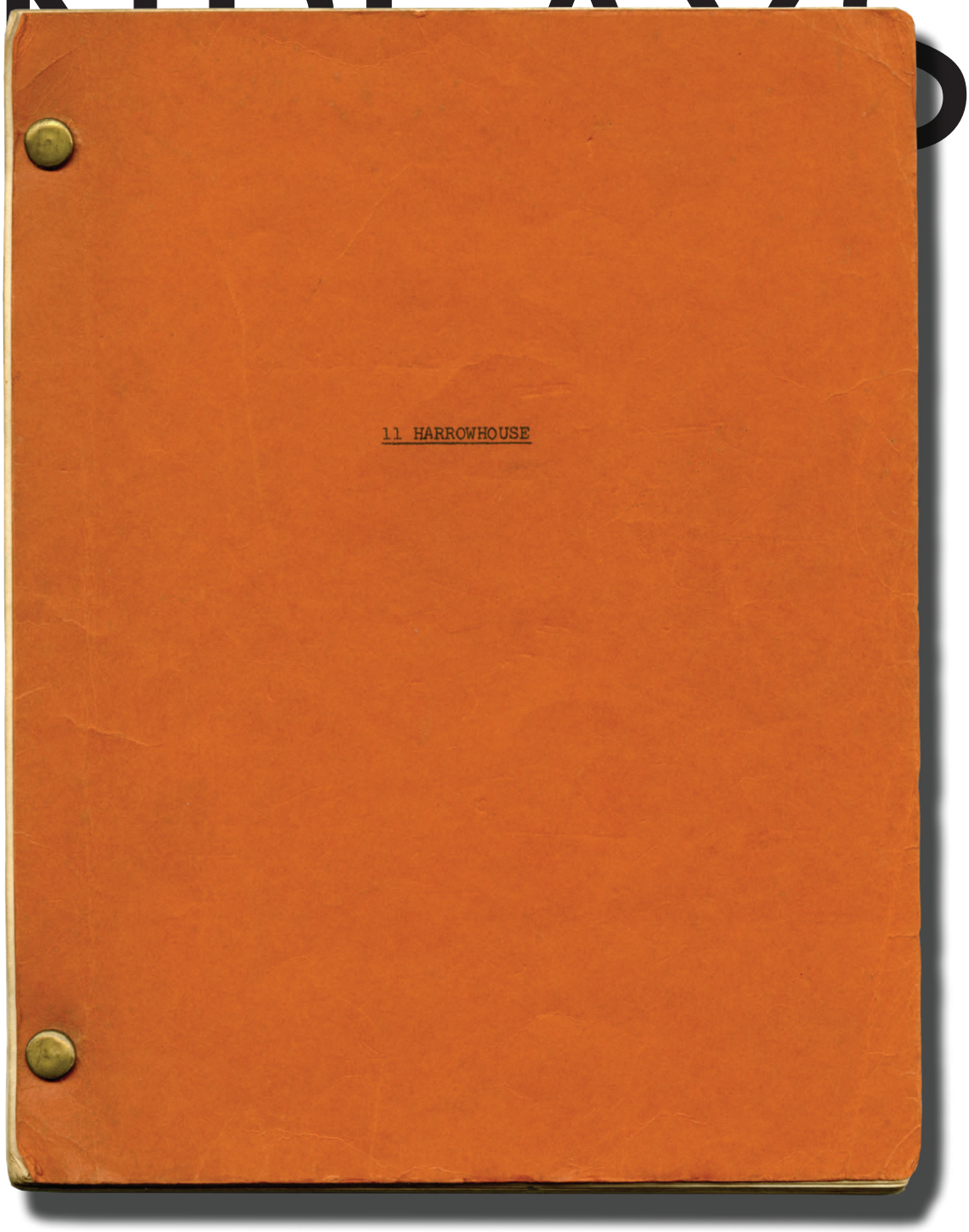
54 **Tod Browning**
The Blackbird

Metro-Goldwyn-Mayer, 1925. Draft script for the 1926 silent film *The Blackbird*, seen here under the working title *The Mocking Bird*.

Lon Chaney again serves as a versatile "man of a thousand faces," here playing the role of high-profile thief The Blackbird who lives a double-life as a beloved local bishop. He falls in love with a vaudeville starlet who's already being courted by another wealthy thief. The Blackbird attempts to use his Bishop persona to break up the pair and fails, becoming crippled and nearly being caught by the police in the process.

Set in the Limehouse district in London.

$4500



55

Aram Avakian (director)
Charles Grodin, Candice Bergen, James Mason (starring)
11 Harrowhouse

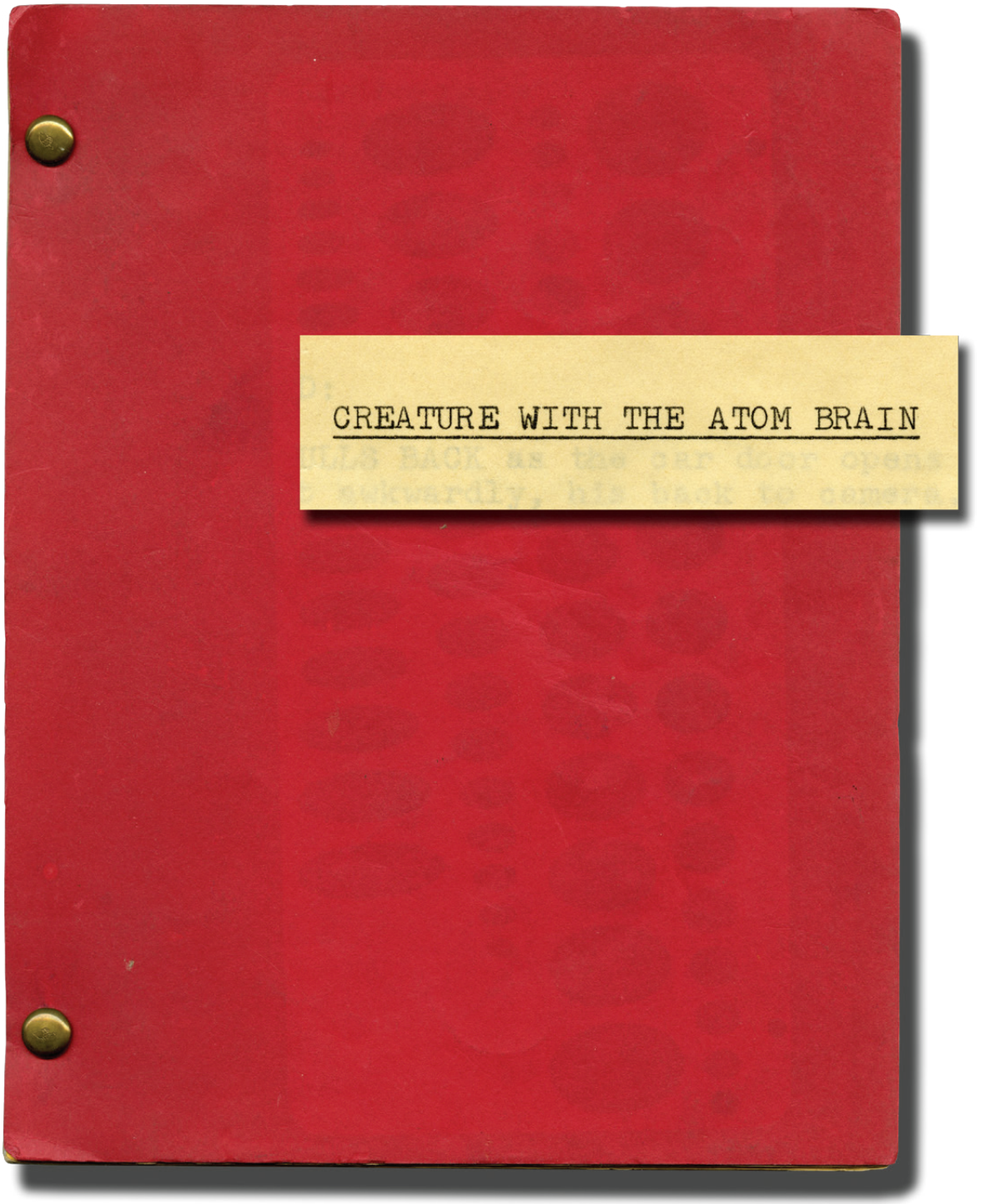
EK Corp, circa 1974. Early Draft British script for the 1974 British heist film.

Based on Gerald Browne's 1972 novel. A diamond merchant is supervising the cutting of a large and rare diamond. When the diamond is stolen, he is blackmailed into a jewel heist at the titular address.

Set in London, shot there on location and in Warwickshire, England.

Lee, *The Heist Film*.

$675



56

Curt Siodmak (screenwriter)
Edward L. Cahn (director)
Creature with the Atom Brain

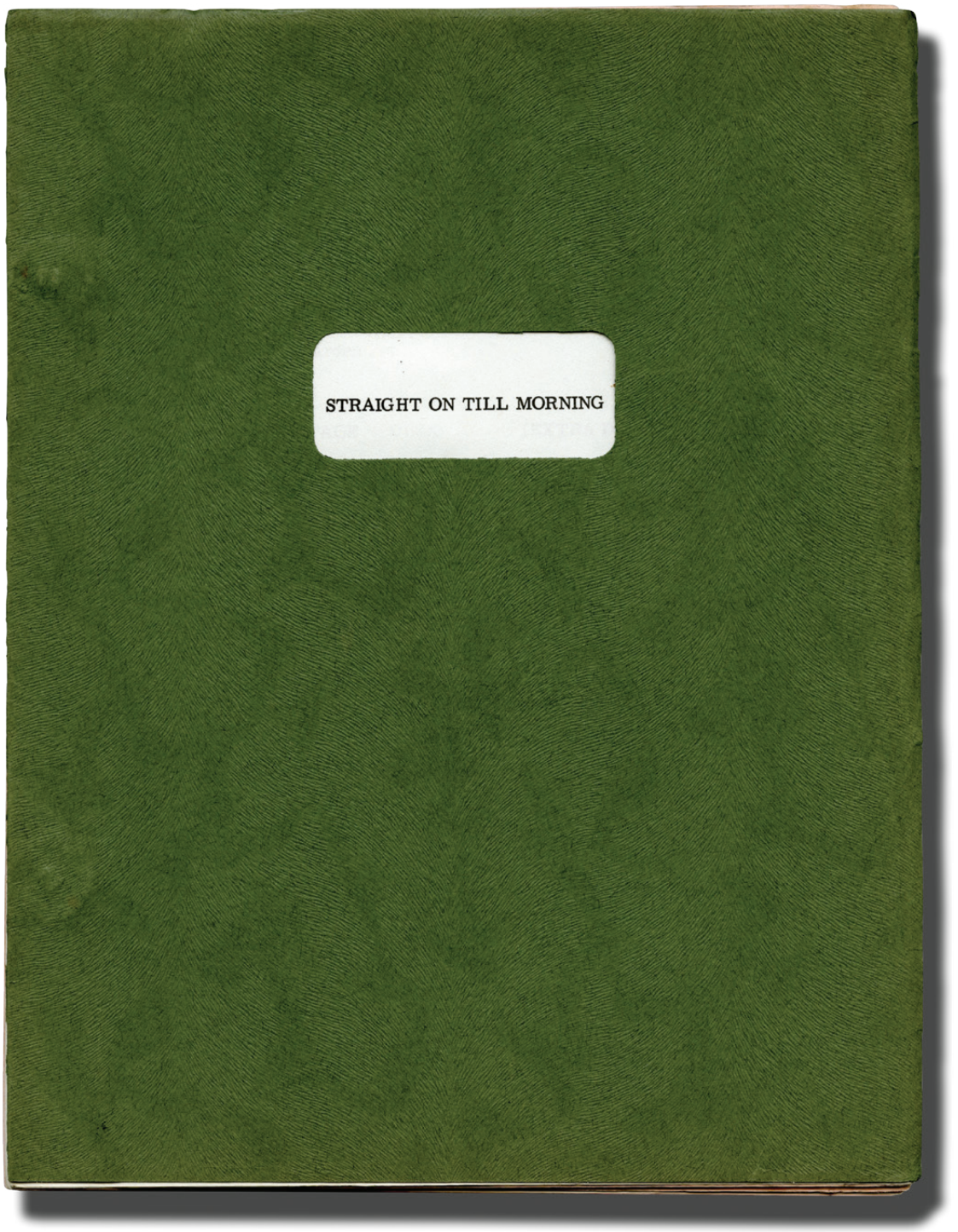
Clover Productions, 1954. Final Draft script for the 1955 film. Copy belonging to S. John Launer who played Capt. Dave Harris, holographic ink and pencil notations on his scenes throughout

An ex-Nazi mad scientist uses radio-controlled atomic-powered zombies in his quest to help an exiled American gangster return to power.

Penned by legendary German American science fiction and horror writer, Curt Siodmak. The film was made by low budget genre producer Sam Katzman's Clover Productions for Columbia Pictures Corp.

Weldon 1983.

$1500



57

Peter Collinson
Straight on Till Morning

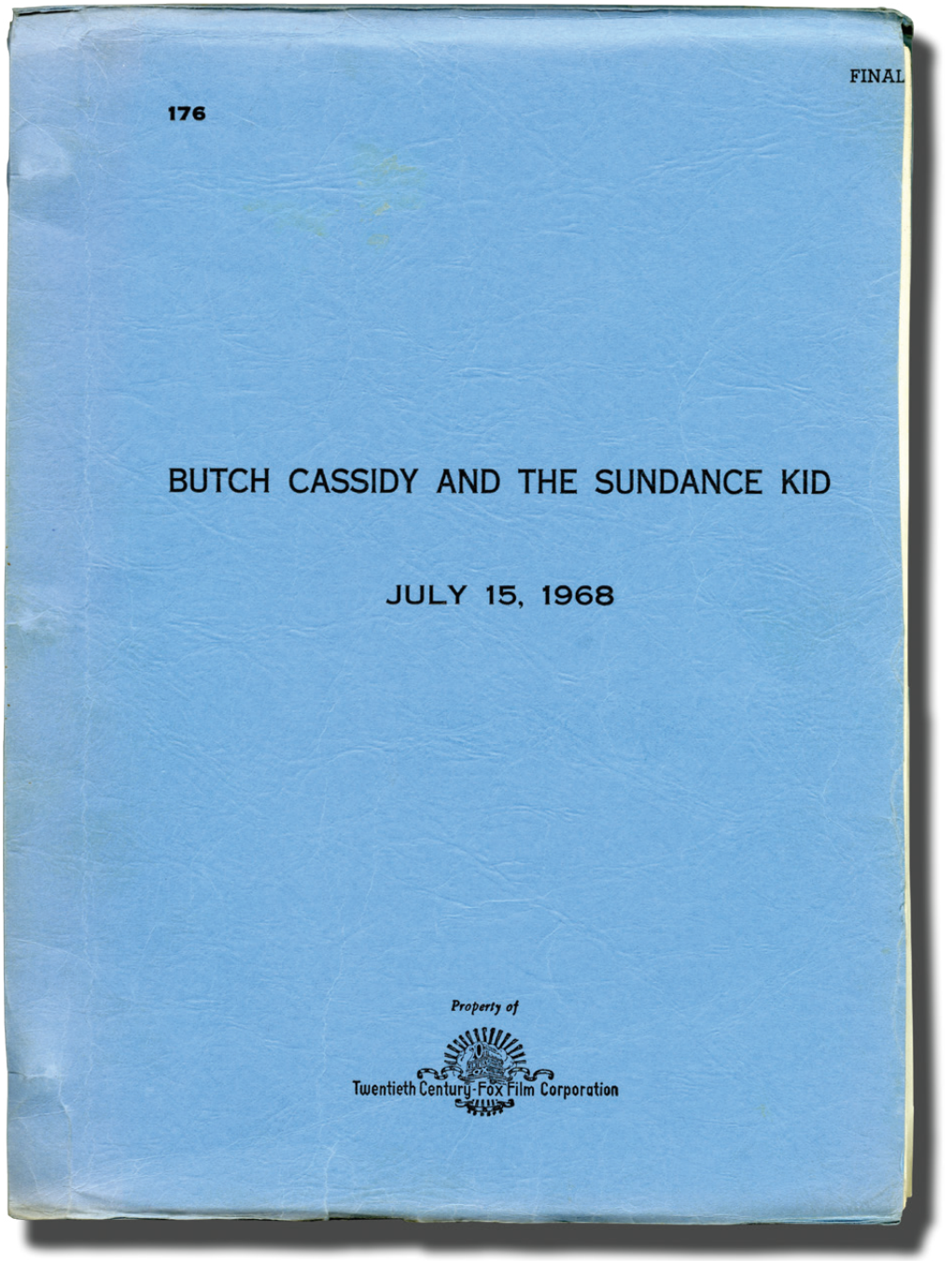
Hammer Films, 1971. Draft script for the classic 1972 British horror film.

A brooding, dissonant entry in the great Hammer canon of the 1970s, about a naive young woman who travels from Liverpool to London thinking she is going to meet the man of her dreams, only to wind up with a psychotic killer.

The starring debut of actress and singer Annie Ross.

Johnson and Del Vecchio, *Hammer Films: An Exhaustive Bibliography*.

$875



58

George Roy Hill (director)
William Goldman (screenwriter)
Paul Newman, Robert Redford (starring)
Butch Cassidy and the Sundance Kid

Twentieth Century-Fox, 1968. Final script for the 1969 film.

A landmark of New Hollywood cinema, and arguably the high spot (as well as the beginning) of an incredible streak of inventive cinematic achievements directed by George Roy Hill in the 1960s and 1970s that included *Slaughterhouse-Five* (1972), *The Sting* (1973), and *Slap Shot* (1977).

Loosely based on fact, Butch Cassidy and his partner, the Sundance Kid, are on the run from a US posse after a string of train robberies. They flee to Bolivia in search of a a better way to be thieves, but ultimately meet their doom.

National Film Registry. Hardy, *The Western*. Pitts 586.

$1500



59

William Dieterle
The Life of Emile Zola

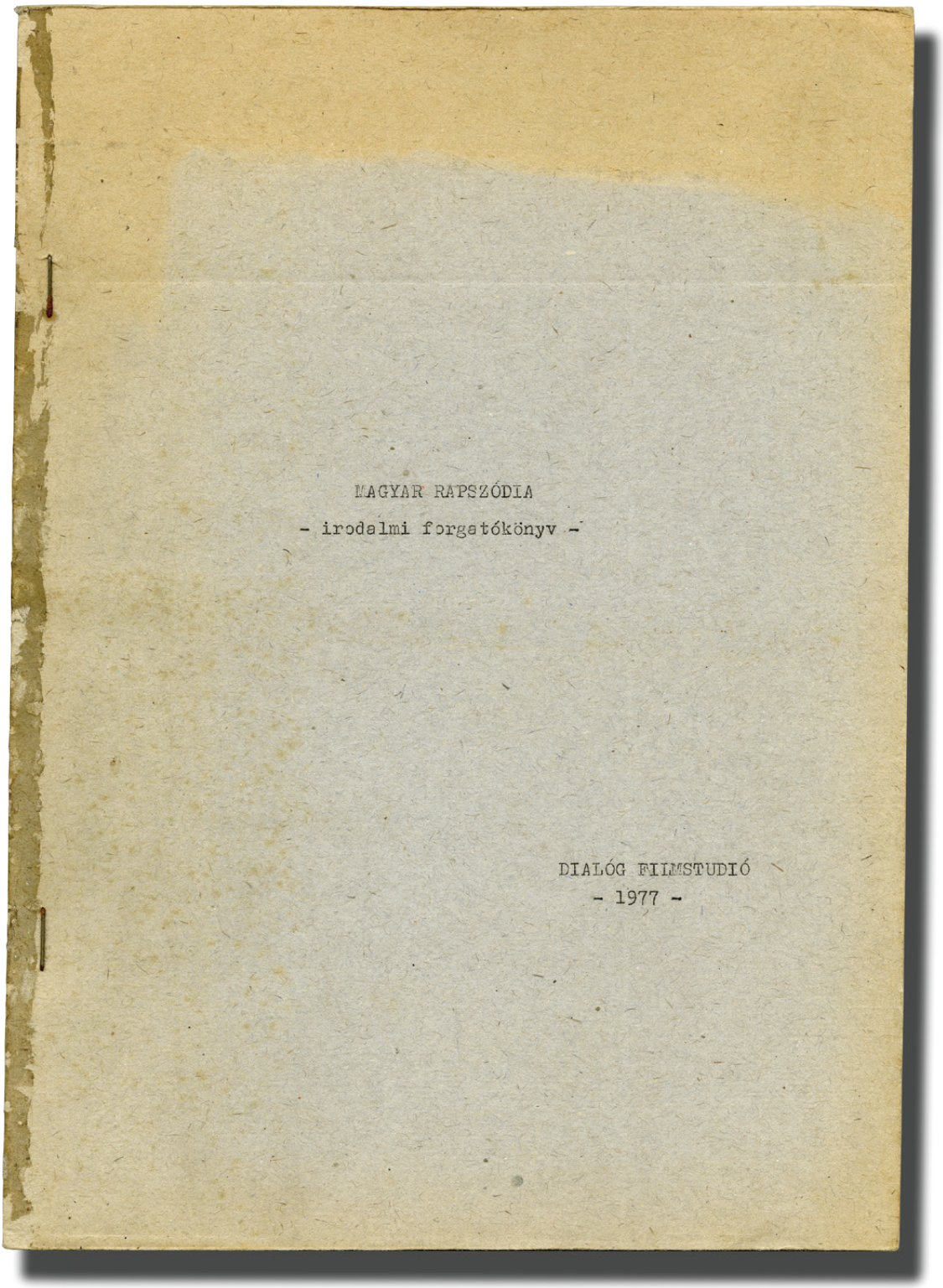
Warner Brothers, 1937. Revised Final Draft script for the 1937 film, here under the working title, *Zola*.

Winner of the Academy Award for Best Picture in 1938. Based loosely on Matthew Johnson's 1928 biography of Emile Zola, the French muckraking author who attempted to help clear Army captain Alfred Dreyfus. Star Paul Muni's second biographical film for Warner Brothers, the first being *The Story of Louis Pasteur* (1936).

While contemporary reviews of the film were unanimous in their praise, it notably excluded any mention that Dreyfus was Jewish, even though anti-Semitism is generally thought to have played a large role in the condemnation of the officer. It is believed that this omission was intentional, and a reflection of Hollywood's tenuous desire to not upset the young Nazi German government at the time.

National Film Registry.

$1500



60

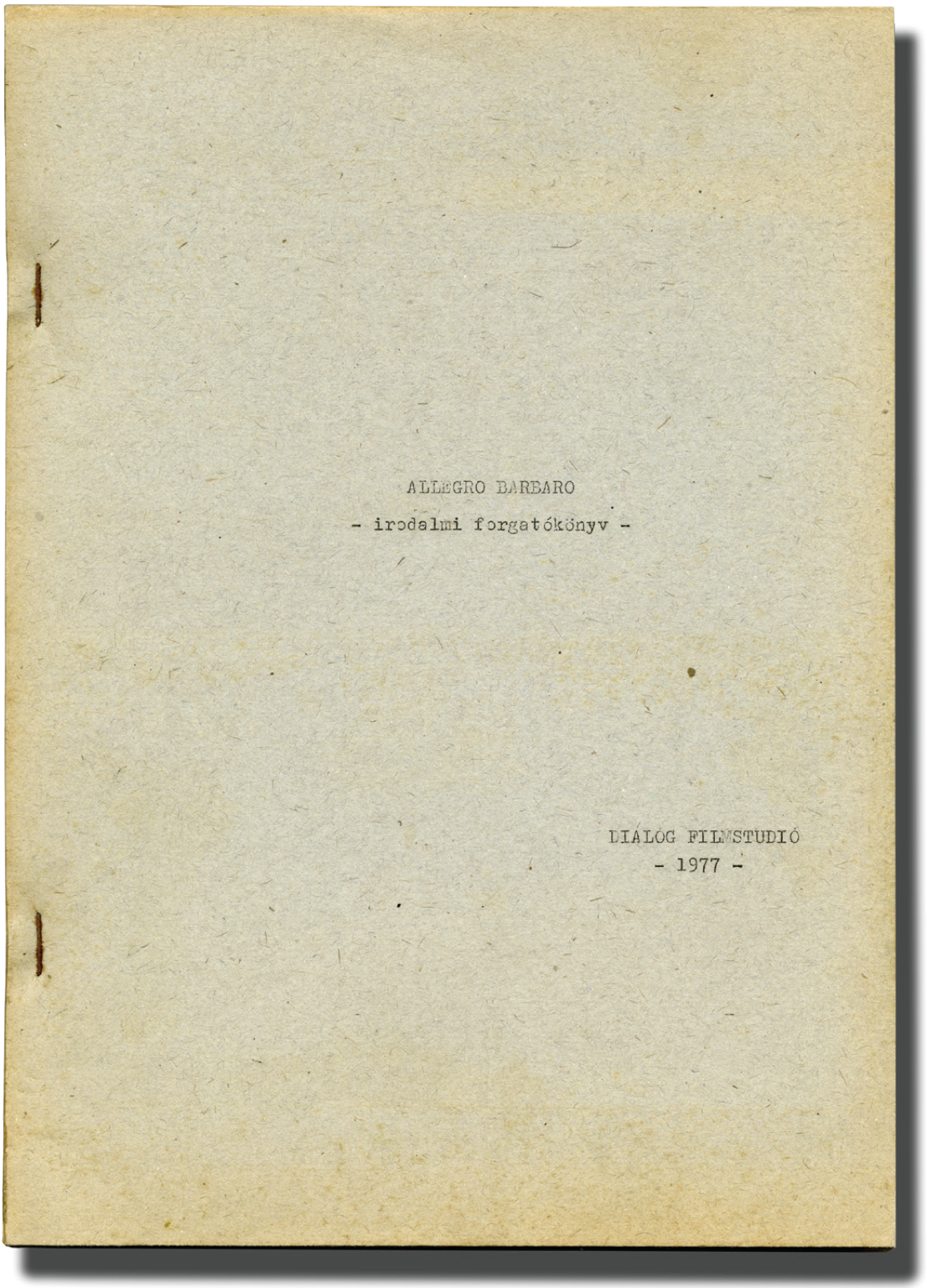
Miklós Jancsó
Hungarian Rhapsody

Objektiv Film, 1977. Dialogue script for the 1979 Hungarian film, seen here under the original Hungarian title *Magyar rapszódia*. Text in Hungarian.

The first of Jancsó's two-part dramatized history of Hungary, from the turn of the century to World War II, as told by the conflicted son of a wealthy landowner. Nominated for the 1979 Palme d'Or at Cannes.

Shot on location in Hungary.

$2200



61

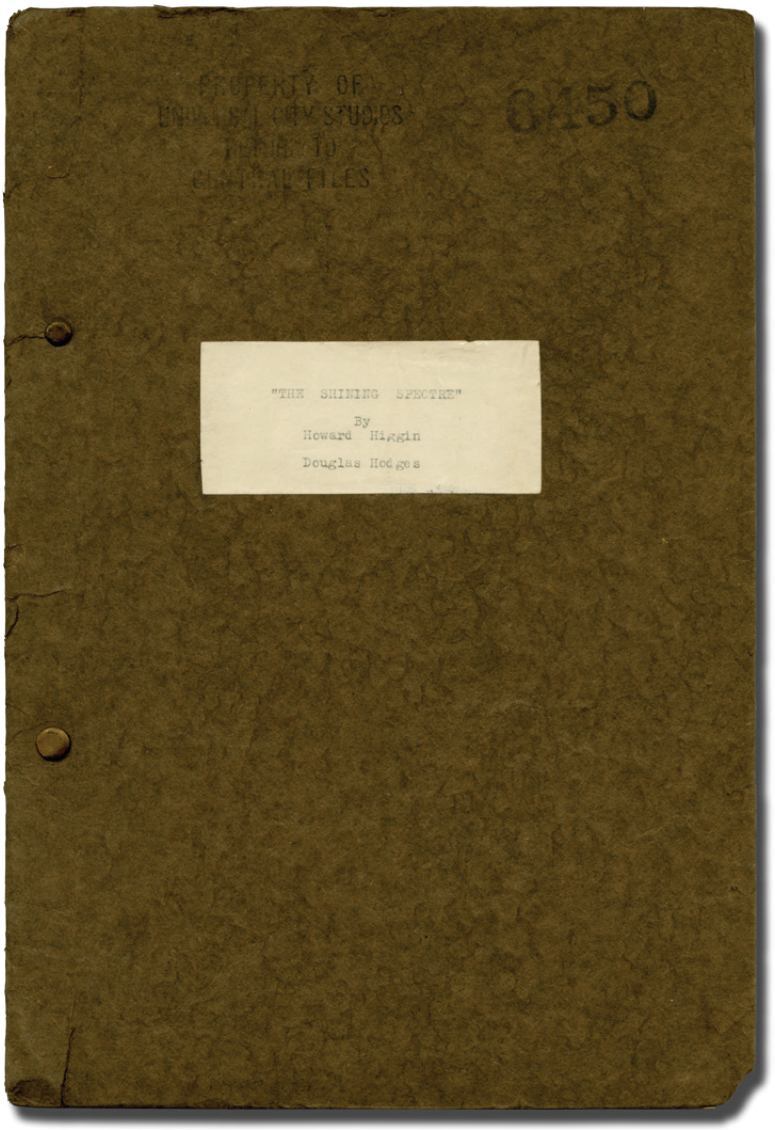
Miklós Jancsó
Allegro Barbaro

Mafilm, 1977. Dialogue script for the 1979 Hungarian film *Allegro Barbaro*. Text in Hungarian.

The second of Jancsó's two-part dramatized history of Hungary, from the turn of the century to World War II, as told by the conflicted son of a wealthy landowner.

Shot on location in Hungary.

$2000



62

Boris Karloff, Bela Lugosi (starring)
Lambert Hillyer (director)
The Invisible Ray

Universal Pictures, 1935. Treatment script for the 1936 film. Seen under the early working title *The Shining Spectre*.

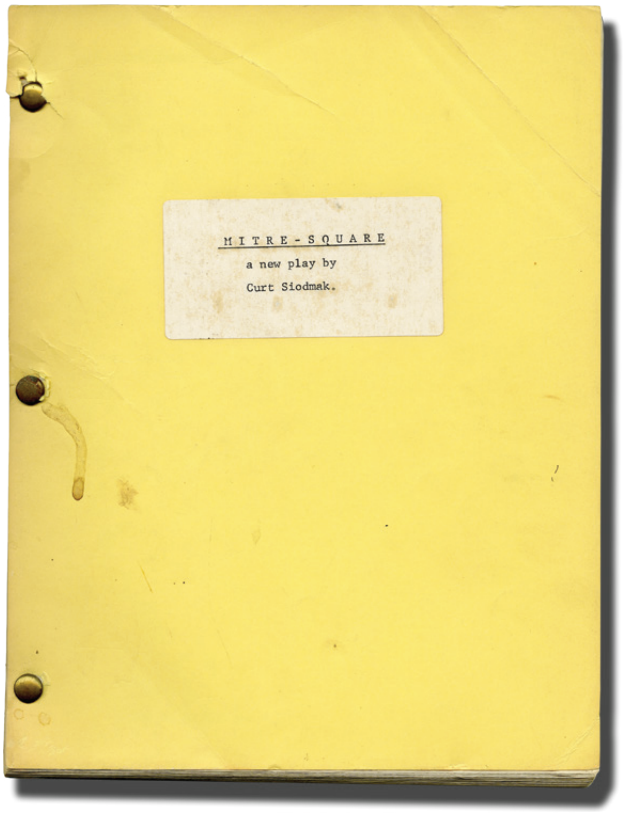
Boris Karloff plays scientist Janos Rukh, who discovers a radioactive meteor in Africa that in turn causes him to become radioactive as well. His colleague Dr. Felix Benet (Bela Lugosi) develops a serum that holds the toxin at bay if taken regularly, though the romantic relationship budding between his wife Diana Rukh (played by Frances Drake) and Ronald Drake (Frank Lawton) causes Rukh him to go mad, faking his own death in order to go on a vengeful killing spree, before a final confrontation with his mother halts him.

The last of Universal's three Karloff / Lugosi team ups of the mid-1930s. In this treatment draft, Karloff's character (here named Josef Koh, perhaps too close a moniker to the actor they had in mind for the part) does go on his mad killing spree, though he and Diana are reunited in a final kiss, where he realizes his madness and she her enduring love for him, just before she is then vaporized by his radioactivity.

While many of the film sets from the film were recycled from Universal's serial *Flash Gordon*, which was being filmed simultaneously, and various stock footage was utilized as well, *The Invisible Ray* still managed to spend more than $50,000 over budget.

Weaver and Brunas, *Universal Horrors*.

$3500



63

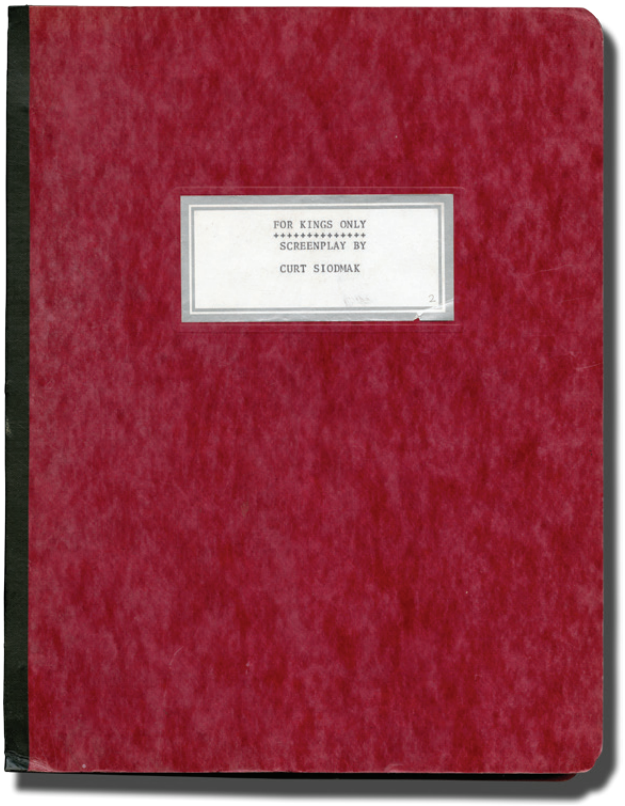
Curt Siodmak
Mitre-Square

1982. Draft script for an unproduced play.

A play about an author attempting to write a story starring Jack the Ripper.

Curt Siodmak is best known for writing the *The Wolf Man* (1941), *I Walked with a Zombie* (1943), *Donovan's Brain* (1953), and many other science fiction and horror classics. His unique imagination produced a thread of stories that plausibly and thrillingly combined modern scientific findings with fictional pseudo-scientific themes.

$450



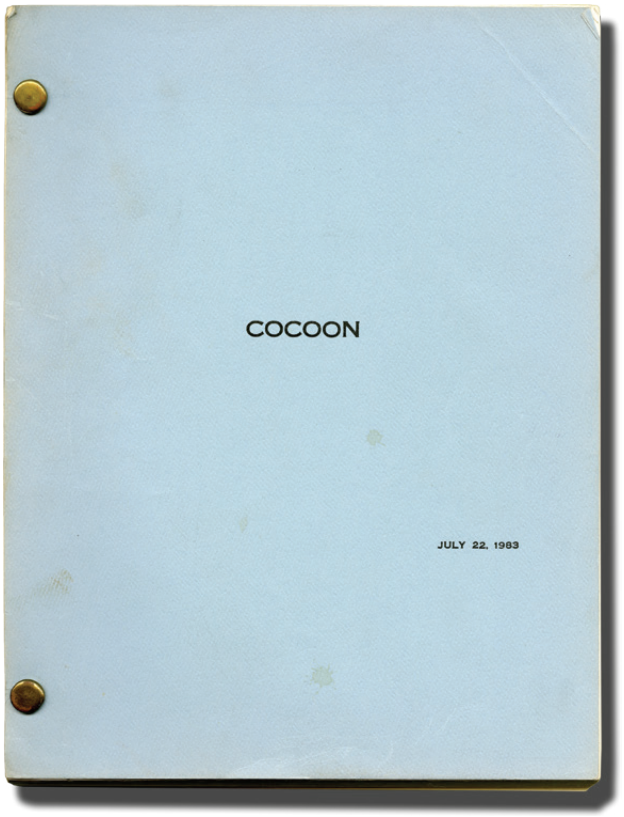
64

Curt Siodmak
For Kings Only

Draft script for an unproduced film. Based on the 1964 novel by Curt Siodmak, with a typed letter signed by Siodmak written to "Sid," discussing the possibility of joint European and American backing for the film.

Set largely at the Paris World Exhibition of 1867, centered on the life of soprano singer Hortense Schneider and famed composer Jacques Offenbach, largely describing Schneider's wide-ranging effect on European history, based on her affairs with various heads of state.

$750



65

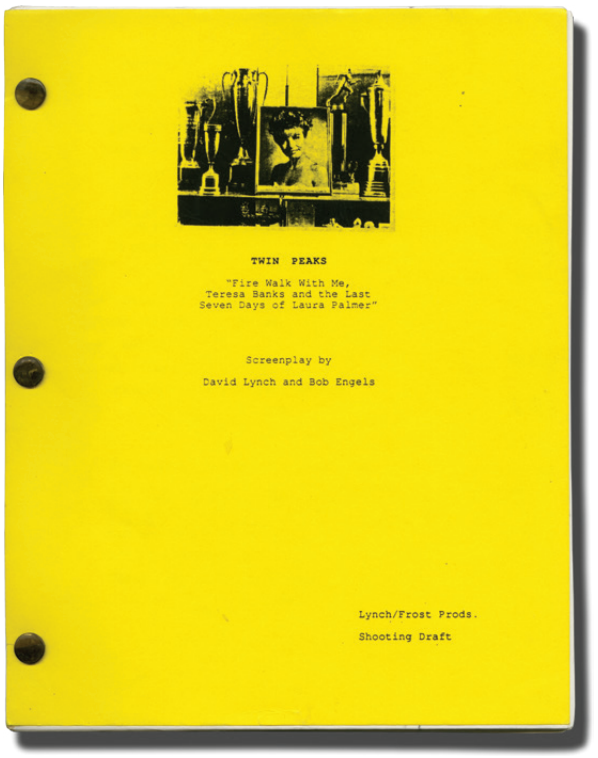
Ron Howard
Cocoon

Twentieth Century-Fox, 1983. Revised First Draft script for the 1985 film.

A group of senior citizens become rejuvenated after swimming in a neighborhood pool that has been infused with energy by visiting aliens. A pre-*Back to the Future* Roger Zemeckis was originally slated to direct, but, ironically, the studio thought he wasn't a sure enough commercial bet, and replaced him with Ron Howard. Winner of two Academy Awards, including a Best Supporting Actor statue for Don Ameche.

Set in and shot on location in St. Petersburg, Florida and New Providence Island, Bahamas.

$425



66

David Lynch
Twin Peaks: Fire Walk with Me

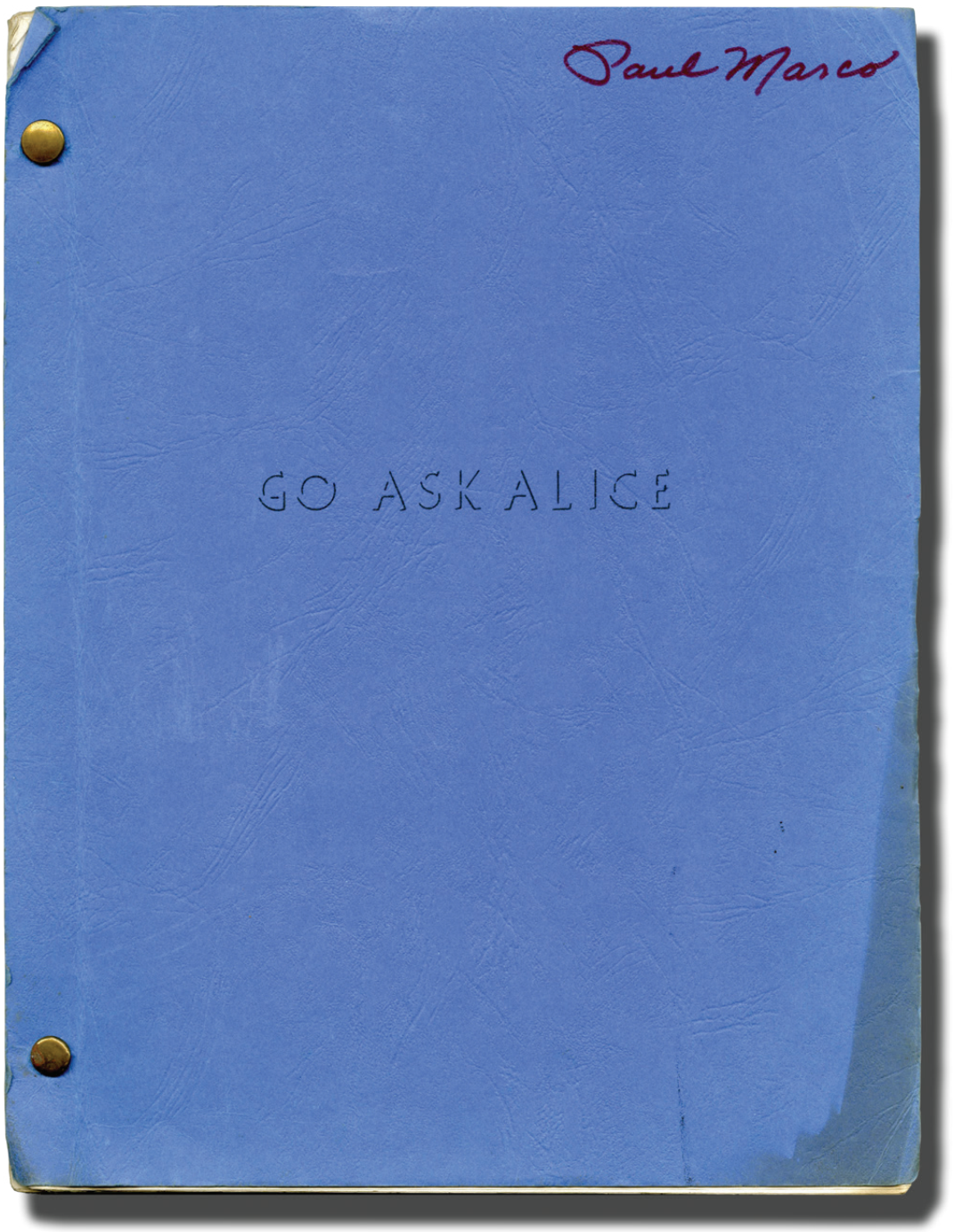
Lynch/Frost Productions, 1991. Shooting Draft for the 1991 film, with all pages dated August 8, 1991.

Masterful prequel to the television series *Twin Peaks* (1990–1991), created by Mark Frost and David Lynch, who were also executive producers. Nominated for the Palme d'Or at the 1992 Cannes Film Festival.

Set in the fictitious Washington town of Twin Peaks, shot on location in Northwest Washington.

Grant US. Spicer US Neo-Noir.

$500



67

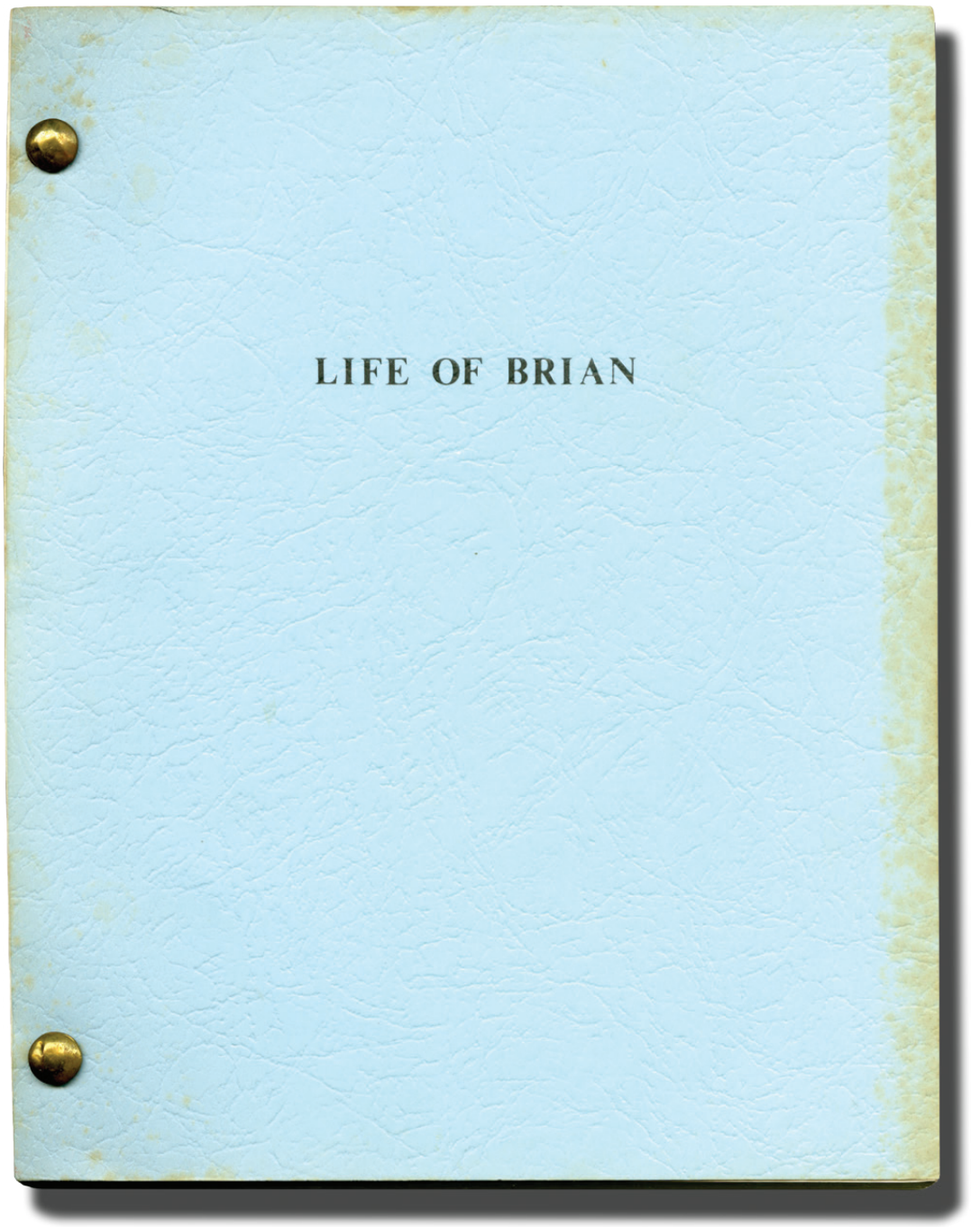
John Korty
Go Ask Alice

American Broadcasting Company, 1972. Final Draft script for the 1972 television movie. Copy belonging to prop assistant Paul Marco, with his name in holograph ink on the front wrapper and title page, with other production ephemera laid in.

Based on the infamous 1971 novel by Beatrice Sparks. A mostly tasteful, surprisingly non-exploitative look at 1970s teenage drug use, starring William Shatner and Andy Griffith in unusual roles for both actors. Nominated for two Primetime Emmy awards.

The source novel, one of the first young adult book sensations, was first published as the true story of an anonymous teenage girl, though later research revealed Beatrice Sparks as the novelist.

$850



68

Terry Jones
Life of Brian

Orion Pictures, 1977. Draft script for the 1979 film.

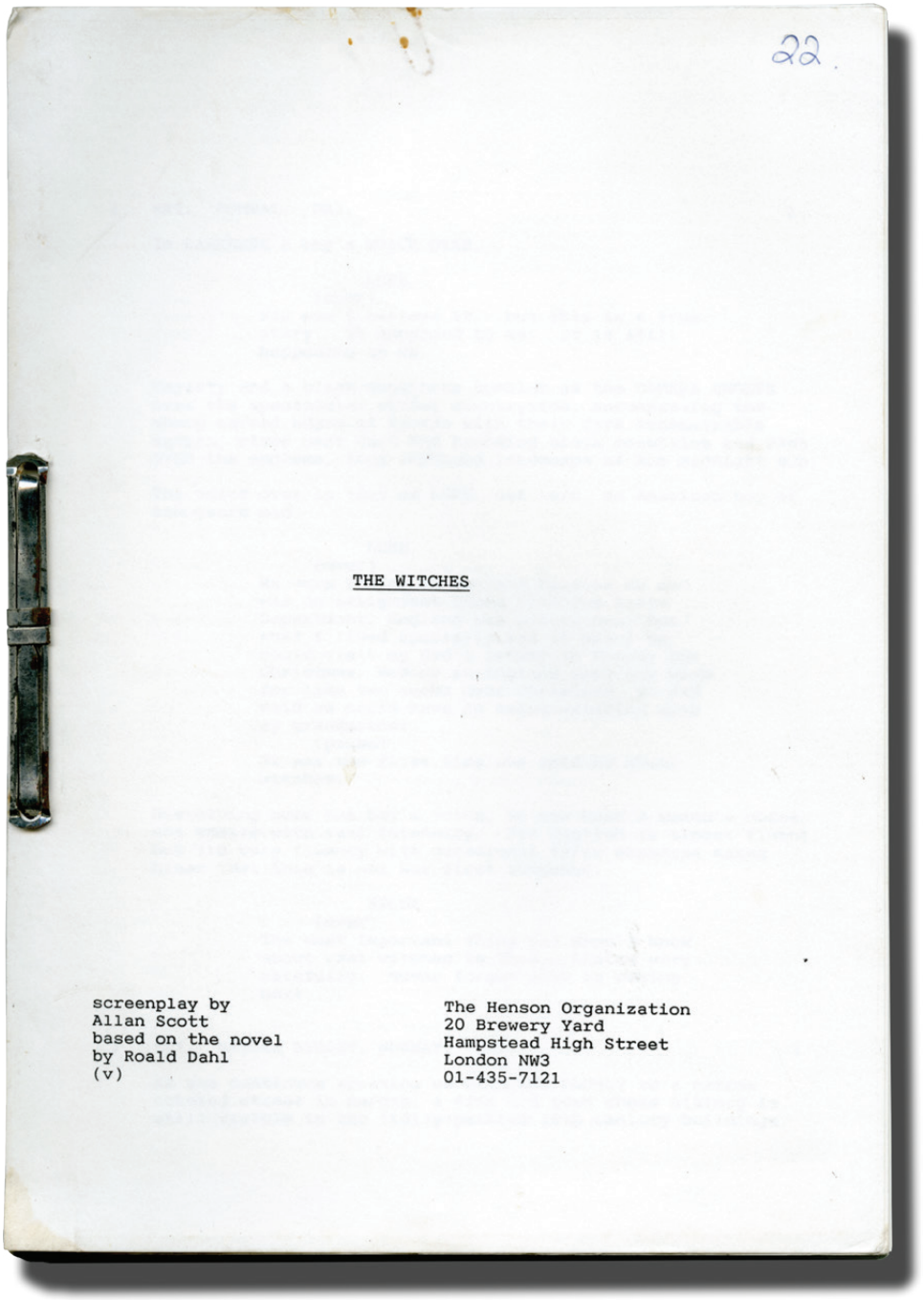
Monty Python's third feature film, a now-classic religious satire about Brian Cohen (Graham Chapman), a man born on the same day and in a stable next door to Jesus Christ, who goes on to be mistaken for Jesus throughout his life as he bumbles about unable to flee his unwanted disciples and hilariously addressing crowds he did not expect.

George Harrison financed the film after EMI films withdrew their funding just days before the production was scheduled to begin.

Shot on location in the UK and Tunisia.

Criterion Collection 61.

$550



69

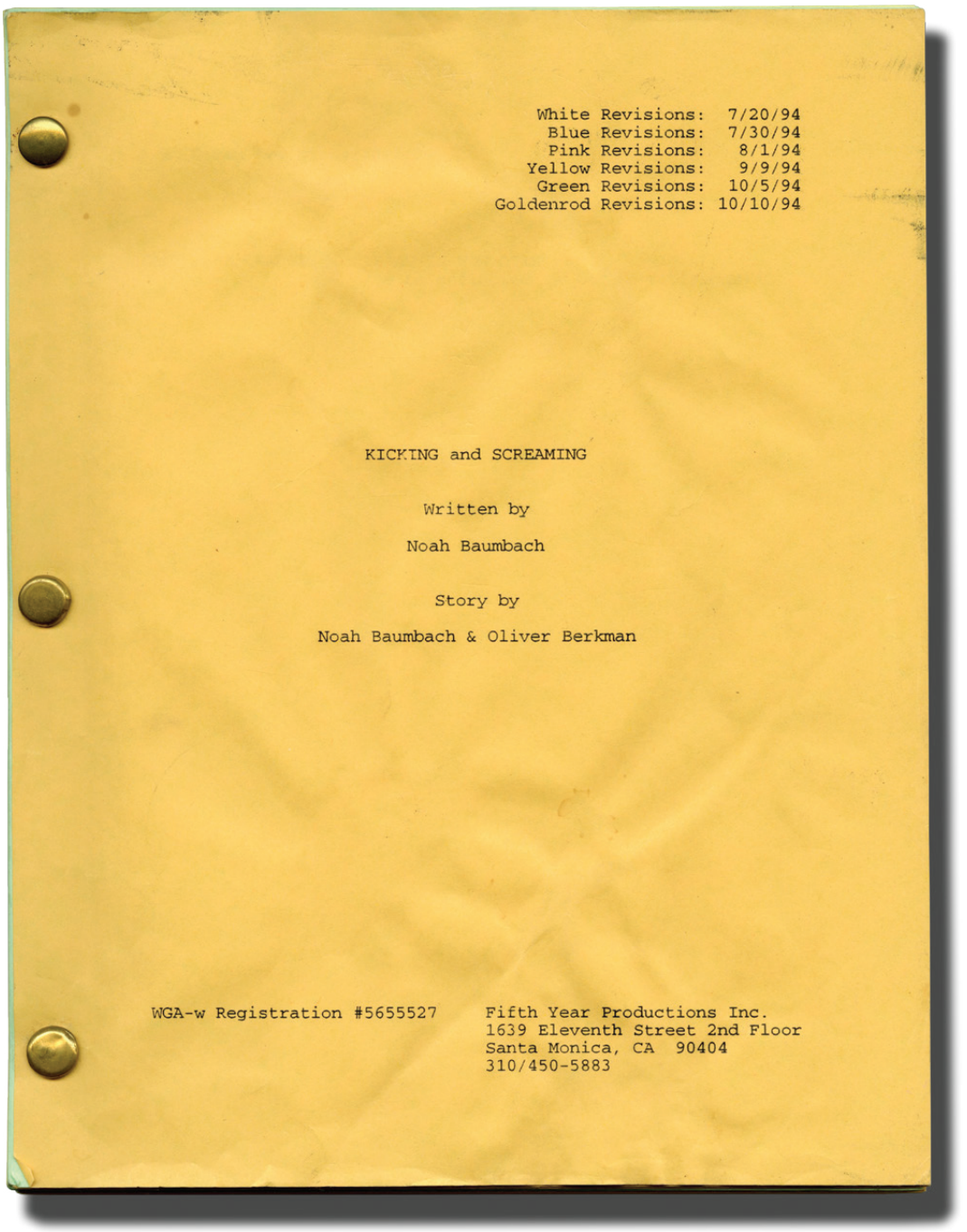
Nicholas Roeg (director)
Roald Dahl (novel)
Jim Henson (producer)
The Witches

Warner Brothers, 1988. Draft script for the 1990 film. "With Compliments" page on Jim Henson Productions letterhead and a page of script notes dated 10-2-88 laid in.

Based on the 1983 novel by Roald Dahl. Anjelica Huston stars as a legitimately frightening witch intent on turning all children in England into mice, only to be foiled by a boy and his grandmother. The final Jim Henson Productions effort complete prior to Henson's death, and the final film based on a Roald Dahl story produced prior to Dahl's passing the same year. Overlooked upon its release, it has since gained a cult following.

Set in England, shot on location in England and Norway.

$450



White Revisions: 7/20/94
Blue Revisions: 7/30/94
Pink Revisions: 8/1/94
Yellow Revisions: 9/9/94
Green Revisions: 10/5/94
Goldenrod Revisions: 10/10/94

KICKING and SCREAMING

Written by

Noah Baumbach

Story by

Noah Baumbach & Oliver Berkman

WGA-w Registration #5655527

Fifth Year Productions Inc.
1639 Eleventh Street 2nd Floor
Santa Monica, CA 90404
310/450-5883

70

Baumbach begins

Noah Baumbach

Kicking and Screaming

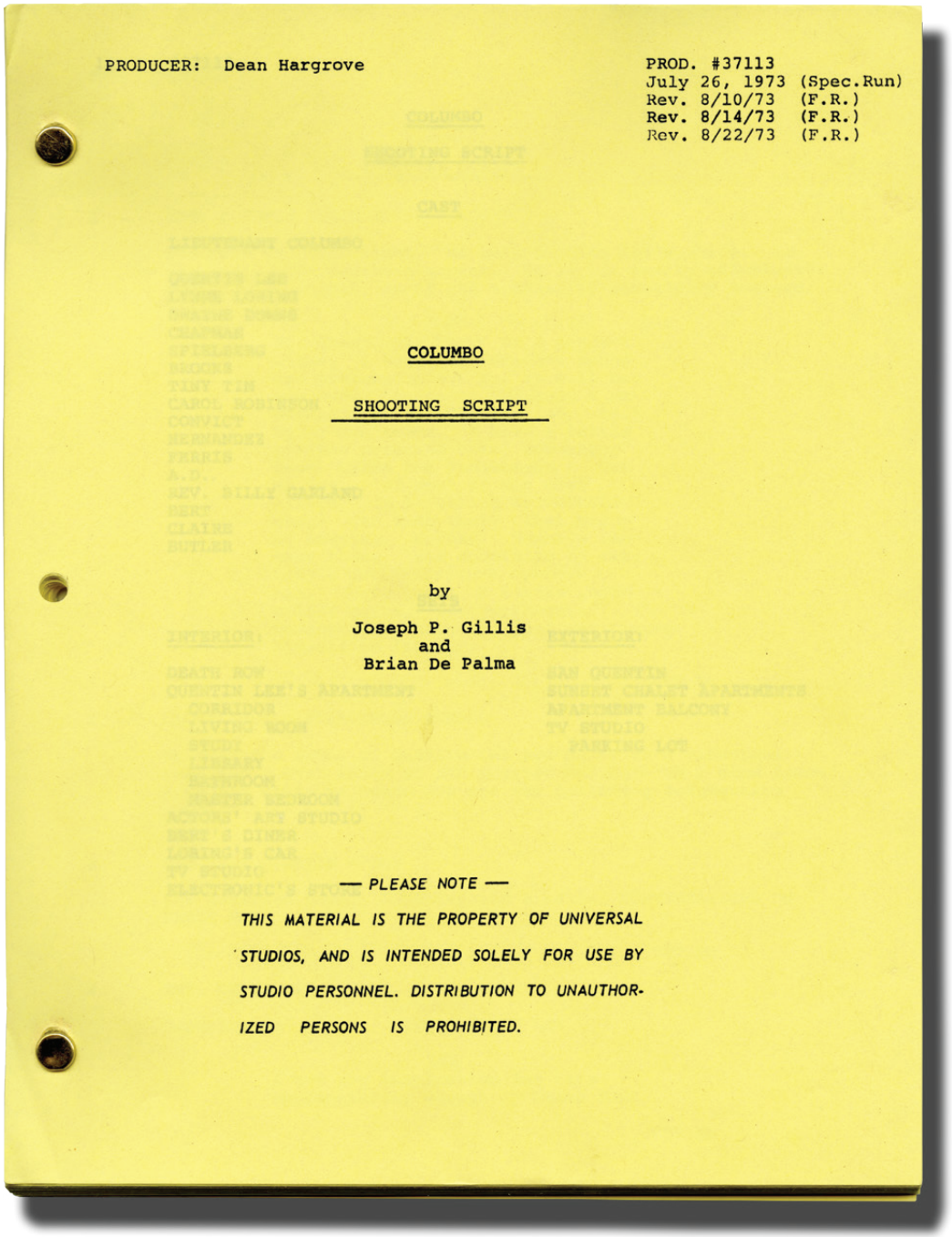
Trimark Pictures, 1994. Draft script for the 1995 film. The directorial debut of Noah Baumbach.

After college graduation, Grover's girlfriend Jane decides to move to Prague to write. When he declines to join her, Grover instead moves in with some college friends and sets about separating himself from the idea of being a professional student.

Shot on location in Los Angeles.

Criterion Collection 349.

$650



PRODUCER: Dean Hargrove

PROD. #37113
July 26, 1973 (Spec.Run)
Rev. 8/10/73 (F.R.)
Rev. 8/14/73 (F.R.)
Rev. 8/22/73 (F.R.)

COLUMBO

SHOOTING SCRIPT

by

Joseph P. Gillis
and
Brian De Palma

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71

Brian De Palma's brief and ultimately nonexistent career in television

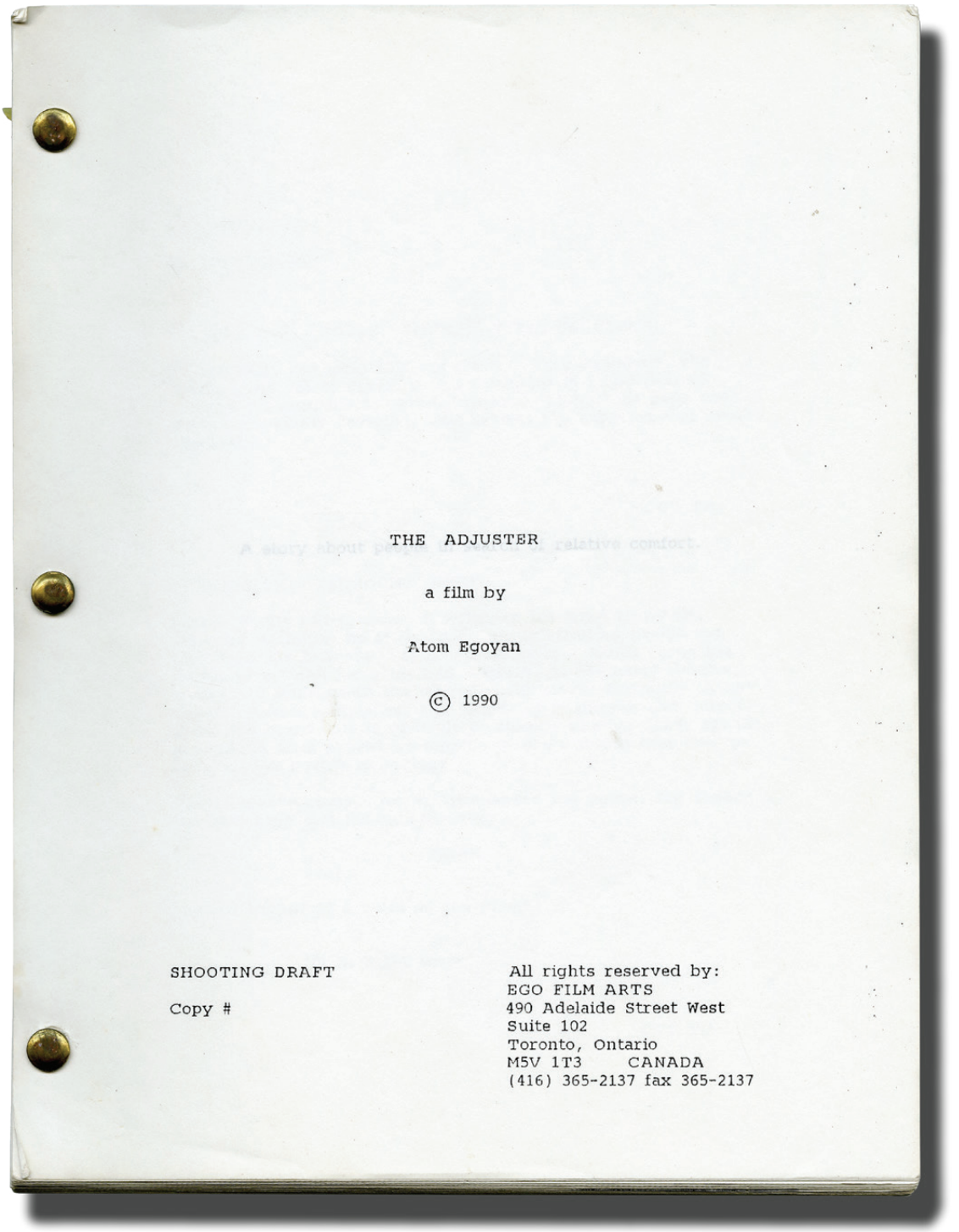
Brian De Palma, Jay Cocks writing as Joseph P. Gillis (screenwriters)
Columbo

NBC / Universal Television, 1973. Draft script for an unproduced television episode of *Columbo*, intended for Season Three of the iconic television program, co-written by Brian De Palma.

De Palma has said he can't recall why the episode was not produced, and that the script remains "the beginning and the end of [his] television career." The episode itself opens with a quintessential De Palma touch: a movie-within-a-movie videotape shot by the murderer.

Co-screenwriter "Joseph P. Gillis," named after a character from Billy Wilder's *Sunset Boulevard*, was revealed by De Palma in 2012 to have been Jay Cocks, the *TIME* magazine film critic and one of De Palma's best friends. Cocks and De Palma later worked together on the opening narrative crawl for George Lucas' *Star Wars.*

$450



THE ADJUSTER

a film by

Atom Egoyan

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SHOOTING DRAFT

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72

Atom Egoyan
The Adjuster

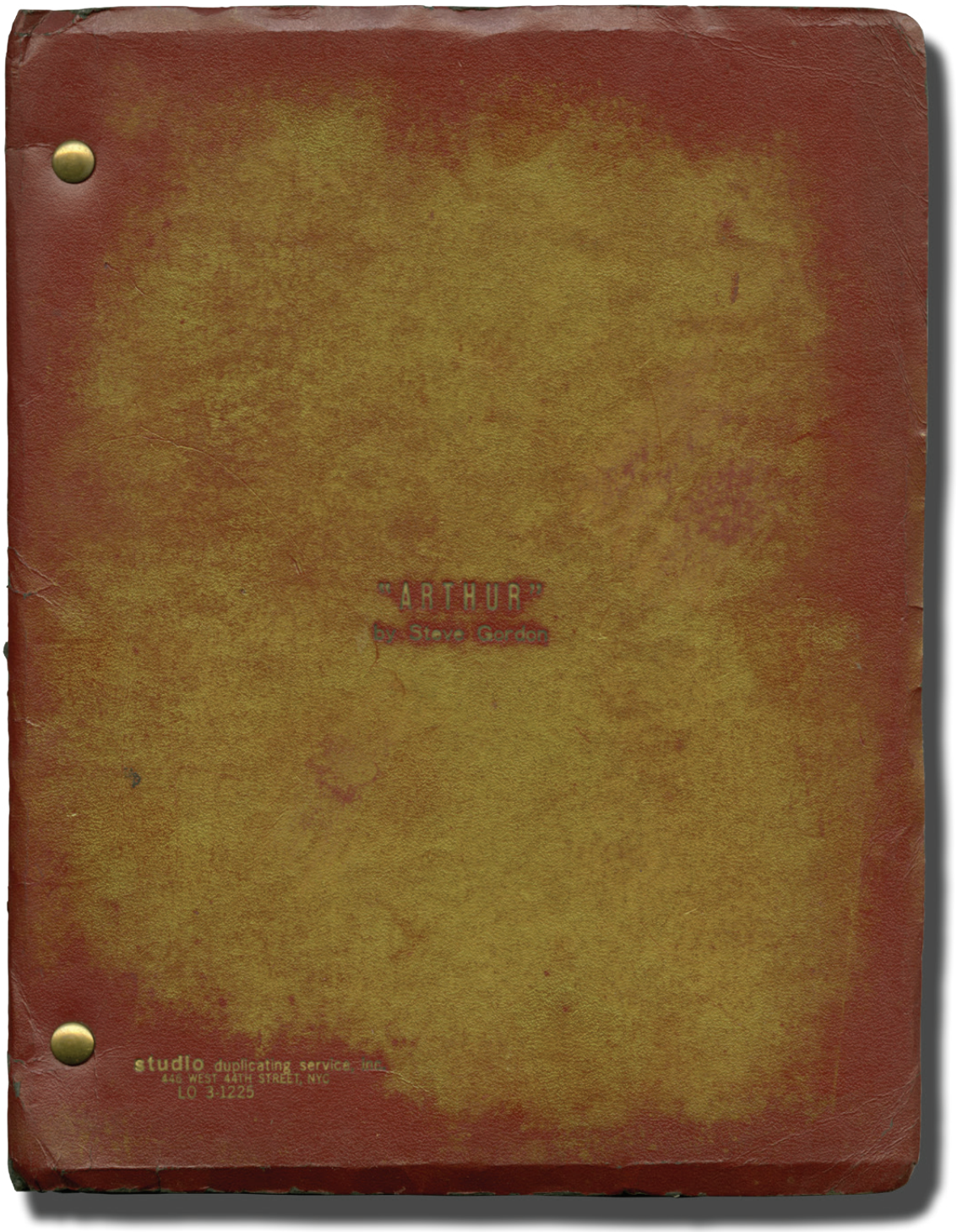
Ego Film Arts / Orion Classics, 1990. Shooting Draft script for the 1991 Canadian film. Included are shooting schedules noting locations, estimated dates, budgets, and cast and crew lists. Egoyan's name in holograph ink on the verso of one leaf.

A married insurance adjuster has great difficulty not becoming emotionally and sometimes sexually involved with his clients while helping them deal with their various insurance-related losses.

Ranked tenth in the Top 10 Canadian Films of All Time at the 1993 Toronto International Film Festival.

Shot on location in Toronto.

$850



73

Steve Gordon (director)
Dudley Moore, Liza Minnelli (starring)
Arthur

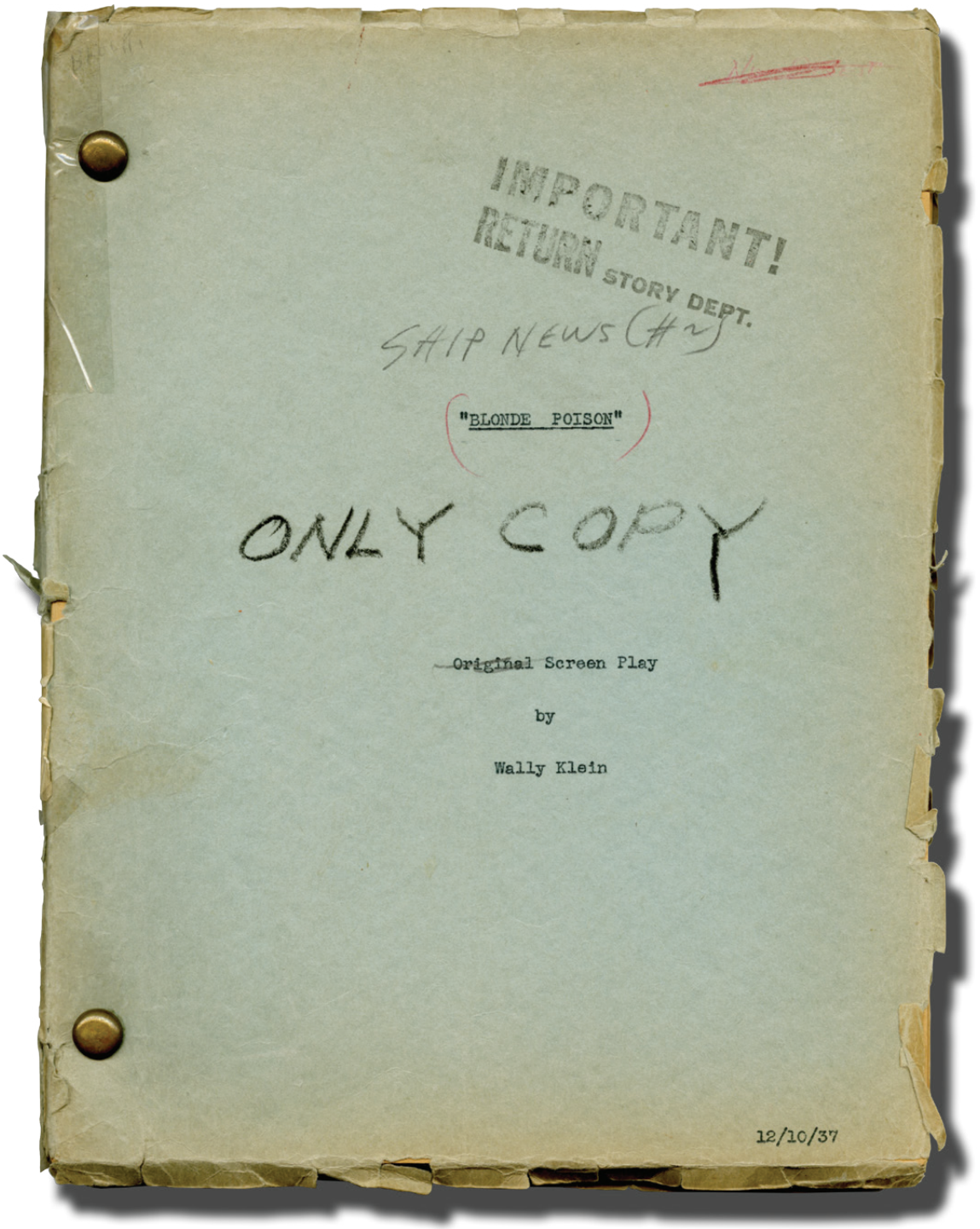
Orion Pictures, 1981. Third Draft script for the 1981 film. With a few notations in holograph ink.

Arthur (Moore) is a happy drunk with no ambition and the heir to a fortune available to him only if he marries Susan (Jill Eikenberry). He instead loves Linda (Minnelli), but Susan intends to keep Arthur in the family somehow.

A wildly popular comedy upon its release, winner of two Academy Awards, and nominated for an additional two. A sequel was released in 1988.

Set in New York, shot on location there as well.

$675



74

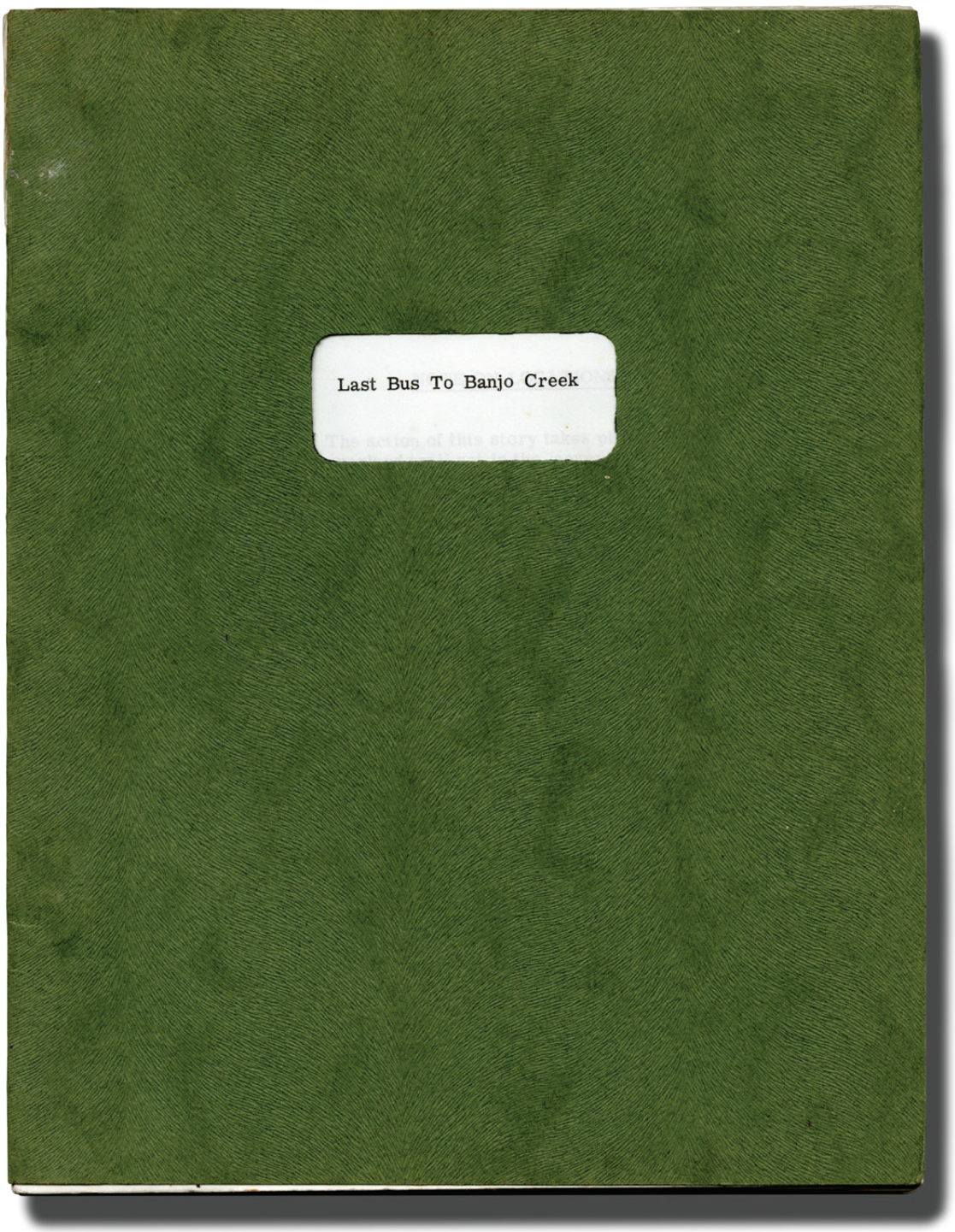
Frank McDonald (director)
Glenda Farrell (starring)
Blondes at Work

Warner Brothers, 1937. Draft script for the 1938 film. Here under the working title, *Blonde Poison*.

The fourth of nine films in the very popular B-movie series featuring tenacious female journalist Torchy Blane, which ran from 1937 to 1939.

In this installment, Torchy is engaged to be married to a police officer who is suspected of leaking police secrets to the press. The only script from the franchise we have ever seen.

$650



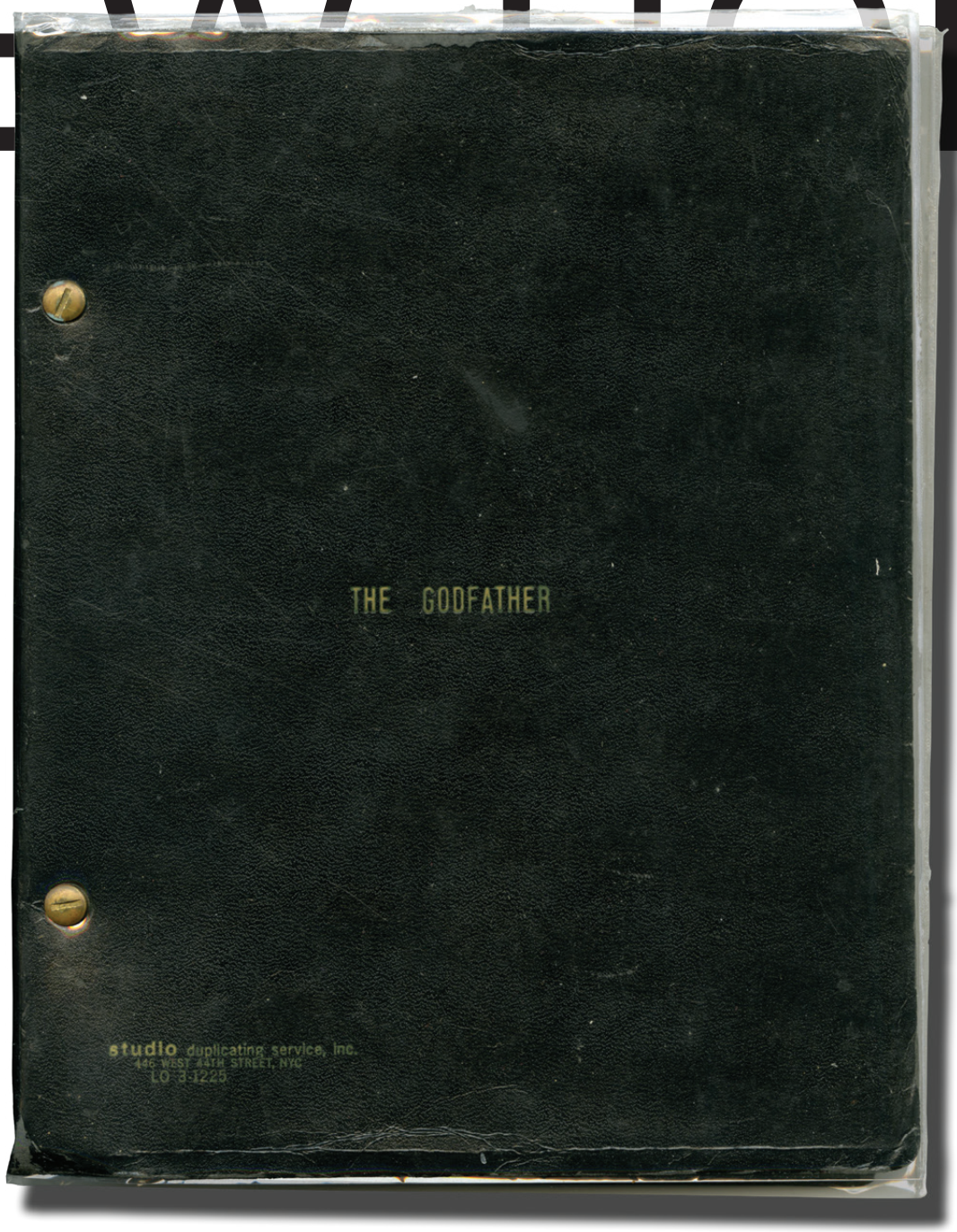
75

Ted Willis
Last Bus to Banjo Creek

1966. Draft script for an unproduced film. Copy belonging to crew member James H. Ware. Ware was a major presence in British and American cinema, best known for his work on *Beat the Devil* (1953), *Room at the Top* (1959), *Our Man in Havana* (1959), *Charade* (1963), and *The Spy Who Came in from the Cold* (1965).

Based on the short story "The Skedule" by Helen H. Wilson, about a prim and proper English woman and an Aussie traveling together through the Outback, where an *African Queen*-esque romance soon develops. A pet project of Australian actor Rod Taylor, who struggled from 1964 until 1974 to get this film made, though he was ultimately unsuccessful.

$750



76

Francis Ford Coppola
The Godfather

Paramount Pictures, 1971. Second Draft script for the 1972 film. Laid in are a staff and crew list, and a photocopied six page inter-office memo on Paramount letterhead regarding contract terms for Marlon Brando, dated February 9, 1971, with occasional copied handwritten notations.

Based on the 1969 novel by Mario Puzo, who co-wrote the screenplay with director Francis Ford Coppola. Widely considered one of the finest films ever made, and an inescapable influence on the portrayal of organized crime in film and television.

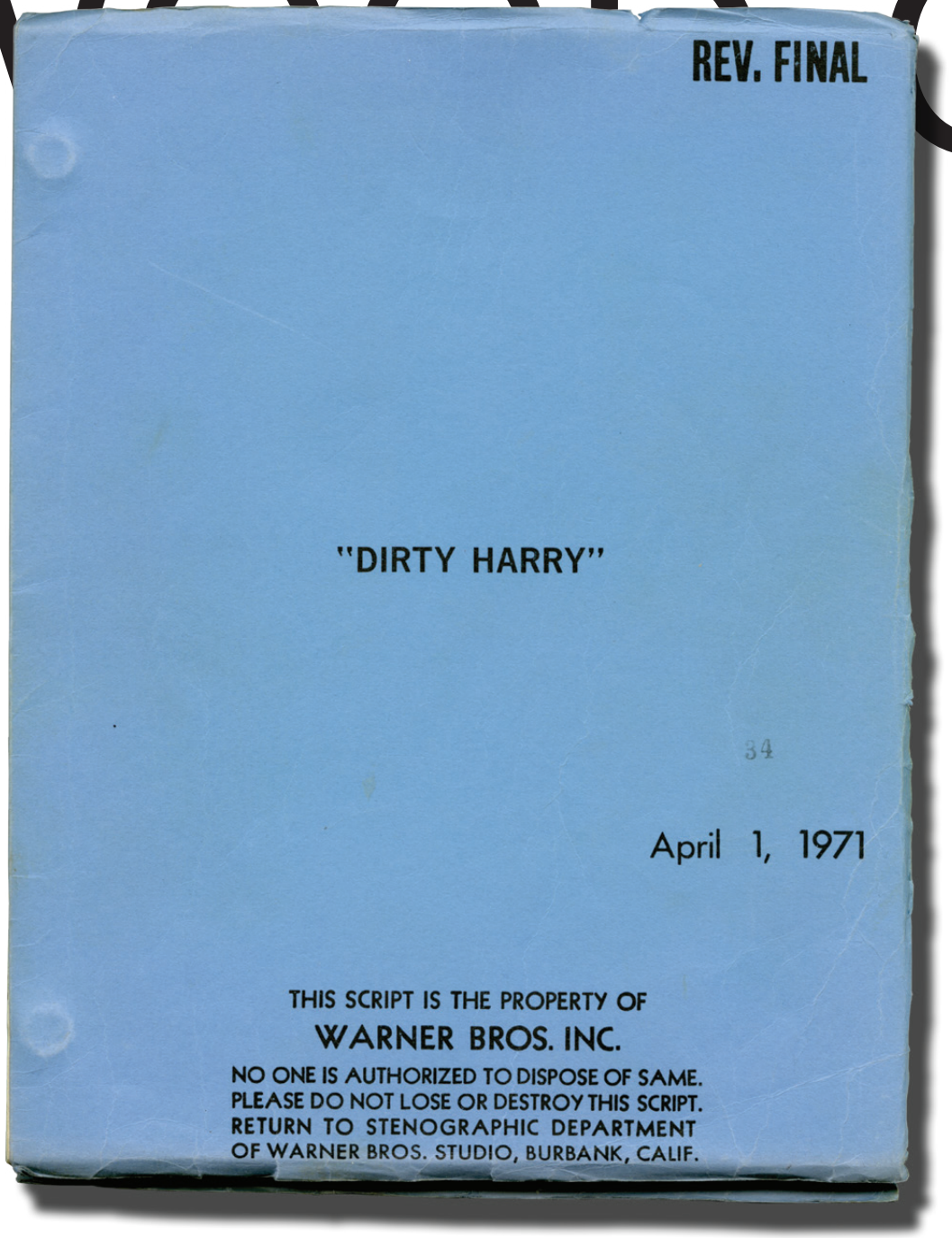
Winner of the Academy Award for Best Picture, Best Adapted Screenplay, and Best Actor for Marlon Brando, and nominated for eleven others.

Wrappers encapsulated in mylar.

National Film Registry. Ebert I. Penzler 101. Schrader Canon 16.

$8500

LYWOOD CI



77

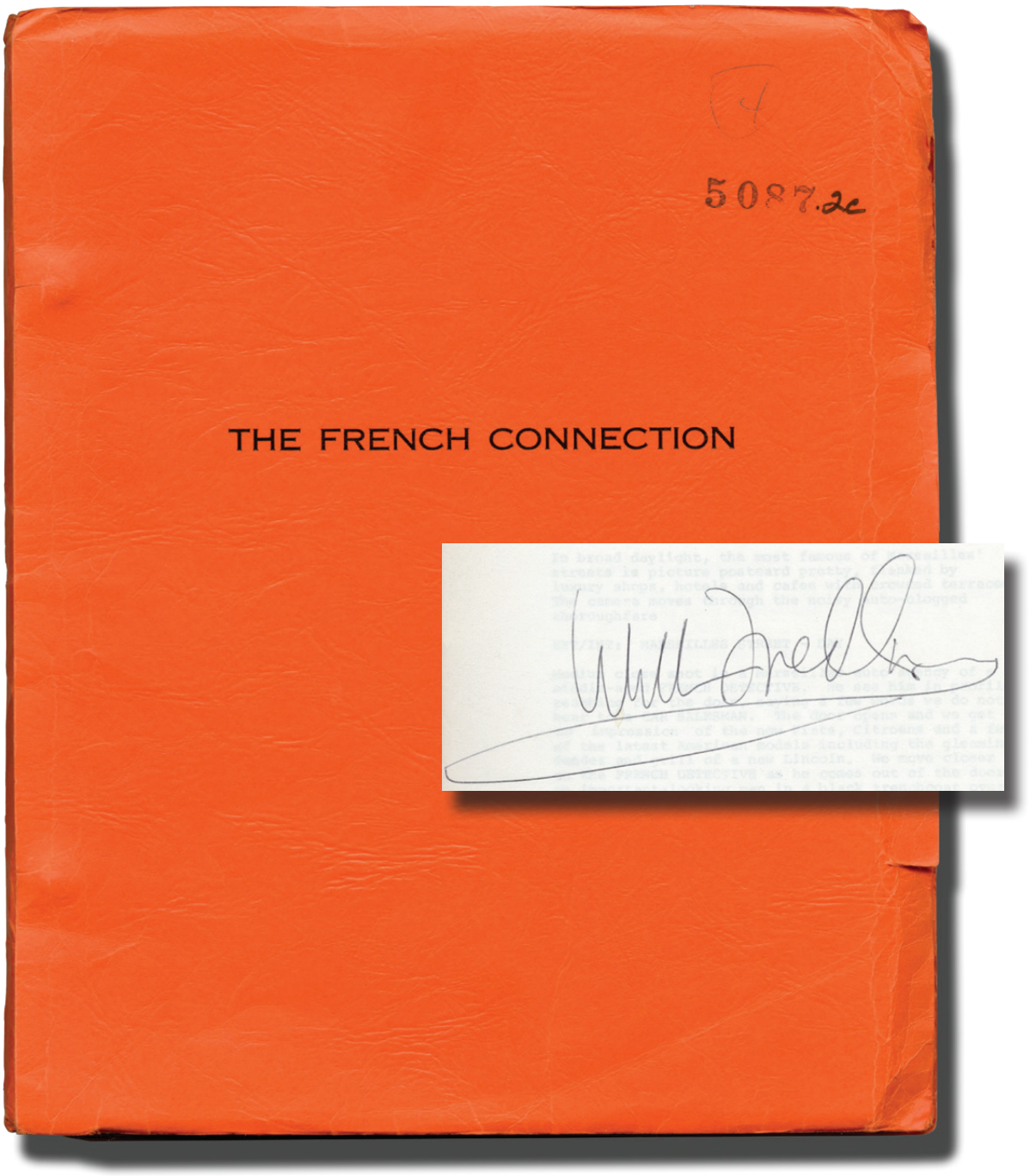
Don Siegel (director)
Clint Eastwood (starring)
Dirty Harry

Warner Brothers, 1970. Revised Final script for the 1970 film.

One of the most important films of the New Hollywood cinema movement in the early 1970s, introducing Harry Callahan, a San Francisco cop with little regard for rules, but a great regard for ultra-violent justice. Filmed in an altogether new style that would completely change the way crime dramas were made, and with a nihilistic atmosphere that distinguishes it as much today as it did in 1970.

National Film Registry. Grant US. Penzler 101. Spicer US Neo-Noir. Clover, *Men, Women, and Chainsaws*.

$2500



78

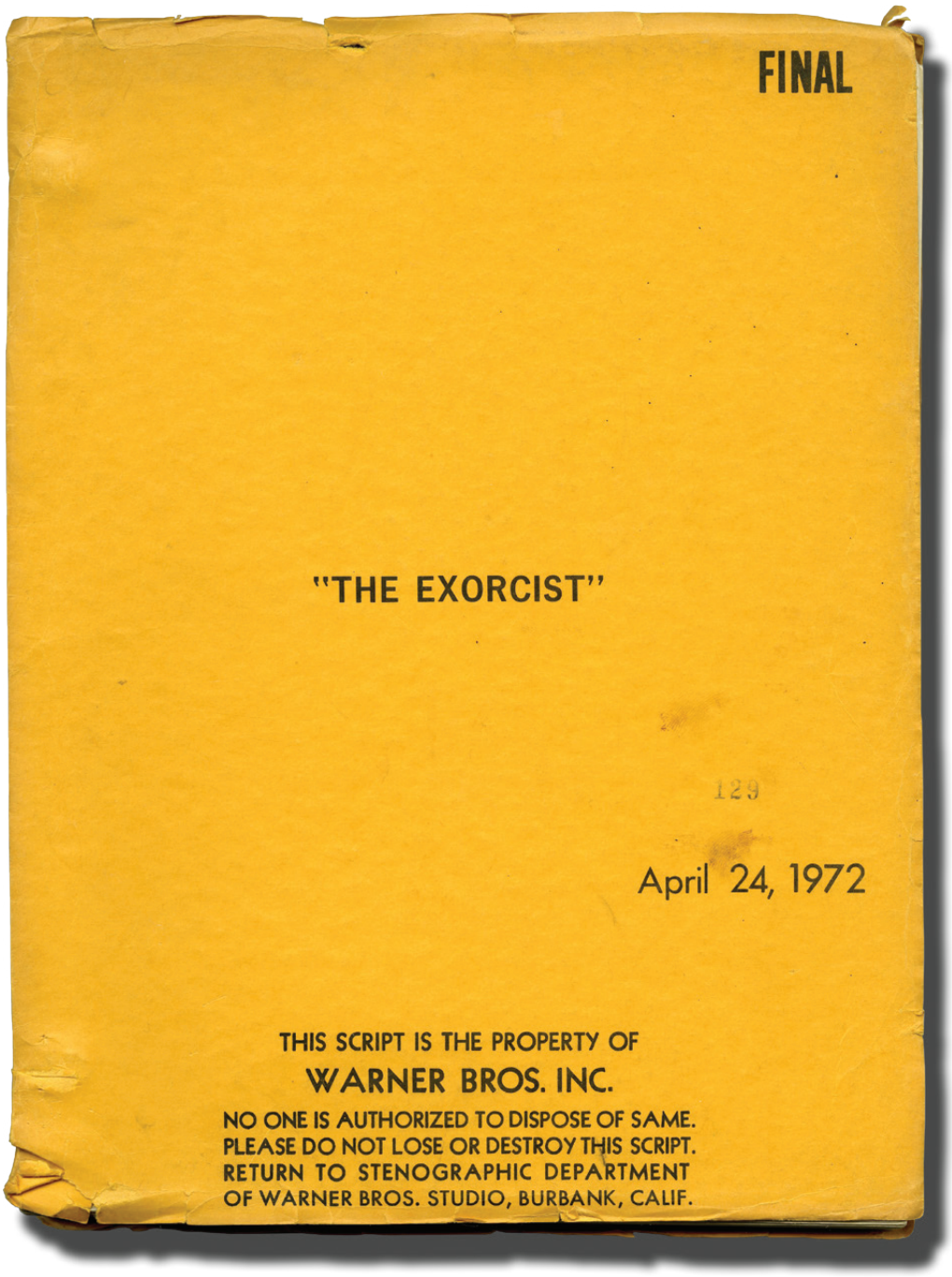
William Friedkin (director)
Gene Hackman, Roy Scheider (starring)
The French Connection

Twentieth Century-Fox, 1970. Revised Draft script for the 1971 film. Signed by director William Friedkin on the title page.

Friedkin made his name with this gritty adaptation of Robin Moore's non-fiction account of east coast drug trafficking. 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, and Best Actor for Gene Hackman, along with three additional nominations.

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

$3500



79

William Friedkin
The Exorcist

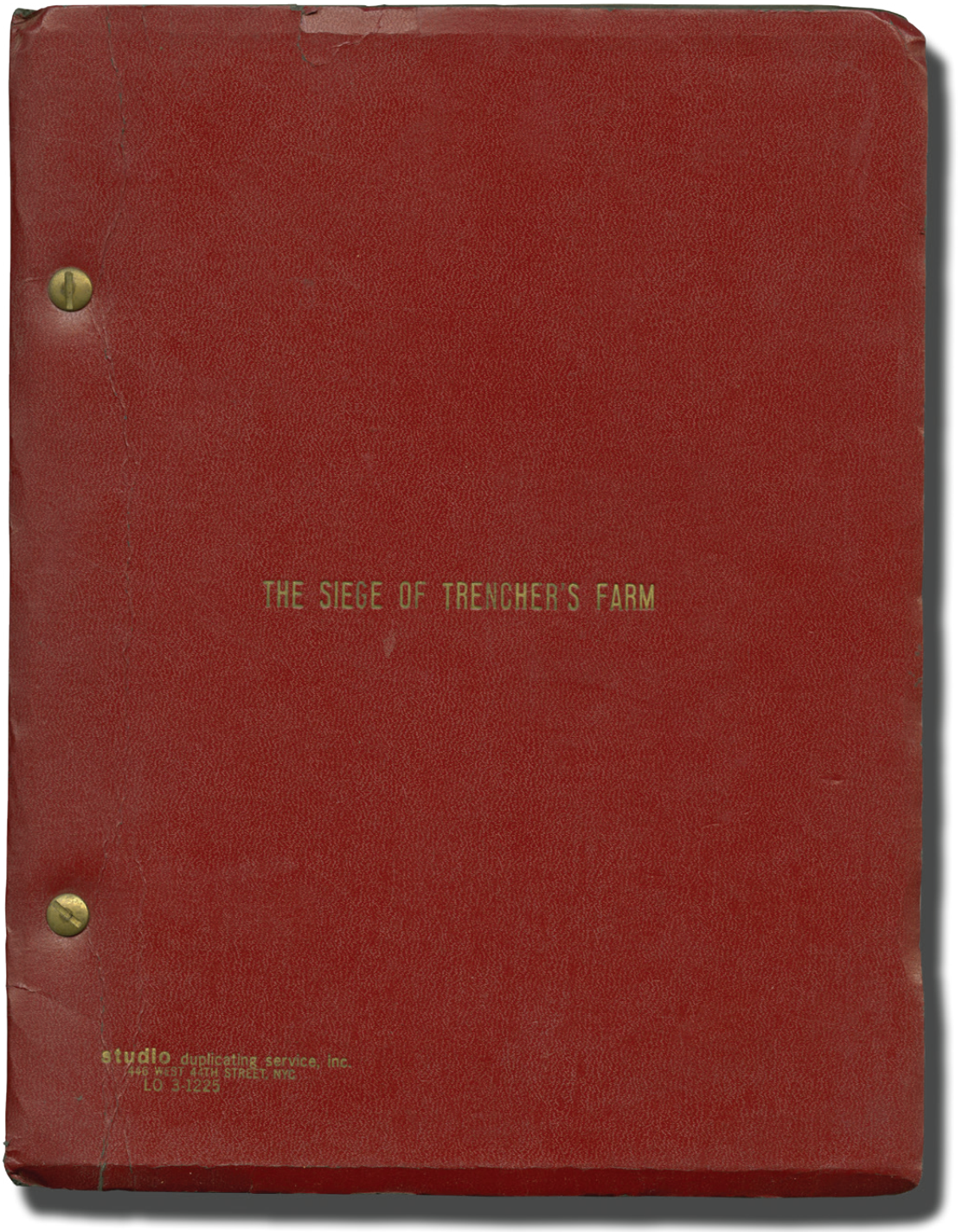
Warner Brothers, 1972. Final Draft script for the 1973 film.

Based on the 1971 novel by William Peter Blatty, written for the screen by Blatty. One of the great genre films of the 1970s that accomplished the uncommon feat of being an over-the-top sensation upon its release and gaining subsequent status as a classic, with a strangeness and depth supplied by Burstyn and Sydow that only increases with repeated viewings. Another distinction of *The Exorcist* was that it walked away with two Oscars (including Best Screenplay for Blatty), along with eight nominations (including Best Picture), a feat nearly unheard for a horror film.

Set in Washington DC, and shot on location in Washington DC (notably Georgetown University), New York City, and Mosul, Iraq.

National Film Registry. Clover, *Men, Women, and Chainsaws*.

$1750



80

Sam Peckinpah
Straw Dogs

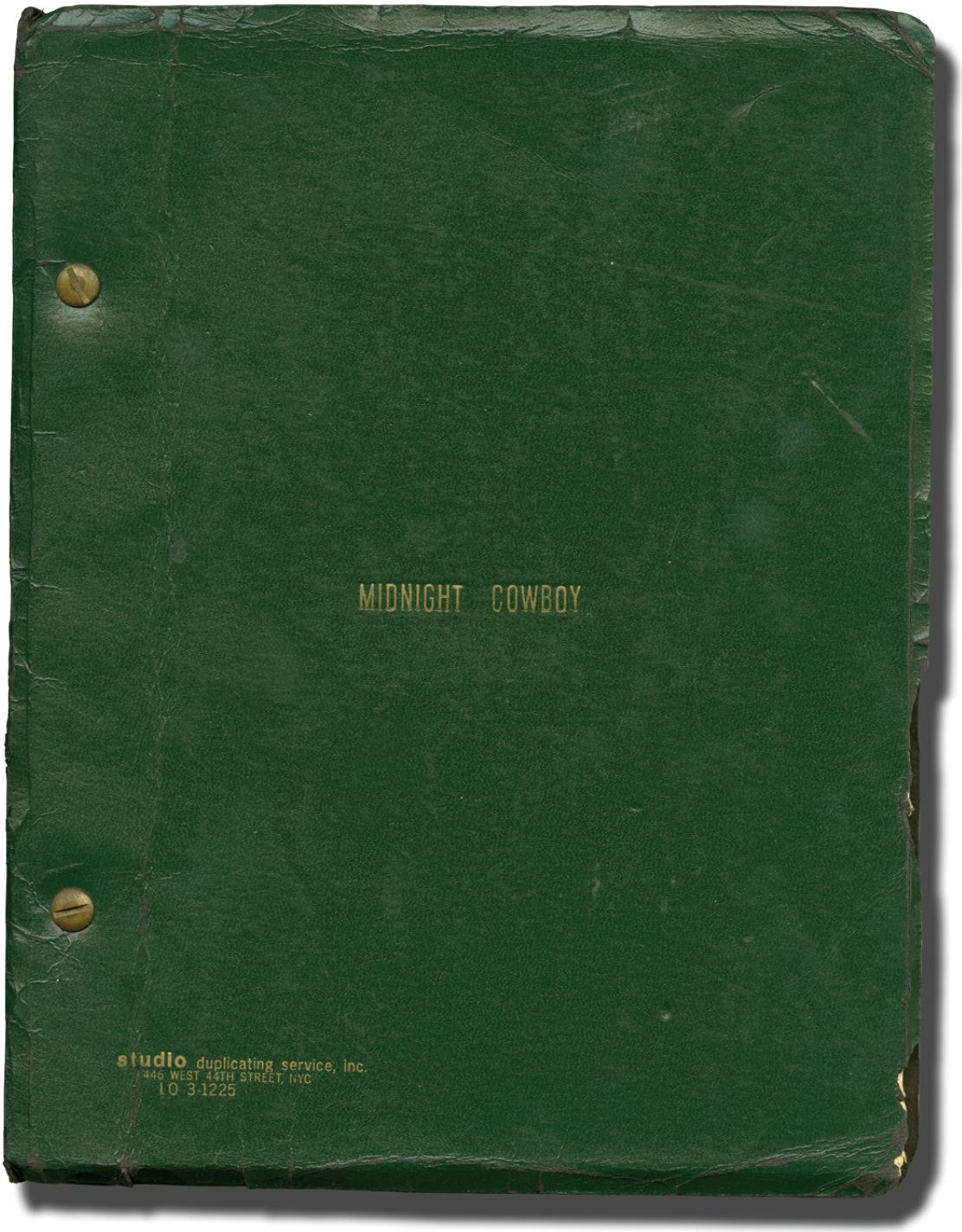
Talent Associates Ltd. / NSI / ABC Pictures, 1970. Final Draft script for the 1971 film, here under the working title, and title of the source material, *The Siege of Trencher's Farm*.

Based on Gordon M. Williams's 1969 novel. Director Sam Peckinpah and screenwriter David Z. Goodman kept only the central concept of the siege itself, but completely altered the circumstances around it, including the creation of the film's controversial rape scene. Nominated for an Academy Award.

Set in Trencher's Farm in Dando, Cornwall. Shot on location in Cornwall and Middlsex, England.

Clover, *Men, Women, and Chainsaws.*
Criterion Collection 182. Grant US.

$5500



81

John Schlesinger (director)
Dustin Hoffman, Jon Voight (starring)
Midnight Cowboy

Jerome Hellman Productions, circa 1969. Draft script for the 1969 film.

Based on the 1965 novel by James Leo Herlihy. A would-be gigolo and an ailing con artist form an unlikely friendship. Cornerstone film of the New Hollywood cinema, nominated for seven Academy Awards, winning for Best Adapted Screenplay, Best Director, and Best Picture.

Set in New York City, shot on location in Miami, Manhattan and Big Spring, Texas.

National Film Registry.

$4500

PERSONS O



John Gielgud, Alfred Hitchcock, and Peter Lorre consider one another.

82

Alfred Hitchcock (director)
W. Somerset Maugham (novel)
Peter Lorre, John Gielgud (starring)
Secret Agent

Vintage candid photograph 1936 film, a humorous pose wherein Hitchcock has crammed himself into a tiny booth (intended for the much smaller Peter Lorre, who stands to his left), looking to his right at an impossibly young John Gielgud in an adjacent, and correctly sized, booth. With a black ink rubber stamp from the National Film Archive (former name for the British Film Institute) on the verso, and a blue ink negative reference number rubber stamped within the NFA box.

An espionage classic that set a standard for decades to follow, based on the 1928 novel by W. Somerset Maugham, part of a classic run of thrillers made by Hitchcock for Gaumont in the 1930s.

8 x 10 inches (20 x 25 cm). Near Fine. In a custom frame, archivally mounted, with UV glass.

Grant US.

$850

OF INTERES



83

Stanley Kubrick (director)
Bob Penn (photographer)
Peter Sellers (starring)

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb

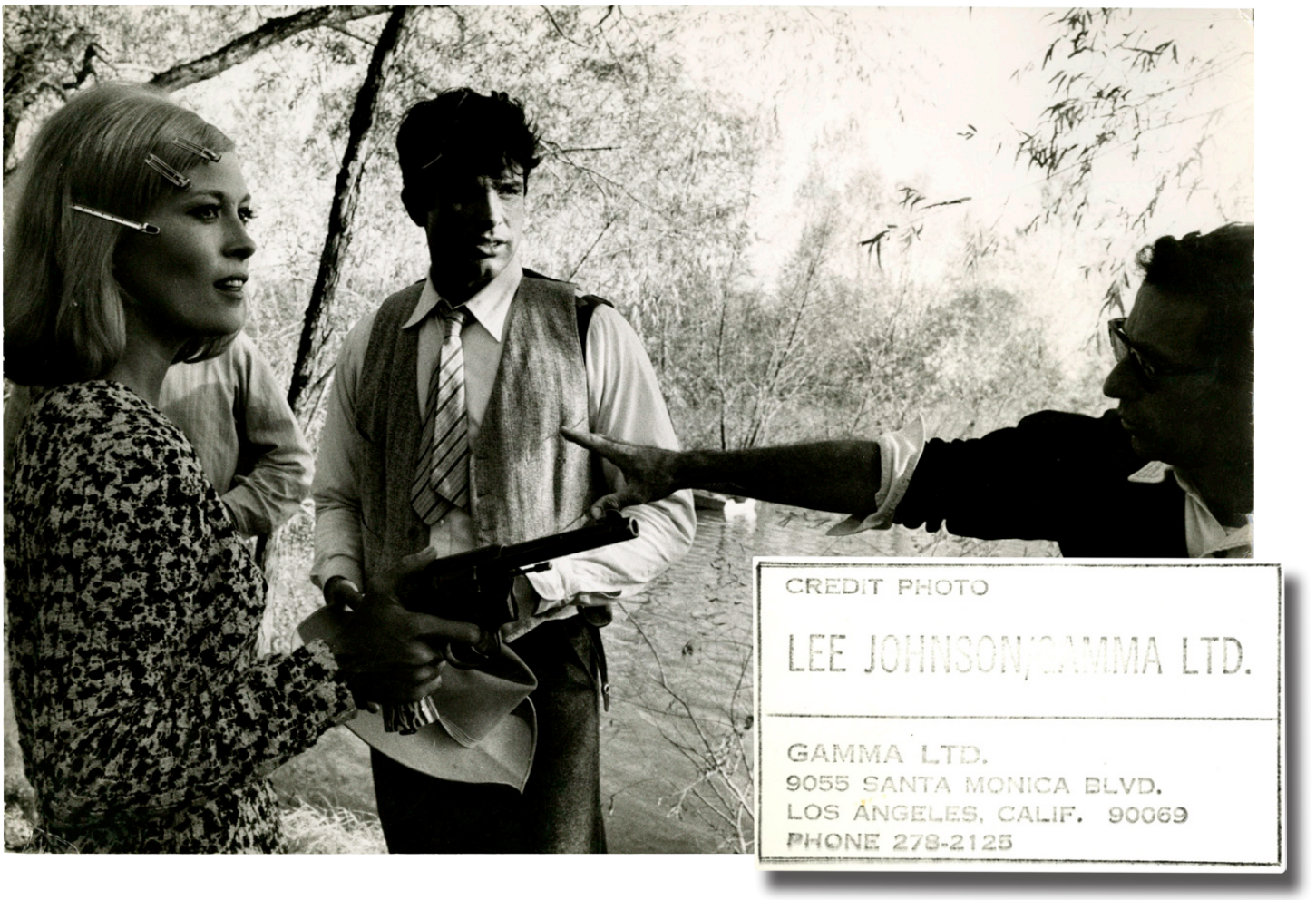
Vintage borderless reference photograph from the set of the 1964 film. A close up shot of director Stanley Kubrick leaning over the shoulder of Peter Sellers on the film's war room set. With Columbia release stamp on the verso, dated September 5, 1964.

Nominated for four Academy Awards including Best Picture and Best Director.

7.5 x 9.5 inches (19 x 24 cm). Near Fine.

National Film Registry.

$450



84

Arthur Penn (director)
Lee Johnson (photographer)
Warren Beatty, Faye Dunaway (starring)
Bonnie and Clyde

Vintage oversize, double weight, borderless photograph from the set of the 1967 film, showing actor Faye Dunaway brandishing a pistol while director Arthur Penn describes the scene and co-star Warren Beatty looks on. With the stamp of photographer Lee Johnson on the verso.

The beginning of the New Hollywood Cinema. Screenwriters Robert Benton and David Newman shopped their script about the notorious 1920s gangsters to every major American studio, then to Francois Truffaut, and then to Jean-Luc Godard, all to absolutely no avail. A young and reckless Warren Beatty, already an established Hollywood bad boy, took an interest and brought on director Arthur Penn and screenwriter Robert Towne. According to legend, Beatty begged Jack Warner on bended knee to green light the production, after which the film barely got an initial release. Eventually it received a general release, due mostly to huge political upheavals at Warner Brothers, whereupon it became a box office smash.

9.5 x 14 inches (24 x 36 cm). Near Fine with some faint, shallow creasing at a couple of corners. In a custom frame, archivally mounted, with UV glass.

National Film Registry. Ebert I. Grant US. Penzler 101. Rosenbaum 1000. Spicer US.

$2500



85

Michel Legrand, circa 1960s

Vintage borderless press photograph of composer Michel Legrand, circa early 1960s.

The photograph, which shows Legrand exiting a gate with a suitcase in hand, is somewhat prescient, as the first half of the 1960s would see him leap to international renown, both as a popular musician and a composer of the film scores for such French New Wave classics as *Cleo from 5 to 7, Band of Outsiders*, and, of course, *The Umbrellas of Cherbourg*, for which he would receive the first of his 13 Academy Award nominations.

7 x 9 inches (18 x 23 cm). Near Fine.

$325



86

Orson Welles (director)
Jean Louis (designer)
Robert Coburn, William Edward Cronenweth (photographers)
Rita Hayworth (starring)
The Lady from Shanghai

Archive of seven vintage single and double weight fashion publicity photographs from the 1947 film. Mimeograph snipe on the verso of a few photos notes the Jean Louis clothing designs for the film. Photographers' rubber stamp also to the versos.

Based on the 1938 novel *If I Die Before I Wake* by Sherwood King. Surreal and visually stunning, *The Lady from Shanghai* tells a quintessential film noir tale of moral chaos, reaching its climax with a shootout in an abandoned hall of mirrors.

The collection features photographs of leading lady Rita Hayworth in various stylish outfits, and sporting the controversial short blonde hairstyle that soon-to-be ex-husband Orson Welles forced her to accept for the role.

Robert Coburn, who photographed all but one of the images in this collection, was one of the most influential portrait photographers employed by movie studios from the 1930s to 1960s, with his most famous portraits immortalizing Hollywood's greatest icons and helping to define the era as the Golden Age of Cinema. In 1940, Coburn began a twenty-year career with Columbia Pictures as the head of the still production department and the studio's chief portrait photographer for many landmark films including *Picnic*, *Gilda*, and *The Big Heat*.

Set in California, New York, and Mexico, and shot there on location.

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

Grant US. Rosenbaum 1000. Selby US Masterwork. Silver and Ward Classic Noir. Spicer US.

$1500






COLUMBIA PICTURES
PHOTO BY
COBURN


APPROVED
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87

Roman Polanski (director)
Jean-Louis Seigner (photographer)
The Pianist

Vintage oversize photograph of Roman Polanski on location in Warsaw in 2001 during the production of his 2002 film.

Based on the 1946 memoir by Władysław Szpilman, about his survival in the Nazi-occupied Warsaw Ghetto during World War II. Winner of the Palme d'Or at Cannes and three Academy Awards, including Best Director and Best Adapted Screenplay. Nominated for four others, including Best Picture.

Set in Warsaw, shot on location in Brandenberg and Berlin, Germany, and Warsaw.

9.5 x 12 inches (24 x 30 cm). Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

$750



88

William A. Wellman (director)
Ben Hecht (screenwriter)
Carole Lombard, Fredric March (starring)
Nothing Sacred

Vintage oversize, borderless, double weight photograph from the set of 1937 screwball comedy, showing a fainting Carole Lombard being carried out of a night club by Frederic March and Walter Connolly, while director William Wellman and a large crew look on.

Based on the 1937 short story "Letter to the Editor" by James H. Street, first published in *Cosmopolitan* magazine, about a woman who incorrectly (but hopefully) believed she was dying, and keeps up the illusion when she meets a reporter looking to do a story on her. The first screwball comedy to be shot in color, and Lombard's only color film.

13 x 9.75 inches (33 x 25 cm). Very Good plus. Lightly curled, with light diagonal creasing to a couple of corners, and a jagged one inch tear repaired with cello tape on the verso.

$475



89

H.G. Wells snaps a portrait of Ethel Merman, 1935

Vintage press photograph of H.G. Wells taking a photograph of Ethel Merman. Press snipe on the verso, along with several stamps indicating the original photo credit (Associated Press, January 1, 1936), and three stamps from *The Philadelphia Inquirer* indicating use (1936, 1937, and 1944).

The snipe on the verso explains this bizarre meetings: writer H. G. Wells and stage and film star Ethel Merman were both attending the New York Press Photographers ball. Wells wanted to show the photographers that he too knew how to take a good photograph, and Ethel was his willing subject. The aforementioned Associated Press stamp is dated January 1, 1936, meaning that the ball would have taken place on New Year's Eve, December 31st, 1935.

7 x 9 inches (18 x 23 cm). Very Good plus overall.

$475







90

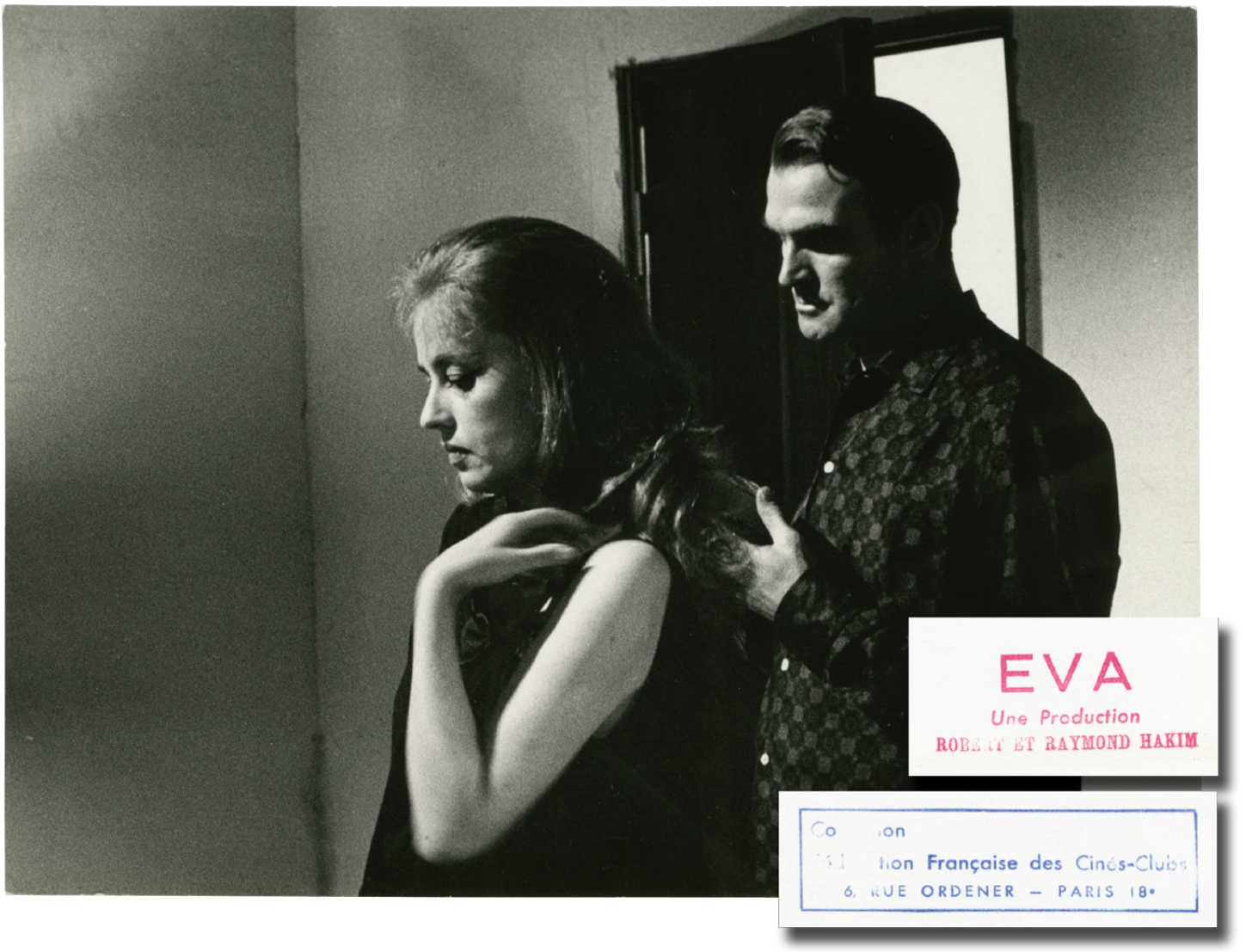
Billy Wilder (director)
Marilyn Monroe, Tony Curtis, Jack Lemmon (starring)
Some Like It Hot

Three vintage photographs of Tony Curtis and Marilyn Monroe, quite candid and in succession, from the classic 1959 film. With holograph notations in marker on the verso of each relating the photographs to the French magazine *Telecine*.

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

National Film Registry. Ebert I.

$450



91

Joseph Losey (director)
Jeanne Moreau, Stanley Baker (starring)
Eva

Vintage borderless photograph from the set of the 1962 French film noir. Shown are Jeanne Moreau and Stanley Baker both looking solemn in high contrast lighting. With identifying holograph notations, and two press agency stamps on the verso.

Based on James Hadley Chase's 1945 novel *Eve*, about a married Welsh novelist on vacation in Venice who is seduced by a Frenchwoman trying to swindle him out of his money.

Set in Venice. Shot on location in various locations around Italy.

9.5 x 7 inches (24 x 17.75 cm). Near Fine.

Grant France. Spicer France.

$425



92

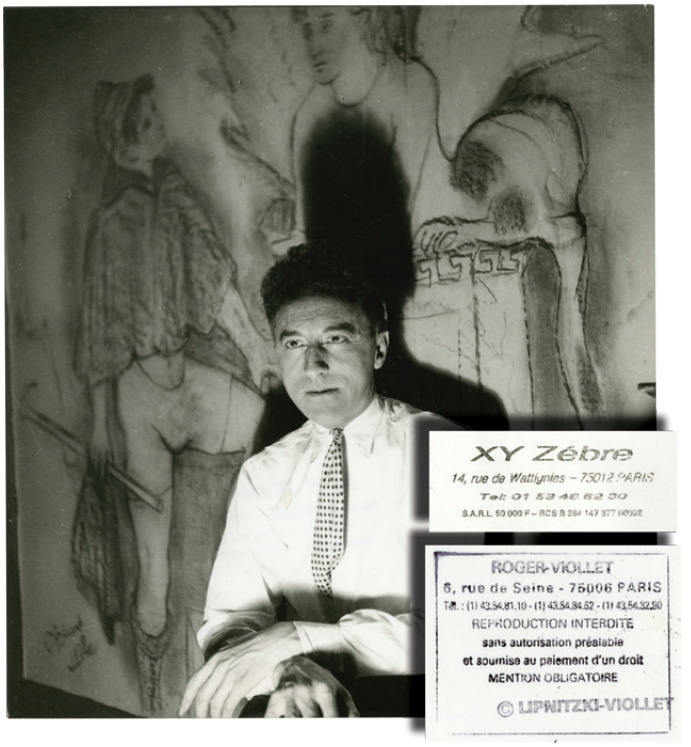
Robert Mulligan (director)
Natalie Wood, Christopher Plumber, Robert Redford (starring)
Inside Daisy Clover

Vintage photograph of star Natalie Wood in bed and surrounded by members of the crew on the set of the 1965 film. A superb example of what lies beyond the fourth wall, mixing the intimate with the technical. Mimeo snipe and holograph notations regarding layout on the verso.

Based on a 1963 novel by Gavin Lambert. Daisy Clover is a young girl, seen as a tomboy, who lives with her mother in Santa Monica. She submits an audition tape to a Hollywood studio, and is picked up and made a star at the cost of the dramatic life of Hollywood fame.

10 x 8 inches (25 x 20 cm). Very Good plus. Holograph ink notations in the margins and light creasing in the bottom corner.

$450



93

Jean Cocteau (subject)
Boris Lipnitzki (photographer)
Jean Cocteau, 1934

Vintage photograph of Jean Cocteau by Boris Lipnitzki, taken on the set of his 1934 play, *La machine infernal*. With the stamp of photo agency Rogers-Viollet crediting Lipnitzki on the verso.

The play, based on the Greek myth of Oedipus, premiered on April 10, 1934 at the Theatre Louis Jouvet in Paris, under the direction of the great stage actor Louis Jouvet, with costumes and scene design by Christian Berard. *The New York Times* noted that Cocteau took: "...characters familiar from Greek tragedy off their pedestals and wittily humanized them while remaining true to Sophocles' plot."

8 x 9 inches (20 x 23 cm). Near Fine.

$650



94

Werner Herzog (director)
Klaus Kinski (starring)
Fitzcarraldo

Vintage borderless photograph of director Werner Herzog giving a salute while in the water next to the fated ship at the heart of the 1982 film. Typescript snipe from French news agency Sygma on the verso.

7.75 x 11.75 inches (19 x 30 cm). Fine.

$475



95

Henri-Georges Clouzot (director)
Pablo Picasso (starring)
The Mystery of Picasso

Vintage double weight borderless photograph from the 1956 film. A candid, on-the-set photograph of Picasso, director Clouzot, and the film's cinematographer Claude Renoir. On the verso is the stamp of the French production company Filmsonor.

One of the most important films about art—and more broadly, about the creative process—ever made. Based on a more primitive 1949 Belgian documentary, *Visit to Picasso*, Clouzot conceived the idea of capturing Picasso in the act of creating paintings for the camera. He had the artist paint on glass, then photographed the reverse side of the glass, so that the viewer saw only the painting, but not the painter, as it emerged. By agreement between Picasso and Clouzot, most of the paintings were subsequently destroyed so that they would only exist on film. The film begins with Picasso creating simple marker drawings in black and white, gradually progressing to full scale collages and oil paintings.

Winner of the Special Jury Prize at the 1956 Cannes Film Festival.

9.5 x 7 inches (24 x 18 cm). Single faint crease to one corner, else Near Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

$1850



96

Michelangelo Antonioni (director)
Alain Delon, Monica Vitti (starring)
L'Eclisse

Vintage borderless photograph of Monica Vitti and Alain Delon on the set of the 1962 film. With identifying holograph notations in blue ink and pencil on the verso.

Vittoria (Monica Vitti) leaves her fiance (Francisco Rabal) and enters a new relationship with Piero, a young stock broker (Alain Delon). Piero's shallow, materialistic nature troubles Vittoria and leads to the demise of their relationship.

Awarded the Jury Special Prize, and nominated for the Palme d'Or at the 1961 Cannes Film Festival.

10.5 x 8.5 inches (26 x 22 cm). Near Fine.

Criterion Collection 278. Rosenbaum 1000. Scorsese, *My Voyage to Italy.* Vogel, *Film as a Subversive Art.*

$375



97

Luis Buñuel (director)
Raymond Voinquel (photographer)
Catherine Deneuve (starring)
Belle de jour

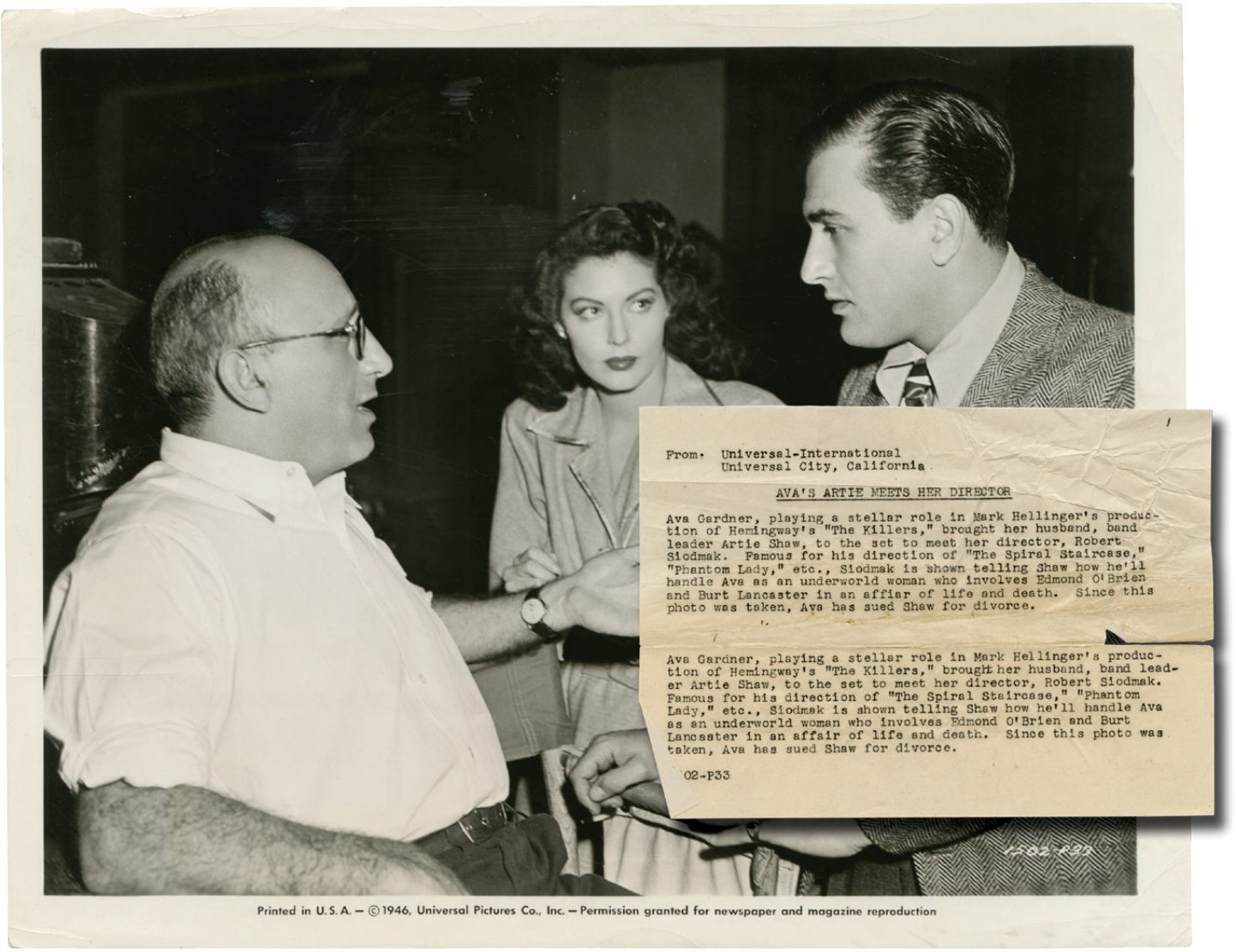
Vintage photograph of Catherine Deneuve, in "wife" mode, from the 1967 film.

Buñuel's first color film, about a young housewife who begins working in a brothel while her husband is at work, with devastating consequences for all involved.

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

Criterion Collection 593. Ebert I. Rosenbaum 1000. Vogel, *Film as a Subversive Art.*

$300



98

Robert Siodmak (director)
Ernest Hemingway (story)
Burt Lancaster, Ava Gardner (starring)
The Killers

Vintage photograph showing director Robert Siodmak meeting star Ava Gardner and her then-husband, band leader Artie Shaw, on the set of the 1946 film. With a fold-over mimeo snipe on the verso.

A breakthrough role for Gardner, as well as the screen debut of Burt Lancaster, the film follows Hemingway's story closely for the first 20 minutes, then explores both what led to the killing and its aftermath. Nominated for four Academy Awards, including Best Director and Best Screenplay.

10 x 8 inches (25 x 20 cm). Very Good plus with some light soil and shallow diagonal creasing to the corners.

National Film Registry. Arrow Academy. Criterion Collection 176. Grant US. Lee, *The Heist Film.* Penzler 101. Selby Masterwork. Silver and Ward Classic Noir. Spicer US.

$450



99

Francois Truffaut (director)
Jeanne Moreau, Oskar Werner, Henri Serre (starring)
Jules and Jim

Vintage borderless photograph from the 1962 film, showing the film's principal characters Catherine, Jim, and Jules playing dominoes around a table, as seen through the window of their cottage.

Based on Henri-Pierre Roche's 1953 novel, a story of a love triangle set in France throughout the First World War.

Shot on location in France.

7 x 5 inches (17.75 x 12.75 cm). Near Fine.

Criterion Collection 281. Ebert II.

$300



100

Robert Rossen (director)
Warren Beatty, Jean Seberg (starring)
Lilith

Vintage photograph of actors Peter Fonda, Jean Seberg and Warren Beatty from the 1964 film. With identifying holograph notations in pencil on the verso.

Based on J. R. Salamanca's 1961 novel. Vincent (Warren Beatty) a recent Korean War veteran is in training at a mental institution as an occupational therapist where he becomes obsessed with Lilith Arthur (Jean Seberg), a schizophrenic patient whose seductive behavior stirs the order of the mental institution and destabilizes Vincent's own sense of reality.

Set in Rockville, Maryland. Shot on location in Virginia, Long Island, and Maryland.

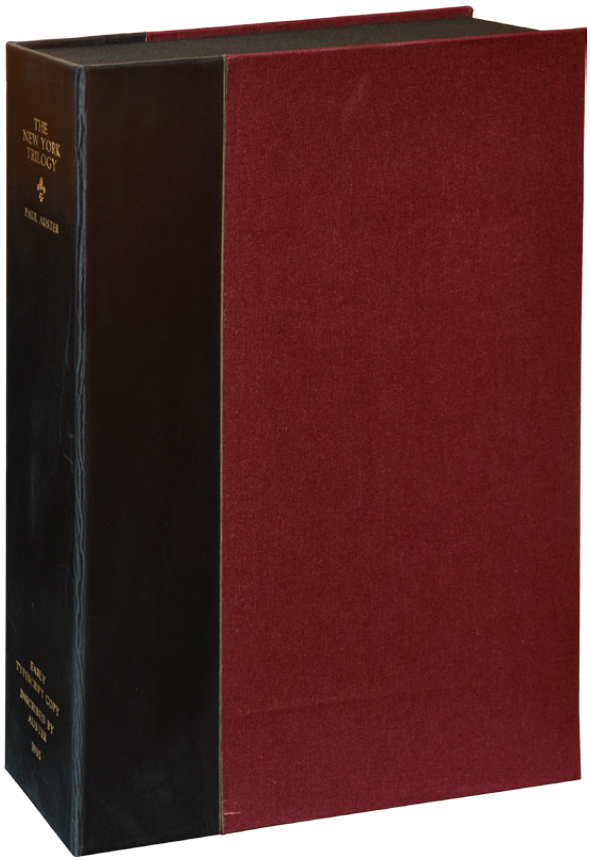
9.75 x 7.5 inches (24.75 x 19 cm). Near Fine.

Grant US.

$300



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