



ROYAL BOOKS

CATALOG SIXTY-FOUR

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THE ROYAL BOOKS CREW

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

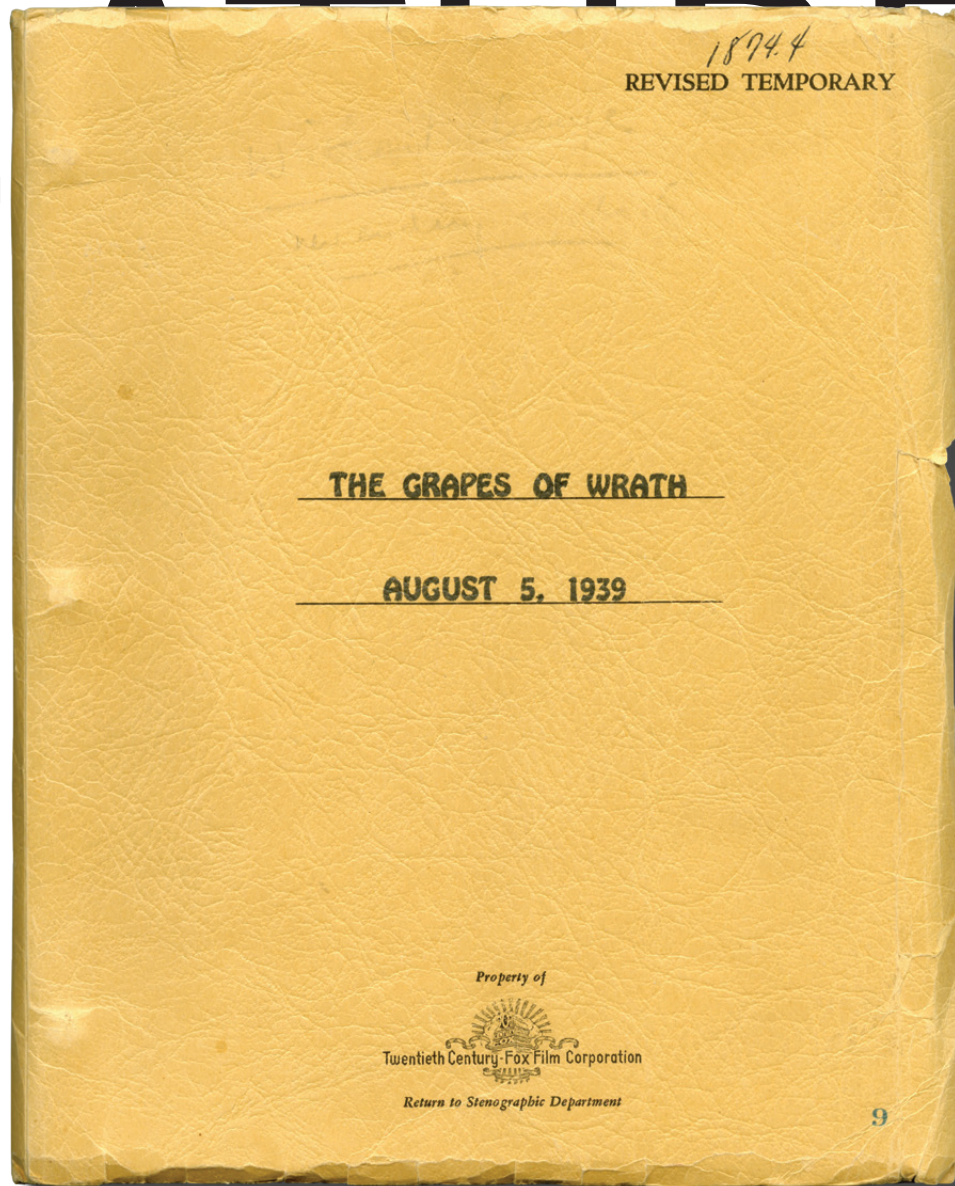
Catalog design and layout by Kathryn Setzler



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LITERARY SOURCES**

FEATURED



1 JOHN FORD (DIRECTOR) JOHN STEINBECK (NOVEL) HENRY FONDA (STARRING) The Grapes of Wrath

Twentieth Century Fox. Revised Temporary script for the 1940 film, dated August 5, 1939. Based on the 1939 novel by John Steinbeck.

The now-famed story of a suffering sharecropper family forced to relocate, John Ford's film adaptation stays true to the tone of Steinbeck's original, which was published only three months before producer Zanuck acquired the rights. Though Steinbeck purportedly threatened to sue the studio using the money he made from the sale if they changed the story's intent to bring attention to the conditions of migrant workers, he was quite pleased with the end results of both Nunnally Johnson's screenwriting and the film itself. The ending to the film varies

significantly from that of the book, with Steinbeck's acknowledgment of the need for such a change.

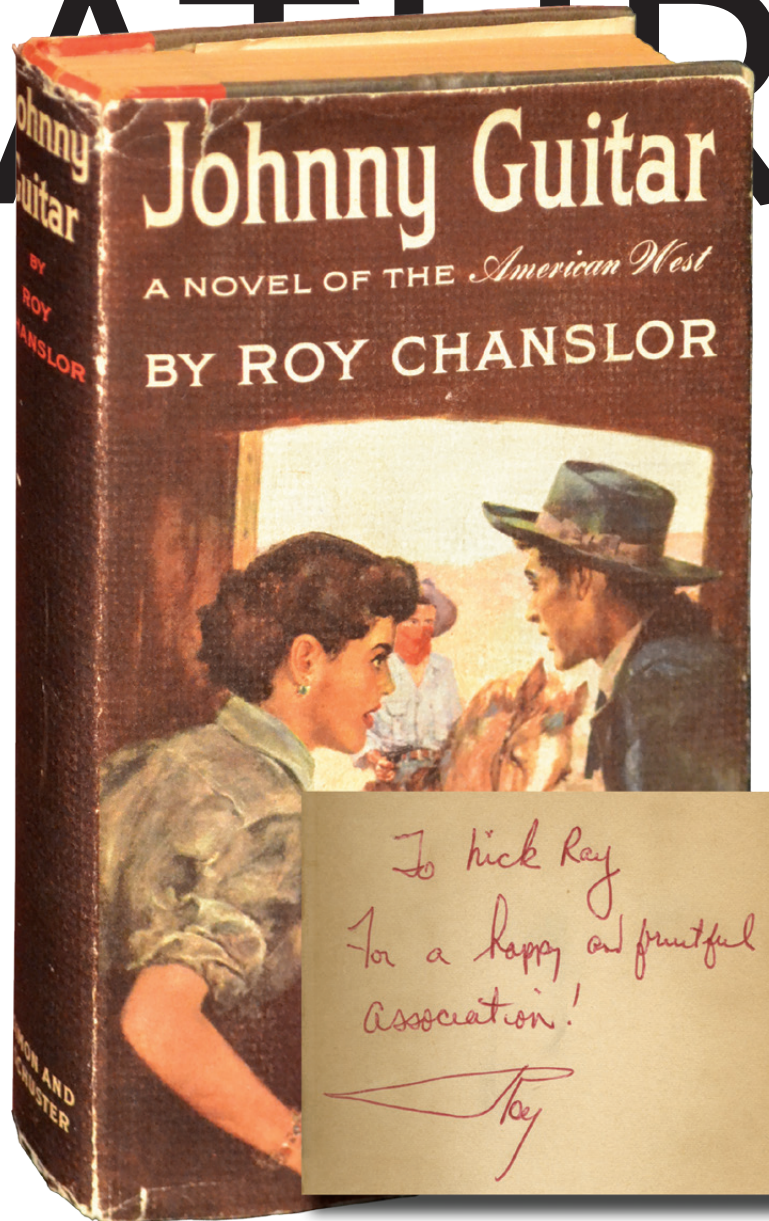
Winner of two Academy Awards and nominated for five others, including Best Picture.

Set in Oklahoma and en route to California, shot on location in California, New Mexico, Oklahoma, and Arizona.

National Film Registry. Ebert II. Rosenbaum 1000. Scorsese, *A Personal Journey Through American Movies*.

\$18,500

FEATURED



2 Inscribed by the author to Nicholas Ray **ROY CHANSLOR** Johnny Guitar

New York: Simon and Schuster, 1953. First Edition. Association copy, inscribed by Roy Chanslor to film director Nicholas Ray on the front endpaper: "To Nick Ray / For a very happy and fruitful association! / Roy."

The inscription refers to Ray's film version of Chanslor's book, one of the strangest and most important Westerns ever committed to celluloid, and a critical high spot for Joan Crawford (to whom the book is dedicated). The film rights to the novel were purchased prior to publication, and Chanslor finished the first draft of the screenplay adaptation on June 10, 1953, just a few weeks after publication of the book.

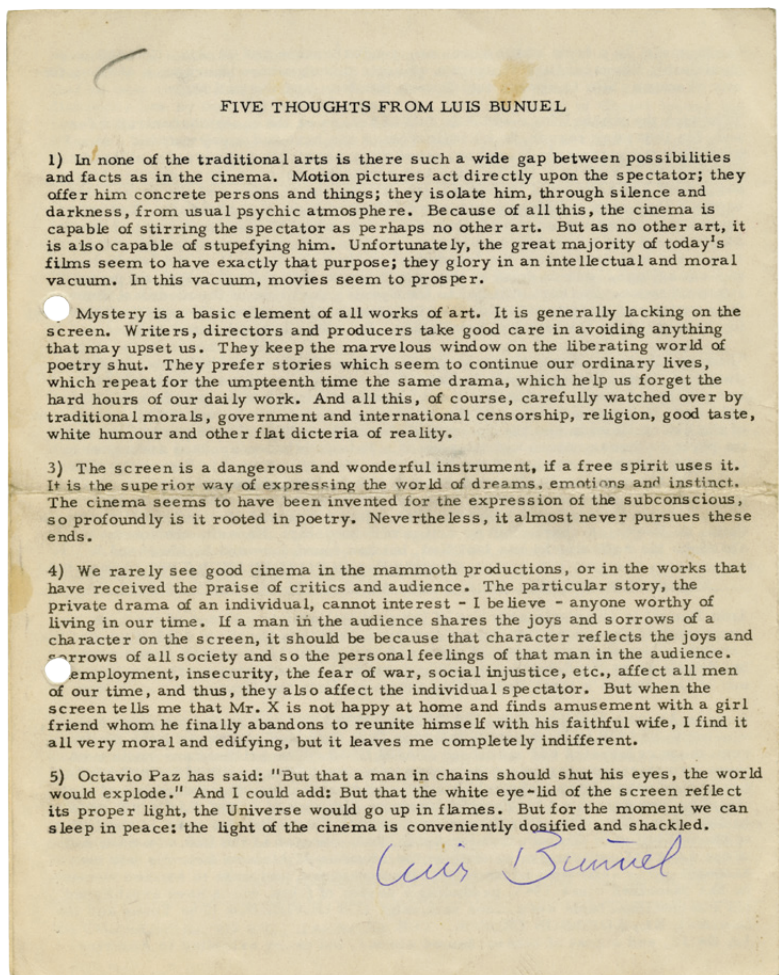
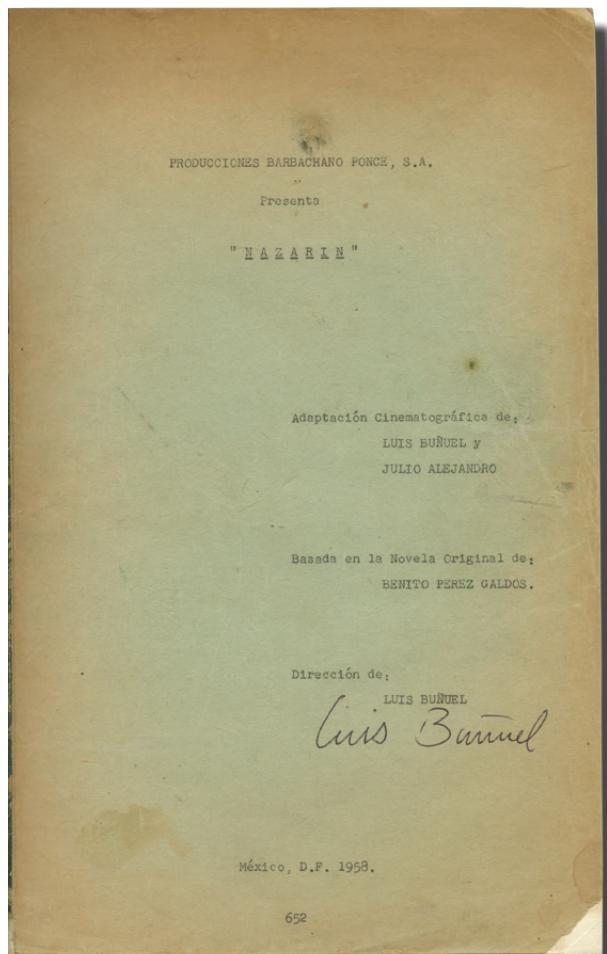
The best association imaginable between this key author of post-traditional Western fiction and the film director who famously brought that author's sensibilities into a bold new visual context.

In a custom clamshell box.

Very Good in a Very Good plus dust jacket. Front hinge professionally repaired, some wear to the extremities, and the usual toning to the page edges. Jacket is lightly rubbed at the folds, with a few short closed tears, otherwise quite nice.

\$6500

FEATURED



3 Director Luis Buñuel's working copy **LUIS BUÑUEL** Nazarín

Draft script for the 1959 Mexican film, dated 1958. Copy belonging to director Luis Buñuel, and signed by him on the front wrapper. Also laid in is a program from the film's American premiere on May 18, 1960, also signed by Buñuel. Blue ink holograph notations in the same hand to the verso of the last page of the script.

In a custom clamshell box.

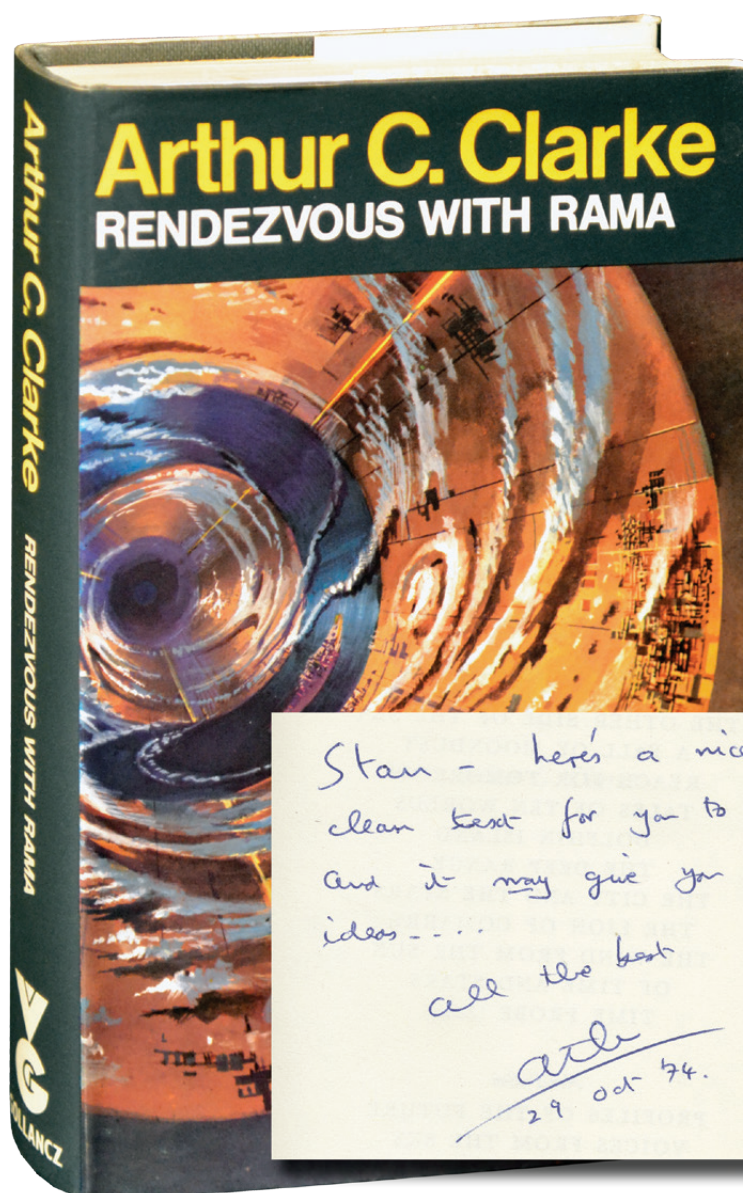
Based on the 1895 novel by Benito Pérez Galdós. A priest with radical but philosophical notions leaves his order to go on a pilgrimage, learning much about

the nature of human suffering as his life mimics that of Jesus Christ, all the way through to his untimely end. One of the mostly highly regarded films from Buñuel's Mexican period, one of director Andrei Tarkovsky's ten favorite films, and one of 15 religious films selected by the Vatican for their list of 45 great films celebrating the 100th anniversary of cinema. Nominated for the Palme d'Or.

Set in Mexico, and shot there on location.

Rosenbaum 1000.

\$25,000



Stan - here's a nice
clean text for you to read!
And it may give you some
ideas - - -

all the best

atc
29 Oct '74.

4 Inscribed to Stanley Kubrick **ARTHUR C. CLARKE** **Rendezvous with Rama**

London: Gollancz, 1973. First UK Edition, preceding all others. Inscribed by Clarke to director Stanley Kubrick on the half-title page: "Stan / here's a nice clean text for you to read! / And it may give you some ideas / All the best / Arthur / 29 Oct '74." The only known association between Kubrick and Clarke.

Six years prior to this inscription, Kubrick and Clarke worked together to develop the legendary screenplay for *2001: A Space Odyssey*, and Clarke's literary version of that story was published simultaneously with the film's release in 1968. *Rendezvous with Rama*, published five years later, is today considered to be one of the author's finest works, winner of both the Hugo and Nebula awards. It is also considered a cornerstone of hard science fiction. Due to the massive budget it would require, it has never been

filmed, though many directors have expressed an abiding interest, most notably David Fincher.

Set in the 22nd century, the story involves a 31-mile long cylindrical alien starship that enters Earth's solar system. After an initial unmanned probe sends back fascinating information about the gargantuan craft, a manned expedition is sent to further explore its interior before it departs.

Very Good plus with the slightest lean and boards a touch bowed. In a bright, Near Fine dust jacket.

\$15,000

5

R.T. SECHS**Archive of 50 issues of *Artisex* magazine, 1968-1971**

Arlington, VA, Tallahassee, FL: Artisex Enterprises, 1968-1971. Archive of 50 issues of *Artisex* magazine, running from Volume 1, Issue 1 (January 31, 1968) through Volume IV Issue 3 (March 1971), missing only the final Issue 4 (September 1971). Also included are a 1971 announcement sent to subscribers about the ending of the magazine's publication, and a 1973 notice to subscribers from RTS Enterprises, the company formed after the end of *Artisex's* publication, advertising pornographic films, books, and other material for direct sale. Most issues photo-illustrated with film stills from reviewed films. OCLC locates only a brief, incomplete run at a single institution.

Artisex was an independently published magazine featuring reviews of sexploitation and softcore pornographic films, using both brief written reviews and a numerical scale, rating films from 1 to 100 on five categories - Direction, Technical, Looks, Nudity, and Sexiness. *Artisex's* independence, as well as its focus on the more filmic elements of sexploitation cinema, were part of its desire to "improve sexy movies and oppose censorship." This wider lens also saw the magazine reviewing films which blurred the line between art and exploitation, such as *I Am Curious (Yellow)* (1967), and mainstream films that pushed boundaries of nudity, such as *Joe* (1970). The relaxing of obscenity laws, which allowed for less restrictive content in major releases, as well as the increasing availability of hardcore pornography, eventually put an end to both the sexploitation era and *Artisex's* mission.

Included in the archive are:

Volume 1: Twenty issues, running biweekly from Issue 1 through Issue 16 (August 28, 1968), and monthly thereafter. 8.5 x 11 inches (22 x 28 cm), folded.

Volume 2: 13 issues, published monthly, and including a separate "Digest Summary," listing the numerical scores of films reviewed the previous year. 8.5 x 11 inches (22 x 28 cm), folded, through August 1969, with the exception of the February 1969 issue, February 1969 and September through December 1969 issues 7 x 8.5 inches (18 x 22 cm), folded, bound with a side staple.

Volume 3: 13 issues, published monthly, and including a separate "Catalog and Digest Summary," listing the numerical scores of films reviewed in all three volumes, as well as films, books, photographs, and sexual aids for sale directly through the magazine. 7 x 8.5 inches (18 x 22 cm), folded, bound with a side staple.

Generally Near Fine, some issues with vertical center folds, or occasional holograph notations.

Church, David. *Disposable Passions: Vintage Pornography and the Material Legacy of Adult Cinema*. Bloomsbury, 2016, pp. 90-91.

Gornfinkel, Elena. *Lewd Looks: American Sexploitation Cinema in the 1960s*. University of Minnesota Press, 2017.

\$1650

Artisex

Tallahassee, Florida 32304
Copyright 1969

Box 2654
Volume II Number 5 May, 1969

The Initiation

B&W, Original Films P
prod by Tom and Sallee Par
by William Wellburn, score
Ron Sands and Tom Parker.
ses include Denise Lynn,
Raid, Linnell Barrett, Sa
Erica Gavin, others.



The only excuse
film's existence are
acting and direction
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(Denise Lynn) is qu
The story is a we
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it's dull,
entertain'
so far as

CRITERIA FOR RATING OF PLOT(See page 5)
Numerical Rating
Example Film--Comments on Various Factors

- 3 - The Re
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4 - The H
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5 - Sapph
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6 - The G

CRITERION-DESIGNS-LTD

Artisex

Volume III Number 10
P. O. Box 2654,
Tallahassee, Florida 32304.

Reviews for
Discriminating
Art Film Connoisseurs

October, 1970
Copyright 1970

Price \$1.00

Subscription Blank

Name _____

Address _____

City _____

State _____

Zip _____

Phone _____

Send me _____

for _____

Bebes(cont.)
and find other reasons for undressing.
There is quite a bit of acting by a
middle-aged widow(the resort owner)
and by an elderly gas station owner)
The plot is virtually non-
existent in the direction third-rate.
The story is fair, but there are
several shots of scenery
or had a
y he made the
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at humor are
of the amateur
live little
od strip, osten-
dly; here
rage torso
5 minutes of
es of bare
film, late 50's,
on, although the
body is certainly
abnormality, a



SEXUAL FREEDOM LEAGUE
The SFL is going through CHANGES!
Read about them in
SEXUAL FREEDOM
Magazine #3
\$1.00 - SFL, Box 14824
San Francisco 94114



Artisex
THE SEXUAL ENERGY SOURCE
Send me...
monthly... only \$3.00

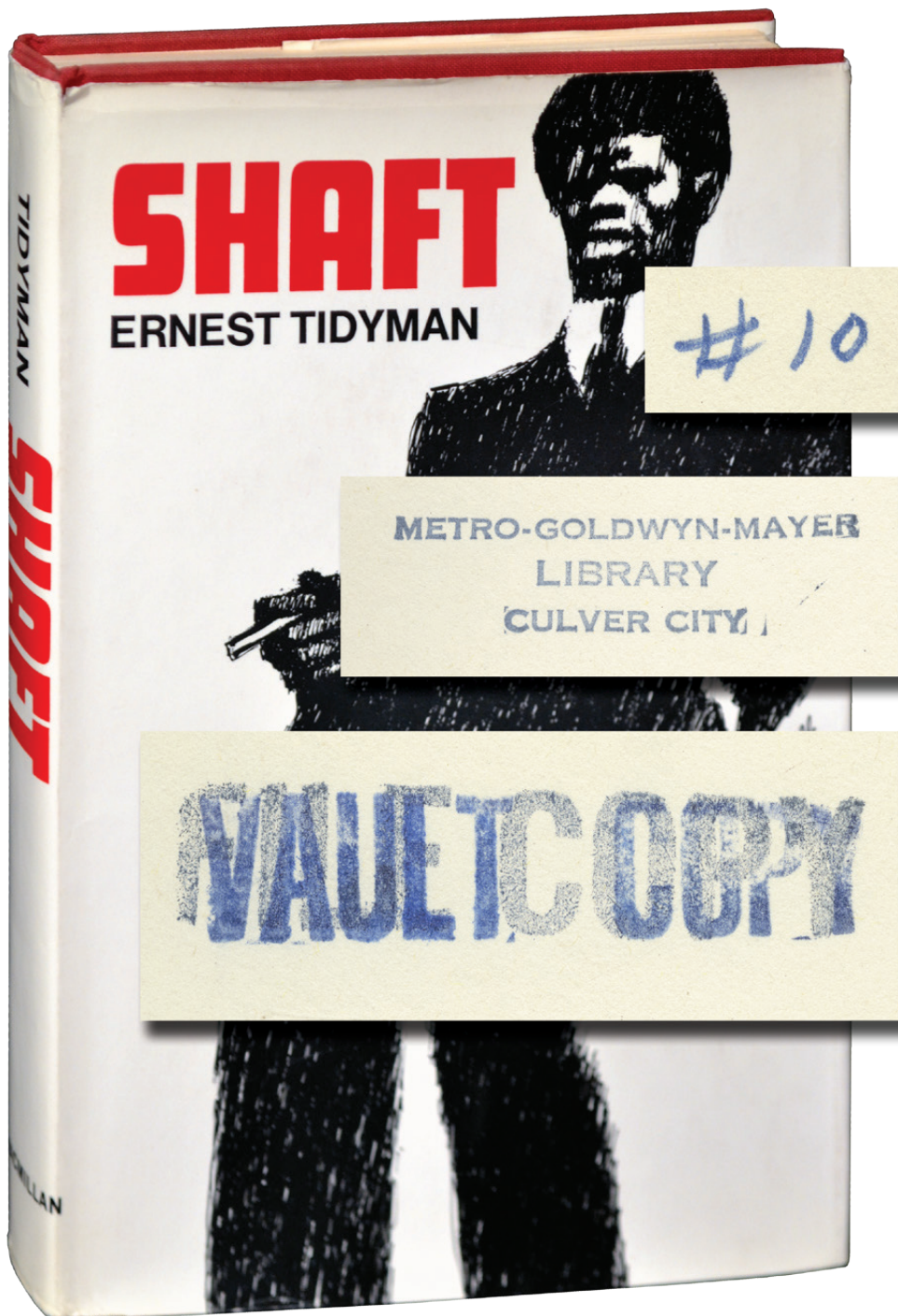
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New York, N.Y. 10014

Although most of the actors are cap-
able enough, and the women are attrac-
tive, the plot is trite and unbelievable,
the situations unacceptable. You'll see
more sex in many a GP 1970 American film.
Not recommended.

lot of slow motion. It has a
fairly intimate sex with close-
ups of genital areas and some
breast play, but the camera-
man uses too much screening and
out-of-focus screening and after a
time the slow motion drags, even
though it's graceful. The girl
who plays a well-lover at the
party is the only thing that
makes it (Cont. Next Page)

the plot ridiculous...
succession of stills, is so dull it's
actually revolting. Not recommended.



6 **ERNEST TIDYMAN**
Shaft

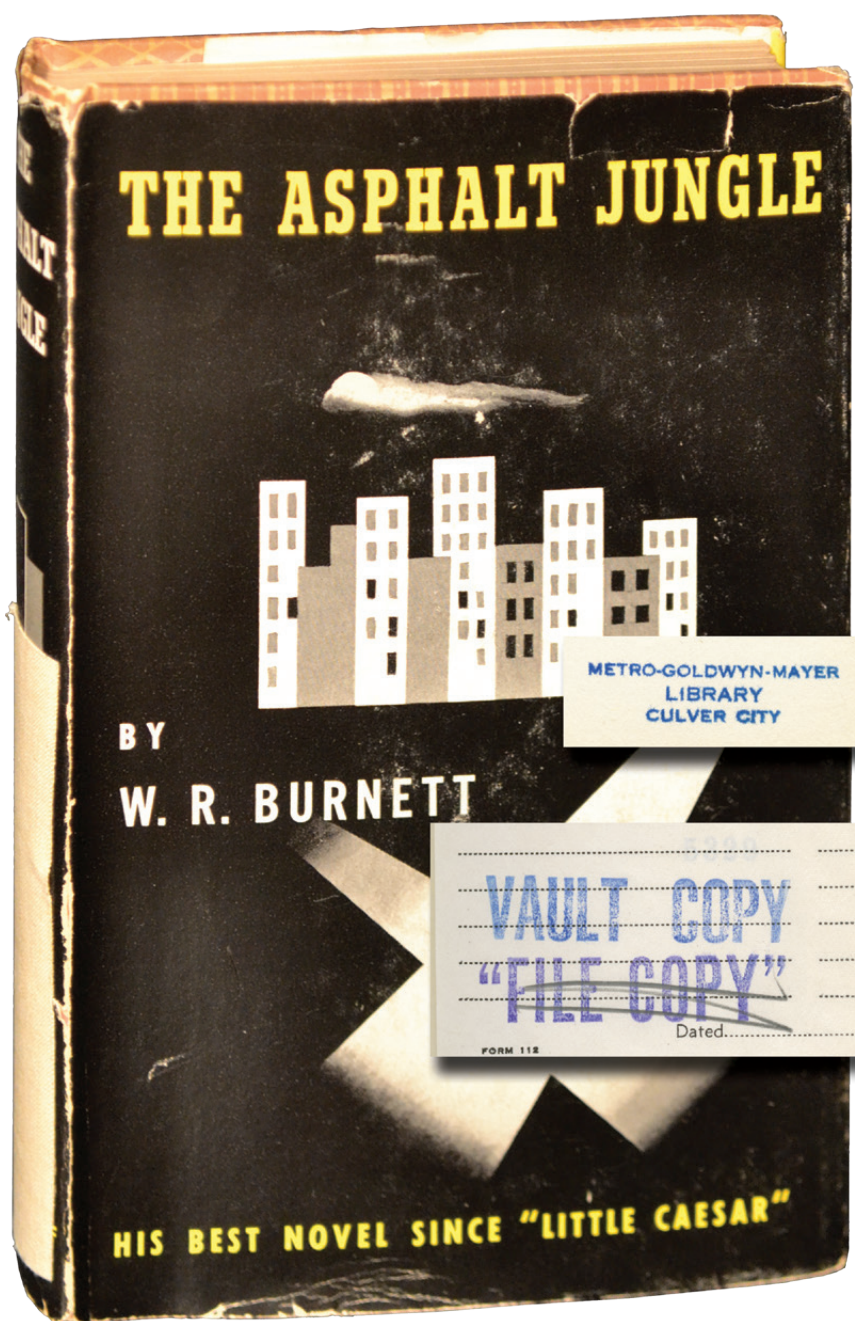
New York: Macmillan, 1970. First Edition. Copy from the Metro-Goldwyn-Mayer library, with two of their rubber stamps on the front endpaper at the bottom center, one that reads "FILE COPY," over stamped by another that reads "VAULT COPY," at the top center. Also on the front endpaper is a holograph notation of "#10" at the top right, and a tiny date stamp of "Nov 5 '70" at the top left. The studio rubber stamp appears once more in the text, at the bottom margin of page 23.

Kept on file by MGM for use in the making of the popular and influential 1971 film starring Richard Roundtree. The film was followed by several sequels, a television series, and a 2000 movie remake starring Samuel L. Jackson.

Near Fine in a Near Fine dust jacket.

Parish and Hill 175.

\$750



7

W.R. BURNETT The Asphalt Jungle

New York: Alfred A. Knopf, 1949. First Edition. Likely unique copy from the Metro-Goldwyn-Mayer library, with a standard 1950s-era MGM receipt label affixed to the center of the front endpaper, a stamped production number referencing the film production, and rubber stamps reading "VAULT COPY," "FILE COPY," and "METRO-GOLDWYN LIBRARY / CULVER CITY" on the front endpaper, the title page, and a few pages throughout the book.

Jacket has a strip of off-white fabric tape affixed to the bottom half of the spine, rubber stamped "VAULT COPY," now faded but barely visible.

Basis for the cornerstone 1950 film noir directed and adapted for the screen by John Huston and starring Sterling Hayden, Sam Jaffe, and Marilyn Monroe.

Very Good plus in a Very Good dust jacket, with a couple of neat Scotch tape reinforcements to the verso.

Grant US. Selby US Masterwork. Silver and Ward Classic Noir. Penzler 101. Spicer US. Lee, *The Heist Film*. Criterion Collection 847.

\$875

8

Archive of country, western, and bluegrass radio performers and shows, circa 1930s

Circa 1930s. Archive detailing country, western, and bluegrass performers and radio programs broadcast in the New England area in the late 1930s and early 1940s, with dated material ranging from 1937 through 1942, consisting of photographs or postcards of performers, correspondence from radio stations, and handwritten documentation about radio programs and performances. The archive was compiled by a teenage girl, identified as Frances Fernald of Dover, New Hampshire, and is highly organized and detailed, showing an active participation as a fan of what was then a burgeoning music scene.

The archive contains over 70 publicity photographs or photographic postcards of performers, some of which are signed or inscribed to Fernald. The images appear to focus heavily on performers in the New England region, although musicians from the expected areas of the American South, such as North Carolina and Kentucky, are represented. Many of the performers are obscure or appear lost to history altogether, but notable entries include Tex Fletcher, "The Sweethearts of Country Music" Lulu Belle and Scotty (as well as an unknown earlier appearance of Lulu Belle performing alongside Uncle Lem and His Mountain Boys), Bradley Kincaid, and New England country music legends Ken MacKenzie and Georgia Mae Harp, the "yodeling cowgirl of Massachusetts."

Other regional New England performers include Smiley and Sue, Jerry and Sky, Duke and His Swingbillies, Curly Joe of Curly Joe and the Roving Ramblers, and Al Rawley's Wild Azaleas, while the greater country music scene is represented by

musicians such as Blue Grass Roy, Pie Plant Pete and Bashful Harmonica Joe, Jimmie and Dick (later of The Novelty Boys and Cora Deane), and Jimmie Packard.

Also included are over 30 letters or response cards, both typed and handwritten, from performers, radio personalities, or stations replying to requests or letters sent by Fernald, demonstrating her active participation in the popular country music scene that flourished in New England at this time.

In addition to the photographs, postcards, and letters, a large part of the archive is documentation generated by Fernald herself, including both handwritten and typed lists featuring names of radio programs, with DJs and performers, broadcast times, and station call letters all noted, a separate list of musical acts or shows, with performers' individual names and theme songs included, a dated list of Fernald's favorite programs, noting which songs were performed, running irregularly from July 10, 1937 to January 18, 1942, transcribed song lyrics, two typed drafts of a short biography of Montana Slim, and a list of performers' birthdays.

Finally, the archive contains numerous clippings from local newspapers, and well as a separate group of over 30 pieces of published sheet music.

Material generally Very Good or better, housed in a contemporary faux-leather three ring photograph album, and mounted to black construction paper with photo corners.

\$3500



Thank you for submitting your playlet for our Lucky Strike "Melody Puzzles" program. Unfortunately, this time our judges felt that your entry was not quite as adaptable to our program as some others. But don't be discouraged. Your effort was praiseworthy and next week you'll have another chance. So, listen in Monday at 8 o'clock Eastern Standard Time over the NBC Network. Better luck next time and — Thanks again.

Fred Uttal
 FRED UTTAL
 Master of Ceremonies

Thank you for submitting your "Melody Puzzles" playlet idea. Unfortunately our judges felt that some others were a little more adapted to the program but --

Melody Puzzles is on the air again on Monday, 8 o'clock, Eastern Standard Time over the Blue Network of NBC. So, listen in and try again. Next time you may be a winner.

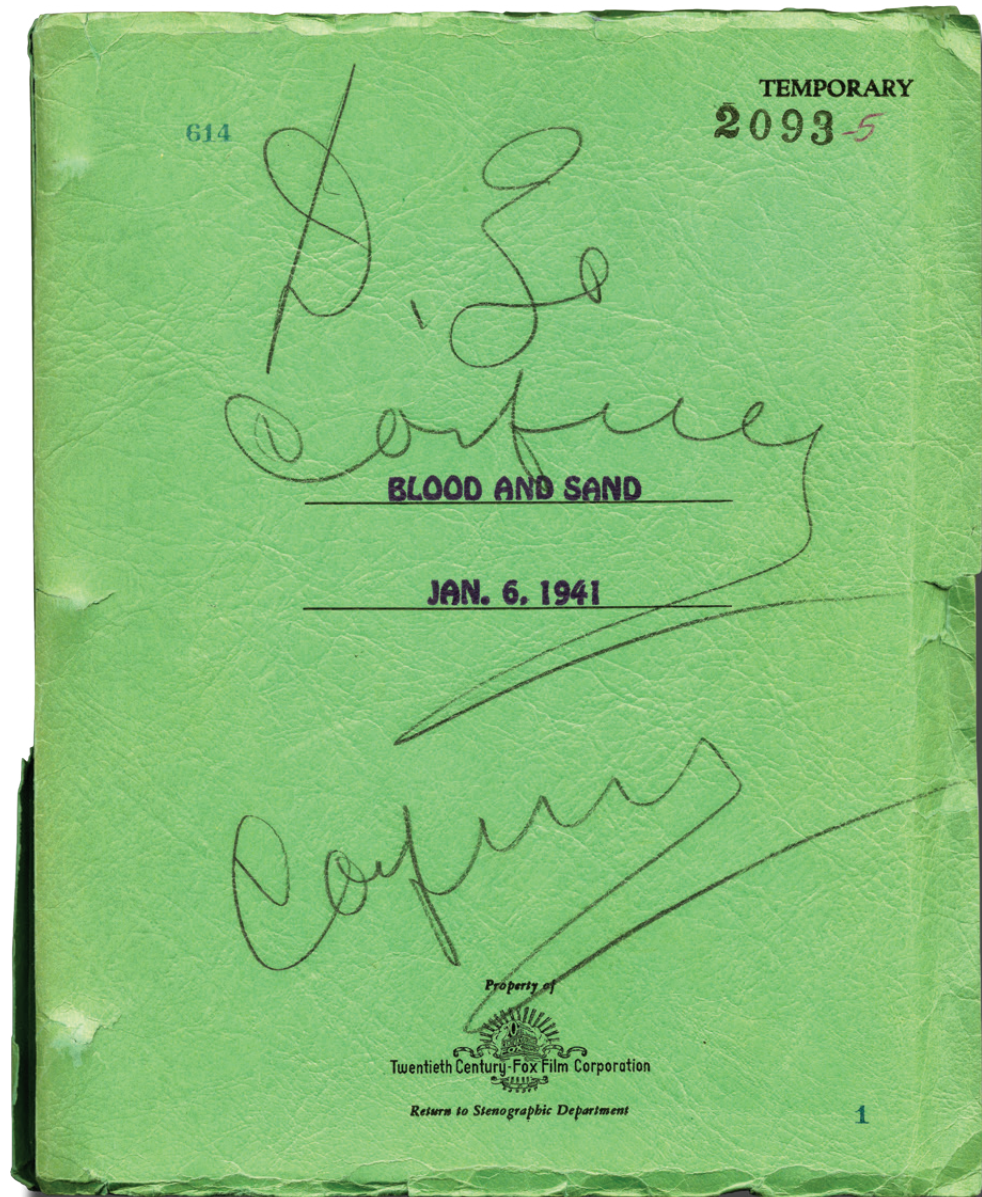
Good luck...and thanks again.

Fred Uttal
 Fred Uttal
 Master of Ceremonies

*White River Job, Ok.
 March 26, 1939*

*Dear Friend,
 My broadcasts are on
 the air Sunday evenings at
 6:00 P.M. - WNBX.*

*I wish to thank you for
 your interest in my program
 Sincerely yours
 Jimmie Backus*



9 Darryl Zanuck's working copy
ROUBEN MAMOULIAN (DIRECTOR)
RITA HAYWORTH, ANTHONY QUINN (STARRING)
Blood and Sand

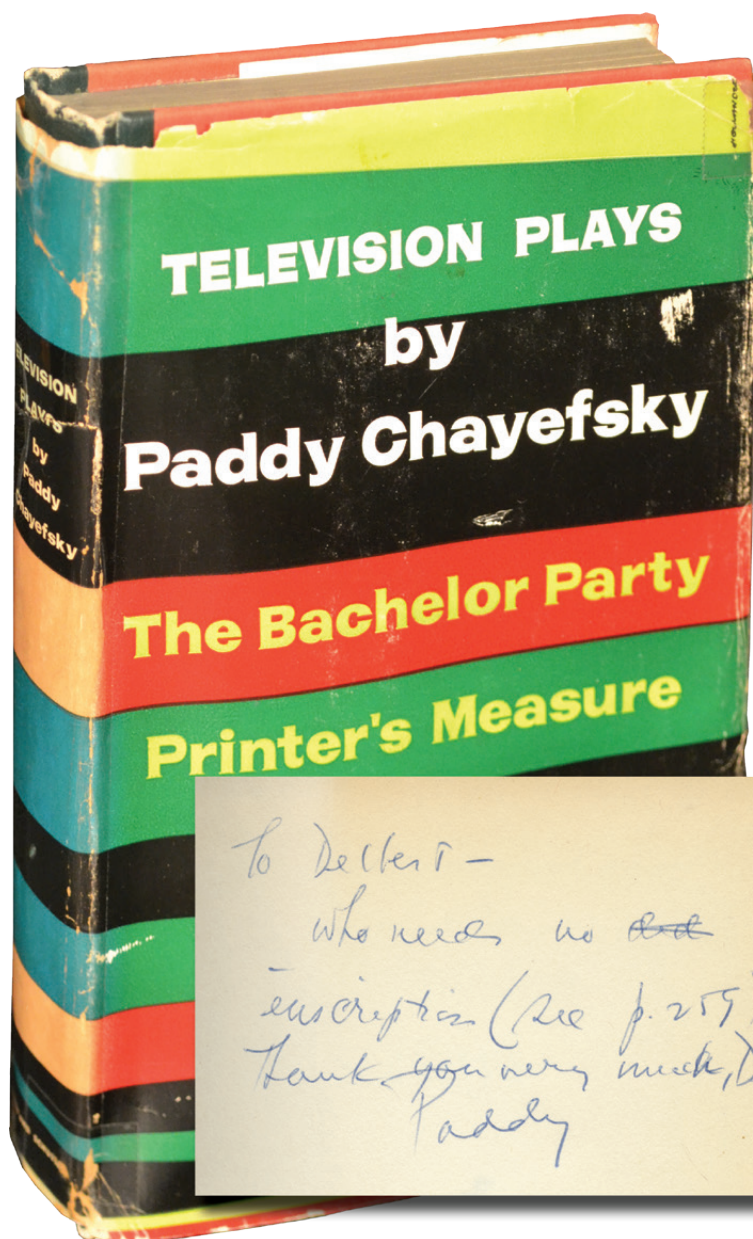
Temporary Draft script for the 1941 film, dated Jan. 6, 1941. Copy belonging to producer Daryl F. Zanuck, with his bold notations in holograph pencil throughout.

Similar to the Italian Peplum (sword-and-sandal) epics, the film follows the rise and fall of an illiterate peasant (Tyrone Powell) who becomes a renowned

bullfighter, and who manages to catch the eye of Rita Hayworth along the way. Winner of an Academy Award for Best Cinematography, and nominated for one other.

Set in Spain, shot on location in Mexico City.

\$2500



10

Inscribed to director Delbert Mann

PADDY CHAYEFSKY
Television Plays

New York: Simon and Schuster, 1955. First Edition. inscribed by the author on the front endpaper to Delbert Mann: "To Delbert / Who needs no inscription (see p. 259). Thank you very much, Del / Paddy."

In a custom clamshell box.

Delbert Mann, in addition to his notable work as a film director, was one of the most important directors of the golden age of television. He directed four of the six teleplays contained in this volume, among them the classic *Marty*, in some ways the high-water mark of a certain school of live television drama in the 1950s. More significantly, it was a

milestone in the lives of both Chayefsky and Mann, who collaborated on the film adaptation, the first feature film for both men. The two earned Academy Awards for same, along with the film itself, which took Best Picture in 1955.

The "page 259" in the inscription refers to the concluding essay of the book, "The Director and the Actors," in which Chayefsky lavishes praise on Mann for his "delicate direction" of *The Bachelor Party*, which two years later would serve as the basis for their second film collaboration. A significant association on many levels.

\$1500



11 **JOSEPH L. MANKIEWICZ (DIRECTOR)**
JOHN SWOPE (PHOTOGRAPHER)
JAMES MASON, MARLON BRANDO (STARRING)
Julius Caesar

Collection of 86 vintage photographs from the 1953 film, made specially for director Joseph L. Mankiewicz. Photographs are mounted recto and verso (i.e., 2 per leaf) on heavy stock and housed in a leather bound three ring presentation binder with gilt titles and Mankiewicz's name on the front board. Shot between August and October of 1952 for a "making of the film" article published in the February 2, 1953 issue of *LIFE* magazine (noted on the lower margin of the first photograph). Altogether, an inside account of the making of the film, with candid images of the cast and crew on the set.

Featuring a booming, articulate Marlon Brando, in a notable departure from previous films. At first thought to be too incoherent due to his mumbling slurred speech in *A Streetcar Named Desire*, Brando proved himself quite the versatile actor in his role as Mark Antony.

Photos 8 x 10 inches (20 x 25 cm). Leaves with occasional wear at the punch holes, overall Near Fine in a Very Good plus binder.

\$3000

WARDROBE BREAKDOWN



Name of Company _____ Production #: _____

Title of Production: _____

Scene #: 68, 68A D/N: 1

Set: _____

Scene Description: Shooting by Bubba

Principals and Bits	Change	
<u>Close ups of</u> <u>OTIS</u> <u>SKETER</u>		
		
Notes:		

SCARECROW" MAY 15, 1981

EDULE

UNIT PROD. MGR: ROBERT J. KOSTER
1ST ASST. DIR: DALSY GERBER
2ND ASST. DIR: BART ROE

FINISH DATE: JUNE 19, 1981

	CAST & ATMOS	LOCATION
DAY 2/8 Pg.	1 MARYLEE 2 BUBBA	PIRU
bba	WELFARE WORKER	
T-SHIRT - BLACK SHOES - WHIT TANK TOPS - Suspenders	EXTRAS 2 S.I.	
DAY 3/8 Pg.	1 MARYLEE 2 BUBBA	PIRU
of	WELFARE WORKER	
EXTRAS of blk of Act 2 S.I.	EXTRAS 2 S.I.	

(CONTINUED)

12 FRANK DE FELITTA

Dark Night of the Scarecrow

Wardrobe breakdown pages and shooting schedule for the 1981 television film which originally aired on October 24, 1981 on CBS. Archive belonging to an unknown crew member in the wardrobe department with holograph notations on every page and 94 Polaroid photographs tipped onto pages throughout.

A cult classic. Charles "Bubba" Ritter (Larry Drake) is wrongfully accused of attacking young Marylee Williams (Tonya Crowe). While dressed as a scarecrow, he is murdered by a group of lawless vigilantes seeking justice.

After Bubba's innocence is revealed, the murderers are tracked down and terrorized . . . by a mysterious scarecrow.

Set in the American South. Shot on location in California.

\$3850

13 Comprehensive archive of Tijuana Bibles, 1920-1965

Circa 1920-1965. A substantial archive of 80 Tijuana bibles, encompassing the entire era of their production, forming a comprehensive representation of the different formats, artists, and production values of the nearly 1000 Tijuana bible titles produced in the first two-thirds of the twentieth century.

Tijuana bibles were pocket-size pornographic comic books produced mainly in the United States from 1920 to about 1965, reaching their greatest popularity about the time of the Great Depression. They were also known as bluesies, jo-jo books, or eight-pagers (as most consisted of eight side-stapled pages with cardstock wrappers). Printed on cheap paper in black-and-white, with artwork that varied from crude to professional quality, these little pocket books were explicit not only in their imagery but in their language, including the use of certain four-letter words.

Little is known about the anonymous artists who created these early underground comics, however several well known cartoonists are thought to have contributed, most notably Wesley Morse (*Bazooka Joe*) and Doc Rankin (cartoonist, producer of *This is the Army*, 1943), who are believed to have authored more than 100 Tijuana bibles a piece.

Individually, Tijuana bibles are scarce, and it would be difficult and time consuming to assemble a collection as comprehensive as this one today. Included in the archive are four broad groups, format and artwork distinct within each group, representing the wide array of subjects and storylines found in the comics:

54 Tijuana bibles featuring comic strip characters, including Donald Duck, Barney Google, Casper, Dick Tracy, Plastic Man, Batwoman, and characters from the *Popeye* and *Archie* strips, among others. Six of the comics focus on characters original to the Tijuana bibles, one of which takes the form of a letter written from a female point of view. Pornographic parodies of comic strip characters, and especially Disney and superhero comics, were particularly popular subjects

for the artists who created the Tijuana bibles, and are those that are most seen today.

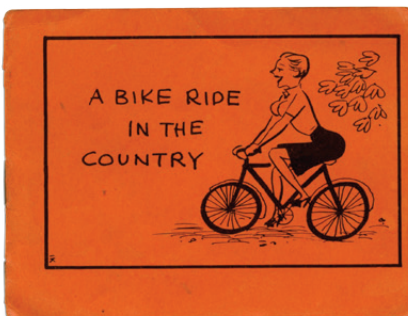
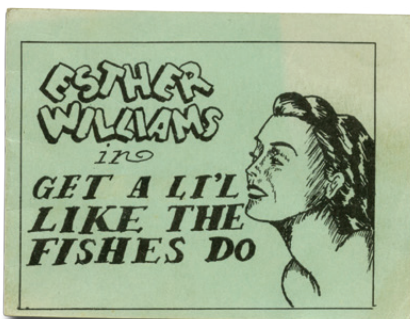
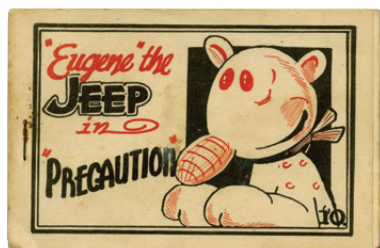
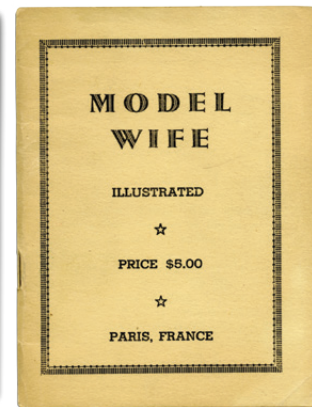
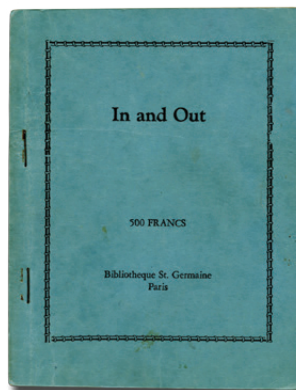
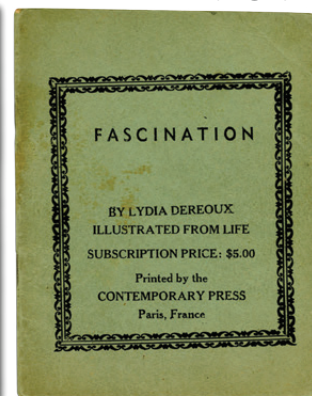
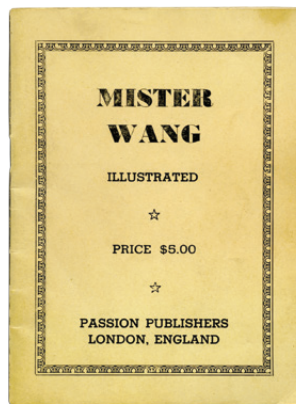
13 comics featuring sexually explicit caricatures of real-life celebrities, including Ingrid Bergman, William Powell and Myrna Loy, Esther Williams, and Douglas Fairbanks, as well as infamous criminals such as John Dillinger, Machine Gun Kelly, and Bonnie Parker. In some ways, these comics, particularly ones such as the William Powell / Myrna Loy one (which plays off their relationship in the *Thin Man* movies), prefigure the X-rated parodies of popular movies that are a staple of the pornographic film industry to this day.

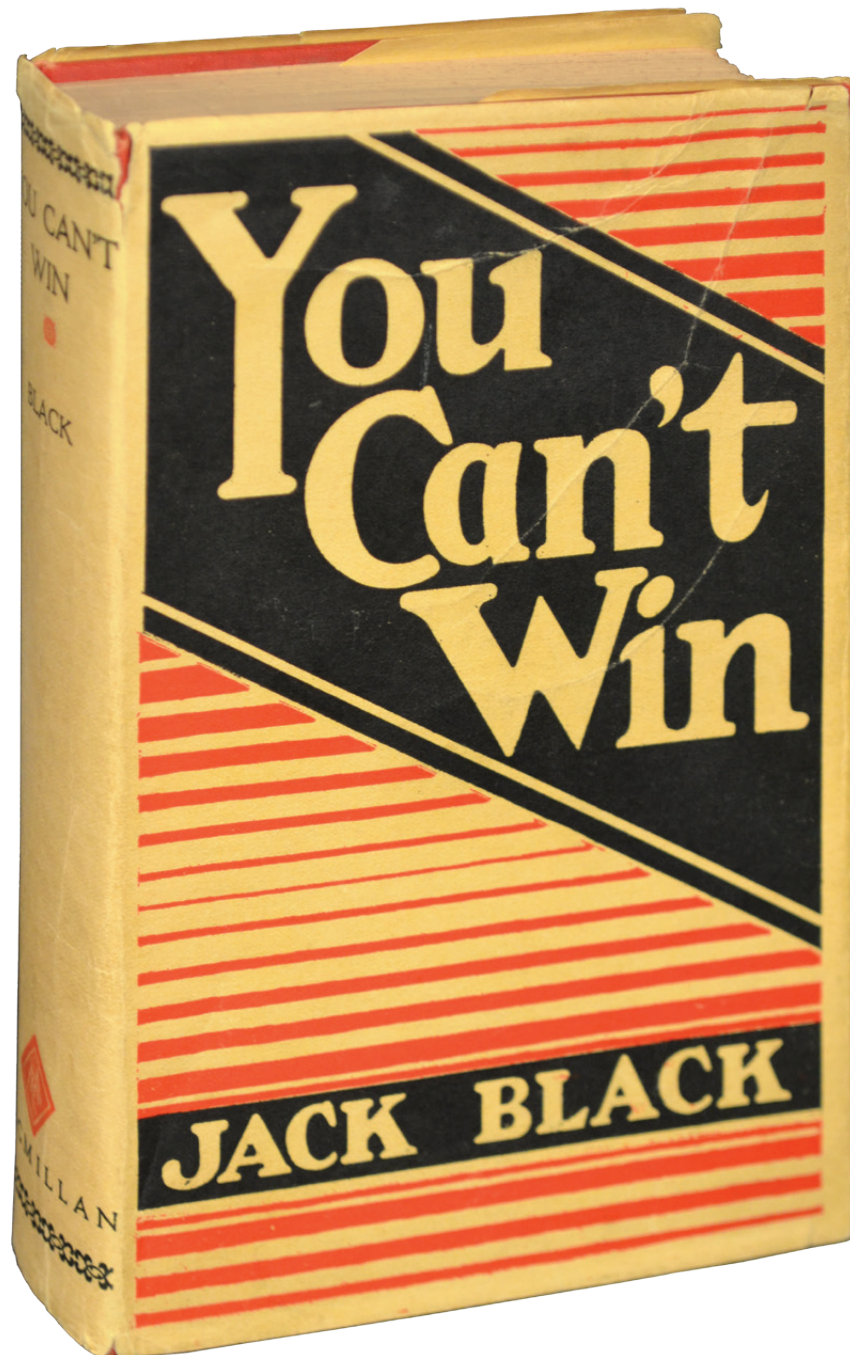
Seven comics featuring generic characters. In addition to comic characters and entertainment figures, Tijuana bibles often featured generic representations of occupations, such as the door-to-door salesman, doctor, and hotel maid featured here, creating tropes that would define pornographic films in the latter part of the century.

Six "later generation" Tijuana bibles, produced after 1950. These books, which often made use of black-and-white pornographic photography, pornographic stories, and lewd dialogue, as well as reprinted illustrations from earlier versions with the dialogue often blanked out, were produced in a larger, pocket paperback-size format, often 30 pages or more. Many portrayed sex in forms that were progressive even by comparison to under-the-counter magazines produced during the same era, including lesbianism, bondage, interracial couples, and group sex, examples of which are all present in this archive.

All volumes Very Good to Near Fine, with short closed tears, light creasing, and light soil to most. All either side-stitched or saddle-stitched, printed wrappers, 3 x 4 inches (though there is some variation in size). A handful of the volumes have misprinted or incorrectly inserted leaves, or more recent wrappers.

\$3750





14

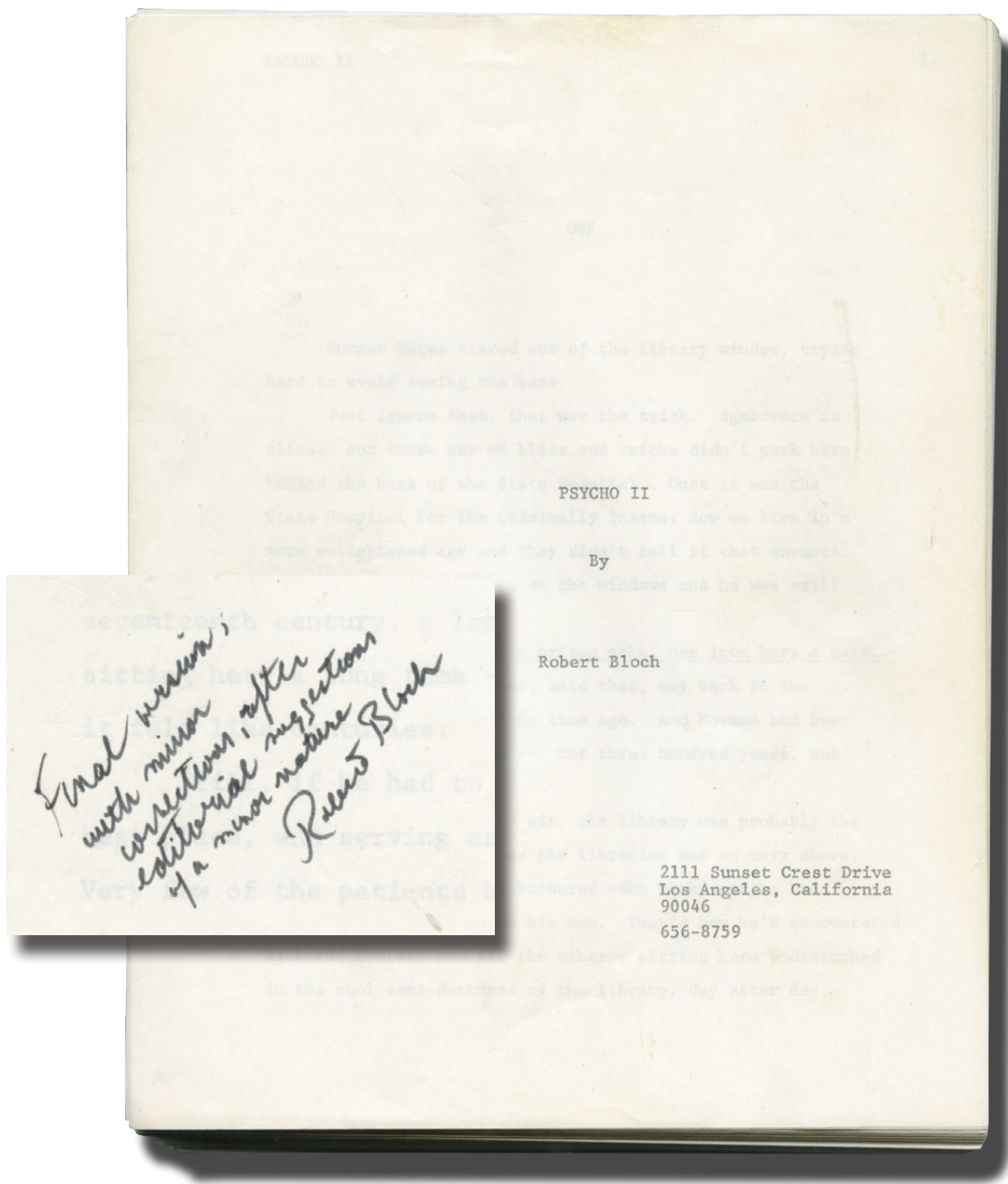
JACK BLACK
You Can't Win

New York: Macmillan, 1926. First Edition.

Black, raised in Missouri, was a hobo and a burglar in the late 19th and early twentieth century, outliving the last days of the Wild West. *You Can't Win* is his fictionalized autobiography of those days, emphasizing the futility of criminal endeavors while disparaging the state of prisons and the criminal justice system, hence the title. A novel that is equally legendary in proletarian, hard-boiled, and beat camps, notoriously difficult to find in jacket.

Offsetting to endpapers, else easily Near Fine in a strong Very Good plus jacket. Contemporary penciled owner name on the front endpaper, with only a few faint creases and nicks at the corners and a dime-size stain on the rear panel to note. An exceptional copy.

\$15,000



15 ROBERT BLOCH
Psycho II

Revised original manuscript for the 1982 novel *Psycho II* by Robert Bloch. Inscribed on the title page by Bloch: "Final revision, with minor corrections, after editorial suggestions of a minor nature / Robert Bloch."

Sequel to his 1959 novel *Psycho*, the source work for Alfred Hitchcock's legendary 1960 film, Bloch's novel is a sharp critique of Hollywood splatter films, killing off Norman Bates early and instead centering on the filmmakers who are creating a movie based on Bates' life.

Unsurprisingly, the novel was strongly disliked by Universal Studios, who suggested that Bloch abandon the book. The studio ultimately chose to instead commission an entirely new story for the screenplay.

334 pages. Carbon typescript, with typescript revision pages, and holograph revisions throughout. Loose leaves, Near Fine or better. Housed in a manilla envelope with "MS. FOR: PSYCHO II CARBON" in holograph pencil and felt ink.

\$4750



16

MURRAY KORMAN

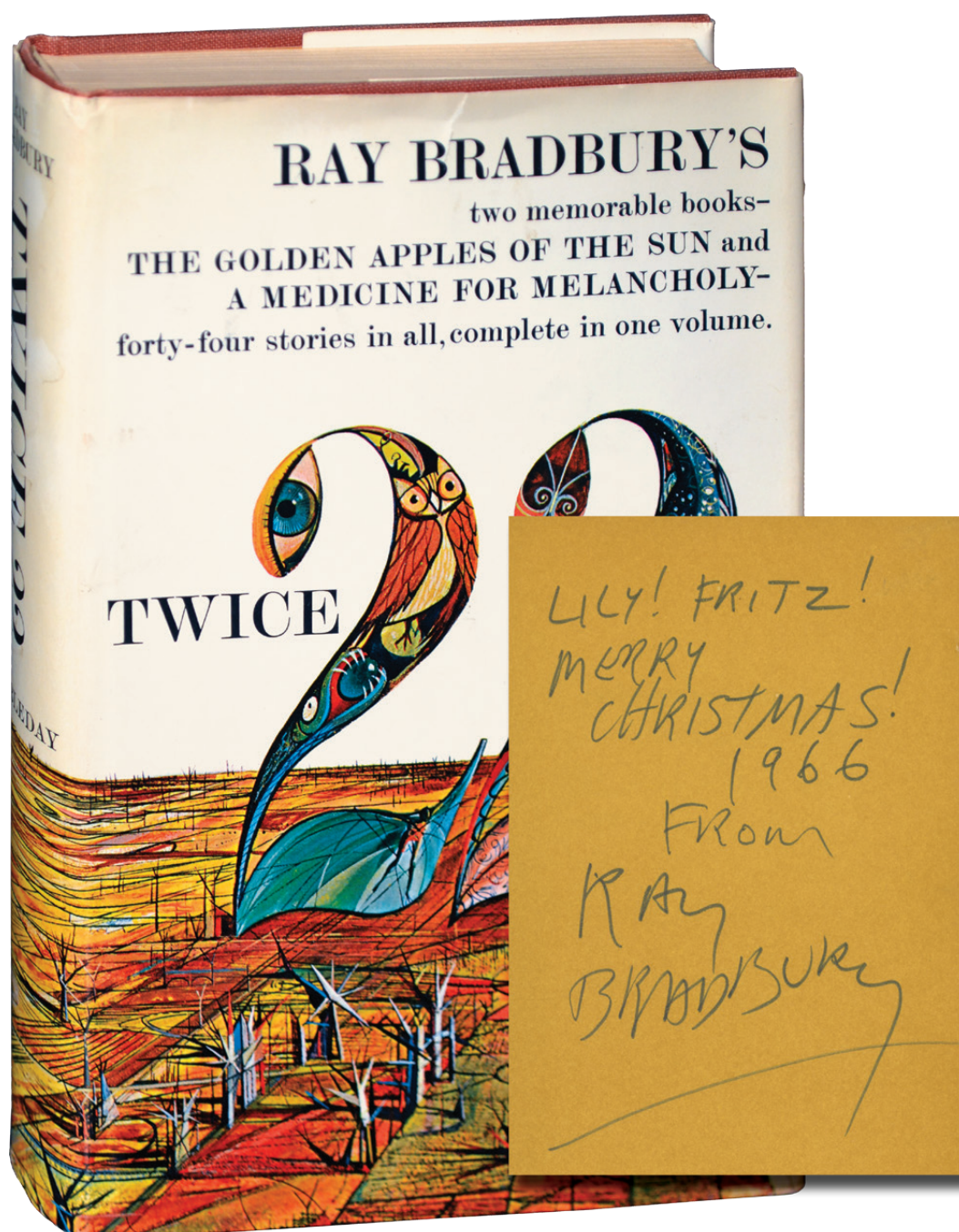
Original publicity photograph of Josephine Baker, signed, 1940

Vintage double weight publicity photograph of Josephine Baker for the 1936 Broadway musical, *Ziegfeld Follies*. Inscribed by Baker in black marker on the recto: "Mademoiselles / Sunny Templeman / With best wishes from / Josephine Baker / 1940." With a studio insignia for Murray Korman photography studio in New York in white at the bottom right corner.

Ziegfeld Follies was a musical revue with lyrics written by Ira Gershwin and music by Vernon Duke, starring Fanny Brice, Bob Hope, Eve Arden, and Josephine Baker among others. The show opened on Broadway at the Winter Garden Theatre on January 30th, 1936 and ran for 115 performances closing on May 9th with a return on September 14th of that year for another 112 performances, closing on December 19th.

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

\$1850



17

Inscribed to Fritz Lang

RAY BRADBURY

Twice 22: The Golden Apples of the Sun and A Medicine for Melancholy

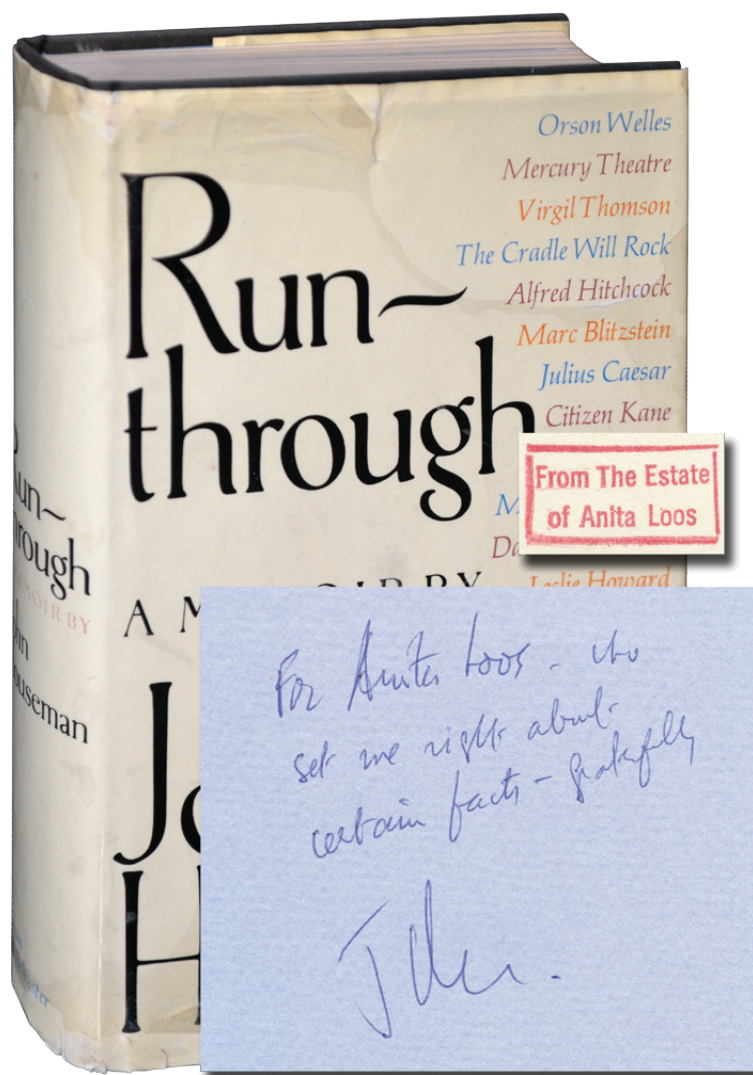
Garden City: Doubleday, 1966. First Omnibus Edition. Fine and unread in a Fine dust jacket. Inscribed by Bradbury to legendary film director Fritz Lang and his wife Lily Latte in 1966 on the front endpaper, in the year of publication: "Lily! Fritz! / Merry Christmas! / 1966 / From Ray Bradbury."

A superb association between one of the finest science fiction writers of the twentieth century, and one of that same century's greatest filmmakers.

Interestingly, the inscription comes from 1966, which was Bradbury's cinematic peak as a writer, when Francois Truffaut released his adaptation of *Fahrenheit 451* for Universal. An exceptionally difficult Bradbury title to find in the first edition, even unsigned.

Near Fine in a Near Fine dust jacket.

\$1850



18

From Anita Loos to John Houseman

JOHN HOUSEMAN
Run-through: A Memoir

New York: Simon and Schuster, 1972. First Edition. Association copy, inscribed by Houseman to legendary screenwriter Anita Loos: "For Anita Loos, who set me right about certain facts / Gratefully / John Houseman." Loos' tiny red ownership stamp also appears at the bottom of the second blank.

The first volume of the legendary producer-actor Houseman's memoirs, covering the years 1902-1942. Houseman began his career as a key member of Orson Welles' Mercury Theatre (his name used to appear on Mercury Theatre letterhead), and went on to produce some of the most significant films of the 1940s and 1950s, including *Citizen Kane* (1941), *The Blue Dahlia* (1946), *Letter from an Unknown Woman*, (1948), *They Live by Night* (1948), *On Dangerous Ground* (1952), and *The Bad and the Beautiful* (1952). In 1973, Houseman made an unexpected switch to

acting in *The Paper Chase*, and would never return to producing, instead choosing to work as an actor for his remaining fifteen years.

Anita Loos was one of Hollywood's most prolific and successful screenwriters, one of the founders of the art, whose many accomplishments include *Intolerance* (1916), *Gentlemen Prefer Blondes* (1928, based on her novel), and *The Women* (1939). She also wrote, along with John Emerson, two of the earliest texts on the art of screenwriting, *How to Write Photo Plays* (1920) and *Breaking into Movies* (1921). A superb association between two of Hollywood's most significant contributors.

Near Fine in a Very Good dust jacket. Some laminate lift as usually found on this title, with a couple of small bruises and closed tears.

\$950



19

CRISPIN GLOVER

Three limited editions: Rat-Catching, Oak Mott, and Concrete Inspection

Los Angeles: Volcanic Eruptions, 1988-1992. Collection of three First Editions of early works by Crispin Glover, *Rat-Catching*, *Oak Mott*, and *Concrete Inspection*, each creatively inscribed by Glover to filmmaker Trent Harris. Each title issued in a limitation of 1000, these being numbered -01, 0, and 0, respectively, by Glover.

Included is a proof of *Rat-Catching*, also inscribed to Harris, and dated a year prior to publication. One of a reported handful of copies, made by laying Glover's original text on a photocopier, such that each facing page in the published version is a single proof page. Housed in generic plastic sleeves, bound with silver clasp rings.

Also included is a vintage poster for the opening of "Crispin Glover's Big Big Art Show," held at Los Angeles Contemporary Exhibitions on September 2, 1987, which included a book signing.

Best known as an actor in such films as *Back to the Future*, and *Charlie's Angels*, Glover is also a filmmaker and artist, with an interest in experimental work, particularly dealing with outsiders and outsider cultures. His books are created by taking existing, public domain texts, such as using the 1896

nonfiction book *Studies in the Art of Rat-Catching* as the source for *Rat-Catching*, and altering the original by overwriting existing text or writing new text in ink, as well as using cut up and collage techniques, resulting in the formation of a new narrative which modifies and re-contextualizes the original text.

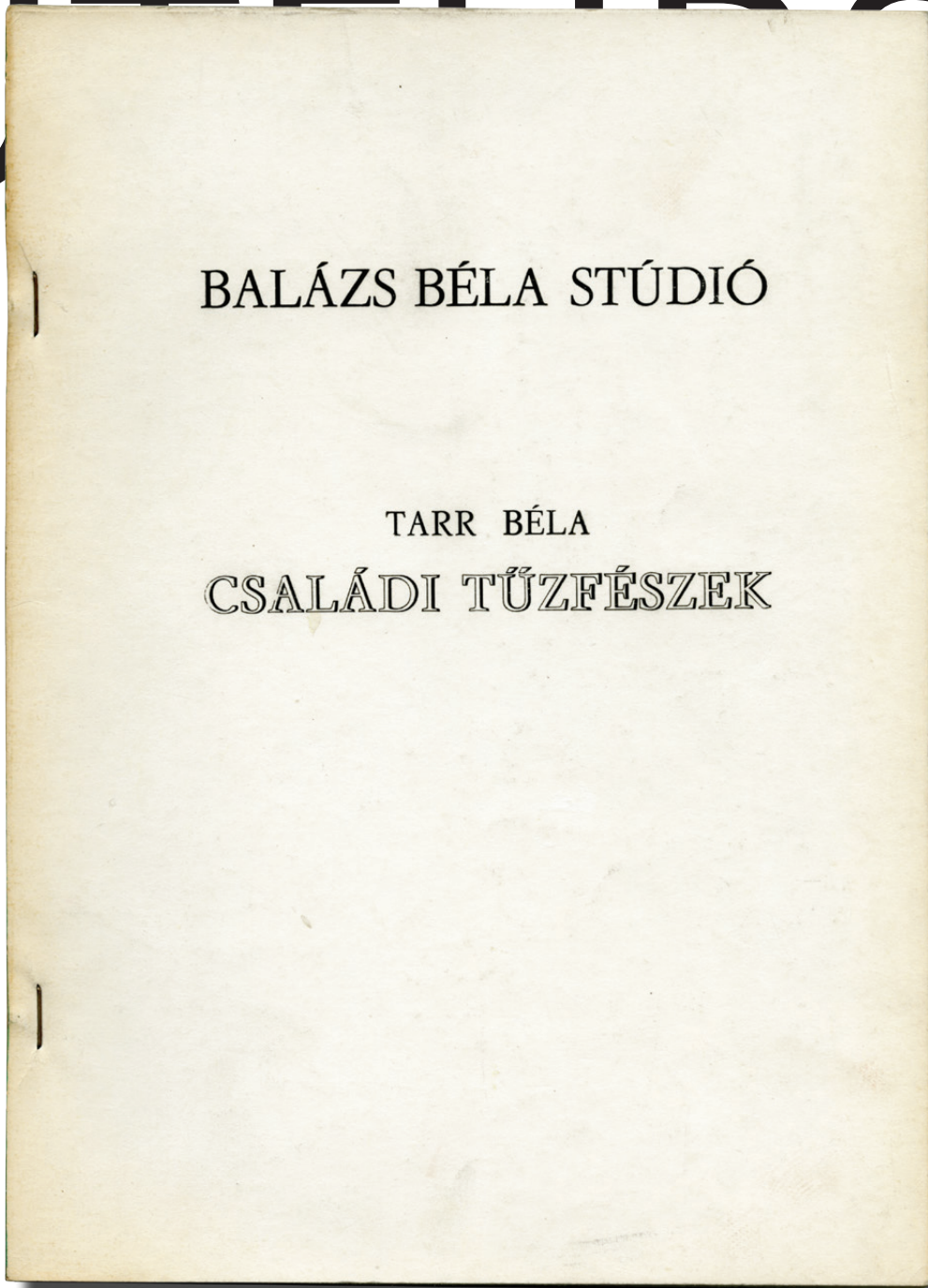
Harris is an independent, experimental filmmaker, best known for his *Beaver Trilogy*, a series of short films about real life eccentric "Groovin' Gary," the first, *The Beaver Kid* (1979), being a documentary featuring Gary as himself, the second and third films existing somewhere between remakes, dramatizations, and expansions of the original concept, starring Sean Penn as Gary in *The Beaver Kid 2* (1981), and Glover as Gary in *The Orkly Kid* (1985).

An interesting and important association between two contemporary experimental filmmakers and collaborators.

First Editions, Fine in illustrated boards.

Uncorrected proof and poster, Near Fine.

\$3000



20

Bela Tarr begins

BELA TARR
Family Nest

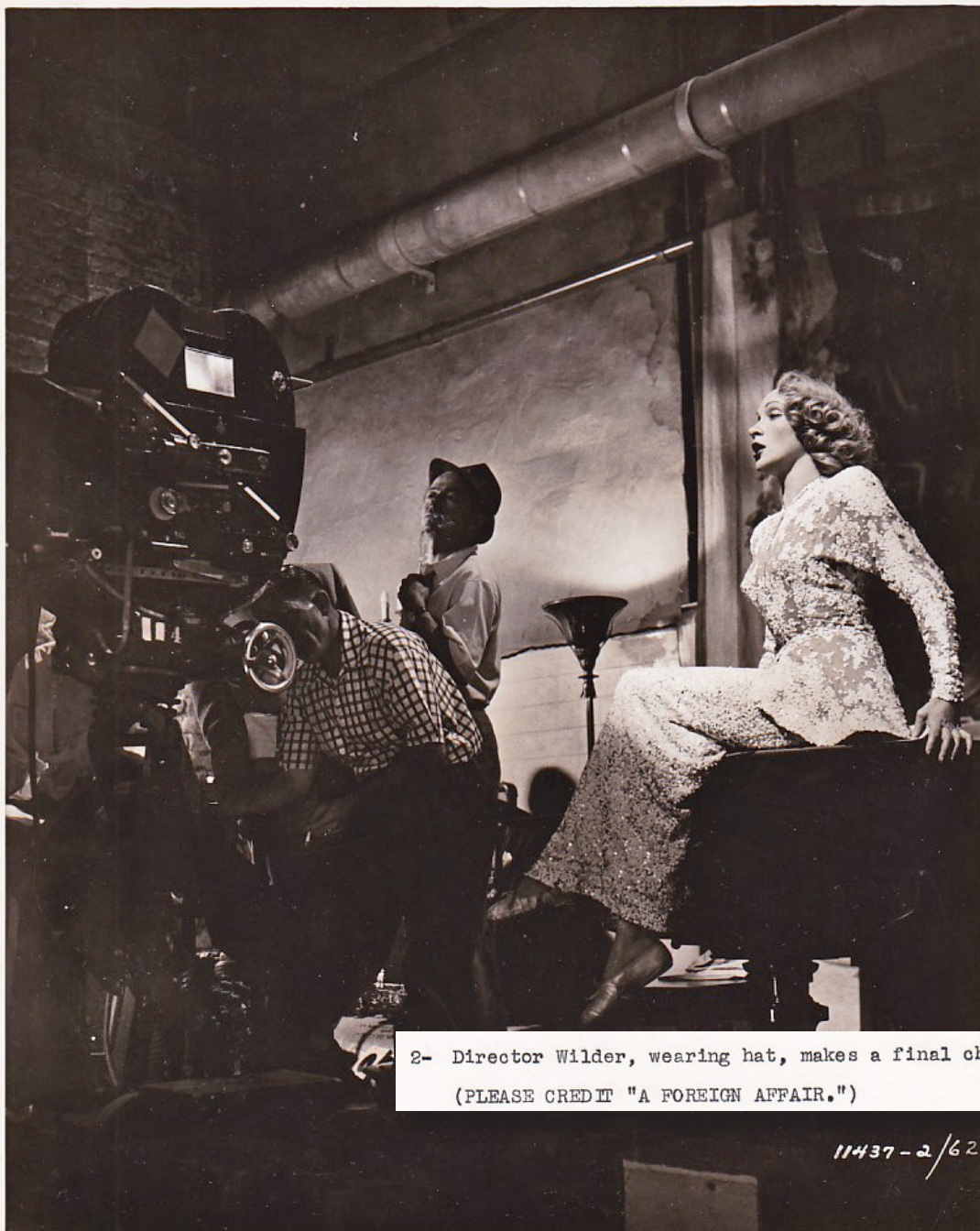
Vintage post-production promotional script for the 1977 Hungarian film, dated 1977. Includes a prose narrative describing the film story, reviews, quotes, and critical essays. Text in Hungarian.

Easily the most rigidly philosophical promotional script ever issued, with the narrative portion being essentially one long run-on sentence wherein Tarr describes his intentions for his first film.

It would be 30 years before the rest of the world caught on to his genius, and he would retire just 10 years after that.

The only ephemera for a Bela Tarr film we have ever seen or handled.

\$3500



2- Director Wilder, wearing hat, makes a final check.
 (PLEASE CREDIT "A FOREIGN AFFAIR.")

11437-2/62

Copyright 1948 by Paramount Pictures Inc. Permission granted for newspaper and magazine reproduction when credit given to Paramount Pictures (Made in U.S.A.)

21

BILLY WILDER
A Foreign Affair

Vintage photograph of actress Marlene Dietrich and director Billy Wilder on the set of the 1948 film. With printed snipe on the verso.

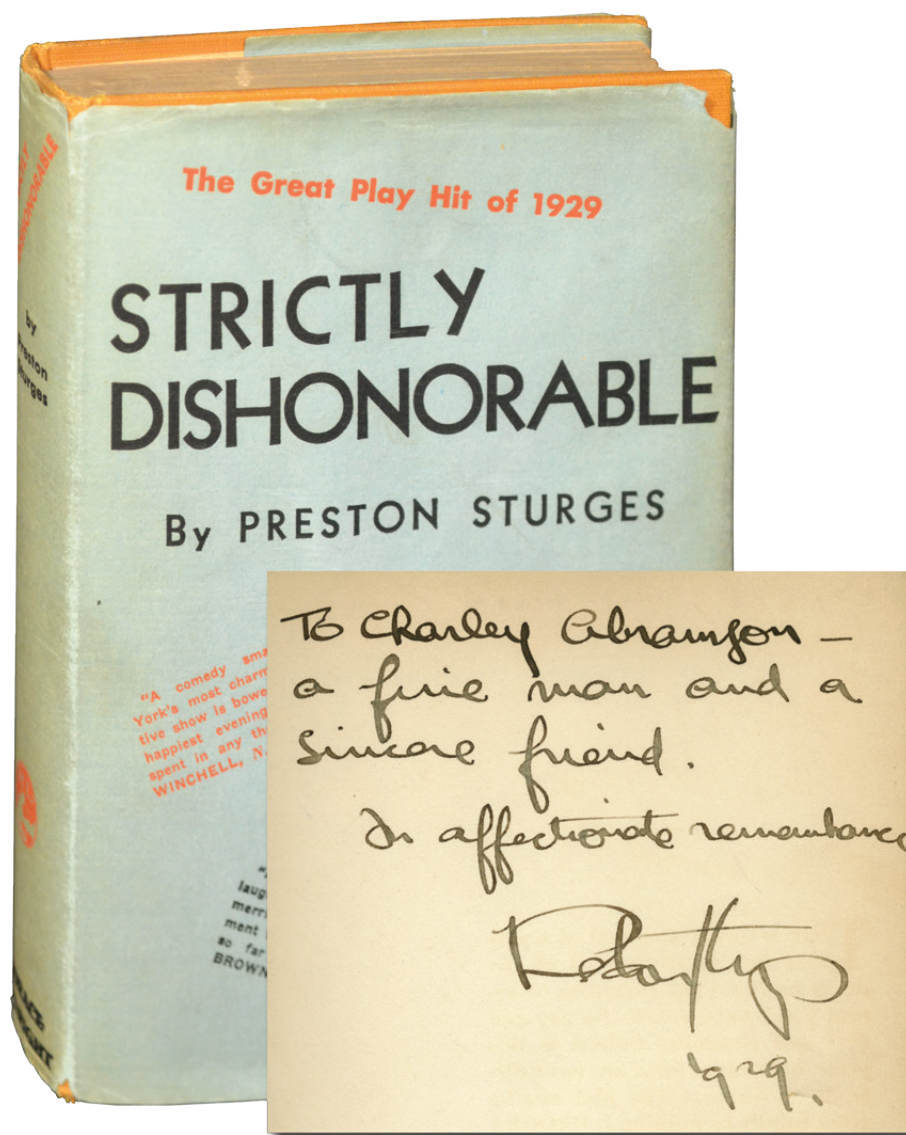
Set in occupied Berlin after World War II, Phoebe Frost (Jean Arthur), an Iowa congresswoman, enlists Captain John Pringle (John Lund) to assist her in an investigation of a former Nazi entertainer, Erika von Schlutow (Marlene Dietrich). Unbeknownst to congresswoman Frost, Captain Pringle and Erika von Schlutow are having an affair.

As the investigation begins, Captain Pringle seduces congresswoman Frost in an attempt to hide his conflicting motives. Nominated for two Academy Awards.

Shot on location in Berlin.

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

\$650



22

PRESTON STURGES Strictly Dishonorable

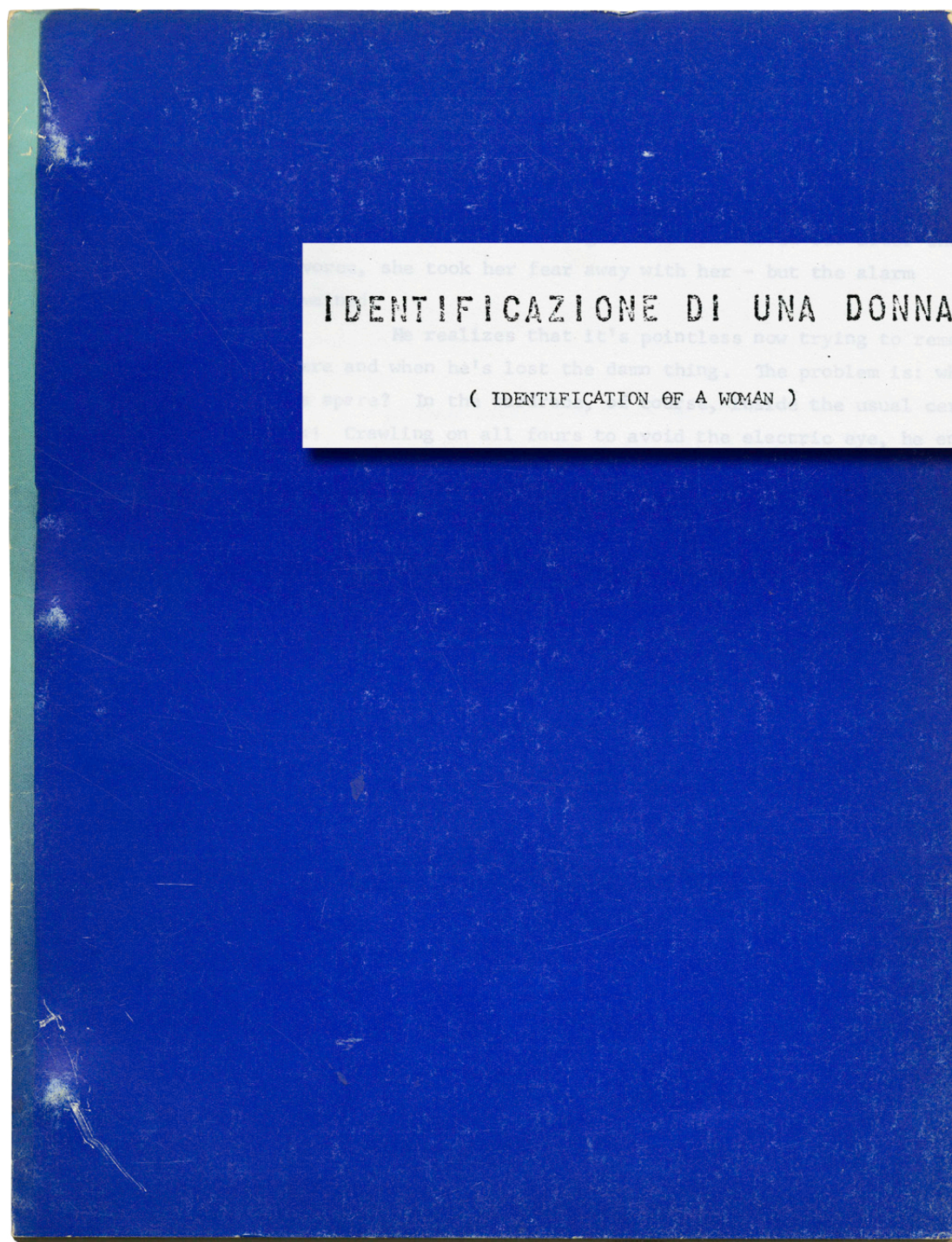
New York: Horace Liveright, 1929. First Edition. Inscribed by Sturges on the front endpaper: "To Charley Abramson / A fine man and a sincere friend. In affectionate remembrance / Preston Sturges / 1929." A rare book in any kind of jacket, and an equally rare early inscription by one of the legends of cinema. In a custom clamshell box.

Basis for two film versions, the first in 1931 starring Paul Lukas and Sidney Fox, the second in 1951 starring Janet Leigh. Sturges' first book publication, a play, released at the peak of his brief dalliance with New York theater. In July of 1930, Sturges, still under the delusion that he was a great songwriter, showed the finished libretto of his first (and last) musical, *The Silver Swan*, to Charley Abramson, a Broadway producer who had been very encouraging when shown the screenplay to an earlier Sturges effort, *The Guinea Pig*.

Abramson counseled Preston of the musical's mediocrity, but the point of view was refused, and instead Sturges invested the bulk of his savings, some \$64,000, into having it produced. It flopped in November of 1930, and film history would be forever changed: the following year would see Sturges embark on a brilliant career as a screenwriter, beginning with *The Big Pond* starring Maurice Chevalier and Claudette Colbert, and eventually leading to an equally brilliant career as a director, beginning with *The Great McGinty* 10 years later.

Very Good plus in a Very Good plus example of the rare dust jacket.

\$4000



23

MICHELANGELO ANTONIONI
Identification Of A Woman

Agency draft script in English for the 1982 Italian film, circa 1982.

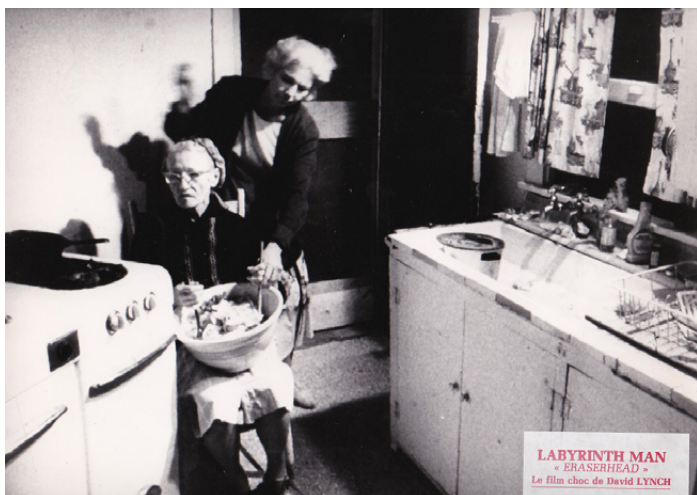
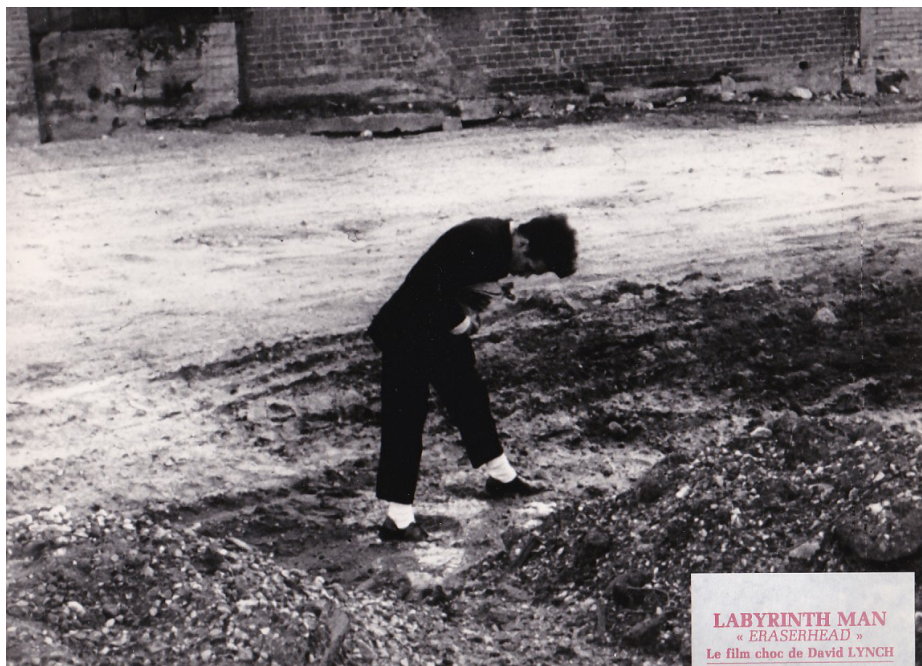
Antonioni's rarely discussed final feature, and one of his greatest achievements. Niccolo (Tomas Milian), a recently divorced movie director pursues a new relationship with a younger woman, Mavi (Daniela Silverio), who he imagines could play the leading role in his next film. She quickly vanishes and he

embarks on a search to find her, sparking up a series of romances with other women. Winner of the 35th Anniversary Prize at the 1982 Cannes Film Festival.

Shot on location in Venice and Rome.

Criterion Collection 585.

\$325



24

DAVID LYNCH
Eraserhead

Collection of six vintage oversize borderless double weight photographs from the 1977 film. With agency stamps on the verso of five of the photographs and a label showing both the film's French and English titles, affixed to the recto of four of the photographs at the lower left corner.

David Lynch's first feature film. The AFI provided the director with use of their lot (where he also lived during much of filming) at no charge, but he had difficulty getting financial assistance from them on the basis of his 20-page script and decidedly unorthodox methods.

Terence Malick screened the film at one point for a financial backer, who walked out, calling the movie "bullshit." A bad call, as the film's wild success on the midnight movie circuit—and subsequent success as a legitimate art film—gained the vocal admiration of everyone from Charles Bukowski to Stanley Kubrick.

12 x 9.5 inches (30 x 24 cm). Near Fine.

National Film Registry. Criterion Collection 725. Rosenbaum 1000.

\$1850



25

STANLEY KUBRICK
Lolita

Vintage oversize borderless double weight photograph of Stanley Kubrick and Sue Lyon on the set of the 1962 film. With holograph notations, a sticker with film credits, and photographer Patrick Ward's rubber stamp on the verso.

Kubrick's rendition of Nabokov's masterpiece is legendary in its own right, a work that stands ten feet above the rhetoric later raised by Nabokov's son and the resulting forgettable 1997 remake. Kubrick's carefully crafted film preserves the mystery, tragedy, and humor of Nabokov's source material, while adding a new layer of perversion—most notably

seen in Peter Sellers' evocation of Claire Quilty, a twisted performance that is said to have been mostly improvised.

10.5 x 15 inches (27 x 38 cm). Near Fine.

Scorsese, *A Personal Journey Through American Movies*. Godard, *Histoire(s) du cinéma*.

\$1350





26

JEAN-LUC GODARD
Contempt

Vintage oversize borderless double weight photograph of Brigitte Bardot and Michel Piccoli on the set of the 1963 film. With the stamp of photographer Aldo Durazzi and a press agency stamp on the verso.

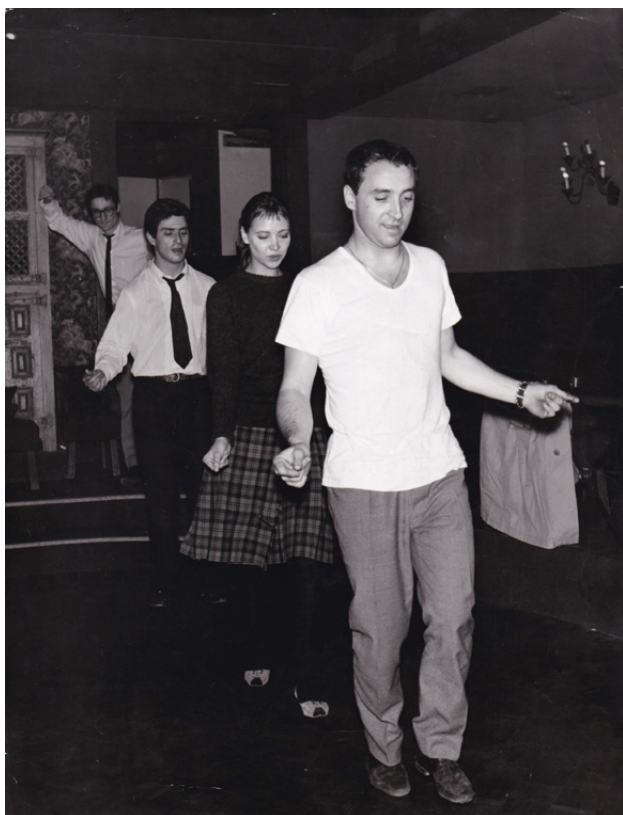
Godard's lush Technicolor landmark that transformed Brigitte Bardot from a sex symbol into an art object, while simultaneously furthering his own reputation for being the most commercially

successful deconstructionist in film history. A fascinating film that can be watched either as narrative about a disintegrating relationship or as an unending series of pure cinematic references.

12 x 9.5 inches (30 x 24 cm). Near Fine.

Criterion Collection 171. Rosenbaum 1000.

\$1500



27

JEAN-LUC GODARD
Band of Outsiders

Vintage borderless photograph of actors Sami Frey, Anna Karina, and Claude Brasseur rehearsing the 1964 film's iconic dance sequence, which they did daily for a month prior to shooting. With holograph notations and agency stamps on the verso.

An outrageous and comical crime film, which Godard himself described as "*Alice in Wonderland* meets Franz Kafka." Based on Dolores Hitchens' 1958 novel *Fools' Gold*.

Shot on location in Paris.

8.25 x 11 inches (30 x 28 cm). Near Fine.

BFI 1243. Criterion Collection 174. Rosenbaum 1000.

\$525



28

JEAN-LUC GODARD
Detective

Vintage borderless photograph of director Jean-Luc Godard on the set of the 1985 film. With an agency stamp, typed description and holograph notations on the verso.

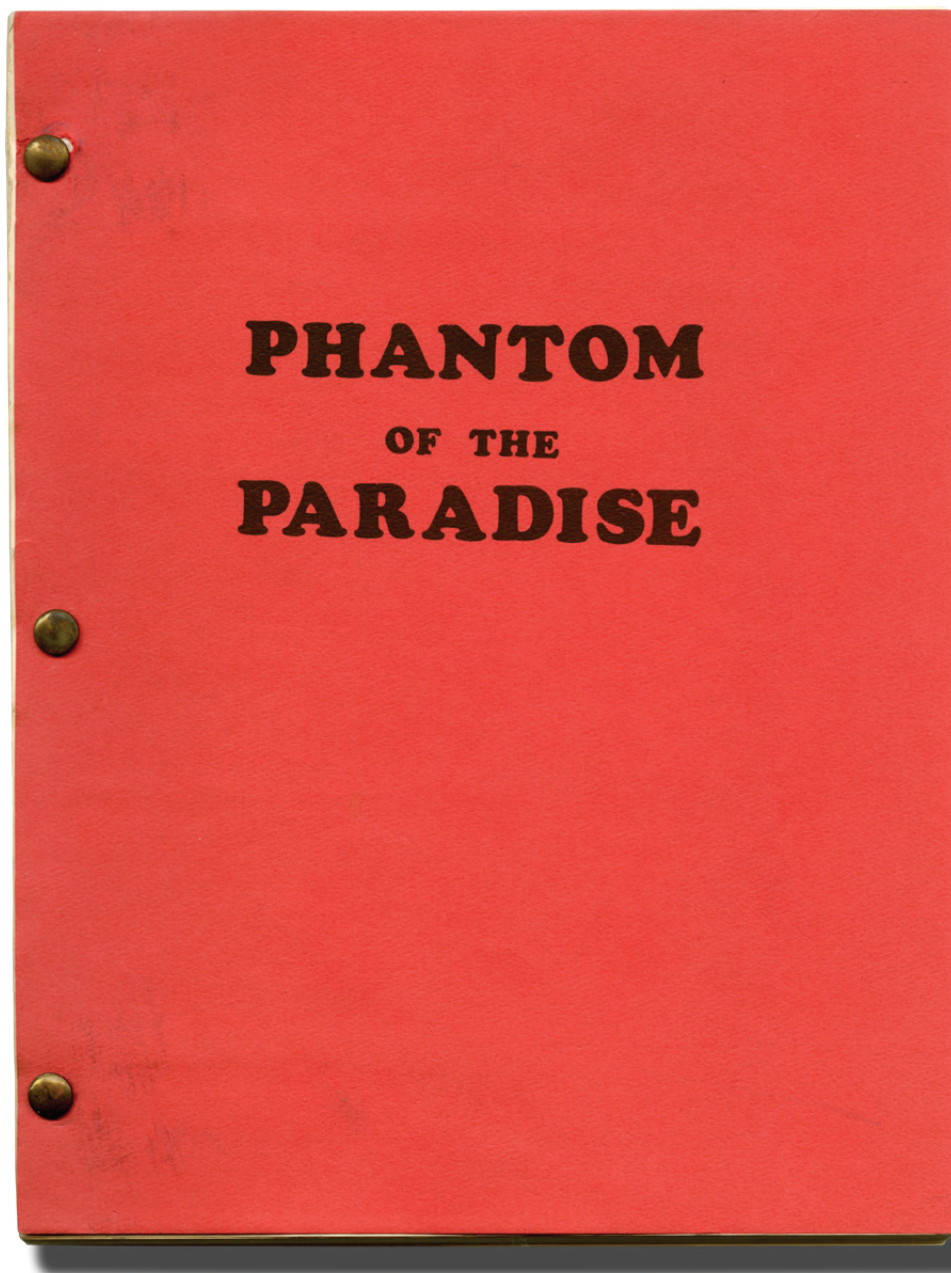
Released the same year as Godard's highly (and pointlessly) controversial picture, *Je vous salue, Marie* (*Hail Mary*). Set in a hotel in Paris, the plot follows a trio's attempt to solve a murder that occurred at the location two years prior. Nominated for the Palme d'Or award at the Cannes Film Festival.

Shot on location in Paris, France.

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

Carlson and Connolly, *Destroy All Movies*.

\$375



29

BRIAN DE PALMA
Phantom of the Paradise

Draft script for the 1974 film, dated 1971.

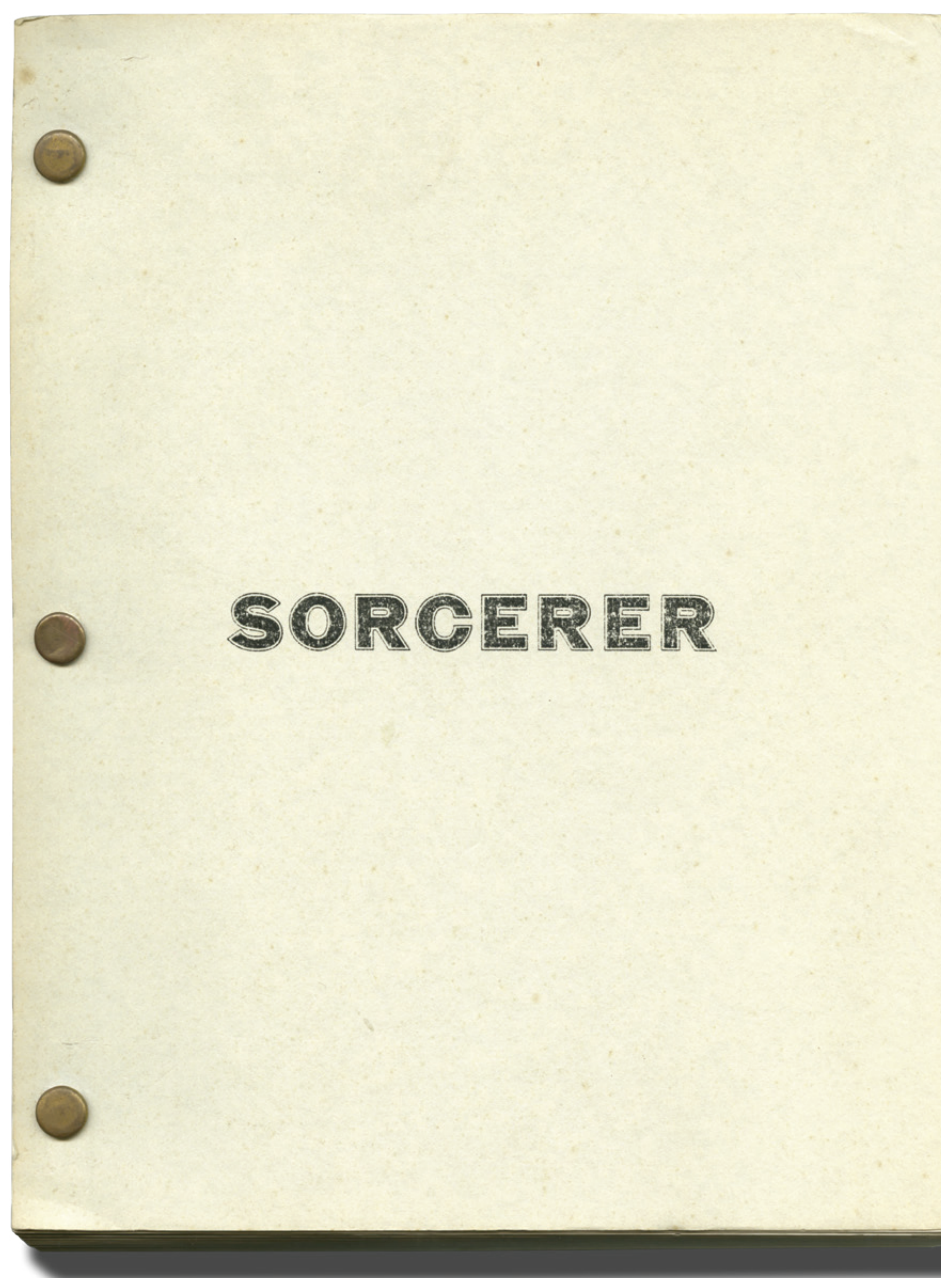
One of the greatest and most garish rock musicals ever made, imposing a wild, psychedelic pop veneer on the *Phantom of the Opera* and Faust stories and updating them to the present-day of 1970s mega-record-label-dominated culture. Written and directed by De Palma at the beginning of his “classic” period of the 1970s and 1980s, on the heels of *Sisters* (1973). Singer Paul Williams is unforgettably, ambitiously nasty as Swan, the head of an evil conglomerate that ruins the life of young Winslow (William Finley), with a teeth-clenching opening narration by Rod Serling.

Twentieth Century-Fox bought the film for two million dollars, the largest sum ever paid by the company for an independent film. But the studio, not knowing quite what to do with it, failed to market it properly, resulting in an awkward release that failed to reach a large audience.

Phantom of the Paradise did please the critics, however, notably Pauline Kael, who called the film “a new Guignol, in a modern idiom, out of the Guignol of the past.” Today it is a certifiable cult classic.

Shot on location in Beverly Hills and Dallas.

\$1650



30

WILLIAM FRIEDKIN
Sorcerer

Early Draft script for the 1977 film, circa 1976. At 200 pages, this draft is 36 pages longer than the longest of the three drafts we have encountered, meaning that even though undated it is almost certainly a First Draft or very close.

The plot of William Friedkin's suspense thriller originated with the same Georges Arnaud novel that inspired Henri-Georges Clouzot's French suspense classic *The Wages of Fear* (1953). Roy Scheider, Bruno Cremer, Francisco Rabal, and Amidou play four men who, for various reasons, cannot return to their own countries. They end up in a dismal South American town where an American oil company is seeking out

courageous drivers willing to haul nitroglycerin over 200 miles of treacherous terrain. The four stateless men have nothing to lose, and besides, they'll be paid \$10,000 apiece and be granted legal citizenship if they survive. The suspense is almost unbearable at times, even outdistancing the tension level of *The Wages of Fear* in certain scenes, in particular a famous set piece wherein one of the trucks must cross a rope bridge in the middle of the Amazon—and in the middle of a monsoon. Nominated for an Academy Award.

\$1500

AUTEURS



31

JOSEPH LOSEY (DIRECTOR)
HAROLD PINTER (SCREENWRITER)
The Go-Between

Vintage photograph showing director Joseph Losey and screenwriter Harold Pinter on an outdoor location from the 1971 film. With the stamp of French magazine *Telecine* and a holograph notation with the film's French title on the verso.

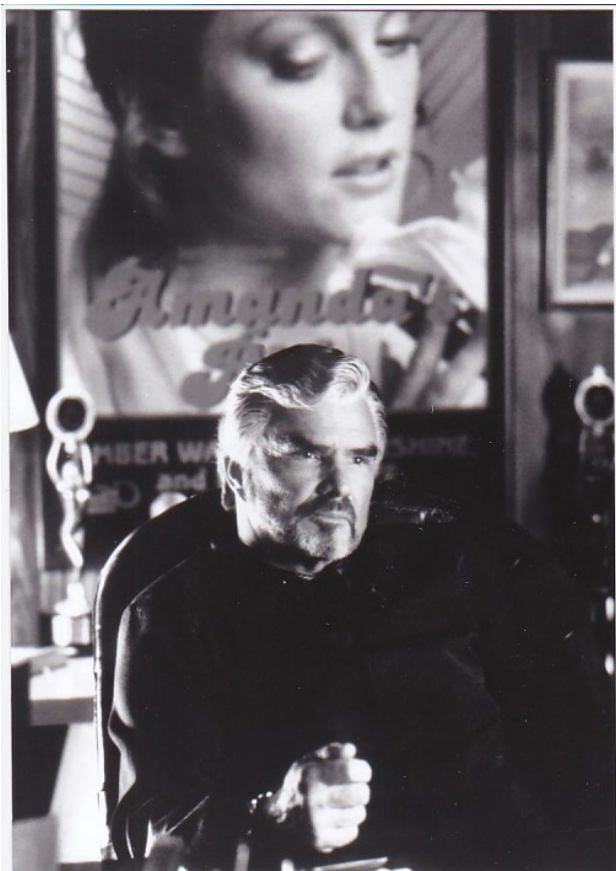
Based on the 1953 novel by L.P. Hartley, about the forbidden love between an engaged aristocrat and a local farmer, who use a teenage boy to deliver messages to each other. Winner of the Palme d'Or at Cannes, and nominated for a Best Supporting Actress Oscar for Margaret Leighton. The third of three collaborations between Losey and Pinter.

Set in the English countryside, and shot on location in Norfolk and Herefordshire, England.

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

Vogel, *Film as Subversive Art*.

\$375



32

PAUL THOMAS ANDERSON
Boogie Nights

Collection of five vintage borderless photographs from the 1997 film.

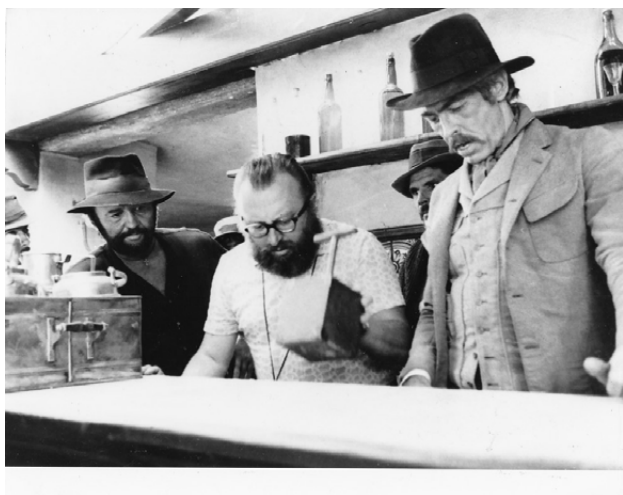
Director Paul Thomas Anderson's second film, bringing him to widespread acclaim, about a young man's career in the porn industry during the late 1970s and early 1980s.

Nominated for three Academy Awards, including Best Original Screenplay for Anderson, Best Supporting Actor for Julianne Moore, and Best Supporting Actor for Burt Reynolds, reinvigorating his career.

Set and shot on location in Los Angeles.

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

\$375



33

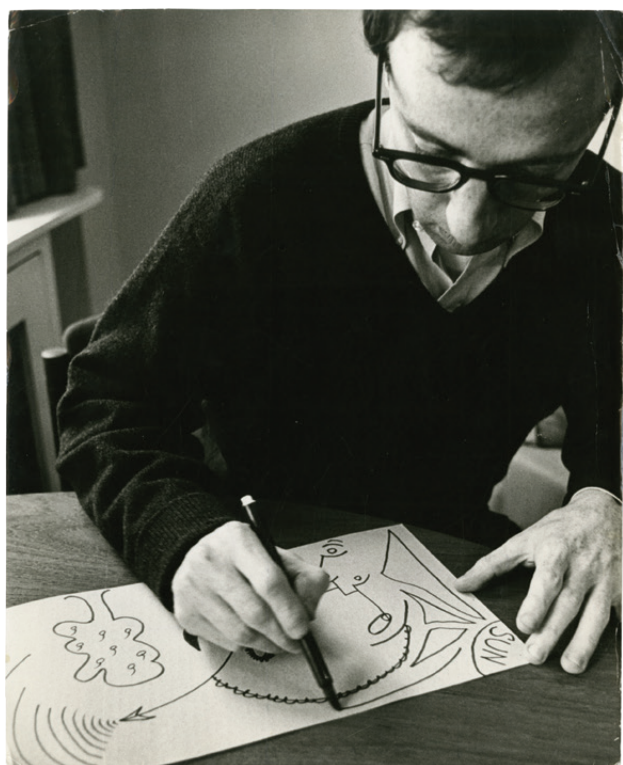
SERGIO LEONE
Duck, You Sucker

Vintage photograph on the set of the 1971 film, showing director Sergio Leone placing a blasting machine on a table to demonstrate the whole point of the film, while actor James Coburn and others look on. Holograph notation with the French language title on the verso.

The final Western directed by Leone, and the second film in his loose "Once Upon a Time" trilogy, following *Once Upon a Time in the West* and preceding *Once Upon a Time in America*. Confusingly, the film was released in Los Angeles and New York two days apart under two different titles (*A Fistful of Dynamite* and *Duck You, Sucker*), while most international releases use a version of the original Italian title *Once Upon a Time a Revolution*.

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

\$325



34

JOHN SEYMOUR

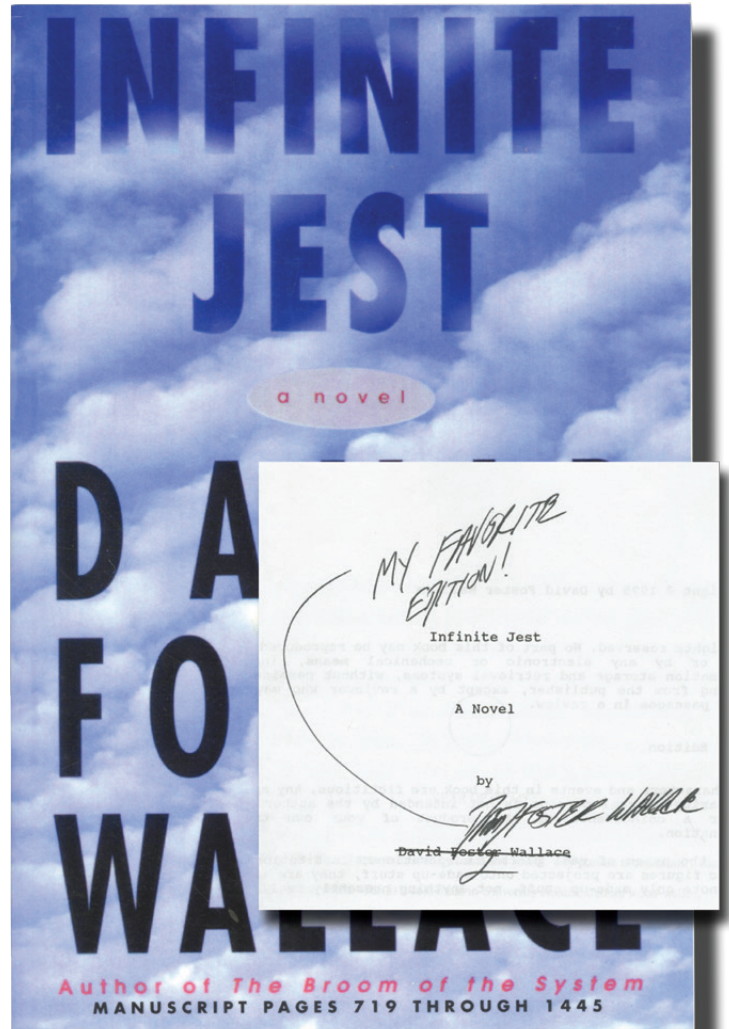
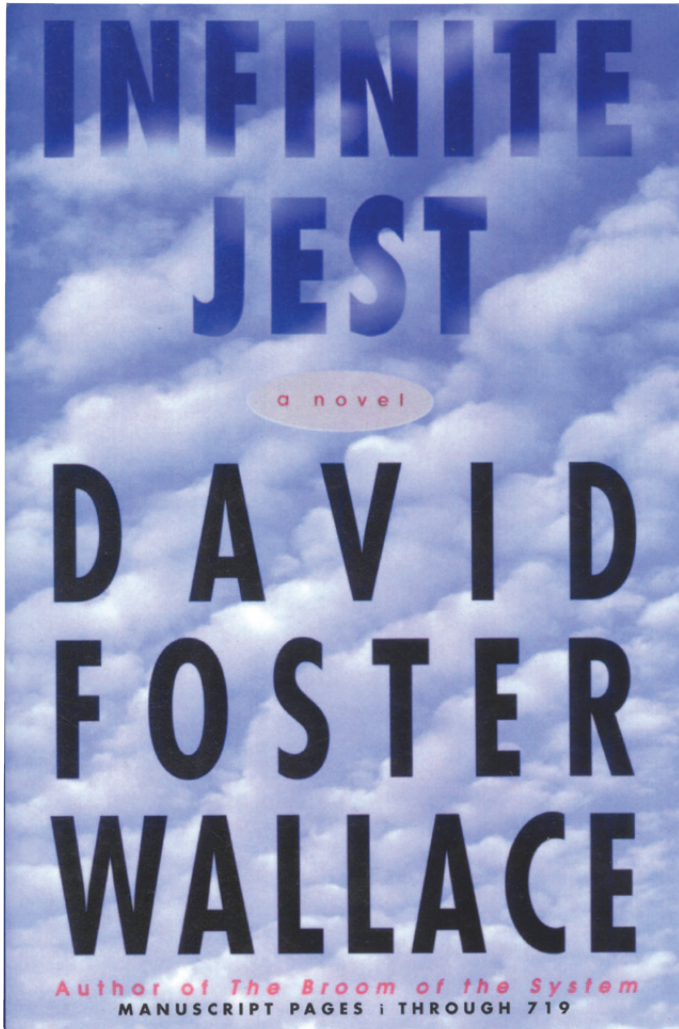
Woody Allen in London, circa 1960s

Vintage borderless press photograph of Woody Allen in London, making a sketch, circa 1960s. With the stamps of Camera Press and Imapress photo agencies and a mimeo snipe describing the image and crediting photographer John Seymour on the verso.

8 x 10 inches (20 x 25 cm). Very Good plus with just a touch of light, shallow creasing at the corners.

\$325

LITERATUR



MY FAVORITE EDITION!

Infinite Jest
A Novel
by
David Foster Wallace

35

DAVID FOSTER WALLACE Infinite Jest

Boston: Little, Brown, 1996. Uncorrected proof, preceding the First Edition, this being the rare 2-volume edition issued to only a few reviewers, with a text about one-third longer than the edited book that was finally released. This version of the book has never been published.

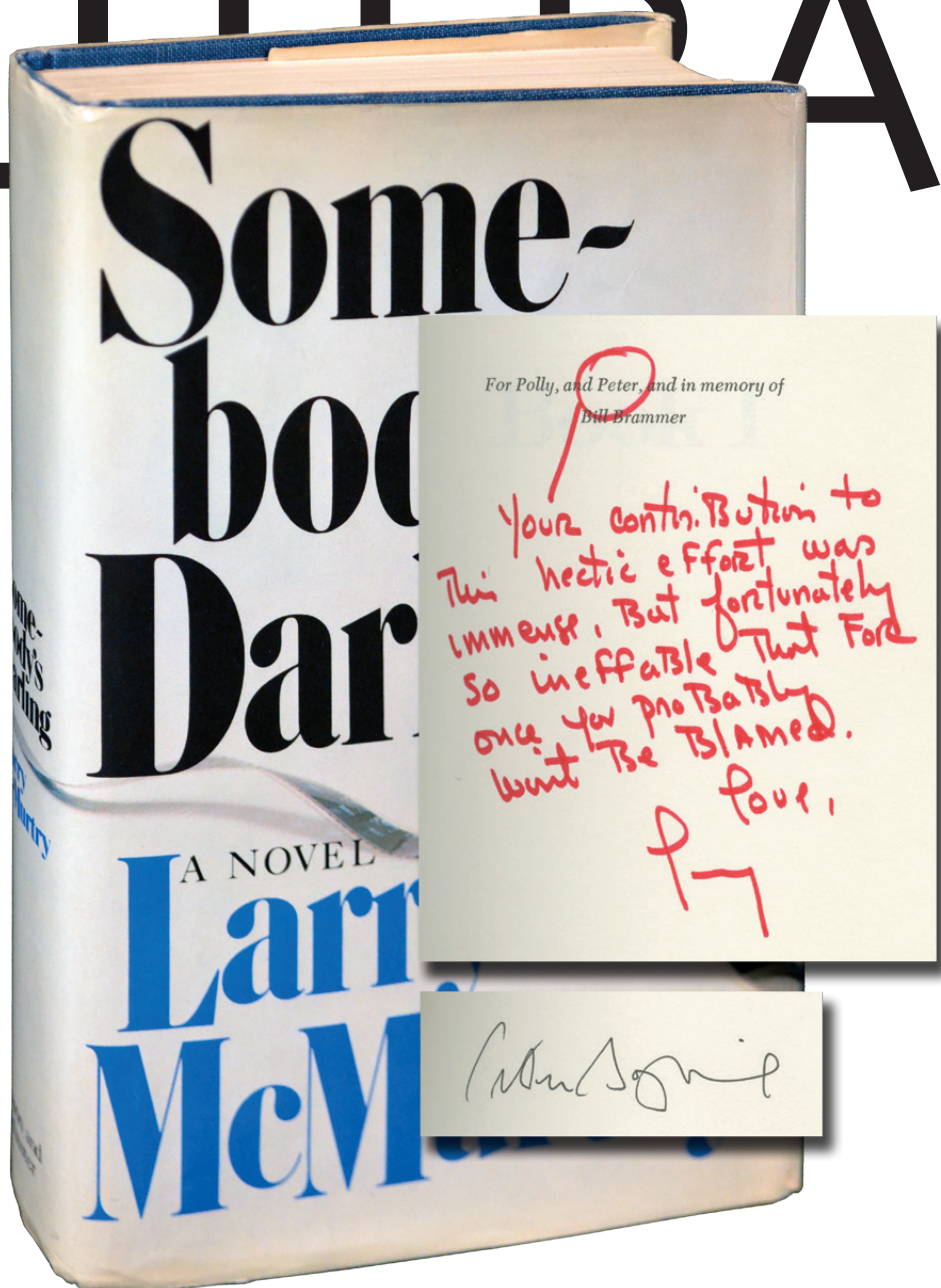
The first volume is tellingly inscribed by Wallace on the title page: "My favorite edition! / David Foster Wallace."

Not to be confused with the more common limited edition, single volume proof.

Each volume in a separate custom clamshell box.

Both volumes Fine in pictorial wrappers as issued. Only the second time we have encountered this edition.

\$6500



36

Dedication copy
LARRY McMURTRY
Somebody's Darling

New York: Simon and Schuster, 1978. First Edition. Dedication copy, inscribed by McMurtry to one of the book's three dedicatees, Peter Bogdanovich on the dedication page: "[Peter's name circled] / Your contribution to this hectic effort was immense / But fortunately so ineffable that for once you probably won't be blamed / Love / Larry." McMurtry refers here to the fact that his novel concerns Hollywood and the motion picture business, and that McMurtry made extensive use of Bogdanovich as an advisor.

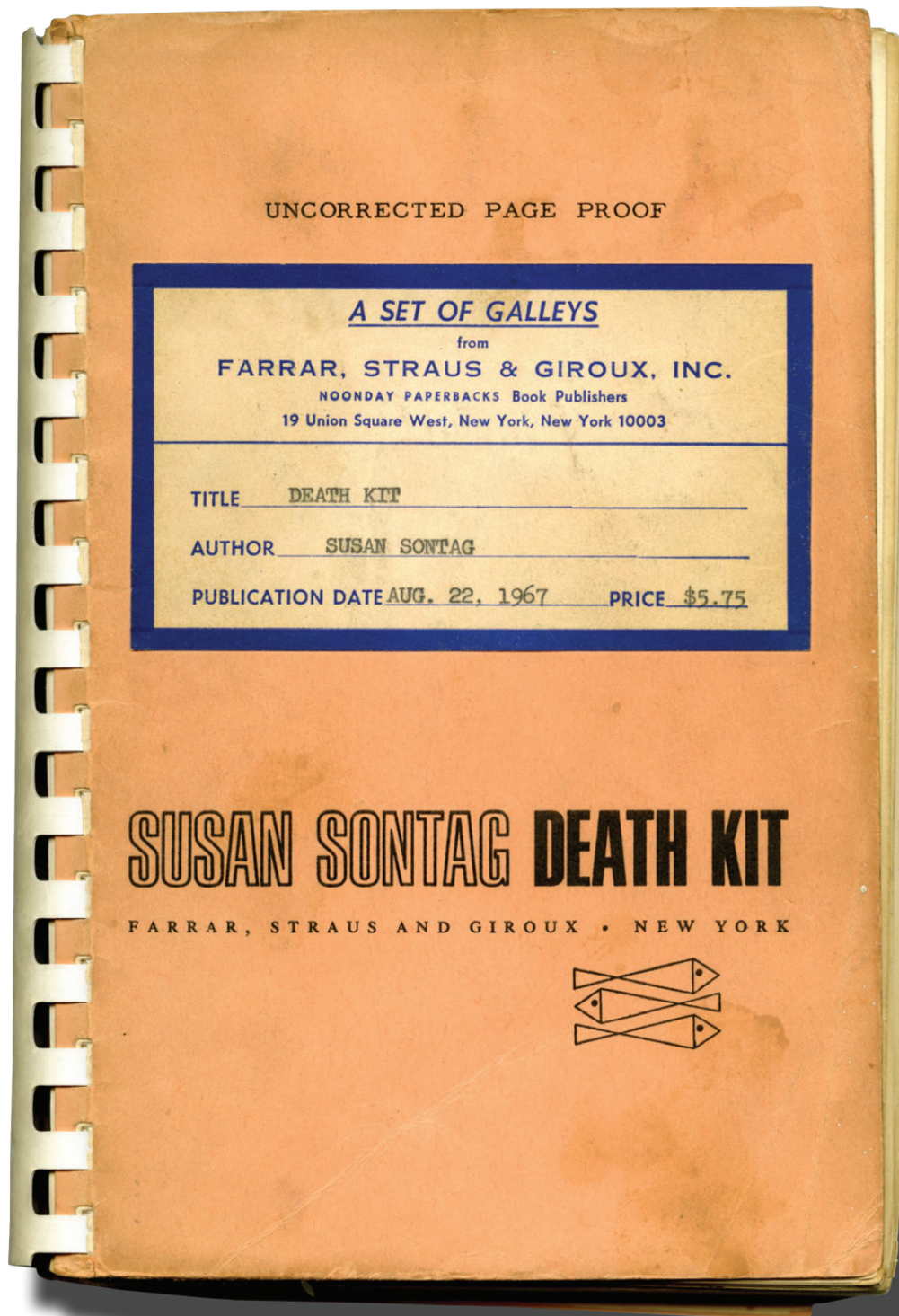
Bogdanovich's ownership name is also present on the second blank, as well as his rubber stamp, reading "FROM THE LIBRARY OF PETER

BOGDANOVICH." The book's other two dedicatees were Bogdanovich's wife Polly Platt and Texas novelist Billy Lee Brammer (in memory of).

A powerful association copy as well, as the two collaborated on Bogdanovich's first film, *The Last Picture Show*, based on McMurtry's novel, a masterpiece that remains Bogdanovich's greatest work and one of McMurtry's finest adaptations.

Near Fine in a Near Fine dust jacket.

\$1650



37

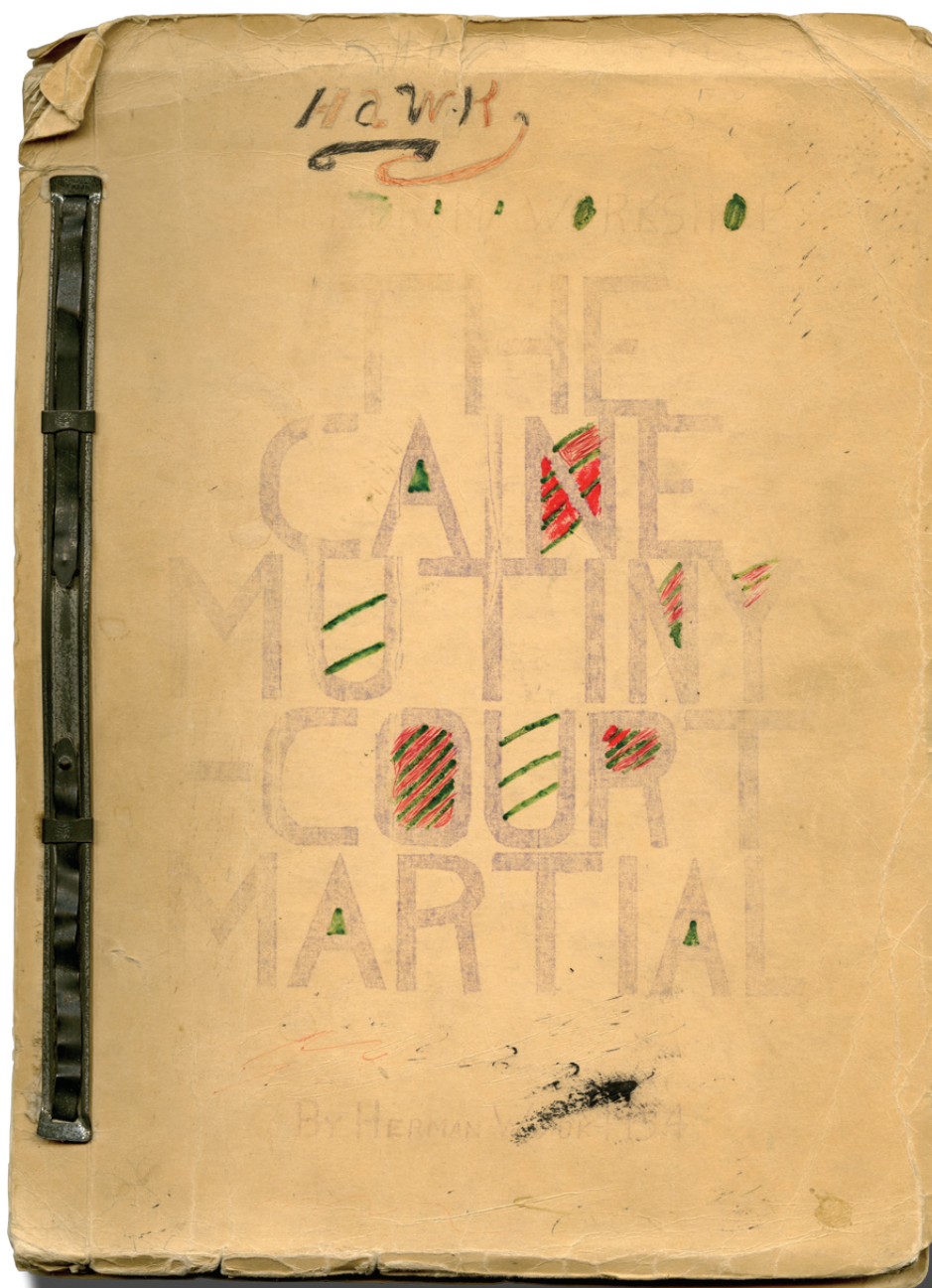
SUSAN SONTAG
Death Kit

New York: Farrar Straus and Giroux, 1967.
Uncorrected proof of the author's second novel, preceding the First Edition. Copiously annotated, sometimes quite critically, other times effusively, by novelist Frederick Tuten, who reviewed the book. Scarce in an advance issue, with an interesting association.

In a custom clamshell box.

Pink card wrappers with a white comb binding. Very Good plus, wrappers lightly soiled, with a small stain on the rear wrapper.

\$550



38

HERMAN WOUK
The Caine Mutiny Court-Martial

Draft script for the 1954 play, dated 1954. With holograph notations throughout.

The two-act play first opened on Broadway at the Plymouth Theatre on January 20, 1954 and ran for a total of 415 performances, closing January 22, 1955. Based on Wouk's 1951 Pulitzer Prize winning novel *The Caine Mutiny*. A courtroom drama recounting second-in-command Steve Maryk's court-martial after he took command of the USS Caine, a Navy

destroyer minesweeper, relieving Lt. Commander Philip Queeg of his duty as captain during a typhoon. Maryk's actions brought the ship to safety, but he is now on trial for mutiny, and Lt. Queeg's character and ability to lead is under scrutiny as the court decides whether Maryk's behavior was justified.

\$750

39

Round robin copy

CLIFFORD ODETS**Three Plays: Awake and Sing, Waiting for Lefty, 'Til the Day I Die**

New York: Covici-Friede, 1935. First edition, second issue of Odets's first book, containing his first three plays, *Awake and Sing!*, *Waiting for Lefty*, and *Till the Day I Die*, all of which were written for and premiered by the Group Theatre in the first half of 1935.

Copy belonging to Emanuel "Manny" Fried, an understudy to Group Theatre co-founder Harold Clurman in the earliest days of its existence. Fried, who went on to both write and produce plays, would eventually refuse to testify at the HUAC hearings and be blacklisted.

Inscribed to Fried by Odets on the half-title: "At the end of a long season, Sincerely, Clifford Odets. 7/13/35." Also signed round-robin with inspirational quotations by 25 other individuals. Nearly all were founding members of the Group Theatre, involved in its earliest productions, and nearly all went on to have major careers on the stage and in cinema. Included among the inscriptions are:

John Garfield (who signs under his given name of Jules, "Spit on your hands and get to work");

Vincent Sherman (at this point an actor, but who would become a major Hollywood director; he makes mention here of his performance in a key 1933 film: "We both share in 'Counsellor-at-Law' / From one good communist to another / Vincent Sherman");

Elia Kazan (at this point working as an actor with only a bit part in one of the three plays);

Stella Adler (actress, and later influential acting teacher of Marlon Brando, Elizabeth Taylor, and Robert De Niro, among others, "Work hard, study hard, and someday you will play such parts as Bessie Berger");

J. Edward Bromberg (character actor, Red Channels list, 1950; "A bird in the hand is worth two in the bush! Remember I said it — Good nite! and good luck. / J.E. Bromberg");

Luther Adler (character actor, blacklisted 1950, "You get what it takes, then they don't catch you with your pants down / Luther Adler / 7/13/35");

Abner Biberman (character actor and later director, "Hope to write my name in your book someday");

Morris Carnovsky (character actor, blacklisted 1950);

Actress Paula Miller (blacklisted 1950, later married Lee Strasberg and became Paula Strasberg, noted as an acting teacher and for being Marilyn Monroe's acting coach and confidante);

Sanford Meisner (actor and later one of the great acting teachers, whose more famous students included Robert Duvall, Grace Kelly, and Diane Keaton, "I'm a very ancient fossil—but life's ahead of you. Go and do it. Thus Spake Sandy.").

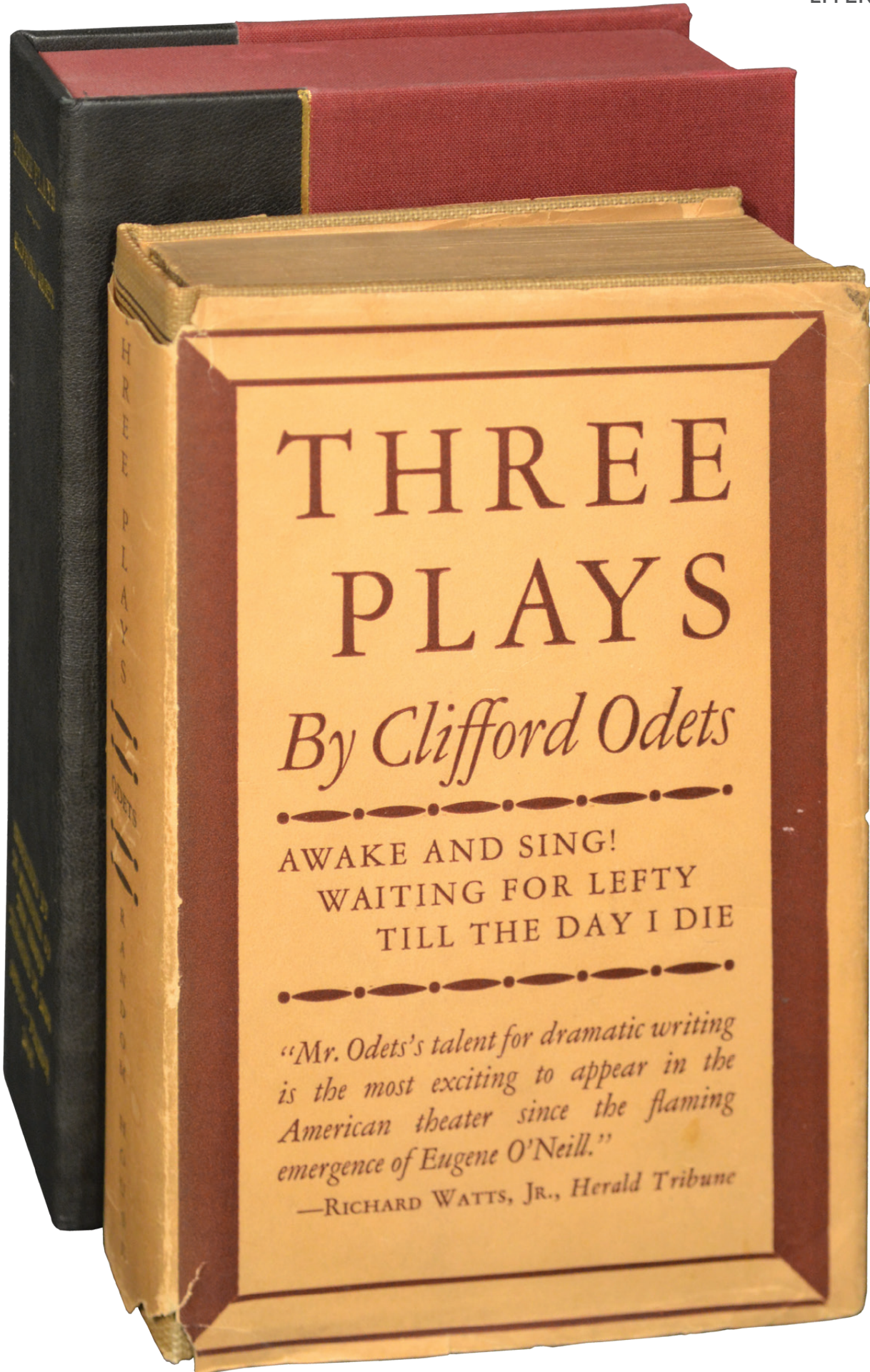
For a complete list, please inquire.

The Group Theatre's importance to twentieth century drama and acting is difficult to overestimate. By some margin, the most significant document in book form from its early history we have ever encountered.

In a custom clamshell box.

Very Good in an about Very Good, price-clipped dust jacket. Binding slightly shaken, minor soil to the top page edges. Jacket with a conservator's repair to split along the rear hinge fold, with some chipping at the spine ends and extremities.

\$6500



THREE
PLAYS

By Clifford Odets



AWAKE AND SING!
WAITING FOR LEFTY
TILL THE DAY I DIE



*"Mr. Odets's talent for dramatic writing
is the most exciting to appear in the
American theater since the flaming
emergence of Eugene O'Neill."*

—RICHARD WATTS, JR., *Herald Tribune*

"May you get to be even
"hotter" than this July
12th heat !!!

Monothy Patten

THREE PLAYS 1935

Here are three plays to be
treasured. I regret that I
was able to play in only
two of them. Lewis Leverett

Best Regards
Ede Morrison

my very best - and good luck

Russell Collins
Roman Bohner, with regards -
yourself above all
methods.

Herbert Patten

Work hard, study and
some day you will play
such parts as Bessie Berger.
Stella Adler.

For my Father and Mother

"A bird in the hand is worth
two in the bush! Remember
I said it — Good night!"
+ good luck. —

E. Bromberg

Marin Cernovky

I'm a very ancient fossil — but life's ahead of you.
Go and do it. Thus spoke Socrates
Sanford Meisner.

Thank you — Bobby

To Marnie, with fond memories of Cliff 3rd day.
Alexander Kirkland

"Till The Day I Die" I don't think any of us will

forget the Spring of 1955, do you? Margaret Barber

Eleanor

To Marnie - We both show in "Smaller-at-Law"
From our good friends to another - Marnie Marnie

To Marnie,
With fond remembrance of
the production of "Lefty" & "Till the
Day I Die".
Bill Chaltee
July 11, 1935.

Nath Nelson
Lin. & Stoddard.

Marnie:

If you like to write,
Please write something like this,

Larry Stone
Hope to write my name in your book
someday
Alvin Biberman
Paul Miller

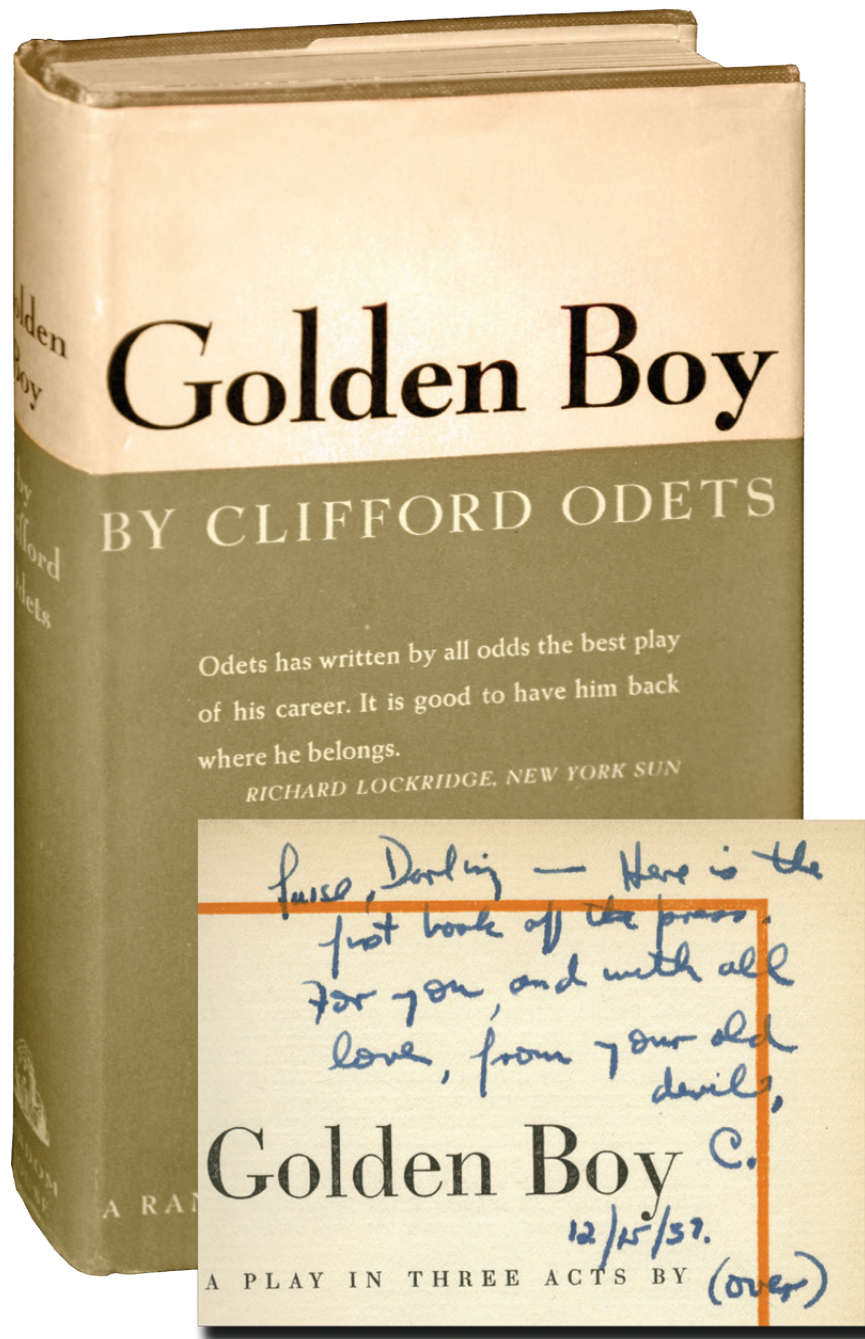
May you some day have
the good fortune to play in
one of Clifford's plays as we
have! — Phoebe Brand

"Spit on your Hands
and get to work".
Jules Sanford

"You get what it takes
Then they don't catch
you with your pants
down."
James Kelly.
7/17/35

AWAKE
and
SING

at the end
of a long season,
Sincerely,
Clifford Odets
7/13/35.



40

Dedication copy
CLIFFORD ODETS
Golden Boy

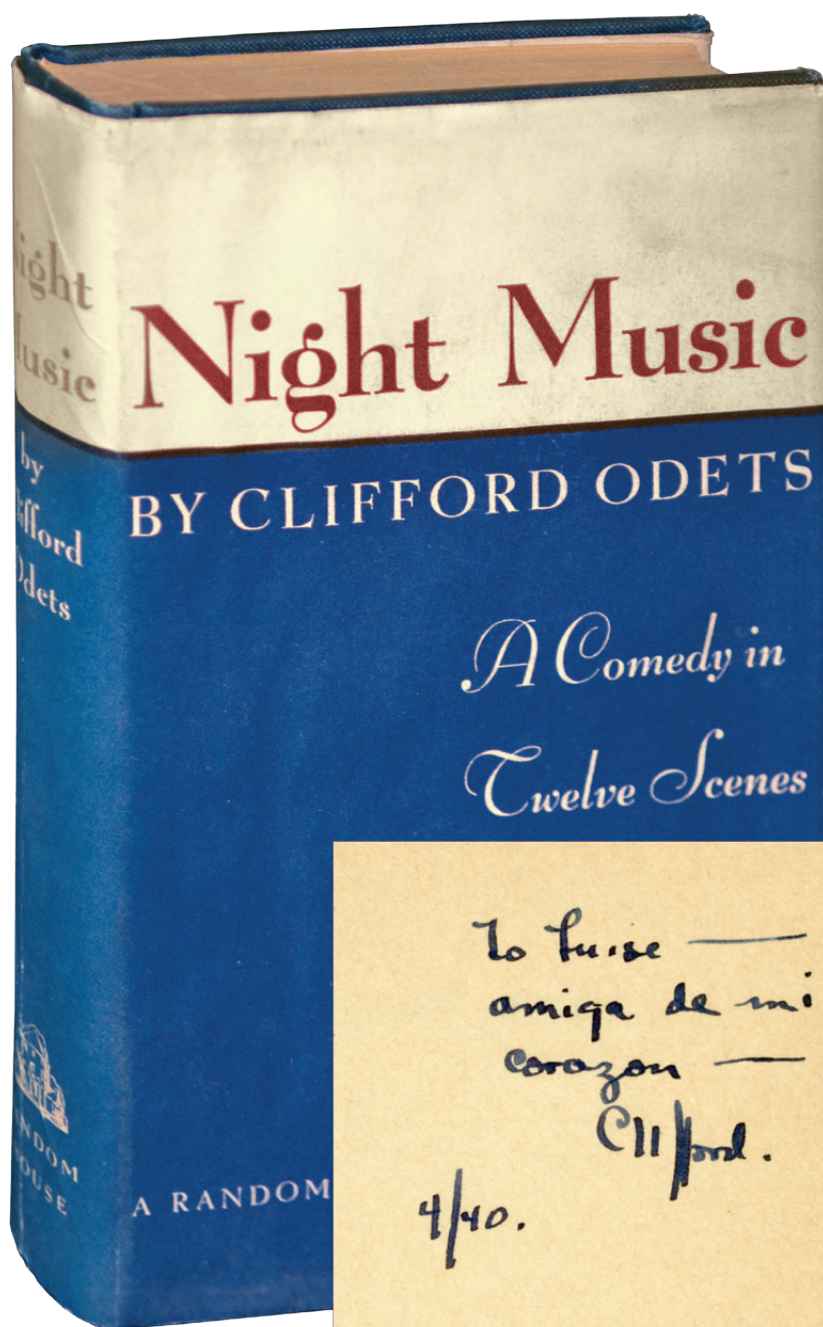
New York: Random House, 1937. First Edition. Dedication copy, inscribed by Odets prior to publication to his wife, noted actress Luise Rainer, who is also the book's dedicatee: "Luise, darling / Here is the first book off the press / For you, and with all love, from your old devil / C. / 12/15/37."

Additionally this is a review copy, with the publisher's slip with ribbon copy noting publication details laid in. Notably the publication date shown is December 17, 1937, two days after this copy was inscribed. Odets originally wrote the play under the auspices

of the Group Theatre in 1937, and it became perhaps his most famous work, leading to a film version in 1939 starring William Holden, Barbara Stanwyck, Adolphe Menjou, and Lee J. Cobb.

Near Fine in a Near Fine, very slightly toned dust jacket.

\$4500



41

Inscribed by Odets to his wife, Luise Rainer

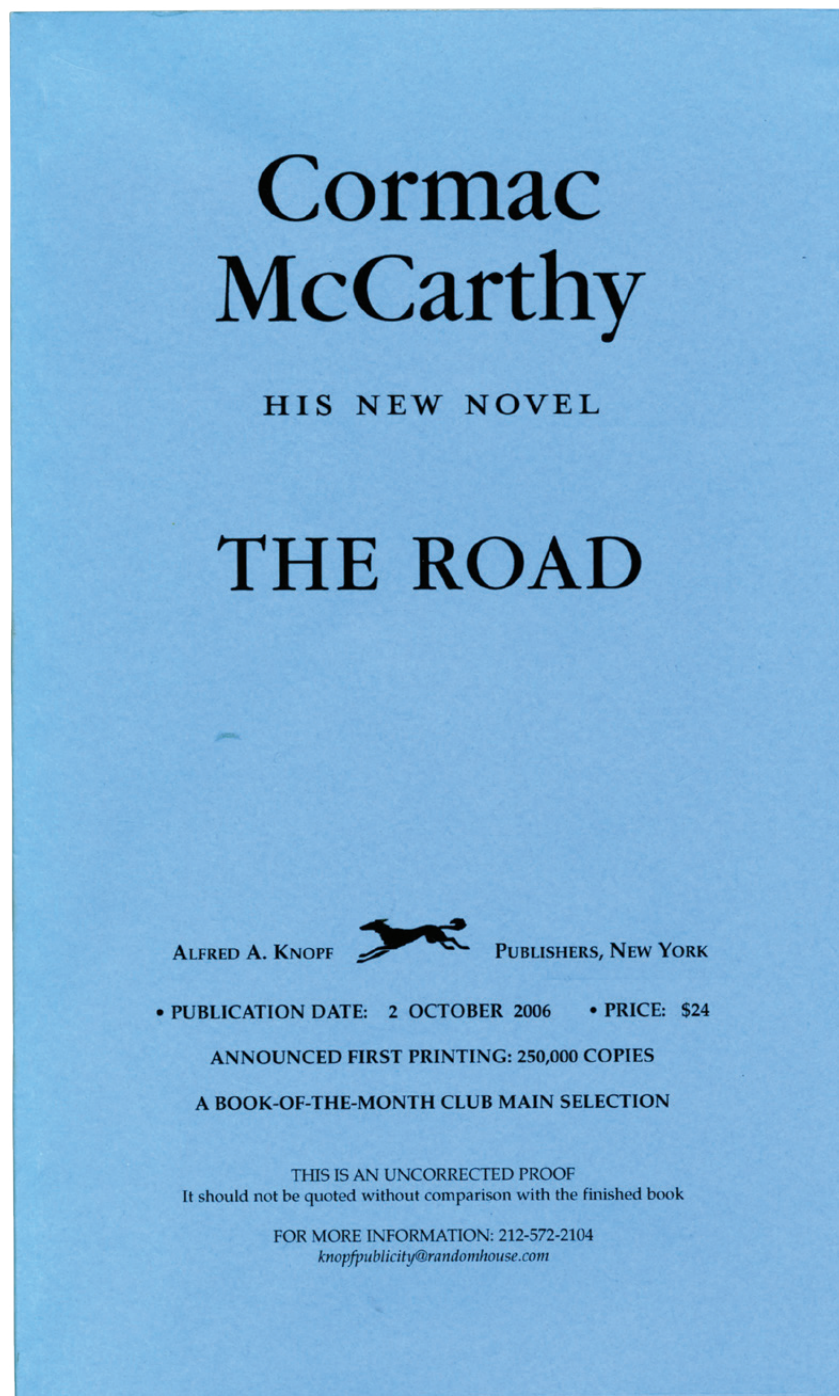
CLIFFORD ODETS

Night Music: A Comedy in Twelve Scenes

New York: Random House, 1940. First Edition.
 Association copy, inscribed by Odets in the year of
 publication to his wife, noted actress Luise Rainer:
 "To Luise / Amiga de mi corazon / Clifford / 4/40."

Small splash to bottom page edges, else Near Fine
 in a Very Good plus dust jacket that has no chips or
 tears but is very lightly and uniformly rubbed.

\$750



42

CORMAC MCCARTHY
The Road

New York: Alfred A. Knopf, 2006. Uncorrected Proof, preceding the First Edition. Scarce.

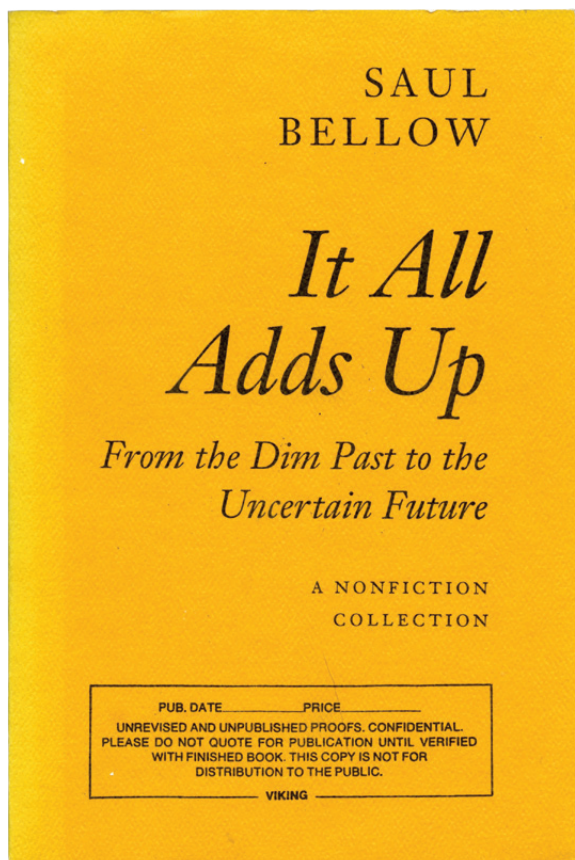
Winner of the Pulitzer Prize, and basis for the 2009 film directed by John Hillcoat and starring Viggo Mortensen.

In a New York Review of Books review, author Michael Chabon wrote with some insight regarding the novel's relation to established genres: "*The Road*

is not science fiction, although the adventure story in both its modern and epic forms structures the narrative. Ultimately it is as a lyrical epic of horror that [it] is best understood."

Fine in perfect bound printed blue wrappers.

\$475

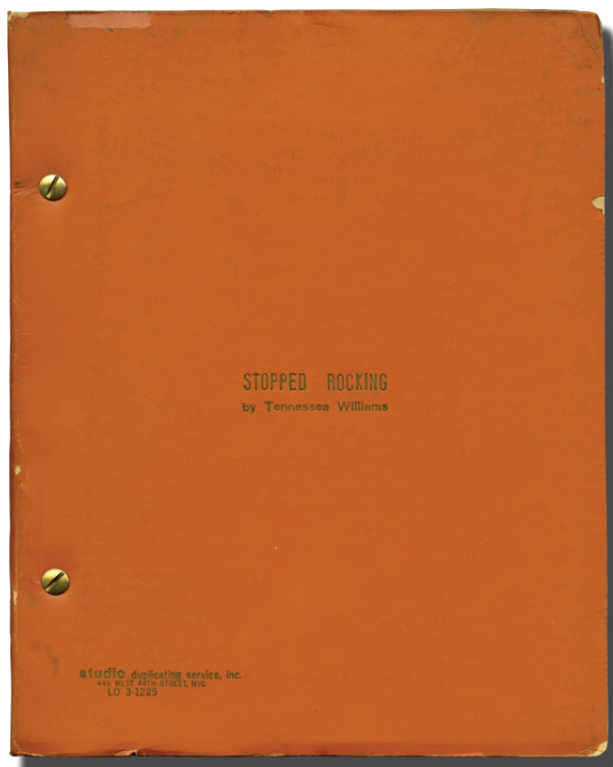


43

SAUL BELLOW**It All Adds Up: From the Dim Past to the Uncertain Future**

New York: Viking Press, 1994. Uncorrected proof, preceding the First Edition. Includes a 40-page segment excised from the published book. Not to be confused with the more common advance reader's edition, which has a pictorial wrapper and does not include the excised text.

Spine panel lightly faded, else Fine in pictorial wrappers.

\$450

44

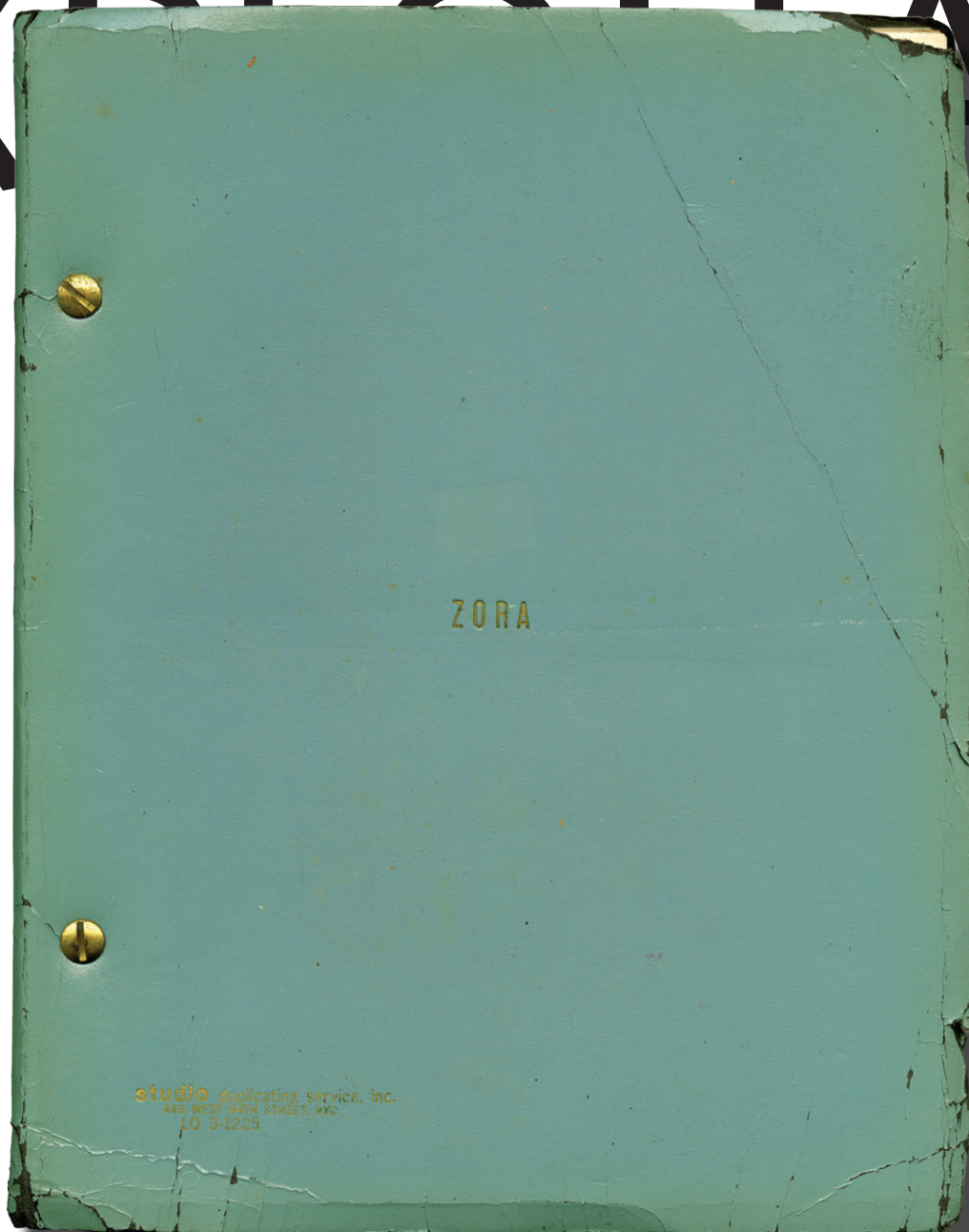
TENNESSEE WILLIAMS**Stopped Rocking**

Revised Draft script for an unproduced film, dated January 1975. With a memo from Bill Barnes, Williams' agent, to Studio Duplicating Service, and SDS internal forms regarding duplication laid in.

Posthumously published, along with three other unproduced works, in 1984 by New Directions as *Stopped Rocking and Other Screenplays*. An earlier version than what appears in that edition, which dates the manuscript to 1977.

\$375

EXPLORATIONS



45

Warholstars meet the Slasher movie

THEODORE GERSHUNY
Silent Night, Bloody Night

Draft script for the 1972 film, circa 1972, here under the working title *Zora*.

Not only one of the earliest releases by Cannon Films, but something of an arthouse predecessor to what became a cavalcade of holiday slasher and horror films. The film's cult status was helped by featuring Warhol superstars Mary Woronov, Candy Darling, and Ondine, experimental film icon Jack

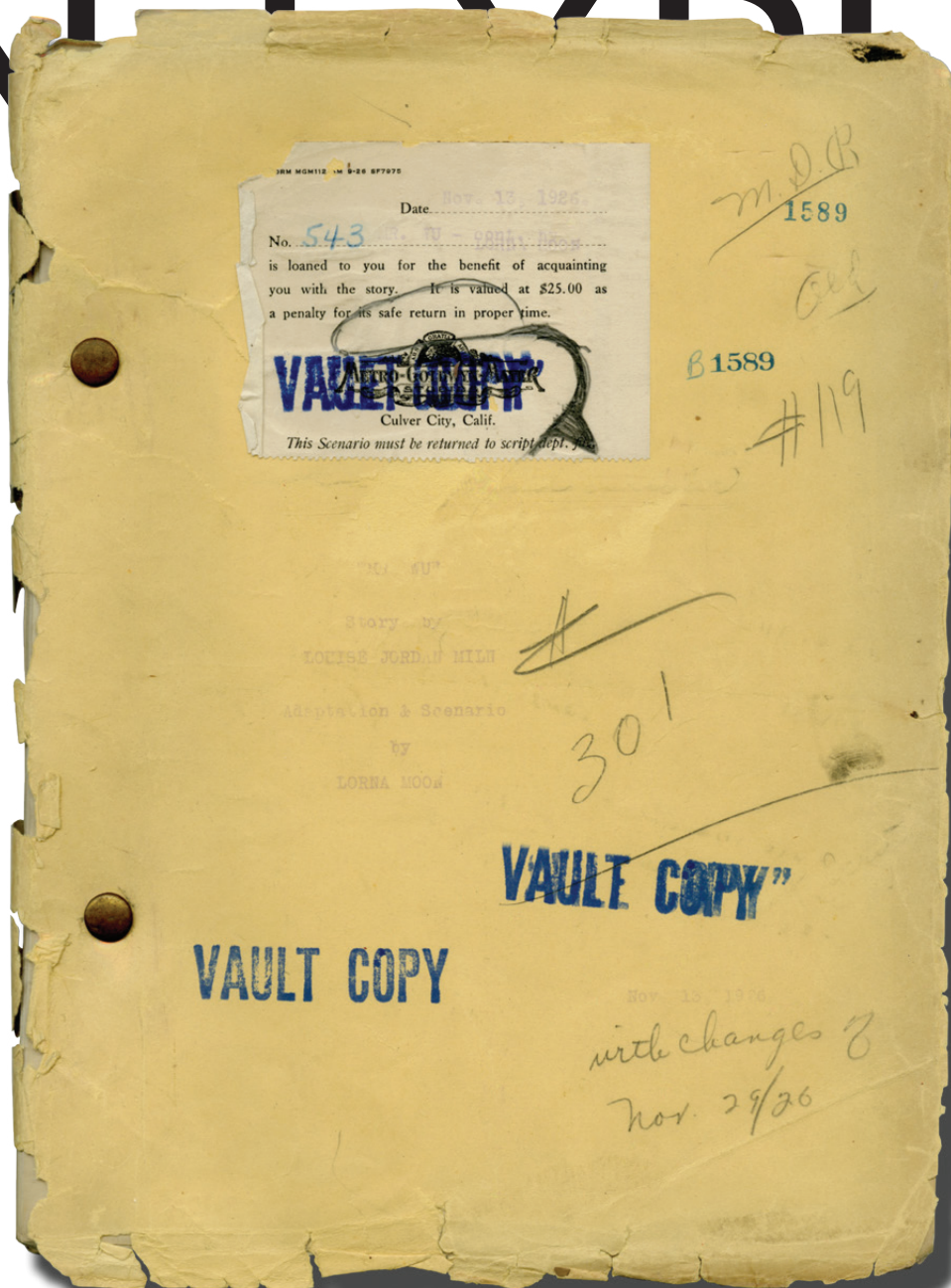
Smith, and artist Susan Rothenberg, as well as its being in the public domain, which released it for frequent late night airings on local television.

Set in Massachusetts, shot on location on Long Island.

Nightmare USA. Weldon 1983.

\$3750

IONN EYDIO



46

LON CHANEY (STARRING)
WILLIAM NIGH (DIRECTOR)
Mr. Wu

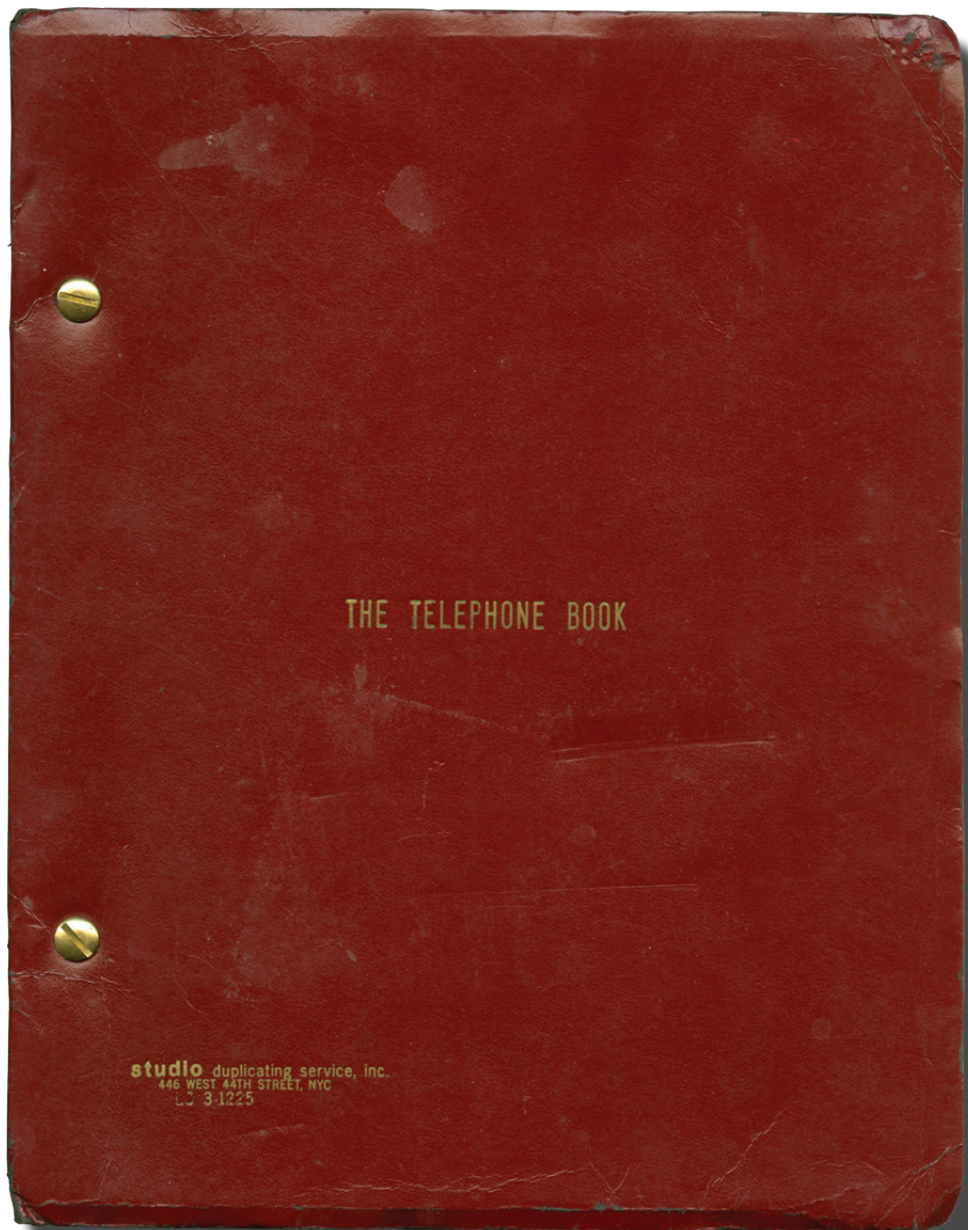
Draft script for the 1927 silent film, dated Nov. 13, 1926.

Based on the 1913 yellow peril play by Henry Maurice Vernon and Harold Owen, and previously adapted for the screen in 1919, directed by Maurice Elvey, and starring Matheson Lang.

Lon Chaney, in full yellowface, murders his daughter after discovering she loves the son of a British diplomat, then seeks revenge on the son and his the entire family.

Anna May Wong, who has a small role in the film, was originally considered for the role of the daughter, but censorship of mixed race relationships on the screen caused the role to go to a white actress, a sadly all-too-familiar story in her career. Wong would leave Hollywood for Europe the following year, after once again being denied the lead role in a film because of her race, this time in *The Crimson City*.

\$3750



47

Arthouse meets Grindhouse

NELSON LYON

The Telephone Book

Early Draft script (though noted as a "Final Draft screenplay") for the 1971 film, dated June 25, 1969, two years prior to its release.

An important experimental X-rated comedy, ground zero for the history of the early 1970s sexual climate in America, and predicting the more conventional porn chic that would land with the release of *Deep Throat* the following year, about a young woman who sets out to meet the man behind an obscene phone call, encountering all manner of perversions along the way.

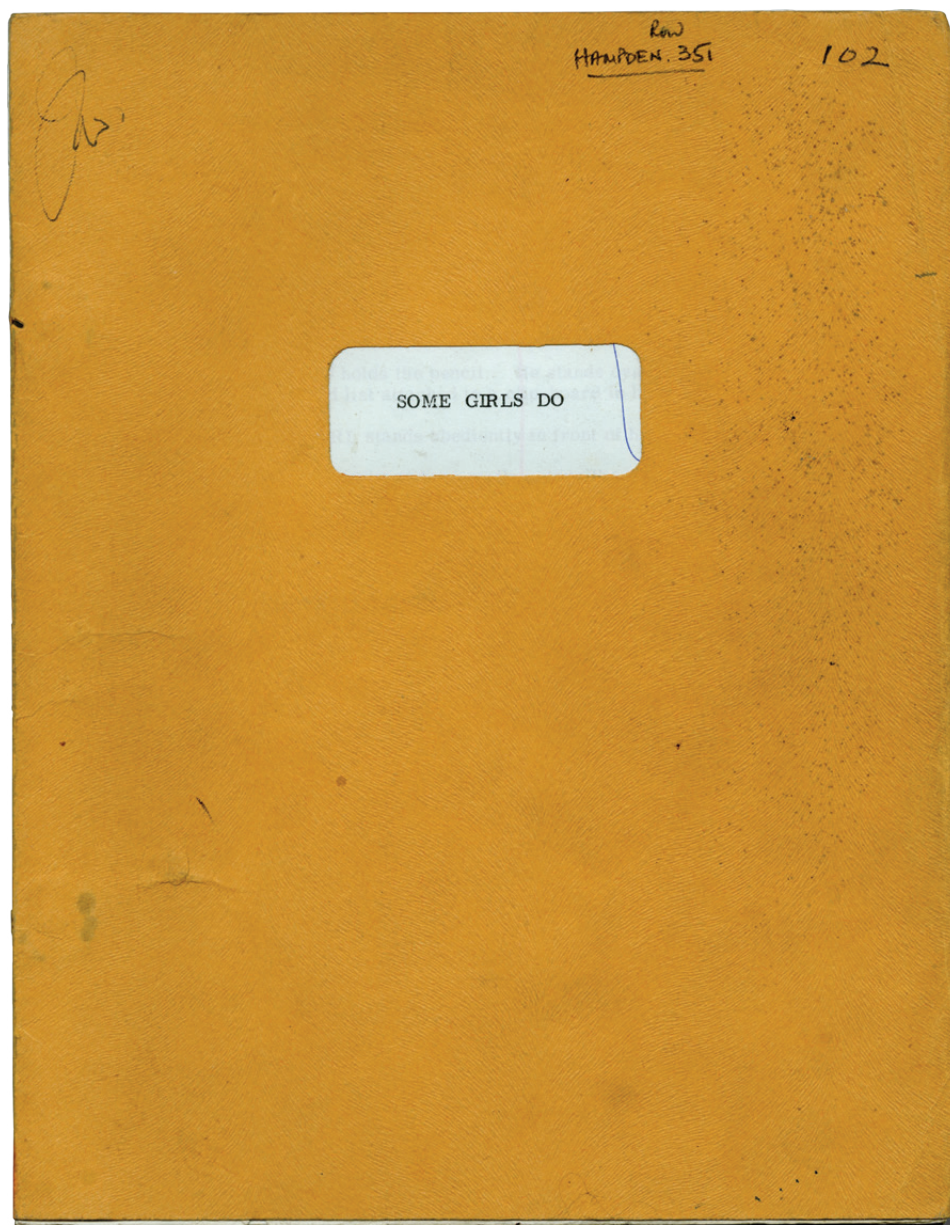
The film featured an early role for Sarah Kennedy, Warhol stars Ultra Violet, Ondine, and Geri Miller, and a young Jill Clayburgh.

Notably, as with films directed by John Cassavetes, much of the dialogue in the film that feels quite improvised turns out to have been written word for word in the script.

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

Vinegar Syndrome 7.

\$1850



48

RALPH THOMAS
Some Girls Do

Draft script for the 1969 film, dated May 1968. Copy belonging to associate producer James H. Ware, with his name and notations in holograph ink and pencil throughout. 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).

Following the success of the James Bond series of the 1960s, studios resurrected the Bulldog Drummond character, this being the second of the revamp after 1967's *Deadlier Than the Male*.

Drummond uncovers a plot where a criminal mastermind, aided by robots in the form of beautiful women, will receive eight million pounds if an experimental plan doesn't launch on time.

Set in Spain and London, shot on location in Catalonia, Spain and at Pinewood Studios in London.

Weldon 1983.

\$975



49

PETER SYKES
Demons Of The Mind

Revised Draft script for the 1972 British horror film, here under the working title *Blood Will Have Blood*, dated 12th July 1971. With holograph notations throughout that include additions to description and changes in dialogue.

A classic from the Hammer canon, and the last film Hammer made in conjunction with Anglo-EMI, about a widowed aristocrat who keeps his two teenage children captive, fearing that they may have inherited

a curse from their mother who recently killed herself. Complete with bloodletting, incest, demonic possession, and a series of mysterious murders in the nearby woods.

Shot on location in Buckinghamshire, Hertfordshire, and East Sussex, England.

\$1500

50

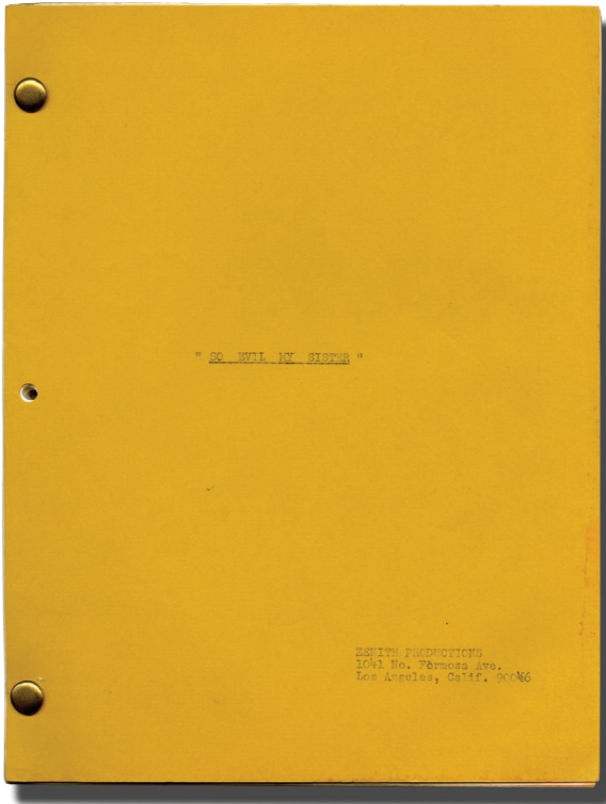
REGINALD LE BORG
Psycho Sisters

Draft script for the 1974 film *Psycho Sisters*, circa 1974, also known by the alternate title *Sibling*, and seen here under the working title *So Evil, My Sister*.

A low budget suspense film from *Diary of a Madman* director Reginald LeBorg, in which a recent widow (Susan Strasberg) and her emotionally unstable sister (Faith Domergue) engage in escalating psychological warfare—with predictably dire results.

Nightmare USA. Weldon 1996.

\$475



51

JIM SHARMAN (DIRECTOR)
TIM CURRY, SUSAN SARANDON (STARRING)
The Rocky Horror Picture Show

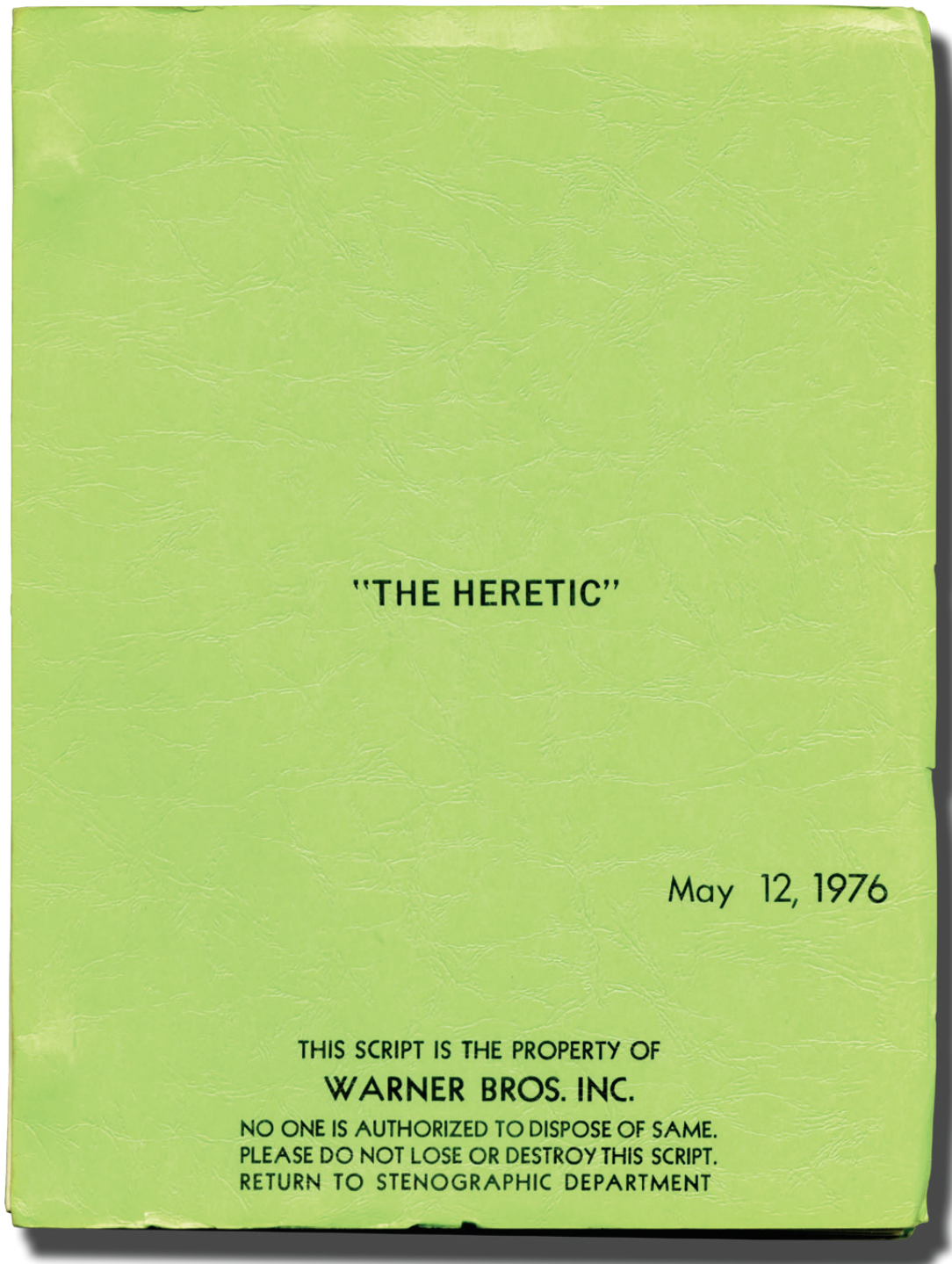
Vintage photograph of Tim Curry as Dr. Frank N. Furter in the classic 1975 film. With holograph notations on the verso.

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

National Film Registry. Weldon 1983.

\$400





52

JOHN BOORMAN
Exorcist II: The Heretic

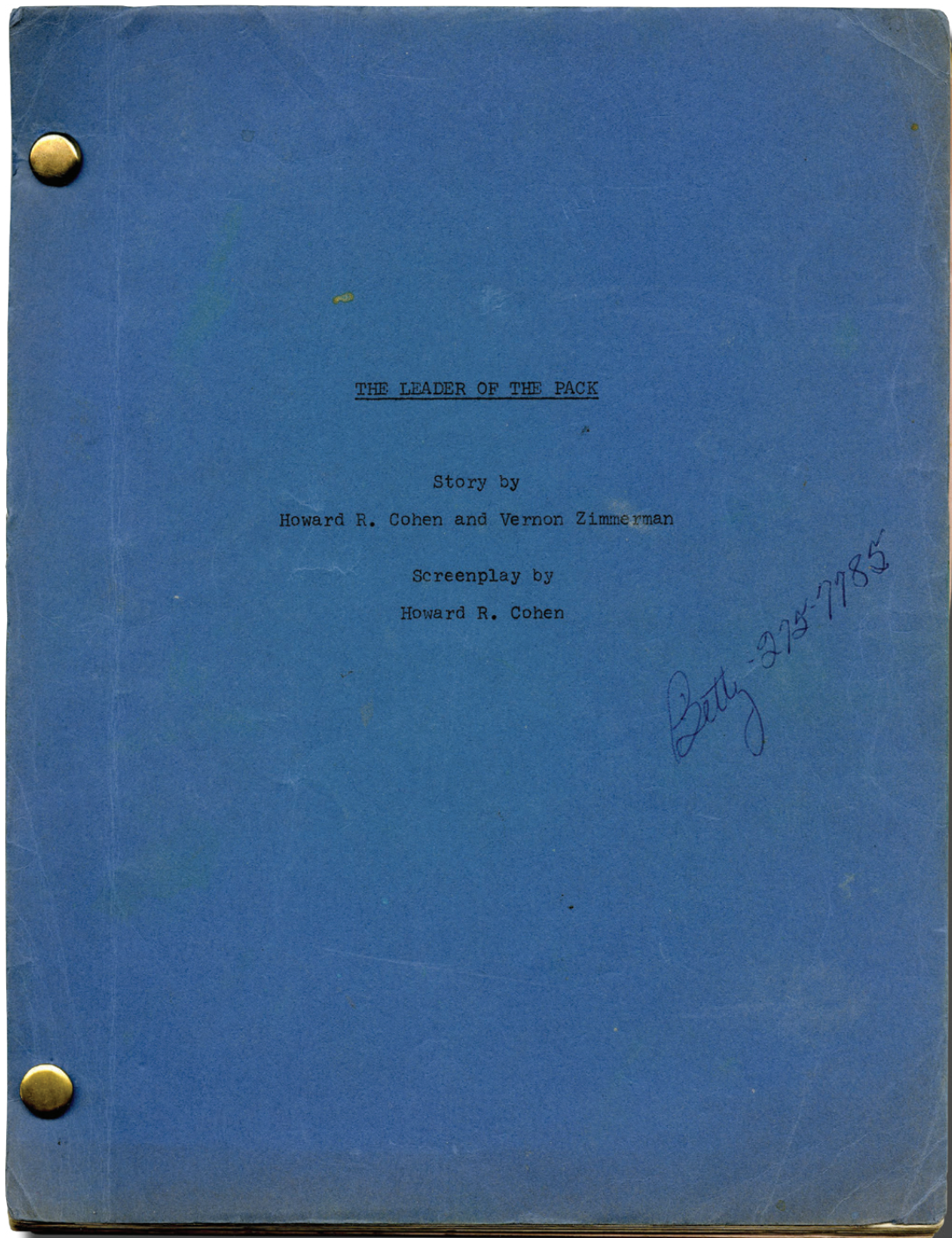
Draft script for the 1977 film, here under the working title *The Heretic*, dated July 26, 1976.

Regan MacNeil (Linda Blair) is tormented with nightmares four years after her exorcism. The demon still hides within her, and Vatican priest Father Philip Lamont (Richard Burton) is assigned to investigate the death of her exorcist to learn more about the demon.

Shot on location in Arizona, New York City, and Washington D.C.

Clover, *Men, Women and Chainsaws*. Weldon 1983.

\$1250



53

VERNON ZIMMERMAN
The Unholy Rollers

Draft script for the 1972 film, circa 1972. With actor Betty Anne Rees' first name and phone number in holograph ink on the front wrapper.

Karen (Claudia Jennings) quits her job at a cannery and joins a roller derby team. She quickly clashes with Mickey (Betty Anne Rees), the star skater, and stirs jealousy amongst the whole team as she dominates the rink.

Made with loving haste in the wake of the successful roller derby film *Kansas City Bomber* released earlier the same year, starring Raquel Welch.

Shot on location in Los Angeles.

Weldon 1996.

\$675



54

ISHIRO HONDA
Godzilla

Vintage double weight photograph from the 1954 film, the first appearance of Godzilla, who would go on to appear in countless other Japanese monster movies, as well as non-Japanese ones. With holograph notations on the verso.

The original Godzilla film is one of the first Kaiju films, a Japanese sub-genre of films featuring giant monsters attacking cities and engaging in violent confrontation with the military and other monsters.

The film was an allegory for the effects of the hydrogen bomb and radioactive contamination, and gave way to a long series and whole genres and sub-genres of related films dealing with similar themes of invasion, contamination, and global catastrophe.

10 x 7 inches (25 x 18 cm). Near Fine.

BFI 680. Criterion Collection 594.

\$450



55

David Cronenberg begins
DAVID CRONENBERG
Shivers

Collection of three vintage borderless photographs from the 1975 film. With holograph notations on the versos.

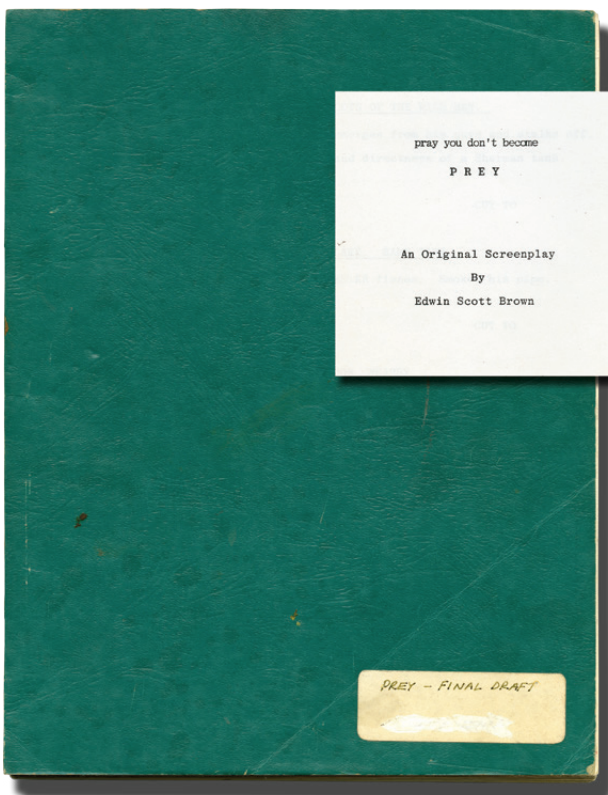
A high-rise apartment building is infected by a parasite that turns its victims into sex-crazed maniacs that can infect with the slightest touch.

Shot on location in Montreal, Canada.

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

Arrow 1497. Weldon 1983.

\$375



56

EDWIN SCOTT BROWN
The Prey

Final Draft script for the 1984 horror film, dated September 28th, 1979. Copy belonging to makeup artist John Carl Buechler, with his name in holograph ink on the title page and two Polaroid photographs laid in.

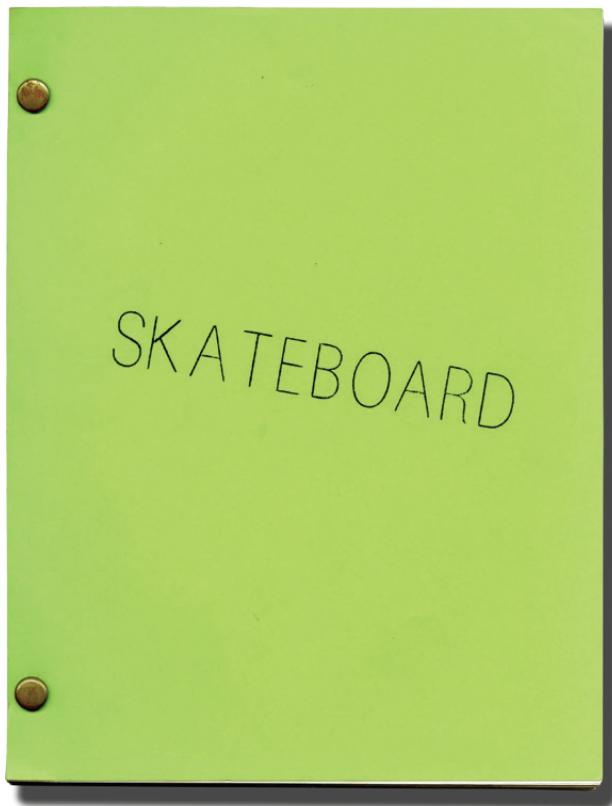
Six friends are stalked and murdered while on a camping trip.

Shot on location in Idyllwild, California.

Nightmare USA.

\$750

EXPLOITATION



57

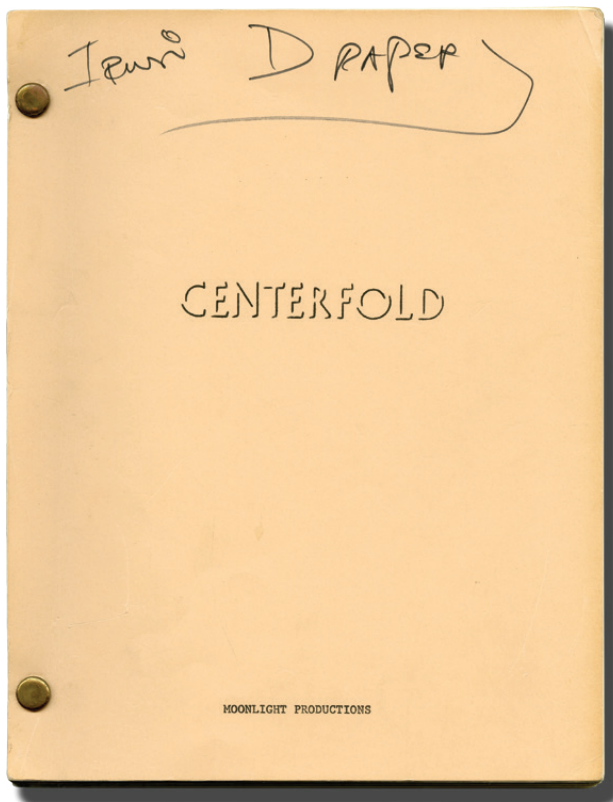
GEORGE GAGE Skateboard

Third Draft script for the 1978 film, dated January 10, 1977.

A Hollywood agent has racked up huge gambling debts and needs to quickly pay back the bookie. He organizes a group of talented skateboarders and enters them into a major competition with a \$20,000 prize.

Shot on location in California.

\$500



58

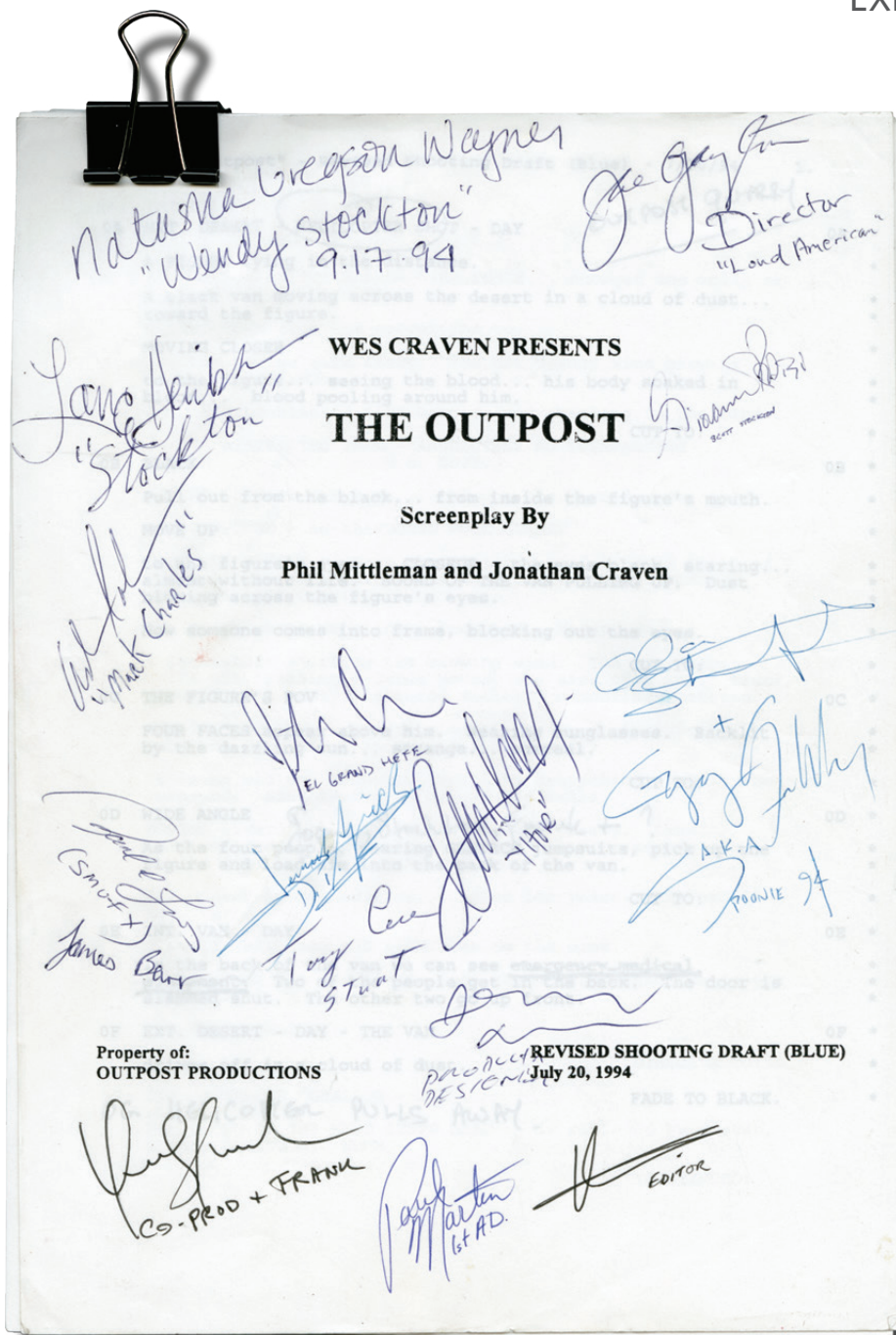
KIM BASINGER (STARRING) **ROBERT GREENWALD (DIRECTOR)** Katie: Portrait of a Centerfold

Draft script for the 1978 television movie, dated March 27, 1978, and seen here under the working title *Centerfold*, which originally aired October 23, 1978 on NBC. Copy belonging to unknown crew member Irwin Draper, with his name in holograph in on the front wrapper.

One of Kim Basinger's earliest film roles, and the film that would begin to transition her reputation away from being a model to that of a respected screen actress. Here she plays a Texas beauty queen who moves to Hollywood to seek her fame, only to wind up posing for a centerfold.

Set in Texas and California.

\$300



59

JOE GAYTON (DIRECTOR)
LANCE HENRIKSEN (STARRING)
 Mind Ripper

Revised Shooting script for the 1995 film, dated July 20, 1994, seen here under the working title *Wes Craven Presents: The Outpost*. Round robin copy, signed on the front wrapper by director Joe Gayton, producers Jonathan Craven and Peter Shepherd, cast members Lance Henriksen, Adam Solomon, Natasha Gregson Wagner, Giovanni Ribisi, and Dan Blom, editor Harry Hitner, production designer Jeremy Levine, stunt coordinator Anthony Cecere, makeup artists James Barr and Paul Jones, and more.

A science lab in a remote desert location attempts to create a superhuman by reanimating a corpse, but the end result is an uncontrollably violent monster zombie. Although marketed as a sequel to *The Hills Have Eyes* and *The Hills Have Eyes II*, the only true link between the three films is Wes Craven's name.

Shot on location in Bulgaria and Canada.

\$475

HUGH HEFNER

In addition to his various other interests, *Playboy* magazine founder Hugh Hefner was an avid reader and collector of books. We are pleased to present a small selection from his personal library at the Playboy Mansion, including inscribed copies by important contributors and famous friends of the magazine, and in one case, Hefner's own annotated copy of a book which delves into one of the darker chapters in Playboy history.

Full provenance for each book is provided.

60

BUNNY YEAGER **Camera in Jamaica**

South Brunswick and New York: AS Barnes, 1967.
First Edition. Inscribed and dated in the year of publication by the author on the front endpaper to Hefner: "To Hef / with love / Bunny Yeager / 12/67."

As a model and photographer, Yeager's association with Hefner and *Playboy* goes back to the earliest days of the magazine, and her pioneering work in photographing models outdoors in natural light, in active poses, and often looking directly at the camera, would become a part of the magazine's overall aesthetic of nude photography. Beginning with her photograph of Bettie Page, wearing only a Santa hat and decorating a Christmas tree, for the centerfold of the January 1955 issue, Yeager would photograph a total of eight centerfolds, including the first Playmate of the Year, Lisa Winters, whom she discovered, as well as numerous covers and pictorial spreads. She would also appear in the magazine as a model five times, and was dubbed the "Queen of the Playboy Centerfolds" by Hefner himself.

Yeager's influence on nude and pinup photography reaches far beyond her photographs for *Playboy*, and her work was widely seen throughout the 1950s and 1960s. She took over 1,000 photographs of Bettie Page, and their collaboration helped launch Page from an underground (and under the counter) fetish model to mainstream fame and success as a pinup. In 1962, Yeager was sent to Jamaica to photograph Ursula Andress in her bikini to promote *Dr. No*, and Yeager would return to the island several times, leading to the publication the title on offer here, *Camera in Jamaica*, her second book.

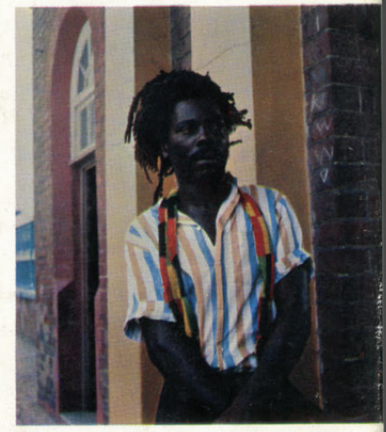
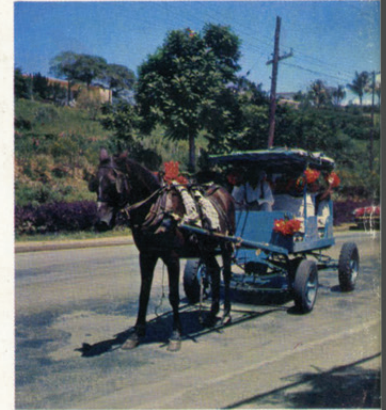
Very Good plus, with a bump to the bottom front corner, in a Very Good plus dust jacket. Jacket lightly toned and soiled, with light creasing to the extremities.

\$5500

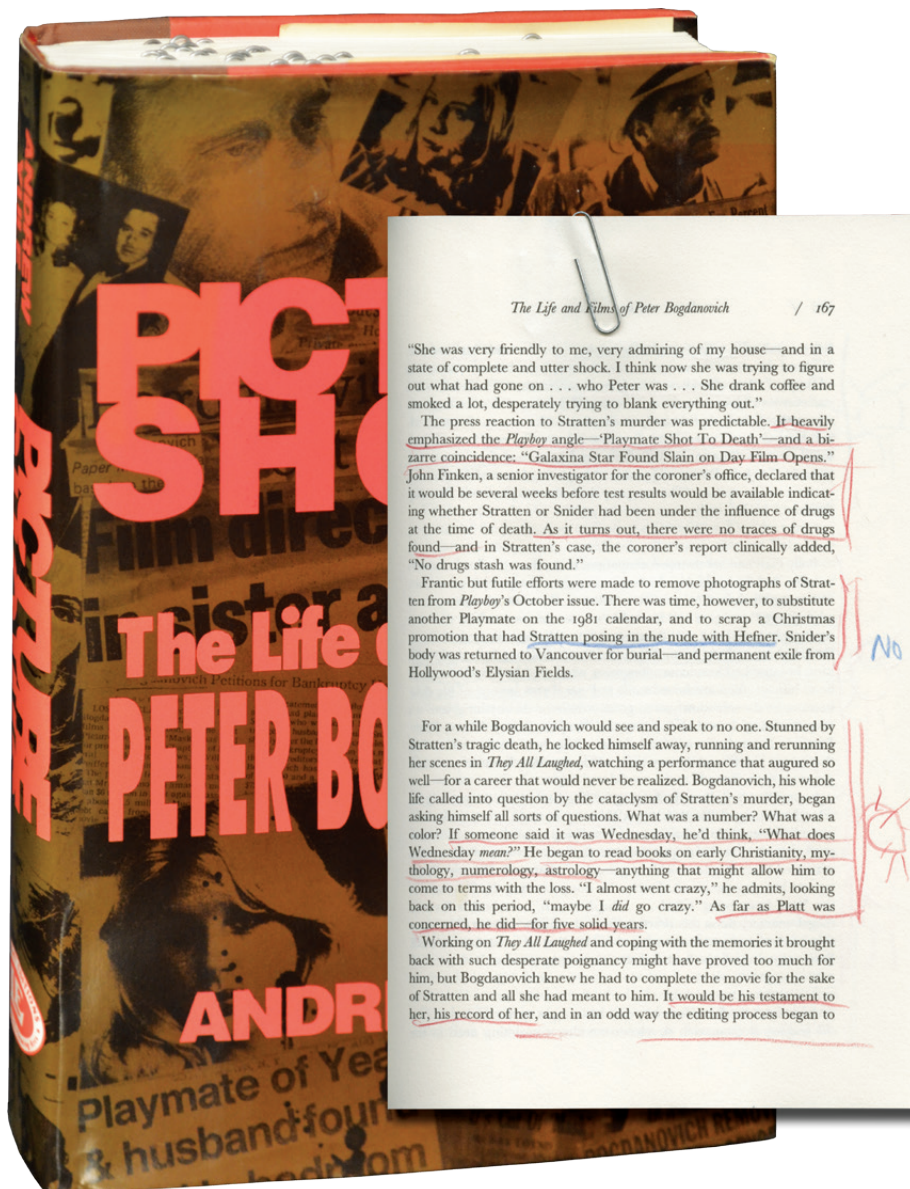
NEED LIGHT

CAMERA IN JAMAICA

BY BUNNY YEAGER



To Hef with love
Bunny Yeager
12/67



61

Hefner's annotated copy

ANDREW YULE

Picture Shows: The Life and Films of Peter Bogdanovich

New York: Limelight Editions, 1992. First Edition. Copy belonging to Hefner, with his holograph underling, notations, and paper clip page markers throughout, primarily to sections regarding Playmate Dorothy Stratten, Playboy, or himself.

Together with Hefner's copy of the First Edition of Peter Bogdanovich's *The Killing of the Unicorn: Dorothy Stratten 1960-1980*.

A biography of director Bogdanovich, the latter half of which focuses heavily on his relationship with Stratten, and her death at the hands of her estranged husband and manager, Paul Snider, after her affair with Bogdanovich was discovered.

"She was very friendly to me, very admiring of my house—and in a state of complete and utter shock. I think now she was trying to figure out what had gone on . . . who Peter was . . . She drank coffee and smoked a lot, desperately trying to blank everything out."

The press reaction to Stratten's murder was predictable. It heavily emphasized the *Playboy* angle—"Playmate Shot To Death"—and a bizarre coincidence: "Galaxina Star Found Slain on Day Film Opens." John Finken, a senior investigator for the coroner's office, declared that it would be several weeks before test results would be available indicating whether Stratten or Snider had been under the influence of drugs at the time of death. As it turns out, there were no traces of drugs found—and in Stratten's case, the coroner's report clinically added, "No drugs stash was found."

Frantic but futile efforts were made to remove photographs of Stratten from *Playboy's* October issue. There was time, however, to substitute another Playmate on the 1981 calendar, and to scrap a Christmas promotion that had Stratten posing in the nude with Hefner. Snider's body was returned to Vancouver for burial—and permanent exile from Hollywood's Elysian Fields.

For a while Bogdanovich would see and speak to no one. Stunned by Stratten's tragic death, he locked himself away, running and rerunning her scenes in *They All Laughed*, watching a performance that augured so well—for a career that would never be realized. Bogdanovich, his whole life called into question by the cataclysm of Stratten's murder, began asking himself all sorts of questions. What was a number? What was a color? If someone said it was Wednesday, he'd think, "What does Wednesday mean?" He began to read books on early Christianity, mythology, numerology, astrology—anything that might allow him to come to terms with the loss. "I almost went crazy," he admits, looking back on this period, "maybe I did go crazy." As far as Platt was concerned, he did—for five solid years.

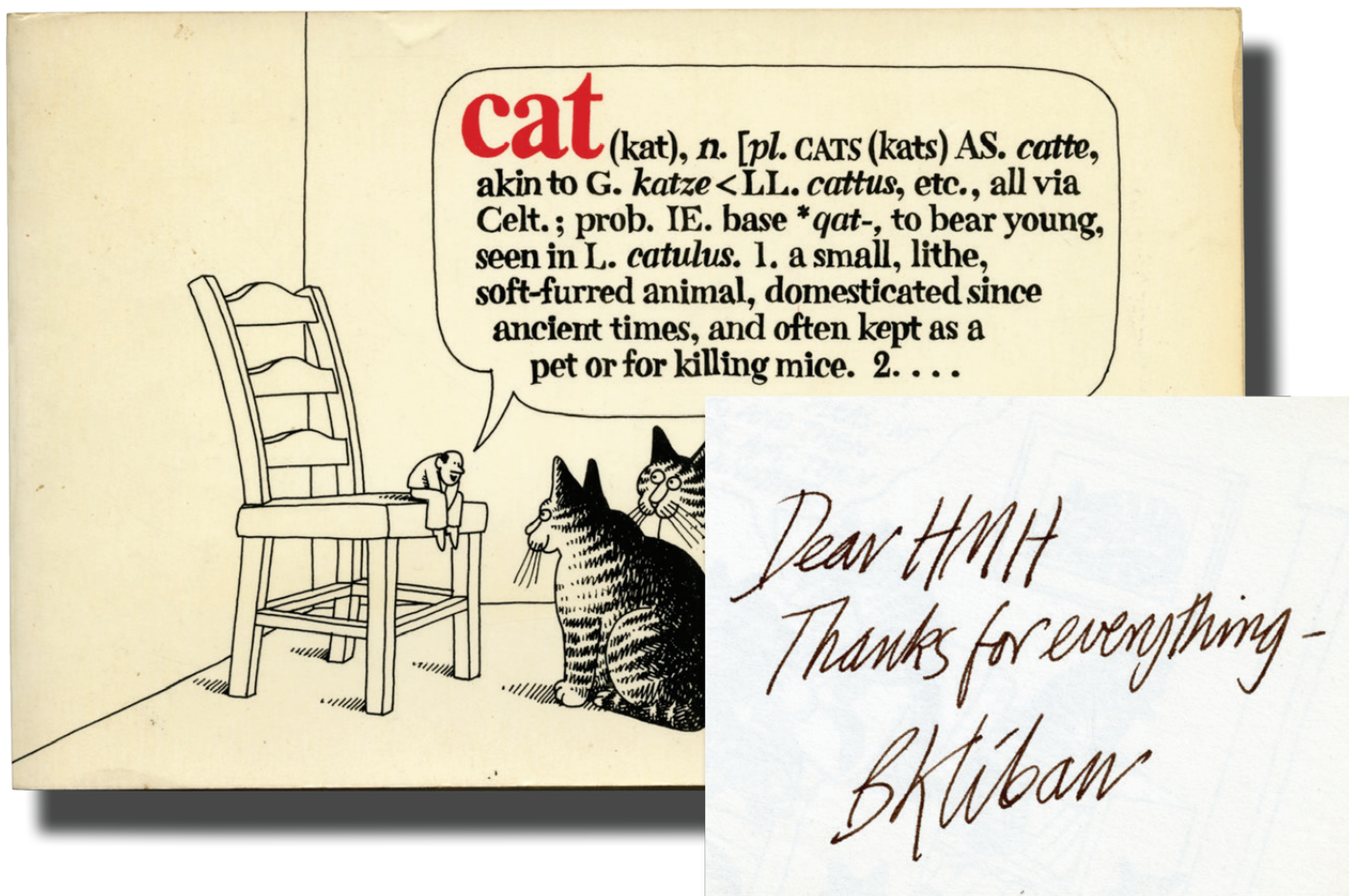
Working on *They All Laughed* and coping with the memories it brought back with such desperate poignancy might have proved too much for him, but Bogdanovich knew he had to complete the movie for the sake of Stratten and all she had meant to him. It would be his testament to her, his record of her, and in an odd way the editing process began to

Bogdanovich had published his own account of the murder in 1984 as *The Killing of the Unicorn*, in which he is highly critical of Playmate and Hefner, accusing Hefner of sexually assaulting Stratten, a claim Hefner has written "untrue" in the margins next to where it appears in Yule's account of Bogdanovich's claims.

Picture Shows with waviness to the page block and bowing to the boards from the insertion of paper clips, else Near Fine in a Near Fine dust jacket.

The Killing of the Unicorn, Near Fine, with light fading to the board edges, in a lightly chipped, Very Good plus dust jacket.

\$1450



62

B. KLIBAN
Cat

New York: Workman Publishing, 1975. First Edition. Inscribed by the author on the front endpaper to Hefner: "Dear HMH / Thanks for everything / B Kliban."

Kliban began working as a cartoonist for *Playboy* in 1962, and would contribute cartoons to the magazine up until his untimely death in 1990. His cat drawings and cartoons were discovered by *Playboy* editor Michelle Urry, who encouraged him to publish

them as book. His best known work, Kliban's cats have appeared on calendars, T-shirts, and various other merchandise.

Very Good plus in lightly toned illustrated wrappers.

\$750



63

WILL EISNER
A Contract with God

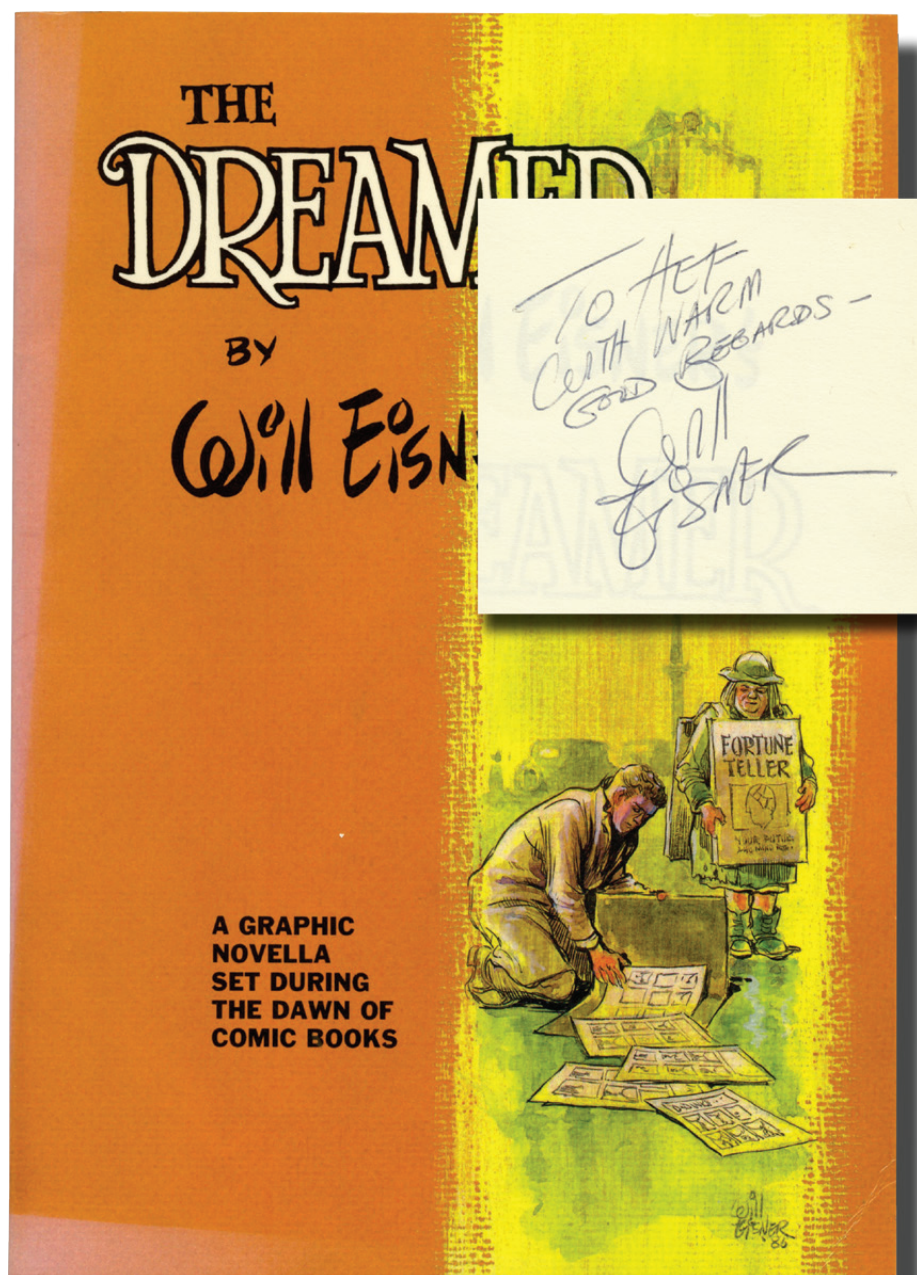
Princeton, WI: Kitchen Sink Press, 1985. First printing of this edition, and first hardcover edition. One of 600 numbered copies (this being No. 66) signed by Eisner on a tipped in book plate. This copy additionally inscribed on the title page to Hefner: "To Hef / With all the best / Will Eisner."

A landmark in American comics history, originally published by Baronet Books in 1978, greatly responsible for popularizing both the term graphic novel and long form literary works in the medium. A collection of short stories about poor Jewish characters living in a New York City tenement during the 1930s.

Hefner was a stated fan of Eisner's *The Spirit* growing up, and of comics and comic artists in general, publishing many of the era's most influential cartoonists in *Playboy*, including Eisner collaborators such as Jules Feiffer and Harvey Kutzman.

Near Fine in a Very Good plus dust jacket. Jacket nicked at the extremities, with a couple of short closed tears, and some light creasing.

\$950



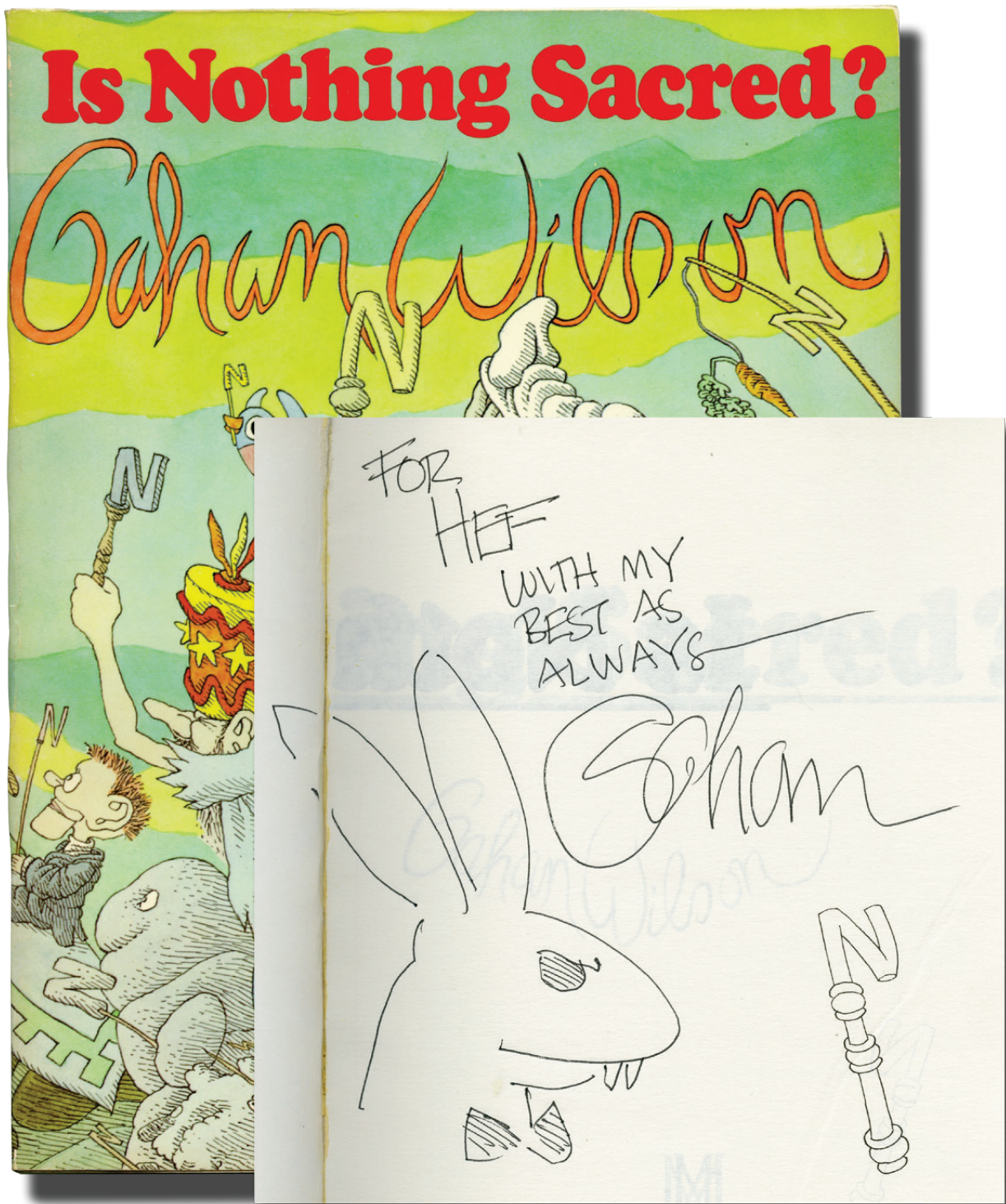
64

WILL EISNER
The Dreamer

Princeton, WI: Kitchen Sink Press, 1986. First Edition, published simultaneously in hardcover. Inscribed by the author on the front endpaper to Hefner: "To Hef / With warm good regards / Will Eisner."

Near Fine in illustrated wrappers, with light fading to the spine and bottom edge of the front panel, and a couple of shallow creases to the same.

\$750



65

GAHAN WILSON
Is Nothing Sacred

New York: St. Martins Press, 1982. First Edition. Inscribed by the author with an original sketch to Hefner on the front endpaper: "For Hef / With my best always / Gahan."

A collection of Wilson's *Playboy* cartoons was published by Fantagraphics in 2009. In his foreword to the book, Hefner wrote "By the early 1960s, I could say with real satisfaction that no other

magazine... had a cartoon stable equal to *Playboy's*. And no cartoonist was more popular, more enduring than Gahan Wilson."

Near Fine in wrappers, with a touch of edgewear.

\$750



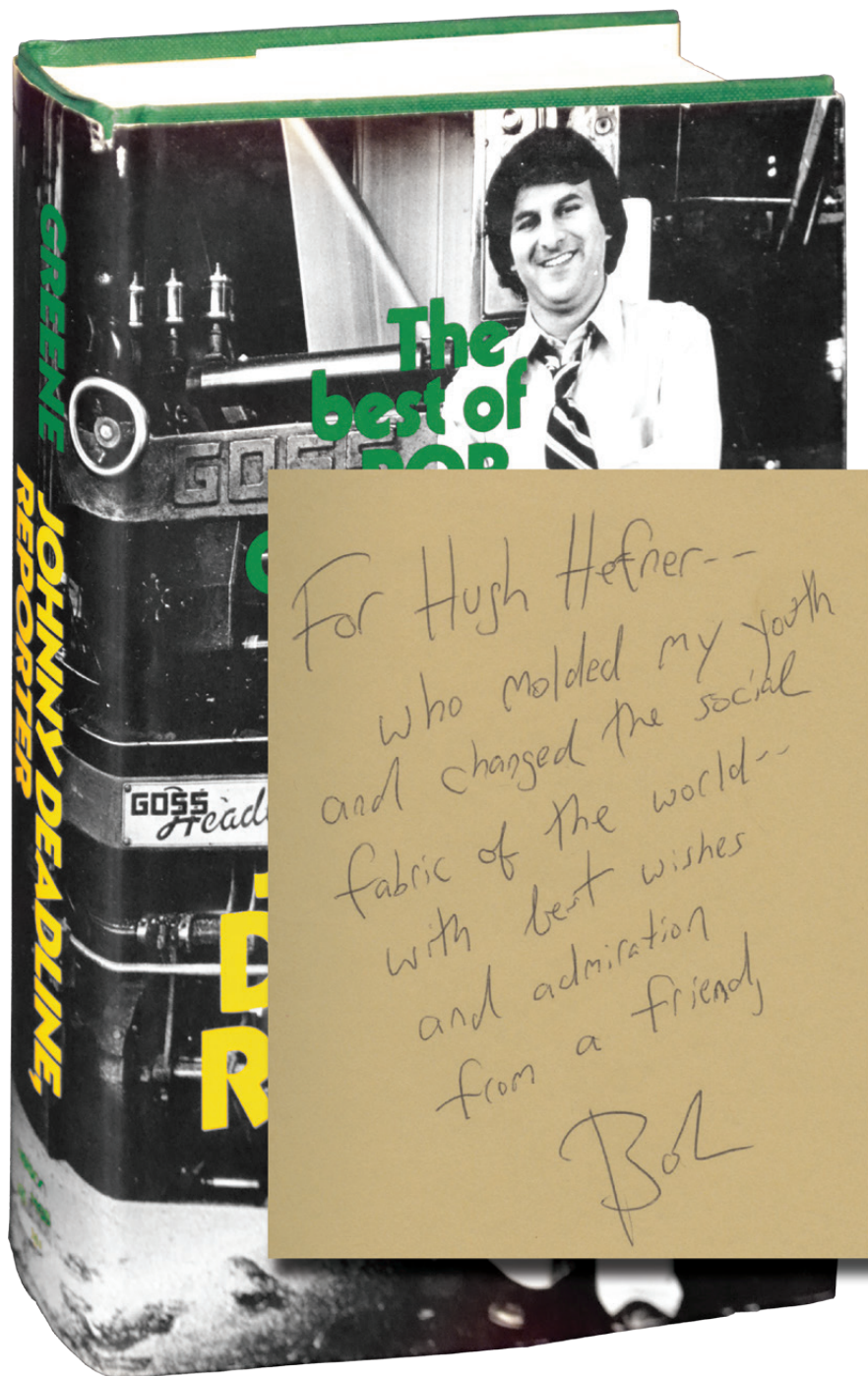
66

GAHAN WILSON
Gahan Wilson's America

New York: Simon and Schuster, 1985. First Edition.
Inscribed by the author to Hefner on the front
endpaper: "To Hef / Always the best / Gahan."

Near Fine in a Near Fine dust jacket. Slight bowing to
the front board. Jacket lightly toned.

\$750



67

BOB GREENE

Johnny Deadline, Reporter: The Best of Bob Greene

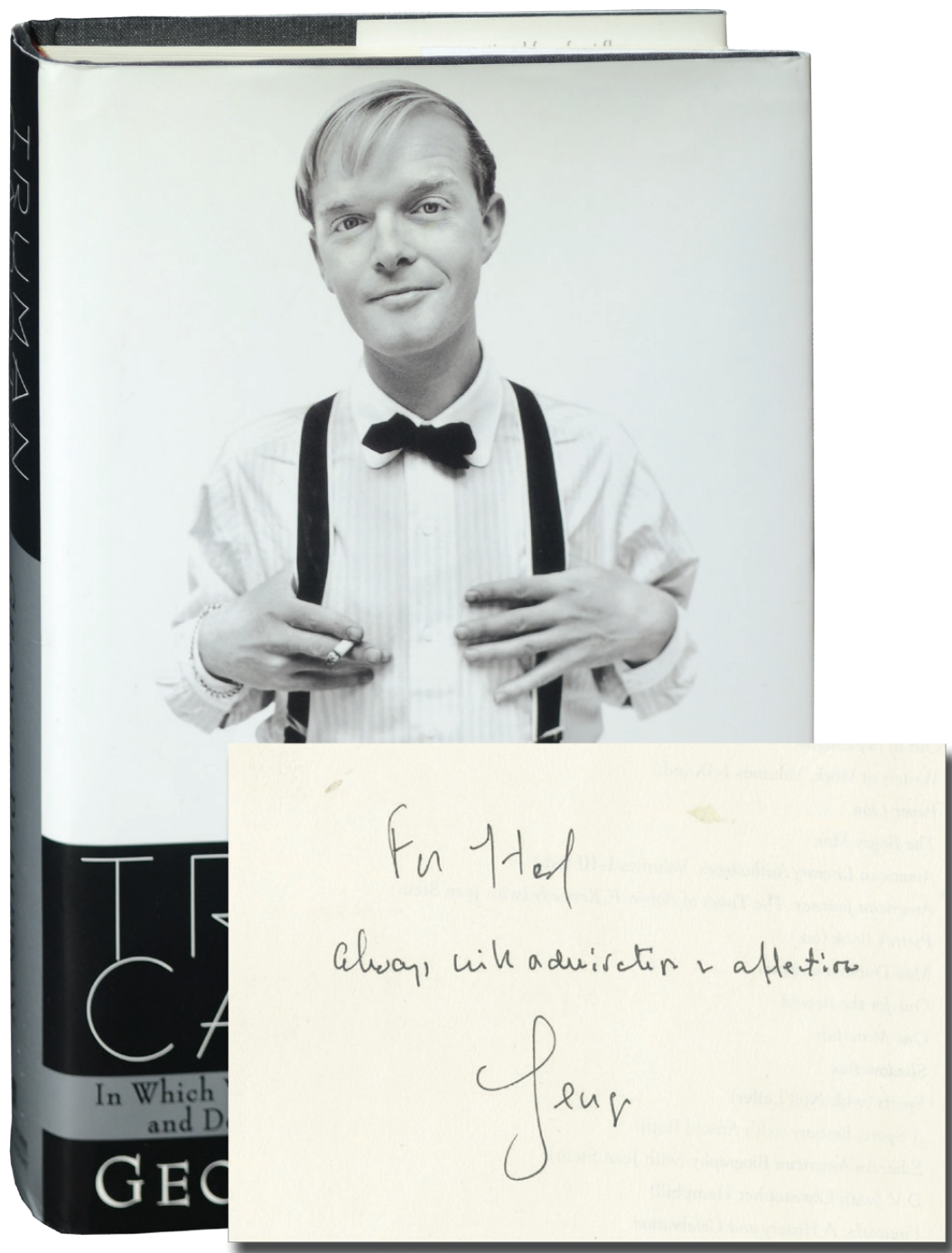
Chicago: Nelson Hall, 1976. First Edition. Inscribed by the author on the front endpaper to Hefner: "For Hugh Hefner / who molded my youth and changed the social fabric of the world - with best wishes and admiration from a friend / Bob."

A collection of columns originally published in the *Chicago Sun-Times*, including a piece about Greene's experience at the Playboy Mansion, titled "Hef."

Greene was a quintessential example of the 1970s on-the-go reporter, covering everything from Abby Hoffman and the trial of the Chicago 7 to Mickey Spillane to a young Alice Cooper.

Near Fine in a bright, Very Good plus dust jacket. One inch separation to the bottom front flap fold of the jacket, else Near Fine.

\$450



68

GEORGE PLIMPTON
Truman Capote

New York: Doubleday, 1997. Later printing. Inscribed by the author to Hefner opposite the title page: "For Hef / always with admiration & affection / George."

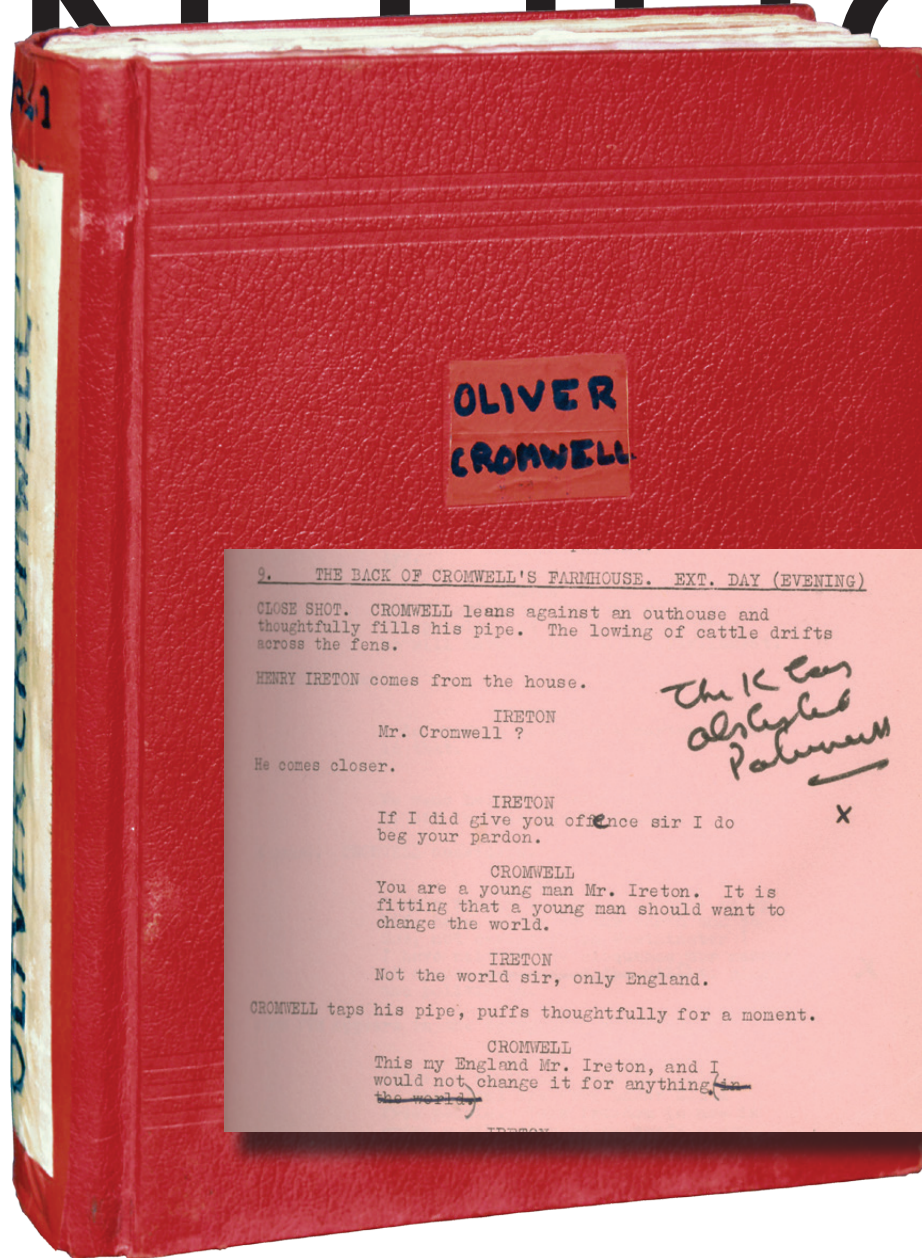
Hefner and George Plimpton were friends, and Plimpton was often a guest at the Playboy Mansion, which is where, according to him, he was offered the role of Horace Whigham in *Reds* after emerging from the grotto swimming pool to encounter a jet lagged Warren Beatty napping on the mansion floor.

Hefner would appear as a talking head in *Plimpton! Starring George Plimpton as Himself*, a posthumous documentary about the writer.

Near Fine in a Near Fine dust jacket.

\$300

KEN HUGHES



69

KEN HUGHES Cromwell

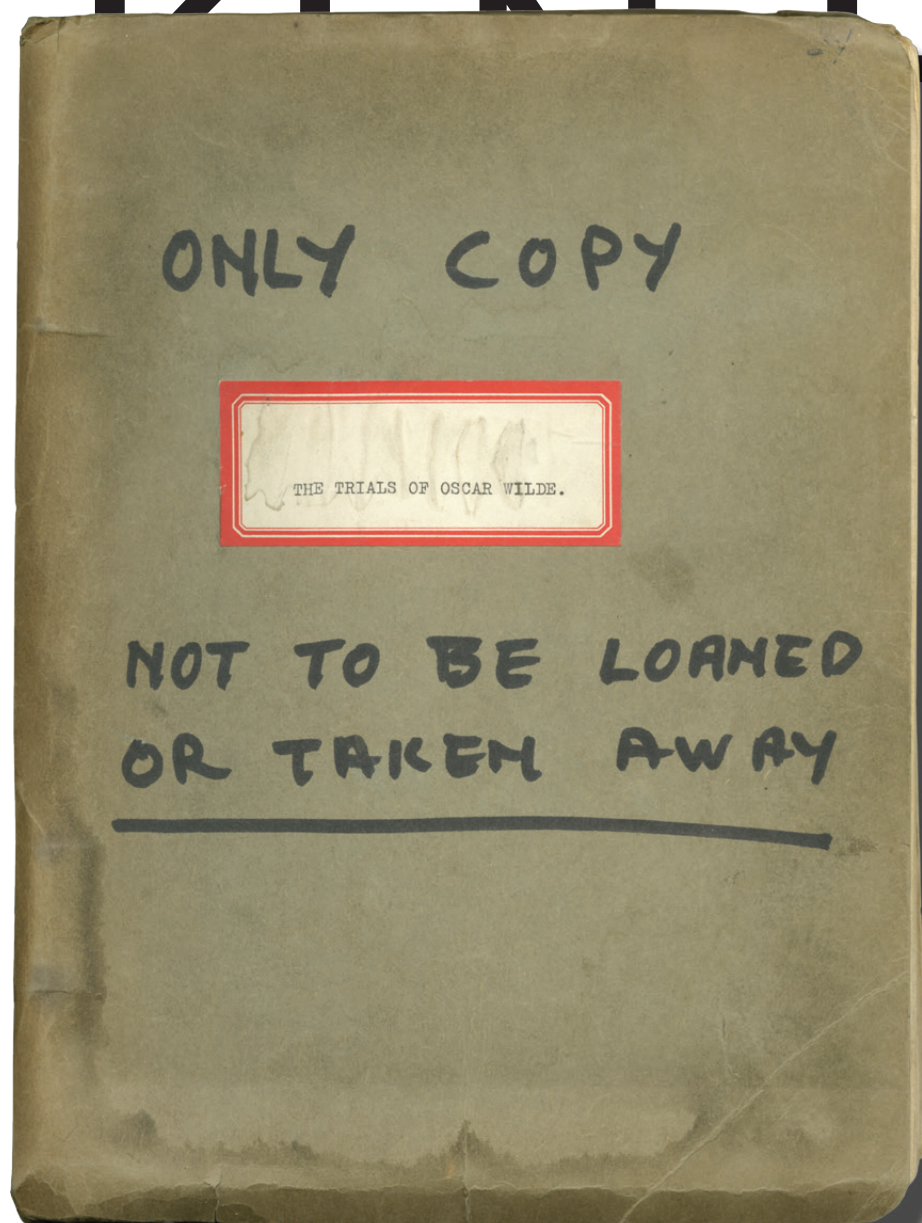
Early Draft script for the 1970 film *Cromwell*, dated 26th July, 1961, seen here under the working title *Oliver Cromwell*. Copy belonging to director/screenwriter Ken Hughes, with his annotations throughout. With 11 pages of reproductions from *The Commonwealth* newspaper from August and September 1885 laid into the front of the script, along with a drawing of how to add pages to the spring binder.

A biographical account of the 17th century political and religious struggles taking place in England under the reign of King Charles (Alec Guinness). Likely one of the earliest screenplay drafts, shelved for almost ten years due to an inability to find funding. Director Ken Hughes's favorite of his own films. Winner of an Academy Award for Best Costume Design and nominated for one other.

Shot on location in Spain and England.

\$4500

ES KEN HUGHES



70

KEN HUGHES

The Trials of Oscar Wilde

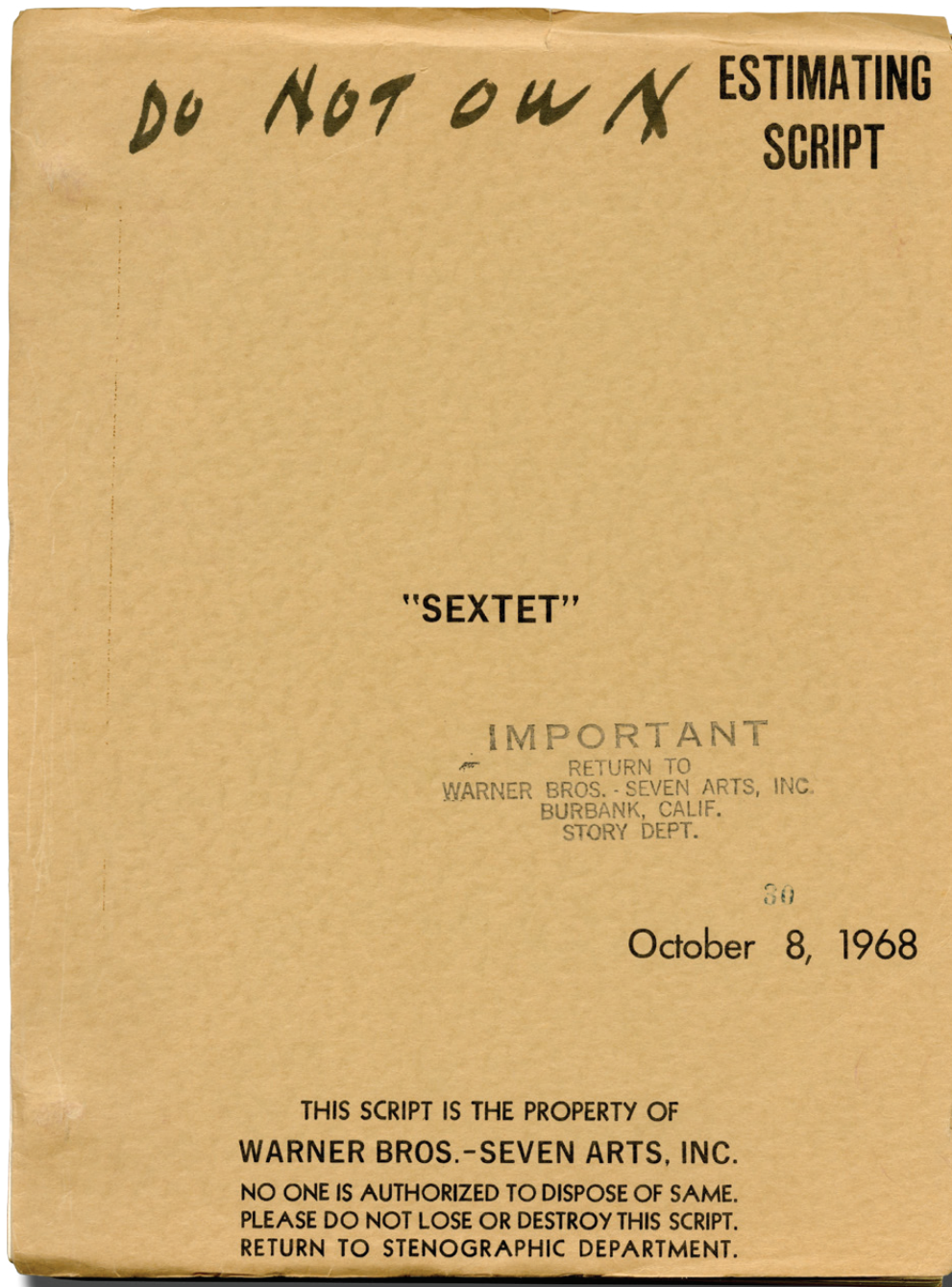
First Draft script for the 1960 UK film, dated 28th January, 1960. File copy belonging to the film's director Ken Hughes, with a typescript note tipped on to the title page requesting its return to the director and noting it is the only script in existence for the film.

Peter Finch delivers a strong performance as the inimitable author Oscar Wilde in this film about Wilde's sodomy trial after his affair with Lord Alfred Douglas, lifted in large part from the historical court records. One of two films about Wilde released in May of 1960, the other being director Gregory Ratoff's *Oscar Wilde*.

In order to compete with the other Wilde film, production on *The Trials of Oscar Wilde* was made in only nine weeks from start to finish, with filming wrapping a mere two weeks before the London opening. Composer Ron Goodwin was recording music before scenes were filmed, most scenes were filmed in one take, and four editing rooms were set up, working in parallel during principal photography, in order to deal with the rushed timeline.

Shot on location in England.

\$8500



71

KEN HUGHES (DIRECTOR)
MAE WEST (STARRING, PLAYWRIGHT)
Sextette

Estimating script for the 1978 film, dated October 8, 1968. Based on the 1926 play *Sex*, written by Mae West, who reprises her original role her over 50 years later.

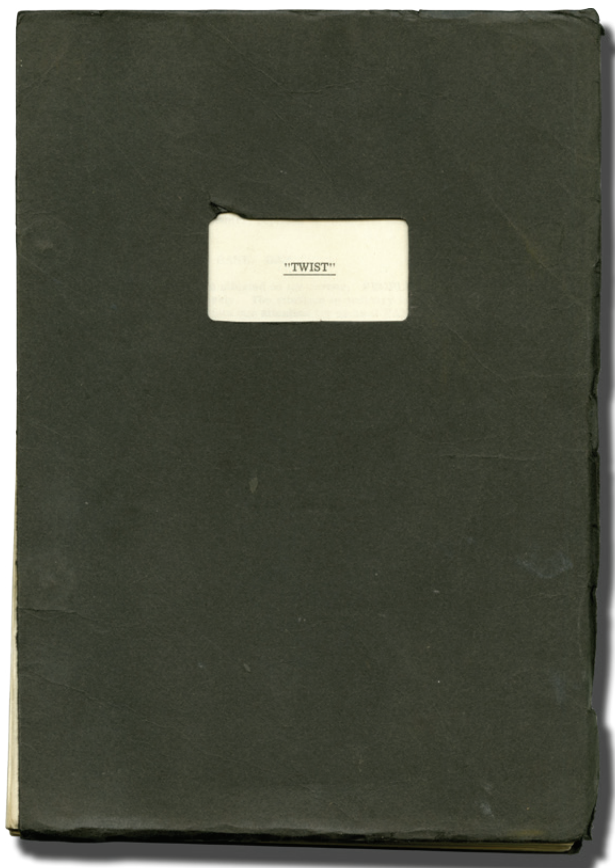
Legendary sex symbol and American movie star Marlo Manners (West) has just married her sixth husband, a knight, officially making her a lady. Their honeymoon was booked by her manager at a hotel also hosting an international conference dedicated to nuclear non-proliferation, where several guests

interrupt the newlyweds with attempts to seduce Manners, including her former husband, member of the Soviet delegation to the conference, threatening to derail the peace talks.

Set in London.

Weldon 1996.

\$425



72

KEN HUGHES
Twist

Draft script for the unproduced film *Twist*, circa 1960s or 1970s. Copy belonging to director Ken Hughes, with his notations throughout.

A police investigator shoots a longtime nemesis while chasing him after a heist, and must cope with the loss of his greatest equal. Set in England.

\$375



73

KEN HUGHES, HENRY HATHAWAY (DIRECTORS)
W. SOMERSET MAUGHAM (NOVEL)
Of Human Bondage

Collection of 13 studio photographs from the 1964 film.

The third of three feature films adapted from W. Somerset Maugham's classic 1915 novel, starring Kim Novak and Laurence Harvey, following the 1934 film starring Leslie Howard and Bette Davis, and the 1946 film starring Paul Henreid and Eleanor Parker.

Set in London and filmed by MGM British Studios at Ardmore Studios in County Wicklow, Ireland.

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

\$300



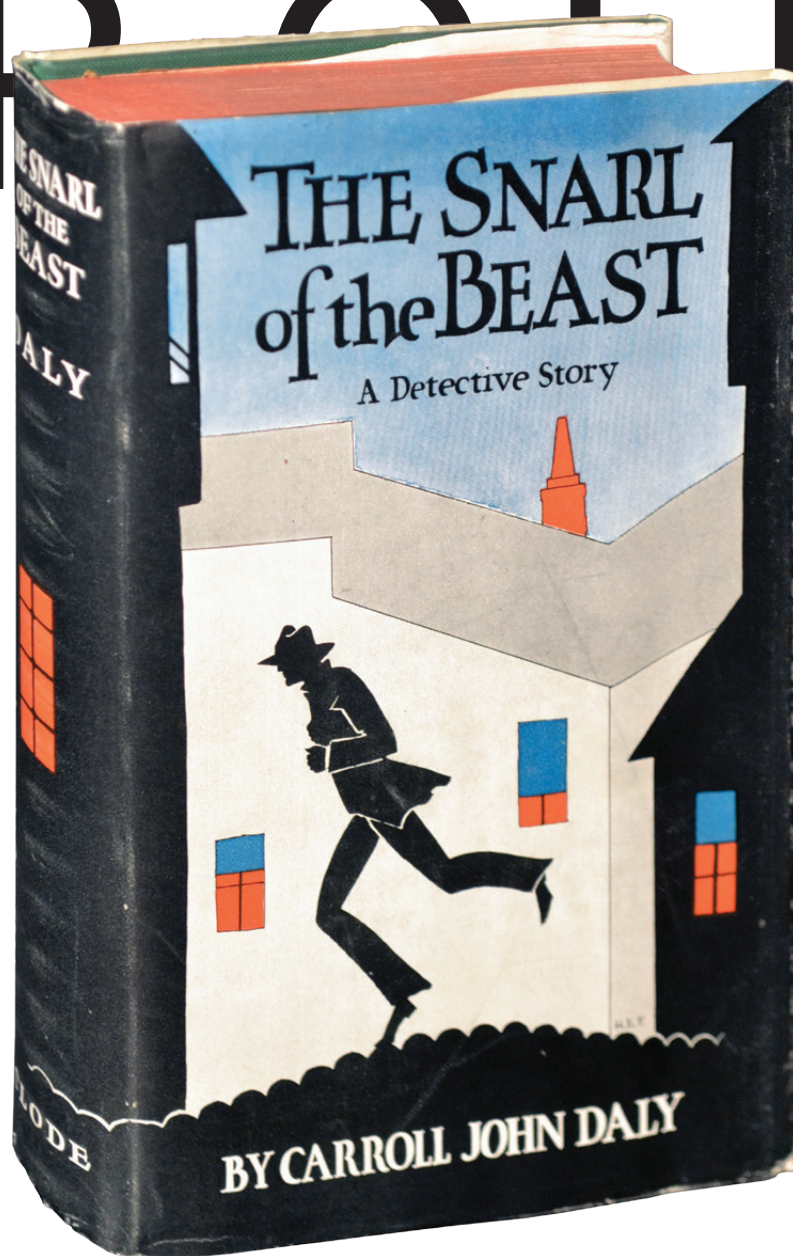
OTTO PENZ

Otto Penzler needs no introduction, but we feel compelled to give him one anyway. In 1979 he opened the first bookstore in New York City dedicated to mystery fiction, which still operates in its fully glory today, a perennial stopping point for every major author of mystery and crime fiction who has drawn breath since it opened, as well as any dealer with the remotest interest in the genre.

Penzler discovered, promoted, and edited the work of countless authors of mystery fiction, most of whom are today household words for fans: from Donald Westlake to James Ellroy to Michael Connelly, from Sue Grafton to Mary Higgins Clark to Ruth Rendell. He founded the Mysterious Press and at one point was publishing up to 100 new titles per year.

He was the quintessential New Yorker, and one would in fact find him mentioned in the "Talk of the Town" section of *The New Yorker*. But when he was not selling, editing, or publishing books, he also quietly maintained what became the most astounding collection of mystery and crime fiction in private hands at his home in Connecticut.

We are proud to offer a tiny but brilliant fraction of that collection.



74

The first hard boiled novel
CARROLL JOHN DALY
Snarl of the Beast

New York: Edward J. Clode, 1927. First Edition. In the first state dust jacket, priced \$2.00 and with a blurb for this title on the front flap and an advertisement for Richard H. Watkin's *Half a Clue* on the rear flap.

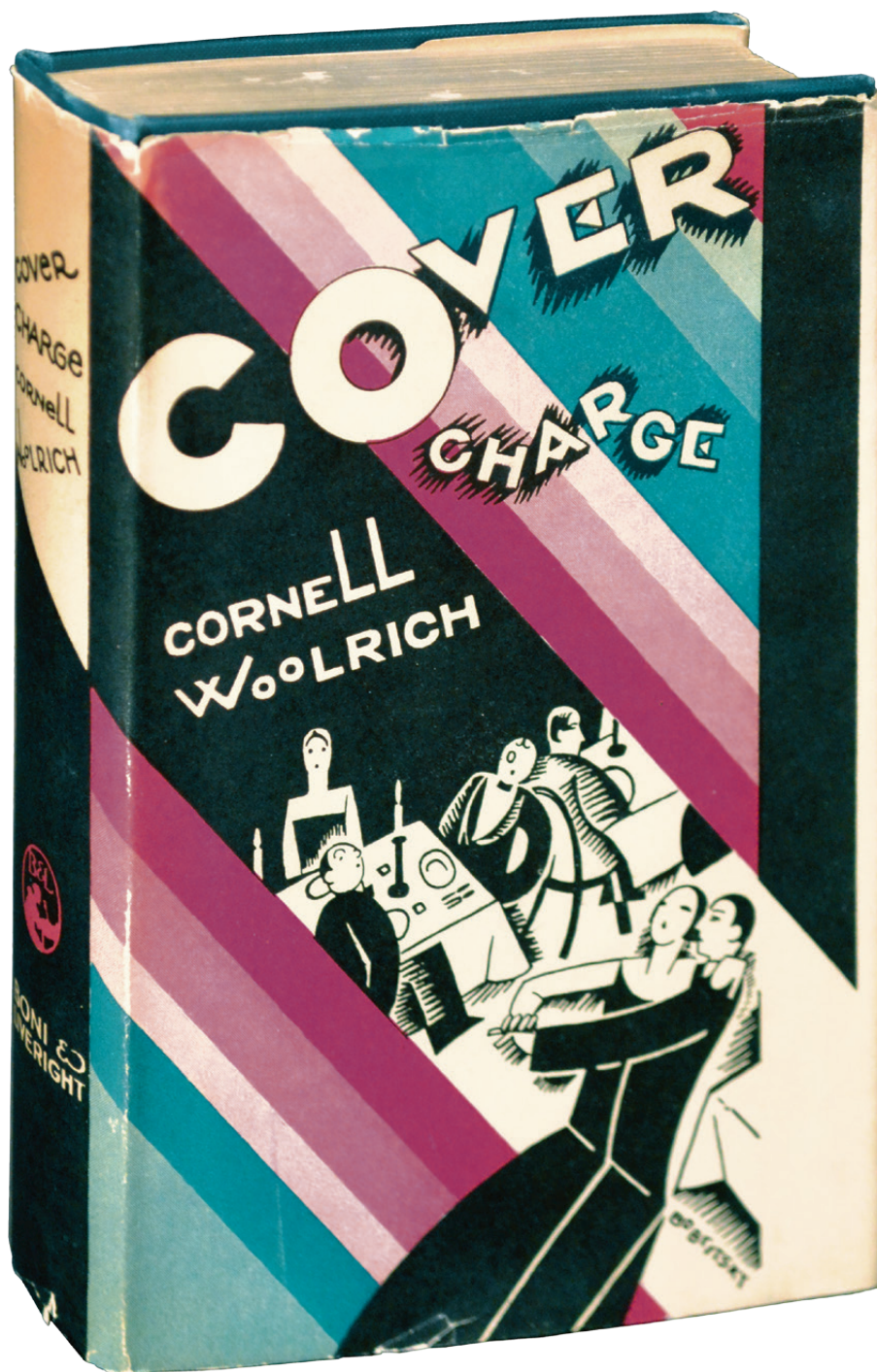
In the early days of the seminal pulp magazine *Black Mask*, writer Carroll John Daly was the first to publish a story in the hard boiled vernacular, virtually inventing the style. He was followed months later by Dashiell Hammett, but for some time remained the magazine's number one selling author. His popularity legendarily changed the magazine's focus from traditional mystery fiction to hard boiled crime fiction.

As publishers began to pick up on Daly's popularity, he published his first novel, preceding Hammett's *Red Harvest* by two years. Also the first book to feature Daly's hard boiled private detective Race Williams. Rare in the first-state jacket, with a single auction record listed in Rare Book Hub (Swann, 2011), a much poorer example, described at the time as the only known copy.

In a custom clamshell box.

About Fine in an about Fine dust jacket. A stunning copy.

\$28,500



75

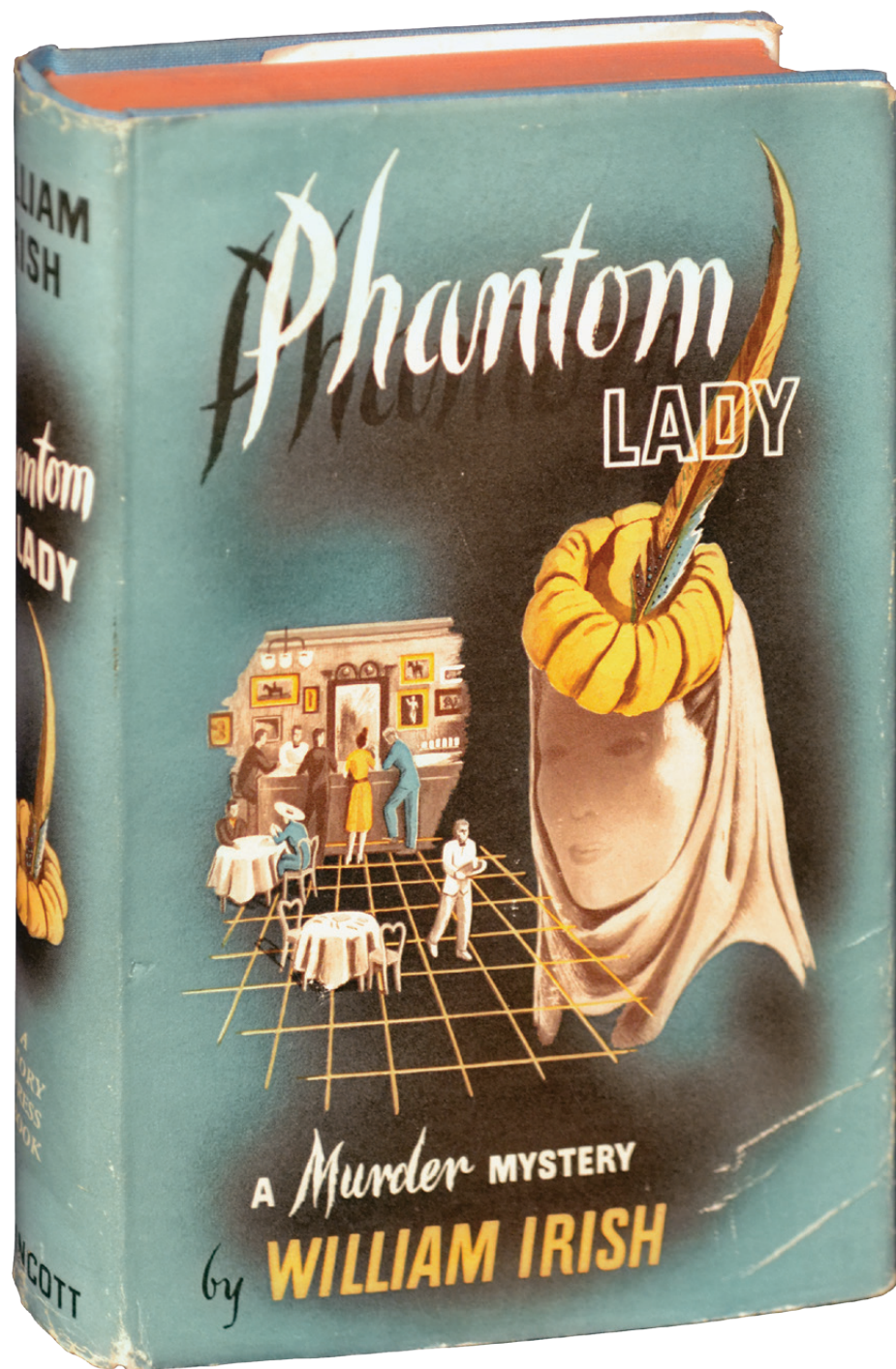
Cornell Woolrich begins
CORNELL WOOLRICH
Cover Charge

New York: Boni and Liveright, 1926. First Edition. The author's first book, with jacket design by Bobritsky, priced \$2.00.

Woolrich's first novel, one of six novels written in the style of F. Scott Fitzgerald and other Jazz Age writers, before his permanent turn toward crime fiction.

Near Fine in a Near Fine dust jacket, easily the best copy of this rare title we have ever encountered.

\$12,500



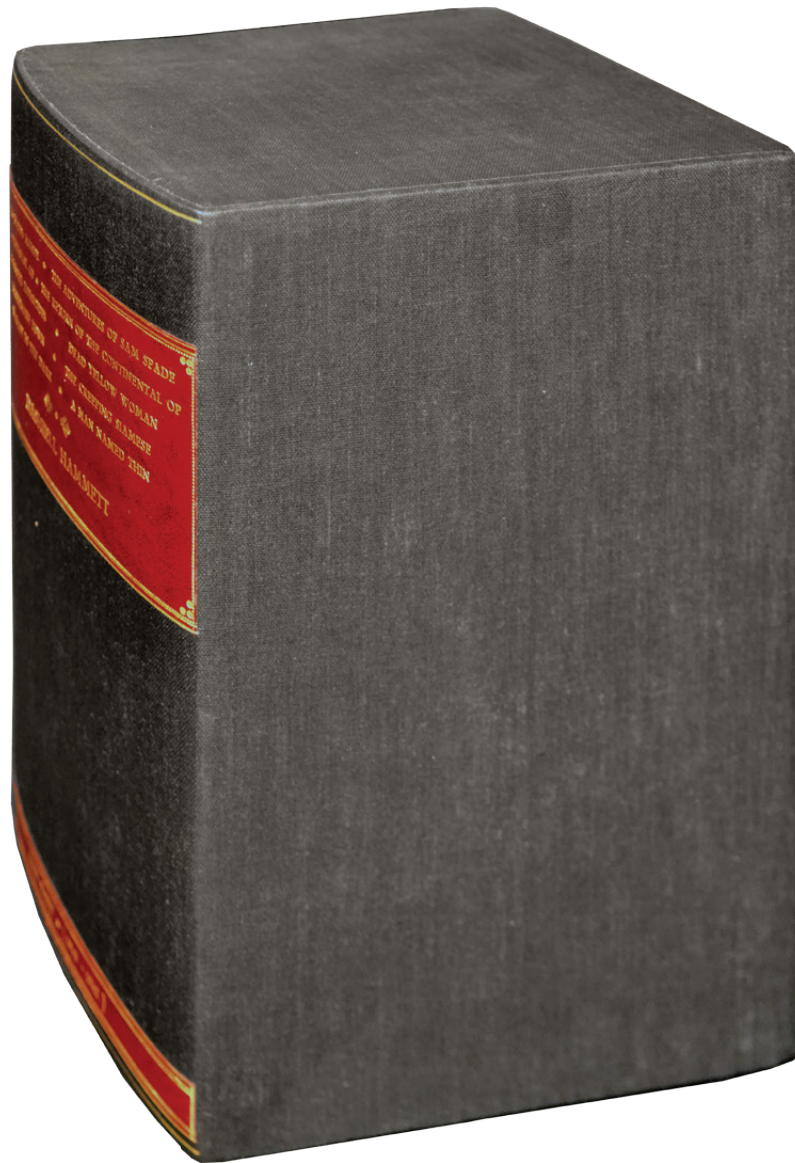
76

CORNELL WOOLRICH
Phantom Lady

Philadelphia: J.B. Lippincott, 1942. First Edition.
Haycraft Queen Cornerstone. A Woolrich high spot,
basis for the 1944 film directed by Robert Siodmak
and starring Ella Raines and Franchot Tone.

About Fine in a Near Fine, price-clipped dust jacket.

\$4750



77

DASHIELL HAMMETT

Complete set of 8 digest size paperback originals published by Spivak

New York: Lawrence A. Spivak issuing as Bestseller Mystery / Jonathan Press Mystery / Mercury Mystery, 1943-1962. Complete collection of eight digest size paperback originals by Dashiell Hammett published between 1943-1962, all representing the first separate appearances of a given story (having previously appeared in pulp magazines such as *Black Mask*). Housed in a lovely black custom slipcase and chemise. Also included are later variant editions of two of the titles, making a total of ten in the set.

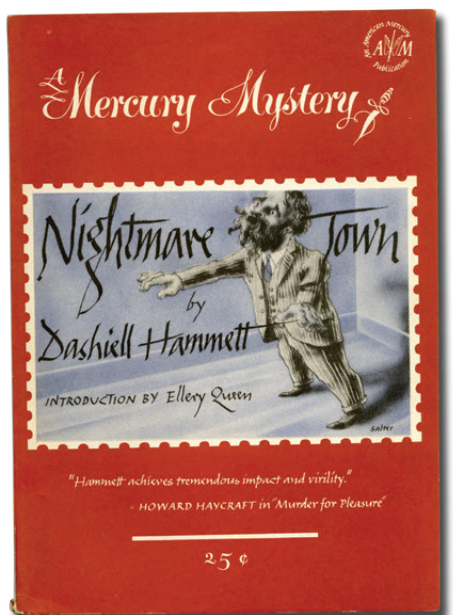
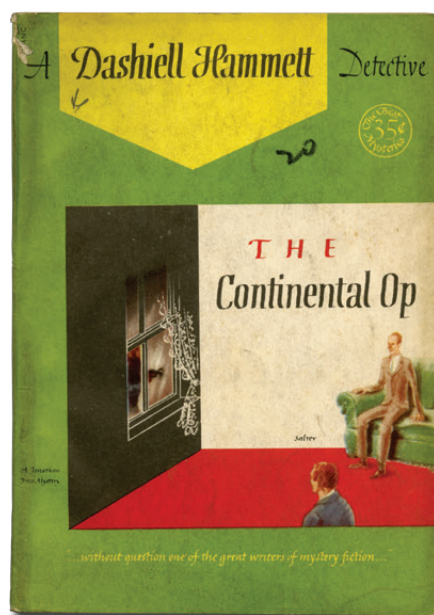
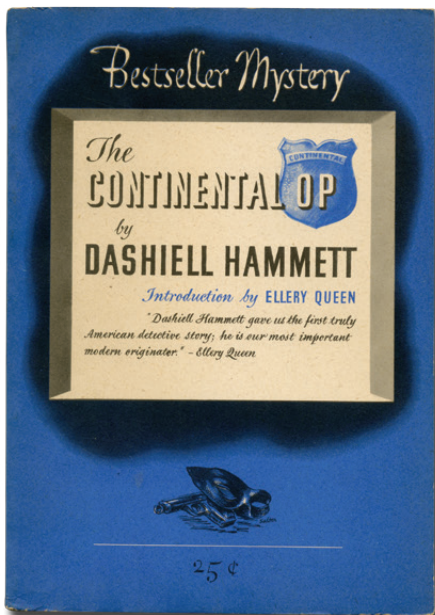
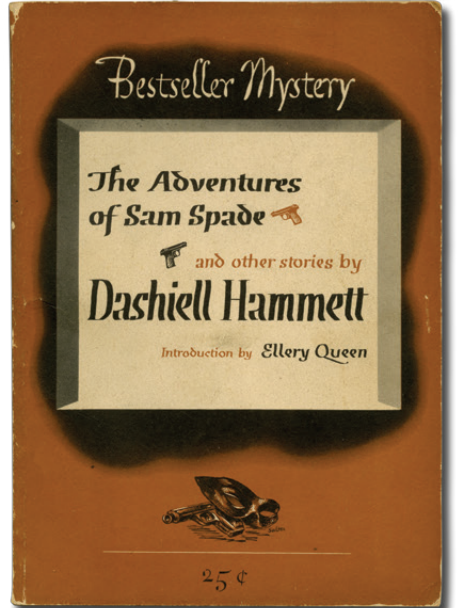
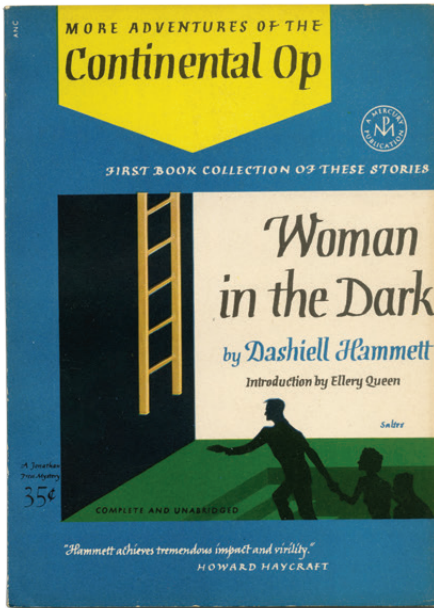
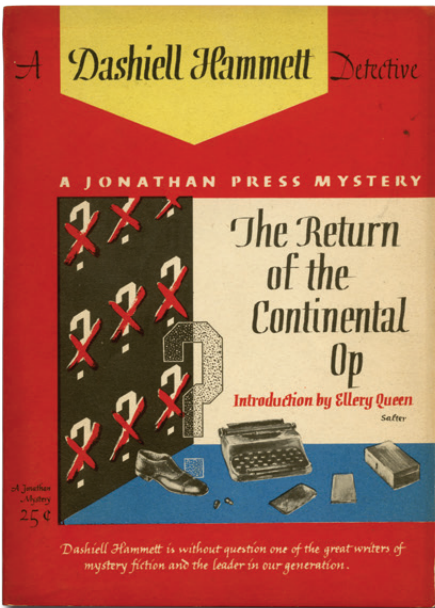
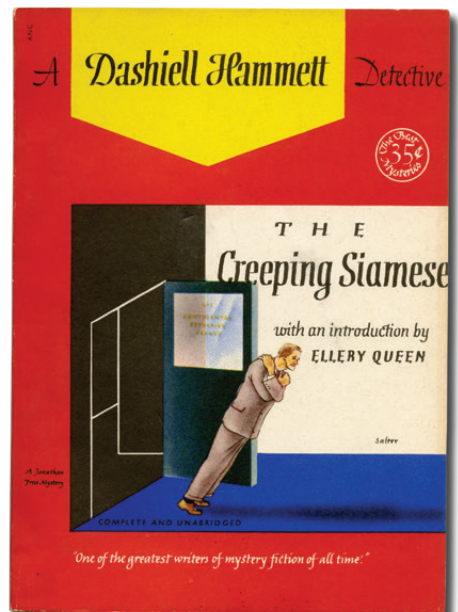
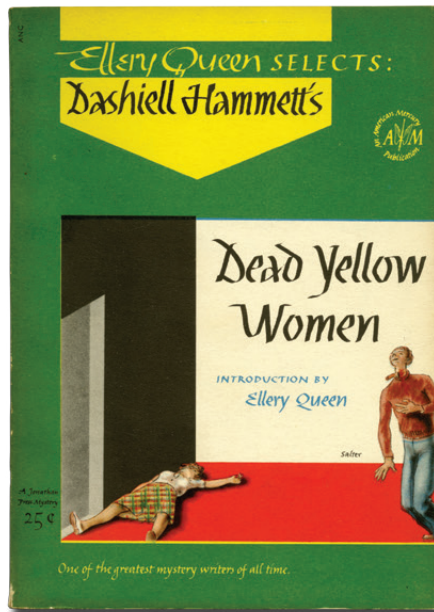
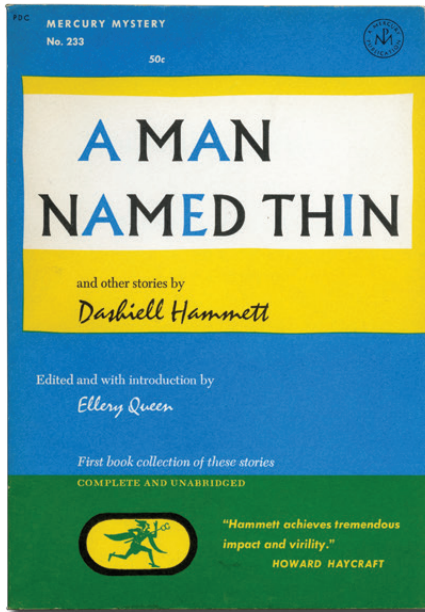
Collection includes: \$106,000 *Blood Money*. Bestseller Mystery B40, [1943], *The Adventures of Sam Spade*. Bestseller Mystery B50, [1944], *The Continental Op*. Bestseller Mystery B62, [1945], *The Return of the Continental Op*. Jonathan Press Mystery J17, [1945], *Hammett Homicides*. Bestseller Mystery B81, [1946], *Dead Yellow Women*. Jonathan Press Mystery J29, [1947], *Nightmare Town*. Mercury

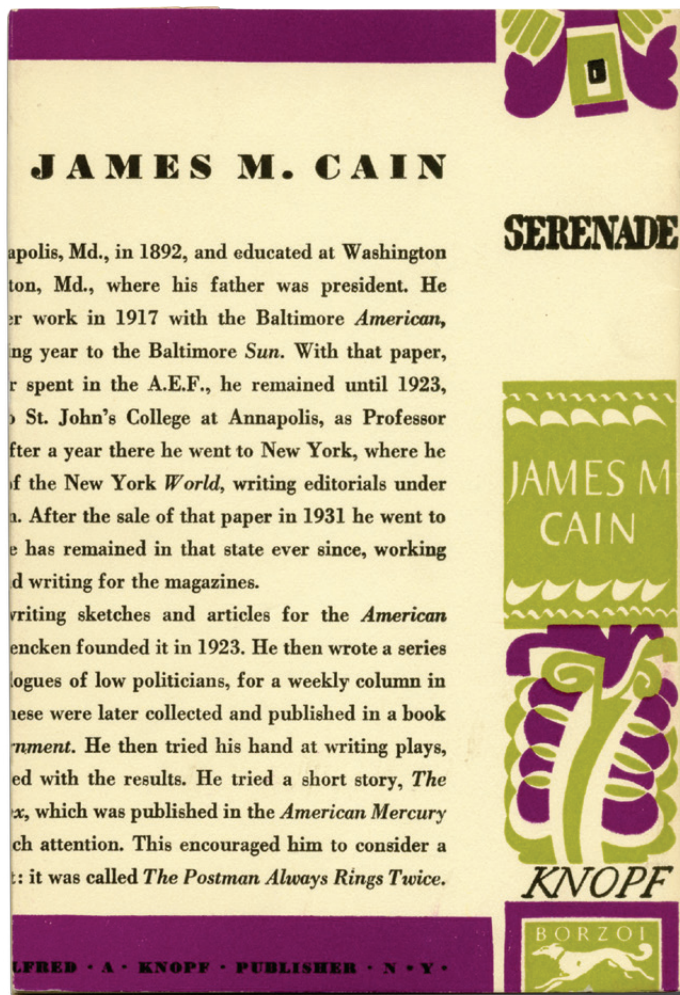
Mystery 120, [1948] *The Creeping Siamese*. Jonathan Press Mystery J48, [1950], *Woman in the Dark*. Jonathan Press Mystery J59, [1951], and *A Man Named Thin*. Mercury Mystery 233, [1962].

Later variants of two of the volumes also included: *Dead Yellow Women*. Jonathan Press Mystery J29, [1947] (priced 35 cents rather than 25 cents) and *The Continental Op*. Bestseller Mystery J40, [1949] (different wrapper design).

Publisher's perfect bindings in the original printed wrappers. Overall Very Good plus or better.

\$2500





78

JAMES M. CAIN
Serenade

New York: Alfred A. Knopf, 1937. Prospectus or salesman's dummy for the First Edition.

A perhaps unique and certainly rare piece advertising the release of Cain's second novel, containing the title-page, first chapter, and a specifications leaf. In a custom clamshell box.

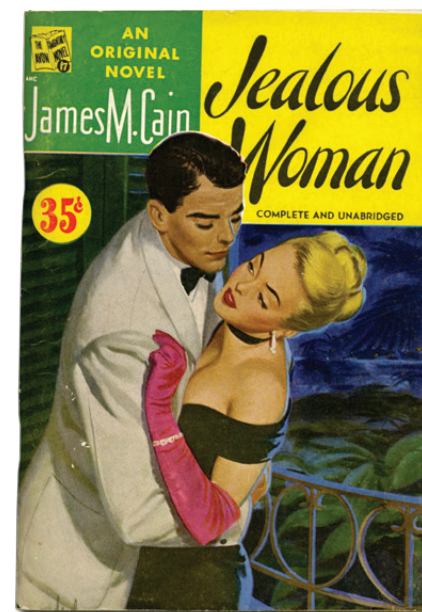
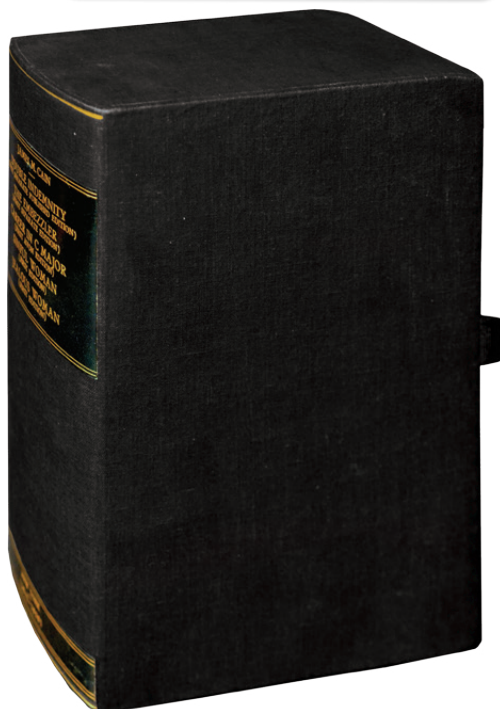
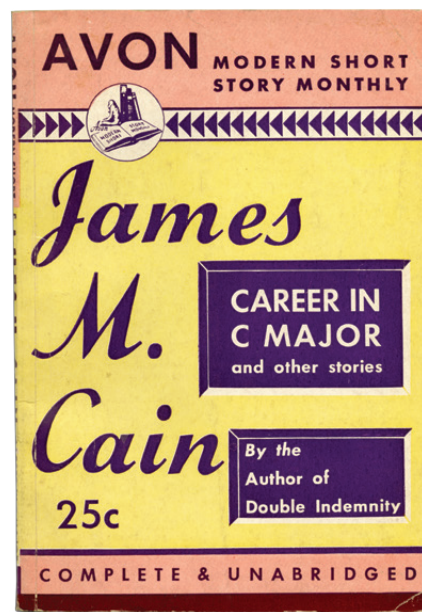
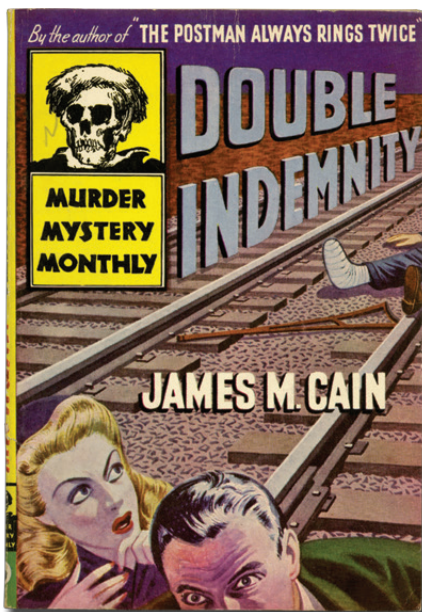
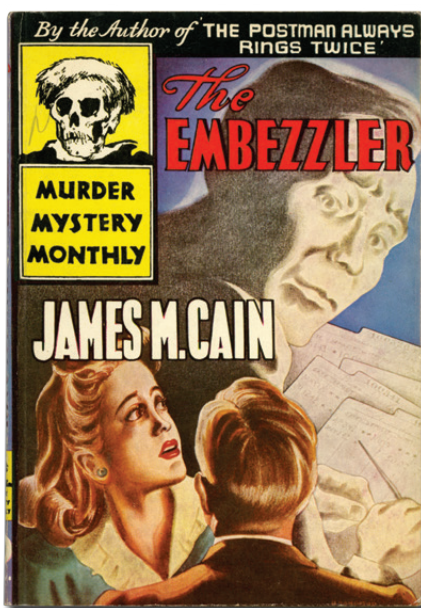
Cain's bleakest, darkest noir, and his final masterpiece, telling the tale of an opera tenor who runs to Mexico to flee from professional disgrace, meets a local girl there, and then attempts a triumphant return to Hollywood with her as his semi-legal bride.

But the glory of his return is brutally stonewalled by the reality of his poor decisions and the pitiless backlash of fame.

Purple and teal illustrated wrappers. Fine.

7.5 x 5.125 inches (19 x 13 cm)

\$4250



79

JAMES M. CAIN

Complete set of 5 paperback originals published by Avon, including *Double Indemnity*

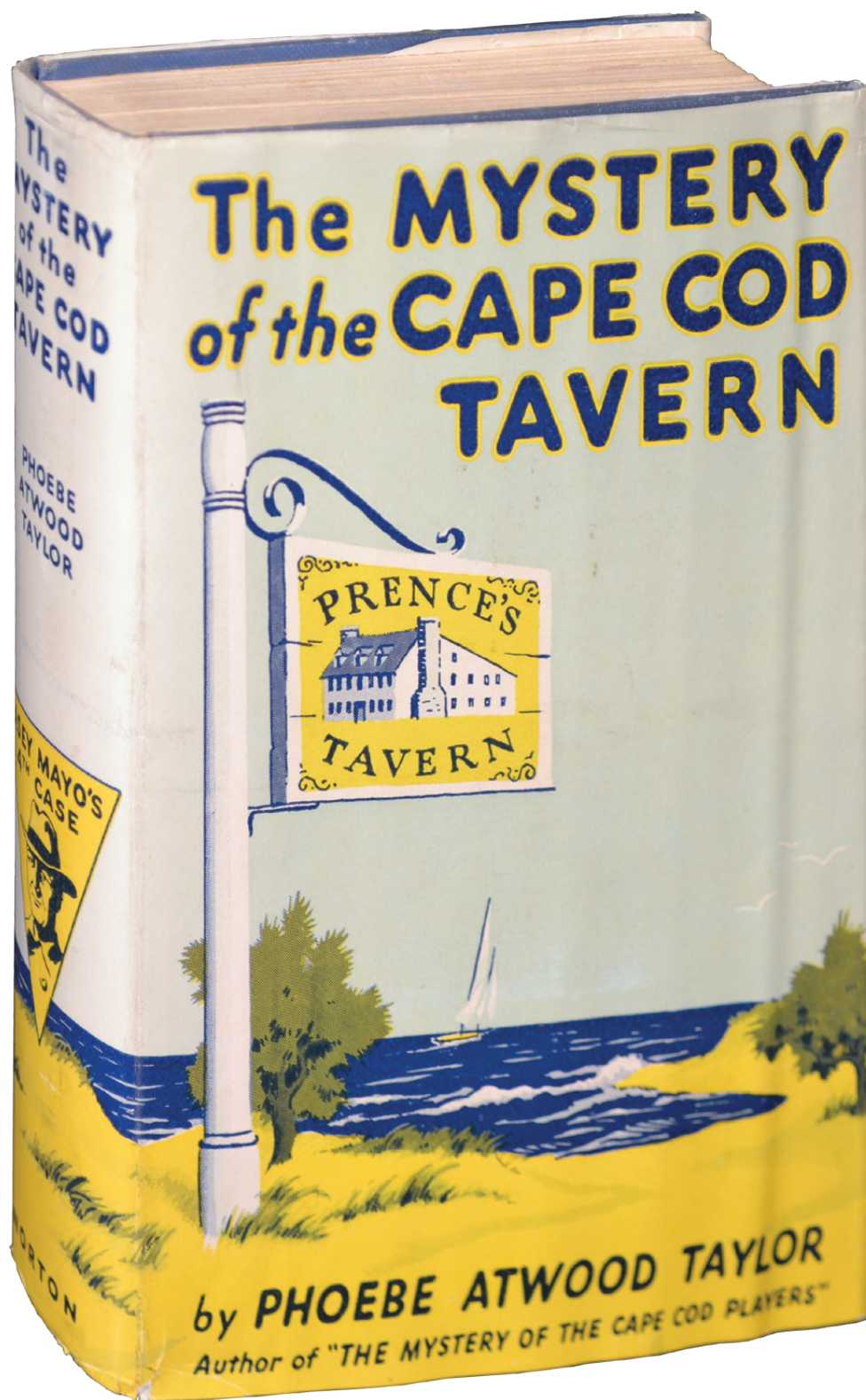
New York: Avon Monthly Publications, 1943-1950. Complete set of First Editions or First Separate Editions of James M. Cain novellas published as digest sized paperback originals by Avon. The cornerstone of the set is the first book in the series, the first appearance of Cain's legendary *Double Indemnity*, adapted to the screen just a year later by Raymond Chandler and Billy Wilder, starring Barbara Stanwyck, Fred MacMurray, and Edward G. Robinson.

Each volume in a separate black cloth chemise, housed together in single custom black cloth-covered slipcase with green morocco spine labels, titles in gilt.

Included are *Double Indemnity* (1943), *The Embezzler* (1944), *Career in C Major and Other Stories* (1945), *Sinful Woman* (1947), *Jealous Woman* (1950).

All volumes Near Fine or better.

\$1650



80

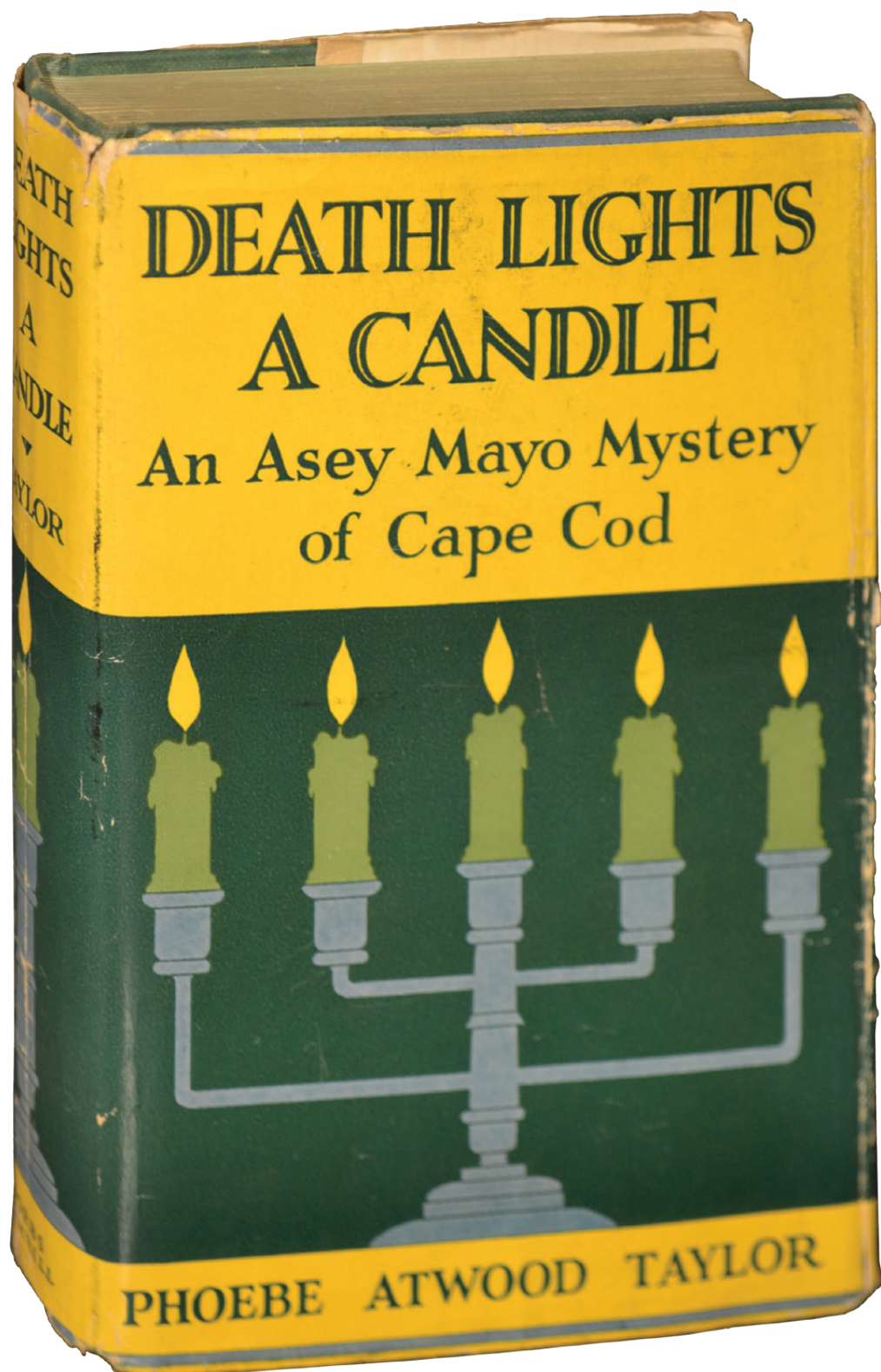
PHOEBE ATWOOD TAYLOR
The Mystery of the Cape Cod Players

New York: W.W. Norton and Company, 1934. First Edition. The author's third book, the third to feature her most famous detective, Asey Maso, and the second of three to invoke the author's beloved

Cape Cod setting in the book's title.

Near Fine in a stunning, Near Fine dust jacket.

\$3500



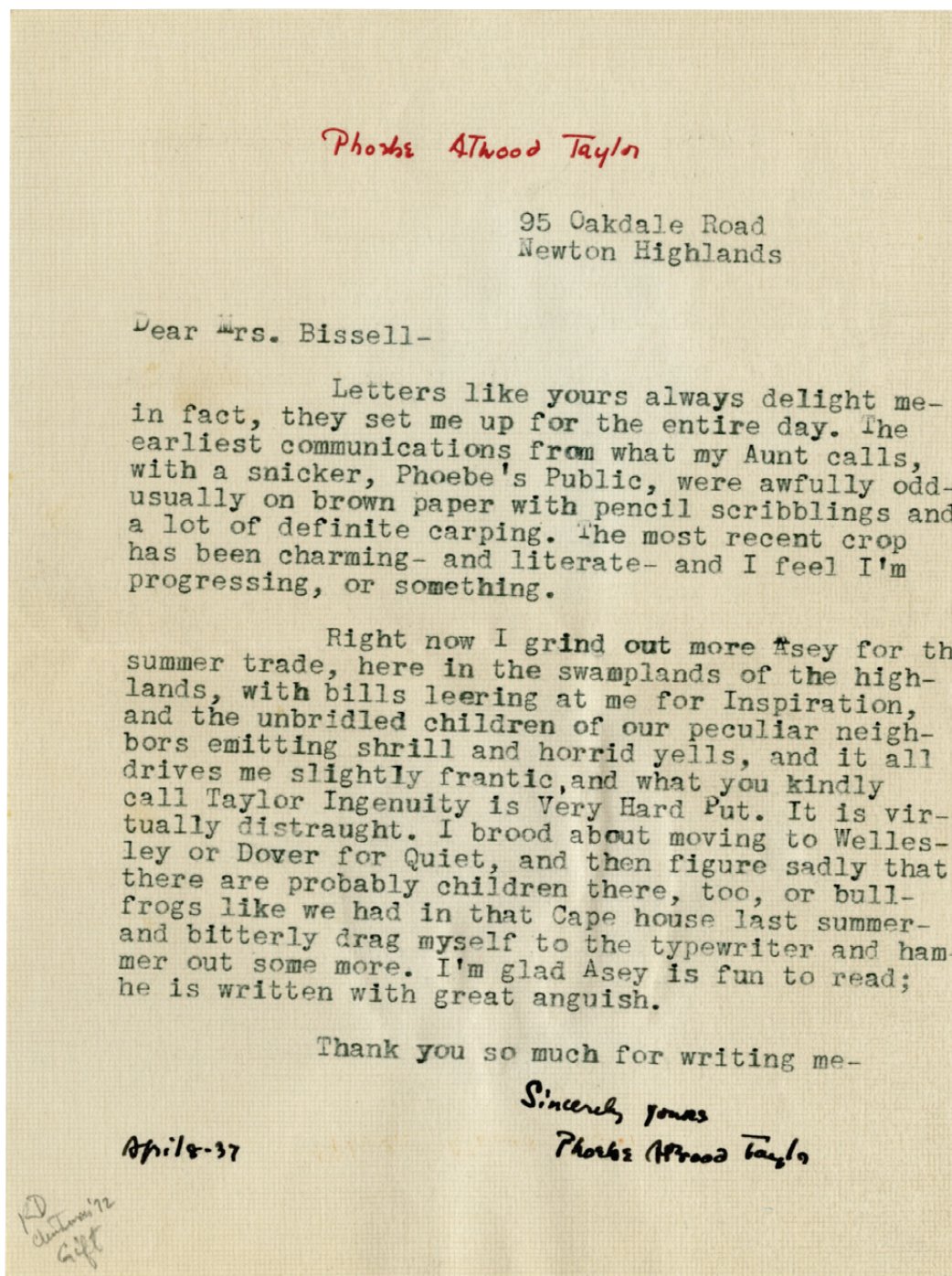
81

PHOEBE ATWOOD TAYLOR
Death Lights a Candle

Indianapolis: The Bobbs-Merrill Company, 1932.
First Edition. The author's second novel, and the
second to feature Detective Asey Maso.

Near Fine in a bright, Very Good plus dust jacket
with small chips at the spine ends and corners.
Single tape reinforcement at the verso of the jacket,
at the crown.

\$1850



82

PHOEBE ATWOOD TAYLOR

Typed Letter Signed

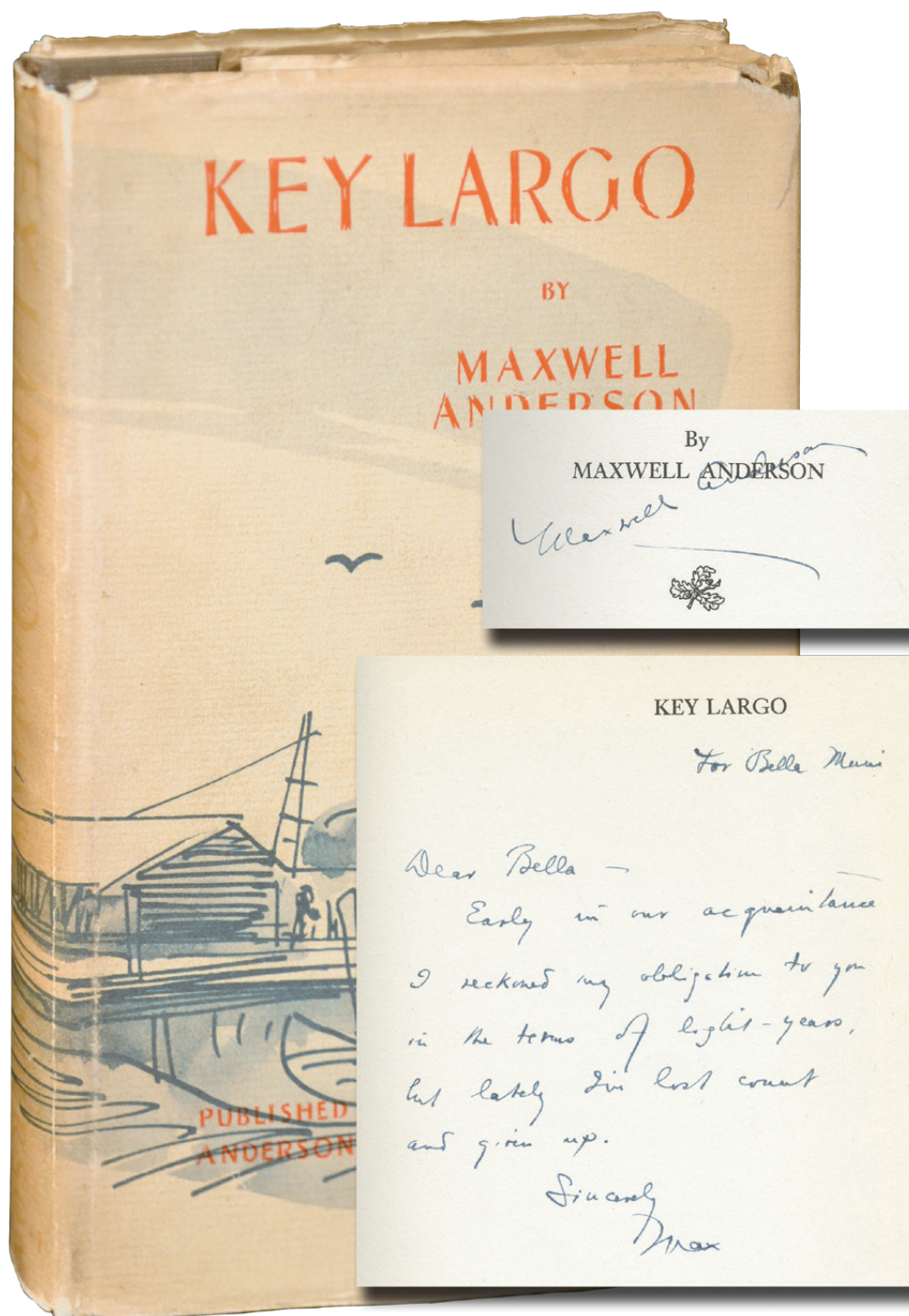
1937. Typed letter signed, recto only, on the author's custom stationery with her printed name in red as the letterhead. Signed, "Sincerely yours / Phoebe Atwood Taylor."

Taylor relates with a bit of sadness and then some humor about how she is writing more Asey Mayo mysteries to be published in the summer, but is suffering a number of distractions in Newton Highlands, particularly her neighbor's noisy children: "I brood about moving to Wellesley or Dover for Quiet, and then figure sadly that there are probably

children there, too... and bitterly drag myself to the typewriter and hammer out some more. I'm glad Asey is fun to read; he's written with great anguish."

Single horizontal crease running width of sheet from folding to tuck into an envelope. Brief residue at verso from where the letter appears possibly to have been mounted at some point, and a couple of other small, faint stains. About Near Fine overall.

\$650



83

Inscribed to Paul Muni's wife
MAXWELL ANDERSON
 Key Largo

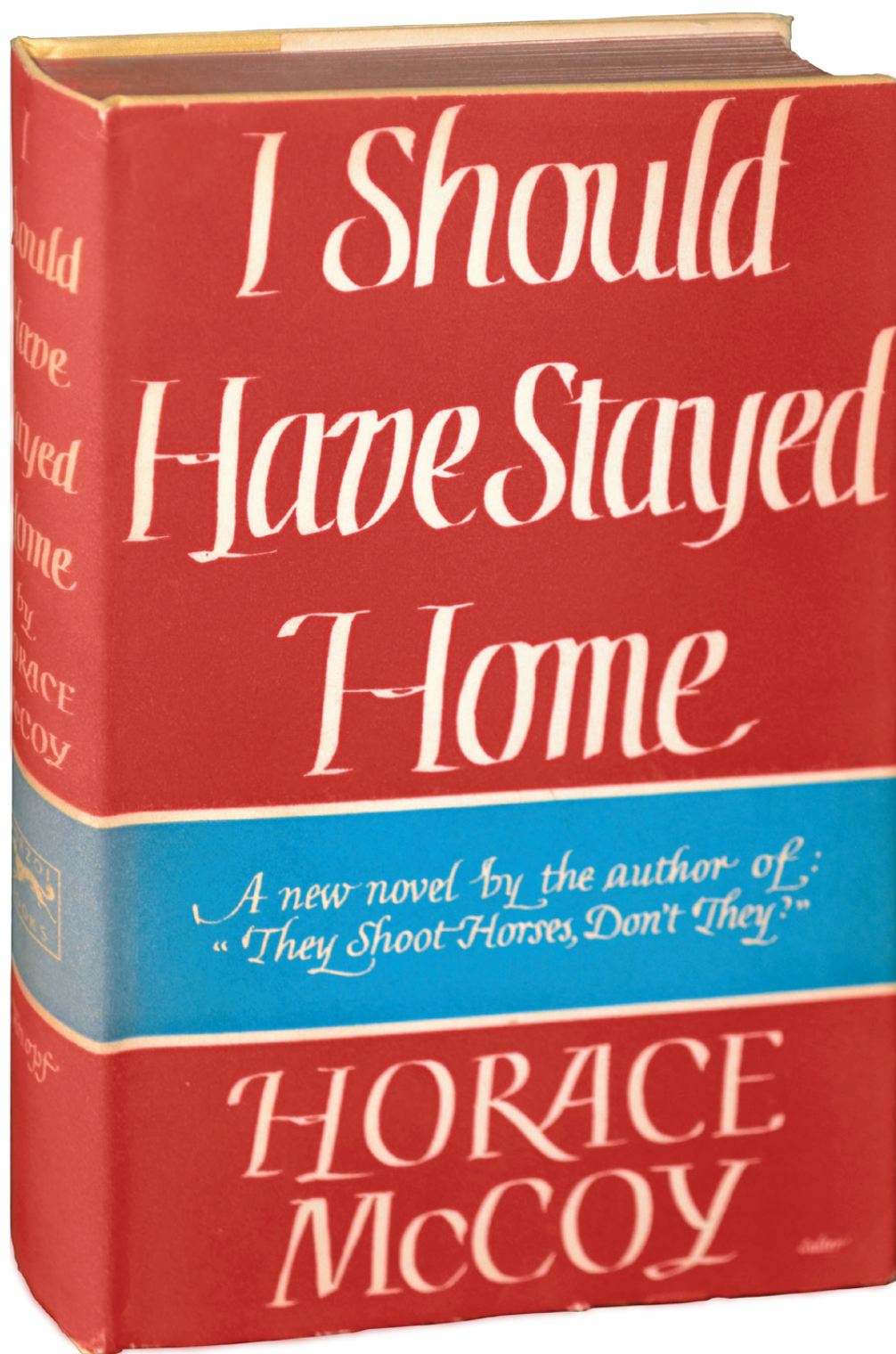
New York: Random House, 1939. First Edition. Wonderfully inscribed by the author: "Dear Bella / Early in our acquaintance, I reckoned my obligation to you in the terms of light-years / But lately I've lost count and given up. / Sincerely / Max."

After debuting at the English Theatre in Indianapolis in October 1939, the production moved to Broadway's Ethel Barrymore Theatre for the 1939-1940 season. Subsequently it became the basis

for the seminal 1948 film noir of the same name, directed by John Huston and starring Humphrey Bogart and Lauren Bacall.

About Near Fine in a Very Good dust jacket, with a few minor nicks and tears along the top edge, and some fading to the spine titles (common to this book).

\$2750



84

HORACE McCOY

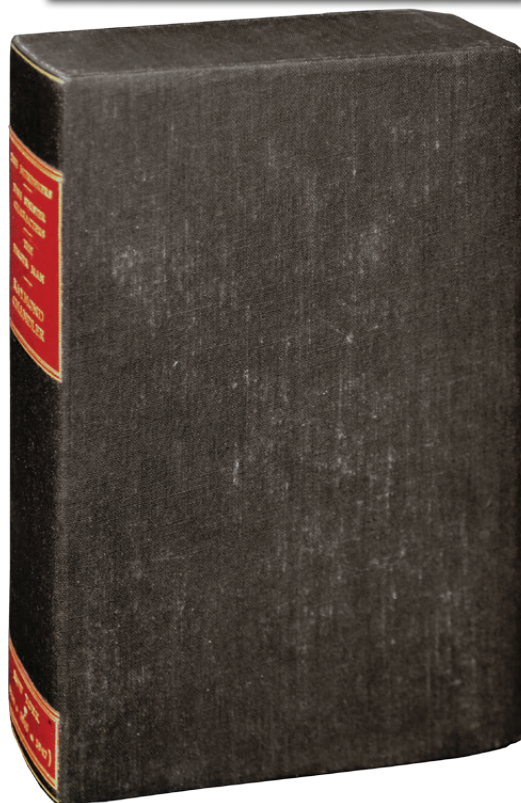
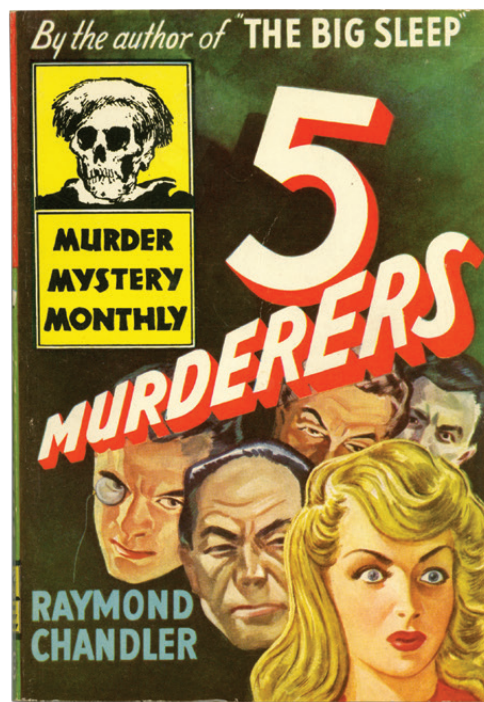
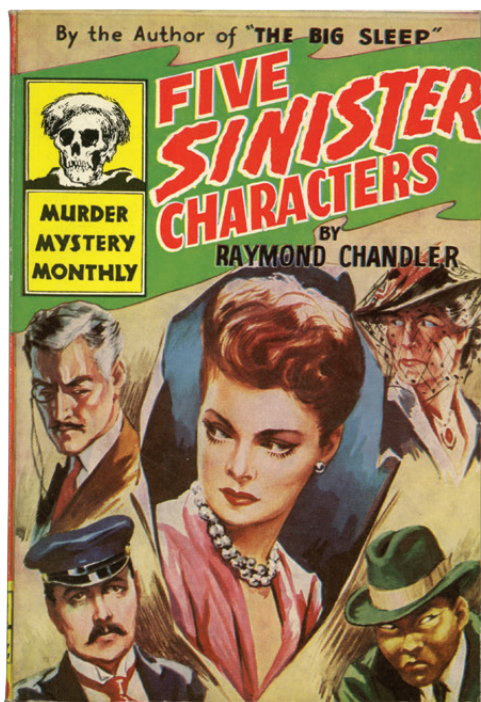
I Should Have Stayed Home

New York: Alfred A. Knopf, 1938. First Edition. The author's third book, a Hollywood novel.

Easily the most difficult of the author's books to find in superior condition, as the jacket spine tends to

fade almost completely away. This copy Near Fine in every respect, with only slight toning to the jacket spine panel.

\$2200



85

Raymond Chandler

Complete set of three paperback originals published by Avon

New York: Avon, 1944-1947. Complete set of First Editions or First Separate Editions of Raymond Chandler novellas published as digest sized paperback originals by Avon.

Housed together in a black cloth chemise, in custom black cloth-covered slipcase with dark red leather spine labels, titles in gilt.

Included are *Five Murders* (1944), *Five Sinister Characters* (1945), and *The Finger Man and Other Stories* (1947).

All volumes Near Fine or better.

\$1750

FILMSCRIPT

COLUMBIA PROD. NO. 1315

THE HARDER THEY FALL

THIS SCRIPT IS THE PROPERTY OF
COLUMBIA PICTURES CORP.
WHEN IT HAS SERVED YOUR PURPOSE
RETURN TO STENOGRAPHIC DEPT.

REVISED FINAL DRAFT
OCT. 12, 1955

86

BUDD SCHULBERG (NOVEL)
MARK ROBSON (DIRECTOR)
The Harder They Fall

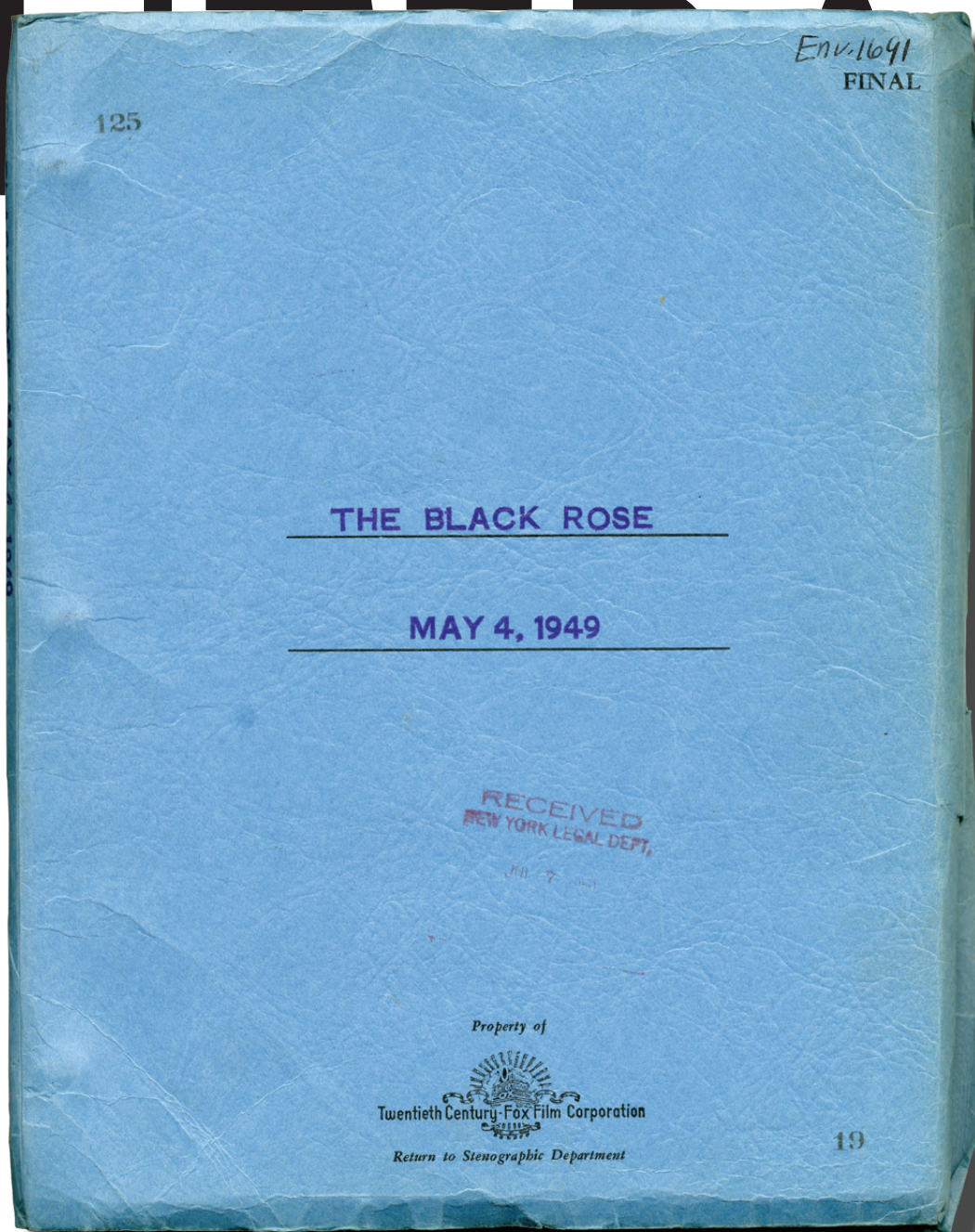
Revised Final Draft script for the 1956 film, dated Oct. 12, 1955, with rainbow revisions.

Released just two years after *On the Waterfront* (1954), the multi-award-winning collaboration between Elia Kazan and Budd Schulberg, and based on Budd Schulberg's 1947 novel about a once respected sportswriter now forced to work for a crooked boxing promoter who is taking advantage of a promising young fighter. Humphrey Bogart's final film. Nominated for an Academy Award.

Shot on location in California, Chicago, and New York.

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

\$1750



87

THOMAS B. COSTAIN (NOVEL)
HENRY HATHAWAY (DIRECTOR)
The Black Rose

Final Draft script for the 1950 film, dated May 4, 1949. With a "New York Legal Department" rubber stamp to the front wrapper and extensive holograph pencil notations throughout, likely by a professional reader, regarding differences between the source novel by Thomas B. Costain and the script.

Based on Costain's 1945 novel, and partially conceived as a sequel to the 1949 film *Prince of Foxes* in order to reunite Tyrone Power and Orson Welles. *The Black Rose* features Power as a Saxon youth

who runs away from England during the Crusades. Somehow he and his North African warlord friend (Welles) make it to China, where they get involved with the court of Kubla Kahn. Nominated for an Academy Award.

Set in England and the Far East, shot on location in England and Morocco.

\$975



88

F. SCOTT FITZGERALD (SCREENWRITER)

ERICH MARIA REMARQUE (NOVEL)

FRANK BORZAGE (DIRECTOR)

Three Comrades

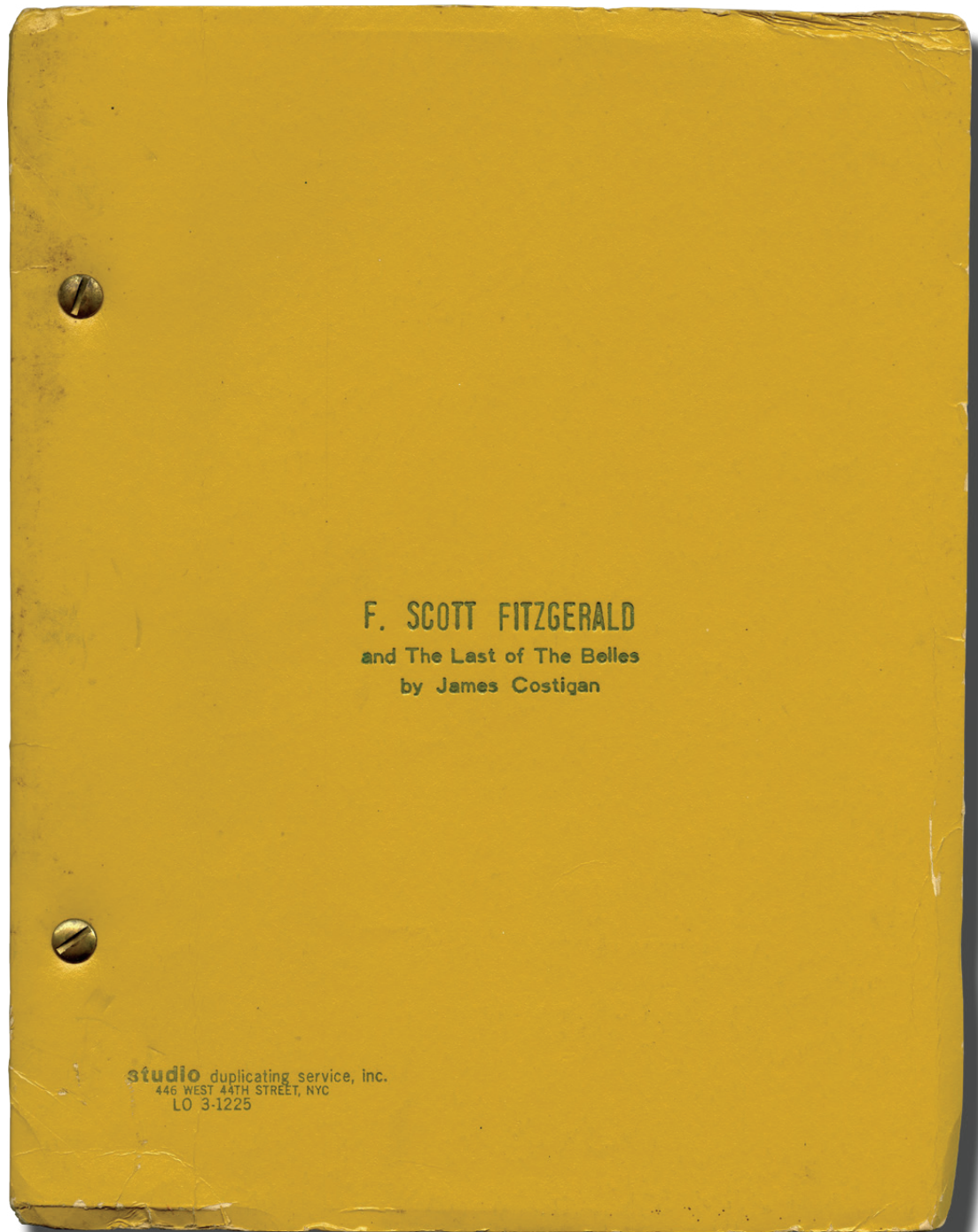
Vintage Style D US one sheet poster for the 1938 US film.

Based on the 1936 novel by Erich Maria Remarque, and to our knowledge, F. Scott Fitzgerald's only credited adaptation of a literary work by another author.

Three young German soldiers vie for the love of a dying woman in the years following World War I.

27 x 41 inches (69 x 104 cm), on archival linen, rolled. Near Fine.

\$1500



89

F. SCOTT FITZGERALD (SHORT STORY)

GEORGE SCHAEFER (DIRECTOR)

F. Scott Fitzgerald and The Last of the Belles

Draft script for the 1974 television movie, which originally aired January 7, 1974 on ABC. Based on F. Scott Fitzgerald's short story "The Last of the Belles," first published in *The Saturday Evening Post* on March 2, 1929.

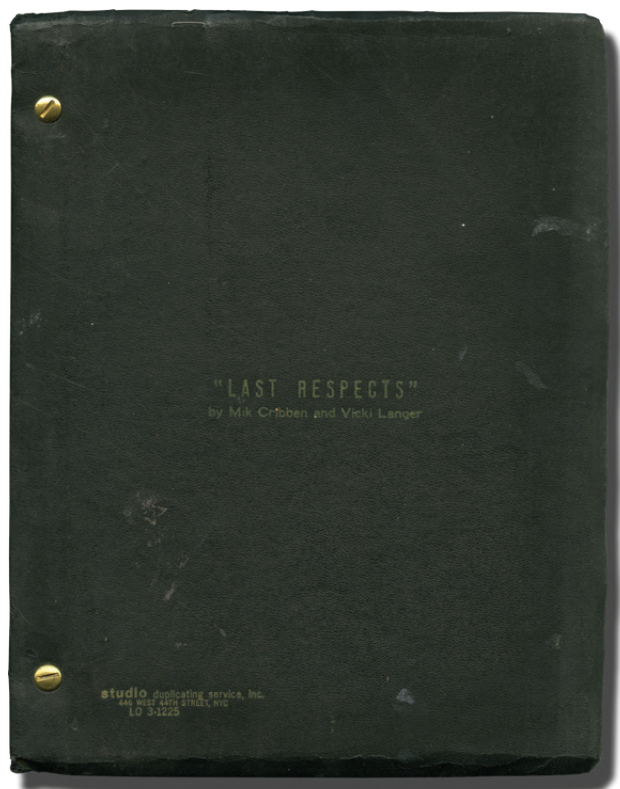
An unusual film detailing F. Scott Fitzgerald's attempt to patch up his marriage with Zelda, done while writing the semi-fictional account of their early

courtship, set during World War I. An early Susan Sarandon film, in which she plays the character based on a young Zelda.

Set in London and Savannah, Georgia, and shot on location there.

\$425

FILMS WITH LITERARY SOURCES



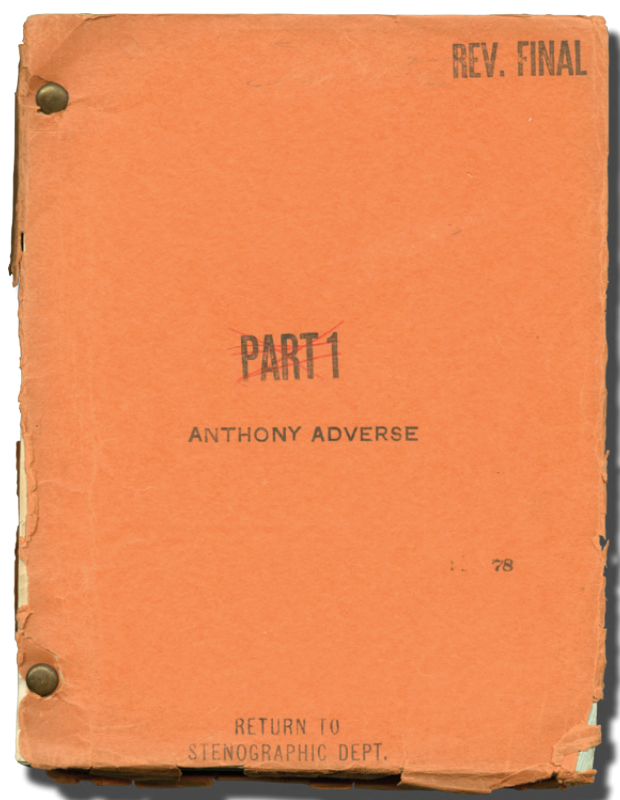
90

JEROME WEIDMAN **Last Respects**

Archive including a Draft script for an unproduced film, circa 1979, and several associated typed letters signed relating to the possible casting of Liv Ullmann and Carol Kane. Based on the 1972 novel by Jerome Weidman.

Laid in to the script are a three page handwritten letter from Marilyn Feinstein to Paul Kohner discussing the film as a possible vehicle for Liv Ullmann, a photocopy of a letter to Kohner from Carol Kane's manager expressing Kane's interest in being involved in the production, and a photocopied three page document likely for internal use at the Kohner agency with a synopsis and a rather scathing review suggesting it would be a rather poor fit for Ullmann. An unusual look at the inner workings of a Hollywood agency's triaging process.

\$475



91

HERVEY ALLEN (NOVEL) **MERVYN LEROY (DIRECTOR)** **Anthony Adverse**

Revised Final script for the 1936 film, dated 11/2/35. Based on the first part of the 1933 novel by Hervey Allen. Rubber stamped on the front wrapper as "Anthony Adverse Part 1," crossed through in red pencil, as eventual additions and revisions resulted in this being a complete script.

The winding, trial-filled tale of an illegitimate son of a noblewoman who finds and loses love, family, and money over the course of his life. A handsomely made film, though due to the censor boards the studio had to omit a fair bit of the story that had made its source novel so popular. Starring Fredric March as Anthony Adverse, Olivia de Havilland as his love interest, and Claude Rains as his mother's ruthless husband. Winner of four Academy Awards, and nominated for another three, including Best Picture.

Set in 18th century Italy.

\$450

92



BOOTH TARKINGTON (NOVEL)
ERNST LUBITSCH (DIRECTOR)
 Monte Carlo

Vintage photograph from the set of the 1930 film. With holograph notations and a typed description on the verso.

A pre-Code musical comedy regarded as a masterpiece of the emerging musical genre and remembered primarily for the song "Beyond the Blue Horizon." Based on the 1900 novel, *Monsieur Beaucaire* by Booth Tarkington, later adapted as a play in 1904 by Evelyn Greenleaf.

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

Criterion Collection. Rosenbaum 1000.

\$450

93



LEO TOLSTOY (NOVEL)
SERGEY BONDARCHUK (DIRECTOR)
 War and Peace

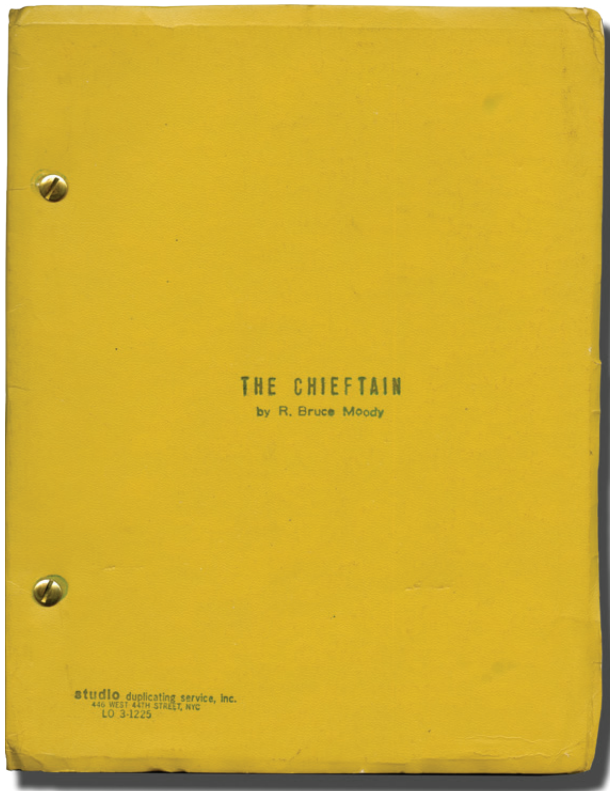
Two vintage photographs from the four-film series, released between 1966 and 1967, showing director Bondarchuk on a large outdoor battle set. With Italian mimeo snipes, and stamps of a magazine archive dated August 19, 1964 on the verso.

An epic production, based on the 1869 novel by Tolstoy, at the time the most expensive film ever made in the Soviet Union. Filmed over six years, with the photographs offered here from the midpoint of the production, and released in four parts in 1966 and 1967, running a total of just over seven hours. Winner of the Academy Award for Best Foreign Language Film.

Photographs 9 x 5.25 and 9.25 x 6.5 inches (23 x 13 and 23 x 16 cm). Near Fine.

\$425

FILMS WITH LITERARY SOURCES



94

LEO TOLSTOY (STORY) **R. BRUCE MOODY (SCREENWRITER)** **The Chieftain**

Draft script for an unproduced film, dated 1974.

A film written for Marlon Brando, based on a story by Leo Tolstoy. The story of a great native chieftain, whose family has been taken hostage by an enemy tribe, forcing him into an alliance with the United States, an entity which turns out to only be using the Chief for their personal gain. When he realizes how he has been betrayed by his friends, he decides to rescue his family himself and attempts a daring escape, followed by a great battle.

Set in American West before the Civil War.

\$350



95

PHILIP BARRY (PLAY) **CHARLES WALTERS (DIRECTOR)** **High Society**

Vintage photograph of stars Grace Kelly and Louis Armstrong having a conversation between takes on the set of the 1956 film. With a United Press Association stamp and date stamp of January 26, 1956 (dating the photograph to the first month of filming) on the verso.

Based on the 1939 play *The Philadelphia Story* by Philip Barry, previously adapted in 1940 under the original title. Grace Kelly's only musical, and her final film before leaving acting to become Princess of Monaco. Nominated for two Academy Awards, including one for Cole Porter for his original song, the now classic "True Love."

7 x 9 inches (18 x 23 cm). Light diagonal creasing to the corners, Near Fine.

Hirschhorn, *The Hollywood Musical*.

\$350



96

ROBERT WILDER (NOVEL)
DOUGLAS SIRK (DIRECTOR)
Written On The Wind

Vintage photograph from the 1956 film. With holograph notations on the verso.

Based on the 1945 novel by Robert Wilder, itself a fictionalized account of a real-life scandal involving torch singer Libby Holman and her husband, Zachary Smith Reynolds, heir to a tobacco fortune. A rich playboy impulsively marries a secretary at his father's office, unaware that his best friend is in love with her, with tragic results.

Winner of a Best Supporting Actress Oscar for Dorothy Malone, and nominated for two more, including Best Supporting Actor for Robert Stack.

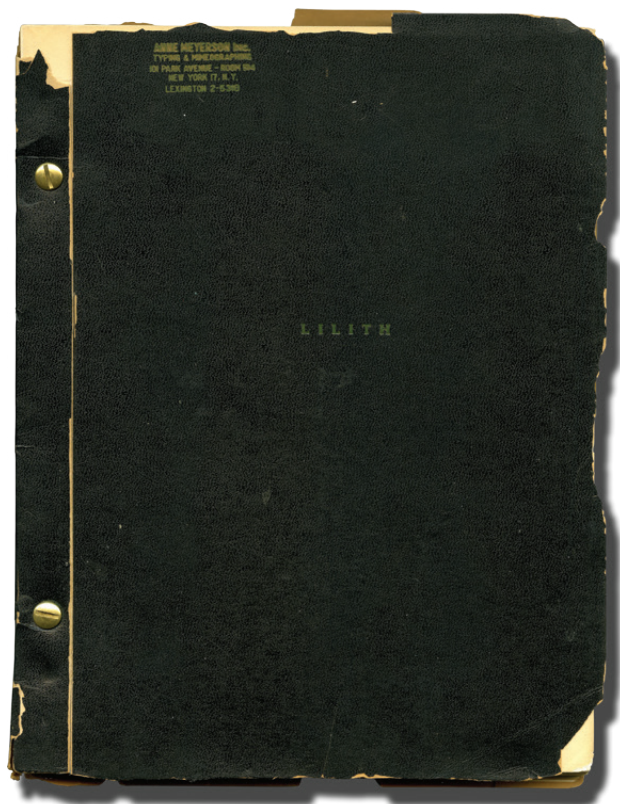
Shot on location in California.

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

Criterion Collection 96. Ebert I. Godard, *Histoire(s) du cinéma*.

\$350

FILMS WITH LITERARY SOURCES



97

J.R. SALAMANCA (NOVEL)
ROBERT ROSSEN (DIRECTOR)
Lilith

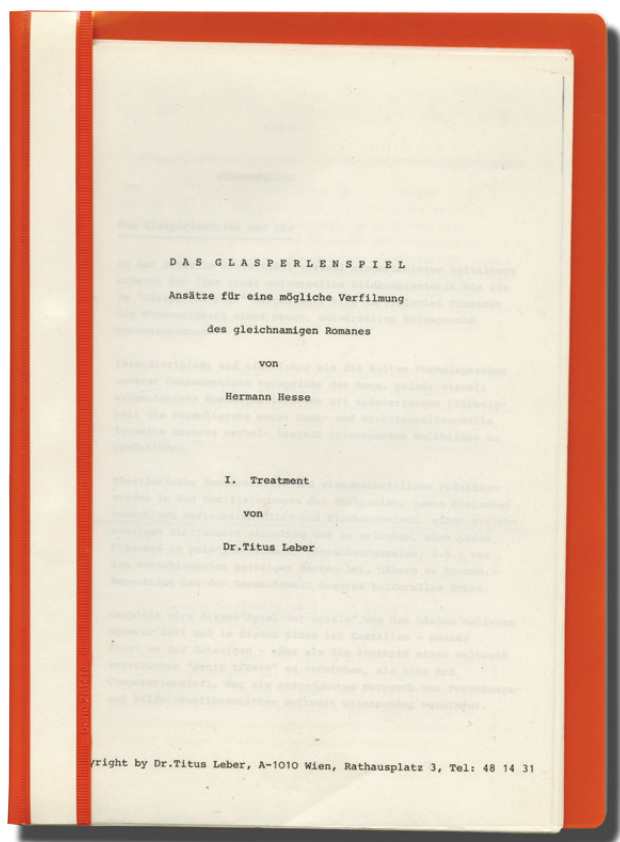
Final Draft script for the 1964 film, dated January 10, 1963, an early draft produced over a year before the film's release. A few leaves with notations in holograph pencil.

Based on J.R. Salamanca's 1961 novel. An ex-soldier with PTSD is living in a mental institution, where he meets a similarly troubled woman.

Set in Rockville, Maryland, shot there on location, and in Virginia and New York.

Grant US.

\$450



98

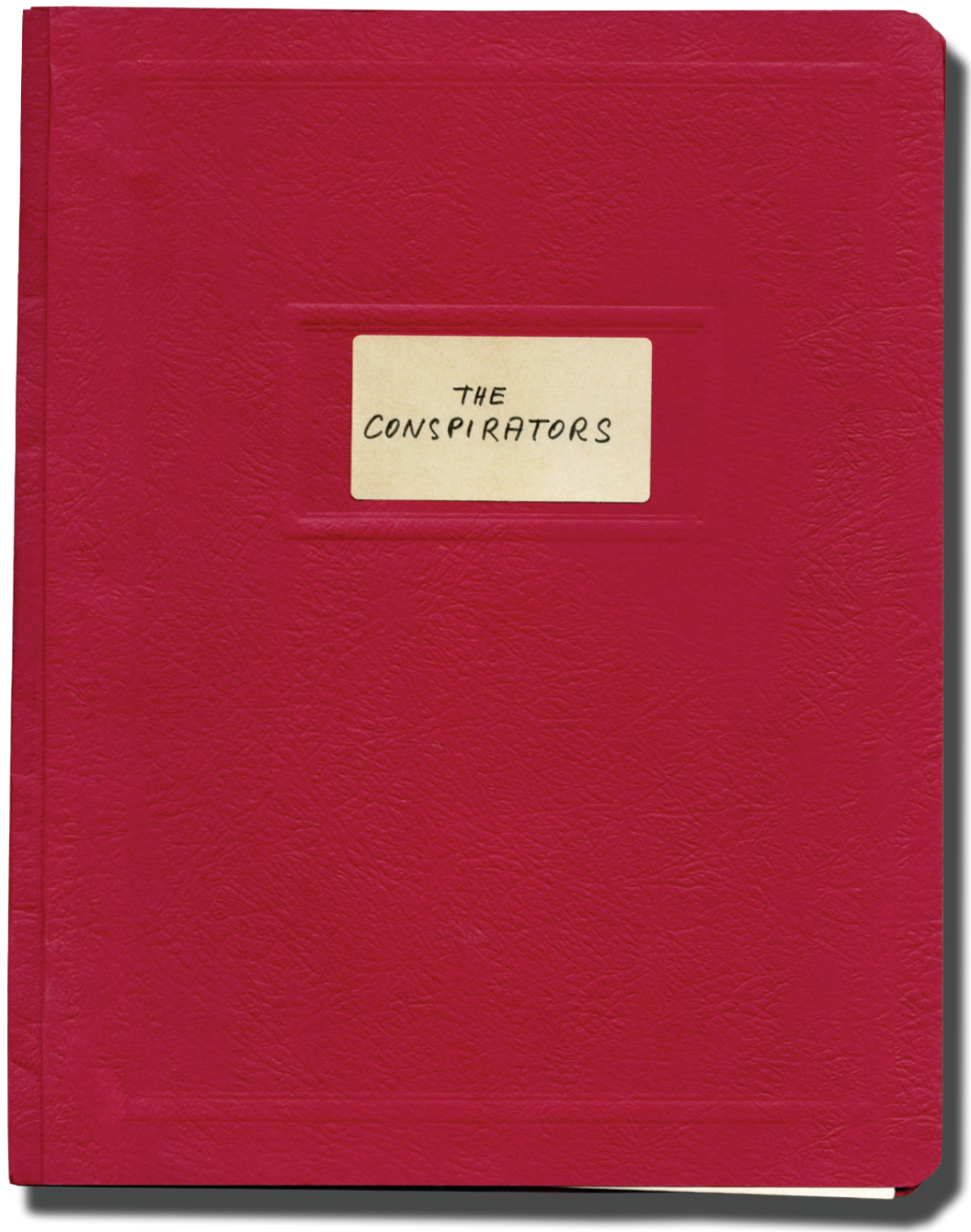
HERMAN HESSE (NOVEL)
TITUS LEBER (SCREENWRITER)

Das Glasperlenspiel

Treatment script for an unproduced film, circa 1970s. Text in German. Based on Herman Hesse's last full-length novel *Das Glasperlenspiel* or *The Glass Bead Game*, published in 1943.

Years into the future, a class of intellectuals is concerned only with running boys' boarding schools and playing the Glass Bead Game, which involves a sophisticated synthesis of arts, science and culture in order to excel. Hesse's novel was published in Switzerland because German government officials considered it a critique of the Nazi regime.

\$325



99

JOSEPH CONRAD (NOVEL)
WITOLD ORZECZOWSKI (SCREENWRITER)
The Conspirators

Original Treatment script for an unproduced film. circa 1982. With 17 pages of information about Polish screenwriter Witold Orzechowski laid in, including a background on his film career on the other side of the Iron Curtain and about his affiliation with the Solidarity political party. Orzechowski directed the first Eastern European cinematic adaptation of Joseph Conrad with the television movie *Her Return* (1975). Background information addressed to producer Paul Kohner.

An unproduced film adaptation of Joseph Conrad's 1911 novel *Under Western Eyes*, which many consider to be Conrad's response to Dostoyevsky's *Crime and Punishment*, whom Conrad detested. The story generally deals with the life of an oft-downtrodden revolutionary, told through the story of a language teacher living in Geneva.

Set in St. Petersburg, Russia and Geneva, Switzerland.

\$350



100

JOSEPH CONRAD (NOVEL)

RICHARD BROOKS (DIRECTOR)

Lord Jim

Collection of 29 vintage studio still photographs from the 1965 film.

After being labeled a coward, Lord Jim seeks redemption through an exceptionally dangerous mission. In its wake, he finds himself faced again with the choice of self preservation or honor. The Technicolor film was based on Joseph Conrad's novel of the same name.

Shot on location in Cambodia, China, Malaysia, and England.

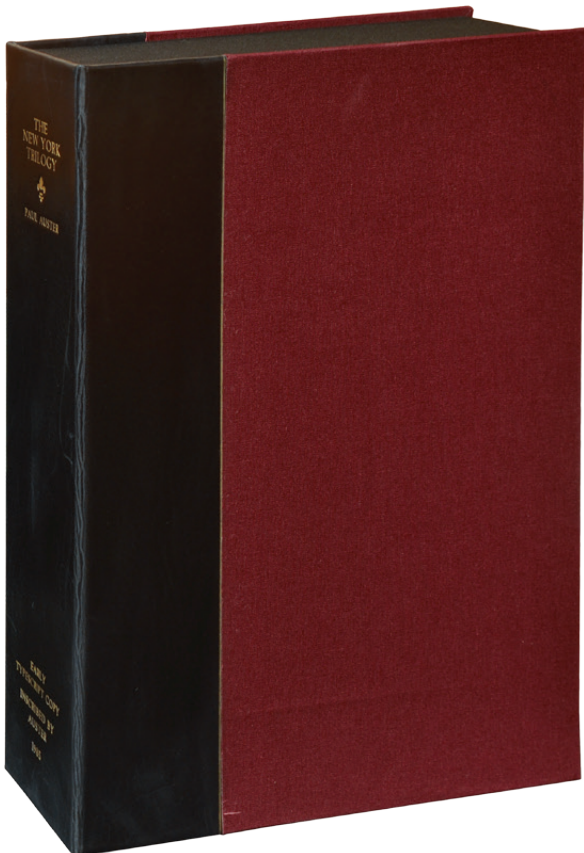
8 x 10 inches (20 x 25 cm). Near Fine. Occasional blue holograph ink notations, two stills lacking studio text at the margin.

Complete collation details available on request.

\$300



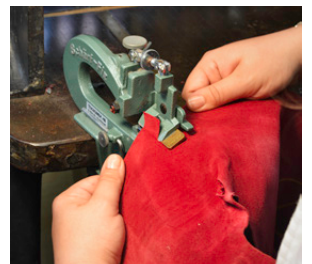
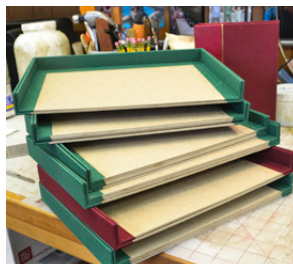
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RED RIVER RUSTLERS

January 8, 1938

- "Cowboy Jack"
- "Tumbled Down Shack"
- "Renfro Valley"
- Reel

RAMBLIN RANGERS

January 22, 1938

- "Little Green Valley"
- "Trail of the Mountain Rose"
- "Down Yonder"
- "Foaming Cowboy"
- "Sugar Babe"

BILL ELLIOT

March 6, 1938

- "In the Still of the Night"
- "Moonlight and Roses"
- "The Bells of St. Mary's"
- "Let Me Call You Sweetheart"

YODELING TWINS

May 1, 1938

- "Swiss Moonlight Lullaby"
- "I'm Thinking Tonight Of My Blue Eyes"
- "Mother, Queen of My Heart"
- "Tumbling, Tumbling Weeds"
- "Way Out There"

MAL MACNEIL'S TEXAS TRAILERS

July 18, 1938

- "Sweet Evelina"
- "Stream Lined Train"
- "Tritsin, Tritsin"
- "Little Buckaroo"
- "Alabama Jubilee"
- "I Only Want a Buddy"
- "Hallelujah, I'm a Bum"
- "Man on the Flying Trapeze"

TEX FLETCHER

July 18, 1938

- "The Yodeling Ranger"
- "Nobody's Darling"
- "Blue-Eyed Ellen"
- "The Old Apple Tree"
- "Going Back to Red River Valley"
- "Old Cowboy"

MARC WILLIAMS

July 28, 1938

- "The Old Corral"
- "Jesse James"
- "Old Pair of Chaps"
- "My Madonna of the Trail"

